EXHIBITION OF WORKS
BY
ELIHU VEDDER

THE ART INSTITUTE OF CHICAGO
MARCH 28 TO APRIL 15, MDCCCCI
The Art Institute
Lake Front, opposite Adams Street, Chicago.
THE ART INSTITUTE OF CHICAGO

WORKS OF

ELIHU VEDDER

CATALOGUE

MARCH 28 TO APRIL 15

MDCCCCI
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1900-1901

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DESIGNATION OF GALLERIES

MAIN FLOOR

SER PLAN

DESIGNATION OF GALLERIES

SECOND FLOOR

SEE PLAN

Room 25, Room 26, Room 27, Room 28, Room 29, (Corridor) Room 30, Room 31, Room 32, Room 33, (Corridor) Room 34, Room 35, (Hall) Room 36, Room 37, (Corridor) Room 38, Room 39, Room 40, Room 41, Room 42, Room 43, Room 44, Room 45, Room 46 to 54 are in the part not yet built.

Annual Exhibition, Chicago Architectural Club.
Special Exhibition, works of Elihu Vedder.
Century Drawings and Autotypes.
 Paintings; Old Masters.
 Arundel Reproductions.
 Committee Room.
 Sculpture and Paintings.
 Committee Room.
 Paintings and Sculpture.
 Oil Paintings, Henry Field Memorial Collection.
 Oil Paintings, the Elizabeth Hammond Stickney Room.
 Oil Paintings, A. A. Munger Collection.
 S. M. Nickerson Collections.
 Collection of the Antiquarians, Textiles, Embroideries, Musical Instruments, etc.
Awake! for morning in the Bowl of Night
Has flung the Stone that puts the Stars to flight;
And Lo! the Hunter of the East has caught
The Sultan's Turret in a Noose of Light.

Dreaming when Dawn's left hand was in the Sky
I heard a Voice within the Tavern cry,
"Awake my little ones, and fill the Cup
Before Life's Liquor in its Cup be dry."

And, as the Cock crew, those who stood before
The Tavern shouted——"Open then the Door!
You know how little time we have to stay,
And, once departed, may return no more."
CATALOGUE

1 Dock-yard, Viareggio

2 The Star of Bethlehem
   What a grand conception is his "Star of Bethle-
   hem"! Over a landscape (in which the desert is rep-
   resented with his usual truth), go the magi. But the
   terrestrial scene is surpassed by the celestial. A
   shadowy circle of cloud figures are grouped about a
   brilliant light in their center, from which a stream of
   fiery vapor descends straight down to the plain, to
   indicate the spot where Christ is born.—C. de K., in
   Scribner.

3 The Fair Goddess Fortune
   "Now the Fair Goddess Fortune fall deep in love with thee,
   And her great charms misguide thy opposer's swords!"
   Coriolanus, Act I, Scene 5.

