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THE AMERICAN SALON:

The Art Gallery at the Chicago Interstate Industrial Exposition, 1873-1890

by

Kirsten M. Jensen

Vol. I

A dissertation submitted to the Graduate Faculty in Art History in partial fulfillment of the requirements for the degree of Doctor of philosophy, The City University of New York.

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This manuscript has been read and accepted for the Graduate Faculty in Art History in satisfaction of the dissertation requirement for the degree of Doctor of Philosophy.

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THE CITY UNIVERSITY OF NEW YORK

Abstract

The American Salon: The Art Gallery at the Chicago Interstate Industrial Exposition, 1873-1890

by

Kirsten M. Jensen

Adviser: Professor Sally Webster

The annual exhibitions in the Art Gallery of the Chicago Interstate Industrial Exposition, 1873-1890, were considered by many contemporary critics and artists to be the most exciting and liberal annual exhibition of American art in the country. Although the Art Gallery managers were initially dependent upon the National Academy of Design for direction, by the mid-1870s they had begun to demonstrate independence from New York, much as younger artists returning from study abroad began to chafe under the authority of the National Academy. Beginning in 1877, the Art Gallery began to demonstrate its independence by exhibiting increasing numbers of works by artists associated with the Society of American Artists, as well as by expatriate artists. In 1883, the Art Gallery began to import works by Americans that had exhibited in the Paris Salon, where audiences saw them before those in other major metropolitan areas in the United States.

The relationship of American art to its European influences, as discussed in the Chicago press and seen on the walls of the Exposition Art Gallery, offers new prospects for understanding how the increasing cosmopolitanism of American art was received by

audiences outside New York. It also places Chicago squarely in the center of the debate about the character of a national art in the face of the return of American artists trained in Europe or influenced by newer European techniques, styles, and changing palettes. Because the Art Gallery did not take sides in the struggles between the "old guard" and "new men" that characterized the art scene in New York, visitors to the Exposition were presented with a more comprehensive view of the developments in American art during the last quarter of the 19th century than could be seen nearly anywhere else—thus earning the title given to it by artists of the day: "the American Salon."

A New York-centric perspective dominates our understanding of the development of American art at the end of the 19th century. This study intends to change that paradigm by demonstrating that not only was Chicago a leader in the exhibition of American art, but that in many cases it anticipated New York, Boston, and Philadelphia in exhibiting and embracing its more progressive elements.

Acknowledgments

Many individuals have assisted me during the years I have devoted to researching art in Chicago. I would first like to extend my sincere thanks to the members of my dissertation committee, Professors Sally Webster, Rosemarie Haag Bletter, and Katherine Manthorne, all of the City University of New York, and Dr. Carolyn Kinder Carr, Deputy Director and Chief Curator of the National Portrait Gallery, Smithsonian Institution. All contributed invaluable insights and kind words of encouragement. To Professor Webster, who encouraged me to pursue my degree in the department of Art History rather than History, as well as for her sense of humor, wry commentary, and unending support for this project, I am forever grateful.

This dissertation developed from my master's thesis, which explored the professional career of Sara Tyson Hallowell, the manager of the Art Gallery during the 1880s and the individual largely responsible for its progressive and international character. I owe a debt of thanks to Professor Virginia Metaxas, who guided that early period of research, and also to an unidentified reader of my thesis who suggested further inquiry into what, exactly, was exhibited in the Exposition Art Gallery.

Further research in this topic has required the assistance of numerous individuals in libraries, archives, and historical societies in Chicago and the New York metropolitan area. At the Art Institute of Chicago, I would like to express my bottomless gratitude to Institute archivist Bart Ryckbosch and his staff, who willingly pulled files and made photocopies, and occasionally suggested new research leads. I would also like to thank registrar Denise Mahoney who tracked down provenance information, and Judith Barter, who provided suggestions early on in my research. I would also like to thank William H.

Gerdts, Professor Emeritus of The City University of New York, for his generosity in making available his vast library and files in American art. Additionally, I would also like to thank the following individuals for their time and expertise: Susan Anderson, archivist, Philadelphia Museum of Art; Marshall Price, National Academy Museum; Kimberly Orcutt; Janet Whitmore; Evdokia Savidou-Terrano; Cindy Bruckner; Peter Milloy, Bursar, Robinson College, Cambridge University; Robin Wallace, Filson Historical Society, Louisville, Kentucky; Arlene Pancza-Graham, Fordham University; Melanie Emerson, Ryerson & Burnham Libraries, The Art Institute of Chicago; George Miles, Beinecke Library, and Kevin Pacelli, Sterling Memorial Library, Yale University; Clarence Fey, San Antonio Art League Museum; Richard Korb, Superintendent, Ipswich School System, Ipswich, Massachusetts; and Rowena Burke, Heather Dunlap, and Pamela Derkey.

I extend very special thanks to John D. Kysela for his friendship, energy, enthusiasm, and scholarly collaboration; to my mother, Dr. Marilynn Cowgill, for her willingness to read multiple drafts, of variable quality, of this dissertation; and to my partner, Lars Pedersen, whose love and support throughout this lengthy process cannot be measured.

Preface

> No art exhibition held annual in this country shows so much of the best recent work of American artists at home and abroad; while the admission, wherever possible, of contemporary foreign pictures and of a few masterpieces of an older generation serves to widen the field of comparison and afford a just view of the progress of American art and its relation to the art of nations rich in tradition and achievements.
>
> —Harriet Monroe

The remarks quoted above, written by art critic Harriet Monroe, appeared in the October 1889 issue of the New York-based *Art Amateur*.[1] Monroe noted that the exhibition contained works by sculptor Augustus Saint-Gaudens, as well as paintings by William Merritt Chase, Alexander Harrison, William McEwen, Gari Melchers, Charles Sprague Pearce, Will H. Low, Abbott Henderson Thayer, Childe Hassam, and Theodore Robinson, all leading figures in a new generation of European-trained American artists. The exhibition also included paintings by French artists Pascal-Adolphe-Jean Dagnan-Bouveret, Charles Daubigny, and Anton Mauve, as well as works by several contemporary Dutch and Spanish painters. Monroe described an exhibition truly cosmopolitan in scope, one that embraced all aspects of contemporary American art in addition to leading European artists. The breadth and character of the collection recounted in Monroe's review suggests that the annual exhibition she describes occurred in New York, Boston, or maybe Philadelphia—the cities considered the leaders of the American art world during the late nineteenth century.

But Monroe was not writing about an annual exhibition in any of these cities. She was instead writing about the annual art exhibition in the Art Gallery of the Interstate

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[1] Harriet Monroe, "Paintings in Chicago," *Art Amateur* 21, no. 5 (October 1889), 91.

Industrial Exposition in Chicago, which occurred for approximately six weeks every autumn between 1873 and 1890. Monroe was not alone in her sentiments that the Art Gallery presented the most representative collection of contemporary American art. Four years earlier, a critic for the London-based *Magazine of Art*, reviewing the 1885 exhibition, declared that the "annual exhibition of the Art Hall of the Chicago Exposition gives a truer and more comprehensive idea of the best American art of the day than any other annual exhibition in America...American art can best be seen and studied in Chicago [where] it is best appreciated."[2] Indeed, the annual art exhibition at the Exposition was so highly regarded by American artists living abroad that they began to refer to it as the American Salon.

What was it about an art exhibition at a regional "industrial fair" that made a London critic take notice of it, or caused American artists in Paris to prefer it as the best place at home to exhibit their work, comparing the exhibition with the all-important Paris Salon? How was it possible that Chicago, forever being derided as a rustic frontier town—even though the frontier had long passed it by—and populated by cultureless *petit bourgeoisies* scorned as being only interested in making money, could surpass New York, Boston, and Philadelphia as the best place not only to see contemporary American (and European) art, but also the city where it was best appreciated? And why is it, if the Chicago Interstate Industrial Exposition Art Gallery was perceived as essential to American artists working in the late nineteenth century, that scholars have continued to overlook its potential significance to our understanding of the development of American art during what was a pivotal period in the nation's art history?

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[2] "Monthly Record of American Art," *Magazine of Art* (London) 8 (1885), 88.

This dissertation is the first study to examine thoroughly the Art Gallery at the Interstate Industrial Exposition in Chicago, and it has two objectives. First, by looking closely at what was exhibited there and how it was received, I will demonstrate that Chicago, as represented by the Exposition Art Gallery, was a leader in the exhibition of contemporary American art.[3] Second, I will argue that by late 1870s, Chicago, vis-à-vis the Art Gallery, actively participated in the debate about the character of a national art in the face of the return of American artists trained in Europe or influenced by newer European techniques, styles, and changing palettes.

The eighteen exhibitions in the Exposition Art Gallery offer a compelling counterpoint to the existing scholarship in American art. By providing a large exhibition venue with liberal policies that regularly exhibited works by artists associated with the National Academy of Design, the Society of American Artists (SAA), and expatriate artists in Europe—alongside each other with no prejudice, and interspersed with European artists—the Art Gallery provided visitors with a more comprehensive view of the developments in American art during the last quarter of the nineteenth century than could be seen nearly anywhere else in the United States.

On one level, what follows is a recovery of Chicago's early art history. Given the significance of the Exposition Art Gallery to American artists during the late nineteenth century, and Chicago's (well-earned) reputation for boosterism, it is surprising that very little has been written about it. Chicago-based cultural historian Neil Harris remarked in 1990 that, "for a city that is probably one of the best analyzed, most carefully described,

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[3] In this dissertation, "Chicago" refers generally to critics as well as any citizen who could pay the Exposition admission fee of twenty-five cents, which was reduced on Sundays to allow laborers the opportunity to visit.

and incessantly invoked in the western world, Chicago's art history remains a closely guarded secret."[4] What Harris meant was not so much that Chicago did not want its early art history known, but rather that there has been very little exploration of it by scholars. When scholars have explored art in Chicago, they have tended to focus on the large-scale introduction of Impressionism at the Columbian Exposition in 1893, the collecting of American and European art by Chicago's elite beginning in the 1890s, or on Chicago's reaction to the 1913 Armory Show.[5] Truth be told, there has existed a kind of professional blindness to art exhibitions of any size prior to 1893, the year most scholars assume art "arrived" in Chicago.

This is not to say that nothing has been written generally about art in Chicago before 1893. Two unpublished studies, Eugenia Remelin Whitridge's 1946 dissertation, "Art in Chicago: the Structure of the Art World in a Metropolitan Community" and Esther Sparks' 1971 dissertation, "A Biographical Dictionary of Painters and Sculptors in Illinois, 1808-1945," examined aspects of Chicago's cultural development.[6] In a regional context, William H. Gerdts provides a general summary of Chicago's early art

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[4] Neil Harris, "The Chicago Setting," in Sue Ann Prince, ed., *The Old Guard and the Avant-Garde: Modern Art in Chicago, 1910-1940* (Chicago and London: University of Chicago Press, 1990), 3.

[5] See for example, Elizabeth Kennedy, ed., *Chicago Modern, 1893-1945: Pursuit of the New* exh. cat. (Chicago: University of Chicago Press and the Terra Foundation for the Arts, 2004); Judith A. Barter, ed., *American Arts at the Art Institute of Chicago: From Colonial Times to World War I* (Chicago: The Art Insitute, 1998); and Sue Ann Prince, ed., *The Old Guard and the Avant-Garde: Modern Art in Chicago, 1910-1940* (Chicago and London: University of Chicago Press, 1990).

[6] Eugenia Remelin Whitridge, "Art in Chicago: the Structure of the Art World in a Metropolitan Community" (Ph.D. diss, University of Chicago, 1946); Esther Sparks, "A Biographical Dictionary of Painters and Sculptors in Illinois, 1808-1945" (Ph.D. diss, Northwestern University, 1971).

culture and artists, beginning in the 1840s, for a section on Illinois in his encyclopedic three-volume *Art Across America*.[7] None of these scholars, however, examines art exhibitions at the Interstate Industrial Exposition and the critical reception to them, nor do they place Chicago's art culture within the context of the development of an emerging national art.

There have been a few other, more focused, studies exploring aspects of Chicago's early art history prior to 1893. In a 1995 article, Gerdts examined the rise of Chicago art journalism in a national context, arguing that Chicago's critical infrastructure was in many aspects more active and developed than that in New York prior to 1871.[8] The focus of Gerdts' article was limited, however, to the structure of art criticism in Chicago, and did not focus on *what*—e.g., the art produced by local artists or the exhibitions of regional and national art in the city's many galleries—the critics likely discussed in the journals and newspapers. Gerdts' article, although it concludes with what would prove to be the temporary destruction of Chicago's cultural infrastructure by the Great Fire in 1871 and therefore ends before this study begins, does however provide the founding assumption on which my study is based: that Chicago had a developed arts culture that actively participated in the national dialogue concerning the development of American art during the last quarter of the nineteenth century. Although the 1871 Fire temporarily sidelined Chicago's participation in the American art scene, by 1873 it became active once more in the Interstate Industrial Exposition Art Gallery.

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[7] William H. Gerdts, *Art Across America: Two Centuries of Regional Painting, 1710-1920* (New York, Abbeville Press, 1990), vol. 2, 280-294, 367-368.

[8] William H. Gerdts, "'Chicago is Rushing Past Everything': The Rise of American Art Journalism in the Midwest, from the Development of the Railroad to the Chicago Fire," *American Art Journal* 27, no. 1/2 (1995-1996), 38-83.

The Exposition Art Gallery has itself been the subject of only two article-length publications. One, written in 1964 by John D. Kysela, asserts Chicago's significant role in the development of taste in the Midwest, particularly vis-à-vis the Art Gallery at the Exposition. However, Kysela, like the many scholars who have cited his article in recent years, focused primarily on the final exhibition in 1890, which included canvases by French Impressionist painters.[9] The article was derived from Kysela's master's thesis, which did not examine the Art Gallery at the Interstate Industrial Exposition, but rather explored the critical reception to modern European art in late nineteenth-century America.

Writing twenty years later, in 1987, Stefan Germer offered a different exploration of the Exposition Art Gallery that examined aspects of the art market in relation to the annual art exhibitions.[10] Germer was more concerned with the commodification of art, however, and did not discuss how the Exposition's art exhibits might further illuminate the development of culture in Chicago or, more broadly, how the exhibitions might be perceived in the broader context of American art during the period. Germer did make one significant point in his article, one that few scholars have chosen to explore further: that the Exposition Art Gallery played a significant role in collecting patterns in the Midwest.

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[9] See John D. Kysela, "Sara Hallowell Brings 'Modern Art' to the Midwest," *Art Quarterly* 27, no. 2 (1964), 150-168; and John D. Kysela, "The Critical and Literary Background for a Study of the Development of Taste for 'Modern Art' in America, from 1880-1900" (MA thesis, Loyola University, 1964).

[10] Stefan Germer, "Pictures at an Exhibition," *Chicago History* 16, no. 1 (Spring 1987), 4-21.

Most scholars have concerned themselves with Chicago's elite's preference for French art.[11] However, the development of the region's notable collections of American art—namely those assembled by Samuel Nickerson, Charles Hutchinson, Bertha and Potter Palmer, Henry Field, James H. Dole, and James W. Ellsworth—during the 1870s and 1880s has been the subject of little scholarly inquiry. The collections of American art assembled by Chicago's arts patrons were the topic of contemporary newspaper and journal articles, and yet, scholars have not given them the same attention as has been given to New York collector Thomas Clarke.[12] The Art Institute's 1998 investigation of the collecting of American art by the city's leading arts patrons during the nineteenth century, *American Arts at the Art Institute of Chicago: From Colonial Times to World*

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[11] See for example, Leslie Goldstein, "Art in Chicago and the World's Columbian Exposition of 1893" (MA thesis, University of Iowa, 1970), Margo M. Hobbs, "Bertha Palmer's Philanthropy in the Arts" (MA thesis, Art Institute of Chicago, 1992), and Janet Lynn Whitmore, "Painting Collections and the Gilded Age Art Market: Minneapolis, Chicago and St. Louis, 1870-1925" (Ph.D. diss., University of Minnesota, 2002). Goldstein discusses collecting and art in Chicago in relation to the World's Fair in 1893, and Hobbs and Whitmore explore specifically the collecting of Bertha and Potter Palmer; Whitmore is most concerned with the Palmers' collection of French Impressionist works. Whitmore does discuss the Art Gallery at the Exposition and the influence of the 1890 exhibition on their taste for French art. However, Whitmore acknowledges that much of her understanding of this topic is derived from my own earlier research. See Kirsten M. Jensen, "Her Sex Was an Insuperable Objection: Sara Tyson Hallowell and the Art Institute of Chicago, 1873-1915" (MA thesis, Southern Connecticut State University, 2000).

[12] It is not within the scope of this study to explore the collections of American art in Chicago during the last quarter of the nineteenth century. However, because a number of the works exhibited in the Art Gallery were loaned by local collectors or purchased by them, further investigation into links between the Exposition Art Gallery and collecting American art in Chicago is warranted. See for example, "Mr. Nickerson's Generous Gift," Chicago *Tribune*, October 30, 1887, 9; "Ellsworth's Gallery," Chicago *Tribune*, October 20, 1888, 5; "A Private Art Gallery," Chicago *Tribune*, February 15, 1890, 12; Charles M. Kurtz, "A Notable Chicago Gallery," *Art Amateur* 26, no. 4 (March 1892), 110-111, and 26, no. 5 (April 1892), 116. About Thomas B. Clarke's collection, see H. Barbara Weinberg, "Thomas B. Clarke: Foremost Patron of American Art From 1872 to 1899," *American Art Journal* 8, no. 1 (May 1976), 52-83.

War I, and the subsequent development of the collection of American arts at the Art Institute, takes as its departure collecting activities *after* 1890.[13] Judith Barter's introduction to the work summarizes Chicago's arts activities before 1893 but it does not explore the influence the Exposition Art Gallery might have had upon the city's collectors.

More recent scholarly studies have briefly examined Chicago's Exposition Art Gallery as a means to introduce their larger thesis, which is an exploration of art in the city from 1893, the date at which my dissertation concludes. In the exhibition catalogue for the final exhibition at the Terra Museum for American Art in 2004, *Chicago Modern 1893-1945: Pursuit of the New*, Wendy Greenhouse touches briefly on the art at the Exposition Art Gallery, using the 1890 exhibition with its group of French Impressionists as a means to explore the introduction of Impressionism, generally, to Chicago.[14]

In her catalogue essay, Greenhouse states that the exhibition of works by the Society of American Artists (SAA) at the Art Institute in 1890 was the "first serious exposure to the work of American painters in the process of adopting the new strategies of Impressionism."[15] However, as will be shown in the following chapters, the Exposition Art Gallery regularly exhibited works by artists perceived to be in the vanguard of American Impressionism *before* 1890: Hassam, Edmund Tarbell, John Twachtman,

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[13] Judith A. Barter, et. al., *American Arts at the Art Institute of Chicago: From Colonial Times to World War I* (Chicago: The Art Institute, 1998).

[14] Wendy Greenhouse, "Local Color: Impressionism Comes to Chicago," in Elizabeth Kennedy, ed., *Chicago Modern, 1893-1945: Pursuit of the New* exh. cat. (Chicago: University of Chicago Press and the Terra Foundation for the Arts, 2004).

[15] Greenhouse, "Local Color," 25.

Robinson and Chase, to name a few, as well as tonal painters Charles Harold Davis, Dwight William Tryon, Thomas Dewing, and John Francis Murphy.

As this brief overview suggests, more than fifteen years after Harris made his statement about Chicago's early art history, it continues to ring true. Although we have numerous studies exploring the city's social, economic and architectural development we have very little information about its development in the fine arts. Scholars have routinely overlooked the developments of the arts in Chicago prior to 1893, seeing the World's Columbian Exposition as a beginning point in the development of an arts scene, rather than a capstone of cultural achievement and arts leadership.[16] This dissertation is intended to begin that inquiry. It is primarily a study of taste and of the significant role the Art Gallery at the Interstate Industrial Exposition in Chicago had in the development of modern, cosmopolitan American art at the end of the nineteenth century.

A note about the chapters

Before continuing on with the body of the dissertation, it is important to state clearly at the outset what is *not* included in the following five chapters. In a study of this size, some things have been by necessity left for a planned larger study. First, and perhaps most significant, this dissertation is not about artists working in Chicago, or the arts scene in the city generally (galleries, schools, associations, etc.), it is instead about

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[16] Historians Kathleen McCarthy and Helen Lefkowitz Horowitz have both looked at philanthropy and cultural development in Chicago generally, but neither focuses specifically or in any depth upon the development of the fine arts, particularly not the Art Gallery at the Interstate Industrial Exposition. See Helen Lefkowitz Horowitz, *Culture in the City:Cultural Philanthropy in Chicago from the 1880s to 1917* (Chicago: University of Chicago Press, 1976), and Kathleen McCarthy, *Noblesse Oblige: Charity and Cultural Philanthropy in Chicago, 1849-1929* (Chicago: University of Chicago Press, 1982).

the exhibition of, and reception to, American art, in its varying forms, at the Interstate Industrial Exposition. The Interstate Industrial Exposition was from the beginning perceived by its organizers as an undertaking of *national* importance. As a part of the larger Exposition enterprise, the Art Gallery was believed to have similar national import, and the art works assembled each year reflected that view.

"National," of course, meant Eastern artists with national reputations—or those quickly acquiring them, although by the late 1870s this definition expanded, at least in Chicago, to include artists residing abroad. Local artists were always a factor in the Art Gallery exhibitions, to a greater or lesser degree, throughout the eighteen Expositions, but they were never its focus. The level of their participation was a matter of contention to critics, who tended to divide themselves into two camps, either in favor or against their increased participation; some understood the perceived lack of support for local artists as indicative of a lack of arts appreciation in the city generally—which, as we will see, was not the case. The one year in which local artists were given a greater hand in the exhibition, in 1886, the exhibition was universally deplored by critics, who afterwards remained silent on the matter.

The complaints concerning the inclusion, or lack thereof, of local artists in the Exposition Art Gallery paralleled the establishment of the Art Institute of Chicago, founded in 1882. As will be discussed briefly in the Introduction, after the fire, Chicago artists struggled to regroup, and the organization that would become the Art Institute went through several iterations and was characterized by instability throughout the 1870s. This naturally left little opportunities for exhibition, outside commercial gallery venues, other than the Exposition Art Gallery until 1882. By that time, the issue had really

become a moot point due to the increasing presence of the Art Institute in Chicago's cultural scene. Once William M.R. French (1843-1915) became director of the Art Institute 1885, the Art Institute began having regular spring exhibitions. By 1888, with the institution of the Annual American Oils exhibition, Chicago artists had two additional exhibitions (other than the Exposition Art Gallery) in which to participate: one largely for students of the Art Institute, and another that intended to cater to artists, both locally and nationally, who were further along in their careers.

Although the Art Institute and the individuals involved in establishing it were, as will be discussed in the following chapters, linked to the Exposition Art Gallery throughout its eighteen-year history, what follows does not attempt either to provide an early history of the Art Institute. An interesting study, and what is lacking from the accepted histories of the Art Institute and collecting in Chicago, would be to look at the interrelationships between the Exposition Art Gallery, the founders of the Art Institute—arts patrons—and the development of the Art Institute's collection of American art.[17] For the most part, this is not that study, although assumptions can be drawn based on what is discussed below. However, every effort has been made in the following chapters to illuminate these relationships, where appropriate, in order to understand the cultural role of the Exposition Art Gallery to Chicago.

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[17] See, for example, Judith A. Barter, *American Arts at the Art Institute of Chicago: From Colonial Times to World War I* (Chicago: The Art Institute, 1998), and John Maxon, *The Art Institute of Chicago* (London: Thames and Hudson, Ltd., 1983). This dissertation is part of a planned, larger study that explores art in Chicago between 1859—the date of the first organized art exhibition—and 1913, the year the Armory Show came to town.

The Introduction provides a brief review of the historical background for this study, including a brief look at Chicago's arts efforts prior to the Great Fire in 1871 and the establishment of the Interstate Industrial Exposition in 1873. The examination of art during this period deserves a much more comprehensive exploration than will be undertaken here, however, and will be part of a larger planned study of art in Chicago. The introduction will also examine the establishment of the Interstate Industrial Exposition as both a commercial operation and a monument that symbolized Chicago's rapid two-year rise from the devastation of the Fire.

Chapter one explores the early years of the Art Gallery at the Interstate Industrial Exposition (1873-1875) as it strove to find both direction and an organizational structure. The exhibition of American art was its dominant theme, and in the early 1870s, this still meant American art as defined by the National Academy of Design and the prevailing manner of painting promoted by its members, the Hudson River School style. In order to facilitate its exhibitions, the managers of the Art Gallery fostered an increasingly close alliance with the National Academy of Design, an alliance that culminated with the third annual Art Gallery in 1875.

By 1876, however, the Art Gallery began to seek greater independence from the National Academy, and chapter two will begin with a brief examination of how the Art Gallery was organized during the Centennial year; in the international context of the Centennial Exposition in Philadelphia, the Art Gallery and its organizers began to question the National Academy's hegemony over the definition of American art. Chapter two will then address the Exposition Art Gallery's break from the National Academy in the context of the "new men," as seen in the Art Gallery between 1877-1879. The "new

men," artists who had studied in Europe and who returned home in the mid-1870s, presented a new direction for American art in their European-influenced styles and methods of painting. This chapter will demonstrate first that Chicago's exposure and reaction to younger artists returning from Europe was contemporaneous with New York's exposure to their work. Chicago audiences, who had been exposed to the art of the Munich School, both the teachers and their American followers, in newspaper articles as well as gallery exhibitions from the mid-1860s, responded well to the work of the European-trained artists. Additionally, chapter two will show that the dialectic of revolution surrounding these artists and their work in New York did not have the same resonance in Chicago. The response of Chicago's critics to the SAA canvases is of particular interest, as works by the generally more progressive SAA members were hung in the same gallery and alongside those by the generally more conservative members of the National Academy.

The remaining three chapters of this dissertation explore the increasing internationalism and cosmopolitanism of American art as seen on the walls of the Exposition Art Gallery, and the responses it generated among Chicago's critics. Chapter three examines the introduction to the Art Gallery, between 1880-1884, of American art from the Salon and from the Parisian studios of artists working there. By the end of this period, the Exposition's annual art exhibit became as important a venue in America for artists abroad as the annual exhibitions at the National Academy and the SAA were for artists working at home; the exhibition's balanced approach to exhibiting both "native" and "foreign" strains of American art, in addition to works by contemporary Europeans

made the Art Gallery unique among the major exhibition venues in the country at that time.

The display of works by American artists abroad, increasingly referred to as "Franco-Americans" or "Parisian-Americans" in the Chicago press, was not always well received, however. Chapter four examines the pendulum-like swing of criticism surrounding the exhibition of American Salon art, which although mostly favorable early on, became increasingly hostile by 1885; like Henry James, Chicago's critics found "a great deal of Paris in it," perhaps a bit more than they wanted.[18] The discussion will show, however, that much of the commentary had more to do with control over Chicago's other developing cultural institutions, namely the Art Institute, than it did with international influence on American art.

Chapter five explores the final three exhibitions in the Art Gallery between 1887-1890. After the struggles over the French influence on American art that characterized the preceding three years, the Art Gallery forged ahead in 1887 and never looked back. The definition of what could be included in the collection was expanded to allow European artists to submit works that were not already in American collections; these expanded rules led, in 1890, to the exhibition of a large group of works by French Impressionists. As this chapter will show, Chicago's critics reconciled themselves to a definition of American art that embraced the broad scope of styles, methods, and influences. Ultimately, this chapter will demonstrate that the prescience of the Art Gallery's definition of contemporary American art could be seen on the walls of the American

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[18] See Henry James, *The Painter's Eye. Essays Selected by John L. Sweeney* (Cambridge, Mass.: Harvard University Press, 1956), 216.

exhibits at the 1889 Paris Exposition and the 1893 World's Columbian Exposition; a large number of the works seen there had been seen first at the Art Gallery in the Interstate Industrial Exposition in Chicago.

A note about definitions, sources, citations, and the appendices

In her dissertation on the early years of the SAA, Jennifer Bienenstock remarked upon the difficulty of discussing the transitional period of American art because terminology that is useful for discussion, such as "native," "conservative," "foreign," and "progressive," often creates polarities where the reality is less stringently demarcated and frequently more subtle than they immediately suggest. Cognizant of the slippery nature of terms, I have made every effort here to use "conservative" to describe those artists more closely allied with the National Academy, particularly after 1878, and "progressive" to describe those whose artistic proclivities were more closely aligned with the SAA or those studying abroad. I use these terms as a means for easy reference, but with the understanding that not all artists associated with the National Academy were conservative, and that many artists frequently exhibited at both annual exhibitions.

Similarly, I employ "native" to refer to those artists critics perceived as "painting American"—a category that often embraced artists who, like Thomas Eakins, had returned home and incorporated European training into an American idiom. When I use "foreign" to refer to an American artist, the term is a reflection of the contemporary critical understanding of the artists work—a term that almost universally denoted study abroad. I have chosen to use "contemporary" rather than "modern" to describe the current art of the day, even though the artists and critics would have referred to current art as

modern, a term that carries different associations one hundred and twenty years later.[19] A term placed in quotations indicates that I am using it advisedly, that is, that I am aware of the loaded connotations associated with it.

Additionally, beginning in the mid-1870s, as the first generation of artists studying abroad after the Civil War began to return home, Chicago critics began to use the term "technique" negatively in reference to much of their work. Every artist has a particular technique—the method he or she uses to practice their craft—which is seen in their palette, brushstrokes, use of light, composition, and the way in which figures and objects are modeled. Critics in Chicago, like critics in New York, perceived foreign study as a means by which American artists could perfect their technique to be on par with their European colleagues, particularly in regards to figure painting. At the same time, these critics began to censure artists who placed an overwhelming emphasis on technique over subject matter or ideas, leading to what they frequently termed "sterile" academic exercises or academic "tours de force." This propensity was perceived as a direct result of foreign study, specifically in the Paris academies. In the chapters that follow, especially chapter four, the term "technique" is referred to frequently in quotations cited from reviews of the Exposition Art Gallery exhibitions. The term was readily employed by critics to cover a broad array of concerns with contemporary American painting influenced by Europe, and the use is often contradictory. I have made every attempt to discuss the nuances of the term, according to the ways it was used by Chicago critics, in their response to progressive, European-influenced American art.

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[19] One exception is my use of "modern" to differentiate the commentary written by art historians of the twentieth- and twenty-first centuries from critics writing in the nineteenth.

This study relies heavily on two major primary sources, the eighteen catalogues for the Art Gallery and newspaper and journal reviews of those exhibitions published in regional as well as national periodicals. In this dissertation, I refer primarily to those published in Chicago and New York. Many of the newspapers published in either city have similar titles, which may prove confusing for the reader. For ease of reference as well as reading, frequently cited Chicago papers (*Tribune*, *Inter-Ocean*, *Times*) will be identified by their name only, e.g., *Tribune*. New York papers will be clearly identified as such, e.g., New York *Times* and New York *Herald Tribune*.

In the majority of cases, exhibition reviews printed in newspapers and cited here are unsigned, and it has been difficult to determine who was responsible for them. It has been suggested that architect John Wellborn Root might have written criticism of art exhibitions in Chicago for the *Tribune*, since he also wrote about opera and theatre for the newspaper. Another architect, Peter B. Wight, who was active in Chicago during the early 1860s before he returned to New York, also wrote criticism for art exhibitions in Chicago, but signed reviews by Wight do not appear until the 1890s, and the majority of those appear in the Art Institute's own magazine *Brush and Pencil*. Harriet Monroe, critic, poet, and founder of the magazine *Poetry: A Magazine of Verse* in 1912, did not begin writing art criticism for the *Tribune* until the late 1880s, and most of her reviews appear after 1890.[20] Where a review is signed, or can be attributed to a particular

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[20] John Wellborn Root (1850-1891), came to Chicago in 1871, and in addition to his architectural practice wrote both art and opera criticism for the *Tribune* until his death in 1891, at which point Harriet Monroe (1860-1936), who was Root's sister-in-law, assumed his post. Monroe's biography of Root, published in 1896, mentions Root's opera criticism, but does not substantiate any claim that he reviewed art exhibitions as well. Monroe's personal papers, located at the University of Chicago Library, indicate that she

individual, it is indicated in the text; for unsigned reviews, I have used neutral, masculine pronouns to refer to the author.

Records of the Interstate Industrial Exposition and members of the Exposition Corporation and its committees have been lost; there is little relevant information pertaining to the Exposition in the personal papers of its founders and officers—where they exist. The only remaining sources germane to this study are the published annual reports of the Exposition Corporation, at the Chicago Historical Society, and the catalogues of the Art Gallery. The eighteen catalogues, available on microfilm from the Art Institute, contain more than 8,700 records and are a treasure trove that list not only what was shown at the Exposition, but also contain information that indicate what was important to art audiences in America during the period under consideration here: membership in various art associations, medals or awards, addresses, prices.

These catalogues comprise the core source for this study, and are included in Appendix I. The Appendix is arranged first by Exposition year and then alphabetically by artist. In addition to the title of each work, the Appendix includes artist dates (which will not be included in the text), and media; dates for individuals who are not artists, but who are associated with art in Chicago and the Art Gallery will be included, where available, in footnotes. All reference to the physical attributes of a work of art, its date of

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was writing art criticism for the *Tribune* at least by 1888—around the same time she began writing reviews of the Interstate Industrial Exposition Art Gallery for *Art Amateur*. Most scholars have been concerned with Monroe's contributions as the founder and editor of *Poetry*, not with her art criticism. See Harriet Monroe, *John Wellborn Root: A Study of His Life and Work* (Boston: Houghton, Mifflin, 1896); and Daniel J. Cahill, *Harriet Monroe* (New York: Twayne Publishing, c1973). A study of Monroe, who was a friend of the Exposition Art Gallery's manager, Sara Hallowell, particularly her work as an art critic, is long overdue.

creation, size, and location (if known) are included only when a work is used as an illustration. This information can be found in the List of Illustrations, although the date and location of an illustrated or cited work will be included in Appendix I as well. Although every effort has been made to determine this information for significant works (significant in the minds of contemporaries as well as in art historical terms), it should be understood that at the present time it is impossible to do this for the nearly 8,700 works exhibited in the Art Gallery between 1873 and 1890.

Appendix II contains three separate lists, again arranged by exhibition year and then by artist, of works that exhibited at the Chicago Exposition that also exhibited at the National Academy, the SAA, and the Paris Salon. Occasionally, a work's exhibition in the Paris Salon and the National Academy was included in the catalogues, but, with the exception of 1884, this information was rarely included for the SAA. For supplemental information and comparison, I have relied upon Lois Fink's appendix in *American Art at the Paris Salons*; *The National Academy of Design Exhibition Record, 1860-1900,* compiled by Maria Naylor; Jennifer Bienenstock's appendices to her dissertation, which cover the SAA exhibitions 1878-1884; and for the SAA exhibitions between 1886 and 1890, I have referred to the SAA catalogues in the archives of the National Academy of Design.

Appendix III contains a list of works exhibited in the Chicago Exposition Art Gallery that were included in the American displays at International Expositions (Paris 1867, Vienna 1873, Philadelphia 1876, Paris 1878, Paris 1889, Chicago 1893, and St. Louis 1900). My sources for this comparison are the appendices of the following: Kimberly Orcutt's 2004 dissertation, "'Revising History': Creating a Canon of American

Art at the Centennial Exhibition"; *Reports of the United States Commissioners to the Universal Exposition, 1878* (1880); *Paris 1889: American Artists at the Universal Exhibition*; *Revisiting the White City: American Art at the 1893 World's Fair*; and newspaper accounts and lists of the American departments at various International Expositions. Some works were exhibited at more than one International Exposition, and frequently, particularly after 1884, a work exhibited in Chicago before it was selected to represent America on an international level.

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Chapter I: Introduction

> Now in the presence of a vast concourse, to the sound of sweet music, is dedicated art, commerce, and industry, that magnificent temple…Chicago tonight, with its industries and warehouses, its hotels and banks, and Exposition, sits like a queen on the lake, grander and more magnificent than ever.
>
> —John L. Beveridge

On September 25th, 1873, Illinois Governor John L. Beveridge dedicated Chicago's Interstate Industrial Exposition building "in memory of ashes, in honor of rebuilding," on what had become hallowed ground, "blackened by fire" in October 1871 (figure 1.1).[1] The Exposition Building, designed by local architect William W. Boyington, was an eclectic building in a mix of styles that carried direct cultural associations with the buildings that had housed international expositions in Europe, particularly the Vienna Exposition, which had opened a few months earlier.[2] The Interstate Industrial Exposition had been proposed in 1872 by real estate and retail magnate Potter Palmer, who saw an

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[1] The opening exercises were reprinted in the *Tribune*. See "The Exposition," *Chicago Tribune*, September 26, 1873.

