Catalogue of
The Collier
Collection
CATALOGUE
OF THE
COLLIER COLLECTION
OF
Original Drawings and Paintings
by Distinguished
American Painters and Illustrators

ON EXHIBITION
MARCH 2d to 21st (Inclusive)

THE ART INSTITUTE
CHICAGO, ILL.
A LIST OF
THE PAINTINGS AND DRAWINGS
IN THE EXHIBITION
WITH PORTRAITS OF SOME OF THE ARTISTS
AND BRIEF SKETCHES OF THEIR CAREERS

FREDERIC REMINGTON.

1. Lewis and Clark (1804).
   Officers of the United States Army crossed the continent by way of the Missouri and Columbia in 1804.

2. The Unknown Explorers.

   An officer of the United States Army, in an expedition to determine the boundary, penetrated to the Mexican settlements in 1807 and was there held a prisoner by the Spanish.

4. Coronado (1540).
   A Spanish soldier with a large force in 1540 started from Old Mexico and penetrated up through New Mexico out across the plains through the present State of Kansas. His force made a safe return.

5. Buying Mexican Cattle.

6. The Fight for the Water Hole.

7. The Bell Mare.
   A Government pack-train of mules is always led by a horse which carries no burden and which therefore sets a good pace for its heavy-laden followers. The favorite leader for a train of this kind is a white or gray mare, wearing a bell at her neck which can be heard by every animal in the line. Once started on the trail over the mountains of Arizona or New Mexico, the bell mare will lead her charges along at a good pace, without any urging or direction from the mounted men who are convoying the Government's property.
FREDERIC REMINGTON

One of the best tests of an artist is whether, when his name is casually mentioned, a certain definite series of images spring spontaneously to the mind’s eye. Of Frost this is true, of Kemble it is true, and of Remington it is peculiarly true. It is scarcely necessary to add that the particular set of images Mr. Remington’s name evokes are those of the Indian, the cowboy, the plainsman, and the trooper of the Great West. And not only do these particular types differentiate themselves clearly to the visual memory, but they do so in their proper settings and surroundings. Although it is rapidly losing many of its most striking features, and except in certain localities is already in part a thing of the past, the West; thanks to Mr. Remington, can never be obliterated. A cowboy and stockman himself before he became an interpreter of the West with brush and pencil, as well as in bronze or with the written word, Mr. Remington occupies a unique position in contemporary American art. His virile draughtsmanship and his ready mastery of type and the exact accessories of costume are proverbial. Though he studied for a time at the Yale Art School and also at the Art Students’ League, he is in no sense a product of academic training. Nothing indeed of a purely technical or theoretical nature stands between you and the impression Mr. Remington wishes to give you of his subject. Veracity is his watchword, not vague estheticism. And veracity Mr. Remington prizes and makes you prize above all else.
8. Coming to the Call.

9. A Courier's Halt to Feed.

10. La Salle (1682).
    René Robert Cavelier, Sieur de la Salle, while not the discoverer, was the great explorer of the Mississippi, and there his gloomy life was ended by a tragedy. His period was around 1682.

    A partner in the American Fur Company in 1826 went from Green River across the deserts to the Spanish settlement at San Diego and returned.

    Led an expedition of six hundred men in 1539 from the present State of Florida across the Southern States, fighting Indians all the way until he reached the Mississippi River, where he died. A part of his force finally reached Old Mexico. The salient feature of their story was wading endless swamps.

13. Cabeza de Vaca in the Desert (1535).
    Alvarez Nunez Cabeza de Vaca was a Spanish hidalgo in Florida with the armament under Narvaez from 1527 to 1537. He was captured by Indians when the expedition was destroyed, and together with three soldiers and a Moor they made their way nearly across the continent, and finally to the Spanish settlement in Mexico. His journey lasted ten years, during which time he was entirely destitute and at the mercy of the savages.