4 The Sphinx, Egypt. Lent by Owner
   The Great Sphinx at Gizeh, is a colossal form hewn
   out of the natural rock and lying 300 feet east of the
   second pyramid. It is sculptured out of a spur of the
   rock itself, to which masonry has been added in cer-
   tain places to complete the form. It measures 172 feet
   6 inches long by 56 high. The head measures 28 feet
   6 inches from the top to the chin. The remains of a
   small chapel have been found between the front paws
   dedicated by the monarchs Thothmes III. and Ram-
   esses II., to the Sphinx, whom they adore under the
   name of Harmachis: i. e., the sun on the horizon. It
   stands near the eastern edge of the platform on which
   are the pyramids, with its head turned towards the
   Nile facing eastwards.
5 Old Trees, Cairo
6 The Cloud
7 Old Well, Bordighera
8 The Eclipse of the Sun by the Moon
   This is one of a series of decorative astronomical subjects purposed by Mr. Vedder. The drooping figure on the dark side of the moon is wearily tracing on the Book of Time the moon's course through space. The lines of the composition and the color of this work stamp it as one of Vedder's most individual creations.
9 Japanese Still-Life
10 The Keeper of the Threshold. Lent by the Carnegie Institute, Pittsburgh.
   Here is one of Vedder's attempts at making a picture full of thought without detriment to the art in it.
   Enclosed in a circle in a square frame is an oriental looking youthful figure seated on a coiled serpent, on the lowermost of a flight of steps, which rise from a pool in which lilies are growing. In his left hand he holds a large open lily, from which rises an exhalation like a flame, at first wavering and then straight upwards out of the picture. In the right hand he holds a waved blade, ending in a sharp point. Back of the head is a great palpitating disk of light. In
the center of the forehead, a single brilliant gleaming pearl. The flight of steps seems to merge and is lost in the exhalations from the flowers and water of the pool which rise, interlace, coil, and either dissipate or recondense and descend again into the pool. They seem also to pulsate outwardly from the great disk of light. In the figure there is a severity about the eyes and a sweetness about the mouth, which, together with the gleaming pearl in the forehead, exercise a kind of hypnotizing influence on the spectator. The picture is indeed mysterious, but, examined by those who have thought, it will be found to contain ideas similar to those which through all ages men of thought have formed of the beauty and the terror of the mystery of existence.

Vedder says to explain a mystery is to destroy it, and as he himself has not as yet solved it, he can only represent the mystery as it appears to him. It may be that the ascending flame is the inspiration of the soul, and that by strongly willing, the soul attains to its desires; it may be that the sharp pointed sword is death; it may be that the serpent is evil, which apparently forms an inseparable component of life; it may be that the steps are evolution, from the lower to the higher; it may be that pulsation is the method of growth, the breathing of the universe; it may be that the iridescent emanations rising for a moment into the light and again descending into the pool are reincarnation; but with all these maybes, be it as it may, as in life, each one must solve the mystery for himself.

In the painting called "Love Ever Present" we are brought back to the ancient mythology with its ingenious and poetical system of symbolism. The jocund young god of love is seen standing as a statue, upon a pedestal formed of a carven Janus head, facing two ways, towards the past and towards the future. Green leaves of flourishing vines and blood red poppies, grow rank about the shrine. An overturned amphora lies empty on the ground near by. Cupid's rosy wings are spread against a luminous blue sky. The color and sentiment of this work are pretty rather than beautiful. So many of the minor emblems are obscure to the ordinary apprehension that parts of the rebus are as hard to read as a hieroglyphic, but happily no one needs an introduction to Cupid, so that the central point is clear beyond all question.

—W. H. Downes.

12 Sibilla Cumæa (Cumæan Sibyl)

The Sibyls were women reputed to be prophetic in the ancient mythical period, Counsel and help were sought from them under the belief that they were able to predict and avert calamities and to appease the gods.

The most famous of all the Sybils was the Cumæan, so called from Cumæ, a town in Campania, where she was supposed to live and where in 1853 the remains of a magnificent temple were discovered.
The Cumean Sybil is represented as an aged woman clothed in flowing draperies, her face furrowed with lines of wisdom and care, seated in a semi-circular marble chair. Rolls of manuscript are unfolded on the ledge behind her, and the curiously twisted head of her cane is seen behind her, leaning against the marble.

13 The Enemy Sowing Tares

Vedder's field of effort is the field of the imagination, and in this field even the addition to impressionism of the element of suggestiveness or divination and the element of personal emotion are both insufficient. What is required above everything else is thought, the intellectual faculty, and that is what is largely characteristic of his work. It appeals to your culture, your reading, but mainly to your mental zest in seizing and following the thought which the painter has been at the pains of thinking and expressing, and with which he has enriched and enwrapped the mere material of his picture.

