JEAN-FRANÇOIS RAFFAÉLLI

THE ART INSTITUTE OF CHICAGO

1895
THE ART INSTITUTE OF CHICAGO

WORKS OF
JEAN F. RAFFAELLI

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CHICAGO, 1895
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THE ART INSTITUTE OF CHICAGO was incorporated
May 24, 1879, for the purpose of maintaining a Museum and
School of Art. The building erected for both departments of the
Institute in 1892 is on the Lake Front at the foot of Adams street.
The collections exhibited in this building are open to the public
every week day from 9 to 5, and Sundays from 1 to 5. Admission
is free to members and their families at all times, and free to all
upon Wednesdays, Saturdays and Sundays.

The Art School includes departments of Drawing, Painting,
Sculpture, Decorative Designing and Architecture.

All friends of the Art Institute are invited to become members.
Annual members pay a fee of ten dollars for the year. Governing
Members pay ten dollars a year, and an initiation fee of one
hundred dollars. All members are entitled, with their families
and visiting friends, to admission to all exhibitions, receptions and
public lectures and entertainments of the Institute, and to the use
of the reference library upon art.
DESIGNATION OF GALLERIES.

SEE PLAN.

FIRST FLOOR.

<table>
<thead>
<tr>
<th>Room</th>
<th>Description</th>
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<tr>
<td>Room 1</td>
<td>Elbridge G. Hall Collection of Sculpture.</td>
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<tr>
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<td>Egyptian and Assyrian.</td>
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<td>Same, Asia Minor and Early Greek.</td>
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<td>Room 3</td>
<td>Same, Age of Pheidias.</td>
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<td>Room 4</td>
<td>Same, Later Greek.</td>
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<td>Room 5</td>
<td>Same, Roman.</td>
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<td>Room 6</td>
<td>Same, Renaissance.</td>
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<td>Room 7</td>
<td>Office of the Director.</td>
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<td>Room 8</td>
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<td>Room 9</td>
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<td>Room 10</td>
<td>Elbridge G. Hall Collection, Modern.</td>
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<tr>
<td>Room 11</td>
<td>Historical Collection of French Sculpture and Architecture.</td>
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<td>Room 13</td>
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<td>Room 14</td>
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<td>Room 15</td>
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Rooms 16 to 24 are in the part not yet built.
DESIGNATION OF GALLERIES.
SEE PLAN.
SECOND FLOOR.

ROOM 25, Annual
ROOM 26, Exhibition of
ROOM 27, Water Colors and Pastels
ROOM 28, Monet Paintings
ROOM 29 (Corridor), Musical Instruments, Glass, etc.
ROOM 30, Decorative Art Collection
ROOM 31, Higinbotham Collection of Naples Bronzes
ROOM 32, Greek and Egyptian Antiquities
ROOM 33 (Corridor), Ryerson-Hutchinson Collection of Metal Work
ROOM 34, Committee Room
ROOM 35 (Hall), Sculpture
ROOM 36, Committee Room
ROOM 37 (Corridor), Braun Photographs and Sculpture
ROOM 38, Henry Field Memorial Collection
ROOM 39, Old Dutch Masters
ROOM 40, Oil Paintings lent by A. A. Munger
ROOM 41, Same
ROOM 42, Works of J. F. Raffaelli
ROOM 43, Works of J. F. Raffaelli
ROOM 44 (Corridor), Paintings and Sculpture
ROOM 45, Oil Paintings
Rooms 46 to 53 are in the part not yet built.
Je me souviens aujourd'hui du jour où, il y a près de dix ans, mon bon ami Théodore Child vint à admirer, accompagné de Mr. Robert, son de l' American Art Association, déjeuner dans mon modeste atelier. J'alors et cause d'une exposition de mes œuvres chez vous.

Le temps passant, les amis s'en vont... et nous ne sommes pas maîtres de nos projets.

Il y a trois années, Mr. Sutton vint à son tour me voir, et, depuis j' ai conservé un à un de tableaux de Sculpture, que voici réunis enfin, non sans avoir détesté un moment de le revoir jamais.

J'avais pris mon billet pour la 
"Gascoigne" et tous mes tableaux.
devraient m’accompagner. — Au
dernier moment je changeai mon
billet, partis trois jours plus tôt,
et arrivai à New York au milieu
d’une tempête de neige et de
froid. — Quant à mes tableaux
ils étaient sur la “Saragone”... et
même, dans la précipitation du
départ, — en artiste peu habitué
à doser ses intérêts, — j’assis
néglige de recommander de le
assurer.

Cinq ans de ma vie et ma petite
fortune étaient sur la “Saragone”
qui n’arrivait pas... De l’espérai le jour où le bateau
étant en retard de pres de six jours,
un agent d’assurance qui me
rendrait juré dans la rue,
m’offrit de tout assurer encore
moisissim 2.20%.
mais la "fascagne" est arrivée. J'ai retrouvé dans leurs caisses mes enfauts, perdus... et maintenant—
le voilà exposé à vos critiques.