15. The Stampede.
    It was a frequent occurrence in the early pioneer days for a band of Indians to rush a corral or the camp of an emigrant train, shouting wildly and wailing their blankets, thus frightening the horses, who would break from their tethers and gallop in mad flight across the prairies, to be captured ultimately by the Indians.

16. Buying Polo Ponies in the West.

17. His First Lesson.

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MAXFIELD PARRISH

Although Maxfield Parrish was born within the placid confines of Philadelphia, his art hails direct from the Kingdom of Fancy. He is an instinctive poet in tone, one who remains untouched by considerations of time or clime. There are hints of medievalism, echoes of Teutonic fairy lore, and glimpses of the blue, tree-dotted hills of Windsor in his work, but the final effect is one of sheer imagination. Dreamland is his rightful realm; it is out of dreamland that he beckons these thoughtful youths, these castles, rose gardens, azure stretches of sea or towering, far-off mountain crests. In the interest of fact—which, however, is a minor consideration here—it may not be amiss to add that Mr. Parrish was educated at Haverford College, equally famous for cricket and for Quakerism, and afterward studied at the Pennsylvania Academy of Fine Arts and also with Mr. Howard Pyle. An expert carpenter and machinist as well as a painter-poet, Mr. Parrish has built himself a captivating house near Windsor, Vermont, where he lives the year round. He deplores publicity of any description, visiting town but rarely, for he can not long be away from the changing beauty of season or the shifting cloud shadows on the hills about his home. Yet it is not so much Windsor itself that keeps him from the restless outer world, but that dreamland he so loves and which he translates for us with a magic so colorful and so persuasive.
MAXFIELD PARRISH.

35. Cover for Fourth of July Number.
36. Cover for Christmas Number (1904).
37. Cover for Thanksgiving Number.
38. Cover for Harvest Number.
39. Cover for Easter Number.
40. Cover for New Year's Number.
41. Cover for Autumn Number.

C. C. CURRAN.

42. Chrysanthemums.

JESSIE WILLCOX SMITH.

43. Picking Apples.
44. A Rainy Day.
45. Picking Flowers.
46. The Secret.
47. Easter Lilies.
48. In the Hammock.
49. Coasting.
50. Sewing.
51. Drinking Soda.
52. The First Day at School.
53. The May Pole.
54. A Winter Day.
JESSIE WILLCOX SMITH.

55. Christmas Eve.
56. Checkers.
57. The Story Book.

VIOLET OAKLEY.

58. Commencement.
59. The Storm.
60. The Woman in the Moon.
61. The Moon Flower.

A. B. FROST.

62. Going Home to See the Folks.
63. Uncle Toby.
64. Getting 'Round the Old Man.
65. Reuben.
66. Bay Snipe Shooting.
67. "Crops is Good this Year."
68. The Last Match.
69. A Close Game Between the Squire and the Postmaster.
70. "Whoa There! Do You Think You're a Three-Year-Old, Yer Dash Dinged Galoot?"
71. "Here He Comes."
JESSIE WILLCOX SMITH

Were it not for the "Red Rose Inn" and its industrious tenants, current illustration would be decidedly the poorer. Though Miss Violet Oakley has left the field for the broader sphere of mural painting, Miss Elizabeth Shippen Green and Miss Jessie Willcox Smith continue undismayed. The life class of Mr. Thomas Eakins at the Pennsylvania Academy of Fine Arts, Mr. Howard Pyle's course in illustration at the Drexel Institute, and the advertising department of the "Ladies' Home Journal" under Mr. Thayer constituted Miss Jessie Willcox Smith's apprenticeship. At first she did considerable general work, but always, just at hand, lay that other world, the world of frank, chubby childhood. And therein played or mused countless wide-eyed infants, now on the floor amid a clutter of toys, now asleep in mother's lap. Better than any of our illustrators, perhaps, Miss Jessie Willcox Smith catches alike the outer accent and the inner spirit of these intimate domestic scenes. Her art is strong, direct, and sincere. Her outline is generous and her sense of design is developed to a high degree of effectiveness. There is much that is human and refreshing in this work. And it is by no means difficult to feel that it has all been done at the "Red Rose Inn," whose name alone carries with it such a welcome sense of outdoor fragrance.
A. B. FROST.

