THE SECOND INTERNATIONAL WATER COLOR EXHIBITION

APRIL FIFTEEN TO MAY TWENTY-ONE, 1922
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THE ART INSTITUTE OF CHICAGO
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FOREWORD

An international exhibition devoted wholly to painting in water color and to painting in tempera is an innovation. In the various European international exhibitions, the Royal Academy, the Venice International, the Spring and Autumn Salons, the Secession of Munich, of Vienna and of Berlin, water colors are relegated to corridors and to small galleries. American water colors are shown annually in New York and in Philadelphia, but in both cities pastels and drawings as well as prints are included. It has remained for The Art Institute of Chicago to reaffirm to the art world the importance of this many-sided medium, and to show its contemporary development. The popular misconceptions which have gradually grown up around water color painting, and which at the same time have exalted the cult of painting in oil to a sort of fetish, need analysis. Some of our prejudices may be laid at the door of the amateur in art, dripping his yard of roses through Phidias, some to the copyist, some to the creator of mere prettiness. No stuffy Victorian novel ever complete without its vapid young miss who sketched in water colors, and the more vapid the miss the more adamantly did she devote her virgin talents to the "beautifless landscape." It was considered a genteel and lady-like medium. It sojourned hand in hand with the antimacassar and the cross-stitch sampler as a form of artistic expression; inexpensive, easily transported, the very celebrity of its execution reacted against it. Moreover today there is a prejudice against the small picture and large sheets of paper were at first not easy to obtain. Backs of playing cards were used by the miniaturist; the physically limited slope furnished modest velum for the illuminator; wooden panels for the painter in tempera were of necessity limited in area. Fortunately the historical influence of the "painter in little" has clung to the medium in spite of the popularity of the typical salon canvas so enormously, so blatantly, and so utterly futile. It has never seemed necessary to paint water colors up to salon pitch either in size or in garish color so that they are essentially adapted to fit into the restricted wall surfaces of the American home of today, and their met surfaces marry happily with any scheme of decoration.

It is popularly believed that water color painting when compared with oil painting is both modern in origin and perishable. Quite the contrary is true. Oil painting is but a discovery of
yesterday—of the Renaissance—while all that remains to us of pre-Renaissance times, the painting of China, of Egypt, of Greece, was painted in a medium other than oil. The brilliant Flemish and Italian primitives, or the paintings of the Sung Dynasty attest the superiority of water color and tempera over the blackened oil-painted canvases of the seventeenth and eighteenth centuries. It is true that many well preserved Renaissance canvases which have been painted in oil have come down to us unimpaired, but in most instances the oil forms but a thin glaze over under painting in tempera. The early landscapes of Turner painted in oil are brown today, while his water colors, and his later paintings in oil over tempera retain their pristine qualities. Many of Whistler's oil paintings are beginning to go, but his water colors show no change. Indeed the indictment against oil painting is so severe that the painter of today who cares about posthumous fame is turning to mediums which do not involve oxidation or chemical decomposition.

We are told by the painter that water color painting means the making of transparent sketches on white paper, and yet that is only one, though a charming one, of its many possibilities. Water colors may be put on with a brush, a sponge, a rag or even with a palette knife in impasto. They may be blown on from a tube, scrubbed, painted in resist, or soaked in water to obtain exquisite under tones. They may be painted directly or built up with dewy translucent glazes. The most astounding variations in technical qualities are shown in the present exhibition. Luminosity, subtle gradations, brilliant harmonies, smashing and powerful impressions, are within the range of this most protean and charming of mediums.

The early Egyptians painted their statues and the walls of their temples with pigments which they mixed with water and gum tragacanth. They illustrated and illuminated their papyrus rolls with water color. After the fall of Egyptian art the Greeks and Etruscans became masters of mural painting in tempera, and learned to illustrate their scrolls in water color and gold, though of these early manuscripts very few have survived. Byzantium carried on the art and produced a school of miniaturists who have never been excelled. And then for several centuries water color painting was all but lost in the sudden and sustained popularity of painting in oil. Neverbo-
the masters of the Renaissance still used water colors to work in their studies and drawings and Rembrandt and his contemporaries, especially Van Ostade, developed a masterly technique in pure water color.

