The International Society of Sculptors, Painters, and Gravers, of London

The ART INSTITUTE OF CHICAGO
MARCH 3 TO MARCH 27, 1904.
THE INTERNATIONAL SOCIETY OF
SCULPTORS, PAINTERS AND
GRAVERS, OF LONDON

CATALOGUE OF THE FIRST
AMERICAN EXHIBITION

MARCH 3 TO MARCH 27, 1904

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EXHIBITED UNDER
THE AUSPICES OF

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
THE CINCINNATI MUSEUM ASSOCIATION
THE CARNEGIE INSTITUTE, PITTSBURGH
THE ART INSTITUTE OF CHICAGO
THE BOSTON ART CLUB
THE BUFFALO FINE ARTS ACADEMY
THE ST. LOUIS SCHOOL AND MUSEUM OF FINE ARTS
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NOTES ON THE
INTERNATIONAL SOCIETY.

This first American exhibition of the work of The International Society of Sculptors, Painters, and Gravers, of London, was secured by the Pennsylvania Academy of the Fine Arts, Philadelphia, and was brought from abroad with the cooperation of the following institutions: The Cincinnati Museum; The Carnegie Institute, Pittsburgh; The Art Institute, Chicago; The Buffalo Fine Arts Academy; The Boston Art Club, and the St. Louis Museum of the Fine Arts, where it will remain on view throughout the period of the World's Fair.

The International Society of Sculptors, Painters, and Gravers is composed of a select body of the artists of Great Britain, the Continent, and the United States. The Members are chosen upon the ground of originality and individual treatment of the art which they serve. The name of the association implies that it is in no sense confined to national limits, but recognizes the claims of elevated talent wherever they arise. The Society is, in brief, a group of artists who are aiming at free expression, the one link between them being the
aspiration for taste and beauty. None but members are exhibiting in this collection.

A recent article thus characterizes the work of the Society:

"The first two exhibitions were held at Knightsbridge, the third at the Institute, London. Now, in the New Gallery, the Society has secured by far the best exhibiting rooms in the very heart of London. Part of its work has been the organization of the British Section in international exhibitions abroad, with very notable results at Carlsruhe, Budapest, and Dresden. It would be interesting if it could show in its full strength some day in America, when, probably, American artists would see still more reason for giving it their support."

This latter sentiment has now found fulfillment through the group of American art institutions named above.

The absence of sculptors from the present collection is due to the wish of the American institutions, and the omission of sculpture was made by reason of the difficulties of the Custom House and of safe carriage.

The first president of the International Society was the lamented Master, James McNeill Whistler, who died July 17, 1903. In presenting the first American exhibition of the Society, of which he was the honored head, it is fitting to record the sense of his loss to the world of art. Auguste Rodin, the French sculptor, has been elected to succeed him.
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* Died Oct. 6, 1903.
The Art Institute of Chicago was incorporated May 24, 1879, for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." The Museum building upon the Lake Front, first occupied in 1893, is open to the public every week day from 9 to 5, 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, in the same building, 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. Upon the payment of one hundred dollars annual members become Life Members and are thenceforth exempt from dues. Governing members pay one hundred dollars upon election and twenty-five dollars a year thereafter. Upon the payment of four hundred dollars governing members become Governing Life Members and are thenceforth exempt from dues. All receipts from Life memberships are invested and the income only expended.

All members are entitled, with their families and visiting friends, to admission to all exhibitions, receptions, public lectures and entertainments given by the Art Institute, and to the use of the Ryerson reference library upon art.
DESIGNATION OF GALLERIES

MAIN FLOOR

SEE PLAN

Rooms 1, 2, 3, 4, 5, 8, 10, 12, 14, Elbridge G. Hall Collection of Casts of Sculpture.

Room 1, Egyptian, Assyrian, Babylonian, Syrian, Asia Minor.

Room 2, (Corridor) , Asia Minor and Early Greek.

Room 3, Greek of V. and IV. Centuries B. C., including the Pheidian period and that of Praxiteles and Skopas.

Room 4, , , Later Greek and Græco-Roman.

Room 5, , , Sculpture, Roman.

Room 6, (Corridor) Higinbotham Collection of Naples Bronzes.

Room 7, , , Office of the Director.

Room 8, (Hall) , , Sculpture, Modern.

Room 9, , , Office of the Secretary.