72. "Say, Mister! What Time is it by Your Watch?"
73. The Bases Full and No One Out.
74. News from the Seat of War.
75. There are Times when Red Coats are Embarrassing.
76. A Runaway Match.
77. Cutting Ice.
78. His New High-Priced Dogs.
79. Uncle Billy Wood.
80. In the Field.
81. Putting Out Decoys.
82. The Congressman's Day of Reckoning.
83. Home for the Holidays.
84. The Sick Cow.
85. The Country Circus.
86. The Monroe Doctrine.
87. The Return to the Old Home after Three Years in the City.
88. A Family Jar.
89. Rabbit Hunting.
90. "I Reckon He Hit Him."
91. Locating the Game.
92. If Middle-Aged Gentlemen Will Play Four-Ball Foursomes on Saturday Afternoons, They Should Know What to Expect.
A. B. FROST.

93. Extremes Meet.
94. "Steady!"
95. "Elisha."
96. The Glory of a Winter’s Day.

GUSTAV CIMIOTTI.

97. The Tree.

SARAH S. STILWELL.

98. Cover—The Lady and the Tiger.

A. B. WENZELL.

100. Illustration to “Saint Gervaise of Plessy,” by Maurice Hewlett.
101. A Medieval Christmas.

J. C. LEYENDECKER.

102. Red Cross Cover Design.
103. Japanese Cover Design.
104. Cover for Automobile Number.
105. The Travelers.
106. Cossacks.
ARTHUR B. FROST

When we look at illustrations by Mr. Frost—and we have all looked gratefully at many—we realize one thing, which is that we are in the presence of American art. Mr. Frost’s art is the art of America before America discovered Europe. The thousands of students who go abroad and study at Julien’s or in Munich never come back quite the same. They become internationalized, whereas Mr. Frost has remained wholly national. And this constitutes the difference between his work and the work of his jaunty juniors. Mr. Frost was born in Philadelphia. He was first apprenticed to an engraver and later to a lithographer, but as far as art instruction goes, he is practically self-taught. It was down at Harper’s, where he drew side by side with Mr. Abbey, Mr. Alexander, and Mr. Rheinhardt, that Mr. Frost got his first substantial start. This was in 1876, since which time he has amused and delighted whole generations with a humor that is never forced and a simple directness of method that, from the first, could well afford to dispense with professional platitudes. There is no one like Mr. Frost; no one more racial or more endearing. His art tells its own story, it warms the heart and widens the sympathy.
HOWARD PYLE.

107. Illustration for "Poisoned Ice," by "Q."
108. The Minute Man.
109. The Nation Makers.
110. The Burning Ship.

FRANK BRANGWYN.

111. The Burning Galleon.

CHARLES DANA GIBSON.

112. "Skyed."
113. The Army of Work.
114. The End of an Unprofitable Theatrical Season.
115. Some Women Prefer Dogs.
116. Race Suicide.
117. Serious Business.
118. Stage Struck.
119. "Keep Still, Please."
120. At the Matinee.
121. The Funny Artist.
122. The New Governess.
123. The Story of an Empty Sleeve.
124. Lost.
125. Reading Her Fortune.
126. Another Victim.
CHARLES DANA GIBSON.