Si j'en crois l'accueil cordial que mon artiste m'a fait ici en le
accueillir bien, on l'accueillera comme nous accueillons en France
de œuvres de nos artistes : sept
tableaux de nos meilleurs peintres
ont pris place dans notre "Musée
du Luxembourg" où nous plaçons
les meilleures œuvres des artistes vivants.
Pour moi, ici, votre "Musée de
Philadelphia" a acquis un de mes
tableaux, et j'en suis fier.

Dirai-je ce qui m'a passionné
dans ma vie d'artiste ?
Dirai-je que pour moi l'artiste
doit être comme un apôtre de
beauté, méconnue ? — Que devôle
est d’éluer à la beauté, c’est-à-dire à la comprehension esthetique
toujours femme et toute la nature ?

J’ai, comme homme, pour moi,
connue beaucoup de fuite pour
la fameuse, sens,

J’ai, comme qui avait des
âmes, magnifiques.

De me souviens d’un brave
charretier sur les jambes dont
un tombereau était passé, les
jambes ne suivaient jamais et
une belle jeune femme le soignait.

Chez elle deux fois, par semaine
à dixure fine : une le je, belle,
quêteuses pour lesquelles la charité
et une sorte de sport.

Notre homme, qui mendiait son
pain et ne marchait pas vite,
trouvait qu’il perdait la beautiful
temps et il me disait alors
avec un sourire de bête marâtre :

“Que voulez-vous Monseur.”
j'y vais cependant ; ça lui fait tant de plaisir !

D'ailleurs, ici partout et sous toutes les formes la trace d'une magnifique générosité venant de vos premiers citoyens. Il donne de millions : c'est le signe d'une puissance indivi- duelle considérable. Il, pour l'art, j'ai rencontré chez vous les amateurs, fervents, et éclairants.

Enfin, je vois vos artistes américains, ils ont un magnifique avenir ; ils ont à le conserver, à élever à la beauté, à faire aimer votre pays sublime, vos villes magnifiques. Il ne faut pas que la vieille Europe laisse un regret dans votre cœur et, pour cela, il vous faut de l'art autour de vous, sous tous les formes.

Je souhaite que cet art soit de plus en plus digne de notre
Terre d'Amérique, Terre promise de la liberté.
De souhaite qu'il soit ferme, fort, franc et loyal, plutôt que rude.

le spectacle de trop joli dans l'art, autour de toi, sépare les caractères, amollit la volonté, salit l'âme, et devient, pour celui qui lui donne asile dans sa maison, une véritable cible de mauvaise de faiblesse et de lâcheté.

D.H. Raffaelli

New York, 21 Février 1891.
[TRANSLATION.]

I recall to-day the time—it is nearly ten years since—when my good friend Theodore Child came to Asnières with Mr. Robertson of the American Art Association, to breakfast in the modest studio I then occupied, and to talk over the plans for an exhibition of my works in New York.

The years pass, friends depart, and we are not masters of our plans.

Three years ago, Mr. Sutton came in his turn to visit me, and since then I have laid aside, one by one, the pictures and sculptures which are now brought together here—although, for a few days, I despaired of ever seeing them again.

I had taken my ticket for La Gascogne, and all my pictures were to have come with me; but, at the last moment, I changed my plans, left three days earlier than I had intended, and arrived in New York in the midst of a tempest of snow and cold. As for my pictures, they were upon La Gascogne, and in the hurry of my coming away I had neglected—artist that I am, and little used to affairs—to have them insured.

Five years of my life and my little fortune were at risk on La Gascogne, and she had not arrived.

I gave up all hope on the day when, the steamer being then nearly ten days late, an insurance agent who followed me even to the street, offered to insure the whole lot at 22 per cent.

But La Gascogne has arrived. I have found my lost treasures safe in their boxes, and here they are, ready for the judgment of your critics.

If I can judge by the cordial welcome your artists have given me, I may hope that my pictures will be well received. They will be welcomed as we welcome in France the works of your artists. Seven pictures by your best painters have been awarded a place in our Musée du Luxembourg, where we hang the beautiful works of living artists. As for myself, your Musée de Philadelphie has acquired one of my pictures, and it is a source of pride to me.

Shall I confess what it is that has inspired my life as an artist? Shall I say that, for me, the artist ought to be, as it were, the apostle of the beauty that is hid from the common gaze? His part is to elevate to the domain of beauty—that is to say, to the aesthetic comprehension—all men and all nature.
As a man, I have myself been much moved by pity for the poor.
I have known some among them who have had noble souls.