[2] William W. Boyington had moved to Chicago from Massachusetts in 1853. To date, the best source for information about Boyington is Thomas L. Sloan, "The Architecture of W. W. Boyington" (MA Thesis, Art Institute of Chicago, 1962). See also Boyington's autobiographical statement, W. W. Boyington, "Foundations," *Inland Architect* 8 (December 1886), p. 70.

An article about the Vienna Exposition, published in the *Tribune* in April 1873, as the formal plans for Chicago's Exposition were beginning to take shape, included plans of the Vienna Industrial Palace and its surrounding grounds. Not surprisingly, Boyington's final design for the Chicago Exposition Building, published five months later, has a remarkable similarity to the Industrial Palace. See "The World's Fair. The Great Vienna Exposition," *Chicago Tribune*, April 25, 1873, 2, and "The Exposition. Chicago's Last and Most Magnificent Enterprise," *Chicago Tribune*, September 25, 1873, 1.

regional fair as a means of demonstrating to the country that Chicago, having largely rebuilt its commercial infrastructure, was once again open for business.[3] The commercial aspects of the Exposition would similarly provide the foundation and the means for formalizing Chicago's cultural efforts into a unified program intended to expand the city's cultural influence beyond regional borders. "As an exhibition of American Art, industries, and manufactures," the *Tribune* declared, "The Chicago Exposition…will stand unrivaled."[4]

The Interstate Industrial Exposition Palmer proposed was both a direct outgrowth of, and influenced by, social, geographic, and economic developments that occurred on a regional and national level during the last quarter of the nineteenth century in the United States, a period also known as the Gilded Age. The Gilded Age was a time of national upheaval and transition. The country experienced numerous industrial and financial transformations that had been spurred by the Civil War and the subsequent period of Reconstruction. These included the mechanization of industry and agriculture, the expansion of the country's borders to embrace the western territories, the development of vast transportation inter-continental networks, interest in competing internationally to secure markets for American products, the establishment of the predecessors of modern corporations, the professionalization and unionization of the workforce, and the concentration of great wealth that followed these developments.[5] Further improvements

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[3] Potter Palmer (1826-1902) was the son of a New York dry goods dealer who arrived in Chicago in 1852, and gradually developed a retail, real estate, and hotel empire.

[4] "The September Show," *Chicago Tribune*, June 29, 1873.

[5] See Alan Trachtenberg, *The Incorporation of America: Culture & Society in the Gilded Age* (New York: Hill and Wang, 1982), and T.J. Jackson Lears, *No Place of Grace:*

in transportation and technology made transatlantic travel more accessible to Americans who wanted to travel to Europe, and also opened the United States to a significant increase in European immigration.

Culturally, the post-Civil War period in the United States was similarly a time of development as public museums and libraries were founded across the country. As the United States increased its commercial presence internationally, American artists began seek training and inspiration abroad, primarily in Munich and Paris. The return of many of these artists to home shores brought significant changes to American art, and raised questions about whether, within the new international context, it was possible to define a national school of American art.

These questions were made manifest in light of the American art exhibitions at the five international expositions held during the period encompassed by this study, 1873-1893, two of which were held on American soil. How American "measured up" in comparison with European art, or how much the work of American artists resembled that of their European teachers, became questions that defined the critical dialogue during this period. This debate was staged particularly in New York, but as will be discussed in the chapters that follow, the changing character of American art was a significant topic of Chicago critics, specifically in regards to what they saw in the Art Gallery at the Interstate Industrial Exposition.[6]

Antimodernism and the Transformation of American Culture, 1880-1920 (Chicago: University of Chicago Press, 1984) for a general overview.

[6] See Mariana Griswold Van Rensselaer, *Book of American Figure Painters* (New York, 1886); Alfred Trumble, *Representative Works of American Artists* (New York, 1887); and G.W. Sheldon, *Recent Ideals in American Art* (New York, 1890).

The post-Civil War period was similarly a time of great change for Chicago, which presented a microcosm for the changes occurring elsewhere in the country: industrial growth, commercial investment, massive generation of financial capital, a surge in immigrant population, and the development of cultural institutions. Founded in 1839 on the banks of Lake Michigan and the mouth of the Chicago River, the city experienced remarkable growth in the thirty years between its founding and the end of the Civil War. The construction of railroads had a great deal to do with Chicago's rising commercial and economic significance regionally as well as nationally during this period. By 1860, nearly all the new lines extending west of Lake Michigan converged in Chicago, where they connected with rail lines heading east, or shipping concerns heading south on the Illinois River towards the Mississippi River.

The Civil War solidified Chicago's importance as a transportation center, and by 1868, Chicago had become the commercial hub of the West, its citizens unabashedly embracing any innovation or speculative venture that promised growth, progress, and financial gain.[7] The city was the "link binding together coastal markets and Western resources into a single chain of enterprise"; railroads made Chicago the new gateway city to the West, displacing St. Louis.[8] After a visit to Chicago in the early 1860s, Henry

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[7] About the significance of the rail and water systems to Chicago's growth, see William Cronon, *Nature's Metropolis: Chicago and the Great West* (New York: W.W. Norton & Co., 1991), 54-93.

[8] Donald Miller, *City of the Century: The Epic of Chicago and the Making of America* (New York: Simon & Schuster, 1996), 95.

Ward Beecher summed up the city as a "merchant's beau ideal of paradise…[the city] fairly smokes and roars with business."[9]

Not all the city's attention had been turned to commercial development, however; the city's civic leaders believed that Chicago's wealth and enterprise could be put to cultural purposes. A cultural movement of sorts was already underway in the city, and certainly in the Midwest. As historian Kathleen McCarthy has shown, during the post-Civil War period cultural rivalries could be pointed, and civic competition was intense—large cities sought out new ways to transform themselves into an "American Athens."[10] All over the country, wealthy and status-hungry elites began to create a cultural and civic infrastructure to symbolize their city's (and their own) progress with the goal of developing the taste and culture of the broader public; art patronage suitably "served both civic and personal aims, reflecting a pronounced admixture of boosterism and self-conscious cultural expertise."[11]

Chicago's elite similarly understood cultural patronage as a way to counterbalance their city's reputation for unbounded materialism, its filthy streets rank with sewage and reeking of the slaughterhouses, as well as its unsavory saloons and brothels, of which there were over one hundred by the 1850s. In 1858 the Chicago Historical Society was founded, and one year later became the site of a meeting that would lead to the city's first

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[9] Henry Ward Beecher, *Eyes and Ears* (Boston: Ticknor & Fields, 1864), 100.

[10] Kathleen McCarthy, "Creating the American Athens: Cities, Cultural Institutions, and the Arts, 1840-1930*" American Quarterly* Vol. 37, No. 3 (1985), 429.

[11] McCarthy, *Noblesse Oblige*, 80.

public art exhibition, in May 1859.[12] By the early 1860s, Chicago had several other cultural organizations sponsored and supported by leading businessmen and entrepreneurs, institutions like the Chicago Astronomical Association, which by 1864 had constructed the Dearborn Observatory. In 1863, Chicago pioneered the idea for the art exhibits at the Sanitary Fairs,[13] and in 1866, the first arts academy, the Chicago Academy of Design was founded, modeled on New York's National Academy of Design.

The founding of Chicago's first arts academy had actually begun earlier in 1865, on the initiative of commercial artists, primarily German lithographers working for the city's newspapers and printing companies, who wanted to establish an art academy for education and exhibition purposes. The group of artists found a leader in Walter Shirlaw, a Scottish-born artist who had immigrated with his parents to New York in the early 1840s before being apprenticed as an engraver to the Western Bank Note Company in Chicago at the age of twelve.[14] By 1865, Shirlaw was head of the company's engraving

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[12] See for example the following articles in the *Chicago Tribune*: "The Fine Arts in Chicago—Proposed Exhibition," March 25, 1859, "The Chicago Art Exposition—Its Claims and Aims," May 10, 1859 Fine Art Exposition," May 16, 1859, and "The Art Exposition," June 1, 1859. See also *Catalogue of the First Exhibition and Statuary, Paintings, etc., opened May 9th in Burch's Building, corner Wabash Avenue and Lake St. 1859*, in the collection of the Chicago Historical Society. The exhibition was derived almost exclusively from local collections, and included works by George Inness, Jasper Francis Cropsey, Frederic Edwin Church, Albert Bierstadt, and G.P.A. Healy.

[13] About the Art Galleries in the Sanitary Fairs, see Evdokia Savidou-Terrano, "'For the Boys in Blue': The Art Galleries of the Sanitary Fairs" (Ph.D. diss, City University of New York, 2002). See also, *History of the North-Western Soldiers' Fair, Held in Chicago* (Chicago: Dunlop, Sewell, & Spalding, 1864), 6.

[14] Other Chicago artists were invited to attend the meeting, including Henry Arthur Elkins, James Farrington Gookins, Henry Chapman Ford, Peter Fishe Read, and Leonard Volk. A loose association had been formed during this first meeting, but it later disbanded for reasons that remain unclear, although the cause was probably financial. The group that reformed in 1866 included most of the original attendees of the 1865 meeting. Woodman was named president, Peck vice president, and Shirlaw secretary. See

department, and, in 1861, he had begun to exhibit in New York, at the National Academy. Shirlaw's leadership in the early formation of the Chicago Academy would prove rather significant for the city's later arts scene: he provided a connection to the National Academy, and in 1878, he was a founding member and the first president of the Society of American Artists (SAA).

The Chicago Academy, as established in 1866, had four classes of membership that were based on the National Academy's structure, and it offered classes in life, antique, and rudimentary drawing.[15] The Chicago Academy's annual exhibitions reinforced the connections with its New York counterpart, with their primary focus on

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Mary E. Nixon, "The First Art Movement in Chicago," *Brush and Pencil*, Vol. 2, No. 5 (August 1898), 199-200. See also John Maxon, *The Art Institute of Chicago* (London: Thames and Hudson, Ltd., 1983), 7.

[15] See *Charter, Constitution and By Laws of the Chicago Academy of Design* (Chicago: The Academy, 1874). See also George B. Carpenter, "The Chicago Academy of Design," *The Art Review*, January 1, 1871, 14-15. These classes were taught by local landscape and still-life artist Conrad Diehl, who was the Academy's first paid instructor. Born in Landau, Germany, Diehl and the rest of his family had been forced to flee to America in 1848 due to his father's support of the revolution that year. Diehl had studied in under Phillip von Foltz, and later in Paris with Jean-Leon Gérôme.

It is not within the scope of this dissertation to discuss thoroughly the somewhat rocky history of the development of the Chicago Academy and eventually the Art Institute of Design. Such a history is needed, however, as published accounts do not always tell the entire story and it is necessary to piece together different accounts in articles, newspapers, and the Chicago Academy's *Articles of Incorporation* to arrive at some understanding of its development. Nixon's account, published in 1898, is the most complete. In sum, the Chicago Academy formed as an artist's run organization in 1866 dissolved shortly thereafter due to financial difficulties; it reformed in 1867, using the National Academy as its model and also allowing patrons to become members and trustees. In 1879, the patron-trustees, frustrated with the mismanagement of the organization, formed a splinter group, the Chicago Academy of Fine Arts; the Chicago Academy continued to operate through the early 1880s. In 1882, the Academy of Fine Arts became the Art Institute of Chicago.

works exhibited by artists from across the country, primarily the East Coast.[16] This focus was grounded in the interests of collectors, but also in the Chicago Academy's desire to gain recognition and legitimization, which meant the inclusion of National Academicians such as Frederic E. Church, Albert Bierstadt, Daniel Huntington, and Worthington Whittredge, whose reputations were well established. By 1870 the Chicago Academy had constructed its own building on Adams Street, between State and Dearborn, where, in addition to studios and classrooms, the building featured two galleries, one of which was designed to accommodate spring and fall annual exhibitions, which would be comprised primarily of works submitted from artists from the East—a fact that was published widely in the New York papers.[17]

All of this economic and industrial growth and cultural development came to a resounding halt on the evening of October 8, 1871, when the flames of what would become known as the Great Fire began to lick at the foundations of Chicago's business district. In just two days, the fire transformed bustling Chicago into an ashen and debris-strewn ruin, with its commercial center reduced to mere skeleton and ash. More than $192,000,000 in damage was done, 100,000 people were homeless, and 300 people were dead.[18] The fire proved devastating for the Chicago's cultural infrastructure as well.

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[16] See "Art in Chicago," *Art Journal*, December 1868, 28, and January 1869, 44.

[17] Articles about the inauguration of the Chicago Academy also appeared in the *New York Herald* and the *New York Times*. See for example: "The Chicago Academy of Design," *New York Evening Mail*, October 6, 1870; "Fine Arts. Schools of the Academy of Design—The Chicago Exhibition," *New York Times*, October 30, 1870, 3; "The Chicago Academy of Design," *New York Herald*, October 31, 1870; "Art Gossip. The Opening of the Chicago Academy of Design," *New York Evening Mail*, November 26, 1870, 1; and "The Chicago Academy of Design," *New York Herald*, November 27, 1870, 6.

[18] Bessie Louise Smith, *A History of Chicago Vol 3: The Rise of a Modern City, 1873-1893* (New York: Alfred A. Knopf, 1952), pp. 3-19. As there are myriad accounts of the

Many collections were lost with the houses of the city's prominent citizens and arts patrons, and the gem of Chicago's cultural naissance, the new Academy of Design building, was completely destroyed, as was everything in it—all the records of the organization, its antique casts, artwork left in studios, and paintings hanging in the galleries.

Chicago was a slate that literally had been wiped clean; but the fire's devastation created opportunities to transform the city from a rustic and scrappy frontier outpost into a cosmopolitan cultural center. In the two years after the fire, Chicago carefully honed its image as the American phoenix, rapidly reborn from the ashes. Within a year, commercial trade increased and was greater than it had been in 1871; real estate was booming and more Americans were making their way to Chicago to capitalize on its second boom. On the second anniversary of the fire, in an article titled "New Chicago," the *Tribune* boasted the new Chicago to be "the wonder of the world and the beauty and ornament of America."[19]

While this may or may not have been true, what was evident was that Chicago was in the midst of a building boom like no American city had ever experienced before. With its system of railroads and river traffic, the city quickly outpaced its Midwestern rivals, Cincinnati and St. Louis, commercially as well as in respects to population. Social historian William Cronon has shown that by the mid-1870s, Chicago's ability to marshal credit and financial resources had surpassed St. Louis; by 1881, according to Cronon,

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fire and Chicago's rapid rebuilding, I will not add to the literature here. The best and most recent account is Ross Miller, *American Apocalypse: The Great Fire and the Myth of Chicago* (Chicago and London: University of Chicago Press, 1990).

[19] "New Chicago," *Chicago Tribune*, October 9, 1873, 2.

"nearly half the banks in the country's major cities were relying on Chicago's banks for at least some of their correspondent work."[20]

The Interstate Industrial Exposition was part of the vision for the New Chicago as understood by the city's industrialist-philanthropists like Potter Palmer. Palmer's idea to hold an annual industrial exposition in Chicago was grounded in the city's history of fairs and exhibitions, beginning with Mechanics fairs in the 1850s, and continuing through the 1860s with the city's two Sanitary Fairs, held in 1863 and 1865. Trade fairs like the one Palmer envisioned for Chicago, were celebrations of modernity, technology, and industrialization, and were popular throughout the country by the 1870s.[21]

Because Palmer was also a patron of the arts, his proposal to "to establish a permanent institution in the way of an Industrial Fair"[22] that would promote Chicago and regional manufactures to an international audience," necessarily included a cultural component.[23] In the Exposition's *Articles of Incorporation* the Exposition Corporation

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[20] See Cronon, 302-305.

[21] Cincinnati had held regular fairs throughout the 1860s, New Orleans held a fair in 1866, Atlanta held the Cotton States Fair in 1870, and in 1872 Louisville joined these cities with the Louiville Exposition.

[22] *The Interstate Exposition Souvenir 1873* (Chicago: Van Arsdale & Massie, 1873), p. 24-25.

[23] Palmer was not the only businessman involved in the Exposition Corporation who was interested in the cultural benefits of the Exposition. The Exposition's Executive Committee in 1873 included Palmer, Jonathan Young Scammon, George W. Laflin, Jonathan B. Drake, Richard Teller Crane, Edwin Lee Brown, George S. Bowen, Turlington Walker Harvey, David A. Gage, W.W. Taylor, Jonathan P. Reynolds (Secretary) and J. Irving Pearce (Treasurer). These were not average citizens, but leading cultural and commercial figures. For example, Scammon (1812-1890) who arrived in Chicago in 1835, was a lawyer and founder of the Marine Bank in 1851, a recognized philanthropist, and later president of the Chicago Board of Education; Crane (1832-1912), the nephew of Martin A. Ryerson, had come to Chicago in 1855 where he established a small brass and iron foundary which by the late 1860s was a company with

envisioned their fair as a great civic enterprise of national import, one that "should be national and metropolitan in its scope; that the people of all States and all countries be cordially invited to contribute articles for exhibition."[24] The Exposition would be "one immense collection, the products of all kinds of mechanical, artistic, and industrial skill and labor, including the products of manufacturers, mines, inventions, agriculture, horticulture, painting, sculpture, and all the trades and arts, together with the raw and wrought materials of commerce in all forms." The list of items acceptable for exhibition was staggering, as if Chicago intended to outdo all other fairs by virtue of its encyclopedic completeness. [25] The Exposition, as a regional, national, and international event, the *Tribune* declared, would function as a "practical panorama for [our] enlightenment."

Although the Exposition's Art Gallery was to become a significant element of the panorama the Exposition was designed to present, a separate art gallery had not been a significant part of the managers' planning until July 1873, a mere three months before the Exposition was supposed to open.[26] That month, the Exposition Corporation's Executive

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national factories and outlets; Harvey (1835-1909) was a lumber merchant and the founder of Harvey Steel Company and the eponymous town, Harvey, Illinois; Gage owned sizeable tracts of land along the Des Plaines River and was the Treasurer of Chicago.

[24] *The Interstate Exposition Souvenir 1873* (Chicago, 1873), p. 24-25.

[25] At the time Palmer and his associates in the Exposition Corporation began to plan their Exposition, the Vienna Exposition was underway in Austria, and Philadelphia was beginning to plan for its hosting of America's first international fair in 1876. Chicago relied upon the Vienna Exposition as a model for its Exposition Building as well as the Exposition's organizational structure.

[26] The site for the Exposition was finalized in May after the Exposition Corporation had sold enough shares to raise $250,000 for its construction. The site was a stretch of land known as Lake Park, north of Congress Street and fronting Lake Michigan, leased to the

Committee broadcast their intentions to include an art gallery in a circular sent for publication in newspapers in New York, Boston, and Philadelphia, defining it as a "prominent feature" of the building. The *Tribune* remarked in July that, "at first it was intended that the fine arts should take their chance with the rest, but, fortunately for the entire Northwest, wise counsels and advanced tastes have prevailed, and fine arts will form one of the most prominent features of the Exposition."[27]

The finished Art Gallery was spacious and placed in a prominent, central location in the Exposition building, directly across from the main entrance on Adams Street, at the end of an 80 foot-wide hall, known as the grand central passageway (figure 1.2).[28] Forty-five feet wide by one hundred and twenty feet in length, the gallery possessed 5,600 square feet divided into three rooms, its space made even larger by walls that stretched more than twenty-six feet to the ceiling above.[29] The size of the gallery made it one of the largest in the region, and certainly rivaled the exhibition spaces at the National Academy of Design in New York.

The Art Gallery, the Executive Committee's circular asserted ambitiously, was not to be comprised merely of artists from Chicago or the West, but would present, "as far as

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Corporation for a year with options for annual renewal. As will be discussed later, this site would have layers of significance for Chicago: it was part of the Burnt District and in 1893 it was the site of the building housig the World's Congress of Religions, which in 1894 became the final home of the Art Institute of Chicago.

[27] See "The Show of 1873," *Chicago Tribune*, July 13, 1873, 1, and "Exposition. Chicago's Last and Most Magnificent Enterprise," *Chicago Tribune*, September 25, 1873.

[28] "The Exposition," *Chicago Tribune*, August 31, 1873, 4. The Art Gallery was variously referred to as the Art Hall or Art Gallery. Most of the reviews of the art exhibits at the Exposition employ Art Gallery, and I have chosen to do so as well.

[29] "Exposition. Chicago's Last and Most Magnificent Enterprise," *Chicago Tribune*, September 25, 1873.

possible, a creditable representation of American art, by our artists at home and abroad, and in its several departments shall more fully and satisfactorily achieve this result than any exhibition which has preceeded [*sic*] it, either here or in the East."[30] European works, primarily from local collections or on loan from New York galleries, were also to be included. The overwhelming focus of the collection, however, was intended to be American art. As an added inducement for Eastern artists to send their works to Chicago for exhibition, the Committee established a precedent that it would maintain throughout all the years of the Exposition: it would pay all the transportation costs for paintings and other works of art that were sent to Chicago—an unusual expense for an exhibition, but one that the Corporation likely expected to make up in revenues.[31]

The focus on American art at the Exposition was to become the Art Gallery's defining feature throughout its eighteen-year run. The insistence upon American art, even as American artists increasingly began to look to Europe for inspiration and American collectors began to purchase works by European painters,[32] was indicative of two current factors in Chicago in 1873. First, Chicago's collectors, although they purchased works by

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[30] "Exposition. Chicago's Last and Most Magnificent Enterprise," *Chicago Tribune*, September 25, 1873. See also "The September Show," *Chicago Tribune*, June 29, 1873, 1, and "The Exposition," *Chicago Tribune*, 31 August 1873.

[31] "The Chicago Exposition," *New York Times*, September 1, 1873, 1.

[32] Modern scholar Carol Troyen has noted that after the 1867 Exposition Universelle in Paris, paintings like Albert Bierstadt's were beginning to be perceived as vulgar and their detail far inferior to the more poetic and seemingly sophisticated styles emerging from artists trained in Europe as well as Europeans themselves. Realist landscapes, like those produced by Hudson River School painters Bierstadt and Frederick Church, were inventories of nature, "with every leaf put down and recorded," and paled beside those by artists such as George Inness in which the expression of the artist superceded the factual documentation of nature. Carol Troyen, "Innocents Abroad: American Paintings at the 1867 Exposition Universelle," *American Art Journal*, XVI, no. 4 (Autumn 1984), 2-29.

European artists and would later be celebrated for their collections of European paintings, had—like many of their Eastern contemporaries—largely preferred American art during the 1850s and 1860s.[33] Many of these collectors were originally from New York, and so their familiarity with the so-called Hudson River School of painters should not be surprising. Their preference for Eastern painters and New England landscapes can be seen in catalogues of exhibitions held in Chicago prior to 1871; Sanford R. Gifford, George Inness, Bierstadt, and Church were particular favorites.[34]

Second, the Exposition managers' interest in promoting American art signified their ambition to create a national reputation for Chicago in the arts, a reputation that would equal its commercial presence. From the very beginning, language used by the Exposition Executive Committee to describe the Exposition Art Gallery intended to place it within a national, rather than regional context. Additionally, as American collectors increasingly looked to the art of Europe, Chicago's focus on American art and the Exposition's support for it, was seen locally as an act of nationalism, further reinforcing Chicago's position in the national cultural scene.

As Chicago grew in influence nationally, so did the Exposition Art Gallery, which by the mid-1880s had spread its reach throughout the East Coast and across the Atlantic,

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[33] Potter Palmer, Samuel Nickerson, Uranus Crosby, William Butler Ogden, Ezra McCagg, and Alexander White all had significant collections of American art prior to 1871. Works from their collections were regularly loaned to exhibitions such as Chicago's first organized exhibition in 1859, the two Sanitary Fairs, and the exhibitions at the Chicago Academy of Design.

[34] This is based upon the number of paintings by these artists loaned by collectors to the 1859 Exhibtion of Fine Arts and the catalogue for the art exhibition at the Northwestern Sanitary Fair. See Chicago Exhibition of the Fine Arts, *Catalogue of the First Exhibition of Statuary, Paintings, etc.* (Chicago, 1859), Chicago Exhibition of the Fine Arts, *Catalogue of the Paintings, Statuary, etc., Exhibited for the Benefit of Ladies' North-Western Fair* (Chicago, 1863).

to Paris. Although the first three years of its existence were characterized by a close relationship with the National Academy in New York, the Art Gallery increasingly broke away from the more conservative organization in an attempt to display a comprehensive exhibition of contemporary American art. As American art began to be transformed by contact with increasing international influences, so too were the annual exhibitions in the Exposition Art Gallery, which began to assume an increasingly international character. The relationship of American art to its European influences, as seen on the walls of the Exposition Art Gallery, was a dominant topic in the Chicago press, and took on additional significance within the national context the Exposition had defined for itself.

Because the Art Gallery was part of a larger exposition enterprise, it had the potential to reach audiences who may have come to Chicago to see the agricultural or industrial exhibits and then wandered into the Art Gallery out of curiosity. Throughout the years of the Exposition attendance neared 10,000 daily, and in some years total attendance was as great as 300,000.[35] Even though there is no way to judge how many of these visitors went to the Art Gallery, if visitation was only one-fifth of the average attendance, then approximately 60,000 visitors saw the annual exhibitions in the Art Gallery.[36] This places Chicago squarely in the debate about the character of a national art

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[35] The *Reports of the Secretary and Treasurer of the Exposition Corporation* published attendance numbers, as did the newspapers.

[36] General admission, of twenty-five cents, was charged only for entrance into the Exposition itself, so it is difficult to determine how many visitors actually saw the art exhibitions. Separate admission was charged for special exhibitions in the "Art Annex," which included an exhibition in 1883 of William-Adolphe Bouguereau's *Nymphs* (*Nymphaeum*, 1878, Haggin Museum, Stockton, California), and in 1885, of William T. Dannat's *Quartette* (1884, The Metropolitan Museum of Art).

and offers new prospects for understanding how audiences outside New York reacted to the increasing cosmopolitanism of American art.

Chapter II: Building a National Reputation

The Art Gallery and the National Academy of Design, 1873-1875

> The Fine Art Department, as all who saw the Art Galleries during the late Exposition must know, was unique as a display of the highest and best products of American art, a display which…has never before been equaled, if indeed, it has been approached, in America.
>
> —Report of the Secretary, Interstate Industrial Exposition, 1875

After the expectations that characterized the preceding months as the Exposition building was constructed, and the fanfare of the opening exercises, Chicago thronged the building, gazing in amazement at its exhibit hall and its Art Gallery. Although it had begun as an afterthought to the larger Exposition, there were many who anticipated that the Art Gallery would become the central attraction of the Exposition, the jewel of New Chicago and its cultural ambassador on the national scene: a showcase for American art and a showcase for Chicago.

During the first three years of its existence, this ambition was achieved, with varying success, by heavy reliance upon the National Academy of Design in New York for loans of work from artists associated with it and for guidance in mounting exhibitions—a reliance that was made significant in the continued post-Fire absence of the Chicago Academy. By September 1873, the rebuilding of Chicago's arts infrastructure had lagged significantly behind the reconstruction of the rest of the city. The Chicago Academy of Design had re-formed sometime the previous spring under the direction of local artist James Farrington Gookins but it was still struggling. The fire had decimated its membership and its leadership: Shirlaw, Otto Sommer, and Lawrence C. Earle had all left Chicago in the aftermath of the fire for study in Munich and Paris. With this state of things, the Exposition's Executive Committee—even had they desired to do

otherwise, which they did not—were all but forced to seek direction as Chicago had done in the past from New York artists and the National Academy.

The relationship with the National Academy was in 1873 less well-defined than it would become by 1875, but it was always understood that the National Academy was the final arbiter in taste nationally, and that whatever art or artist was shown on its walls should be secured for the Exposition Art Gallery to the fullest extent possible. That the Executive Committee chose New York institutions for direction and assistance, rather than seeking help from those in Cincinnati, Cleveland, or St. Louis, is reflective of how they understood American art at that point in time, and how they intended the Art Gallery to present it: that is, American art as defined by the National Academy and the prevailing manner of painting of its members, predominantly Hudson River School style landscapes, based on the study of Nature, characterized by particulate realism, narrative qualities, and religious and national overtones.

In addition to what was to be exhibited, one of the ways in which closer ties were sought with the National Academy was in the selection of who should manage the Art Gallery, contact artists, select works for exhibition, and arrange them on the walls of the Gallery's three rooms. Given the importance placed on gathering a collection that had national scope, the Exposition's Executive Committee needed an individual with connections on the East Coast, preferably with the National Academy.

Ultimately, building solid ties with the National Academy was a concerted effort make a national reputation for the Exposition Art Gallery that would further encourage American artists to exhibit there and also place Chicago squarely in the national cultural scene. As will be discussed below, during the first three years of the Exposition, the ways

in which the Exposition's Executive Committee viewed the Art Gallery, and refashioned it in terms of management and what was exhibited there, were greatly affected by the reviews it received locally and in the New York press.

A Curious Conglomeration: The Art Gallery in 1873

In July, having designed their Art Gallery and determined the scope it should take, the only thing left for the Exposition's Executive Committee to do was to select an appropriate individual who possessed the required qualifications: that is, connections in New York and familiarity with the arts scene there. With all the leading artists of the pre-Fire period then in Europe, their choices were limited. The Executive Committee chose John F. Aitken, a former art dealer from New York, who had been active in Chicago's early arts scene. Aitken had been the manager of the Crosby Opera House Art Gallery before the Fire and subsequently became a minor local celebrity for his heroic attempt to salvage its collection from the flames; Aitken had also edited the short-lived *Art Journal*, published first by O'Brien's Art Emporium and later by the Crosby Opera House Art Gallery. As a dealer in New York, he had connections with artists who had national reputations, as well as with collectors and galleries, connections that would be essential to his efforts to secure a collection for the Exposition.

Aitken, however, had only a limited time to in which to do his work. Although the Tribune had, somewhat hopefully, predicted in June that the exhibition in the Art Gallery would be "unrivaled," the paper changed its tune three months later, remarking that little could be hoped for in the Art Gallery, as most of the Eastern artists were "away sketching" for the summer when the Committee sent its notices. Eastern artists were considered essential for the planned exhibition of American art to be successful, and as

they would not have produced anything new by September, there was little optimism that the Art Gallery would prove to be as "unrivaled" as had previously been anticipated.

The resulting exhibition in the Art Gallery in 1873 was at best eclectic, and was certainly not an important and comprehensive display of American art as had been hoped. A basic catalogue of the contents of the exhibition was published in the *Tribune* during the first week of the Exposition and later arranged in a pamphlet, *Special Art Catalogue of the Interstate Industrial Exposition of Chicago, Ill.*, which was offered for sale in the gallery.[1] The exhibition contained a total of 349 objects, including oil paintings and watercolors, 11 works of sculpture, drawings of architectural designs for the Centennial Exposition in Philadelphia as well as for the new Chicago Court House, engravings and chromolithographs, photographic portraits by local photographer C.D. Mosher, wood carvings, objects in bronze and terra cotta, and stained glass.[2] Not included in the catalogue, but apparently included in the first room of the Art Gallery according to one account in the *Tribune*, were "china-ware, paper hangings, tradesmen's bills in the most astonishing chromo styles, wax flowers, paper flowers, charm bells, electro-plating…specimens of penmanship and other non-descript articles, which have about as

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[1] See "Exposition. Chicago's Last and Most Magnificent Enterprise," *Chicago Tribune*, September 25, 1873, 7-8, and *Special Art Catalogue of the Interstate Industrial Exposition of Chicago, Ill.* (Chicago: Staats-Zeitung Job Printing Co., 1873).

[2] *Special Art Catalogue of the Interstate Industrial Exposition of Chicago, Ill.* (Chicago: Staats-Zeitung Job Printing Co., 1873). This number is deceptive, since the numbering of the paintings (Section 1) on page five skips from 119 to 301 and continues to 349 on page nine. Section 11/2, Sculpture, is numbered 121-132, and there are no further numbers in the catalogue. I have made the assumption that the objects in Architecture and Design (Section 2), Photographs (Section 3), Wood Carvings, etc. (Section 3 1/2) and Stained Glass (Section 4), unnumbered in the catalogue, were numbered in the gallery 133-300. The catalogue does not elaborate upon who submitted the architectural designs for the Centennial Exposition, but it does state that they had been earlier submitted as part of the competition for the exposition, which would be held in 1876.

much in connection with the fine arts as they have with astronomy."[3] With the limited time at his disposal, the *Tribune* noted, Aitken had had to take what he could get his hands on, and hope that better things came in later.

Better things were on their way, but it took nearly two weeks after the Exposition opened for a large lot of "good" paintings—nearly one third of the collection—to arrive from the dealers Kellogg, in Boston, and Knoedler & Co., in New York. These included the majority of the European paintings, primarily consisting of works from painters in Düsseldorf and Paris, as well as a few works by Americans, such as Eastman Johnson's *Corn Husking Down East*.[4] Even with these new additions, the general effect of the entire exhibition, the *Tribune* lamented, was "dispiriting," and it was almost a relief to turn from the gallery into "the wilderness of tinpans [sic], shovels, threshing and sewing machines, pianos, pumps, and crockeryware [sic]."[5]

The central and largest of the Art Gallery's three rooms contained the core of the collection of paintings, 167 oils, primarily by landscape painters associated with the National Academy. These included Bierstadt's recently completed *Autumn in the Sierras (King's River Canyon)* (figure 2.1), which had only been exhibited in San Francisco

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[3] "25,000 People. The Number Who visited the Exposition Saturday," *Chicago Tribune*, 5 October 1873.

[4] These artists, little known today, included Otto Guenther, Rudolf von Bakhuizen, C. Beinke, E. Schenck, and E. von Perbandt. The shipment also included a few paintings by American artists, including a small landscape by Alexander Wyant, *The Old Clearing*, and *Moorish Peasant* by Louis Comfort Tiffany.

[5] "25,000 People. The Number Who Visited the Exposition Saturday," *Chicago Tribune*, 5 October 1873.

before arriving in Chicago.[6] Other paintings represented in the galleries included three works by John F. Kensett including *Lake George* (figure 1.2), and one of Martin Johnson Heade's luscious floral paintings, *Tropical Orchid*. Hanging as a pendant to Bierstadt's *Autumn in the Sierras* was a work by the English history painter Edward Armitage, a recently elected member of Britain's Royal Academy who had been commissioned by the London illustrated weekly *The Graphic* to commemorate England's aid to Chicago following the fire. His monumental canvas (9 x 13 1/2 feet), *Chicago Fire--Commemorative* (figure 2.3), was a pendant in the gallery to the equally monumental (6 x 10 feet) *Autumn in the Sierras*.[7]

Critically, the inaugural Exposition Art Gallery was considered a disappointment. In a lengthy review of the art exhibition, the *Tribune* commented that the Art Gallery, "as it stands at present represents nothing in particular but very bad art… There are a few positively good pictures, and a multitude of positively bad ones, the majority of which represent about as much art as may be found in an ordinary sign painter's shop."[8] The

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[6] According to Nancy Anderson's chronology, the painting was first exhibited in the gallery of the San Francisco Art Association before it traveled to Chicago for the Interstate Industrial Exposition. From Chicago it traveled to St. Louis, Philadelphia, and Boston prior to its arrival in New York at an exhibition to benefit the Nursery and Child's Hospital. See Nancy K. Anderson and Linda Ferber, *Albert Bierstadt: Art and Enterprise* (New York: Hudson Hills Press, 1990), 51, 226-228.

[7] Originally entirely nude when the painting was sent to Chicago for exhibition, the female figure of Chicago was repainted by a local artist to add a bit of modest drapery across her thighs, as seen in a reproduction in a special supplement to *The Graphic* from September 6, 1873. See Supplement, *The Graphic*, 6 September 1873 and "The Chicago Exposition: Matters of Interest in the Great Fair," *New York Times*, October 25, 1873. Britannia was apparently resplendently painted in a scarlet and vermillion robe. The cultural resonance the Bierstadt and Armitage paintings had for Chicago will be discussed in the conclusion.

[8] "25,000 People. The Number Who Visited the Exposition Saturday," *Chicago Tribune*, 5 October 1873.