Room 10, , , Sculpture, Renaissance.

Room 11, (Corridor) Historical Collection of French Sculpture.

Room 12, , , Sculpture, Modern.

Room 13, (Corridor) Getty Collection of Musical Instruments.

Room 14, , , Sculpture, Modern.

Room 15, , , Egyptian and Classical Antiquities.

Room 16, , , Oil Paintings.

Room 18, , Fullerton Memorial Hall, Lecture Room.

Room 20, , Blackstone Collection of Architectural Casts.

Room 24, , , Ryerson Library.
DESIGNATION OF GALLERIES

SECOND FLOOR

SEE PLAN

ROOM 25, Exhibition International Society of Sculptors, Painters and Gravers.
ROOM 26, Annual Exhibition of Art Students League of Chicago.
ROOM 28, (Corridor) Century Drawings.
ROOM 30, . Paintings: Old Masters.
ROOM 31, (Corridor) Arundel Reproductions and Metal Work.
ROOM 32, . Trustees' Room.
ROOM 33, (Hall) Sculpture and Paintings.
ROOM 34, . Committee Room.
ROOM 35, (Corridor) Sculpture and Drawings.
ROOM 36, . Oil Paintings: Henry Field Memorial Collection.
ROOM 37, Oil Paintings: The Elizabeth Hammond Stickney Room.
ROOM 38, Nickerson Collection: Oil Paintings.
ROOM 39, Nickerson Collection: Japanese Bronzes, Porcelain, etc.
ROOM 40, Nickerson Collection: Jades, Crystals, etc., and Oil Paintings.
ROOM 41, Nickerson Collection: Water Colors and Engravings.
ROOM 42, Collection of the Antiquarians: Textiles, Embroideries, etc.
ROOM 43, etc.
ROOMS 46 to 54 are in the part not yet built.
CATALOGUE.


1. Femme couchée.
2. Sous la Guirlande.


3. Houses of the poor.
4. Old houses by the water.
5. Old houses in Iceland.
6. Amsterdam (Kromboomsloot I.)
7. Amsterdam (Kromboomsloot II.)
8. Mill on the rampart.


9. Herbstmorgen.

10. Turkish interment.

11. Morning at the Holy Ganges.


12. Pen and ink drawings

13. A cup of water.


15. Portrait of Aubrey Beardsley.


17. Amsterdam docks.


18. Solway coast, Scotland.


19. After the harvest, an October evening.

20. Homeward.


21. Canal, moonrise; autumn.


22. Spring blossoms, Touraine.
CHASE, W. M.—303 Fifth Avenue, New York.

28. My daughter Dieudonné.


24. The green fan.
25. The canary fan.
26. The magenta fan.


27. Maison rose.


29. Fine evening in a small Breton port.
30. Women at evening in Douarnenez, Brittany.

31. Fishing village in Fife.
32. Fishing boats leaving harbor.

DOW, THOMAS MILLIE—St. Ives, Cornwall, England.
33. The kelpie.


34. Minx.
35. The waterway.

FRAGIACOMO, PIETRO—Giudecca, Venice.
36. Primavera.

GAULD, DAVID—13 Breton Street, London, W.
37. Calves.


38. "The sons of God saw the daughters of men that they were fair."
39. Illustration to "Cornet Strong."
40. Illustration to "Cornet Strong."

41. Carting hay on Allonby Moor, Cumberland.
42. Going to the hay-field.


43. Moonrise in summer.
44. A Scottish fishing port.


45. A Sussex fishing stream.


46. Psyche sorrowing.


47. Vision of St. Paul at Lystra.

48. Le chou bleu.

49. Girl in white.


50. Hafen.

LEPERE, AUGUSTE—203 rue de Vaugirard, Paris.

51. Procession of the Fête Dieu at Nantes.

52. Le Bièvre, Paris.


54. Percement d’une Rue, Paris.

55. Little shops at Église St. Nicholas.


57. Le Ness, Amsterdam.

58. Jewish quarter, Amsterdam.


LIEBERMANN, MAX—Berlin.

60. Mädchen.

61. Mädchen.

62. Man with parrots.
LIVENS, HORACE MANN—Bryn-Llan, 10 Alfred Road, Sutton, Surrey, England. Born in Croydon, Surrey, England, in 1862. Studied at Croydon School of Art, and afterwards at the Antwerp Academy, under Professor Charles Verlat.