To England is due the complete emancipation of the art of water color painting from its ignominious state of pen-and-ink drawings feebly washed in with color. The English topographers who drew scenes of country estates for the album of the gentry tired of their colorless occupation and began timidly to add more vivid tints to their sketches. Shortly after 1700 Sandby, Whiteway and Cozens cast aside the preliminary drawing and began outlining with the brush. It was their daring and originality to which Turner and Girton fell heir and of which they made such immortal use.

England, the birthplace of the art as we now know it, still maintains its distinction as the land in which water color thrives the best. Her flourishing school of landscape artists finds that the climate of England, the topography of the country, the very temperament of the English people are especially suitable to water color painting. France, which did not take up the new medium until 1829 turns with Gallic dexterity from oil to water color and back again, accomplishing daring innovations in technique. German artists with their Gothic inheritance of linear charm and simplicity, yet fail somewhat in full appreciation of the possibilities in color which belong to this medium alone. Sweden makes telling use of its illustrative possibilities and adds a touch of coolness and pale fantasy to the land that lies at the back of the North Wind. Japan maintains the essential qualities of calligraphic directness, of symbolism, and of expressionism which are her inheritance from China.

And what has America contributed? A certain amount of rugged honesty, perhaps—the clean-cut austerity of the pioneer, which can still profit greatly by contact with older and subtler nations.

It is the purpose of The Art Institute of Chicago to do honor each year to one or two of the great masters of water color painting by a comprehensive showing of their works. In the present exhibition individual rooms have been given to the Martin A. Ryerson Collection of water colors by Winslow Homer, and to the Desmond FitzGerald Collection of water colors by Dodge Macknight.
CATALOGUE

AMERICAN

CLIFFORD ADDAMS, NEW YORK
1 COTTAGES IN WALES
2 CONCERT STUDY ON BRITISH WARSHIP
   CLIFFORD W. ASHLEY, NEW BEDFORD, MASS.
3 FAIRHAVEN
4 STILL-LIFE
   ELMOR W. BARNARD, NEW YORK
5 BERTHA BAXTER, NEW YORK
6 GRAMERCY PARK, No. 1
   GRAMERCY PARK, No. 2
   DEE BEEBE, NEW YORK
7 LAKE WASON
   HILDA BELCHER, NEW YORK
8 JOHN WILLIAM PERCEVAL, RHODES
   Led by Mrs. Horace Brown, Chicago
   ALMA S. BIGELOW, RAVINIA, ILL.
9 ON THE BEACH
   ROY BROWN, NEW YORK
10 THE BRIDGE
   CLAUDE RUCK, CHICAGO
11 CREATION
   S. R. BURLEIGH, PROVIDENCE, R. I.
12 THE PINK MEADOW
13 LITTLE COMPTON COMMONS
14 IN THE OLD SOUTH COUNTY
   EDMUND S. CAMPBELL, CHICAGO
15 BAND
16 BY THE BROOK
17 BACK ON THE DUNES
18 AUTUMN, MICHIGAN BEACH
JOHN F. CARLSON, NEW YORK
19 Haunted Hovels
20 December Twilight

WILLIAM CLUSSMANN, CHICAGO
21 In the Lowlands

E. STETSON CRAWFORD, NEW YORK
23 The Bridge, Rogue Bluffs

PAUL DOUGHERTY, NEW YORK
24 CEDARS, POINT LOBOS
25 Rocks at Monterey
26 The Palm, Porto Rico
27 Sunlight and Waves

HAROLD C. DUNBAR, BELMONT, MASS.
28 Entrance to a Wood

GEORGE PEARSE, ENNIS, NEW YORK
29 Home Port
30 The Toll Bridge

FLORENCE ESTE (PARBS)
31 November
32 Spring Time
33 The Pink House
34 St. Lunaire Fields

BARRY FAULKNER, NEW YORK
35 Sketch for a Decoration: The Vintage

HAZEL FRAZEE, CHICAGO
36 The Castle

JOHN R. FRAZIER, LAWRENCE, KAN.
37 Fishing Boats
38 The Coolart House, Provincetown
39 Cape Cod Country, Provincetown

ELIZA D. GARDINER, PROVIDENCE, R. I.
40 Cloud Land

HOWARD GILES, NEW YORK
41 Surf
42 Mirage
43 Morning
44 Illusions
45 Lifting Fog
46 Drifting Fog
EDWARD T. GREGG, OAK PARK, ILL.