127. The Image of His Father.
128. Fellow Passengers.
129. May 30th.
130. Waiting for Something to Turn Up.
131. The Champion.
132. The Agitator.
133. A Study in Oil.
134. A Study in Oil.
135. A Study in Oil.
136. A Study in Oil.
137. Legal Advice.
138. The Interrupted Story.
139. The Sign Painter.
140. Half Mourning.
141. A First Night Box Party.
142. The Racing Season Opens.
143. Fanned Out.
144. Yes or No?
145. In the Same Boat.
146. His Head in a Whirl.
148. The Office Seeker.
149. From the Bartender's Point of View.
150. The Villain Dies.
151. Making Up His Mind.
CHARLES DANA GIBSON

It is to the satirist that we must turn for a correct if not always complimentary estimate of society. Hogarth, Keene, Du Maurier, and May in England, and Gibson in America—these are the men who place us on visible record before a casual or curious posterity. Thus far this country has produced but one artist who in popular appreciation is capable of ranking with the master draughtsmen of the other side. The drawings of Mr. Gibson tell their own story. They are so clearly thought and so concisely expressed that comment is superfluous. It is, however, a polite and engaging fiction to pretend that Mr. Gibson has created either types or individuals—that is the larger business of Mother Nature. What he has done is to reveal them, to give society a keener consciousness of itself. Mr. Gibson is a fine, whole-souled, lovable fellow and a thorough, conscientious worker. Such details as his having been born at Roxbury, Massachusetts, and having studied at the Art Students' League and Julien's, are interesting, but the chief thing is that he draws with a crisp mastery and an abiding charm unapproached to-day in his particular province.
CHALLES DANA GIBSON.

152. Asking the Old Folks.
153. Art is Long.
154. She Must Have Seen Better Days.
155. The Tenth Book.
156. Ticker Faces.
157. Waiting to See the Art Editor.

F. X. LEYENDECKER.

158. The Story Book.
159. "Incomparable Bellairs," by Agnes and Egerton Castle—"The Little Lover."
161. "Incomparable Bellairs," by Agnes and Egerton Castle—"The Black Lace Mask."
162. "Incomparable Bellairs," by Agnes and Egerton Castle—"Mistress Bellairs, the Toast of Bath."
163. "Incomparable Bellairs," by Agnes and Egerton Castle—"Rachel Peace."
164. "Incomparable Bellairs," by Agnes and Egerton Castle—"To the Tune of Little Red Heels."
165. Pierrette.
167. The Orchard.
168. The Swing.
WALTER APPLETON CLARK.

169. Illustration to "For the Blood is the Life," by F. Marion Crawford.
170. Illustration to "For the Blood is the Life," by F. Marion Crawford.
171. Illustration to "For the Blood is the Life," by F. Marion Crawford.
173. A Glass of Milk by the Way.
175. Saying Things.
176. When an Owner Drives.

ETHEL FRANKLIN BETTS.

177. In the Garden.
178. Summer.
179. Holly.
180. Waiting.
181. April Blossoms.
182. Geraniums.
183. Photograph of Portrait of Theodore Roosevelt, by John Sargent.

WILL BRADLEY.

FRANK X. LEYENDECKER

When you realize that Mr. Leyendecker is German on his father's side and Spanish on his mother's, that he was born in the Vaterland and studied both there and in France, you begin to appreciate why his art is at once so balanced and so fluent. His native town was Montabour, just across the vine-clad Rhine from Coblenz, and although he early forsook it for America, he shortly returned to Germany and later entered Julien's in Paris. It was Carl Brandt, a one-time Düsseldorf, who was Mr. Leyendecker's first and substantially his only master. As a mere boy he spent some years helping Brandt draw cartoons for stained glass windows, and while not an exceptional craftsman himself, Brandt proved a constant source of inspiration to his assistant and pupil. He gave the boy above all else an enthusiasm for that which is best in the art of the Old World—for Rembrandt, and Tintoret, and Veronese. There is indeed in these brilliant, flowing cover pages more than one hint of those great, eloquent Venetians who will always remain unsurpassed in their particular field. Spend an hour watching Mr. Leyendecker at the easel in his studio in the Alpine and you will appreciate still better an art which has a background of solid Tentonic training and is enlivened by a grace wholly Latin and—wholly captivating.
EDWARD PENFIELD.