Take for instance "The Enemy Sowing Tares." The subject is a simple one in the Scripture story. All that an art-for-art's-sake painter, so to speak, would require to illustrate it would be a field, night, and a man sowing tares. The result, one may imagine, would be rather flat, except for the sensual interest of the accidents; the mind would have little pabulum. Here, on the other hand, you note a dozen phases of significance. The theme is universalized; the man has become the arch-enemy;
the night is weird and awe-inspiring; the tares represent the foe of the Church, money, sown at the foot of the cross, its symbol and starting point; the fallen tabellum indicates the very date of primitive Christianity; there is, in a word, food for speculation, added to the qualities of painting.—W. C. BROWNELL, in *Scribner's Monthly*.

The Enemy Sowing Tares is as Vedderesque as anything that the artist has ever done. It is so bold and even audacious a representation of the Scripture parable, that one reflects seriously as to its full meaning; for the old adage that makes "money the root of all evil" is by no means far-reaching enough to explain this tremendous picture. It is on Calvary and around the foot of the cross that the tares are sown—an indication of the cross rising in the foreground, and the inscription "I. N. R. I." lying near it. A dim light from the rising moon reveals a huge figure stealing near to the sacred spot; in one hand he clutches a bowl full of gold coins which with the other hand he sows as tares, coin after coin dropping through his fingers into that most sacred ground, where has been dropped a seed more holy than was ever elsewhere sown. In form and drapery the evil one resembles a Hebrew patriarch; his malevolence and hatred of Him who here has died make his face hideous; and mingled with these expressions there is a suggestion of devilish glee in the work he is doing. Is it true that the power of money has been the curse of Christianity?—CLAIRA ERKINE CLEMENT, in *The New England Magazine*. 
14 The Sphinx of the Seashore

The figure of an all-devouring sphinx stretched along the wreck-strewn coast, typifies the destructive side of nature.

As the Sphinx of Pable devoured all who were unable to fathom her secret, so the rocky coast devours all who have not the wisdom to avoid its perils.

15 Morning, Viareggio
16 Evening, Viareggio
17 Blossoms and Moth
18 A Sea Breeze
19 The Young Marsyas

The secrets that alone the south wind knew,
By summer hid in green reeds' jointed cells,
To wait imprisoned for the south wind's spells,
From out his reedy flute the player drew;
And as the music clearer, louder grew,
Wild creatures from their winter nooks and dells,
Sweet furry things, with eyes like starry wells,
Crept wondering out; they thought the south wind blew.
With instant, joyous trust, they flocked around
His feet who such a sudden summer made;
His eyes, more kind than men's, enthrallèd and bound
Them there. No wonder, when this magic sound
Reached upper heavens, that swift Apollo laid
The doom of death on him who thus had played.

HELEN HUNT JACKSON.
On a picture by Elihu Vedder.
Spanish Smugglers

Thatched Huts, Viareggio

The Soul between Doubt and Faith
Lent by Mrs. J. W. Thompson

"An allegory of universal application, impregnated with that sad poetry which is the distinguishing mark of the artists' temperament, is the Soul between Doubt and Faith, something like a pictorial version of Tennyson's Two Voices,—a picture of a divided will, of a mental struggle, of a human soul in anguish. A woman's face darkened by the shadow of a great sorrow, and piteously worn by a moral conflict, appears between two symbolic heads,—the serene and radiant head of Faith on the one hand, surrounded by a golden nimbus, and on the other side the shrewd, wrinkled visage of gray-bearded Doubt, who seems to be as vigorous as ever in spite of his great age. In either ear these opposing spirits pour their inconclusive arguments. The simplicity of this thought is perfect, and the delineation of a painful psychological mood is a triumph of expression. Into these haggard features Vedder has poured a world of mournful meaning, which touches the heart, and moves it to pity for poor humanity thus typified."