EMILY GROOM, MILWAUKEE

CHILDE HASSAM, NEW YORK

SHARFACE

THE KITCHEN DOOR

BACK OF THE OLD HOUSE

WEATHERSIDE, OF AN OLD HOUSE

OLD HOUSE, ON THE HUDSON

AT SUNSET ABOVE NEWBURGH

FRANK HAZELL, NEW YORK

THE HAVEN

CHARLES HOPKINSON, BOSTON

EXPLORATION

SAND DUNES

THE WIDE SEA

CLIFFS AT MAGNOLIA

CHILDREN WATCHING SURF

AT MANCHESTER, MASSACHUSETTS

KENNETH G. HOW, NEW YORK

OLD PORCH, KENT

FELICIA WALDO HOWELL, NEW YORK

A BACK WAY, SALEM

OCTOBER EVENING

THE HILLSIDE

FISHERMAN'S SHANTIES

AFTER A RAIN, EDGARSTOWN

LOWER MANHATTAN, WATER FRONT

HOUSE OF SEVEN GABLES FROM THE GARDEN

ELIZABETH H. INGHAM, NORTH SHIRLEY, MASS.

BLUE EYES

THE LITTLE BOATS

MABEL KEY, CHICAGO

RAY KINSMAN-WATERS, COLUMBUS, O.

FOUNTAIN, CHAGUE

NELLIE A. KNOPP, JACKSONVILLE, ILL.

CLOUDS AND SUNSHINE ON THE PEAK
RICHARD F. LAHEY, MINNEAPOLIS
75 THE BURLEQUE SHOW
76 HAYLEY LEVER, NEW YORK
77 SLOOP'S
78 BARGES
79 GEORGE LUKS, NEW YORK
80 SPRING STREET
81 THE CANDY WOMAN
82 A BIT OF MARBLEHEAD
MARY NICHOLENA MCCORD, BRIDGEPORT, CONN.
83 CLARA N. MADEIRA, PHILADELPHIA
84 MARKET DAY
85 CRAB SELLERS
86 FRANCIS MCCOMAS, MONTEREY, CALIF.
87 MESA VILLAGE
88 MONTEREY BAY
89 MONTEREY OAK TREES
90 MONUMENT VALLEY BUTTES
91 RED ROCK CANYON, ARIZONA
92 F. LUIS MORA, NEW YORK
93 THE POOL
94 OCTOBER
95 WHERE IT'S QUIET AND COOL
CATHARINE WHARTON MORRIS, PHILADELPHIA
96 THE OL' LANDMARK
97 CHRISTOPHER P. H. MURPHY, SAVANNAH, GA.
98 SKETCH OF BROOKLYN INSTITUTE
99 EUGEN NEUHAUS, BERKELEY, CALIF.
100 CARMEL COAST
101 MONTEREY DUNES
102 LOW TIDE, CARMEL
103 G. GLENN NEWELL, NEW YORK
104 TOIL
105 JOHN W. NORTON, CHICAGO
106 PICNIC PARTY
107 THE WATER FRONT
108 THE LITTLE HOUSE
THORNTON OAKLEY, PHILADELPHIA
108 ILLUSTRATION FOR "WESTWARD HO!"
109 ILLUSTRATION FOR "WESTWARD HO!"

JOSEPH PENNELL, NEW YORK
112 ICE
113 RED LIGHT
114 MORNING, MISTS
115 LIGHTING UP
116 SEA FOG, SUNSET
117 BRIDGE, EVENING
118 WHEN FOCH CAME IN
119 FRUIT BOAT COMING IN
120 SMOKE, NEW YORK HARBOR
121 OUT OF A BROOKLYN WINDOW

JANE PETERSON, NEW YORK
122 FLOWERS
123 BRILLIANT SUNSHINE
124 WATER-LILY POND

FREDERICK VICTOR POOLE, CHICAGO
125 PORTRAIT
126 LATE AFTERNOON
127 THE LITTLE WINDOW
128 THE VILLAGE STREET
129 DIANA OF CAMBODIA

MAURICE PRENDERGAST, NEW YORK
128 DECORATION No. 73

Last by Mrs. W. B. Fearn, New York

GRACE RAVLIN, CHICAGO
121 ORCHIDS AND ROSES
122 GRACE CHAPMAN REDFIELD, GLENCOE, ILL.
122 DOROTHY
122 CHARLES H. RICHERT, ARLINGTON HEIGHTS, MASS.
123 VERMONT HILLS
123 AGNES M. RICHMOND, NEW YORK
124 BEAR MOUNTAIN