185. Cover Design.
186. Poster Design—The Elephant.
187. Vacation.
188. Poster Design—Polar Bear.
190. Artillery.
191. Horse Show Cover.
192. In Madison Square.
193. Poster Design—The Elephant.
194. Poster Design—The Tiger.
195. Poster Design—The Parrot.
196. Poster Design—The Zebra.
197. Cover for New Year’s Number.

HENRY REUTERDAHL.

198. The Battleships of France.
201. Russo-Japanese Naval Cover.
202. “Reefing Down.”
203. The Scouting Destroyer.
204. A New Type of American Battleship.
HENRY REUTERDAHL.

206. The Ice-Bound Navy of Russia.
207. Admiral Evans on the United States Ship "Maine."
208. Germany Prepares Her Sea Fighters.
209. Cover for Yachting Number.
211. Paul Jones Starts on His Last Cruise.
212. Illustration for "Naval Life Abroad," by Henry Reuterdaahl.

ROBERT REID.

213. Fame and Death.

JOHN LA FARGE.

214. Illustration to "The Turn of the Screw," by Henry James.

E. W. KEMBLE.

215. Modern Insurance.
216. How Have the Mighty Fallen!
217. You Can't Teach an Old Dog New Tricks.
218. The Senate is in Session.
219. At Niagara.
220. The Vultures' Roost.
WALTER APPLETON CLARK

There is a distinct disparity in Mr. Clark's case between his years, which are few, and his accomplishment, which is already considerable. At an age when most young men have scarcely begun their career Mr. Clark was firmly established in popular favor. A pupil of Mr. H. Siddons Mowbray and of Mr. William M. Chase, and shortly afterward an instructor himself at the Chase School, Mr. Clark may be said to represent the best traditions of contemporary illustration. The work which he did even at his début has rarely been surpassed for a sweeping vigor of handling and a peculiarly effective opposition of light and shade. What Mr. Clark seems to achieve in everything he does is a certain psychological intensity of characterization. His men and women never fail to move you as you casually turn the page. They are to an exceptional degree dramatic and pictorial. Feeling that he needed a change of scene and of subject, Mr. Clark went abroad some three years since, but has lately returned to his former field. While on the other side he did some delightful views of life along the Brittany coast, and also a series of full pages in color for Mr. Percy Mackaye's "Canterbury Tales" of Chaucer retold in prose. It is possible that in future he may, like Mr. Penfield, take up decorative composition, but for the present it is to be hoped that he will continue to find illustration to his liking. Certain of his recent covers for "Collier's" not only strike a new note for Mr. Clark, but a new note for American illustration.
E. W. KEMBLE.

221. "Beg, You Cur, Beg!"
222. Jumping the Big Wave.
223. Modern Life Insurance.
224. Design for a State House Group.
226. "Hail Columbia!"
228. Death's Laboratory.
229. Pals.
230. Uncle Sam: "Barring a Little Noise, I Guess We're All Right!"
231. "Will it Come to This?"
232. "Next!"
233. The President's Vacation.
234. The Administration's Hall of Fame.
235. "Gentlemen, We are Ready."
236. Billy der Grosse.
237. The Equitable Ostrich.
238. The Venezuela Situation.
239. The Little Bulldog of the East.
240. "Let's Pretend We're Shocked."
241. "That was the Hottest Shell Game I've Ever Been Up Against!"
242. Can He Get Over It?
243. A Diffident Suggestion.
E. W. KEMBLE

244. Design for a Tablet in Antique Brass to be Placed in the Chicago University.
245. The Parson.

WILLIAM T. SMEDLEY.

246. First Nighters.
247. Interviewing the Cook.
248. The Afternoon Train.
249. The Early Morning Train.
250. Tennis and Tea.
251. Off for School.
252. The Bride's First Luncheon.
253. On the Farm.
254. The Golf Championship.
255. A Touchdown.
256. "Tired Out."