New York *Times*' review of the Exposition was doubly embarrassing in its assertion that the "real importance of the exposition" was to be found those exhibits devoted to the practical arts of industry and agriculture. "No matter what encouragement is vouchsafed the fine arts, and everything which points to aesthetic culture, the idea of the exposition is thoroughly a practical one. It is a complete utilitarian, and the people who catch its spirit turn from the works of Bierstadt, Armitage, and other names made notable in the art gallery, to the departments of machinery, agriculture, and mining."[9] Even with the addition of the paintings from Boston and New York dealers that arrived halfway through the six-week run of the Exposition, the Art Gallery, described by one critic as a "curious conglomeration of good, bad, and indifferent,"[10] could not hold its own in comparison with the truly impressive display of gears and machines and consumer products, all exhibited as if themselves works of art.[11]

The problem with the Art Gallery according to the critics was twofold: not enough "good" art was shown, and that which was included was not new—a large portion of the

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[9] "The Chicago Exposition: Matters of Interest in the Great Fair," *New York Times*, October 25, 1873. More recent critics, such as Chicago historian Bessie Louise Pierce writing in 1952, were equally dismissive of the Art Gallery as the contemporary critics. Pierce declared that the "first annual exhibition found the good, poor, and indifferent in art being shown together." See Bessie Louise Pierce, *A History of Chicago* (New York: Alfred A. Knopf, 1957), vol. 3, 475.

[10] Lucy B. Monroe, "Art in Chicago," *New England Magazine*, new series, 6, no. 4 (June 1892), 412.

[11] The rather impressive displays of machinery and other commodities were arranged aesthetically, as art historian Stefan Germer has pointed out, "using specific techniques of display that made them appear as artistic objects rather than as machine-produced merchandise." Germer suggests further that the simplified architecture of Boyington's design, stripped of architectural decoration, amplified the aesthetic qualities of the displays, thereby emphasizing the broader civilizing character of the Exposition enterprise and the cultural ambitions it embodied. See Stefan Germer, "Pictures at an Exhibtion," *Chicago History* vol. 16, no. 1 (Spring 1987), 7.

work on display belonged to local collectors or had been exhibited in Chicago prior to 1871. It had been assumed that Aitken's ties with the East would help in gathering works for the exhibition would benefit Chicago, but in addition to his reduced timeframe in which to work, these ties may have also worked against him. Modern scholar Margaret Conrads has noted that at the National Academy annuals in 1872 and 1873, the absence of entries by artists with established reputations, or their submission of minor works, was a cause for comment in the New York press.[12] Among those missing from the National Academy annuals were Church, Bierstadt, Samuel Colman, and Inness. Conrads suggests that their absence was indicative of the increased opportunities for artists to exhibit in New York, leading to a declining significance of the National Academy annual.

Although Chicago presented itself as one of those opportunities, it had yet to prove itself to Eastern artists who might not be swayed by the Exposition's inducement of free shipping and insurance. Not surprisingly, the list of "absentees" of Eastern artists who had exhibited in Chicago prior to the fire was remarkably similar to those missing from the National Academy annuals; most disappointing to Chicago was the absence of Inness and S.R. Gifford. If these artists had not been submitting to the National Academy, Aitken was certainly not going to be able to secure them for Chicago. Those, like Bierstadt, who did exhibit, sent minor works or, in the case of *Autumn in the Sierras*, works that were considered "old" because they represented little that was new.

It may be that the criticism of the Bierstadt work that offers a key to unlocking the disappointed expectations of Chicago critics concerning the Art Gallery. Bierstadt, an honorary life member of the Chicago Academy for his efforts to further the arts in the

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[12] Conrads, "Era of Revolution," 95-96.

West, had exhibited in Chicago frequently before the fire. *Autumn in the Sierras* was intended to be the focal point of the exhibition, and had been placed in a position of honor, but its reception by the critics suggested that their opinion of Bierstadt's work and the style in which he painted had shifted. In a scathing review, the *Tribune* remarked, "The general effect of the picture is rather one of show and glitter—an attempt at the panoramic style rather than a thoroughly artistic effort to interpret the real feeling of nature. It appeals to the eye, but beyond this it fails to exert any influence.[13] Bierstadt's painting was considered garish and showy, its composition a tired and well-worn theme for the artist. This sense of exhibition déjà vu was compounded by the fact that a large percentage of the collection was composed of works that had been exhibited in Chicago previously, such as Whittredge's *Wood Scene*, or sculptures such as Harriet Hosmer's *Zenobia* and Leonard Volk's busts of Lincoln and Douglas. Seen before, these works were not the "latest thing" and therefore seemed passé when compared to the ambitions the exhibition was supposed to embody.

The call for art that was "new" could be interpreted in terms of the critics' desire to see art that was new in the sense that it was more progressive. That may indeed have been the case as regards their dismay over the absence of Inness from the Art Gallery, whose style had begun to undergo a profound transformation following what scholar Peter

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[13] "25,000 People," *Chicago Tribune*, October 5, 1873, 2. The New York *Times*'s review of Bierstadt's painting consisted of a nearly word-to-word restatement of the *Tribune* review, with the omission of Bierstadt's earlier exhibition in Chicago, as well as certain technical aspects of the work in terms of perspective and technique. See "The Chicago Exposition. Matters of Interest in the Great Fair. From our Own Correspondent," *New York Times*, October 25, 1873, 2.

Bermingham refers to as the artist's "French interlude" in 1854-1855.[14] By the mid-1860s, Inness's interpretation of the landscape shifted from the particulate realism of his early Hudson River School roots, to a more poetic interpretation of nature inspired by his exposure to the work of the French Barbizon painters. These changes would have been familiar to Chicago's collectors who regularly sought out his work for their collections.

More than likely, the desire to see art that was "new" instead reflected concerns that what had been exhibited in the Art Gallery was not new in the sense that it had been seen in Chicago before. To the Exposition Executive Committee, this suggested that a stronger alliance with the National Academy and its artist members was required for their Art Gallery to succeed on the national level they sought for their cultural enterprise. It also indicated that a more defined organizational structure for the Art Gallery was necessary in order to strengthen an alliance with the East and to secure the latest and best works from America's most important painters.

To increase the stature of the art exhibition, at least in a physical sense, the Executive Committee undertook early in 1874 a series of renovations in the Exposition Building, including the enlargement of the Art Gallery. Instead of three rooms, the renovated space now had six, and its square footage nearly doubled from 5,400 to 9,000 square feet (figure 2.4). The combined galleries had 15,000 linear feet of wall surface for hanging pictures, making the Art Gallery one of the largest permanent exhibition spaces

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[14] Peter Bermingham, *American Art in the Barbizon Mood* (Washington, DC: Smithsonian Institution Press, 1975), 27.

in the country, a fact that figured prominently in the circulars sent to newspapers and artists in East.[15]

Similarly, the Executive Committee acted swiftly on its intended organizational changes. The first of these was the appointment of an Art Committee—many of whose members were collectors—to supervise the work of the exhibition manager, referred to variously as the Clerk or Secretary of the Art Committee. The membership of the Art Committee was composed of leading industrialists and philanthropists but who were also collectors and, in some cases, associated with the Chicago Academy. Bringing the Chicago Academy into the administration of the Art Gallery, even if peripherally, ensured that Chicago's re-forming arts academy could participate in determining its direction.[16] The primary objective of the new Art Committee, however, was to strengthen

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[15] See "The Art Hall," *Chicago Tribune* September 9, 1874, 2-3, and "The North-West...The Chicago Exposition," *New York Times*, March 14, 1875, 1-2.

[16] In 1874, the Art Committee consisted of three members of the Executive Committee, Edwin Lee Brown, Jonathan Burroughs Drake (1826-1895), and Franklin MacVeagh (1837-1904). Brown, the president of Brown Brothers Manufacturing, which specialized in lighting, was active in Chicago cultural and social organizations including the Western Lecture bureau. He was appointed president of the Young Men's Library Association in 1867, and would later become the first president of the American Humane Association in 1877. Drake was the head of a merchant business. MacVeagh was a Yale-educated lawyer who practiced in New York prior to moving to Chicago in 1866, where he established a wholesale grocery business and later was president of the Chicago Citizens' Association. In 1894 MacVeagh ran an unsuccessful candidate for the democratic nomination for the Senate; in 1896, he became a Republican and served as Secretary of the Treasury under President Taft. About Brown, see *Chicago Tribune*, March 25, 1867. About MacVeagh, see his biographical file in the Archives of the Chicago Literary Association, Newberry Library. In 1875, the Art Committee consisted of seven members including MacVeagh, William E. Doggett, A.B. Mason, and Ezra B. McCagg, as well as architects Peter B. Wight and William Le Baron Jenney. Doggett was a founder of Doggett, Bassett, Hills & Co., one of Chicago's first shoe manufacturers; by the early 1870s, his factory employed more than 100 and had annual sales of more than $250,000. About A.B. Mason little is known, although he may have been related to Roswell B. Mason, a civil engineer and mayor of Chicago 1869-71. McCagg, Brown, and Doggett

ties with the National Academy, not local artists. These two objectives would define the character of the Art Gallery in 1874.

Bigger and Better in 1874

To forge a stronger alliance with New York, the Art Committee replaced Aitken with Henry W. Derby, an individual who was more intimately associated with the National Academy and the Eastern art establishment. Derby was an art dealer and brother of Chauncey Derby, the founder of the New York-based Cosmopolitan Art Association. The *Tribune* described Derby as a "connoisseur who is well and favorably known, not only to all the prominent artists in this country, but also in Europe."[17] Derby's connections in New York and Europe were perceived as overwhelmingly favorable in light of the Committee's stated objectives to raise the quality of the Art Gallery from an exhibition with regional influence to one of national visibility. The *Tribune* expressed its hopes that Derby, with his "long experience and good taste" would gather a collection vastly superior enough to counter the "fiasco of last fall."

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had all loaned works from their collections for at least one of the pre-Fire art exhibitions; Jenney was a member of the Chicago Academy's Standing Committee, Doggett was an Honorary Academician, McCagg was a Fellow Member, and McVeagh was an Annual Member. See Chicago Academy of Design, *Charter, Constitution, and By-Laws of the Chicago Academy of Design* (Chicago, 1874). Jenney was already an active member of Chicago's growing architectural community, and frequently lectured on the arts at the Academy. Wight, who had completed the new building for the National Academy in 1865, was an architect and critic who had lived for a time in Chicago during the early 1860s. He and Jenney were assigned to supervise an exhibition of household arts, associated with the Art Gallery, but located in an annex to the Exposition Building.

[17] See *Industrial Exposition Art Catalogue* (Chicago, 1874), and "The Fine Art Exhibition," *Chicago Tribune* May 31, 1874, 8. See also Carrie Rebora Barratt, "Mapping the Venues: New York City Art Exhibitions," in Katherine Hoover Voorsanger, ed., *Art in the Empire City: New York, 1825-1861* (New York: The Metropolitan Museum of Art, 2000), 63, 68.

The exhibition Derby assembled for the Art Gallery in 1874 did indeed reflect the significance of his connections in Europe and abroad, as well as the enormous space at his disposal. Where the previous year's Art Gallery had included only two hundred works that could be classified as "fine art"—paintings, sculpture, watercolors, and works on paper—Derby expanded the Art Gallery collection to embrace a total of 738 works of art, of which 520 were paintings; the remainder of the collection included drawings, photographs, sculpture, and autotypes of Old Masters. Gone was the eclectic assortment of "arts" objects that had incited such ridicule in 1873; the Art Committee was determined that only fine arts would be included in the Art Gallery.[18]

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[18] "The Art Hall," *Chicago Tribune* September 9, 1874, 3. The inclusion of photography in the Art Gallery would have come as no surprise to its local visitors. Chicago had a long tradition of photographers who displayed their works in galleries in exhibitions that often included paintings. Alexander Hesler (1823-1895) was one of the city's first photographers and had opened a gallery in 1854 where he exhibited his own photographs, and, in 1860 held what is presumed to be the first exhibition devoted exclusively to the work of Chicago artists. See Weston A. Goodspeed and Daniel Healy, eds., *History of Cook County,* 2 vols. (Chicago, 1911), vol. 1, 592. See also Gerdts, "Chicago is Rushing Past," 51.

By 1873, there were a number of photographic studios in the city, and eleven local studios, including those of Samuel Montague Fassett (husband of painter Cornelia Adele Strong Fassett), P.B. Green, C. Gentile, and H. Ormsby. While a large number of these studios specialized in portraits, several exhibited landscapes and cityscapes. In 1874, the Art Gallery collection contained approximately 100 photographs, a mixture of portraits, landscapes, and city views. That Chicago intended to play a leading role in the encouragement of photography as a profession and a fine art had been evident two months earlier, when an international convention of photographers was held at the Exposition Building and a large exhibition of their work was hung in the Art Gallery. By 1875 photographs were no longer included in the Exposition Art Gallery. The subject of photography and its exhibition in Chicago, like the household arts, deserves a more in-depth inquiry than will be undertaken here. For a listing of the photographers in the Expositions for 1873 and 1874 see Appendix I. For more information on the 1874 photography convention and exhibition, see "The Photographers," *Chicago Tribune*, July 12, 1874, 4.

What the Art Committee wanted in the Art Gallery, however, was *American* painting. Although the local newspapers claimed the exhibition displayed the breadth of contemporary American art, in reality, the Art Gallery exhibition in 1874 was more indicative of Derby's own tastes than the Committee's directive for an exhibition composed primarily of American art. The final number of works by Americans selected for the exhibition was equal to those by French artists; and the balance of European works—all on loan from private collections or galleries—surpassed the number by Americans once works by artists from Munich, Düsseldorf, Brussels, Rome, London, and Spain were factored into the equation.[19]

Among the foreign contingent were works by established French and Belgian artists such as Constant Troyon, Edouard Dubufe, Jules Dupre, Jean-Léon Gérôme, Eugene Verboekhoven, and Rosa Bonheur, as well as fashionable younger artists, such as Auguste Toulemouche and Alfred Stevens. Works by established artists from Düsseldorf and Munich, such as Gabriel von Max and Carl Hubner, as well as Spanish artists like Eduardo Zamacois, also figured prominently in the exhibition. The emphasis was largely on traditional and academic work popular at the time with Chicago's collectors, who were also the Exposition's managers.

Although the proportion of the exhibition was not overwhelmingly by American artists, what was shown was better than in 1873. As had been anticipated, given the emphasis on increased association between the National Academy and the Exposition Art

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[19] The *Tribune* included a running count of the number of artists representing each country or city: United States (including Chicago artists): 96; France: 77; Dusseldorf: 16; Rome: 15; Munich: 14; Brussels: 10; London: 8; Berlin: 5; Spain: 2. "The Art Hall," *Chicago Tribune* September 9, 1874, 3.

Committee, the display of works by American artists were primarily Academicians working in the Hudson River School manner: Church, Bierstadt, Kensett, Whittredge, Jervis McEntee, William Stanley Haseltine, and William Hart, as well as paintings by William Holbrook Beard, Huntington, G.P.A. Healy, and Emanuel Leutze. The collection was predominantly composed of landscape paintings depicting New England scenery. Inness returned to Chicago with three landscapes, canvases that reflected the shift in his style away from the work of his fellow landscapists to a Barbizon-influenced, poetic interpretation of nature.

The exhibition also included a sizable number of figure and landscape paintings by the younger generation, the so-called "new men" (an interesting term considering the group included a few women as well), whose work was not only new to Chicago, but was beginning to demonstrate the influence of contemporary European styles and techniques. This had been the case at the National Academy's spring annual as well, which the New York *Tribune* had remarked exhibited a "new departure" in American art as seen in the work of younger artists.[20] As represented in the Art Gallery, the work of these younger painters, which included Charles E. Dubois, Emile Carlsen, Abbott Henderson Thayer, J. Carleton Wiggins, and Homer Dodge Martin, was predominantly landscape painting. Their work caused little comment, perhaps because their number was comparatively small. More importantly, however, Chicago collectors preferred landscape, and the Barbizon-influenced manner of painting in the work of younger painters was similar to what they had already seen in the latest work by Inness.

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[20] "Fine Arts," New York *Tribune*, April 9, 1874. See also Conrads, "Era of Revolution," 96.

In the days following the Exposition's opening on September 9th, the *Tribune* and the *Inter-Ocean* published long columns devoted to the Art Gallery, dividing their comments, which were largely descriptive rather than critical, according to genres: animal pictures, figure, and landscape.[21] In general, both papers were pleased with the results of the Art Committee's efforts. The 1874 Art Gallery, bolstered by the Art Committee's association with the National Academy, demonstrated that the Exposition Art Gallery could be a vital cultural enterprise. The *Tribune* called the Exposition a good "second attempt," and remarked that the exhibition "amply compensates for the mortifying failure of last year." It similarly commended the Art Committee on their ability to gather such a large and meritorious collection "at a time when Louisville, Cincinnati, Indianapolis, and other cities were also in the market for pictures to make their Exposition attractive."[22]

Further proof of the Art Gallery's success came from recognition in the New York *Times*, which ensured that the exhibition came to the attention of Eastern artists and critics.[23] While the *Times* correspondent refrained from critically reviewing the collection, he made two comments that were significant for how the Art Gallery was perceived by Eastern artist: the "skillful" arrangement of the galleries and successful sale

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[21] The focus was in marked contrast to the relatively few columns devoted to the industrial or commercial exhibits, which were hardly mentioned at all. Of the seven columns appearing in the *Tribune* in September 1874, only three discussed the Exposition generally, and even in those columns, discussion of the contents of the Art Gallery comprises a large portion of the text. See "The Exposition," *Chicago Tribune*, September 10, 1874, 1; "The Art Gallery: Figure Pieces," *Chicago Tribune*, September 11, 1874; and "The Exposition," *Chicago Tribune*, September 13, 1874, 16.

[22] See "The Second Attempt," *Chicago Tribune*, August 28, 1874, 2, and "The Exposition Art Gallery," *Chicago Tribune*, September 12, 1874, 2.

[23] "The North-West. Notes from Chicago," New York *Times*, September 13, 1874, 1.

of works in the collection.[24] At the conclusion of the Exposition, most of the collection had been offered for sale at auction, which had revenues exceeding $40,000.[25] It was hoped that the lure of potential sales added to another one already existing, that is, the Exposition's coverage of insurance and shipping fees which were not offered by any other large exhibition or gallery.

The purported skillful hanging of the gallery resonated with Eastern artists as grumblings about the arrangement of the galleries at the National Academy were beginning to bubble to the surface, particularly on the part of younger artists who felt the entrenched old guard was engaging in discriminatory practices.[26] The Exposition Art Gallery, with its enormous wall space, provided more opportunities for younger artists to show their work—and to do so without financial risk to themselves.

The benefit to the younger artists is immediately apparent when the catalogues for the National Academy and the Art Gallery are examined. Nearly every artist that would have been considered progressive in 1874 exhibited more work in Chicago than they had exhibited in New York the previous spring. For instance, Wiggins and Edward Gay each exhibited only one work at the National Academy in 1874, compared to the seven and five works, respectively, that they showed in Chicago.[27] Quantity, of course, does not equal quality. The important point here is that Chicago, even with its ties to the National Academy, presented an opportunity for younger, more progressive artists to show their

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[24] "The North-West. Notes from Chicago," New York *Times*, September 13, 1874, 1.

[25] "The Big Show," *Chicago Tribune*, February 13, 1875, 11. $40,000 is nearly $620,000 in 2004 dollars.

[26] See Conrads, "Era of Revolution," 97, and Bienenstock, 10-13.

[27] See Maria Naylor, *The National Academy of Design Exhibition Record, 1861-1900*, 2 vols. (New York: Kennedy Galleries, 1973).

work. As a Western organization that existed outside the Eastern establishment, it could be more flexible; to be sure, its flexibility was largely born of a need to publicize itself—any Eastern artist who exhibited at the National Academy carried more caché than a local artist who had not. Additionally, because the Art Gallery was an exhibition venue and not an academic institution dedicated to upholding a specific curriculum or standard, as the National Academy was, it was not embroiled in any politicking associated with maintaining such standards.

Derby's hanging policies and the Art Committee's readiness to accept works by younger artists foreshadowed the direction the Art Gallery would increasingly take in its relationship to New York and to the work of younger artists in the coming years. Although Derby's collection reflected his own preference for European art, audiences visiting the galleries in Chicago in 1874 had an opportunity to see the developmental stages of a new generation of American artists and to compare their work with the more established painters. Even so, Derby's preference for European art and his highly-commercial management of the post-exhibition sale—as an auction—led to his dismissal at the end of the Exposition. The *Tribune* mused whether the Art Gallery, although a marked improvement over the previous year, had really been an adequate representation of American art due to the large number of Europeans represented in the collection. The paper noted that it was not too early to think about 1875, when the Art Committee should strive to present a "complete representation of American art."[28]

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[28] See "The Second Attempt," *Chicago Tribune*, August 28, 1874, 2, and "The Exposition Art Gallery," *Chicago Tribune*, September 12, 1874, 2.

The Art Committee certainly had these considerations in mind when it reviewed Derby's performance. In addition to their intentions to present a comprehensive view of American art at the Exposition, the Art Committee was anxious to have the Art Gallery considered seriously. Works were for sale at the Exposition, just as they were at the National Academy or Pennsylvania Academy of the Fine Arts (PAFA) annuals, but because their exhibition was associated with a commercial enterprise, the Art Committee was determined to have their Art Gallery distinguished as a *cultural* rather than commercial organization. As a dealer and an art speculator, Derby did not quite do enough to disassociate the money from the art.

The *Tribune* entered into a lengthy discussion on this topic as Chicago prepared for its third annual Exposition in 1875. The paper published the circular the Art Committee sent East for publication, and while it was very specific in noting the financial success of the previous Exposition sale of works from the art gallery which had demonstrated to artists and dealers that exhibiting in Chicago could have its financial rewards, the *Tribune* was anxious to make clear the Art Gallery was not just about money.[29] The Art Committee was more interested in placing aesthetic considerations—that is, doing justice to American artists—over commercial ones. The *Tribune* noted that "the collection exhibited last year was composed principally of the stock of three or four Eastern art dealers, largely French and German pictures, and, while the exhibition was good and interesting, there was a great deal of complaint that commercial considerations entered

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[29] "The Big Show," *Chicago Tribune*, February 13, 1875, 11. "The experience of last year gave ample evidence that meritorious works of art, whether the production of native or foreign artists, are appreciated in this community, and when for sale are sure to find a ready market at remunerative prices."

into the hanging and management of the pictures, and that injustice was done to home and other American artists."[30] Someone other than a dealer, as both Aitken and Derby had been, was obviously required for the job.

The Art Committee's new choice of Secretary was actually two men: Cincinnati-born artist and National Academician William Holbrook Beard, known for his humorous animal paintings, and arts patron John Stafford, formerly of New York, who would later become the Exposition's general manager.[31] Stafford was assigned to compiling the collection, while Beard was in charge of arranging it in the galleries—although given Beard's connections in New York, he probably had a large degree of influence over what Stafford selected.

The appointment of Stafford and Beard in 1875 reflected the Art Committee's attempt to further strengthen the Art Gallery's ties with the National Academy; it also reflected their attempts to make the Art Gallery more like a museum and less like a commercial "art fair." Beard was an artist, and Stafford was described in the papers as a kind of mentor or facilitator for artists, who worked on their behalf without benefiting his own pecuniary interests: "Without ever being a dealer, [Stafford] has in the last twenty years acted as agent in the sale of many thousands of dollars' worth of pictures, not for commissions, but from friendship for the artists."[32] Even though sales of the art exhibited

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[30] "The Art Exposition," *Chicago Tribune*, August 15, 1875, 2.

[31] John F. Stafford, about whom little is known, was described by the *Tribune* as "a genuine enthusiast about pictures [who enjoys] the personal friendship of the principal artists all over the country." See "Fine Arts. The Collection of Pictures at the Exposition Building," *Chicago Tribune*, September 5, 1874.

[32] "Fine Arts. The Collection of Pictures at the Exposition Building," *Chicago Tribune*, September 5, 1875.

in the Art Gallery functioned as a significant inducement for Eastern artists to exhibit in Chicago, the Art Committee strove to disassociate the art exhibition from the more openly commercial aspects of the Exposition, stressing instead its larger educational and cultural values.[33]

The Art Committee's attempt to disprove claims that Chicago was interested only in reaping financial gain from any enterprise that demonstrated moneymaking capabilities was backed by their withdrawal from all sales except as coordinators.[34] To prove their resolve, the Committee decided to forgo the auction of paintings held at the conclusion of the Exposition in 1873 and 1874, and opted instead for more a socially acceptable practice of private sales following the exhibition. This became the standard that governed all subsequent exhibitions in the Art Gallery. No commissions were charged and all proceeds from sales went directly to the artist or the owner of the work. The only revenues generated by the Art Gallery came from the sale of the catalogues and admissions fees. Because the Art Gallery was an integral part of a larger, commercial operation, it could afford the expense. Claims to a higher moral ground notwithstanding, the intention was also practical, as the *Tribune* article had indicated: if sales were good—and even better if the artists received the whole amount without paying a dealer commission—then they would return again, joined by more artists, making the Exposition a more attractive venue than any similar annual exhibitions in the region.

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[33] Organizers of art exhibitions at Mechanic's Fairs, Sanitary Fairs, and other such fairs similarly strove to elevate the art above the more commercial aspects of the larger enterprises with which they were associated.

[34] The claim that Chicago is all about money exists to this day. Even though the sale of work and cultivation of patronage that was so essential to an artist's career obviously occurred in other cities and at exhibitions like the National Academy and PAFA annuals, Chicago cannot escape the miracle of its own, very real, commerical success.

The Exposition's encouragement of sales of "American pictures" also had a national character. Carol Troyen has noted that by the late 1860s, European—particularly French—art was being sought by collectors to the detriment of American artists. Troyen wrote, "In the wake of the 1867 Exposition, America's provincialism quickly gave way to a disdain for native achievements and admiration for the seemingly more sophisticated styles..."[35] This of course had a negative effect upon American artists. An editorial published in the *Tribune* in May recognized this trend, calling upon Chicago collectors to patronize the Exposition Art Gallery and to show support for American art, to "fall into the habit of purchasing paintings here instead of abroad," and urging local journals to publicize the quality of the Exposition Art Gallery as well as the opportunities it presented for buying American art at good prices.[36]

A Thoroughly Representative Collection of American Art, 1875

In 1875, the Exposition Art Committee finally made good on its claims to display an unprecedented exhibition of American art and to strengthen the Art Gallery's ties to the National Academy—but it issued a challenge as well. Its March circular, published in the New York *Times* in March, was perfectly timed to appear shortly before the opening of the National Academy's Fiftieth Annual.[37] The notice boasted of the Exposition Art Gallery's 15,000 feet of wall surface for hanging pictures and its 9,000 square feet of space in the Exposition Building. A day later, the paper carried another piece about the Exposition Art Gallery with a headline proclaiming "American Art at the Chicago

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[35] See Troyen, "Innocents Abroad," 20-21.

[36] "Art in the West,"*Chicago Tribune*, May 16, 1875, 4.

[37] "The North-West...The Chicago Exposition," *New York Times*, March, 14, 1875, 1-2.

Exposition." The circular and the notices in the press indicated that while the Exposition Art Gallery may have been a tributary to the National Academy in New York in the past, it might not remain so for much longer now that it had found its stride.

Still, an effort was made to increase the cooperation between the National Academy and the Exposition. The article in the New York *Times* noted that Stafford was in New York for the express purpose of meeting with "a number of the leading artists for consultation and advice."[38] The "leading artists" were none other than National Academy president Whittredge, its vice-president Eastman Johnson, Huntington, Hart, McEntee, Beard, Thomas LeClear, Bierstadt, S.R. Gifford, and Church. During their meeting in March, the group came to an agreement, published in the *Times*, which proclaimed:

> The undersigned would call attention to the fact that at the exhibition to be held in Chicago in September, 1875, the Directors of the Chicago Exposition Building propose to collect a good representation of American art, to do full justice to American Arts, both in the fair exhibition of their works and in affording the best opportunity for their sale. The gentlemen in Chicago who have this matter in hand are well known to us for their sincere interest in the advancement of American art, and for their honorable desire to foster the interests of our artists. We cordially agree to co-operate with them, by each contributing one or more paintings to the forthcoming exhibition, and we heartily commend Mr. John F. Stafford, the representative of the Art Committee of the Exposition, to the confidence and co-operation of all artists.[39]

The published agreement with artists, who held significant influence over American art, effectively gave the National Academy's paternal blessing on the Exposition Art Gallery. Of course, all of the artists who signed their names to the

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[38] "American Art at the Chicago Exposition," *New York Times*, March 15, 1875, 10.

[39] "American Art at the Chicago Exposition," *New York Times*, March 15, 1875, 10. According to the *Tribune*, more than two hundred Eastern artists signed the agreement, including Inness, A. F. Bellows, and Rothermel. See "The Art Exposition," *Chicago Tribune*, August 15, 1875, 2.

agreement benefited from doing so. The Exposition, held each autumn, did not jeopardize the Academy's annual exhibition or its anniversary plans. Indeed, their participation in Chicago's Exposition and encouragement of others to do so too, strengthened the National Academy's claims to viability as the arbiter of American art nationally at a time when younger artists were beginning to challenge its hegemony.[40]

Many of the artists who signed the agreement really did benefit personally. Perhaps as an inducement for their participation, Chicago intended to give a select number of artists—not surprisingly, many of the prominent artists who signed the agreement—the privilege of having a large number of displayed in "special artist groups." The artists themselves had authority over the selection and arrangement of their works within their individual group, and the groups were draped in different fabric and were provided with more surrounding space than the rest of the works in the other galleries.[41] The special artist groups were also seen as another way to further circumvent claims that the Art Gallery existed for anything other than cultural advancement because it placed an emphasis on works submitted by artists rather than dealers. "Instead of a collection…from dealers," an unsigned editorial in the *Tribune* commented, "we shall have works direct from the studios of the principal artists of America, and the works of

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[40] Conrads, "Era of Revolution," 95-97.

[41] The artists given special groupings were Aaron D. Shattuck, John G. Brown, Mauritz F. de Haas, Thomas Le Clear, John W. Casilear, Sanford R. Gifford (identified in the press and catalogue as "Sandford R. Gifford"), Lars Gustav Sellstedt, Albert Fitch Bellows, Winslow Homer, John F. Kensett, Eastman Johnson, Jervis McEntee, David Johnson, George H. Hall, Richard W. Hubbard, Jasper F. Cropsey, Worthington Whittredge, William Hart, Edward Moran, George Inness, William H. Beard, William Trost Richards, George C. Lambdin, and E. Wood Perry.

each artist will be grouped, so that visitors can readily select for their inspection the works of any artist they choose."[42]

In an editorial published in May, the *Tribune* lauded these intentions, declaring, "for the first time in American history, a thoroughly representative collection of American art will be shown. Some choice foreign paintings, loaned from private galleries, will be exhibited, but the main feature will be the display of the artistic triumphs of our countrymen…the [Art Gallery] promises to mark an epoch in the aesthetic development of the West."[43] The *Tribune* was very precise in its definition of the character of the exhibition, that it was to be *national*, as the participation of the National Academy's leading members indicated, and not local or even regional: "the art-gallery is not local," the *Tribune* declared, "It is of far greater importance."

The paper was also quick to point out that the number of European works had finally been taken into consideration. Those works by "foreigners" that had been selected for exhibition were "not remarkable, so [there was] nothing to detract from the interest of [the] excellent and generous display of American art."[44] The representation of European works in 1875 was limited to approximately 200 paintings, with the rest of the collection devoted to recent work by Americans. Those who "despise American art," in favor of European paintings, the *Tribune* writer asserted, "will have an opportunity to find out whether their opinions are well founded or not."[45]

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[42] "The Exposition," *Chicago Tribune*, August 22, 1875, 3.

[43] "Art in the West," *Chicago Tribune*, May 16, 1875, 4.

[44] Editorial, "The Chicago Exposition," *Chicago Tribune*, September 9, 1875.

[45] "The Art Exposition," *Chicago Tribune*, August 15, 1875, 2.

The collection of art works Stafford, Beard, and the Art Committee assembled with the assistance of the artists in New York was rather impressive by any standard against which Chicago had yet to measure itself. The catalogue, which now boasted registration in the Library of Congress, listed 858 works, the majority of them as promised by Americans working Eastern cities, some working in Europe, and most of them oil paintings. Works by Eastern artists dominated five of the six galleries; an artist's city of affiliation was indicated in the catalogue and reprinted in the *Tribune*, which similarly grouped artists by locale.[46] The breadth of the regions represented by artists in the collection reinforced the national character of the Exposition that the Art Committee had been so careful to emphasize.

The *Tribune*'s review, published on the Exposition's opening day, September 8th, made perfectly clear that with the 1875 Art Gallery, the third time did indeed prove the charm:

> The National Academy, in the New York exhibitions, has over and over again demonstrated the error of those critics who affect to deplore American art, but there has never been an attempt at a notable American exhibition in the West before. The former exhibition displays have been largely foreign pictures, and we have cried "Wolf" over them to such an extent that there is ground for apprehension that we may now have difficulty in making our neighbors believe that something real has at length come. When it is asserted that Chicago is now in the enjoyment not only of the best collection of contemporaneous American paintings ever exhibited in the West, but of decidedly the best, in several important respects, ever exhibited anywhere, not excepting New York, it sounds as though we are bragging again. No doubt they will think so down in St. Louis.[47]

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[46] See "The Art Gallery. The Exhibition of American Paintings," *Chicago Tribune*, September 8, 1875, 1.

[47] "The Art Gallery. The Exhibition of American Paintings," *Chicago Tribune*, September 8, 1875, 1.

The emphasis on the national and American character of the Art Gallery, was somewhat misleading, however, as the largest percentage, sixty-four artists, were listed as being affiliated with New York, with Boston and Philadelphia with the next largest representation with eighteen and fifteen artists respectively. Clearly, *national* in Chicago's perception meant *Eastern*, or at the very least, associated with the National Academy. All of the artists who were given the privilege of the special groupings were either native Easterners or artists who chose to make their career in the East. They were also all members of the National Academy.

Because of the direct cooperation between the National Academy and the Exposition's Art Committee and the increased publicity the Art Gallery received in the New York press, it is not surprising that the 1875 Art Gallery also reflected the National Academy annual in another respect. That is, as had been the case with the National Academy's annual, the Art Gallery marked the first significant appearance of the younger generation of American artists who had left to study abroad following the Civil War.[48] Among these were Frank Currier, who had studied with William Morris Hunt before traveling abroad for study in Antwerp, Paris, and Munich, and who would later become the teacher of Frank Duveneck and Chase in Munich; John La Farge, another student of Hunt's who would become a leader of younger, or more progressive, artists in their movement against the National Academy; Robert Crannell Minor, who painted Barbizon landscapes inspired by Corot and Diaz; and Henry Mosler, who would in 1879 have the distinction of being the first American to have a work purchased by the French

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[48] See Conrads, "Era of Revolution," 96-97.

government. The representation of young artists in the Art Gallery also marked the return to Chicago, in terms of his work, of Walter Shirlaw.

The presence of the younger artists and the influence of foreign styles upon their work was finally a topic of discussion in Chicago, much as it had been in New York five months earlier when critics responded to the National Academy annual. In its first review of the Art Gallery, the *Tribune* expressed some confusion in regards to the implications of Paris, Düsseldorf, and Munich on American artists:

> An observant person will not have gone through the collection without perceiving the cause for the general remark that we have no proper American school of painting. Scarcely any two of these artists resemble each other in subject, sentiment, or treatment. Go to Mr. Highwood's gallery of Munich and Düsseldorf pictures…and there is a peculiar family resemblance in nearly all of either of the two schools principally represented…the American artists appear to be following their own individuality, frequently approaching one or the other of the foreign schools, either by choice, study or chance, so that Inness or young [Douglas] Volk would not make bad Frenchmen in their respective degrees, Bierstadt or Brunner would train tolerably well in Germanic ranks, while Homer has the Italian suggestion, in his case certainly by chance rather than intention.[49]

Foreign influences upon American artists were not perceived as negative, however. The *Tribune* critic instead urged visitors to the Art Gallery to see the foreign influences as part of an artist's professional training, and a positive influence upon the "solid work of their lives," which was similar to the reaction of New York critics.[50] The *Daily Inter-Ocean* made a similar comment regarding the predominance European training in the

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[49] "The Art Gallery. The Exhibition of American Paintings," *Chicago Tribune*, September 8, 1875.