ALEXANDER ROBINSON (PARIS)
125 PORT OF NAPLES
126 ARAK CHILDREN
127 KINGS GARDEN, SEVILLE
128 FOUNTAIN OF NEPTUNE, ALCAZAR
129 ALCAZAR GATE IN THE PALM GARDEN, SEVILLE

Group lent by W. H. Twombly, Chicago
JOHN SINGER SARGENT (LONDON)
130 LAKE GARDA
131 WOODSHEDS, TYROL
132 OLIVE TREES, CORFU
133 WORKMEN AT CARRARA

CHARLES SARKA, NEW YORK
134 SUMMER DAYS
135 THE LEAN-TO CAMP
136 THE BREAKFAST TABLE

ALICE SCHILLE, COLUMBUS, O.
137 THE GARDEN
138 THE MISSION
139 AN INTERIOR
140 THEY COME AND GO
141 FOREVER REFLECTING THE MOODS OF NATURE AND THE HUMAN NEED

DOROTHY SCHRADER, CHICAGO
142 BOB HAVING HIS DINNER

FRANK SNAPP, CHICAGO
143 YOUTH
144 A REFLECTION
145 CHINESE ARRANGEMENT
146 FIGURE ARRANGEMENT

LUCY M. STANTON, BOSTON
147 FIELDS AND SKY
148 MORNING ON THE BEACH
149 THE BEACH AT OCUNQUIT, MAINE

WILLIAM STARKWEATHER, NEW YORK
150 THE SKETCH

EDITH L. STURTEVANT, PHILADELPHIA
151 DECORATION: SUMMER

ANNIE G. SYKES, CINCINNATI
152 DASHIAS

EDUARD BUK ULREICH, CHICAGO
153 DANCE WITH ME
154 ONCE UPON A TIME
155 WET SPRING WINDS
HELEN L. WALKER, CHICAGO

A PORTRAIT

J. ALDEN WEIR (1849-1921)

FLOWERS

Gift by Mrs. L. L. Colburn, Chicago

GEORGE W. WEISENBURG, CHICAGO

ECLISME ST. MARTIN, LORMONT, FRANCE

J. SCOTT WILLIAMS, NEW YORK

THE BUSY ARTIST

THE MOUNTAIN STREAM

CHARLES H. WOODBURY, BOSTON

RAIN CLOUD

BREAKING WAVE

DODGE MACKNIGHT

FISHERMEN'S BOATS, TORBAY, NEWFOUNDLAND

FISHERMEN'S WHARVES, TORBAY, NEWFOUNDLAND

GAILY PAINTED BOATS, TORBAY, NEWFOUNDLAND

CEDARS, SPRING HILL, SANDWICH, CAPE COD

ORANGE MARSH, SANDWICH, CAPE COD

GREEN DOOR, SANDWICH, CAPE COD

PURPLE SHADOWS, SPRING HILL, CAPE COD

SANDY NECK, BARNSTABLE, CAPE COD

BARNSTABLE MARSHES, CAPE COD

YELLOW CLIFF, GRAND MANAN, MAINE

GRAND MANAN, MAINE

BOULDER CLIFF, SHELBOURNE, NEW HAMPSHIRE

SNOFLAKES, SHELBOURNE, NEW HAMPSHIRE

BEND IN THE ANDROSCOGGIN RIVER, SHELBOURNE, NEW HAMPSHIRE

THAWING BROOK, SHELBOURNE, NEW HAMPSHIRE

TWIN BOULDERS, SHELBOURNE, NEW HAMPSHIRE

BOULDER DREAM, SHELBOURNE, NEW HAMPSHIRE

RAVINE, SHELBOURNE, NEW HAMPSHIRE

WOOD ROAD, SHELBOURNE, NEW HAMPSHIRE

BOULDER, SHELBOURNE, NEW HAMPSHIRE

ENTRANCE TO WOODS, SHELBOURNE, NEW HAMPSHIRE

DISTANT RANGE, SHELBOURNE, NEW HAMPSHIRE

MONTEGO BAY, JAIMEICA

MONTEGO BAY, JAIMEICA

ROCK-MAKER, ORIHUELA, SPAIN

MOONLIGHT, BELLE-ILE, FRANCE

Group lent by Desmond Fitzgerald, Boston
WINSLOW HOMER (1836-1910)