A. I. KELLER.

257. Illustration to "A Dissembler," by Mabel Herbert Urner.
258. Illustration to "Kate Bonnet," by Frank R. Stockton.
259. Illustration to "The Web," by Frederick Trevor Hill.
EDWARD W. KEMBLE

This delectable portrayer of negro types needs precious little introduction at the hands of critic or chronicler. Mr. Kemble has rarely tried any medium besides pen and ink, but pen and ink have proved sufficient to secure for him a generous place in the hearts of young and old. For more than a score of years he has been contributing to the gayety of at least one nation, and were he as well known abroad as he is with us this gayety would be proportionately multiplied. What Mr. Frost has done for the farmer of the Middle and Southern States, Mr. Kemble has done for the negro. The same smack of good, typical character is there, and something, too, of the same unstudied method of interpretation. We do not think of art or puzzle ourselves over technical subtleties when looking at Mr. Kemble’s sketches; we see only their humor, their unfailing drollery. Mr. Kemble was born in Sacramento, California, and resides in New Rochelle, or, rather Rochelle Park, New York. He draws his favorite types so well because he draws them naturally and spontaneously, with a full appreciation of their tattered exterior and their whimsical philosophy of every-day existence. You can not look at a “Kemble coon” without laughing, for laughter is the soul of his every pen-stroke. The past year or two has seen an unexpected departure in Mr. Kemble’s activity. He is rapidly becoming known as one of the ablest of our cartoonists, and even a possible successor to Nast. It is a good field, and his presence there should make it a still better one.
A. I. KELLER.

260. Illustration to "A Dissembler," by Mabel Herbert Urner.
262. Illustration to "Kate Bonnet," by Frank R. Stockton.
263. Illustration to "Kate Bonnet," by Frank R. Stockton.
264. Washington's Birthday.
265. Illustration to "The Web," by Frederick Trevor Hill.
266. Illustration to "The Web," by Frederick Trevor Hill.

HENRY HUTT.

268. On the Cliffs, Newport.
269. Little Savages.

FREDERIC DORR STEELE.

270. The Return of Sherlock Holmes, by A. Conan Doyle—"The Adventure of the Priory School."
271. The Return of Sherlock Holmes, by A. Conan Doyle—"The Adventure of the Three Students."
FREDERIC DORR STEELE.

272. The Return of Sherlock Holmes, by A. Conan Doyle—"The Adventure of the Abbey Grange."
273. The Return of Sherlock Holmes, by A. Conan Doyle—"The Adventure of the Three Students."
274. The Return of Sherlock Holmes, by A. Conan Doyle—"The Adventure of the Empty House."

ANDRÉ CASTAIGNE.

277. A Mid-Ocean Greeting.
279. A Memorandum for Lloyds: "Lost With All Hands."

GEORGE GIBBS.

281. Illustration to "The Moon, the Maid, and the Winged Shoes," by Rex E. Beach.
WILLIAM T. SMEDLEY

Like Maxfield Parrish, Mr. Smedley is a Pennsylvanian and a Quaker, though Mr. Smedley does not come from Philadelphia, but from the sturdier, more exhilarating neighborhood of Chester County. After working for a while in a newspaper office in Philadelphia and also trying his hand at engraving, Mr. Smedley found himself, at twenty, a student in Paris under Jean Paul Laurens. Some two years later he opened a studio in New York and began his career as an illustrator. Few men have done more in this congenial field than Mr. Smedley and few have maintained a higher average of merit. Although he studied abroad and has since traveled extensively, Mr. Smedley has never lost a certain solid and altogether delightful independence of spirit. It may be his Quaker inheritance, or it may be owing to some quality he himself has developed, but he has always withstood foreign influences. A strong sense of humor and a still stronger grasp of character are visible in everything he undertakes. Those early sketches for "Harper's" and these later drawings for "Collier's" show the same strain of vigorous, wholesome humanity. In common with Mr. Frost, Mr. Smedley teaches us a lesson in Americanism, a different lesson, but one for which we should be equally grateful.
MAY WILSON PRESTON.


286. Illustration to "Lena Kleinbower's Vacation," by Euphemia Holden.

ALBERT STERNER.