[50] Scholar Margaret Conrads has noted that New York critics generally appreciated foreign influence and study in that it "provided the much sought after 'look of training,'" particularly concerning American figure painting. See Margaret Conrads, *Winslow Homer and the Critics: Forging a National Art in the 1870s* (Princeton: Princeton University Press, 2001), 74.

works of artists specializing in figure painting, remarking that "fully ninety per cent of the American genre painters have studied in Europe…and they possess, by absorption as it were, the peculiarities and eccentricities of the schools in which they studied. These differences can be easily seen by a comparison of the works of Eastman Johnson with those of Winslow Homer, and J. G. Brown with R. W. Hubbard."[51]

The readiness of Chicago critics' to accept foreign influence on the works by younger artists in the galleries was likely due to the fact that the Chicago papers had long been discussing the activities of American artists, particularly those from Chicago, like Healey and Shirlaw, who had gone to Europe for study. By 1867, arts articles in the *Tribune*, *Inter-Ocean*, and *Times* kept the public abreast of what American artists were achieving abroad, as well of new developments on the international art scene, particularly the Old Master-inspired Realism then popular in Munich and Paris.[52] Given the predominance of German immigrants in Chicago, it is perhaps not surprising that the Munich School, both its teachers and their American students, had been topics of discussion in the Chicago papers beginning in the mid-1860s. A European correspondent for the *Tribune* noted visiting the studio of Carl Piloty, and commented on his careful effective brilliancy and wonderful *chiaroscuro*.[53] By the early 1870s, these accounts

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[51] "Reynold's Show," *Daily Inter-Ocean*, September 9, 1875, 3.

[52] Michael Quick, *Munich & American Realism in the 19th Century* (Sacramento: E.B. Crocker Art Gallery, 1978), 12-13. Quick notes the influence of French artist Gustav Courbet on artists associated with the Leibl Circle; Chicago readers were exposed to Courbet's art, at least verbally, in a lengthy review of his exhibition at the Paris Exposition Universelle in 1867. See, for example, "The Paris Art Exhibition," *Chicago Tribune*, June 7, 1868, 2, which mentions Courbet favorably.

[53] A.A. "Famous Europeans. Carl Piloty." *Chicago Tribune*, September 5, 1869, 2. See also "Notes on Foreign Travel," *Chicago Tribune*, December 1, 1867, 2, and "Germany. Munich and Its Art," *Chicago Tribune*, June 5, 1871, 2.

began to include commentary on the work of Chicago artists, particularly Shirlaw and Gookins, who, like Chase, studied with Piloty between 1870-1874.[54]

The "Mr. Highwood," mentioned in the review above, referred to Conrad Highwood, another artist who had studied in Munich before returning to Chicago in 1873. Sensing that Chicago might prove a good market for German paintings, Highwood opened a gallery highlighting art of the Munich School. His first formal exhibition was held in December 1873, and the newspapers had voiced anticipation to see the gallery's collection, which included paintings by Sommer and Shirlaw. The *Tribune* remarked after the exhibition that, "it is the first time that German pictures have had a distinctive and ample representation here, and this fact will give connoisseurs a special pleasure."[55] Highwood's gallery of paintings produced in Munich and Düsseldorf by both German and American artists prepared Chicago's exhibition-going audiences to appreciate the value of the training American artists were receiving abroad and also familiarized them with new styles, techniques, and palettes popular in Europe.

While the critics and visitors to the Art Gallery in 1875 were therefore predisposed to approve of works by artists associated with the Munich School, their favorable reaction to the "new men" was probably enhanced by the fact that works by Americans trained in Europe were not presented as a group, but scattered throughout the six rooms of the

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[54] See for example, "American Artists in Paris," *Chicago Tribune*, March 15, 1861, 2, which mentions the activities of Christopher Cranch, George Henry Boughton, Samuel Colman, and William P.W. Dana, and the influences of Daubigny and Corot on their art; "Art Matters," *Chicago Tribune*, May 12, 1871, 2, which discusses the progress of Kate Cameron, a Chicago artist, in Paris; J.F. Gookins and Walter Shirlaw, "Words of Encouragement," *Chicago Tribune*, December 14, 1871, 4; and "Art," *Chicago Tribune*, December 13, 1874, 10.

[55] "Art Matters. A New Collection of Works from the Munich School." *Chicago Tribune*, December 21, 1873, 5.

gallery. This differed from the works of the established New York artists who were presented in the special artist groupings. Recognizing that a foreign address might negatively influence their chances in an "American" exhibition, only a few American artists, like Mosler, Currier, Carlsen, Shirlaw, and Andrew Bunner listed a foreign address in the catalogue; the rest listed an American address, placing their work in the context of American art rather than that of Europe—even if the work had been created there.[56]

Additionally, the majority of canvases shown by younger artists were pictures that had been exhibited at the National Academy, and had therefore passed its rigorous jury process. This was not surprising, given the increased cooperation between the National Academy and the Art Committee. For example, two of La Farge's works in the Art Gallery, *Landscape Study of Thaw* and *Water Lily*, had been exhibited previously at the National Academy in 1870 and 1875, respectively; Minor's *Evening*, Du Bois's *Willows, East Hampton*, and Charles Dyer's *Interior of St. Mark's Church*, had all exhibited in the National Academy annual that spring. Significantly, however, these artists exhibited more works than they had at the National Academy, as had been the case in the Art Gallery in 1874. For example, Shirlaw, who was still in Munich in 1875, sent seven

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[56] Bienenstock notes that American artists working in Paris or Munich had begun to feel the animosity of the National Academy of Design in the early 1870s and that some took measures to disassociate their work from Europe when exhibiting in New York. This could have been what the artists were doing in Chicago when listing addresses in the States rather than Europe. See Bienenstock, 15-16.

paintings for exhibition in Chicago, including *Toning of the Bell* (figure 2.5), but nothing at the National Academy annual.[57]

It was the special artist groupings, however, and not the European-influenced works, which attracted the most attention by the Chicago critics. The special groupings were considered to be the major distinguishing feature of the 1875 Exposition Art Gallery—a feature that set it apart from the two previous exhibitions as well as from others in the country. The groups added to the distinctly "American" quality of the galleries and emphasized the ties between the Exposition Art Gallery and the National Academy. With the exception of the group devoted to Aaron D. Shattuck, which with its ten works was considered too large to be placed in the other rooms, the special groupings tended to dominate the gallery in which they were hung. Additionally, many of the artists with special groups, like Beard, Johnson, and Kensett, were represented elsewhere in the galleries, making their presence a dominant one.

The *Tribune* devoted a number of columns to the review of the special artist groups in the Art Gallery, which were largely effusive and did not represent a serious exploration of the work of these more established artists. Beard received the longest review, although its fulsomeness was likely due as much to his position on the Art Committee and his arrangement of the pictures in the gallery than to any outstanding achievement in the works by his own hand exhibited there. The critic's review was taken up primarily by discussion of the narrative qualities of the artist's paintings as well as his biography.

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[57] The *Tribune* remarked that Shirlaw deserved attention "because his loyalty to Chicago is so great that he has preferred to make exhibition of his paintings here, rather than sell them at good prices in Munich, where he now is." See "Exposition Pictures," *Chicago Tribune*, September 15, 1875.

About Johnson's *Stage Coach* (figure 2.6), the critic wrote: "America at last has a class of painters of realistic scenery, eclectic and scientific in practice, as sincere and chaste in motive as the English school, though not its equal yet in execution, or on the level of the new style of the French, to which it seemingly belongs…Johnson is at the head of our genre painters, working out a sound American vein, not always even…but once in a while painting a figure about as good as it could be."[58] A response that was sure not to offend any sensibilities, as certainly Johnson's work did not. Similarly, in regards to the work of William Trost Richards, the critic noted his previous alignment with the American "Pre-Raphaelite painters of landscape" and the incredible attention to the minutest detail of the landscape foliage that set Richard's work distinctly apart from others exhibiting in the gallery—but he did not engage with it critically to any degree.[59]

The exceptions to this rule were the reviews devoted to the special artist groups by Homer and Inness, which provoked the most probing commentary from Chicago's critics. In an exhibition that marked the first real exposure to American art influenced by Europe, it is not completely surprising that the critical reviews of their work concerned the transformative affects of Europe upon American art. While the other European-influenced artists were dispersed throughout the Art Gallery rooms, Homer and Inness both had a significant presence in the gallery in their special groups—composed of paintings they chose and arranged themselves. The grouping of their works and the stylistic differences they presented therefore had a much greater impact upon critics and audiences alike.

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[58] "Exposition Pictures," *Chicago Tribune*, September 17, 1875.

[59] "Fine Arts," *Chicago Tribune*, September 19, 1875.

Homer received the most provocative criticism, which was entirely in keeping with the reviews he received elsewhere during the 1870s, particularly after the 1875 National Academy annual, where his *Milking Time* (figure 2.7) had "elicited strong and contradictory reactions."[60] In the *Tribune*, Homer was described as "plainly arriving at other objects than to make pretty pictures—a fact inexplicable to persons not particularly conversant with artist life."[61] Critics and audiences in the 1870s were unaccustomed to non-narrative painting, and the *Tribune* faulted Homer for his unwillingness to tell a story, and for his reliance upon color rather than upon standard conventions of perspectival depth to achieve effects.

Although he found Homer's work perplexing, the critic for the *Tribune* attempted to understand the technical problems the artist was trying to resolve in his work, predominantly through the use of color and arrangement of objects in space. Regarding *Milking Time*, the critic remarked:

> The relief of the girl's figure against the fence, and of the fence against the field, are to be obtained altogether by the management of color, and Homer is plainly unwilling to exaggerate aerial effects of distance for that purpose, and devotes himself to painting the relations of color to convey distance. By daylight, the success in this picture is questionable, but in the evening it is very striking. This is not a defense but an explanation. Homer's color is not like anything met with in the West, and yet it is said to bear a striking resemblance to the qualities that have made Corot famous.[62]

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[60] Margaret Conrads, *Winslow Homer and the Critics: Forging a National Art in the 1870s* (Princeton: Princeton University Press, 2001), 81. See also, Lloyd Goodrich, *Winslow Homer* (New York: The Whitney Museum of American Art, 1945), 50-54.

[61] "Fine Arts," *Chicago Tribune*, September 12, 1875.

[62] "Fine Arts," *Chicago Tribune*, September 12, 1875.

The critic's major point of contention with Homer was that he emphasized concerns with technical problems over narrative, making his paintings less accessible. "Nobody," the *Tribune* remarked, "is of two minds about [Homer's works]—it is yea or nay, and that speedily, too often the latter."

Margaret Conrads has suggested that *Milking Time* was Homer's "most daring composition in oil to date…By positioning the fence so prominently, Homer forced the critics to consider the issue of design in his work."[63] In an attempt to reconcile Homer's style and emphasis on technique, Chicago's critics sought to find foreign influence on his work, since it was so remarkably different from those on the walls around his group.[64] The Chicago-based correspondent for the New York *Times* made it perfectly clear where he thought Homer's influences came from, as seen on the gallery walls in Chicago: "Winslow Homer's drawing and coloring suggest the new Franco-Japanese school, and atone for the absence [in Chicago] of the odd specimens of that style which lit up last year's display [at the National Academy of Design]."[65]

Homer's *Milking Time* was clearly seen as being influenced by French painters, who were themselves influenced by Japanese prints, and the kinds of spatial constructions they were exploring in their compositions. In any event, it was apparent to critics in Chicago that Homer's work was different from other established American artists in the gallery and the only way they could come to terms with it was by asserting

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[63] Conrads, *Winslow Homer*, 81.

[64] Conrads notes that New York critics also grouped Homer with this new, European-trained generation of painters. See Conrads, "Era of Revolution," 97.

[65] From a special correspondent, "Pictures and Painters," *New York Times*, October 3, 1875, 10.

that there was some aspect of foreign influence in his composition, color, and subject matter.[66]

The special group of works by Inness presented similar, and just as perplexing, qualities to viewers. The *Tribune* critic noted that in standing before the artist's pictures "we must wipe our glasses anew, and settle down to contemplation, for here is a man who is doing something, whatever it is, on purpose, and with a strong and unflinching hand."[67] Inness had long exhibited in Chicago, but the works he chose to show in 1875, such as *The Old Oak, Medfield* (figure 2.8), represented further development in his technique in their engagement with light and shadow than anything he had exhibited before. The reviews in 1875 were the first time Chicago critics remarked upon the French Barbizon influence in the artist's work, particularly that of Théodore Rousseau; the critic went on to joke that although Inness had been born in New York, the artist more rightly should have come from Boston, where "they understand strange and unaccountable things"—making a reference to Boston's early acceptance of the work of French Barbizon painters. [68]

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[66] Many modern scholars are less willing than Homer's contemporaries to see foreign influence in Homer's work, despite the fact that Homer had traveled abroad in 1867 to accompany his paintings to the Exposition Universelle in Paris, preferring instead to see Homer in the image of the "native" genius that the artist himself assiduously cultivated. See Sarah Burns, *Inventing the Modern Artist: Art and Culture in Gilded Age America* (New Haven and London: Yale University Press, 1996), 187-217. Conrads, however, notes that contemporary critics frequently accused Homer of using French landscape painting as models for his work. Conrads, *Winslow Homer*, 14. See also Henry Adams, "Winslow Homer's 'Impressionism' and its Relation to His Trip to France," *Studies in the History of Art* 26 (1990), 61-89.

[67] "Exposition Pictures," *Chicago Tribune*, September 17, 1875.

[68]See Bermingham, 55, and Carol Troyen, *The Boston Tradition: American Paintings from the Museum of Fine Arts* (New York: The American Federation of Arts, 1980). See also William H. Gerdts, *American Impressionism* (Seattle: The Henry Gallery, University

In Inness's special group the influence of French landscape painting on the artist's style was readily apparent. Although Chicago had seen transitional works between his earlier Hudson River School landscapes and his increasingly Barbizon-influenced work of the 1860s, Inness's changing style as reflected in his grouped work remained a bit strange to the *Tribune* critic who observed:

> There is little risk in saying that nine-tenths of the people who look at these pictures will smile and pass them by as amusing, inexplicable, and uninteresting; and there is perhaps as little danger in saying that the few people who take the pains to study them attentively will find a sense of their naturalness in certain directions gradually stealing over them…[69]

In his discussion of *Evening* (*Evening at Medfield, Mass.*) (figure 2.9), the critic drifted into the poetic himself as he described the painting. The heavy green moss hanging from the trees gave "little enough impression of leafy branches," and the mass of paint indicating the leaves themselves would in nature "be more broken and pervious to sight." The critic averred that "is dangerous to question an old artist's knowledge of the facts of Nature" but "it would seem as though the artist might have chosen a somewhat more evident truth, or made it more explicit, without sacrificing any of the qualities he desires."

The critic's use of the term "impression" to describe Inness's painting is, of course, in retrospect provocative. William Gerdts has suggested that Inness's later reactions to Impressionism implied that he had seen the first Impressionist exhibition while in Paris in

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of Washington, 1980), 21. Bermingham notes that "While Hunt and a small group of patrons and painters from Boston carried the Barbizon banner during the 1860s, only the provocative creations of George Inness provided consistent exposure in New York for American painting in any way indebted to the Barbizon painters."

[69] "Exposition Pictures," *Chicago Tribune*, September 17, 1875.

1874.[70] Gerdts also notes that American critics were aware of Impressionism early, but that their use of the term is best understood as "a combination of non-traditional and non-ideal subject matter, and especially…the concern with and belief in brushwork: vivid, spontaneous, and 'unfinished' application of the medium."[71] It is probable that this is the understanding that the Chicago critics had as well, as their comments seem to bear out. Inness's leaves were less articulated than they had been in the past; his brushwork seemed unfinished because they gave only an impression of branches rather than the "careful reproduction" of nature, choosing instead to opt for "inspirational power" in the marriage of the material and the spiritual.[72] To reinforce what he perceived as the emotive quality of Inness' work, the critic urged those doubting viewers to take the train into the country and observe the "luminous" glow after the sunset and its effects upon the surrounding foliage, to see if the thing itself did not resemble Inness's impression of it.

Nothing in the reviews in the Chicago papers equaled the discourse on Inness and Homer—two painters literally following their own path and harbingers of the direction American art under the influence, as it were, of Europe. Additionally, the *Tribune*'s response to both artists suggests that audiences and critics in Chicago in 1875 were interested in exploring further the implications of that influence—an emphasis on design

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[70] Gerdts cites the artist's 1879 statement published in *The Art Journal*. See Gerdts, *American Impressionism* (1980), 21.

[71] Gerdts, *American Impressionism*, 27. Gerdts derives his understanding of the terminology in American critical writings of the period from an 1881 article on Currier—who also exhibited in Chicago in 1875—but they are applicable in this context to Inness and the comments Chicago critics made concerning his recent work. Gerdts cites a review in *The Critic*, published July 30, 1881, titled "Notes on a Young Impressionist."

[72] Bermingham, 65-66.

and painterly aesthetic rather than narrative—upon American art in general. Works by artists such as Beard and Shattuck, Johnson and Hart, were easily read and enjoyed, but the work of Homer and Inness—as well as the paintings of the younger generation of artists just beginning to return from Europe—suggested new directions for American art and were therefore worthy of further study. Chicago critics, while not overly enthusiastic, say, with Homer's insistence upon non-narrative paintings, were certainly making an effort to understand the processes behind them. Generally speaking, they and the visitors wandering through the Art Gallery perceived the foreign influences as an advance in American art.[73]

The 1875 Art Gallery presented a major departure from the two previous Exposition art exhibitions in substance, focus, and in the critical responses it engendered. The special artist groupings and the close alliance with the National Academy that they represented were the most recognizable in making this distinction. The special artist's groups represented the Art Gallery's innovation in exhibition arrangement as well as in the statement the groups made about American art. Despite the increased association between the Exposition Art Gallery and the National Academy, however, contemporaries saw the groupings as a challenge to the National Academy and even to the Paris Salon. One commented that "It has sometimes been done in the case of two or three artists [in New York and Paris], but never before have the works of twenty or thirty masters been

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[73] The *Tribune* even made this explicit in their comments on local artist, Annie C. Shaw, whose landscapes were included with the other Chicago artists. Commenting on the already apparent influence of Corot on Shaw, who had not studied abroad, the *Tribune* hoped that Shaw's studies would be "continued in the best schools at the East and abroad." See "Home Artists," *Chicago Tribune*, September 5, 1875, 7.

displayed side by side in groups supplied in accordance with their own designs."[74] At the same time, the special artist groups represented the present conflict in American art, particularly as experienced at the National Academy, between more conservative artists and those who sought new influences, primarily from Europe, to enrich their style and technique. The work of Homer and Inness suggested the path that even established artists might follow in translating these influences into their painting.

Taken in conjunction with the array of younger artists also seen throughout the Art Gallery, the 1875 exhibition was more about the changing nature of American art than it was about its established practitioners. Although the Art Committee began its planning for the exhibition as a means to make stronger ties with the National Academy and the "old men" of American painting, the actual exhibition and critical response to it pointed in a different direction for the Art Gallery's—and American art's—future.

The 1875 Art Gallery exhibition was, in fact, a clear statement of what its organizers believed characterized American art, broadly defined. Even though the artists exhibited worked in such varying styles and palettes as to defy the classification of a unified "American School," as the Art Committee initially had hoped to achieve, in the end the exhibition did function as they had planned. That is, it provided visitors with the opportunity to see the spectrum of styles that characterized American art in 1875, the work of those more established artists and those who would be seen as the leaders of the next generation. Essentially, it constituted as an early survey of American taste and artistic achievement.

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[74] See "The Art Gallery. The Exhibition of American Paintings," *Chicago Tribune*, September 8, 1875.

This is important to consider, particularly in light of the fact that the Centennial Exposition was soon to open in Philadelphia. As Kimberly Orcutt's recent research into the American art exhibition at the Centennial demonstrates, defining an "American School" was precisely what John Sartain and the rest of the Centennial Art Committee would attempt to achieve in Philadelphia.[75] The Centennial Art Committee attempted to "fix an American canon of past art, and to define that of the present day in an 'American school'" and to create a collection that would "represent the country's first officially sanctioned, full scale reckoning of its art."[76] In this respect, Chicago's 1875 Art Gallery exhibition proved rather prescient, in terms of its own assessment of American art, as all but two of the artists represented in the special artist's groupings in 1875 were represented at the Centennial, and several other artists appearing in the 1875 Art Gallery were also included in the American art exhibit at the Centennial. [77]

But the 1875 exhibition also marked a turning point for the Exposition Art Gallery and its alignment with the National Academy. As Orcutt demonstrates, the controversy that characterized the selection of artists and works for the American art exhibit in the Centennial's Memorial Hall was nothing less than a struggle between younger or more progressive artists trained in Europe, and the older, more established artists entrenched behind the walls of the National Academy. The annual exhibition at the National Academy in 1875, with its hanging policies that favored the older artists, had alienated those who were younger or more progressive marked the split that would overshadow the

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[75] See Orcutt, "'Revising History,'" 8-21.

[76] Orcutt, 3.

[77] The two missing from the Centennial collection in Memorial Hall were Inness and Casilear.

Centennial's American Art exhibition; many of the younger artists had subsequently mounted a rival exhibition at the Daniel Cottier Gallery.[78]

All of this took place several months prior to the 1875 Exposition, and yet the Art Committee chose to remain above the fracas. Chicago's art critics did not mention the growing divide in American art. Even though none of the "new men" were offered the opportunity to exhibit a special group, the hanging policies in the Art Gallery otherwise appeared to make little distinction between the two camps. The Art Committee's silence on the matters consuming New York and Philadelphia could be seen as coolly calculating, a commentary on Chicago's willingness to exhibit contemporary art without restriction or bias. And perhaps it was. Others have convincingly shown that Chicago strove to ally itself with all that was new, modern, and progressive, an identity forged by its rapid rise from the flames only a few years before.[79] Chicago's alignment with the "new" could be seen every where in its architecture, with architects like Jenney forging a new and modern style of architecture later known as the Chicago School.[80]

The agreement Stafford and Beard forged with the National Academy early in 1875 ensured that artists would send their works to Chicago, giving the Art Gallery national visibility on a level it had not previously achieved. At the same time, the Art Committee

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[78] Bienenstock, 18-20, and Conrads, "Era of Revolution," 96-97.

[79] There are many narratives of Chicago that align the city at the end of the 19th century with the pursuit of the modern. See for example Miller, *American Apocalypse: The Great Fire and the Myth of Chicago* (Chicago: University of Chicago Press, 1990), and Donald Miller, *City of the Century: the Epic of Chicago and the Making of America* (New York: Simon & Schuster, 1996).

[80] See, for example, Daniel Bluestone, *Constructing Chicago* (New Haven: Yale University Press, 1991), and Ross Miller, *City of the Century: The Epic of Chicago and the Making of America* (Chicago: University of Chicago Press, 1990).

capitalized on that visibility and used it to advantage. The Art Gallery's larger exhibition spaces, payment of shipping fees, and its willingness to exhibit works by younger and more progressive artists was a clear indication that Chicago was ready to challenge New York in terms of which city was best capable to define, exhibit, and appreciate *all* of the nation's art.

Chapter II: New Departures

The Society of American Artists and the Exposition Art Gallery, 1876-1879

If the first three years of the Art Gallery at the Interstate Industrial Exposition in Chicago had been characterized by an attempt to gain national recognition for the Exposition's annual art exhibitions through alignment with the National Academy of Design, the next four years were characterized by an attempt to distinguish the Exposition Art Gallery as an institution on equal footing with the National Academy in terms of the exhibition and appreciation of American art. This new national objective came at a time when Chicago had surpassed its Midwestern rivals, Cincinnati and St. Louis, in terms of commercial might and population, and was increasingly asserting its financial clout nationally.[1] It also came at a time when the question concerning what constituted the character of a national art was beginning to be debated in the context of the approaching Centennial Exposition in Philadelphia and the increasing struggles between conservative and progressive artists in New York at the National Academy of Design.

The exhibitions in the Exposition Art Gallery between 1876 and 1879 were, somewhat paradoxically, actively engaged in these debates by not actually participating in them. While the debates about what comprised an appropriate canon of American art at the Centennial Exposition and the struggle between the "old guard" and the "new men" at the National Academy resulted in exhibitions with limited points of view about contemporary American art, the four remaining exhibitions in the Art Gallery strove instead to achieve a more comprehensive perspective by including all elements of American art.

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[1] Cronon, 305.

This practice meshed with the Exposition Art Committee's continued dedication to exhibiting American art and also functioned as a strategy for placing the Exposition Art Gallery on the national scene—as articulated in the Executive Committee's 1873 circular—as the best place to view American art. It also functioned as a means for Chicago to participate in defining the character of the nation's art—a definition that varied over time. As the decade progressed, the ways in which the Exposition Art Committee strategically positioned itself could be seen in who it selected to manage the Art Gallery, what was selected for exhibition and how it was displayed on the walls, and the rhetoric used by critics in response to each exhibition.

Breaking Away: The Centennial Loan Collection, 1876

The Art Committee's continued dedication to creating a comprehensive exhibition of American art fit neatly within the context of the nation's Centennial celebration. Chicago, like much of the country in 1876 was caught up in nationalistic fervor, and questions were raised whether there would be enough participation from exhibitors—industrial and artistic—to justify the expense. The *Tribune* was in favor of holding the fourth annual Exposition, declaring that, "many thousands of people from the Old World, who, attracted by the International Exposition, will certainly extend their visit as far inland as Chicago."[2]

Even if only a fraction of the visitors from the "Old World" came to Chicago, the international exposure to the city's industrial and cultural enterprises would have a significant effect on how Chicago was perceived nationally. Its industrial and commercial dominance had already been widely acknowledged, but international sanction of its

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[2] "The Exposition," *Chicago Tribune* April 10, 1876, 7.

cultural endeavors would prove that Chicago's claims were not mere boasts, but were instead well founded. An Exposition held during the Centennial year would serve to "establish all the more firmly the character of the enterprise in the confidence and respect of both city and country."[3] Culturally and commercially, holding the Exposition in 1876 would give Chicago the opportunity to prove its mettle. After struggling throughout the spring, the Exposition Executive Committee forged ahead with its plans, framing its decision in a non-competitive manner by suggesting that the Exposition would provide an interesting counterpoint and complement to the Centennial Exposition. [4]

As it turned out, exhibitors flocked to Chicago either because they could not find space at the Centennial Exposition, or because they too hoped that the Centennial fervor would draw more visitors to Chicago, where they could cash in once again on visitors eager to buy and celebrate American products. The *Inter-Ocean* remarked on opening day that the departmental committees had had to "exercise the nicest discrimination in choosing from so much proffered by manufacturers. Large as the Exposition building is, it has been found entirely to [*sic*] small for the display of 1876."[5]

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[3] Interstate Industrial Exposition, *Report of the Treasurer and Secretary* (Chicago, 1876), 10.

[4] One of the practical reasons the Exposition had to be held in 1876 was debt. The Exposition Corporation did not want to carry a large debt for two years without the possibility of income; they reasoned that even if attendance was unfavorably affected by the Centennial Exposition in Philadelphia, there was a possibility the Corporation could at least balance its books. See *Report of the Treasurer and Secretary of the Interstate Industrial Exposition* (Chicago, 1876), 10.

[5] "Our Big Show," *Inter-Ocean*, September 6, 1876. The *Tribune* noted the increased capacity of exhibitors as well. See "Our Exposition," *Chicago Tribune*, August 1, 1876, 3, and "The Exposition,"*Chicago Tribune*, August 13, 1876, 8.

The Exposition's Art Committee could not be assured that it would have similar success, however. The question confronting the Art Committee was how to compete with Philadelphia without appearing to be competitive, and how to accomplish this task when there was likely to be little to choose from. The effect of the Centennial, which opened in May 1876, had already been felt at the National Academy annual in April, where the absence of established artists like Church and Bierstadt, as well as the mediocre contributions of other well known artists, was noted.[6] The Art Committee was faced with the likelihood of presenting an exhibition with little remarkable on display, a situation that could prove ultimately to be disastrous.

In the end, the Art Committee decided to hold a Centennial Loan Exhibition, similar to the one held in New York at the National Academy that spring.[7] That the New York Centennial Loan Collection was intended to compete directly with Philadelphia was clear in the New York *Times*' first review of it, which asserted "One may say with absolute truth that the superiority of this collection over those of the Centennial is incontestable, and that no comparison can be made between them…To Americans it may be said that this is truly a Centennial opportunity, which they owe to the good feeling and

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[6] Conrads, "Era of Revolution," 97. Some critics found the Academy annual disappointing, while others such as Clarence Cook, found it exhilarating in its presentation of newer artists. See "Academy of Design. The Fifty-First Annual Exhibition—Private View and Recption," *New York Times*, March 28, 1876; "The National Academy of Design. First Notice," *Art Journal*, 2 (May 1876), 157; "Fine Arts. The Fifty-First Academy Exhibition," *New York Mail*, March 30, 1876; and "The Art Exhibition. The Annual Display of the National Academy," *New York Daily Graphic*, March 29, 1876.

[7] In June the National Academy had engaged in its own competition with Philadelphia when it mounted an exhibition of works of from fifty collections of such esteemed arts patrons as Catherine Lorillard Wolfe; the exhibition was displayed in the Academy's own galleries, as well at the Metropolitan Museum of Art.

patriotic spirit…of the community."[8] The New York Loan Collection included works by European and American artists, although the exhibition largely reflected the collectors' tastes for European art. Among the works in the galleries were paintings by Thomas Couture, Carolus-Duran, Church, Piloty, Gérôme, and Cabanel. Just before the exhibition closed, in November, the New York *Times* remarked that it had been "one of the most aesthetic products of the Centennial."[9]

In Chicago, the *Tribune* remarked favorably on the decision to mount a similar loan collection, writing in August that "as our readers are aware, the Art Committee, after making a careful survey of the field, came to the conclusion that they could better serve the interests of art and the public by making a loan collection from connoisseurs and art patrons in the West, than by depending on what it was possible to pick up in Eastern galleries and studios."[10] Even though the idea for the Exposition's Centennial Loan exhibition was inspired by New York, it suggested a widening of the gap in the relationship between Chicago's arts community and that of the East that had begun to surface the previous year. The *Tribune* article implied that Chicago no longer needed to wait for direction from the East when it came to art. No private dealer would be allowed to submit works for exhibition, and no works would be for sale. The collections mined for the loan exhibition would be Western, predominantly from Chicago, and would assert Chicago's increasing cultural independence from the East.

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[8] "The Loan Collection," *NTY*, June 23, 1876, 4.

[9] "The Centennial Loan Exhibition," *New York Times*, October 27, 1876, 8. For reviews of the Loan Collection, see *New York Times*, "The Fine Arts. The Loan Collection," June 25, 1876, 7, and July 2, 1876, 6.

[10] "The Exposition," *Chicago Tribune*, August 13, 1876, 8.

The composition of the Art Committee reflected the significance the Exposition Corporation placed on the Art Gallery that year. While members of the committee for the past three Expositions had all been collectors in some fashion, the members of the Art Committee in 1876 were established local collectors in addition to individuals with national standing. Chairing the committee was George C. Clarke, and among the members were J. Russell Jones, the former ambassador to Belgium and a collector of European art, and Samuel Nickerson, a collector of American art and an honorary academician of the Chicago Academy.[11]

The new Secretary of the Art Committee similarly signaled that the Art Gallery was making a bid for national recognition and that it was moving away from a close association with the National Academy. In charge of the 1876 Art Gallery was William M. R. French, a young civil engineer and landscape architect from Exeter, New Hampshire, who had moved to Chicago in 1867.[12] As the Art Committee's new Secretary, French made his first public participation in Chicago's art world, a scene over which he would have tremendous influence as the first director of the Art Institute of Chicago. French was tied to the larger American art scene through his brother, sculptor Daniel Chester French. Through his brother, French had connections to the progressive

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[11] See Chicago Academy of Design, *Charter, Constitution, and By-Laws of the Chicago Academy of Design*, (Chicago, 1874). In addition to J. Russell Jones, Executive Committee Chair James P. Reynolds also had a role at the Centennial, as an awards juror. See —"Our Exposition," *Chicago Tribune*, August 1, 1876, 3

[12] There is no biography of French (1843-1914), except that which is printed in the *Dictionary of American Biography*. French graduated from Harvard with a degree in Civil Engineering and may have come to Chicago to work with William Le Baron Jenney or Frederick Law Olmsted, both of whom were working on developing Chicago's parks system and its garden suburbs. French became the Art Institute's first director in 1885 and most of the primary source material concerning his professional career dates from that time. See *Records of the Director*, Archives of the Art Institute of Chicago.

elements of American art, namely the Society of American Artists. Daniel Chester French, and Daniel's wife Mary, frequently attended the "salons" of Helena de Kay Gilder, an artist who would be one of the leaders of the revolt against the National Academy in 1877.[13] French's appointment in 1876 marked the Art Gallery's formal trajectory away from the National Academy and its movement towards an increased emphasis on more cosmopolitan exhibitions that increasingly included European-influenced or European-trained artists.

The *Tribune* called attention to this shift in the Art Gallery early in September, as reflected in the Loan Collection French had assembled. The newspaper remarked that of the 609 works in the collection, nearly all were "from the studios of European artists, who have achieved a world-wide reputation."[14] Not surprisingly, the exhibition contained ninety-seven works from Art Committee member J. Russell Jones's collection, which had been formed during his seven years in Belgium and featured works by French, Dutch, and Belgian artists. Similarly, the collection of Mr. and Mrs. Alexander Mitchell of Milwaukee was largely comprised of European painters working in the Barbizon style, but also contained a reasonable number of Americans who were then working abroad, such as George H. Yewell and John Rollin Tilton, both of whom listed their address in the catalogue as Rome.

Americans such as Elihu Vedder, Alexander Wyant, Walter Blackman, Shirlaw, Kensett, Church, McEntee, and Bierstadt, were represented in the Loan Collection, but

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[13] About Daniel Chester French's association with Helena and Richard Gilder, see Mary French, *Memories of a Sculptor's Wife* (Boston and New York: Houghton, Mifflin, 1928), 155.

[14] "Pallet and Easel," *Chicago Tribune*, September 2, 1876, 6.

the overwhelming presence of European artists and European influences reflected the shifting tastes of American and Chicago collectors. T. Vernette Morse, writing about art in Chicago in 1895, criticized this shift as it was reflected in the 1876 Art Gallery:

> This was the foreign craze as it had existed for years…Was this an exhibition gotten up to show the fad of the day, or did those people really buy their pictures because they loved the foreign country best? Be that as it may, so few American works were shown that one might as well have been in a foreign land. American artists seem to have dropped behind a total eclipse, even in this western country, where people are supposed to enjoy the courage of their own convictions…Was is any wonder that our art could not thrive? Nearly every American artists mentioned in that catalogue was a resident of some foreign city, because by living there he could sell his pictures to Americans. Was it any wonder that our artists were unable to paint the picturesque beauty of their own country, when by going to Europe and painting peasants they could find ready sale for their work?[15]

However, though the Loan Collection consisted of the work of a significant number of European artists, the Art Committee had not abandoned their dedication to exhibiting American art. Contrary to Morse's statement, the actual percentage of works by Europeans exhibited in the 1876 Art Gallery was only slightly more than one-half the collection, so the representation of American artists was hardly the "eclipse" Morse described twenty years later.[16]

Morse's claim that the majority of the American artists that were included in the exhibition were living abroad was also incorrect. Of the 221 works by Americans, there were only fifty-five painted by artists living abroad. Of these, twenty-five were painted by Healy, who had lived in Paris since 1868, but who remained strongly associated with Chicago. The rest were painted by Americans who listed Munich, Antwerp, Rome, and

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[15] T. Vernette Morse, "Looking Backward,"*Art for America*, 4, no. 2 (1895), 42.

[16] The percentage of European to American artists was 63%, or 385 of the 609 works listed in the catalogue.

Paris as their residence: Blackman, who was in Paris; Shirlaw, Helen Searle, Paul Weber, and David Neal, who were in Munich; and working in Rome, Vedder, Tilton, John Gadsby Chapman and his son, John Linton Chapman. The remaining American artists represented were those with well-established national reputations: Kensett, Cropsey, Heade, Whittredge, Church, Bierstadt, and Johnson, as well as a healthy number of artists from Chicago, including Daniel Folger Bigelow, Junius R. Sloan, Henry C. Ford, Annie C. Shaw, and Lawrence C. Earle.

Morse's point, then, was based on *perception* of foreignness—that it was not so much that Americans were not represented, but that as an exhibition comprised entirely of loans from collections, it was reflective of the larger collecting patterns in America in the mid-1870s—a pattern that favored European artists or Americans working in Europe and painting in styles strongly influenced by Munich, Paris, or Belgium, over those artists who had remained at home painting in a "native" style. The overwhelming sense was that, despite the call a year earlier in the *Tribune* urging collectors to support American art by "buying American," Western collectors, much like those in the East, had continued to look to Europe to fill their galleries.