185  MARBLEHEAD
186  THE GULF STREAM
187  PROUT'S NECK, BREAKERS
188  PROUT'S NECK, EVENING
189  PROUT'S NECK, THE BREAKING WAVE
190  SUNSHINE AND SHADOW, PROUT'S NECK
191  MAN IN BOAT, COAST OF MAINE
192  THE OUTLOOK, COAST OF MAINE
193  BREAKING STORM, COAST OF MAINE
194  CAMP-FIRE, ADIRONDACKS
195  END OF THE DAY, ADIRONDACKS
200  THE LONG BOAT, NORTH WOODS CLUB, ADIRONDACKS
201  NORTH WOODS CLUB, ADIRONDACKS
202  THE RAPID, HUDSON RIVER, ADIRONDACKS
203  ADIRONDACKS GUIDE
204  THE WATCHER, TYNMOUTH
205  TYNMOUTH PROBY, ENGLAND
206  THE RETURN, TYNMOUTH
207  FLAMBORO HEAD, ENGLAND
208  FISHING OFF SCARBORO, ENGLAND
209  STOWING SAIL, BAHAMAS
210  AFTER THE TORNADO, BAHAMAS

Group lent by Mortie A. Ryerson, Chicago

BELGIAN

ALEX MERCETTE, BRUSSELS

211  CHANNEL FROM NIEUPORT ON THE YSER
212  DERNODE CANAL ON THE YSER

CZECHO-SLOVAK

LUDEK MAROLOD (1863-1898)

213  THE MEETING
JOZA UPRAKA, HIROSENKOVA LHOTA

214  KYSOVANKA TYING HER KERSEY

DANISH

KAY NIELSEN (NEW YORK)

215  THE REAL PRINCESS
216  THE RED HORSEMAN

Lent by Scott & Fowles, New York
Dutch

ISAAC ISRAELS, GRONINGEN, HOLLAND

217 IN THE PARK

218 HESPER LE CALLIERNE

219 AN EVENING PORTRAIT

220 JUSTINA AND HER BIRD

ENGLISH

MAXWELL ARMFIELD (NEW YORK)

218 HESPER LE CALLIERNE

219 AN EVENING PORTRAIT

220 JUSTINA AND HER BIRD

CHARLES W. BARTLETT (NEW YORK)

221 THE BRIDGE, BENARES

222 WILLING WORKERS, JAPAN

223 THROWING THE NET, HAWAII

224 NATIVE FISHERMAN, HAWAII

225 HAWAIIAN FISHERMAN, MOONRISE

226 PREPARING FLOWERS FOR A PROCESSION, MADURA

CHARLES JOHN COLLINGS, LONDON

227 ON LAKE SHUWAP

228 MOONLIGHT IN THE SELKIRKS

229 MOUNTAIN WOODLAND

230 THE DESERTED LOGGING CAMP

CHARLES CONDER, NEW YORK

231 ON THE TERRACE

EDMUND DULAC, LONDON

231 SALOME

W. RUSSELL FLINT, LONDON

232 GOLDEN SANDS, BAMBURGH

233 IN THE LAST GLEAN

234 THE FARNE ISLANDS, SUMMER

235 SANDS, BAMBURGH

236 WET SANDS, BAMBURGH

WILFRID O. DE GLEHN (NEW YORK)