—W. H. Downes in *Atlantic Monthly.*
Lazarus. Lent by Mr. Melville E. Stone

"The Lazarus is more intimately characteristic of Mr. Vedder's work. It exhibits very vividly the fusion of force and grace, the blending of power and charm that in their way and degree are peculiar to the painter, and in the last analysis, I think, constitute his distinction. The decorative aspect is superb. The drapery is managed with a freedom that witnesses exhilaration, with a sweep of flowing line at once grandiose and effortless. But the face it fitly frames is of an elevated and winning nobility, not only in character but in the plastic expression of character, in pose, in planes, in the way in which it is placed and modelled, of which Mr. Vedder alone has the secret. The combined elegance and strength of the treatment beautifully enforce the spirit and significance of the face, with which they are in subtle accord. In the presence of such a representation in pigment of a living soul of such sweetness, such dignity, such tranquil pensiveness, such pathetic and moving serenity, such a visible record of mysterious yet not awful spiritual experience secretly cherished and intimately sustaining—in the presence of such food for the mind as this the impressionist who should suggest the shibboleth of "literary painting" might safely be invited, by any serious intelligence, to go his way and solace his sterility with the shallowness of his sensuous gospel.

—W. C. Brownell, in Scribner.
24 Storm in Umbria. From the Nickerson Collection

25 Ideal Florentine Head. Lent by Dr. Frank S. Johnson

26 A Glimpse into Hell. Lent by Mr. Samuel E. Barrett

        A group of five or six heads crowded together looking down into the pit of eternal fire, whose flame lights up their faces. A tongue of fire shooting up, nearly reaches one of the group, who draws back in terror; fear is upon them all. Their expressions are marvelous in their variety, but the sentiment is one.

        —Current Literature.

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DRAWINGS

27 Nature

28 The Soul in Bondage (Head)

REPRODUCTIONS, COLORED AND SIGNED
BY MR. VEDDER

30 The Pleiades

In Greek mythology the Pleiades were the seven
dughters of Atlas and Pleione, the daughter of
Oceanus. According to one legend they were com-
panions of Artemis (Diana), and being pursued by
Orion were rescued from him by the gods by being
translated to the sky. Only six stars were to be seen
by the naked eye in the constellation and the ancients
believed that one was banished from the group be-
cause she loved a mortal. See No. 37.

ON SEEING VEDDER’S "PLEIADES."

BY EDWIN MARKHAM.

I hear a burst of music on the night!
Look at the white whirl of their bodies, see
The sweep of arms seraphical and free,
And over their heads a rush of circling light,
That draws them on with mystery and might;
But O the wild dance and the deathless song
And O the lifted faces glad and strong—
Eternal passion burning still and white.

But she that glances downward, who is she,
Her face stilled with the shadow of a pain?
The one who let all go for that mad chance?
And does some sudden gust of memory,
Bringing the earth, sweep back into the brain!
But O the wild white whirl of the wild dance!

_Scribner's Magazine, May, 1900._
_Vol. XXVII._
31 The Cup of Love

(Subject from the Vedder accompaniment to the Rubaiyat.)

This painting is full of a genial concord of warm tones extremely happy in design and unusually easy in execution. In this sweet idyl all is joyous, care is forgotten, and the gloomy images that have been haunting the artist's brain give place to a perfect pagan paradise. On a sculptured sarcophagus in which lies buried the Past, sits a handsome brown youth, wearing a Greek costume of red and blue cloth and a crown of vine leaves. To him comes the woman—a fine figure with a mass of auburn hair, whose back is alone visible—holding aloft in her right hand the enchanted cup, through whose crystal side we see the magic red wine gleam. At the right Cupid looks on, approving,—a pretty blonde boy, with a charming pair of red wings, his bow and arrows at his side and, upheld in his hand, a shining globe to show the lovers that the whole earth is theirs. Blue mountains rise to meet the blue sky in the distant background. About the base of the sarcophagus flowers and vines and dry green grass flourish luxuriantly. —W. H. Downs, Atlantic Monthly.