Morse's comments were made from the perspective of twenty years, of course, two decades in which the debate concerning what constituted a national art had already been waged. But this debate was only beginning in 1876, and despite the national pride experienced in the American collection of 1875 and the *Tribune*'s encouragement of collectors to purchase works by American artists, the criticism of the Exposition Art Gallery in 1876 did not focus on the lack of American artists in its rooms. Instead, the *Tribune* critic focused on how American art measured up to the standards of the

Europeans with whom they were exhibited, remarking on opening day that "The landscapes are good, better than in the exhibitions of former years, and in this department of art the American painters will be proud to stand on a par with their foreign brothers. To the studious seeker after art knowledge, the display affords a good opportunity to compare the schools, and, in a degree the original characteristics, of modern art."[17]

Of those Americans living abroad, the *Tribune* singled out the work of Neal, particularly his *Mary Stuart and Rizzio*, which had won a medal at the Royal Bavarian Academy of Art, for special consideration. The *Tribune* celebrated Neal's "marvelous finish" and the "wonderful and all but indiscernible light and shadow" the artist captured in the folds of fabric in the sleeping Rizzio's dress. Although Neal was currently studying in Munich, the *Tribune* allied the painting with France, probably with the romantic history paintings fashionable during the 1830s and 1840s, but the work can easily be seen in the tradition of Piloty, with whom Neal and many other American students had studied since 1869.

The *Tribune* used its review of Neal's painting to comment upon American art compared to that of Europeans seen in the Art Gallery

> To…that class who have come to think that, with few exceptions, our country has produced but few, if any, great painters, it affords an example of America art, though after a foreign school, which can be placed in satisfactory comparison with the works of the most noted men of the day…the satisfaction of knowing that an American artist has obtained such well-earned success, and a well-founded hope that our own country may ultimately achieve a standing in esthetic matters commensurate with its achievements in almost every other field of usefulness and progress.[18]

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[17] "The Exposition," *Chicago Tribune*, September 6, 1876, 3.

[18] W.C.C. "Mary Stuart and Rizzio," *Chicago Tribune*, September 2, 1876, 6.

The influence of Neal's studies abroad, as well as that upon the works of Blackman, Shirlaw, and Tilton, boded well for American art according to the *Tribune*, and there was little concern of the kind exhibited by Morse twenty years later that the collection contained fewer "Americans" than "foreigners."

As a rule, the *Tribune* and the *Inter-Ocean* reviews of the exhibition were overwhelmingly positive about the Art Gallery's Loan Collection. The *Tribune* remarked that, "the pictures are of uniform…excellence, the number of commonplace ones being so few as to be completely swallowed up by the all-pervading harmony."[19] Indeed, the exhibition was so harmonious the critic for the *Tribune* seemed almost bored by the whole affair (and the small number of reviews would seem to support this).

Even though there was a larger presence of European works in the Exposition Art Gallery in 1876 than in 1875, the exhibition was in fact reflective of the Art Committee's understanding of the new transformations to American art, as well as its perception of how Chicago might place itself within the new cultural landscape. The Loan Collection established the fact that Chicago's collectors owned many important works of art by contemporary Europeans; as a counterpoint to the Centennial Exposition, the Loan Collection in Chicago offered a different, and perhaps more complex perspective of American art in an international context than the "international" exposition in Philadelphia.

Unlike the American exhibit in Philadelphia, which contained little work by Barbizon-influenced artists, Chicago exhibited works by J. Appleton Brown, Wyant,

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[19] "The Exposition," *Chicago Tribune*, September 6, 1876, 3.

Inness, Walter Launt Palmer, then in Paris, and Wiggins, then a pupil of Inness's.[20] Other artists who had studied in Europe were also well represented in the collection. Unlike Philadelphia, where the works of Americans were isolated from the art exhibits by other countries, in Chicago's Exposition Art Gallery, works by both conservative and more progressive American artists were exhibited alongside European works, providing for the kinds of comparative exercises unavailable to visitors to the Centennial's Memorial Hall.

If the Centennial proved a transitional moment in American art, a convenient point from which contemporary art critics and modern art scholars would begin their discussion about the increasingly progressive and European-influenced tendencies in American art, then the 1876 Loan Exhibition at Chicago's Exposition was a similarly transitional event. Critic S.G.W. Benjamin remarked that, "It is generally supposed, and often said, that the great art impulse now evident among us is due to the Centennial Exhibition. Nothing could be more erroneous. The Centennial was only the occasion which set in motion or accelerated certain influences which had been gradually gathering momentum for over twenty years."[21] Although Benjamin was writing largely within the context of New York, Boston, and Philadelphia, his comments had equal relevance in Chicago.

By opting not to engage in the struggle between old and new that characterized the American exhibition at the Centennial, the Loan Collection signaled that Chicago's Exposition Art Gallery annual exhibition intended to provide an unbiased approach to American art. This approach simultaneously embraced the old and the new, and placed

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[20] Bienenstock, 12-13. See also Bermingham, 69.

[21] See S.G.W. Benjamin, "Present Tendencies of American Art," *Harper's New Monthly Magazine* 58, no. 346 (March 1879), 483. Kimberly Orcutt's dissertation provides a valuable survey of how contemporary critics viewed the American art exhibition in Memorial Hall at the Centennial.

American art within the context of international developments. For three years, the Art Committee had courted greater alliance with the Eastern establishment represented by the National Academy; at the same time, the Art Gallery collections included an increasing number of younger artists who had been trained abroad and who were experiencing discrimination at the hands of the largely conservative National Academy jury. The Loan Exhibition in the Art Gallery in 1876 suggested new directions for Chicago's Art Gallery, in much the same ways as the Cottier Gallery exhibition in New York in 1875 had suggested new possibilities for artists unhappy with the National Academy. After the Centennial, the influence of the National Academy declined in Chicago, which instead turned to embrace new departures in American art.

New Departures in the Exposition Art Gallery

In March 1877 the *Tribune*'s art critic, F.A. Eastman gave his first, brief review of the now famous spring annual at the National Academy in New York. Eastman noted the return of former resident and Chicago Academician Walter Shirlaw from Munich, accompanied by his *Sheep Shearing in the Bavarian Highlands* (figure 3.1), as well as other works by the artist, painted in Europe where his career had met with much success. Eastman also discussed at great length Johnson's *The Tramps*, which, along with Shirlaw's *Sheep Shearing*, would be on view when the Academy annual opened to the public two weeks later. Intriguingly, Eastman chose not to comment upon the tensions that were brewing in New York over the hanging committee's arrangements in the National Academy's galleries.[22]

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[22] About the arrangement of the galleries at the National Academy of Design in 1877, see Fink, 77, and Bienenstock, 23-29. Perhaps, since the National Academy annual in 1876

Eastman's *sangfroid* was premature—at least, in relation to the National Academy. After the 1877 annual, younger artists who felt slighted by the Academy and its hostile stance against their art, subsequently broke away and formed the Society of American Artists that June.[23] They elected not to publicize their new organization until the end of October, at which point they had mustered considerable critical support behind their efforts.[24] Perhaps partly due to this campaign effort, when the 1877 Exposition Art Gallery opened in mid-August 1877, there was no comment made in reference to the rebellion at the National Academy five months earlier—even though a number of the works that had caused such comment in New York were sent to Chicago along with works by the "old guard" academicians.

French was again the Secretary of the Art Committee in 1877. Given his connections to the New York art scene, he had to be aware of the controversy swirling in New York, and he was probably aware of the formation of the SAA even though it had

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had proven to be, as Bienenstock described it, "a non-declared moratorium on exhibition controversies," neither critic felt the need to comment upon it.

[23] For a topic that is considered fundamental to the development of American art during the late-19th, the formation of the SAA has received scant attention. See Bienenstock, 10-72; Conrads, "Era of Revolution," 99-100; and Grace, "Rivals Viewed by Critics," 107-121. Bienenstock's dissertation, now more than twenty years old, is the only scholarly work that fully explores the formative years of the Society. Bienenstock did not look at the Society post-1885, although she indicated a larger work was planned. So far, this work has not been published. Grace's essay explores how the two organizations responded to critical reception of their exhibitions and the extent to which criticism influenced their direction. Whereas Bienenstock tends to see the competitions between the two as black and white, Grace's essay is more balanced in its attempts to present their rivalry in more nuanced terms.

[24] See Bienenstock, 34-41, about the campaign launched in the press by the critics who supported the Society's actions, namely Clarence Cook and Charles de Kay. It was de Kay who announced the new organization publicly, on October 30, 1877 in the New York *Times*. See Charles de Kay, "The American Art Association," *New York Times*, October 30, 1877, 4.

not been announced formally. It is likely French used these connections to secure works from the younger, more progressive artists later associated with the SAA for the Art Gallery. To obtain pictures from artists associated with the National Academy, the Art Committee engaged the services of Rose Durfee, a young woman who was briefly in charge of the National Academy's exhibition sales.[25]

The 1877 Exposition marked the full-fledged appearance of the "new men" in Chicago as well as what the Art Committee described as "the most extensive and important collection of water colors yet exhibited in the West, for which the Art Committee takes pleasure in acknowledging its obligations to the co-operation of the American Society of Painters in Water Colors."[26] In total, the collection assembled for 1877 was a large one consisting of more than six hundred works in oil, watercolor, and

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[25] About Durfee little is known. Apart from being mentioned in the initial reports of the Art Committee's work selecting the collection for the 1877 Exposition, she is not discussed in the newspapers. Her work at the National Academy is similarly elusive, but she is mentioned in the Council Minutes as being engaged as "saleswoman during the ensuing Exhibitions and that she receive five (5) percent on all sales made during the Exhibitions." See *Council Minutes* (abridged), National Academy of Design, February 19, 1877, 224; December 3, 1877, 240; March 10, 1878, 242; 1879, p. 254.

[26] Although this was the official name of the society, the shorter name, American Water Color Society, was used frequently enough in the press that it eventually became the name of the society by default. See Ralph Fabri *The American Watercolor Society: The First Hundred Years* (New York: The Society, 1969), 20. The society was founded in 1869 by Samuel Colman, William Hart, William Craig and Gilbert Burling, J.M. Falconer, Alfred Fredericks, Frederick F. Durand, Edward Hooper, Constant Mayer, and A.L. Rawson. Fabri's study was published on the occasion of the society's centennial. For additional information about the development of watercolors as an artistic practice in the United States, see also Albert Ten Eyck Gardner, *History of the Water Color Painting in America* (New York, Reinhold, 1966), and Theodore Stebbins, Jr. *American Master Drawings and Watercolors: A History of Works on Paper from Colonial Times to the Present* (New York: Harper & Row, 1976).

etching.[27] Many of the works that exhibited in Chicago were those, like Shirlaw's *Sheep Shearing*, that had caused a stir several months earlier at the National Academy Annual. Indeed, the Art Gallery in 1877 was very similar to the National Academy annual, but it was much larger in terms of the scope of what it included, namely a larger number of works by younger and more progressive artists and the inclusion of watercolors and etchings.

The artists of the younger generation who were included in the exhibition were numerous. Chase exhibited two works, including one he had shown at the National Academy annual, *Unexpected Intrusion* (figure 3.2). Thomas Eakins made his first appearance in Chicago with three works, *Rail Shooting on the Delaware*, *The Chess Players* (figure 3.3), and a watercolor, *The Zither Players*. R. Swain Gifford exhibited five paintings, a mix of American as well as foreign landscapes, and William Starbuck Macy, who would soon become one of the more vocal opponents of the National Academy, exhibited three. Other younger artists who exhibited included Charles Henry Miller, Charles Stanley Reinhart, Julian Alden Weir, and Edgar Melville Ward, to name only a few. Nearly all of them had been trained abroad, either in Munich or Paris, and many like Macy, Weir, Shirlaw, Minor, and Miller, were at the time involved in the formal organization of the SAA.

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[27] The collection was larger still, as the Art Gallery also included a sizable exhibition of "bric-a-brac" under the direction of Edward Stanley Waters, an Englishman. The Bric-a-Brac Collection, for which a separate catalogue was issued, deserves a much larger inquiry than will be devoted to it here. Like the Household Arts exhibition overseen by William Le Baron Jenney in 1874, and the industrial art collections exhibited in the following years, it suggests interesting connections to Chicago's developing architectural movement and should be considered in the context of a separate study. See Edward Stanley Waters, *Bric-A-Brac, A Handbook for the Use of Visitors to the Loan Collection in the Chicago Exposition for 1877* (Chicago, 1877).

The 1877 Art Gallery presented a remarkable and representative list of artists trained in Europe, or influenced by European styles. What further distinguished the exhibition and set it apart from the National Academy was the fact that nearly every new artist was represented by at least two works. Some, like F. Hopkinson Smith, Henry Pember Smith, and Henry Farrer, exhibited at least four works, making their showing in Chicago that much more comprehensive and reflective of their work than their appearances at the National Academy annual had been. Because the collection also contained works by more conservative artists allied with the National Academy such as Shattuck, Bierstadt, Johnson, McEntee, Lambdin and Whittredge, Chicago audiences were thus able to see a representative exhibition of American art: the internationalism of the younger artists, and the more nationally-derived art of the older group which was more familiar to Chicago.

Additionally, the collection was hung in a democratic fashion, apparently without regard to the hanging controversy at the National Academy, and without regard to an artist's "place" in the hierarchy of American art. The galleries, according to a report in the *Tribune* in August, were arranged as follows:

> The entrance room will be known as Gallery A, and will contain many notable and important paintings, notably Shirlaw's Sheep-Shearing. Gallery B will be devoted to the work of American and foreign artists, including some very good representations of Chicago artists and of Americans resident in Paris. Gallery C will be given up entirely to water-colors of American and foreign artists…Gallery D is to be the bric-a-brac room…Gallery E will contain, among other things, a large historical picture of a scene in the life of William of Orange…The gallery will also contain William Page's "Shakespeare reading," together with a number of other attractions.[28]

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[28] "The Exposition," *Chicago Tribune*, August 17, 1877, 3. The Art Gallery actually contained six rooms, although only five are listed here.

In addition to *Sheep Shearing*, the "notable and important paintings" in Gallery A included works by Bierstadt, Otto Bacher, David Maitland Armstrong, Daubigny, Lockwood de Forest, Eakins, Heade, Inness, Johnson, Thomas Moran, Morsten Ream, Emily Sartain, James Smillie, and William Sonntag—in all, an incredible mix of the old and the new, American, European, and European-influenced. Taken altogether, the hanging ensured a varied mix of landscape, figure pieces, and still life, creating a gallery that represented a wide variety of styles and influences.

The other rooms were similarly arranged, with Louis Comfort Tiffany's *Ceramic Wares, near Tangiers* next to *Cattle and Landscape* by William Hart; John Williamson's *Scene in Brittany* was hung between George H. Story's *The Clock Tinkers* and Harriet Olcott's *Crimson and Yellow Roses*. Gallery C contained a collection sent by the American Society of Painters in Water Color, and was, like Galleries A, B and E, an evenly distributed representation of conservative and progressive and artists. Even Gallery D, perhaps the closest to the "rubbish room" at the National Academy because it included the bric-a-brac exhibition, also contained works by Academicians like Cropsey and younger artists such as George Maynard.[29] Even though we have no record of comments regarding the "skying" of pictures or the relegation of others to poorly-lit galleries that characterized the arrangement of the National Academy's galleries, judging by the mix of works by conservative artists with those working abroad, the arrangement of the galleries at the Exposition, overseen by French and the Art Committee seems remarkably balanced.

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[29] The "rubbish room" was the name given one of the small and dark galleries at the National Academy to which works by younger artists were frequently relegated. See Bienenstock, 25.

Even though French and the Art Committee appeared eager to welcome the new influences in American art to their Art Gallery, the critical responses to the exhibition were mixed. Both the critics for the *Tribune* and the *Inter-Ocean* were divided in their opinion of the works exhibited. The *Tribune* asked, "Does this exhibition display any advance in art culture?"[30] Comparing the exhibition with those of 1875 and 1876, the critic surmised that it encompassed "many of the best features of the two previous exhibitions" and that it even surpassed them with the exhibition of watercolors. However, he voiced his disappointment with the extreme realism of the Munich-influenced works, as well as those artists' emphasis on technique over narrative. Although the works by younger artists demonstrated the technical advances European training provided, the critic observed that, "the boldness of subject, the absence of sentiment, and a total lack of ideality, in a measure deprive the pictures of artistic feeling." In the newspaper's second review, the commentary was more direct, and focused on the "absence of sentiment" in the work of younger artists. "After one succeeds in mastering the bewildering display of color," the critic asserted, "he wonders why so much good work is applied to such weak results."[31]

Because *Sheep Shearing* had caused such comment at the National Academy annual, it became the focus of discussion in the *Tribune* for the work of the younger artists, who like Shirlaw, had largely studied in Munich. Fault was found with the painting for its emphasis on technique and its "total lack of sentiment" which subsequently detracted from its being ranked as "an exponent of the higher realm of

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[30] "The Art Galleries," *Chicago Tribune*, August 30, 1877, 7.

[31] "The Exposition," *Chicago Tribune*, September 9, 1877, 2.

art."[32] The critic recalled the artist's *Toning the Bell* from the 1875 Art Gallery, and claimed it to be superior because of its anecdotal qualities—even though Shirlaw had painted both in a similar manner. Shirlaw's emphasis on technique and design rather than narrative or perspectival depth and the artist's bold color and expressive painterliness, which privileged technique over narrative and traditional compositional methods, were criticized in the same way the *Tribune* had censured Homer's *Milking Time* in 1875. These were works that the "connoisseur," rather than the "professor," would appreciate—perhaps a reference made to the early support of the younger artists by New York critics such as Clarence Cook, Charles de Kay, and Richard Gilder, as opposed to the "professors" in charge at the National Academy.

The *Inter-Ocean*'s critic was a bit more pointed. Even though the critic later singled out *Sheep Shearing* as one of the more remarkable features of the exhibition for its strong individuality, Shirlaw's style was perhaps too individualistic for his taste. "From one end of the canvas to the other," the critic remarked, Shirlaw's strong individuality was present in "the quality of his colors and the arrangement of his figures, in the disposition of accessories and the light and shade effects."[33] Yet, the painting lacked a unified composition and finish; it was merely a "study," and its sketchiness detracted from its overall value.

Scholar Michael Quick has commented on the sketch aesthetic and the unique, highly expressionistic style adopted by American artists studying in Munich that was

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[32] "The Exposition," *Chicago Tribune*, September 9, 1877, 2. For commentary on Shirlaw's painting, see for example, "The Fine Arts. The Academy Exhibition," New York *Mail*, April 23, 1877.

[33] "The Exposition Pictures," *Inter-Ocean*, September 3, 1877, 3.

influenced by study of Franz Hals and the masters of the Spanish Baroque.[34] This style was dramatic, with stark contrasts between lights and darks, and a limited palette. Visitors to the Art Gallery could also see the Munich style elsewhere in the Art Gallery, notably in Chase's *Unexpected Intrusion (The Turkish Page)*; Chase and Shirlaw shared a studio in Munich and both artists had close artistic ties with another Midwestern artist in Europe, Duveneck.[35] Although the critics were quite willing to accept the strength and individuality of the work by the new men from Munich, they had a hard time accepting that unfinished paintings, mere studies in fact, could be included in an exhibition.

In contrast to the sketches by Shirlaw, Chase, and others, the watercolor exhibition offered the visitor "many beautiful things: beautiful in coloring and beautiful in conception."[36] For the critic, the watercolors represented the epitome of art—beauty. The grounding of American watercolor practice in the aesthetics of Ruskin and Pre-Raphaelite tradition made a medium traditionally associated with the sketch appear more finished than the oil paintings in the other galleries. The oil paintings, in the aggregate, were too bold, the colors too glaring, and their subjects, although sketchily articulated, were too real and lacking in sentiment.

While French and the Art Committee may have been more friendly in their position toward younger artists, Chicago's critics were still not entirely ready to embrace the "new departure" that they represented: the assertion that the sketch was an exhibition-worthy work, the bold palette, and the younger artist's preference for emphasizing technique and

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[34] Quick, *Munich & American Realism*, 31-33.

[35] Quick, *Munich*, 38. Quick notes that "the Duveneck-Cahse-Shirlaw trio was christened 'the Father, the Son and the Holy Ghost' by other American artists" working in Munich.

[36] "The Exposition Pictures," *Inter-Ocean*, August 29, 1877, 3.

design over narrative.[37] They were, however, not entirely predisposed against the younger artists' movement away from imitative realism towards an interest in capturing what the New York *World*'s critic referred to as "ideality," that is, a suggestion of things in paint that expressed the emotion and imagination of the artist.[38] Chicago critics had for some time criticized the work of Bierstadt for its imitation of nature and celebrated Inness for his poetic impression of it; they similarly praised Chase and Shirlaw for the emotional impact of their work. So while their reactions to the newer tendencies exhibited in the Art Gallery were varied, they generally continued to perceive, as the *Tribune* had articulated in 1875, that European training remained a positive influence upon American art.[39]

While the Art Committee did not necessarily see itself in opposition to the National Academy in 1877, per se, they did understand their exhibition as being different from those in the East. To begin with, the Art Gallery simply showed more than the National Academy—more works by the more progressive artists, and more through the inclusion of the collection of the Water Color Society, which exhibited as a separate organization in New York (although it used the National Academy's galleries). Additionally, by arranging the Art Gallery in such a way that did not separate European-trained artists from more conservative members of the National Academy, or favor one group over the

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[37] See Conrads, "Era of Revolution," 99, and Bienenstock, 73-107. Bienenstock notes the preference for the sketch in the artists associated with the SAA during its formative years.

[38] The expression "new departure" was used by the New York *World* in its article on the 1877 National Academy annual. See Conrads, "Era of Revolution," 99 and 104, fn 65. Conrads notes that "young" no longer referred to an artist's age, but to their approach to art—as seen, for example, in the work of George Inness.

[39] Conrads notes the similar impression of the New York critics. See Conrads, "Era of Revolution," 100.

other, the Art Committee was making a statement about Chicago's willingness to embrace the diversity of contemporary American art.

In the spring of 1878, the Exposition Universelle in Paris opened its doors to the public, and as it had been in the two previous international expositions, the selection of American works for Paris proved controversial.[40] However, as it was finally realized, the American exhibit there provided an opportunity for Chicago to congratulate the efforts of its own Exposition's Art Committee in presenting American art in the Art Gallery. Writing from New York, the *Tribune* correspondent "H.G." listed a number of the works sent to Paris, many of which like Shirlaw's *Sheep Shearing*, Edgar Melville Ward's *Washing Place, Brittany*, Church's *Parthenon* (figure 3.4), and Inness' *View in Medford, Mass*., had been recently exhibited in Chicago. Additionally, Chicago had recently exhibited many of the artists in the group sent to Paris for the Exposition, including Miller, Wyatt Eaton, Frederic Bridgman, Inness, Wyant, and La Farge. H.G. remarked that "having been variously vilified," the national Art Advisory Committee should be justly proud of having sent to Paris "an exceedingly creditable art representation."[41] Chicago could be proud too, H.G. implied, that it had an Art Gallery that displayed an equally representative selection of American art.

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[40] See "American Art at Paris," *New York Times*, February 9, 1878, 2 and February 20, 1878, 2. The Art Advisory Committee's members were Edwin D. Morgan (then Governor of New York), John Taylor Johnston, Parke Goodwin, John E Sherwood, N.M. Beckwith, J.W. Pinchot, Robert Gordon, Charles E. Smith, H.G. Marquand, and Robert G. Dun. See "Art at the Paris Exposition," *New York Times*, January 18, 1878, 8. The Chicago *Tribune* hinted of a controversy in an article in March 1878. See H.G., "New York. American at the Paris Exposition," *Chicago Tribune*, March 24, 1878, 11. See also "American Art at the Exposition," *New York Times*, June 16, 1878, 6.

[41] H.G., "New York. American at the Paris Exposition," *Chicago Tribune*, March 24, 1878, 11.

The Exposition Universelle and the American display there also provided an opportunity for Chicago critics to discuss American art in an international forum. Another correspondent, Harry Meltzer, bemoaned that the American exhibition at the Exposition Universelle in Paris was "a most painful and wonderful thing. How half the pictures exhibited ever came to be sent in, and, when sent, how they ever came to be accepted, is more than I or any one [*sic*] can say."[42] Compared to the British and the French exhibits, Meltzer found the "inferiority" of the American exhibit more "glaring" The best specimens of American art, he declared, were not to be found "on the Champs de Mars, but in the Champs Elysées, at the Salon." Only those works by Bridgman, Arthur Quartley, and J. Carroll Beckwith ("a Chicago man"), as seen in the Salon, stood out among the rest as notable works Americans could be proud of. Meltzer's interest in American art at the Salon was to have significant resonance for Chicago in subsequent years.

As if taking its cue from the national focus on American art in an international context, the Art Gallery in 1878 was overwhelmingly cosmopolitan. Even though the number of paintings in the exhibition had been substantially reduced to accommodate a second exhibition of the American Watercolor Society, the Art Gallery still provided enough exhibition space to include large numbers of works by artists associated with the SAA. The first Society annual, held in the Kurtz Gallery in New York that spring, had included only 122 works, but the main room alone in the Exposition Art Gallery as finally hung had space for 264 canvases. Most of the paintings and watercolors exhibited

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[42] Harry Meltzer, "Round the World. The Universal Exposition in the French Metropolis," *Chicago Tribune*, June 15, 1878, 5.

there were by artists associated with the newly formed SAA, or those, like Inness, who were sympathetic to its cause. Thus Chicago provided a significant forum for their work to be seen and discussed.

In addition to works sent from the first SAA annual, the 1878 exhibition also marked the appearance of Americans who had been working in France, whose paintings were predominantly taken up with French peasants or landscapes. Following the Civil War, American artists began to visit the favorite resorts of French painters in Normandy and Brittany, particularly Pont-Aven, where in the 1870s Robert Wylie gathered around him a number of younger American painters: Bacon, Weir, Henry Mosler, Ward, William Lamb Picknell, and Edwin H. Blashfield.[43] American artists were drawn there by the light and atmosphere, the rough coasts, the rustic villages and their equally rugged inhabitants. To this was added the inexpensive cost of living in the summer artist colonies, where many of them began to adopt plein-air painting.[44] In the Art Gallery, canvases by Mary Kollock, William Sartain, Henry Pember Smith, and Douglas Volk were evidence that Americans had begun to seek out Brittany and Normandy for inspiration in the open air.

Critical response to the changes in the gallery remained skeptical to these latest developments in American art, although not hostile to them. The *Inter-Ocean* called the exhibition "creditable," but largely directed its commentary toward artists whose work

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[43] See David Sellin, *Americans in Brittany and Normandy, 1860-1910*, exh. cat. (Phoenix: Phoenix Art Museum, 1982). See also Julia Rowland Myers, "The American Expatriate Painters of the French Peasantry, 1863-1893" (Ph.D. diss, University of Maryland, College Park, 1989). Sellin notes that after Wylie's untimely death in 1877, the "leadership" of the American colony in Pont-Aven transferred temporarily to Henry Bacon, before being assumed by Alexander Harrison by 1879.

[44] Sellin, 30-38.

was more finished, such as Edward Moran, or to works by Europeans Adolphe-William Bouguereau, Mariano Fortuny, and Corot.

The *Tribune* critic, however, chose to respond to the work of younger artists and the foreign influences and subjects as seen in their work. Unlike 1877, in which the newspaper's criticism had focused on the preference for the sketch among younger painters, in 1878, its commentary seemed to embrace the new technique as employed by Shirlaw and Chase. Shirlaw's "studies," *Bavarian Peasant Women* and *Vesper Hour*, were considered "strong in feeling," and Chase's *Bombay Minstrel Girl* and *The Wounded Poacher*, painted with an authoritative, if unfinished, brushstroke were some of the "strongest studies" in the collection. Instead of detracting from the overall work, the artists' strong and expressive application of paint enhanced their emotive qualities.[45] However, Shirlaw's *Rat, Rat* (figure 3.5) lacked "invention and [gave] no room for the play of the imagination."[46] In this instance, it was not the sketchiness of the work that bothered the critic, but rather Shirlaw's Munich-influenced realism and his far-from-poetic subject matter of a "rude boy" and his "fierce bulldog," presumably in hot pursuit of a rat that Shirlaw did not include in his composition.

If the *Tribune*'s critic was willing to recognize the technical expertise of Chase and Shirlaw's style when applied to poetic subjects, he was less willing to accept it from an artist who drew his influences from France rather than Munich. Native son Douglas Volk's two scenes of Norman peasant life were noted for their picturesque subjects and

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[45] This was different than the New York critics, who had written in dismay over the number of sketches in the SAA exhibition. See Bienenstock, 49-50.

[46] "The Exposition," *Chicago Tribune*, September 4, 1878, 3.

"strong drawing" but they had a "'painty' effect in color."[47] Volk had been a student of Gérôme's, and like the other American students in Paris, probably went either to Pont-Aven in Brittany, or to the coastal villages of Etrétat and Cancale in Normandy, to paint during the summer. Volk's two landscapes in the Art Gallery, both which had exhibited at the SAA annual that spring, were perhaps the first paintings to exhibit the influence of French plein-air techniques upon American artists. What bothered the *Tribune* critic was the palette that Volk employed in an attempt to convey the singular atmosphere of the Normandy coast; the color, when applied with the similarly loose stroke used by chase and Shirlaw, seemed "painty" and affected, rather than a representation of the natural effects of light and color.

Evidently, Chicago critics preferred the studio-based realism of Munich and its emulation and admiration for Old Master painting to the open-air painting Americans in Paris were beginning to adopt.[48] Additionally, Chase's and Shirlaw's Munich paintings did not seem unfamiliar or foreign—Chicago had seen works from Munich before, and a steady stream of commentary about the progress of artists in Germany, as well as Highwood's gallery, and kept the works of the Munich School and its American pupils in the forefront of Chicago's art scene. Chicago was just beginning to see works by the younger artists working in Paris—which differed dramatically from the Healy's portraits or Inness's Barbizon-inspired landscapes.

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[47] "The Exposition," *Chicago Tribune*, September 4, 1878, 3. New York William J. Clark also used "painty" to describe John La Farge's *Autumn Sunset, Study of Bishop Berkeley's Rocks from the Valley Behind Newport, R.I.* See Beinenstock, 50.

[48] Bienenstock, 51.

Generally, Chicago's critics appeared to be under-inspired by the 1878 Art Gallery exhibition. The *Inter-Ocean* complained of the "conspicuous absence of impressive pictures."[49] The absence of "impressive" pictures may have been due to the Paris Exposition and the subsequently smaller collection of paintings the Art Committee was able to assemble without the assistance of French, who had left the Exposition to assume a position as the Secretary for the Chicago Academy of Design.[50] The critical malaise seems to have derived from the nature of the works by the European-trained artists. While they applauded the poetic quality of most of the works, they seemed truly puzzled by their lack of narrative or historical significance. The works were "artistic"—a loaded term with both positive and negative implications—but the emphasis on technique and design was considered troubling in terms what it suggested for the future direction of American art.

This criticism became more evident once the Exposition had closed. Critic F.A. Eastman made his sentiments about the influence of Europe on American artists known in March 1879—not coincidentally when the Art Committee issued its circular for the next Exposition. While Eastman did not mention the Art Gallery specifically, his commentary on a number of artists who had exhibited there in 1878, particularly Volk and Shirlaw, are instructive for understanding how Chicago's critics began to respond to work by Americans who were living abroad or had recently returned home, particularly those associated with study in France.

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[49] "Exposition Art," *Inter-Ocean*, September 7, 1878.

[50] The Art Commitee Secretary in 1878 was Benjamin Durham, about whom little is known.

Eastman's concern was first apparent in his remarks concerning Shirlaw, who was "succeeding in making himself felt in the prevailing art fashions"—a comment that suggests Eastman perceived that the SAA, where works by Shirlaw were currently on exhibit in the Society's second annual, was a passing fad, a fashion, something the younger artists would hopefully grow out of in time. Eastman criticized Shirlaw's painting technique—the same technique he had earlier celebrated for its individuality—for its sketchy quality. Seen in the context of other similarly "sketchy" paintings in the SAA exhibition, Shirlaw's painting style and the rapid, unfinished character of his works had an element of the slapdash rather than the qualities of fine art.[51] Later in his review, Eastman similarly censured Douglas Volk for the unfinished quality of his landscapes, probably *Sketch* and *Village Church at Grez*, also on display at the SAA exhibition.

But it was his final remarks on Shirlaw that delivered the full-force of Eastman's concern about the younger generation of American artists and the influence of Europe upon them:

> I wish [Shirlaw] would choose American subjects for his canvas. Munich methods and German subjects are extremely good—in Germany. But the method of all the schools should be employed and blended into a genuine American art. There are strong tendencies to this end. The sooner Mr. Shirlaw turns about and falls in to the school of American eclecticism the better for him—the better for art.[52]

Shirlaw's Munich-inspired style and subjects, as seen in the Art Gallery a few years earlier, had demonstrated his acquisition of professional training and the knowledge

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[51] On the preference for the sketch at the Society's early annuals, see Bienenstock, 73-118.

[52] F.A. Eastman, "Some Chicago Artists in New York," *Chicago Tribune*, March 30, 1879, 5.

gained in Europe. However, he had not translated that training into an "American" style, nor was he painting identifiably American subjects, as Eakins had begun to do upon his return to Philadelphia after his years abroad. Writing from Paris to discuss American works at the Salon, the *Tribune*'s correspondent Meltzer voiced a similar concern, remarking that Americans in Paris were mere imitators, "children" compared to their European counterparts.[53] Like Eastman, he sought less imitation among Americans abroad, particularly of the latest "fashions," and more "genuine American art."

There were some younger artists exhibiting at the Paris Salon, however, that Meltzer found promising, notably those like Blashfield and Bridgman, whose style adhered more toward the polished style of French Academic painting. He was outraged that John Singer Sargent was not awarded a gold medal for his *Portrait of Carolus-Duran*, which received only an honorable mention. Meltzer had been predisposed to be unfavorable to Sargent, based on seeing *A Capriot* at the Society's second annual, but he remarked, "without quite admitting this, I must own the picture [of Carolus-Duran] quite agreeably astonished me."[54] It is important to mention here that Sargent's portrait of his French master was a much different piece than *A Capriot*; it was painted after the fashionable portrait style of Carolus-Duran, and as a studio work painted for the Salon, it was much more finished. *A Capriot*, on the other hand, was a decidedly less finished painting. And, even if it had been completed in the studio, it had the same plein-air

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[53] Henry Meltzer, "Paris," *Chicago Tribune*, April 19, 1879, 15.

[54] Henry Meltzer, "Paris," *Chicago Tribune*, June 20, 1879, 12.

qualities as Volk's Normandy paintings, betraying the influence of Sargent's sketching trips to Cancale, in Brittany, in 1877.[55] It was "painty."

Two years after the full-fledged introduction of works by a younger generation of American painters, Chicago's critics remained somewhat ambivalent as to what European training signified for American art. Like their Eastern counterparts, they acknowledged that training abroad was important because it brought Americans into contact with artistic traditions and practices still unavailable in American academies, and because study abroad also signified professional accomplishment. It is perhaps not surprising then, that the more finished works by Americans exhibiting in the Salon would find more favor with the critics than those by Americans who had returned from abroad but who had continued to paint in a European manner. Exhibiting in the Salon was acknowledged to be an essential professional credential, but once that was acquired and artists returned home, the Chicago's critics expected Americans to drop the European veneer and translate what they had learned into a purely American style—although what that constituted remained ambivalent as seen in Eastman's remark about the "school of American eclecticism."

A War Between Aesthetic Taste and a "Coterie of Snobs"

The Art Gallery of 1879 provided more opportunities for Eastman, Meltzer, and the other Chicago critics to consider the influence of Europe as seen in the work of artists exhibiting with the SAA, even though the collection of oil paintings and watercolors shrank by half to only 210 works. The majority of the Art Gallery's six rooms were

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[55] Sellin, 135. One of Sargent's Cancale paintings, *Oyster Gathers, Cancale*, had been one of the paintings Meltzer had also seen at the SAA's second annual in New York.

instead filled with plaster casts, 132 engravings from the collection of James Claghorn, then President of the Pennsylvania Academy of the Fine Arts,[56] a collection of works from the New York Etching Club—both etchings and "drawings in black and white"—and a large assortment of objects of industrial design and decorative arts.

A *Tribune* review of the 1879 exhibit, which may have been written by F.A. Eastman, was overwhelming in its praise for the new scope in the Art Gallery. "The Committee," the author remarked, has "wisely recognized the fact that paintings and statuary are not all there is of art. Space has been given to a fine collection of ancient and modern etching and engravings, specimens of mural decorations, and industrial designs in furniture, silverware, ceramics, tapestry, and needlework."[57] The exhibition of decorative and industrial arts in the Art Gallery was likely due to the Chicago Society of Fine Arts, established the year before. Among the items included were textiles by Society members, decorative objects such as fans, laces, and ivories from their own collections, and a number of pieces on loan from the South Kensington School of Needlework.[58]

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[56] A sizable portion of Claghorn's collection had exhibited at the Centennial Exposition in 1876.