237 LA FONTAINE DE LA TONNE, VERSAILLES

238 LE PALAIS DE LA TONNE, VERSAILLES

239 THE PIAZZETTA, VENICE

240 CHRISTCHURCH HARBOR, BAIL, BOATS
“HERE ARE THE REST OF MY CLOTHES”  JOHN BAUER
W. LEE HANKEY, LONDON

241 KNITTING
242 ON THE QUAY

243 C. R. MACKINTOSH, LONDON
THE ROAD FROM THE FERRY

244 MARGARET MACDONALD MACKINTOSH, LONDON
THE SLEEPER

245 JAMES McBEY (NEW YORK)
TINKER’S FAMILY, MAC DUFF

246 GERALD MOIRA, LONDON
BOYS FISHING FOR CRAWFISH

247 THE REHEARSAL
248 THE THIRD GREEN

249 R. J. ENRAGHT MOONY, LONDON
A GOLDEN HARVEST

250 DAWN
251 SPRING’S DISCOVERY

252 FRANCIS H. NEWBERRY, DORSET
LOOK-OUT, CLOVELLY, DEVONSHIRE

253 WILLIAM ORFEN, LONDON
THE SISTERS

254 ARTHUR RACKHAM, LONDON
SUMMER’S ROSE-GARLANDED TRAIN

255 LEONARD RICHMOND, LONDON
TRANQUILITY

256 RICHMOND CASTLE

257 CECILE W. ROBERTSON (EDINBURGH)
LIFE AND ARTISTS

258 GEORGE SPENCER WATSON, LONDON
TWO GODMOTHERS

259 A WOMAN AND TWO CHILDREN
260 STORY OF CREATION: ADAM AND EVE AND ARCHANGEL.
FREDERIC WHITING, LONDON
261 A WELSH VALLEY
262 THE MASTER

BLAMIRE YOUNG, HANTS, ENGLAND
263 THE ARCH
264 THE HARBOR

FRENCH

J. FRANCIS AUBURTIN, PARIS
265 LAKE DECORATION WITH DANCERS
266 MORNING: SKETCH FOR DECORATION IN PARIS STATE COUNCIL BUILDING

BERNARD BOUTET DE MONVEL, PARIS
267 WINTER
268 THE MINIATURE
269 THE PRINCE ALBERT
270 THE PROMENADE

JEAN GABRIEL DOMERGUE, PARIS
271 LACQUER MIRROR
272 VENICE

GEORGES DUBOIS, VERSAILLES
273 CHATEAU OF VERSAILLES
274 LE CHESNAY, VERSAILLES

EDMUND DULAC (LONDON)
275 SALOME
Written by Scott & Fowles, New York

GEORGES LEPAPE, PARIS
276 JEALOUSY
277 SNOW BALLS
278 THE BLUE HORSE
279 "MY.......

FERDINAND LIJGINI, PARIS
280 FALL IN QUIMPERLE
281 NOVEMBER

A. E. MARTY, PARIS
282 CINDERELLA
283 AT THE CASINO
GERMAN

HANS VON BARTELS (1856-1913)