32 Venus Anadyomene

According to one myth Venus was born of the foam of the sea and first appeared in the waters around the island of Cyprus.
33 Drawing from Nature. Used as figure of Fortune in mantel-panel of dining-room in house of C. P. Huntington

34 Melpomene, the Muse of Tragedy

35 Identity. To accompany verses by T. B. Aldrich

36 The Fates Gathering in the Stars. (Subject from the Vedder accompaniment to the Rubaiyat)

"The Fates gathering in the Stars" is Vedder's own thought rather than the Persian's. It is an impressive page from the No-man's land of dreams. Upon the wrinkled nightmare peak of a dead world, such as the eye of man has never seen, aloft in the boundless blue space of the night, the three celestial fisherwomen are soberly pursuing their unheard-of task,—hauling in a vast net, in whose meshes are entangled the stars, gleaming like molten copper; a miraculous draught indeed. The time of reckoning has come; the spindle, distaff, and shears, with which the omnipotent sisters have so long spun out and cut off the thread of human life, are laid aside; and now the stern goddesses are executing the final decree of destiny. The strange coloring suits the fable well. It is an arrangement of deep blues, browns and
greens, with touches of pink, and here and there silver and coppery points of light for the stars. Has ever a painter since old Signorelli, had such a startling vision as this; or having it, has he dared to set it down? The wonder of it is that the mind very soon accepts the myth, and believes in it. Unreality has never been made more real. —W. H. Downes.

37 The Lost Pleiad
Merope was the name of the Lost Pleiad. She was the mother of Glauceus, by Sisyphus, King of Corinth. The seven flowers of the field remind her of the group of seven sisters of which she once formed one.

38 Diana Passes
39 Morning Glory
40 Heart of the Rose
41 Chrysanthemum (Head)
42 Young Medusa
Medusa was the one of the three Gorgons who was mortal. The story is that Medusa was once a fair maiden whose luxuriant hair had been turned by Athene into snakes in revenge for the desecration of her sanctuary. The head of Medusa is represented in works of art with a countenance of touching beauty, and a wealth of hair wreathed with snakes.

43 The Tail of the Sea-Serpent
BAS RELIEFS

44 Santa Cecilia (Marble)
45 Santa Cecilia (Colored)

BRONZES, ETC.

46 Sibilla Cumea (Bronze Bust, Rosso Antico Pedestal)

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COLEY PRINT REPRODUCTIONS OF WORKS BY ELIHU VEDDER

Published by Messrs. Curtis and Cameron, Copley Square, Boston.

47 The Cup of Death

This canvas is imbued with a sense of heavy sorrow,—a sorrow profound but not incurable. The artist has approached this solemn subject with a reverential spirit. The idea of an irresistible force is embodied in the majestic form of the dusky angel of Death, who holds up with averted glance the cup from which the maid must drink. Death is portrayed however, not as a cruel conqueror, not as the fell sergeant "strict in his arrest," but as a merciful spirit, whose bowed head, downcast eyes, and protective attitude bespeak a humility approaching pity. It is a figure of Dantesque proportions, full of might
and mildness. She who is about to die leans already upon the stout arm of her liberator; her palid features (surmounted by the floral emblems of innocence) her unseeing eyes and increasing languor, show too plainly that life is well-nigh past. But a rosy light from the farther side of the valley touches even Death's wide wings with an unearthly glow. It is the blessed hue of hope.—W. C. Downes, in *Atlantic Monthly*.

48 Samson

49 Lazarus


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**ARTICLES ON ELIHU VEDDER AND HIS WORK**

* *Scribner's*—November, 1880.
  *Atlantic*—January, 1885.
* *Century*—November, 1884.
  *Atlantic*—June, 1887.
* *Scribner's*—February, 1895.
  *New England Magazine*—April, 1895.
  *The Book Buyer*—July, 1895.
* *London Art Journal*—1899.
  *Magazine of Art*—1885 and 1899.

* These magazines are in the Art Institute Library.