287. At a London Theatre.

288. The Bunch of Roses.

W. GLACKENS.

289. Illustration to "The Serio-Comic Governess," by Israel Zangwill.

290. Illustration to "The Society for the Encouragement of Street Noises," by Hayden Carruth.


GEORGE WRIGHT.


293. Illustration to "One Worm's Turning," by Baroness Von Hutten.
MAY WILSON PRESTON.


286. Illustration to “Lena Kleinbower’s Vacation,” by Euphemia Holden.

ALBERT STERNER.

287. At a London Theatre.

288. The Bunch of Roses.

W. GLACKENS.


GEORGE WRIGHT.


298. Illustration to “One Worm’s Turning,” by Baroness Von Hutten.
HARRISON FISHER.

294. Illustration to "Temptation," by Katherine Cecil Thurston.

295. Illustration to "Temptation," by Katherine Cecil Thurston.

296. Illustration to "Cecilia," by Theodosia Garrison.

F. C. YOHN.

297. Illustration to "In the Promised Land," by Raymond M. Alden.


HENRY McCARTER.


300. Illustration to "The Nightingale," by E. Nesbit.

ALBERT HERTER.


EVERETT SHINN.

ARTHUR I. KELLER

A painter as well as an illustrator, Mr. Keller studied first at the National Academy of Design in New York and afterward in Munich with Professor Loeffts. From the outset it has been Mr. Keller's habit to carry off nearly all the available prizes wherever he has studied or exhibited. The First Class Prize at the Academy of Design fell to his lot, and later the First Hallgarten Composition Prize. He has further added to his list of awards the gold medal of the Philadelphia Arts Club, a silver medal at the Paris Exposition, as well as the Evans Water-Color Prize and numerous similar marks of recognition. Although he was also a student in Paris, it was in Munich that Mr. Keller received his most important training, and how excellent both the training and the pupil's progress were is best witnessed by the fact that the Munich Academy to-day possesses Mr. Keller's "At Mass." While admirably grounded in all that makes for sound and even academic accomplishment, he is a nervous, impressionistic workman, getting his effects almost instantaneously or beginning quite afresh. The play of physiognomy, and the delineation of character in general, are among Mr. Keller's favorite themes. No enumeration of what he has accomplished is necessary, for there are few who do not recall his illustrations for "Caleb West," "The Autobiography of a Quack," "The Virginian," "The Right of Way," and other popular novels of the day. Aside from his vogue and his uniform success as an illustrator, Mr. Keller is well and deservedly known as an exceptionally clever painter in water colors.
HENRY REUTERDAHL

If the sweeping plains of the West and the South-west are Mr. Remington's particular artistic possession, the sea belongs in a measure to Mr. Henry Reuterdahl. Our foremost naval artist, for such is unquestionably his title, got his first glimpse of salt water at Malmö, Sweden, and was educated at Stockholm, the Venice of the North. There could be no better commentary on the vitality, sincerity, and intensity of Mr. Reuterdahl's art than a chat with the man himself in his Twenty-third Street studio, which is a veritable naval museum and arsenal. Yet Mr. Reuterdahl's knowledge of the sea and of modern battleships and old-time man-o'-warsmen is not mere studio knowledge, but a first-rate, first-hand grasp of the subject. His technical range is wide; he can draw a gunner or a midshipman quite as well as he can an intricate bit of naval mechanism. Yet everything he does reflects a stirring breadth of treatment and a unity of vision which are Mr. Reuterdahl's dominant qualities. Although he knows and suggests the facts, it is the spirit of a scene that he records. You do not see details in his work, you are conscious only of the dramatic impression. Besides using his brushes, Mr. Reuterdahl uses his pen, for he is a regular and an authoritative writer on naval topics. There are few manoeuvres or yacht races along the coast that Mr. Reuterdahl does not make it a point to attend. It is unnecessary to specify what art societies he belongs to; it should be sufficient to add that he is an enthusiastic member of the New York Yacht Club.