I remember one of these poor men, an honest carter who had
had his legs crushed by a truck. He could never hope to be cured,
and a beautiful young woman had him come to her house at a fixed
hour twice a week to be looked after. She was one of those charming
Lady Bountifuls for whom charity is a sort of amusement. The
poor fellow, who was obliged to beg for a living, and who walked
with difficulty, found that his visits to the young lady cost him a
good deal of time, and he said to me one day, with the sorry smile
of a sick man: "What would you have, my dear sir? I lose my
time, but I go, for all that; it gives the lady so much pleasure."

I have found here, since my arrival, everywhere and in a hun-
dred forms, the traces of the magnificent generosity of your first
citizens. They give millions; it is the sign of a remarkable indi-
vidual power. And as for art, I have met here not a few earnest
and clear-sighted amateurs.

I envy your American artists. They have a magnificent future.
They have to reveal the secret of beauty to your noble country, to
your splendid cities, to lift your people to the comprehension of it,
to make them love it. Do not let a regret for old Europe linger in
your heart, and that it may not, you must have art about you, and
in all its forms.

May this art be ever more and more worthy of your America, the
promised land of liberty. My wish for your art is, that it may be
solid, strong, frank, and loyal. I could wish that it might be even
a little rude. Too much prettiness in the art about us lowers the
character, weakens the will, soils the soul, and becomes, for him
who gives it a place in his house, a veritable school of frivolity, of
weakness, and of cowardice.

(Signed) J. F. RAFFAÉLLI.

NEW YORK, February 21, 1895.
Catalogue.

*\textit{Note.}—All of the paintings and many of the sketches, studies and sculptures in this exhibition are for sale. Prices and other information will be furnished by salesman in charge.

SCENES IN PARIS.

2. Boulevard des Italiens.
3. On the Boulevard.
4. Luxembourg Garden (Pastel).
5. La Place Saint Vincent de Paul.
6. The Crowded Boulevard.

PARISIAN HABITS AND CUSTOMS.

7. The Absinthe Drinkers. \textit{Loaned by Mr. Potter Palmer.}
8. Convalescent.
    Loaned by the Fairmount Park Art Association of Philadelphia.
10. Morning Chocolate.
12. In the Café.
13. Head of a Parisian Woman.

SUBURBAN SCENES AND CHARACTERS.

34. The Great Trees.
35. Little Street at Neuilly (The Morning Sun).
36. Little Street at Neuilly (in miniature).
37. Old Man (Pastel).
38. Route de la Revolte.
39. Rag Picker’s Wife and her Dogs.
40. At the Sand Pit.
41. Horses on the Road.
42. Vacation at Grandpa’s.
43. A Type of Old Clothes Man.

PORTRAITS.

47. Portrait of my Daughter costumed for Fancy Dress Ball.
48. Myself, 1879 (Pastel).
49. Willette, Illustrator and Painter.
50. Secretary to M. Clémenceau.
52. Mr. ———, New York.
53. M. Clémenceau, Speaking at a Political Meeting, surrounded by Other Notables.

VARIOUS SUBJECTS.

55. Going to Town.
56. Edinboro'.
57. Neapolitan Vegetable Vender at the Market Place (Pastel).
58. "La Chapelle de la Vierge."
59. The Storm (Pastel).
60. Type of English Girl.
61. The Countryman's Visit to Paris.
62. "Citoyens."

DRAWINGS.

66. Series of Drawings, illustrating the play entitled "Thirty Years of an Actor's Life."
68. "Fanny and Miss Lily."
69. The Stage Manager.
DRY POINT AND ETCHINGS—PRINTED IN COLOR.

The following six numbers, "Types of the Ordinary People," are of a series of illustrations published in album form by Messrs. Boussod, Valadon & Co.:

70. Barren Ground.
71. Le Déménagement.
72. Breakfasting.
73. Washing the Dog.
74. On the Bench.
75. The Seine at Asnières.
76. The Grandfather.
77. Les Invalides.
78. Great Trees by the Roadside.
79. Portrait of the Artist.
80. The Old Lady's Garden.

SCULPTURES.

The following seven examples, Nos. 81 to 87 inclusive, were cast from wax models, which were destroyed in the process of casting.

81. "The Old Fellow." Bronze Bas-Relief in Silhouette.
82. A Servant. Bronze Bas-Relief in Silhouette.
83. Scissors Grinder. Bronze Bas-Relief in Silhouette.
84. Le Déménagement. Bronze Bas-Relief in Silhouette.
85. A Street Cleaner. Bronze Bas-Relief in Silhouette.
86. The Toper. Bronze Bas-Relief in Silhouette.
87. Rag Picker and His Dog. Bronze Bas-Relief in Silhouette.
88. Pair Miniature Busts in Bronze (Monsieur and Madame Denis).
89. Discussing Politics (in Bronze).
90. Petit Bourgeois (in Plaster).