63. Fowls.
64. Portrait of H. M. Livens.


65. The golf links.


66. Summer evening.
67. On the beach of Scheveningen.

MILCHENDEAU, CHARLES—Soullans, Vendee, France.

68. Old woman praying.
69. French peasants.

MOIRA, GEORGE—Royal College of Art, South Kensington, London.

70. Labour.
DU MONT, AUGUST NEVEN—21 Cromwell Road, London, S. W. Born in Cologne, in 1868. Studied for some years at Royal Academy, Düsseldorf. Living in England since 1896.

71. Ni mas ni menos.


72. The public garden, Venice.
73. On the cliff.


74. Low tide on the Thames.
75. Bank holiday on Hampstead Heath.


76. Landscape with cattle.


77. The green dress.
78. The three sisters.

79. Die Näherinn.

80. Knitting at Bückeburg.

PATERSON, JAMES—Killinies, Moniaive, Scotland. Born in Glasgow, August 21, 1854. Studied in Paris and in Italy. Corresponding Member, Secession, Munich; Associate Royal Scottish Academy; Associate Royal Society Painters in Water Color; Member Royal Scottish Society. Represented in galleries at Glasgow, Ghent, Stuttgart, Munich, Weimar, and Leipzig.

81. Rough pasture.

82. The Nor loch.


83. Etchings of Toledo.

84. Drawings of Venice.


85. The bend of the river.

86. Morning.
The Art Institute of Chicago.

PRYDE, JAMES—Quill Cottage, Amersham, England.

87. Ellen Terry, in "\textquoteleft Nance Oldfield."


88. An old salt.

89. A sunny day.


90. Shades approaching Dante and Virgil.

91. Rock in the Inferno.

SAUTER, GEORGE—1 Holland Park Avenue, W., London. Born in Rettenbach, Bavaria, 1866. Member of the Secession in Munich and Berlin. Gold Medal, Munich. Knight of the Order of St. Michael of Bavaria; Knight of the Order of the Lion of Zähringen. Represented in Pinakothek, Munich, and in Royal Museums, Brussels and Ghent; also in Municipal Museum, Venice, and in National Gallery, Budapest.

92. Sonata, the Hambourgs.

93. May night.

94. The toilet.
95. Sea and breeze.
96. Portrait of Legros.
97. Linen bleachers.
98. The mermaid.

STEVENSON, R. MACAULAY—Corresponding Member of the Munich Secession. Gold Medal, Munich International Art Exhibition, 1899; Silver Medal, Brussels International Exhibition, 1897; Diploma of Honor, Barcelona International Exhibition, 1894. Represented in Collection of the King of Italy; Prince Regent Leopold, Bavaria; Count Andrássy, Budapest; National Gallery of Belgium, Brussels; National Gallery of Germany, Berlin; National Gallery of Bavaria, Munich; National Gallery of Bohemia, Prague; Gallery of Barcelona; Gallery of Weimar; Museum of Fine Arts, St. Louis.

99. Romance.
100. Summer moonrise.
101. Winding Seine.


102. The street merchant.
103. The woodcutter.
104. Portrait of a boy.
105. Portrait of W. B. Yeats.
106. Portrait of a lady.
107. The statuette.
108. Emmaus.

109. Die Furien.


110. Sartor Resartus. (Three Illustrations.)

111. The Dandy's Holy of Holies, and The Beggars' March.

112. The Symbol Shop, Chaos, and Bedlam.

113. Adam and Eve, and head and tail pieces.


114. The mill.

115. The white cottage.

VIERGE, DANIEL—38 rue Gutenberg, Boulogne sur Seine, France.

116 to 127. Pen drawings in illustration of "Pablo de Segovia."
WALTON, EDWARD ARTHUR—73 Cheyne Walk, Chelsea, London, S. W.
128. The gate of the Fens.
129. Lady in green.

130. Calvary. Design for side altar, St. Bartholomew's, Brighton.
131. Design for organ gallery and chancel decoration, St. Bartholomew’s Church, Brighton.

132. Evening on the Forth.
133. At the Laird’s, North Berwick.

WITSEN, WILLEM—75 Overtoom, Amsterdam, Holland.
134. Binnenkant at Amsterdam.
135. Heerengracht at Amsterdam.