[57] "The Exposition," *Chicago Tribune*, September 4, 1879.

[58] Work by students from the South Kensington School of Needlework at the Centennial Exposition in Philadelphia had been what inspired Candace Wheeler to become involved in the decorative arts. Wheeler had assisted the establishment of the Chicago Society of Decorative Arts, which with its mission to provide women with marketable industrial design skills was similar to Wheeler's first project, the Society of Decorative Art and the Women's Exchange. By 1879, Wheeler was collaborating with Louis Comfort Tiffany in a professional design venture, Associated Artists. See Amelia Peck and Carol Irish, *Candace Wheeler: The Art and Enterprise of American Design, 1875-1900* (New Haven: Yale University Press, 2001), 20-39.

These were augmented by designs for furniture and stained glass, as well as designs for murals and wall decorations by British artists Bruce J. Talbot and Walter Crane.[59]

The exhibition of works by the New York Etching Club was one of the first of its kind in the United States. Formed in 1877, the organization had its first exhibition in 1879 as a joint show with the American Water Club Society at the National Academy. The exhibition then traveled to Boston before arriving in Chicago in time for the Exposition.[60] Although older artists had practiced "engraver-etching," the "painter-etching" movement was largely associated with the younger artists who were allied with the SAA or who had studied abroad. Whereas engraver-etchings emphasized line and were highly finished, the aesthetics of the painter-etching movement, focused instead on reproducing texture and tone, and advocated compositions that had the spontaneous and

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[59] The inclusion of the decorative arts at the Chicago Exposition was also part of the larger interest in the decorative arts and the beginning of the Aesthetic movement in the United States. The movement emphasized the importance of beauty in everyday life, believing that beautiful objects in the home would improve daily life. The exhibition of decorative arts in Chicago in 1879 continued an earlier interest the decorative and household arts that had engaged the managers of Art Gallery as early as 1875 when Peter Wight and William Le Baron Jenney had been brought on to the Art Committee to oversee the Household Arts exhibit in the Exposition annex.

[60] See also, Maureen O'Brien, *The New York Etching Club: American Etchings from the Collection of William Frost Mobley*, exh. cat. (Montclair, NJ: Montclair Art Museum 1979). Maureen C. O'Brien and Patricia C.F. Mandel *The American Painter-Etcher Movement* (Southampton, NY: The Parrish Art Museum, 1984), Rona Schneider, *American Painter Etchings, 1853-1908* (New York: The Grolier Club, 1989), Rona Schneider, "The American Etching Revival: Its French Sources and Early Years," *The American Art Journal*, xiv: 4 (Autumn 1982), and Francine Tyler, *Nineteenth Century American Etching* (New York: Dover Books, 1984). At the date of this writing, Cindy Bruckner is preparing a dissertation at the Graduate Center, City University of New York, on the painter-etcher movement in American art. I am gratefull for her assistance in contextualizing the work of artists associated with the movement exhibited in Chicago.

expressive style of the painted sketch.[61] Derived from contemporary European practices, painter-etching emphasized individualism and the development of a painterly style of etching that strove to imitate brushwork.[62] The interest in the painting-etching movement among younger artists coincided with their interest in plein-air painting, which, as has been discussed, was just beginning to make its appearance in Chicago. Exhibited in conjunction with the loan from Claghorn's collection, which contained both engraver-etchings and painter-etchings from Europe, Chicago audiences were treated to a historical summation of the media, as well as a context in which to place American practitioners.

The reduced space devoted to oil paintings, while it meant diminished opportunities for artists wishing to exhibit more than one work, did not detract from the Art Gallery's increasing tendency to exhibit works by artists painting in a progressive manner. A number of paintings exhibited at the SAA annual had been sent to Chicago. These, seen in combination with the collections sent by the Society of American Water Colors and the New York Etching Club, made the presence of younger, more progressive artists in the Art Gallery a rather significant one. Several of the artists, such as Frederick S. Church and Farrer, exhibited works in more than one medium, providing visitors to the Art Gallery a complete view of contemporary artistic practices in one visit, an option not likely to be available in New York.

The *Inter-Ocean* gave its blessing to the Art Gallery, writing "the pictorial exhibition is conspicuous for its want of mediocrity…while there is a smaller collection,

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[61] Schneider, 5. O'Brien writes that painter-etching "involved free-hand drawing upon a grounded plate." O'Brien, *The New York Etching Club*, [4].

[62] See Frank Weitenkampf, *American Graphic Art* (New York, 1912), 7.

it is much more worthy the time and attention of the public."[63] About American painters, the review stated simply, "the display by American artists in water colors, oil, and etchings is very satisfactory, even if the number of pieces is limited." While the *Inter-Ocean* appeared willing, at least implicitly, to accept the new departures in American art as seen in the Art Gallery, the *Tribune* was less eager to do so. The exhibtion represented, its critic mused, an advancement only in educational potential.[64]

As had been the case in 1878, the *Tribune* critic did not respond favorably to the new techniques employed by the younger generation of American artists. Wyatt Eaton's *Milking Time* was criticized for being painted in an "off-hand spirited manner" and his handling of the sky as "an impossibility unless seen through a combination of colored glasses."[65] Eaton, like Volk, had been to Brittany and Normandy to paint, and the critic found his plein-air exploration of light and atmosphere unappealing. Equally distasteful was Thomas Hovenden's studio painting and historical drama, *The Challenge* (figure 3.6), that was only "a drapery study that will doubtless attract the attention of artists. The picture is of coarse sentiment, and there is no particular reason for its appearance outside of the studio." George Smillie's *Goat Pastures* "lacked strength" and was only "a studio coup."

The *Tribune*'s critic was voicing a theme that was becoming standard for the paper in its response to work from artists who had studied overseas and were now beginning their careers back home. Their work, with its emphasis on technique as a means to

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[63] "The Exposition," *Inter-Ocean*, September 4, 1879.

[64] "The Exposition," *Chicago Tribune*, September 4, 1879.

[65] "The Exposition," *Chicago Tribune*, September 4, 1879.

display their accumulated knowledge and professional qualifications—their paintings were "studio coups" that would be appreciated only by connoisseurs or fellow artists—according to the *Tribune* made them incomprehensible to those less educated in aesthetics.

The perceived incomprehensibility of the works of some of the younger painters and their European masters that irked the *Tribune* critic was duly caricatured in the anonymously authored *Sketchbook of the Exhibition*, which reviewed the Art Gallery and then provided a brief sketch of its contents (figure 3.7). Neither European nor American artists were spared by the author's witty pen, which took to task Boldini's *Song of the Bird*, Carl Hoff's *The Unexpected Return*, Cabanel's *Ariadne*, Meyer von Bremen's *The Little Comforter*, F. Bosker's *Early Trials*, Edward Moran's *The Return of the Fisher*, Hugh Newell's *The Country Musician*, Henry Spread's *Game*, and John G. Brown's *Dress Parade*.[66]

While Moran's *Return of the Fisher* is presumed lost and no reproduction of it exists, we can only surmise as to why the author chose to depict the presumed fisherman in the painting as a hayseed *Olympia*. One can only assume that the author was making a connection between Manet's "illegibility" to its audience in 1863, as scholar T.J. Clark has argued, Manet's stature among the avant-garde in Paris, and the apparent incomprehensibility of the works by younger Americans in the Art Gallery.[67] Whether or not Moran's painting actually had any resemblance to Manet's work was not the point—the point was that works by Americans who had returned home from study abroad

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[66] *Sketchbook of the Exhibition* (Chicago, 1879), [2].

[67] See T.J. Clark, *The Painting of Modern Life: Paris in the Art of Manet and his Followers* (New York: Knopf, 1985), pp. 83-84, 284.

were inside jokes, technical masterpieces, understandable among the cognoscenti but much less satisfying than paintings that had a story to tell.

It was the New York *Times* that delivered the most stinging review of the Art Gallery, in an unsigned editorial. Instead of criticizing the Art Gallery, however, it chose instead to attack the Art Committee. Culture in Chicago as represented in the Exposition, the editorial declared was a "war between persons of refinement and aesthetic taste and what has been termed, somewhat inelegantly, 'a coterie of snobs.'"[68] The snobs were apparently the Art Committee members, who the *Times* described as "men without proper education," money makers—"a vendor of pans, needles, and thread," a "dealer in pork and potatoes," an insurance agent, a "dealer in axels"—a bunch of *nouveau riches* businessmen who probably couldn't tell a pan from a painting. "Our Eastern artists and owners of fine paintings," the writer continued, "naturally refused to have anything to do with such a committee." This was not the case, of course; New York-based artists and collectors *did* send works to Chicago. In fact, the 1879 Art Gallery was rather similar in content to a number of exhibitions in New York that year—namely, the National Academy annual, the second SAA exhibition, and the exhibitions of the New York Etching Club and the American Society of Water Colors—since a large proportion of the American works displayed had come directly from them.

There was a larger issue at stake, however, that had everything to do with the Exposition Art Gallery, its Art Committee, and the relation of both to the Chicago Academy of Design. In 1879, members of the Board of Trustees, many of them businessmen involved with the Exposition, had broken with the Chicago Academy of

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[68] Untitled article, *New York Times*, September 17, 1879, 4.

Design to form a second organization, the Chicago Academy of Fine Arts. The businessmen included Exposition Art Committee members Charles Hutchinson and James H. Dole (pork and potatoes), a reputable collector of progressive American art who had also assumed chairmanship of the Art Committee in 1879.[69] French had sided with the businessmen and became the Secretary of their new organization.

The involvement of Dole and Hutchinson in both of Chicago's leading arts organizations ensured greater cooperation between them, but in some quarters, the formation of the Academy of the Fine Arts was seen as a sell-out and a swindle of Chicago's artists.[70] The *Times'* editorial, citing "the press of the city" declared that after the separation had taken place, artists from Chicago "were, as a class, arbitrarily refused admission to the art gallery."[71] This was not true, either, as Shaw, Earle, Spread, C.P. Ream, Bigelow, and Sloan, who were all members of the Chicago Academy of Design and also instructors there, were included in the 1879 Art Gallery. Clearly, the transition of Chicago's Academy from an artist-run enterprise, and the authority that Dole and other businessmen exercised over it and the Art Gallery in 1879, had raised the hackles of a

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[69] Dole's collection by 1879 included American artists such as Homer, William S. Macy, Will Hickock Low, and William Merritt Chase. The Art Institute of Chicago has no record of any works from Dole's collection having been donated or purchased. My understanding of Dole's collection is based upon the works he loaned to the Exposition Art Gallery over the years, which included seven works by Homer, one work each by Robert Blum, Arthur Quartley, Will Low, William Merritt Chase, Annie Shaw, and William S. Macy, as well as a number of contemporary European works.

[70] Joel S. Dyer proposed in a paper titled, "The Story You Don't Know About a Place We All Love," presented to the Chicago Literary Society in 2001, that the formation of the Chicago Academy of the Fine Arts was nothing short of a hostile takeover in which the artists were the victims of Chicago's businessmen. Dyer has not published his paper, but it is available on the Literary Club's website: http://www.chilit.org/DRYER2.HTM. As of this date, I have been unable to confirm Dyer's claims.

[71] Untitled article, *New York Times*, September 17, 1879, 4.

few individuals, and whether that control was ill-gotten or not, it certainly gave New York something to crow about.

For while the New York art world may have been divided over the revolt at the National Academy, it could be united in its facetiousness toward Chicago's cultural efforts at the Exposition, which was beginning to look like a serious challenge to New York's hegemony in the American art world. By poking fun at the supposed cultural naïveté of the Art Committee, the *Times* could try to make its readers and Eastern artists forget the fact that the Art Gallery had become a reliable venue for the exhibition of progressive American art.

Interestingly, there was another factor influencing the Art Gallery in 1879 that the New York *Times* had avoided sharing with its readers, that is: a new member of the Art Committee who had connections in the East as well as Europe. In 1878, a young woman named Sara Tyson Hallowell had been listed in the Art Gallery catalogue as being in charge of sales (figure 3.8). Hallowell came to Chicago sometime after 1865 and probably in the early 1870s.[72] She had been born into a prosperous Philadelphia Quaker

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[72] The actual date is not known. Hallowell and her mother, Mary Morris Hallowell, were in Philadelphia during the Civil War as Mary was active in the Sanitary Commission in that city; it is unlikely they left for Chicago before 1865. Two of Hallowell's siblings, Marshall (b. 1852) and Elizabeth (1853-1883), married Chicago natives, and it is likely that it was familial connections that brought Sara and her mother to Chicago. Various dates have circulated concerning Hallowell's arrival in Chicago. Jeanne Madeline Weimann, in *The Fair Women: the Story of the Women's Building, World's Columbian Exposition Chicago 1893* (Chicago, Ill.: Academy, Chicago, 1981) states that Hallowell came to Chicago around 1872; see p. 181. Margaret Carroll, citing Weimann, lists the "early 1870s" as the date of Hallowell's arrival. Margaret Carroll, "Chicago's Debt," *Chicago Tribune*, July 15, 1990. Carolyn Kinder Carr does not give a date for Hallowell's arrival in her discussion about Hallowell's later work in the Art Department at the World's Columbian Exposition; see Carolyn Kinder Carr, "Prejudice and Pride: Presenting American Art at the 1893 World's Columbian Exposition," *Revisiting the*

family that was active in establishing many of Philadelphia's cultural and educational institutions.[73] Following the Civil War, Hallowell found herself in need of seeking an income in a "respectable" manner,[74] and whether she chose the arts as a profession, or it was suggested to her, it was certainly respectable and in keeping with her family's involvement in education and other philanthropic endeavors. There are suggestions that Hallowell had studied art in Paris—whether as a connoisseur or a student is unclear—and her mother was considered a patron of the arts, so it was not an unlikely career for her to follow.[75] Living in Paris was a cheaper alternative for many Americans in the nineteenth century who found themselves short of resources, and Hallowell and her mother probably lived there between 1865 and the time they moved to Chicago. By the mid- to late-1870s,

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White City: American Art at the 1893 World's Fair (Washington, D.C.: Smithsonian Institution, 1993), 67-67, 114 n8. About Mary Hallowell's work in the Sanitary Commission, see "Mrs. M. M. Hallowell" in Frank Moore, *Women of the War: Their Heroism and Self-sacrifice* (Hartford, Conn.: S. S. Scranton, 1867), 711-712. About Hallowell's professional career, see Jensen generally.

[73] See Jensen, 4-6, and Gayle Brandow Samuels, *Women in the City of Brotherly Love* (Philadelphia: Samuels, 1994), 19-25, 36-37, 40-41. Among the insitutions founded by Hallowell's relatives was Swarthmore College and the American Philosophical Society.

[74] Sara's father, Caleb Hallowell (1815-1857) worked for his cousin Morris Lonstreth Hallowell (b. 1812) in business; his company, M. L. Hallowell, was involved in the development of banking and railroad interests. The company had established a line of first-class steamers between Charleston and Savannah, and was also invested in the cotton and silk trade. After Caleb's death in 1857, the family became dependents of their extended family. This also came to an end in 1861, when the family business was forced into liquidation by the Civil War. The family business was reorganized by Morris Hallowell and his son Norwood in 1870 as wool merchants and the banking house of Hallowell & Co., but it is unclear what benefits Sara or her family received from the reorganization.

[75] The only mention of Hallowell studying art in Paris was made in the *Tribune*, "[Miss Hallowell] has spent much time in Europe…in the study of art…" "Women and the Fair. The personnel of the Board of Lady Managers," *Chicago Tribune*, 19 October 1890, 30. About Mary Hallowell's arts patronage, see "Obituary notice, Mary Hallowell," unidentified newspaper clipping, 1911. *Morris and Perot Family Papers*, Pennsylvania Historical Society.

Hallowell spent half the year in Paris, where she counted among her friends Mary Cassatt, and half the year in Chicago.

In 1879, Hallowell was appointed Assistant Secretary to the Art Committee, probably because her connections in Philadelphia and New York as well as with the Parisian art milieu, were perceived as exceedingly valuable to the Art Committee and its intention to exhibit work by Americans painting abroad and at home. Hallowell's appointment as the Assistant Secretary in 1879 put all claims concerning the Art Committee's inexperience, education, and background to rest. Her familial connections were Eastern and impeccable; her credentials and valuable connections with American and European artists in Paris could not be challenged.

The Exposition Art Gallery had begun its existence in 1873 as an afterthought of the Exposition Committee and as a subsidiary of the National Academy. By the end of the decade, this had changed significantly. Reviews of the Art Gallery dominated the press and quickly surpassed commentary on the rest of the displays in the Exposition Building. By broadening its scope to include artists that existed outside the mainstream of the Eastern arts establishment, the Exposition Art Committee signaled that it intended to forge a place for its Art Gallery on the nation's arts scene. With Hallowell, Dole, and Hutchinson on the Art Committee, the Exposition's Art Gallery, with its willingness to include works by Americans progressive and conservative, at home and abroad, became something the East would have to take seriously. The three became a team that brought stability to an Art Committee that had changed almost yearly during the previous decade. They also brought a commitment to progressive American and European art that would define the remaining exhibitions in the Exposition Art Gallery, the collections of

Chicago's leading arts patrons, and the institution where many found their final resting place: the Art Institute of Chicago.

Chapter III: Painting "As Other People Paint"

National and International Styles in the Exposition Art Gallery, 1880-1884

The 1880s was a significant decade for American artists at home and abroad, marked by stylistic changes largely influenced by Europe. At home in New York, the SAA provided not only an alternative exhibition venue, but also a different aesthetic than the one practiced at the National Academy. Although there was overlap between the two, Nicolai Cikovsky has suggested that the difference lay in an artist's approach to depicting nature, and that artists associated with the SAA found artificiality to be the best example of "an artist's powers of execution, and as a token of his inventive autonomy was a virtue, not a fault."[1] Critical reviews in the New York press throughout this period set the National Academy and the SAA in opposition to one another as rivals, but there was little consensus as to which aesthetic or organization suggested the future of American art.[2]

Abroad, the number of American artists seeking training in Europe increased dramatically during this period, with the majority heading for Paris, considered the center of the international art world.[3] By the mid-1880s, Americans had become the largest foreign presence in the Parisian art community. Working with French masters, Americans learned to paint in the style of the Académie des Beaux-Arts and strove to have their

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[1] Nicolai Cikovsky, "William Merritt Chase's Tenth Street Studio," *Archives of American Art Journal*, 16 no. 2 (1976), 9.

[2] See Grace, "Rivals Viewed by the Critics," 107-121.

[3] About American artists in Paris, see Kathleen Adler, ed., *Americans in Paris*, exh. cat. (London: National Gallery Company, 2006); Michael Quick, *American Expatriate Painters of the Late Nineteenth Century*, exh. cat. (Dayton, Ohio: Dayton Art Institute, 1976); and Lois Marie Fink, *American Art at the Nineteenth Century Paris Salons* (London: Cambridge University Press, 1990).

works accepted for exhibition in the annual Salon.[4] During the summer months, American students left the capital for artist colonies in Normandy, Brittany, and elsewhere. There, they absorbed the plein-air techniques of the Barbizon painters, Jules Bastien-Lepage, and P.A.G. Dagnan-Bouveret, and attempted to capture the unique quality of the northern coast's light and atmosphere, as well as the picturesque aspects of the French peasantry.[5]

The increasing dominance of American artists at the Salons and as students in the ateliers and at the École had begun to cause not a bit of alarm among many French students.[6] As scholar Lois Marie Fink has noted, the increasing number of Americans in Paris during this period caused one French reviewer to remark that France no longer maintained a hegemonic presence in the art world.[7] American artists like James Abbott MacNeill Whistler, John Singer Sargent, Alexander Harrison, and Charles Sprague Pearce had begun to demonstrate their absorption of French styles and techniques so well that some French worried about American intentions to usurp the supremacy of their French masters.

In Chicago, the growing influence of Europe on American art was seen in the Exposition Art Gallery as well, particularly after the appointment of Sara Hallowell as Secretary to the Exposition's Art Committee. Hallowell had an understanding of the

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[4] See for example, Kathleen Adler's discussion of American artists experience of French academic training and exhibiting in the Salon in "We'll Always Have Paris: Paris as Training Ground and Proving Ground," in *Americans in Paris*, 27-44.

[5] Sellin, *Americans in Brittany and Normandy,* 30-64.

[6] Fink, *American Art*, 132.

[7] Fink, *American Art*, 125-26, 131-33. Fink notes the "complaints of French pupils about the 'invasion' of foreigners" in the Ecole and the Salon. See also Rodolphe Rapetti, "Assimilation and Resistance 1880-1900," *Americans in Paris*, 179-189.

broad scope of contemporary American art and its European influences, and the Exposition Art Gallery under her direction subsequently reflected the latest developments in American art. For the Art Gallery exhibitions of 1880-1882, this largely meant the work of the Society of American Artists, but with a growing interest in work by Americans in Paris; after 1883, the overwhelming focus of the Art Gallery was the work of Americans in Paris, particularly that which had exhibited at the Paris Salon.

Initially, critical response to the increased presence of France in American art as seen in local collections and on the walls of the Exposition Art Gallery was generally well-received by Chicago critics who perceived the progress of Americans in Paris as conducive to their progress as a profession, and the growing significance of American art in the international scene indicative to increased American superiority culturally. But as the decade progressed, and more art by American artists in Paris was exhibited in the Exposition Art Gallery, reviews of the exhibitions indicate there was a growing ambivalence among Chicago critics to French influence upon American painting.

As will be discussed below, as work by artists residing in Paris, or by those influenced by new developments there, began to appear in the Exposition Art Gallery in greater numbers, Chicago critics increasingly grappled with the appropriate terminology to describe the changes they were seeing. This began with a celebration of the mastery of skills learned by French-trained or French-influenced artists in the decade's early exhibitions in the Art Gallery, but grew to an increasing consternation with a style of painting placed an increasing emphasis on *technique*. By 1884, the critical ambivalence toward technique came to reflect an attempt to reconcile what American artists had absorbed from their sojourns in Paris within a larger concept of a national art.

"A Decided Hit": The Art Gallery in 1880

In April 1880, the *Tribune* finally mentioned the rivalry between the National Academy and the SAA—the first mention of the SAA by name in the newspaper, even though artists associated with it had sent numerous works to Chicago for exhibition in the Exposition Art Gallery. Ostensibly a review of the National Academy's annual and the SAA's third exhibition, the article quickly devolved into a disquisition on the SAA and the hanging practices at the National Academy. The paper's correspondent, "B.E.M.," was clearly on the side of the younger New York artists and opposed to the hanging policies of the "old and time-honored Academicians" which placed their works "on the line" and those of younger artists in "sky-ed" positions. "All honor to these pioneers of American art…who have cleared the way and so made American art possible," B.E.M. wrote, "but it is a pity that they, or their friends…should persist on obtruding their works on the public eye."[8] In the SAA exhibition, B.E.M. perceived the future direction of American art. "One is forced to 'take stock' of these young men, to respect their personality as well as admire their work…They truckle to no traditions in their art, cower to no conventionalities; they are independent, simple, sincere, genuine all through. Let us wish them the success they are so strongly striving for."

B.E.M. could have been voicing the sentiment with which Chicagoans viewed themselves—independent and without conventionalities. The "pluck" for which the critic celebrated the younger artists in making their way against the odds and the establishment, was in many ways not unlike how Chicago perceived itself, not only for its resilience in the face of overwhelming odds, but for its challenges to the Eastern establishment.

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[8] B.E.M., "Art in New York," *Chicago Tribune*, April 25, 1880.

B.E.M.'s support for more democratic hanging policies also suggested a note of approval for the Exposition Art Gallery's arrangement, which did not make a distinction between established artists associated with the National Academy or those less well known. The implication of the article was that the support of the Exposition Art Committee for the SAA artists in their stance against the policies of the National Academy could be seen as a metaphor for Chicago's challenge to the more established and conservative cultural institutions in the East. Thus, primed to be favorably disposed to the progressive elements of American art—seen as challengers to the entrenched Eastern establishment—Chicago's critics turned a favorable eye to the work of younger, or more progressive, artists working in New York.

Their work appeared in the 1880 Art Gallery in abundance. Two rooms were filled to the gills with the works of the new generation of artists, and another held works by the New York Etching Club and the American Watercolor Society. Chase exhibited a watercolor and an oil painting; Samuel Colman displayed a silk hanging and ten works in oil, etching, and watercolor; Eakins exhibited five paintings, among them the watercolor *The Dancing Lesson* (*Negro Boy Dancing*) (figure 4.1); John Twachtman exhibited a number of etchings as well as an oil painting, *Oyster Sloops, New York Harbor* (possibly *Oyster Boats, North River*) (figure 4.2). Works by Shirlaw, Inness, Macy, Eaton, Maynard, Hitchcock, Weir, Miller, F. Hopkinson Smith, and Ward rounded out the exhibition. Although only two works that exhibited in Chicago in 1880 had appeared at an SAA annual,[9] there was great overlap, in terms of the artists exhibiting, between the

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[9] These were Wyatt Eaton's, *New Bridge, Manasquan River, New Jersey Coast* (SAA 1880; 42) and Edgar Ward's *The Normady Cooper* (SAA 1879; 39).

SAA 1880 exhibition and the Exposition Art Gallery. Calling the exhibition "a decided hit," the *Tribune* remarked: "Those who are interested in the development of American art, and wish to examine the progress that is being made by American artists will…many pictures that will well repay close examination, and in many respects will compare favorably with the works of the greatest of those artists, as exhibited in the 'loan collection'" of European artists.[10]

If the Art Gallery contained a predominance of work by artists associated with the SAA in New York, there was little work by artists residing abroad. Bienenstock has noted that the SAA had begun to alienate American artists who worked in Europe, and conjectures that this might have been due to the criticism the SAA had received concerning its support of Americans abroad to the detriment of Americans at home.[11] This seriously affected relations between the SAA and artists in Europe. Several of the expatriate artists who had exhibited previously with the SAA refrained from participating in its exhibition in 1880 because of its apparent censorship.

This policy may have affected the Exposition Art Gallery, as only a small number or artists in Europe sent works for the exhibition, among them Du Bois and Bridgman, both of whom had declined to show at the SAA exhibit because of its restrictions on nonresidents. It is probable that many artists abroad, given the prejudicial treatment at both the SAA and National Academy decided not to send anything to the States for exhibition in 1880, thus ruling out Chicago in addition to New York.

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[10] "A Decided Hit," *Chicago Tribune*, September 9, 1880, 6.

[11] Bienenstock, 94-95. Bienenstock notes that by 1880 the SAA had so badly weakened its base of support with its restrictive policies, that following the exhibition, it revised its Constitution to define its stance more favorably toward artists in Europe, but did little to redress the concerns of its more conservative members.

Generally, Chicago's critics were supportive of what they saw on the walls of the Art Gallery. The *Tribune* remarked that the Art Committee had infused and revitalized its operations with "new and young blood," and the *Inter-Ocean* commended Hallowell for assembling a collection of "pictures of a high order of merit."[12] Where they had tended to be censorious in the past, Chicago's critics appeared to have decided to give the "new blood" another chance. Their reviews were favorable and urged viewers to see the move away from traditional subjects and representation in the work of the younger artists as a progression towards equality with their European counterparts. This response was similar to that of New York critic William Brownell, who upon seeing the 1880 SAA exhibition remarked, "we are beginning to paint as other people paint."[13] However, this honeymoon period was brief, as during the following years Chicago's critics developed an increasing ambivalence in response to how well Americans were painting as "other people paint."

Turning an Eye Toward France

At the Exposition Art Gallery in 1881 and 1882, Chicago audiences began to see an increasing number of works by artists working abroad, predominantly in France, in addition to work by artists associated with the SAA in New York. The two exhibitions subsequently reflected two new strains in American art. The first was an increasing preference for figure painting as seen largely in the work of SAA artists, but also evident in the work of American artists abroad. The second development was an interest in plein-air landscape painting, as seen predominantly in the canvases sent by artists working in

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[12] "A Decided Hit," *Chicago Tribune*, September 9, 1880, 6, and "The Exposition," *Inter-Ocean*, September 7, 1880.

[13] See William Brownell, "The Younger Painters of America," *Scribner's Monthly* 20, no. 1 (1880), 1, and Bienenstock, 100.

France. Generally, the critics welcomed these new developments as evidence of the positive influence of European training on American artists.

The Exposition Art Gallery in 1881 was dominated by landscape painting. A visitor could see nearly the entire scope of American landscape art, moving between canvases by Bigelow, who continued to paint in a highly detailed style, to Inness's Barbizon-influenced landscapes; the visitor, moving next to the paintings of Macy, could see the influence of his training in Munich in their dark tonalities and expressive brushwork. The latest developments in American landscape art, plein-air painting, could be seen in the work of Bruce Crane and William Lamb Picknell, whose *La route de Concarneau* (figure 4.3) had come directly from Paris, where it had exhibited at the Salon of 1880.[14] At the Salon, Picknell's landscape had received an Honorable Mention, for its successful attempt to capture the luminosity of the sun-bleached landscape, while at the same time maintaining a sense of realism concerning its subject, the new road to Concarneau, a feat of modern engineering.[15] With its depiction of brilliant light and plunging perspective, *La route de Concarneau* was a masterpiece of plein-air painting.

Plein-air painting, as seen in *La route de Concarneau*, reflected the increased participation of American artists in the artist colonies such as Grez, Concarneau, and Pont-Aven, where plein-air painting, specifically as seen in the work of Jules Bastien-

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[14] The painting had been purchased from the artist by Fairman Rogers, a wealthy Philadelphia engineer and arts patron who, as a member of the Pennsylvania Academy of the Fine Arts Committee of Instruction, had been instrumental in appointing Eakins as a full-time instructor there. Rogers loaned the painting to Chicago for its first exhibition in the United States.

[15] Sellin, 37.

Lepage, was practiced.[16] Bastien-Lepage took a more traditional and academic approach to plein-air painting than the French Impressionists, an approach that attempted to combine exact draftsmanship with atmosphere and outdoor light, and advocated a "direct and personal interpretation of nature without studio convention, combined with a virtuosity in paint manipulation."[17] Bastien-Lepage used muted tones, employed high horizon lines and compressed space as elements of his composition, thereby emphasizing a psychological intensity in his subjects.

American artists working in Paris found in the work of Bastien-Lepage a direction that was at once modern and within academic tradition, a synthesis of the two. According to William H. Gerdts, his style of plein-air painting offered American artists an alternative to the more radical Impressionist study of natural phenomena, by acknowledging "the need for order and control implicit in the aesthetic credo of the academic system."[18] Bastien-Lepage brought landscape out of the strictures of the studio, and his interest in capturing the "pearly tones" of atmosphere influenced what became

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[16] Sellin, 36.

[17] Sellin, 45. On Bastien-Lepage's work see for example, Kenneth McConkey, "The Bouguereau of the Naturalists: Bastien-Lepage and British Art," *Art History* 1, no. 3 (1978), 371-379, and Kenneth McConkey, "Listening to the Voices: A Study of Some Aspects of Jules Bastien-Lepage's 'Joan of Arc Listening to the Voices,'" *Arts* 56, no. 5 (1982), 154-160.

[18] William H. Gerdts, *American Impressionism* (New York, Abbeville Press, 1984), 21. See also William H. Gerdts, "The American Artists in Grez" in William H. Gerdts, et al., *The Painters in Grez-sur-Loing*, exh. cat. (Laguna Beach, California: Laguna Art Museum, 1990). For a contemporary perspective, see L. Birge Harrison, "The New Departure in Parisian Art," *Atlantic Monthly* 64, no. 398 (December 1890), 753-764.

known as the "gray" manner of painting, which favored "an overall gray illumination with very little tonal contrast"[19]—a precursor to American tonal painting.

The connection between contemporary American landscape painters and the European artists who influenced them was made physically manifest in the arrangement of the Art Gallery. Three of Inness's paintings were hung in close proximity to those by Narcisse Diaz de la Peña, and Macy's landscape was hung next to one painted by Charles-Emile Jacque. Montague Marks, the editor of the *Art Amateur*, praised this arrangement, remarking in a brief review of the exhibition: "Van Boskerck and Verboeckhoven, Inness and Diaz, Macy and Jacque hung side by side, cheek by jowl, in a manner that showed the committee's unbounded confidence in the ability of American art to hold its own under all circumstances. We do not know how this arrangement would have struck the eminent deceased, but it must, we suppose, have been highly gratifying to the living."[20] Even though he evidently did not think all American artists were yet up to the comparison with European artists, Marks' review did recognize the significance of what the gallery arrangement reflected in terms of American landscape painting and the affect that European stylistic movements had upon its development.

Although less numerous than landscapes, the number of figural works in the Art Gallery also increased in 1881, a reflection of the increasing preference among SAA artists for figure painting. Many of the figure paintings in the Art Gallery, such as Weir's *Music (The Muse of Music)*, came to Chicago from the 1881 SAA annual. With its

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[19] See William H. Gerdts, "Focus on Light," in *California Light 1900-1939*, exh. cat., Patricia Trenton and William H. Gerdts (Long Beach, California: Laguna Art Museum, 1990), 19-31.

[20] "The Recent Chicago Exhibition," *Art Amateur*, 5, no. 6 (October 1881), 116.

smooth surface, *Music* reflected a departure among SAA artists from the sketch aesthetic to an increased interest in finish.[21] The *Tribune* had only good things to say about Weir's latest effort, calling it "sumptuous" and "magnificent."[22]

A similar transition was seen in William Merritt Chase's one work in the Art Gallery, *Portrait of a Lady (Portrait of Harriet Hubbard Ayer)* (figure 4.4), a portrait of the young wife of one of Chicago's wealthiest industrialists who was famed for her beauty.[23] Like Weir's *Music*, Chase's portrait demonstrated a stylistic departure with its higher degree of finish and a brighter palette than the Munich-inspired works he had exhibited in Chicago previously. It also demonstrated a more mannered approach to the figure in Mrs. Ayer's awkward pose, the startling pink background which throws her black, Worth-clad figure in stark relief, and the bold cropping Chase employed, ending the portrait at her knees. [24] The work was much different, much more "modern" than any portrait Chicago had yet been exposed to in the artist's use of color and his decided interest in fashion and the decorative qualities of the portrait.

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[21] See Bienenstock 119-129. Bienenstock similarly notes the increased preference for figure painting among SAA artists at this time.

[22] "Art at the Exposition," *Chicago Tribune*, September 4, 1881, 5.

[23] Harriet Hubbard Ayer was a remarkable woman who, upon the failure of her husband's business in 1883, reinvented herself as a cosmetics manufacturer. Her product was a facial creme she claimed to have discovered in Paris and which she marketed under the name of Recamier Preparations (named after the famous French beauty Madame Recamier). In 1896, she began writing beauty columns for the New York *World*, and in 1899, she published *Harriet Hubbard Ayer's Book: A Complete Treatise on the Laws of Health and Beauty* (New York: Ayer, Co., 1899), reprinted in 1974 by New York Times Book Co.

[24] See Barbara Gallati, *William Merritt Chase* (New York: Harry N. Abrams, 1995), 92-94. Gallati is quick to point out the striking similarity of pose with John Singer Sargent's *Madame Edouard Pailleron*, painted the same year, but notes that there is no record that Chase had seen Sargent's work.

Another figure painting by George Fuller demonstrated the enduring influence of French Realism and Barbizon painting upon American artists, particularly those who were associated with the so-called Boston School, which had been heavily influenced by the art of Hunt. Fuller had spent time traveling and painting in France during the early 1860s before returning to Boston, where some in the city's artistic circles hailed him as the "Millet of America."[25] The artist's psychologically intense painting, *A Quadroon* (figure 4.5), was sent to Chicago from Boston by its owner, L.G.B. Lincoln, who had bought it directly from the artist.