REPRODUCTIONS.

91. Copy of the "Illustrated Figaro" (four frames).
92. English Negro Minstrels.
93. Le Quadrille Naturaliste aux Ambassadeurs.
94. Place de l'Opéra.
    Painting owned by Mr. D. W. Powers, Rochester, N. Y.
    Painting owned by Mr. Potter Palmer, Chicago.
96. At a Suburban Inn.
   Painting owned by Mr. P. A. B. Widener, Philadelphia.
98. A Street Cleaner.
   Painting owned by Museum of Christiania, Norway.
99. At the Concert Hall.
   Painting owned by M. X., Paris.
100. Auction at Hotel Drouot.
     Painting owned by M. X., Paris.
102. Snow—Near the Seine.
     Painting owned by M. Blumenthal, Paris.
103. A Sand Shoveler.
     Painting owned by Mr. John G. Johnson, Philadelphia.
104. In M. Gonon’s Bronze Foundry.
     Painting owned by the Museum of Lyons.
105. “On the Bench.”
     Painting owned by Mr. John G. Johnson, Philadelphia.
106. A Rag Picker.
     Painting owned by the Museum of Nantes.
107. After Painting His Gate.
     Painting owned by M. Paul Errera, Brussels.
108. “Fifteen Francs a Month to Begin,”
     Painting owned by M. Montandon, Paris.
109. The Sunday Walk.
     Painting owned by M. Farge, Pau.
110. Feeding Chickens.
     Painting owned by M. Fritz Mahler, Rotterdam.
111. Déménagement.
     Painting owned by M. Desfosses, Paris.
112. Servant at the Market.
   Painting owned by the Museum of Beziers.
113. Trinity Church.
   Painting owned by Mr. Potter Palmer, Chicago.
114. At the Circus.
   Painting owned by M. Schroeder, Berlin.
115. The Singing Master.
   Painting owned by M. Farge, Pau.
116. Crying the Winning Numbers of a Lottery.
117. La Femme Colosse.
   Painting owned by M. B., Paris.
118. The Vegetable Vender.
   Painting owned by M. X., Paris.
119. An Old English Woman.
120. Breakfasting at the Exposition Universelle.
   Painting owned by M. Gustave Geffroy, Paris.
121. An English Bartender of the Lower Class.
   Painting owned by Madame Adam, Paris.
122. A Chimney Builder.
   Painting owned by Mr. W. T. Dannat, Paris.
123. Blacksmiths Drinking.
   Painting owned by M. Fernand Crouan, Nantes.
124. On the Road.
   Painting owned by M. Crussem, Antwerp.
125. The Morning Walk.
   Painting owned by M. Ernest Blum, Paris.
   Painting owned by M. X., Paris.
127. An Old Couple without Children.
   Painting owned by Mr. W. L. Elkins, Philadelphia.
128. A Learned English Woman.
   Painting owned by Madame Jeanne Hugo, Paris.

129. Designing a Bill Poster.
   Painting owned by M. Charles Hayem, Paris.

130. Near the Bank of the River.
   Painting owned by M. Gustave Geffroy, Paris.

131. At the Races.
   Painting owned by M. X., Paris.

132. Head of a Sailor.
   Painting owned by M. Rodin, Paris.

133. Grandfather.
   Painting owned by M. Paul Galimard, Paris.

134. Admiring His Sun Flowers.
   Painting owned by M. Felicien Champsaur, Paris.


136. An English Laborer.
   Painting owned by Mr. X., London.

137. Retired French Officers.
   Painting owned by the late M. Albert Wolff, Paris.

   Original owned by M. X., Paris.

139. The Old Clothes Woman.
   Painting owned by M. X., Paris.

140. At the Exposition, 1889.
   Painting owned by M. Boivin, Paris.

141. The Glazier.
   Painting owned by M. Paul Bourget, Paris.

142. Actress in the Green Room.
   Painting owned by the Earl of G., Paris.

143. At the Concert Hall.
Works of Jean F. Raffaelli.

144. Portrait of Thérésa.  
    Painting owned by Madame Thérésa, Paris.

145. A Duet.  
    Painting owned by M. V. C., Paris.

146. Portrait—Edmond de Goncourt.  
    Painting owned by Museum of Nancy.

147. The Circus Band.  
    Painting owned by M. Edmond Magnier, Paris.

148. Spectators at a Concert Hall.  
    Painting owned by M. X., Paris.

149. First Comers at the Wedding.  
    Painting owned by M. Charles Hayem, Paris.

150. A Concert Singer.  
    Painting owned by M. X., Paris.

151. The Cobbler.  
    Painting owned by Madame Henry Gréville, Paris.

    Painting owned by M. Manzi, Paris.

153. The Convalescent.  
    Painting in the Museum of Luxembourg.