288 FISHER FROM ISLAND OF URK
289 SURF

Lost by Wolfgang von Barthels, Munich

WERA VON BARTELS, MUNICH

218 GIRL, I
291 GIRL II

CLAUS BERGEN, MUNICH

292 U-53 ON IT'S JOURNEY TO AMERICA
291 BEFORE THE PORTAL OF THE HOUSE, TYROL

CARL CASPAR, MUNICH

214 VISITATION
255 SESTRI LEVANTE ON THE RIVIERA, ITALY
LOVIS CORINTH, BERLIN

256 FOUNTAIN
217 AUTUMN

WALTER DITZ, MUNICH

298 EVENING IN A SMALL TOWN
299 STUDY: NUDE
300 STUDY: NUDE

PAUL W. EHRENDT, MUNICH

301 INNER APARTMENT OF A CASTLE
RAOUL FRANK, MUNICH
304 TORPEDO BOATS AT SEA
305 IN THE NORTH SEA

WALTHER GEORGII, UPPER BAVARIA
306 OLD QUARTER AT BAMBERG
307 MARKET IN BAMBERG

A. HAGEL, MUNICH
308 MUSICIAN
309 SPRING GENIUS

HANS VON HAYECK, MUNICH
310 WOODLAND VIEW, COBREȘTI, ROUMANIA

HEINRICH HOENICH, MUNICH
312 VIEW OF THE HARBOR AT TRIESTE, ITALY

MELCHIOR KERN, MUNICH
313 VILLAGE STREET, RAUSSE ALP MOUNTAINS

RUDOLPH KÖSELITZ, MUNICH
314 OLD HAMMER WORK

HUGO KREYSSIG, MUNICH
315 WOOD INTERIOR

GEORGE MAYER-FRANKEN, MUNICH
316 THE DIRECTOR OF THE MUNICH INDUSTRIAL SCHOOL
317 STILL LIFE

MAX MAYRSHOFER, MUNICH
318 GIRL’S HEAD
319 STUDY

OTTO MILLER, MUNICH
320 NEAR DACHAU
321 AUTUMN

K. H. MUELLER-SAMERBERG, BAVARIA
322 FRANCONIAN CITY GATE
323 THE COURT OF THE MANSE

ADOLPH MÜNZER, DÜSSELDORF
324 WINTER
325 SUMMER
FERDINAND NOCKHER, MUNICH
326 VICTORIOUS IS THE SUN

ERNST OPPLER, BERLIN
327 PAGANINI
328 RUSSIAN BALLET: SYLPHS

FRIEDRICH MICHAEL PFEIFFER, MUNICH
329 RAPE OF EUROPA

RICHARD SCHAUPP, MUNICH
330 STEIN-ON-THE-RHINE
331 REICHENHALL: STUDY FOR A DECORATION

WALTER SCHNACKENBERG, MUNICH
332 THE HAIR-DRESSER

FELIX SCHWORMBSTAEDT, MUNICH
333 THE RIDE TO ST. LEONHARD'S, TOELZ, UPPER BAVARIA

OTTO STRUETZEL, MUNICH
334 NEIGHBORHOOD OF CANNES (FRENCH RIVIERA)

EDUARD THOENY, MUNICH
335 SOUTHERN TIBOLENE

FRIEDRICH TROST, THE YOUNGER, NUREMBERG
336 ALBRECHT DREHER'S HOUSE, NUREMBERG
337 VIEW OF OLD NUREMBERG

JOSEF WEIDENBACHER, AUGSBURG
338 ST. MARTIN'S CHURCH, LANDSBURG

HUNGARIAN

MIKLÓS GASPAR (CHICAGO)
339 MINERS AT WORK
340 LANDSCAPE FROM OLD BUDA
341 CORNER OF ITALIAN MOUNTAIN VILLAGE
JAPANESE

HIROSHIGE (1797-1858)

342. MOONLIGHT EVE IMPRESSION AT MIYAZAKI, ON SUMIDA RIVER, TOKYO
343. FUJI RIVER, PROVINCE OF SBUGA, WITH TWO BOATS IN THE RAPIDS
344. TONE RIVER, PROVINCE OF SHIMOKA, WITH A SAIL BOAT, AND REEDS IN MARSHY FOREGROUND
345. TAMAR RIVER, WITH WILLOW TREE, AND FUJI IN DISTANCE, IN PROVINCE OF MIYASHI
346. ARASHIYAMA IN SNOW TIME, SUBURB OF KYOTO
347. WHIRLPOOL AT NARUTO, ENTRANCE TO INLAND SEA, PROVINCE OF AWA
348. HASIBA FERRY IN SNOW TIME ON SUMIDA RIVER, KYOTO
349. KASG MOUNTAIN IN SNOW TIME, WITH GORGE, PROVINCE OF MIYAM
350. KITOMIZU TEMPLE, CHERRY TIME, KYOTO

TAKE SATO (LONDON)

351. NEW MOON
352. MORNING FROST
353. MORNING MIST
354. AFTER THE STORM
355. SUNSET

NORWEGIAN

BERTHA SCHOU (NEW YORK)

356. MOTHERHOOD
357. STILL-LIFE
358. INTERIOR

SIGURD SCHOU (NEW YORK)

359. COAST, ST. GUINEAL, FINISTERE
360. TUNA FISHERMEN, EARLY MORNING, CONCARNEAU

RUSSIAN

BORIS ANISFELD (NEW YORK)

361. SALOME
362. REBECCA AT THE WELL
363. SHEHERZADE
364. GOETHE'S FRANKFURT AM MAIN

Lost by The Brooklyn Museum.
SWEDISH

JOHN BAUER (1882-1918)
365 “O YOU LITTLE-FRAID CAT”
Lost by Henry Goddard Loom, New York
366 “HERE ARE THE RIGHT OF MY CLOTHES”
Lost by Tailored P. Linn, Columbus, Ohio

CARL LARSSON (1853-1919)
367 A BEDROOM AT LARSSON’S
Lost by Henry Goddard Loom, New York

BIRGER SANDZEN (LINDSBORG, KANS.)
368 ROCKS, SNOW AND PINES
369 TWO CEDARS

ADDENDA

CAROLINE E. COIT, CLEVELAND
370 THE GREEN BOAT
371 LA RUE NEUVE, ALORAY

AMBROSE PATTERTON, SEATTLE
372 AN OLD BACK-YARD

JESSIE WILLCOX SMITH, PHILADELPHIA
373 COVER DESIGN FOR JANUARY

FRED WAGNER, PHILADELPHIA
374 THE QUARRY
375 ON THE DELAWARE, GLOUCESTER, NEW JERSEY
376 NEAR GLOUCESTER, NEW JERSEY