In addition to the increased numbers of figure paintings, contemporary American sculpture made its first significant appearance in the Art Gallery, with works by William O'Donovan and Augustus Saint-Gaudens. O'Donovan exhibited a portrait bust of Arthur Quartley, and Saint-Gaudens was represented by seven works, most notable of which were five bronze medallion portraits, including those of Picknell and George Maynard (figure 4.6). Maynard, who had worked with Saint-Gaudens on Trinity Church in Boston, had four works in the exhibition, most notably his portrait of another SAA artist exhibiting in the Art Gallery, F. D. Millet, *The Russian War Correspondent of the London Daily News (Portrait of F.D. Millet*) (figure 4.7). Quartley, an artist little known today, was a marine painter who had made his first appearance with the SAA the

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[25] See Ralph Sessions, *The Poetic Vision: American Tonalism* (New York: Spanierman Gallery, 2005). About contemporary response to Fuller, see Josiah B. Millet, ed. *George Fuller, His Life and Works* (Boston and New York: Houghton Mifflin Co, 1886) and C.H. Caffin, "Some American Figure Painters," *The Critic* 44 (1904), 221-230.

previous spring. He had a larger presence in the Art Gallery than Maynard, with nineteen works in oil.[26]

Another of Saint Gaudens' portrait bust medallions was of Bastien-Lepage. The medallion had exhibited previously in New York at the SAA annual, where visitors could also see *Joan of Arc Listening to the Voices* (1879, Metropolitan Museum of Art).[27] Even though some critics questioned the SAA's inclusion of a foreign painting, Bienenstock suggests that by exhibiting *Joan of Arc*, the SAA was recognizing the affinity of its members with the French artist's style of painting and his influence upon American art, particularly in landscape painting.[28] Although *Joan of Arc* did not travel to Chicago for exhibition, by exhibiting Saint-Gaudens' bronze portrait of Bastien-Lepage in the Art Gallery, Hallowell was making note of the painter's significance to contemporary American artists, an influence that could be seen in works such as Picknell's *La route de Concarneau*.

Local critics generally lauded the exhibition for its breadth of representation of contemporary American painting. The *Tribune* self-consciously remarked on its own tendency to hail each successive exhibition as greater than those past, observing: "the remark that the present exhibition will surpass that of any previous year is a trifle stale, and will not be used upon this occasion."[29] Of course, the *Tribune* critic in his next

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[26] "Art at the Exposition," *Chicago Tribune*, September 4, 1881, 7. Hallowell had asked Quartley to "make a collected exhibition in Chicago rather than distribute his pictures among various exhibitions," a request that signified Hallowell's respect for his work.

[27] The exhibition of *Joan of Arc* was the first instance in which a work by a European artist was included in the SAA annual.

[28] Bienenstock, 122.

[29] "Art in Chicago," *Chicago Tribune*, August 28, 1881, 5.

breath said precisely that. Montague Marks of *Art Amateur*, however, was not quite so sanguine. Marks found fault with the fact that "no pictures of particular importance" were shown that had not been previously seen in New York."[30] Marks was not entirely wrong on that account, as a large number of works had been exhibited at either the SAA or National Academy annuals the previous spring.

However, Marks overlooked the fact that a number of the important works exhibited in the Art Gallery, while they may not have exhibited in New York, had been exhibited in other significant venues, such as the Salon. Picknell's "brilliant" *La route de Concarneau* had not—and was never to be—exhibited at either the National Academy or the SAA.[31] Other works like F. Hopkinson Smith's Cuban watercolor series, which Marks had singled out for their originality in his review, were making their debut in Chicago; and Fuller's *A Quadroon* had been exhibited only in Boston before Lincoln loaned it for exhibition in the Exposition Art Gallery.

Marks additionally took issue with the Art Committee's claim that the exhibition represented the broad spectrum of American art. He remarked that the "exhibition of American paintings cannot be called even fairly representative, with the conspicuous absence of names such as Bierstadt, Bridgman, Coleman, Knight, Humphrey Moore, Sargent, and Vedder."[32] The names that Marks cited to make up his representative list are compelling in that they represent predominantly the new generation of artists—Bierstadt being the exception and as much out of place in the list as he was out of fashion at the

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[30] "The Recent Chicago Exhibition," *Art Amateur*, 5, no. 6 (October 1881), 116.

[31] From the collection of Fairman Rogers, the painting then passed to Thomas B. Clarke before being purchased by William Corcoran. Sellin, 148.

[32] "The Recent Chicago Exhibition," *Art Amateur*, 5, no. 6 (October 1881), 116.

time. Marks' complaint, however, could be summed up in the fact that the artists he favored were largely figure painters. The exhibition in the Art Gallery in 1881 was, however, dominated by landscapes, and it could be presumed that Marks felt the exhibition was lopsided in not including more representative works by European-influenced figure painters.[33]

Figure painting, however, became a larger presence in the Exposition Art Gallery in 1882. The exhibition, consisting of 307 oil paintings and 154 watercolors, showed an increased interest among the Art Committee for representing the trend in contemporary American art toward figure painting, particularly in the work of younger artists such as Leonard Volk, Weir, Chase, Blashfield, Low, Vedder, Edwin Austin Abbey, and Robert Blum. As seen in their canvases, as well as a contingent of paintings sent to Chicago from France, the exhibition pointed decidedly towards internationalism—a direction the *Tribune* found "fresh and interesting."[34]

The *Tribune* declared the 1882 exhibition a "thoroughly good illustration of American art…pronounced [so] by those who have seen both to be superior as a whole to the last New York Academy exhibition."[35] The review did not mention the SAA annual, but the Art Gallery contained works that had exhibited in both New York shows, as well as works by Europeans—once again hung "cheek by jowl" with American artists. If there was any complaint on the part of the *Tribune* critic, it was due to the literal "cheek by jowl" arrangement of the galleries, caused by the difficulties of hanging more than 700

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[33] Bienenstock notes that the SAA exhibitions at this time began to favor figure over landscape subjects. See Bienenstock chapter three, 119-142.

[34] "Art at the Exposition," *Chicago Tribune*, September 6, 1882.

[35] "Art in Chicago," *Chicago Tribune*, September 24, 1882, 10.

works of art.[36] A number of works the critic felt should have been better placed were skied, among them Birge Harrison's *A Waif of the Sea*.[37]

That the critic wanted to have a better look at Harrison's painting was a reflection of his acknowledgement of the positive influence of French plein-air painting on American artists, which was most forcefully represented in the five works exhibited in the Art Gallery by Harrison and his older brother, Alexander. Birge Harrison had left for France in 1876, and after studying in the studio of Carolus-Duran, had made his way to the artist colony at Grez, near Pont-Aven. His brother Alexander joined him in 1879, and the two had together seen Bastien-Lepage's *Joan of Arc* at the 1880 Salon. According to contemporary critic George William Sheldon, after seeing Bastien-Lepage's painting, the two devoted themselves to "the seclusion and quietude of Pont-Aven [for] a serious study of out-of-door nature."[38]

Birge's *Waif of the Sea* was the artist's first work to be exhibited at the Paris Salon, where it had appeared in 1881. The *Tribune* found the painting notable for its atmospheric and emotive qualities, the same qualities that characterized his most famous

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[36] The exhibition included 301 prints from the collection of James Claghorn. Arranged chronologically, the collection demonstrated the progress of the medium in Europe from Martin Shoengauer to Tissot, Jean-François Millet, and Seymour Hayden, as well as American practitioners Stephen Parrish and James James MacNeill Whistler (whose nationality was listed as English).

[37] "Art in Chicago," *Chicago Tribune*, October 8, 1882, 22.

[38] About the influence of Bastien-Lepage on Alexander Harrison, see George William Sheldon, *Recent Ideals of American Art* (New York and London, 1888), vol. 6, page 106; Edgar Preston Richardson, *Painting in America* (New York, Thomas Crowell, 1956), 177; Samuel Isham, *American Painting* (New York: Macmillian & Co, 1927), 410. About the work of the Harrison brothers, see Andrea Husby, "Birge Harrison: Artist, Teacher, Critic" (Ph.D. diss, City University of New York, 2004), and the entries on Alexander and Birge Harrison in *Paris 1889*, 163-165.

work, *Novembre*, which he had exhibited at the Salon of 1882.[39] "Painted in a low key," the critic wrote, "[*Waif of the Sea*] appeals to our sympathy and touches a chord in our heart without any apparent effort or striving over effect."[40] While the narrative aspects of the painting were appealing, the *Tribune* found the atmospheric effects of gray, even light in the painting "dull and monotonous in tone," signaling perhaps that the influence of Bastien-Lepage had its limits.

Alexander Harrison's *Shipwrecked*, also in the Art Gallery, had exhibited at the Salon in 1881 as *Un Naufrage*, and while the work is presumed lost, it was probably similar to a work he exhibited that year at the Salon, *Castles in the Air (Castles in Spain)* (figure 4.8), which demonstrated his own interest in painting "in the open air in sentimental and sympathetic accord with nature in her quiet moods."[41] Descriptions in the *Tribune* indicate that, like Birge's interpretation of the same theme, the painting had a high horizon line, shallow space, and interest in atmosphere conveyed with a muted palette, all qualities derived from his interaction with Bastien-Lepage and Alexander's subsequent investigation of plein-air painting in Pont-Aven.

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[39] The *Tribune* described *Waif of the Sea* as "although dull and monotonous in tone, it exercises a kind of fascination upon the beholder, who finds himself turning once and again to look at the cruel waves that that have washed up into a little inlet of the sea upon the cold, wet sand the body of a young child lashed to a broken mast... "Art in Chicago," *Chicago Tribune*, October 8, 1882, 22.

[40] Scholar Andrea Husby argues that the psychological aspects of the artist's paintings were due in part to the influence of Bastien-Lepage, but had a greater foundation in the artist's strong Unitarian beliefs. Husby, 16.

[41] Ishmael, "Through the New York Studios—I. Alexander Harrison," *Illustrated American*, 5 (January 3, 1891), 238-239. The *Tribune* described *Shipwrecked* as follows: "a foreground of sandy shore and the lonely figure of a man waving his handkerchief to attract a distant sail. The sentiment of the picture is one of desolation only relieved by the motion of the waves and the blue of the far-off sky." "Art in Chicago," *Chicago Tribune*, October 8, 1882, 22.

As seen on the walls of the Art Gallery, American figure painting was beginning to follow two distinctly different paths, one that emphasized design and the decorative qualities of painting in and of itself, and another that continued an investigation of Realism. The most significant examples of the former were works by Low, Blashfield, and Chase. Blashfield's *Autumn*, had exhibited at the SAA annual where it had received favorable reviews.[42] As seen in a catalogue illustration, the work depicted a female representation of the fall season placed within a decorative border (figure 4.9). Whether the border was part of the painted decoration or an actual wooden frame is unclear from the illustration, but Blashfield's composition flattened the space within the picture as well as without, merging of the "wall" and its painted decoration with the swallows that swoop down over the figure's head. By collapsing the boundaries between wall and art, the painting essentially emphasized the inherent quality of art as *decoration* rather than a vehicle for narrative.

Chase's *In the Studio* similarly emphasized the role of painting as decoration by presenting a commentary on the art of looking. Now presumed lost, it was one of a series of investigations of the artist's Tenth Street studio interior. As described in the *Tribune* review, the work depicted "a figure, said to be the artist's own…seated at an easel, and upon the floor at his side lies an etching. Every advantage has been taken of a profusion of rich and elegant surroundings to introduce into the picture a gorgeousness and diversity of coloring thoroughly in keeping with the subject and entirely pleasing to the eye."[43] The etching at the artist's feet pointed to the wave of *Japonisme* that had gripped

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[42] Bienenstock, 138.

[43] "Art in Chicago," *Chicago Tribune*, October 8, 1882, 22.

Europe in the 1860s and 1870s and was beginning to filter into American art in the 1880s; the decorative qualities of Japanese design figured heavily in Chase's studio interiors from this period.[44] Like Blashfield's *Autumn*, Chase's *In the Studio*, celebrated the aesthetic pleasure of looking, rather than narrative, a point the *Tribune* critic nimbly asserted. The canvas was highly appreciated by Art Committee Chairman Dole, who, according to the *Tribune*, recognized "its many excellencies" and purchased it almost immediately after the exhibition opened.

Other paintings in the exhibition, particularly those by Eakins, who had four works on display, were reflective of the continued interest in Realism among American figure painters. Eakins' *Crucifixion* (figure 4.10) had been exhibited earlier in New York at the SAA annual, where the responses of New York critics to the painting were echoed in the *Tribune*'s opening review.[45] In regards to the work's stark realism, the *Tribune* critic's response was negative, calling the painting a "large canvas representing a horrible form of death in a most ghastly and horrible manner," his usual command of words apparently failing him.[46] He did, however, appreciate Eakins' technical skill and mastery of human anatomy, although he admitted, "whether the work is well done technically or not is hardly worth considering; one does not care to examine it closely enough to find out."

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[44] Gallati, *William Merritt Chase* (1995), 48-53.

[45] Both paintings had originally been rejected from the SAA because of their large size, but were later included in a second SAA exhibition mounted to exhibit the overflow. Bienenstock argues that although the second exhibition was not a "salon des refusés" paintings considered to be more conservative in character were "relegated" to the second exhibition. See Bienenstock, 132-134.

[46] "Art at the Exposition," *Chicago Tribune*, September 6, 1882. Like it or not, Chicago critics would have to look at *Crucifixion* once more, as it was selected for exhibition in the American art exhibit at the World's Columbian Exposition in 1893.

Certainly he found much more to praise in Eakins' other two works in the exhibition, *Mending the Net* (figure 4.11) and *Rush Carving his Allegorical Figure of the Schuylkill*. Although *Crucifixion* had been submitted to the SAA annual, *Mending the Net* had exhibited at the National Academy, demonstrating the choices Eakins made concerning the exhibition of his works. By sending *Crucifixion* to the SAA Eakins underscored the more progressive character of the younger organization; *Mending the Net*, a much more conservative work, was more likely to be accepted by the National Academy's more conservative hanging committee. The fact that both works were exhibited in Chicago demonstrated the emphasis of Hallowell and the Art Committee to represent a balanced and broad spectrum of American art without prejudicial or preconceived notions affecting their selection and hanging practices.[47]

Eakins' *Crucifixion* offered a pronounced contrast to another figure painting by expatriate artist Charles Sprague Pearce, who like Eakins had also studied with Bonnat. Pearce's *Beheading of St. John the Baptist* (*The Decapitation of St. John the Baptist*) had exhibited at the Paris Salon in 1881, where it had received an Honorable Mention. Like *Crucifixion*, the work depicted a potentially shocking subject, but Pearce chose instead to capture the moment before the decapitation and concentrated instead on the exoticism of his subject. The artist's avoidance of the harsh realities of his subject and his sensual treatment of the figures was more favorable to the *Tribune* critic, who, in contrast to his response to Eakins' composition, found Pearce's painting to be "a powerful work, strong,

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[47] Eakins submitted *Mending the Net*, *Crucifixion*, and *The Writing Master* to the Salon in 1890, where only *The Writing Master* was selected. See Fink, 171.

clear, and distinct."[48] Pearce, a close friend of Hallowell's, was, like Alexander Harrison, one of the first decidedly expatriate American artists of the younger generation to be represented in the Art Gallery. With the inclusion of Pearce, the Harrison brothers, and other American artists resident in Paris, Hallowell added a "Parisian" component to the Art Gallery that would become even more significant in the following year.

By the 1882, the Exposition Art Gallery reflected the two new, and increasingly dominant strains in contemporary American art: the SAA in New York, and American artists training and working in Paris. Within these two groups, differences were themselves emerging, differences that could be seen, for example, by comparing the Realist figure painting of Eakins with the more academic handling of the figure in the work of Low and Blashfield. These differences were not something that Chicago critics picked up on, at least not at this point. What they did see, however, was the increasing internationalism of American art in terms of style, technique, and subject matter, a trend that was considered on the whole a positive development.

Appreciation for this trend on the part of local collectors was reflected in the sales announced following the close of the exhibition, in which most of the works sold were by artists who had received training abroad. Saint-Gaudens' portrait medallion of his son, Homer Saint Gaudens, became the first work of sculpture sold at the Exposition; Chase's *In the Studio*, Abbey's pen and ink drawing *Katrina*, Twachtman's *Near Ablassadam*, Birge Harrison's *A Waif of the Sea*, two of Blum's Venetian scenes, and Frank Waller's

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[48] "Art at the Exposition," *Chicago Tribune*, September 6, 1882.

Hired Mourner—Egypt, were also among the works that had sold by the time the Exposition closed in October.[49]

Additionally, the taste for the art of American artists working in Paris could be seen in the works that Chicago collectors loaned to other exhibitions in the city, particularly in the exhibitions sponsored by the newly incorporated Art Institute of Chicago. In January 1883, the Art Institute moved into a new building across from the Exposition, and on the 13th, held its first annual museum exhibition composed entirely of loaned works from local collectors and patrons. As seen in the catalogue, a large number of Chicago collections in 1882 reflected what had been seen on the walls of the Exposition Art Gallery, particularly since 1879.[50] That is, Chicago's patrons and collectors such as Dole, Hutchinson, Henry Field, Bertha and Potter Palmer, and Charles J. Singer favored works by Americans who had been influenced by Europe or had received training abroad.

The increased interest in cosmopolitan or European-influenced American art on the part of local collectors, as well as the commitment of the Exposition Art Committee to present an annual exhibition that reflected all the developments in contemporary American art, led to a significant change in terms of how works for the exhibition were selected. Beginning with the 1883 exhibition, Hallowell began to secure a large number of American works from the Paris Salon for shipment directly to the Exposition in Chicago. The increased presence in the Art Gallery of work by American artists who were working in Paris and regularly exhibiting in the Salon would have a decided affect

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[49] "Art Matters. Sales of Pictures at the Exposition Galleries," *Chicago Tribune*, October 22, 1882, 9.

[50] See *Catalogue of the First Annual Exhibition of the Art Institute, January 13th, 1883, Chicago*. Scrapbooks of the Art Institute of Chicago.

in the coming two years upon how Chicago critics perceived European influence and its role in shaping American art.

The Paris Salon Comes to Chicago

In 1883, when Hallowell and the Art Committee took the significant step of selecting a number of paintings by Americans that had been displayed in recent Salons but had not yet traveled to the United States for exhibition, they distinguished the annual exhibitions in the Exposition Art Gallery from any other in the country. In her work on American art in the Paris Salons, Fink observed that unless they traveled to Paris themselves, most Americans did not see the works exhibited in the Salon until one or two years later.[51] As the presence of American artists studying and working in Paris increased, this meant that a significant percentage of contemporary American art was not seen by much of the American public interested in art at the time it was produced.

The *Inter-Ocean* recognized the significance of the moment for Chicago remarking:

> Perhaps the most striking of [Hallowell's] selection will be those from the Paris Salon, which, within a few hours after closing its portals, forwarded the works to this point, something quite new in the history of American exhibits...Usually the year succeeding the French show is enough to satisfy the ordinary American as to the merits of some few pictures that remain unsold and drift over the ocean in search of a buyer. Chicago wants them when they are novelties, while hot from France with a halo of sensation about them, and the exhalations of laudation, and she gets them.[52]

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[51] Chicago was not alone in importing works by Americans in Paris. In 1880, the Pennsylvania Academy of Fine Arts organized an exhibition comprised solely of works by Americans in Europe, and continued to include Americans in Paris in their annuals. However, as Lois Fink notes, the Exposition Art Gallery was more systematic in its approach than Philadelphia, Boston, or Cincinnati, gathering large numbers of works for exhibition, which then traveled to exhibitions elsewhere, such as the American Art Association in New York. See Fink, *American Art*, 272-275.

[52] "Art and Artists. The Exposition Pictures," *Inter-Ocean*, September 13, 1883, 13.

With the importation of Salon works directly to Chicago, Hallowell made sure Chicago saw and reacted to these works before any other metropolitan audience in the United States had the opportunity to do so. A notice in the New York arts weekly, *Studio*, provided a hint of what was to come. "Since Miss Hallowell's return from Europe," the article reported,

> where she went with the double object of procuring attractions for the art galleries of the Exposition and of availing herself of the opportunity to see something of the most cultured and exclusive art circles of both London and Paris…she has received notice that the thirty or more pictures, nearly every one chosen from the *Salon* of this year, have arrived in New York more or less undamaged as to frames, and free of duty, of course, being by Americans. Miss Hallowell is to be congratulated upon having secured, in addition to the usual number of loan paintings, the very cream of American art, which is acknowledged abroad as well as at home to rank among the best.[53]

The stop in New York for Hallowell's shipment of paintings was brief, for they were forwarded directly to Chicago for the Exposition *before* being shipped back to exhibitions in the East. Perhaps this is why the *Studio* devoted four separate articles to the exhibition—its New York readers wouldn't see the Paris pictures until the following spring.

The exhibition Hallowell assembled for 1883 contained, as the *Studio* asserted, the "cream" of contemporary American art. In addition to the thirty-five works sent from the Paris Salon, the exhibition contained 504 paintings, none of which had been seen in Chicago before. Among the works sent from the Salon were paintings by Alexander Harrison, Gari Melchers, Sara Paxton Ball Dodson, Clifford Prevost Grayson, Charles Henry Davis, and Ruger Gaines Donoho. From the SAA annual in New York and its

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[53] "The Chicago Exposition," *Studio* 2, no. 31 (August 5, 1883), 71-72.

second exhibition in Boston came paintings by Chase, Blum, Blashfield, Shirlaw, and Shurtleff. From the National Academy annual came additional works by Grayson and Baker as well as others. In addition to paintings, the exhibition also contained several textiles from the Association of American Artists in New York, a design firm founded by Louis Comfort Tiffany and Candace Wheeler.

As had been the practice in the past, the Art Gallery also contained European paintings. Thirty canvases representing what the *Studio* referred to the "modern French School," came from the collection of N.Q. Pope of Chicago.[54] By twenty-first century standards and understanding of the term "modern," Pope's collection seems a bit tame, with its focus on Academic and Barbizon painters such as Emile Van Marcke, Couture, Jacque, Horace Vernet, and Evariste-Vital Luminais. But the *Studio* meant contemporary painters rather than members of the French *avant-garde*. Importantly, it was the Academic and Barbizon artists who were influencing the majority of American artists abroad. Since the canvases by European artists were arranged in the galleries alongside those by the Americans, the loan collection provided an opportunity for gallery visitors to see how their American students measured in comparison to their masters—a comparison that took on added significance with the increased presence of American artists working abroad.

With the Pope loan, the thirty-five works by Americans from the Paris Salon, and an additional thirty-one works from the studios of the approximately thirty American artists who listed Paris as their residence in the catalogue, the Art Gallery assumed an

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[54] The *Studio*'s definition apparently extended to works by American artists, as paintings by John G. Brown, Mary Smith, and William Harnett were incluced.

undeniably French character. Visitors to the exhibition had the unusual treat of getting to visit a kind of Paris Salon by proxy. With all the major elements of the American art world included in its collection, as well as a number of foreign artists, Chicago became, essentially, the American Salon.

The continued influence of French plein-air painting on American landscape art could be seen in a number of works in the Art Gallery. Already primed by what they had seen a year earlier in the work of Alexander and Birge Harrison, the critics remained pleased with this mode of interpreting the landscape. Grayson's landscape, *A Rainy Day at Pont Aven* (figure 4.12), with its quiet grey tones was singled out by the *Tribune* critic as the "best 'wet' picture" with "every portion of the picture…in perfect harmony with the key note."[55] Frank Boggs worked in a similar style, and the Chicago critics found the blue and grey tones his marine, *Fishing Boats going out into the Tide—Isigny* (figure 4.13) incredibly pleasing. Both the color and the artist's heavy impasto were considered such effective qualities, that critics called the painting the strongest marine in the collection. [56]

Equally pleasing was one of the two landscapes by Chase, *Hackensack Landscape* (figure 4.14), which had been exhibited at the SAA annual that spring. *Hackensack Landscape* was reflective of the artist's interest in new approaches to landscape painting.

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[55] "Art and Artists. The Picture Galleries at the Exposition Ready for Wednesday's Opening," *Chicago Tribune*, September 2, 1883, 17. Grayson would later become a leading figure in the American impressionist colony centered in Old Lyme, Connecticut. See Jeffrey W. Andersen, *Old Lyme: The American Barbizon*, exh. cat. (Old Lyme, Conn.: The Florence Griswold Museum, 1982).

[56] "Art and Artists. A Few Notable Pictures in Gallery D," *Chicago Tribune*, September 30, 1883, 9. See also "Art and Artists. Exposition Pictures," *Chicago Tribune*, September 16, 1883, 18.

Upon seeing the painting at the SAA annual, New York critics had remarked that Chase had been "pondering the ways of [Anton] Mauve and [Jacob Henricus] Maris," two artists associated with the Hague School, whose landscapes reflected an interest in recording light and subtle atmospheric effects.[57] Chicago's critics similarly observed that "William M. Chase exhibits a good example of the 'impressionist' school in his 'Hackensack Landscape.' It is boldly and evenly painted throughout."[58] The *Tribune* critic, however, was delighted that Chase, even though painting in a so-called impressionistic style did not sacrifice nature for effect, remarking "there is no sacrifice of form for the mere purpose of obtaining an effect by a liberal use of color."

The critic's approval did not extend to Chase's second picture, *Landscape and Sheep*, however, in which Chase apparently did just that. The broadly painted landscape was "an example of the outré Impressionist school, in which form is sacrificed for general effect."[59] Chase's color, his heavy impasto in the clouds, and his sheep were a "confused mass of color, without form or character." What was at issue was not Chase's shifting style, which the critic found pleasing in *Hackensack Landscape* and cited as positive evidence of the artist's versatility. While it is impossible to know precisely what *Landscape and Sheep* looked like, the critics' comments suggest that the relatively

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[57] See Barbara Dyer Gallati, *William Merritt Chase: Modern American Landscapes, 1886-1890*, exh. cat. (New York: Harry N. Abrams, 1999) generally for a discussion of the shift in Chase's art at this time. About the Hague School, see Ronald de Leeuw, John Sillevis, and Charles Dumas, eds., *The Hague School: Dutch Masters of the 19th Century* (exh. cat., Royal Academy of Arts, London, 1983).

[58] "Art and Artists. A Visit to Gallery B at the Exposition," *Chicago Tribune*, September 9, 1883, 17. See Gallati, *William Merritt Chase* (1999), 27-29 for a summary of the New York critics' reaction to his paintings in the 1883 SAA annual.

[59] "Art and Artists. A Visit to Gallery B at the Exposition," *Chicago Tribune*, September 9, 1883, 17.

"unnatural" approach to the landscape in *Landscape and Sheep*, an approach they perceived to be based on a more progressive use of color typical of French Impressionist painting, was not. What was displeasing in *Landscape and Sheep* was the extent to which Chase pushed his technique to its limits, going beyond a representation of nature, and instead employing an "outré" style in which nature was supplanted by a celebration of the artist's technical virtuosity.

The question of technique was similarly raised in response to Alexander Harrison's Salon painting, *Les Amateurs* (figure 4.15), which was by all accounts the *tour de force* of the exhibition. Harrison's use of technique in what was undeniably a masterful work caused a great deal of critical ambivalence. A large painting, it was both a genre piece and a landscape, and the *Tribune* critic had a difficult time reconciling the artist's subordination of the figures to the incredible effects of the reflected sky on the water. The reflection of the sky was the real subject of the work, an effect made even more emphatic by the composition's extremely high horizon line and Harrison's cropping of all extraneous devices traditionally associated with landscape painting. According to the review in *Studio*, Chicago critics "spent a great deal of time in discussing one of the peculiarities of these pictures, viz.: the placing of the horizon line very high on the canvas, thus allowing but a little of the sky to show. 'The violation of this principle,' writes one, 'is perhaps the only fault which mars Alexander Harrison's most wonderful picture, 'Les Amateurs.'"[60] While acknowledging Harrison's technical skill, the critic was puzzled by the artist's employment of the figures and the boat not as subjects of his

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[60] See also "The Chicago Exposition," *Studio* 2, no. 41 (1883), 161-162.

painting, but rather as formal elements in a composition that was really an exploration of tone, diffused light, and atmosphere.

Critical puzzlement over the tendency to subvert narrative for effect particularly extended to the figural works, which received more pointed comments than the landscapes in the collection. Frank Moss' *Christ Raising the Daughter of Jarius from the Dead*, which had been selected for the 1880 Salon, was noted for its "many qualities of technique in the composition" but faulted for the artist's depiction of Christ as a "commonplace person" without a trace of spirituality, comments that recalled the response to Eakins' *Crucifixion*, exhibited a year earlier.[61] Similarly, Melcher's *Woman of Atina* was described in the *Tribune* as a "figure full of action, and…painted in bold, free manner, which indicates that each stroke of the brush proceeded from an original intention," but the critic found the color in the painting "too glaring" in tone.[62]

Charles Sprague Pearce's *Lamentation over the Death of the First Born in Egypt* (figure 4.16), an Honorable Mention from the Salon of 1878, caused similar consternation. Although the *Tribune* critic found the figures in the painting modeled and drawn with skill, and Pearce's brushwork strong, he felt the painting was a morbid composition. The painting was not unlike his *Beheading of John the Baptist* exhibited the year before, but in the later painting, Pearce portrayed his subjects with a much more

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[61] "Art and Artists. The Picture Galleries at the Exposition Ready for Wednesday's Opening," *Chicago Tribune*, September 2, 1883, 17.

[62] "Art and Artists. A Visit to Gallery B at the Exposition," *Chicago Tribune*, September 9, 1883, 17.

intimate, objective eye that the critic in 1883 found too jarring. Without the sentiment seen in his other work, the critic remarked, "it has only a technical value."[63]

The preference among the critics for some kind of narrative for figurative works was evident in their response to *Bacidae* (figure 4.17) by Sarah Paxton Ball Dodson, one of the works sent directly from the Salon of 1883, and a painting that was "horribly fascinating" according to the *Tribune*. Dodson's broad and vigorous brushwork, and her color scheme of purple, white, green, and blood red, was found to be highly effective.[64] The painting, even though it demonstrated the artist's interest in technique and color, did not subordinate narrative—the work was even given a subtitle in the catalogue, *Initiation of a Descendant of Bacis in the Mysteries of Augury*, which made the narrative of the painting readily evident.

This critical dialogue reflected a new departure for Chicago's critics, a departure in which they attempted to reconcile the impact of new influences, specifically European, on American art. The most frequently used term in reviews of the 1883 Art Gallery was "technique," which had both positive and negative connotations. In a positive sense, technique referred to technical excellence, the skill in which it a painting was rendered, the artist's mastery of perspective and pictorial design.[65] The improvement in the skill and technique of American artists who had studied abroad and been subjected to the

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[63] "Art and Artists. A Few Notable Pictures in Gallery D at the Exposition," September 30, 1883, 9.

[64] "Art and Artists. The Picture Galleries at the Exposition Ready for Wednesday's Opening," *Chicago Tribune*, September 2, 1883, 17.

[65] See for instance, William C. Brownell, "The Younger Painters of America," *Scribner's Monthly* 20, no 1 (May 1880), 7. Brownell was writing about the SAA exhibition in 1880, but his understanding of technique harmonizes with Chicago's "good" technique.

rigorous academic methods of the École in Paris or other European academies and ateliers had been regularly mentioned in the past as the leading positive effect of foreign study on contemporary American art.

However, in 1883, Chicago's critics were beginning to perceive that technique mastered during study abroad could have a negative effect upon American artists. An over-emphasis on technique, that is, art that demonstrated merely the artist's "facility and cleverness" was bad.[66] "Bad" technique led to an emphasis on flatness, color harmonies, and textural contrasts, without a passing nod to narrative or moral values. Essentially, this kind of art was artificial, "art for art's sake," or, art "released from its descriptive function, and viewed as a complex code of flat, color relations."[67] While the term "decorative" was occasionally used to describe this kind of painting, critics in Chicago preferred to refer to paintings that emphasized design instead of sentiment as being too technical, or as technical *tours de force* that made them legible to artists and connoisseurs, but not to audiences. Both the *Tribune* and the *Inter-Ocean* critics, while recognizing the skill employed by younger artists in the 1884 exhibition, found fault in their placing concerns of technique—brushwork, coloristic concerns, or design—over anecdote, particularly in regards to figure painting, and they applied this criticism equally to works by expatriate artists or their colleagues working in New York and exhibiting at the SAA.

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[66] Royal Cortissoz, "Ego in Contemporary Art," *The Atlantic Monthly*, 73 no. 439 (May 1894), 644.

[67] Bienenstock, 97.

Although there was critical resistance to aspects of the "new school" of American painting its increasing emphasis on technique, predominantly acquired through training abroad, the increasing internationalism of American art was not an issue. The *Inter-Ocean* remarked that even though "famous modern [European] masters" could be found in the Art Gallery, "the features of great interest will be found in the work of the younger generation, in which the virility and facility of the American idea has been refined and finished through the aesthetic European influence; among those many names are Donohoe [*sic*], Bridgman, Pearce, Blashfield, Inness, and Harrison."[68] Indeed, Chicago extended a warm embrace to the younger generation of artists, particularly those in Paris, as seen at the Exposition. This embrace was no doubt bolstered by the series of articles printed in the New York magazine *Studio,* which unequivocally celebrated the exhibition and Hallowell's foresight in bringing their works from Paris to home audiences.[69]

Collectors continued to support the trend towards internationalism in American art by buying it off the walls of the Art Gallery: a large number of the works sold following the exhibition were those that had come from the Salon, or were by American artists influenced by Europe. These included Boggs' *Fishing Boats*, Grayson's *Rainy Day*, Harrison's *Les Amateurs* (which had a listed price of $2,500), Mosler's *Spinning Girl—Brittany Beauty*, and Pearce's *Beatrix* and *Nanette*.[70] Grayson's landscape was

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[68] "Art and Artists. The Exposition Pictures," *Inter-Ocean*, September 9, 1883, 13.

[69] See *Studio*, "The Chicago Exposition," 2, no. 31, 71-72; untitled editorial, 2, no. 36, 102-103; "The Chicago Exposition," 2, no. 41, 161-162; "Sales at Exhibitions. Chicago," 2, no. 44, 200; and "Studio Notes," 2, no. 50, 271. The last two articles are similar, but not identical, lists of sales.

[70] "Sales at Exhibitions. Chicago," *Studio* 2, no. 44 (1883), 200.

purchased by Charles Singer; *Les Amateurs* was purchased by public subscription for the new Art Institute and later exhibited at the Art Institute's Third Annual in 1885.[71]

There had been attempt in the critical reviews of the 1883 Art Gallery to separate Americans in Paris from their counterparts in New York, Boston, or Chicago; all were considered as contributing to the character of the national art and celebrated for the ways in which Americans were beginning to rival other Europeans vis-à-vis their presence at the Salon, in the École, or at various Academies in Paris. This began to change, however, with the Art Gallery in 1884, when the increased internationalism of American art was made even more explicit at the Art Gallery.

The French, Franco-American, and American Schools

In 1884 the exhibition in the Exposition Art Gallery was largely comprised of two components of American art: a large number of canvases from the SAA annual or by artists associated with the SAA, and a significant number of paintings by Americans working in Paris. These two groups of artists, SAA members and Americans working in Paris, formed the core of the 1884 exhibition. The transformation of American art as seen in the works of both groups forced Chicago critics to further articulate their stance concerning foreign, specifically French, influence on American artists.

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[71] See Blaugrund, et al, *Paris 1889*, 161. The entry for Harrison fails to mention its exhibition in the 1883 Art Gallery at the Exposition. Singer donated Grayson's *Rainy Day* to the Art Institute in 1896, where it remaind until 1950, when it was sold to an unknown collector. Similarly, Harrison's *Les Amateurs* was also sold in 1950, and is now in the collection of Valpariso University's Art Gallery. I am grateful for the assistance of Denise Mahoney, Assistant Registrar at the Art Institute, for helping me track the provencance of this and other works that were purchased by the Art Institute following the exhibitions.

As in 1883, Hallowell and the Art Committee once again looked to France for a large component of the Art Gallery exhibition. Whereas in the past, an American artist's association with the French art circles was evident only in the addresses they provided or in the notation that a painting had been exhibited at the Salon (or as mentioned in newspaper reviews), in 1884, the influence of France on American art was readily apparent. For instance, the Art Committee did not translate the French titles of works sent by Americans from Paris, and it was a painting from France that Hallowell and the Art Committee selected as the frontispiece for catalogue—the catalogue's only illustration: Pearce's *En Picardie* (figure 4.18). The painting had not been exhibited at the Salon, but had, like his other two works in the Art Gallery that year, came to Chicago directly from Paris. The influence of French Naturalism on Pearce's work was unmistakable in this painting of a Breton peasant girl returning from her day's labor in the fields. In composition, content, and technique, the painting was strikingly similar to the work of Jules Breton, specifically to the artist's *The Song of the Lark* (figure 4.19). Painted the same year as Pearce's *En Picardie*, Breton's canvas would also soon find its way to Chicago in 1885, when dry-goods magnate Henry Field purchased it for his collection.

The exhibition also included a significant group, 75 paintings, sent directly from the 1884 SAA annual, of which the *Tribune*'s New York correspondent had provided a sneak preview in May.[72] The inclusion of works from the SAA was nothing new, of course, as SAA members had continuously sent pictures to Chicago for exhibition since

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[72] "American Artists. The Seventh Annual Exhibition of Their Society Opens in New York Today," *Chicago Tribune*, May 26, 1884, 6.

1878. What was different, however, was their representation in the Art Gallery, where their work was separated from the rest of the exhibition in its own room.

The *Inter-Ocean*'s first review was ecstatic about the direction of the exhibition displayed in the Art Gallery, and it gave little indication of the firestorm that was shortly to come:

> There seems to have been a steady standard of progression in the history of the art collections at the Chicago Exposition, and the exhibit of the present sustains this fact by presenting a line of pictures that in point of interest and instruction surpass all predecessors. Hearty commendation is certainly due to Miss Sara T. Hallowell, whose untiring energy, discriminating taste, and artistic judgment have done so much to advance the interest and the standard of quality of these collections…Last year the show was striking and sensational in displaying the fertility and brilliancy of that coterie of young Americans who surprised the French savants in the exhibit of the Paris Salon of that season…The pictures of the present collection will not only please by their power, but charm with their beauty, while they instruct in displaying the diversities of methods of the French, Franco-American, and the American schools."[73]

The *Tribune* concurred, remarking on the "specimens of all schools and of all departments of art, which afford an excellent opportunity for the comparison of American and French methods."[74] The *Tribune* similarly lauded Hallowell for her efforts visiting "the Eastern and European cities, procuring such pictures from the galleries as her long experience and cultivated taste led her to select."

Yet, while in general the praise for the 1884 Art Gallery in both the *Inter-Ocean* and the *Tribune* was effusive, there were two interesting threads in the critical commentary accompanying the reviews of the Art Gallery that pointed to future trouble. The most obvious theme was the censure of the continued emphasis on technique—an art

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[73] "Art at the Exposition," *Inter-Ocean*, September 7, 1884.

[74] "Art Notes. The Exposition Pictures Superior to Collections in the Past," *Chicago Tribune*, September 7, 1884, 12.

for art's sake style that emphasized design over anecdote—particularly in the work of artists associated with the SAA. The second critical thread was the association of any artist demonstrating a preference for technique with France—regardless of whether they actually working at home or abroad.

Concern regarding the over-emphasis of technique by younger artists had been raised the year before, but in 1884 Chicago's critics more clearly articulated their stance. The works in the SAA exhibition, with their emphasis on color, design, and brushwork, were clear examples of the increasingly overly technical quality of American painting that was beginning to trouble the critics. This was likely due to the fact that the canvases sent by the SAA were hung together, rather than interspersed with the rest of the exhibition, and the general effect of their aesthetic was therefore greater than it would have been otherwise.

Acknowledging that he was making a sweeping generalization, the *Inter-Ocean*'s critic remarked that American painting as seen in the SAA exhibit "may be characterized as a display of method and technique, the sentimental and ideal qualities holding subordinate position. While the mastery of technique as a means to an end is an accomplishment that every true artists strives for," he continued, "its massing of color and sweeping brush lines and bold, fanciful and fantastic plays of light and shadow over a sweep of canvas are more a mystery than source of satisfaction to the ordinary observer."[75]

One of the SAA artists singled out by the *Inter-Ocean* critic for censure was Kenyon Cox, who had three paintings in the Art Gallery. Cox's *Flying Shadows* (figure

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[75] "Art at the Exposition," *Inter-Ocean*, September 7, 1884.

4.20), was, certainly by the standards of the day, a highly stylized landscape. The high horizon line, compression of space, and the composition's spare design, seemed to belie the fact that the artist had painted the work en plein air along the banks of the Ohio River.[76] The painting was an example of "bad" technique, of technical skill pushed to extremes, and caused the critic to remark that it was a studio painting rather than taken directly from nature, and that it looked "as though stenciled in geometrical design" and was a "strange work." At the same time, he acknowledged Cox's "good" technique: the painting "well worthy of study and attention" for the artist's use of color and his masterful brushwork.[77]

Similarly, Cox's *Roses*, a study of a nude woman, caused the critic to snip rather snidely that "had it been called ashes of roses, or a gray day in a morgue, it might have been more appropriate." In Cox's other painting, *Thistle Down*, "there is neither nature nor art, but a struggle between the two."[78] The artificiality in the three pieces, the artist's emphasis upon design, and his imaginative transformation of nature dismayed the critics. By seeing Cox's style as a struggle between nature and art, the *Tribune* critic, perhaps inadvertently, articulated the aesthetic Cox and other SAA artists were trying to achieve—a separation of life and art to an art that existed in and of itself, an art that existed in the imagination and without claims to representation.

In the same way, the *Inter-Ocean* found Chase's *Portrait of Dora Wheeler* (figure 4.21), which had exhibited at the Salon in 1882, to exhibit "good" technique. It was "very

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[76] *Paris 1889*, 135.

[77] "Art at the Exposition," *Inter-Ocean*, September 7, 1884.

[78] "In Oil," *Chicago Tribune*, September 21, 1884, 14.

effective and artistic" in its "delineation of draperies and dress texture," but those were its only strong points. [79] Again, the critic picked up on the "decorative" character of the portrait, which he perceived was merely an excuse to explore the formal qualities of the painting's composition. Chase's five other paintings in the collection fared little better. The critic referred to *Spanish Bric-a-Brac Shop* as a still-life painting despite the presence of two figures, whose only significance seemed to be to demonstrate how to look; the figures were "grotesque and as dead as the vases and silk draperies that surround them."[80] Instead of representing "real" bodies, the figures had become elements of in a still-life. The general artificiality in the compression of space and arrangement of the objects in the painting was cause for much consternation for the critic, who wrote, "it is as angular and as variegated as a crazy-quilt!"

If *Spanish Bric-a-Brac Shop* had exasperated the *Inter*-Ocean, it was Chase's *The Orphan* (figure 4.22), however, which drove the *Tribune* critic to complete distraction, who called it a "daring piece of portrait painting," and not in complementary fashion. [81] While the painting was technically skillful, and the figure "beautifully defined," the flat plane of red Chase used for the painting's background was "screeching." There was "nothing but red in the picture, which…only hurts the eyes," the critic complained.[82]

The Orphan, now known as *Study of a Young Girl*, was a mark of Chase's admiration for another American artist, Whistler. Whistler's *Arrangement in Grey and Black No I: The Artist's Mother* (figure 4.23) had been a major attraction at the SAA

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[79] "In Oil," *Chicago Tribune*, September 21, 1884, 14.

[80] "In Oil," *Chicago Tribune*, September 21, 1884, 14.

[81] "In Oil," *Chicago Tribune*, September 21, 1884, 14.

[82] "In Oil," *Chicago Tribune*, September 21, 1884, 14.

annual in 1882, where Chase had seen it. Whistler's painting had clearly made an impact on Chase, who, according to Barbara Gallati, appeared to "have purposely set out to create a visual antithesis" of Whistler's portrait, "contrasting youth and old age, hot tonalities with cool, strict facial profile with outward gaze, and static calm with a febrile restlessness."[83]

The criticism Chase's work received in Chicago was, in fact, quite similar to comments some of his paintings had raised during the SAA annual in New York the previous spring. New York critics faulted his emphasis on technical concerns as an "insanity of *chic*, sacrificing the real excellence of execution to the shallowest pedantry of palette."[84] *The Orphan* was described as a "pointless muddle of color," *Spanish Bric-a-Brac* was a work of "all futility," and *Dora Wheeler* was merely "a vast conceit of decoration."[85] While Chicago critics did not go so far as to dismiss Chase's work entirely, they were perplexed at the new direction seen in his recent work, upon the emphasis on technique that seemed to contrast strongly with works they had seen earlier, such as *Hackensack Landscape*, which although transitional had been considered masterful in their merging of technique and representation.

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[83] Barbara Gallati, *William Merritt Chase* (1995), 33. For the influence of Whistler on Chase, see also Bryant, 98-101.

[84] "Exhibition of the Society of American Artists," New York *Evening Post*, May 27, 1884, 3. See also Bienenstock, 168-169, and Gallati, *William Merritt Chasse* (1999), 28-30, for a summary of the critical commentary on Chase's 1884 submissions to the SAA annual. Both authors suggest that the preference shown to the students of Chase and the artist himself at the 1884 annual may have had an influence on the way Chase's work was treated by the art press.

[85] See "Mr William M. Chase's Art," *Art Interchange* 12, no. 13 (1884), 148, and "Exhibition of the Society of American Artists," New York *Evening Post*, May 27, 1884. 3. See also Bienenstock, 164-166.

This confusion over the new preference for technique extended beyond the SAA canvases to those from Paris. Birge Harrison's *Return from the First Communion*, of which only a drawing remains, was "not pleasing or attractive and it takes the title to explain the picture."[86] The painting was very similar to Pearce's *En Picardie*, and depicted a young peasant "walking home through the field, in her cloud of gauze; clasping her hands and mystically meditating."[87] Having praised the work of Harrison the year before, the critic had to allow that the painting's "technical treatment is undoubtedly good, and the color contrasts are managed with skill," but he did not find them agreeable. Nor did he find in Harrison's painting the kind of sentimental subject seen in Pearce's, a work the critics found much more satisfying.[88]

Donoho, then a pupil at the Académie Julian in Paris, received a similar response to his landscapes in the *Inter-Ocean*'s reviews. The paper's critic commented that Donoho's *The Outskirts of a Farm, Etaples, France*, displayed a "mastery of technique, and exquisite handling of light effects," but the artist wasted his talent on mundane subjects that had little poetic quality.[89] Donoho's talent was apparently misused as well another canvas, which the critic found neither pleasing nor harmonious, although it took "an original kind of subject and [treated] it in striking style." Similarly, Donoho's loose and broadly handled brushwork as seen in *La Marcellerie* (figure 4.24) demonstrated strength of technique, but without a subject to respond to, his "masterly execution" would "hardly

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[86] "Art at the Exposition," *Inter-Ocean*, September 14, 1884.

[87] Edward Strahan, "Works of American Artists Abroad, The Second Philadelphia Exhibition," *Art Amateur* 6 (December 1881), 6.

[88] "Art at the Exposition," *Inter-Ocean*, September 14, 1884.

[89] "Art and Artists. Pictures at the Exposition," September 21, 1884, 10.

serve to please the public."[90] Ultimately, the *Inter-Ocean* remarked, one did not visit the rooms of the Art Gallery for the "sentimental and ideal qualities" of art, for they were nowhere to be seen. Instead, one visited to see an American school "freighted with promise" in its "perfection of technique that has been the personal pride of the French."[91]

The influence France, as seen in the work of both Americans abroad and those working at home, was all over the Art Gallery in 1884 and this foreign presence forced Chicago's critics to articulate what it might mean for the development of American art. But what did it mean, precisely, to "paint like an American" instead of painting "like other people?" The key was obviously "technique" which was directly linked with study abroad. The New York critic Charles H. Caffin, writing in 1907, made this point when referring to American art in the 1880s. "The new methods [learned in France]," he remarked, "were so fascinating that painters became too much enamoured [*sic*] of the skill with which they could render the appearance of things. Many lost sight of the fact that technique is but the means to expression, and extolled it as an end in itself. Hence was started in Paris, and thence imported to America, the confession of faith in "art for art's sake."[92] Caffin tied this development directly to figure painting and portraiture, largely studio practices, and noted that landscape painting for the most part remained unaffected and "kept steadily on its path of progress."

In their responses to the shift in American art as seen in the Exposition Art Gallery, both the *Tribune* and the *Inter-Ocean* began to make classifications, defined in national

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[90] "Art at the Exposition," *Inter-Ocean*, September 14, 1884.

[91] "Art at the Exposition," *Inter-Ocean*, September 7, 1884.

[92] Charles H. Caffin, *The Story of American Painting* (New York: Frederick A. Stokes Company, 1907), 258.

terms, and based foremost on the an artist's emphasis on technique and to a lesser degree where he or she chose to work. The *Inter-Ocean* divided American art as seen in the Exposition Art Gallery into two groups, "Franco-American" and "American," which crossed geographic boundaries. Broadly defined, the classification of "American" was applied equally to artists, whether they studied or worked at home or abroad, who did not divorce form from expression. Although figure painters like Eakins fell into this category, it was predominantly landscape painters who were perceived as painting in an American aesthetic rather than imitating their French masters, because they interpreted their subjects with an emotional or spiritual response to nature, a response that was considered *individual* rather than the perceived imitative or derivative sterility perceived to dominate the work of contemporary figure painting.

"Franco-American" similarly applied equally to those artists working at home or abroad, mainly, but not entirely, figure painters, with the main unifying characteristic being their tendency to create highly technical paintings, or "art for art's sake." Enamored of what they learned in Paris, "Franco-American" artists separated form from expression, creating, in the eyes of the critics, a sterile and artificial art. Their technique was certainly commendable, as Chicago's critics had been anxious to point out. But as Caffin would later remark, artists studying abroad returned from Paris with "plenty of good workmanship, but a poverty of emotional or spiritual significance."[93] The *Tribune* did not even bother suggest these American artists retained any ties to national characteristics—they were all simply "French."

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[93] Caffin, 258.

These categories were highly mutable, of course, and were largely dependent upon a specific work and how it was painted. For example, the critics both embraced Alexander Harrison into the fold of American art for his poetic marines, and expelled him from the classification when a work seemed to them too French. Their conflicting responses to the work of Alexander and Birge Harrison reflected the ambiguity with which they approached American art that had been influenced by French methods. They had similar difficulties with Chase, whose *Hackensack Landscape* was "American," but whose *The Orphan* and *Portrait of Miss Dora Wheeler* were academic exercises in "chic," a well-chosen word that firmly placed the works within a French context.

The key to this critical ambivalence may have been evident in the *Tribune's* response upon hearing that several large works from the 1884 exhibition, Grayson's *Ahoy*, William Dannat's *Après la Messe*, Donoho's *La Marcellerie*, and Alexander Harrison's *Crepuscule* (figure 4.25), were under consideration by local arts patrons—defined as "capitalists" by the *Tribune*—who wished to pool their resources to purchase at least one of them for the Art Institute's collection. All of these works had been painted in France and exhibited at the Salon, and the critics had singled out each of them as displays of technical accomplishments and as some of the most significant works in the 1884 Exposition Art Gallery. Yet, the *Tribune* sided with "various artists, students and academy teachers" (that is, those supposedly "polled" by the paper) in their objection to spending the money on one of these large works.[94]

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[94] "Art Notes," *Chicago Tribune*, October 5, 1884. Alexander Harrison's *Crepuscule* was eventually purchased for the Art Institute's collection, although it was deaccessioned in the twentieth-century.

Reading between the lines, it is possible to surmise that what was at issue was not the relative merit of the paintings or their ascribed monetary value. It was their "Frenchness" and a particular class of individuals who preferred their manner of painting, defined as "foreign" by the press. What was at stake was who defined taste in Chicago and what form that taste should take, and the suggestion that these works might be purchased for the Art Institute formed a pattern that had begun with the purchase of Harrison's *Les Amateurs* the year before. Clearly, the so-called "capitalists," Chicago's art patrons and collectors—who backed the Exposition Art Committee, controlled the Art Institute, and funded both operations—preferred the European-influenced work of younger Americans. By purchasing this kind of art for the Art Institute, they were imposing their taste on Chicago, a taste that was "foreign."[95] By supporting art that was defined as "French," they were, in a sense, acting against the *Tribune*'s 1875 call for local collectors to "buy American," to support American art by purchasing it instead of European art.

By the close of 1884, the Art Committee of the Exposition had more clearly delineated the purpose of the Art Gallery as an exhibition of contemporary American art in all its varied permutations and as practiced at home and abroad. The continued presence of artists associated with the SAA and the National Academy (although in much smaller numbers than five years earlier) in the Art Gallery meant that Chicago audiences could see the latest developments of American art, as defined by New York. Additionally, with the large-scale inclusion of work by American artists working in Paris,

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[95] Despite these protests, the works were purchased for the Art Institute, although all were later deaccessioned from the collection.

particularly after 1883, the Art Gallery became more comprehensive in scope than any annual exhibition in the country. The ability to compare and contrast the various strains of American art forced Chicago critics to attempt to derive a definition of American art within an international context. Although by the end of 1884 the critics were no closer to achieving a definition of what, precisely, were the characteristics of a distinctly American art, it is significant to note that they clearly associated the changes they perceived among the new generation of artists in nationalistic terms. And, although the purchase of French-influenced art for the Art Institute was, in 1884, an aside in a larger discussion on the impact of Europe on American artists, in the coming years it would become a central issue as Chicago's critics grappled to reconcile American art in an international context.

Chapter IV: Capricious Canons of Taste

Americans, Franco-Americans, and Parisians in the Art Gallery, 1885-1887

> Though the French spirit predominates in the Exposition Gallery there are exceptions enough to satisfy patriotic visitors provided they are first willing to admit that the art of the present is French art.
>
> —*Chicago Tribune*, September 8, 1887

What had been a simmer in 1884 came to a boil in 1885. The increasing internationalism of American art as seen in the Exposition Art Gallery during the first part of the decade had provided Chicago critics an opportunity to air their concerns about contemporary American painting, in which the preference for "French" technique and cosmopolitanism among the younger artists at home and abroad was perceived as being at odds with what they considered a purely national, American art. This dialogue continued in 1885, but acquired additional significance in light of other factors affecting Chicago in the mid-1880s.

The period discussed in this chapter, 1885-1887, was a time both of great civic triumph and strife for Chicago. By the mid-1880s, Chicago had solidified its place in the national commercial arena and began seeing its influence in international terms.[1] The city's increasing web of commercial influence was noted in an illustration appearing in the *Inter-Ocean* in 1886, which depicted the city as the hub of a great web of commerce (figure 5.1). The caption accompanying the illustration establishes quite clearly where Chicago saw its place nationally as well as internationally: "The above design, though not geographically correct, shows at a glance the superior facilities Chicago has for

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[1] Cronon, 302-305.

communicating with the world about her. Her railroads reach out in all directions, while Lake Michigan gives her a water way to the great ocean."[2] The illustration could easily be applied to Chicago's understanding of its place in the American art world—works of art came from all points of the compass (although mostly from the east, from New York and Paris), and were representative of all the disparate elements of American art, putting paid to the claim that Chicago was a significant cultural center.

At the same time, the period was marked by tensions caused by increased immigration and labor disputes, tensions that came to a head on May 4, 1886, in what became known as the Haymarket Strike.[3] Within the context of the strike and the nationalist undertones of some of the rhetoric surrounding it, Chicago found itself in the process of defining what it meant to be an American city within a changing and increasingly international social, cultural, economic, and political national scene.

All of this occurred at the very same time Chicago's critics were hotly debating the characteristics of American art as seen in the Exposition Art Gallery, and these external factors influenced the critical approach to the international strains of American art. Between 1885-1887, the Exposition Art Gallery continued to be a means to discuss the character of a national art, but it within the larger civic context, the annual art exhibitions also became a vehicle for Chicago's critics to examine the role of the city's cultural

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[2] *Inter-Ocean*, September 10, 1886, 9.

[3] For a concise synopsis of the Haymarket Strike, see Miller, 468-487. The leading studies of the strike are Paul Avrich, *The Haymarket Tragedy* (Princeton: Princeton University Press, 1984); William Adelman, *Haymarket Revisited* (Chicago: Illinois Labor History Society, 1976); and Henry David, *The History of the Haymarket Affair: A Study in the American Social-Revolutionary and Labor Movements* (New York: Farrar and Rinehart, 1936).

institutions—like the Exposition Art Gallery—and to debate who they served and who should control them.

Delicious Morsels for the Dilettante

In 1885, the *Inter-Ocean* described the Art Gallery collection as "not only the cream of the Paris salon exhibit…sent to Chicago for its American debut, but a number of works from the ateliers of Americans abroad, and even a greater number of splendid pictures of those sterling American artists who prefer to glorify their own land in the realm of art by painting their pictures at home."[4] The *Inter-Ocean*'s comments, although they recognized and celebrated the talent of Americans abroad with their international reputations and sheen of cosmopolitanism, continued to express the theme established a year earlier in its implied criticism of expatriate artists who were presumably less "sterling" in character than those who chose to remain at home. By living and painting in France, American artists like Alexander Harrison lost their ties to their native land, and by extension, their art had become more "French" than "American."

Equally disconcerting was the continued emphasis placed on technique among the European-trained artists exhibiting with the SAA. As discussed earlier, this emphasis on technique, while it demonstrated artistic accomplishment, suggested to the critics imitation of their former teachers in France rather than innovation and individuality, placing them, too, in the "French" school. The segregation of SAA artists into a separate gallery in 1884 had in some sense mitigated the concerns raised by the critics about the Frenchness of contemporary American painting, but in the 1885 Art Gallery there was no distinction made between American artists working at home or working abroad. To

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[4] "The Art Department," *Inter-Ocean*, September 2, 1885.

Chicago's critics in 1885, it was not American art, but the art of France, which seemed to have the upper hand in the Exposition Art Gallery.

This French influence was, as in the past, readily apparent in the pictures sent from France, which included four paintings by Americans that had received a medal or honorable mention at the Salon: Walter Gay's *Les Fileuses (The Spinners)* (figure 5.2), Alexander Harrison's *Bords de Mer*, Edwin Lord Weeks' *The Last Voyage*—all of which had been awarded Honorable Mention—and William T. Dannat's *A Quartette*, which had received a gold medal. With the exception of Dannat's Spanish genre painting, which had been briefly exhibited in New York at the Schaus Gallery, these paintings were making their American debut in Chicago.[5]

The "Frenchness" of the Art Gallery was also evident in the exhibition in the inclusion of a large contingent of artists associated with the SAA. Owing to internal dissension caused by its annual in 1884, the SAA did not hold an annual exhibition in 1885.[6] Without an SAA annual in New York that spring, Chicago became one of the most important exhibition venues for Society members, twenty-six of whom sent works to Chicago for exhibition; an additional number of non-member artists who had exhibited at the SAA in the past were also included in the Art Gallery. Perhaps to acknowledge the larger presence of SAA artists in the Art Gallery, Blashfield's large allegorical work,

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[5] Dannat's *A Quartette* was not making its American debut, but had exhibited briefly in Schaus' New York gallery prior to being shipped to Chicago for exhibition. *A Quartette*, *Les Fileuses* and *The Last Voyage* were among the many paintings exhibited in the Chicago during the 1880s that would be selected for the American exhibition at the 1889 Exposition Universelle in Paris.

[6] See Bienenstock, 174-177. The dispute had been caused when complaints were raised that the 1884 annual exhibition had been skewed to favor the students of Chase, who was president of the SAA at the time.

Inspiration (figure 5.3), was selected for the catalogue frontispiece—the position occupied by Pearce's *En Picardie* the year before. The choice was a good one, according to the critics, for Blashfield, who was an artist trained in Paris, did not, upon his return, continue to imitate academic methods of painting, but instead used what he had learned to create works that were highly skilled in execution but were expressions of artistic individuality. The *Tribune* described Blashfield as "an artist of independent and incredible originality," and hailed his the "brilliant reproduction of architectural and decorative effects," in *Inspiration*, and for the "poetic warmth" with which Blashfield handled the modeling of the figures.[7] Their reaction to other SAA artists in the exhibition, however, was not always so favorable.

The four paintings that had received Salon honors were given the most attention in the exhibition reviews. In contrast to the previous year's critical dialogue concerning the work of American artists in Paris, the response to the international character of these four works was toned down, perhaps in deference to the Salon's recognition of their merit. Weeks had been a pupil of Bonnat and Gérôme in the 1870s before traveling to North Africa, the Near East, and Spain, and *The Last Voyage* (figure 5.4) was a measure of how much he had absorbed from his French masters; the painting was a combination of Gérôme's linearity and the painterliness of Bonnat.[8] The *Tribune* called *The Last Voyage* a "most impressive" painting that "bears the stamp of truth and a poet's conception at the same time."[9]

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[7] "Art at the Exposition," *Chicago Tribune*, September 6, 1885, 12.

[8] The entry for Weeks in *Paris 1889* suggests that Weeks used Gérôme's *The Prisoner* (1861, Musee des Beaux-Artes, Nantes) as a model for his composition.

[9] "Art at the Exposition," *Chicago Tribune*, September 6, 1885, 12.

Dannat's *A Quartette* (figure 5.5), was equally well received. Schaus had charged the Art Committee $1000 to exhibit the painting in the Art Gallery, and to cover the expense, the work was placed in an Annex to the Art Gallery, and visitors were charged an additional admission fee to see it. The *Tribune* enthused that even with the added fee to see the painting, it "is really worth seeing." A pupil of Carolus-Duran and the Hungarian painter Mihály Munkáczy, Dannat had been having considerable success in Paris, particularly in 1883 when the French government purchased his painting *Le Contrebandier aragonais.* His was an expressive and bravura style, and his work had a forceful realism that displayed a strong influence of Spanish painting. Like Weeks, Dannat was seen as having translated what he absorbed abroad into an individual style. The *Tribune* could find no fault with his painting, remarking that the artist had "made a magnificent picture of his simple subject; has combined technique and dramatic power in a degree very rare in the large exhibition of paintings."[10]

On the other hand, Harrison's *Bords de Mer* (probably *Children on the Beach*) (figure 5.6), although similarly lauded by the critics for the artist's skill and individuality, was perceived as clearly being painted in a French manner. Hallowell had hung the canvas in the main room of the Art Gallery, where it was placed in a position of honor, across from the main entrance—a position which apparently afforded visitors a rather striking view on their approach into the exhibition. The critics declared the painting's deep perspective, offset by the sharp diagonal lines of the sand dunes to be "magnificent"; the modeling of the figures, painted so they seemed to extend into the viewer's space, were "so realistic that the boys, when the picture is seen through the door,

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[10] "Art at the Exposition," *Chicago Tribune*, September 6, 1885, 2.

look like real, live boys. There will be some letters to the papers on this picture. The artist is an American!"[11]

Bords de Mer reflected the continued influence of Bastien-Lepage on Harrison's work, as well as his acquaintance and interaction with other European painters, particularly members of the Danish art colony located at the northernmost tip of Denmark, at Skagen. Harrison had met several of the colony's leading artists, Peder-Severin Krøyer, Michael and Anna Ancher, and Viggo Johansen by May 1885, when all four were in Paris to visit the Salon.[12] A letter from Harrison to Krøyer shortly thereafter indicated that he was tired of Brittany and interested in visiting Skagen, but there is no evidence that he did so. At any rate, Harrison's *Bords de mer* bears a notable similarity to some of Krøyer's beach scenes from the period, such as *Sommerdag ved Skagens Sønderstrand* (*A Summer Day at Skagen's South Beach*) (figure 5.7), which seems to indicate the two were corresponding and may have even worked together on the beach at Concarneau.

The *Tribune*'s comment expressing incredulity over Harrison's nationality derived in part from the artist's great skill in assimilating European, particularly French, influences into his painting, which demonstrated a successful integration of academic concerns in the figures, and more progressive techniques in its composition and

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[11] "Exposition Art," *Chicago Tribune*, September 2, 1885, 8.

[12] Annette Johansen, "'As usual, Paris has had its effect': P.S. Krøyer and the International Art of His Day" in Annette Johansen and Mette Bøgh Jensen, eds. *Harmony in Blue: P.S. Krøyer's Poetic Paintings from the 1890s* exh. cat. (Skagen, Denmark: Skagens Museum, 2001), 58. Krøyer (1851-1909) and Harrison had a lengthy correspondence, although only Harrison's letters to Krøyer survives today. Because the letters are undated, there is no way of knowing the actual date the two artists met although there are indications that the met in Paris sometime in 1885, and definitely by May that year.

investigation into light and atmosphere. It was also a response to his naturalistic handling of the nude, a relatively "un-American" subject. According to critic Charles Caffin, "nudes might seem to be shamelessly indecent…but they were French, and that covered a multitude of embarrassments."[13] Not only in treatment, but also in subject and in title, the painting was "French" even though the artist was, surprisingly, American.

Indeed, although these four paintings were commendable and indicative of the progress of American artists abroad, the nagging sensation that had tugged at the critical response to the Art Gallery in 1884 continued to plague the critics one year later. The "Frenchness" of the 1885 collection was a theme of both the *Tribune* and the *Inter-Ocean* from the moment the Art Gallery opened its doors. Even though only thirty of the 151 American artists included in the exhibition listed Paris, London, or Venice as their address, the *Tribune* asserted that the collection "consists largely of the works of Americans residing abroad."[14] And, although a number of the Americans in Paris had multiple works in the show, their number comprised only a fraction of the collection—61 of the total 505 paintings in the galleries.

This disjunction can only be reconciled by understanding the critics' comments based not on geographic realities, but rather on the internationalism that pervaded the works of American artists who resided abroad, or as seen in the work of those who had studied there and returned home. The presence of France in the Art Gallery was so overwhelming—in the choice of subjects and titles of works as well as the manner in

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[13] Caffin, 167. Caffin notes that "abroad the figure-painters devoted themselves primarily to the representation of the nude; then to classic and historic subjects, or to costume and peasant genre. But in none of these directions was there much opening for the painter in America."

[14] "Art at the Exposition," *Chicago Tribune*, September 6, 1885, 2.

which they were painted—that Chicago's critics continued to express their consternation regarding the foreign presence in American art. As if at a loss for words, the critics once again brought out their hobbyhorse, technique—that is, an over-emphasis on academic concerns that divorced art from life that was associated with study abroad—to discuss the potentially invidious influence of France on American art. "The public has been taught to look more for *technique*—horrible word—than for original conception of poetic ideas in the works of modern painters," the *Tribune* complained.[15]

In the Art Gallery, Beckwith's full-length *Portrait of a Lady* was just such an example of what the critics believed the French influence could do to a good American painter—a Midwestern painter who had studied in Chicago before going abroad.[16] Because of Beckwith's skill, the portrait was sure to be the "star piece" of the exhibition, according to the *Tribune*. The painting is presumed lost, but the review described it as a "magnificently-made queenly woman dressed in blue velvet and standing in front of a velvet curtain."[17] And while the critic admitted that the painting was so well executed one could mistake the dress and curtain for actual fabric, it lacked soul and was "really all dress and background, a fit companion piece to the modern drama, whose success depends upon fine stage settings and correct furniture." Beckwith, like Chase the year before with *The Orphan*, had chosen to focus on the formal qualities of his composition rather than capturing the essence of his model. The result was, according to the critics, a

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[15] "Exposition Art," *Chicago Tribune*, September 2, 1885, 8.

[16] Beckwith, who was from Hannibal, Missouri, had studied in Chicago with Walter Shirlaw in 1868 and Lemuel Wilmarth at the National Academy before leaving for Paris in 1873.

[17] "Exposition Art," *Chicago Tribune*, September 2, 1885, 8.

sterile academic exercise. Like Chase's *Portrait of Dora Wheeler*, it was "chic," fashionable, nothing more, and, the critic remarked snidely, it was something that would make it appeal to the "women visitors more than all the rest of the paintings"—women visitors being apparently more susceptible to the frivolous, the soulless, and the fashionable.[18]

Chase and Beckwith, and other artists painting with the SAA, had given their admirable skills entirely over to an extreme emphasis of form and style. On the other hand, some American artists, particularly landscape painters, were to be commended for their rendering of the landscape in a way that was full of emotional appeal. To make this point, the *Tribune* critic compared a canvas by Annie C. Shaw, *Ready Harvest*, and Henry G. Thompson's *Un calvaire-moutons*, which had been awarded a gold medal at the Paris Salon in the spring. Unfortunately, both paintings are presumed lost, precluding visual analysis, but the discussion surrounding them in the *Tribune* provides insight into how the critic was reacting to what he perceived to be the negative effect of the pervasive French influence in American painting.

Shaw was the darling of Chicago's art community. A Chicago native, she had been one of the few women to exhibit in the Art Department at the Centennial Exposition and was elected the first female member of the Chicago Academy of Fine Arts that same year. As much as can be determined, she had never been to Europe, but painted landscapes, en plein air, in the manner of the Barbizon School, a style she likely picked

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[18] Charles Caffin remarked that portraits, particularly those of women, at this time were characterized by a lack of expression of the individuality of the sitter, with the emphasis placed instead on the subject's finery. Cook called this practice a 'blantant form of vulgarity, not uncommon in the work of foreigners." Caffin, 356-359.

up from the work of Inness and other artists she encountered on her summer sketching trips to Boston, or had seen in the Art Gallery, where Barbizon-inspired landscapes by Inness and others had been frequently exhibited.[19] Thus, Shaw was an "untainted" artist who, "with a poet's eye," grafted European techniques into her paintings of American themes. According to the *Tribune*, *Ready Harvest* displayed "all the richness of color which make the American autumn the producer of the most picturesque landscape effects found anywhere in the world." The canvas "was a work of art of high merit" that was "entitled to the adjective American."[20]

In contrast to Shaw's landscape, Thompson's large painting, which hung nearby, did not fare well with the critics. It was an odd comparison to make, particularly as Thompson was not an American, but rather an English painter living in France, whose landscapes and portraits were highly influenced by the Barbizon and naturalist schools. Perhaps because his work reflected "French" stylistic tendencies, and because he maintained a studio in Paris where he instructed American students, Thompson represented a potentially damaging influence upon American artists. At the very least, to the critic, Thompson represented an example of the excesses of the contemporary French School into which the critic was placing a large percentage of American artists.

According to the description in the *Tribune*, Thompson's landscape consisted of a "sheep pasture of conventional order," with a solitary tree, sheep standing about "attending strictly to business," and an old shepherd "in an outlandish dress" of an

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[19] See *Catalogue of Paintings, Studies and Sketches of Annie C. Shaw* (Chicago: J.C. Winship & Co., 1887). Shaw died in 1887 at the age of 35. See also Charlotte Streiffer Rubenstein, *American Women Artists from Early Indian Times to the Present* (New York: Avon Books, 1982), 63.

[20] "Art at the Exposition," *Chicago Tribune*, September 6, 1885, 12.

"impossible color." Unlike Shaw's landscape, which contained the spiritual essence found in Inness's work, Thompson's painting was not a poetic subject, but rather a mundane and conventional scene lacking in anecdote and sentimentality. The rather ordinary shepherd and sheep demonstrated that "good-for-nothings are, after all, the most picturesque things in the animate as well as in the inanimate creation."

The artist's use of unnatural, "impossible color" in his landscape was equally offensive. There was "lots of grass in the picture, but it may strike any fair-minded looker-on that one will have to travel a long distance to discern grass of that particular shade."[21] The critic noted facetiously that the "sickly green" grass color conjured up the "fashionable craze of the 'crushed strawberry' in all its hideousness is fashionable in Paris art circles." Thompson's landscape probably displayed the increasing influence of Impressionism on artists in France, which emphasized coloristic shadow and ambient color, and explored the color of an object or part of a landscape based on the colors surrounding it. Whereas Shaw's autumnal leaves were perceived as faithful representations of nature, Thompson's grass was instead an imaginative response that had no correspondence with nature and was merely a response to fashionable trends.

The fashionable, French "craze of the 'crushed strawberry'," lamented the *Tribune*, had, in its opinion, unfortunately found its way into a number of paintings by Americans as seen on the walls of the Art Gallery. Henry Bacon's *Qui m'aime me suive*, unlocated, was declared, like Thompson's painting, to be "almost offensive in its greenness."[22] But it is not entirely clear what the *Tribune* found more offensive, Bacon's color or his

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[21] "Art at the Exposition," *Chicago Tribune*, September 6, 1885, 12.

[22] "Art at the Exposition," *Chicago Tribune*, September 6, 1885, 12.

decision not to translate the title of his painting. Like Donoho, Gay, and Pearce, Bacon was one of those "men with English names who have given French names to their works," who seemed to proliferate throughout the Art Gallery, their French titles and French subjects further enraging the critic. Was not even the American language to be respected in an exhibition of American art in an American city?!

In the end, Chicago's critics seemed resigned to the state of affairs, with the *Tribune* remarking that "this year's collection of paintings in the Exposition Building certainly comes up to the average of any similar collection shown anywhere in the civilized world…and gives a fairly good idea of the present status of the painter's art."[23] That the *Tribune* critic found this trend unsatisfactory was clearly evident, but he remarked that it could not be helped if "American painters prefer the French styles to all others at present," as "the ambition of the American painter is to get his works recognized" by the Salon and American collectors—which meant painting like the French. The critic's comments made clear what the *Tribune* had only hinted at previously, that is, the technical progress in American art gained by artists going abroad to study, had led them away from a national, "American" art grounded in the concept of artistic individuality, to an amorphous international style based in French academic practices. This in turn resulted in "the prevalence of French art in a collection of modern paintings, to which Americans have largely contributed."[24]

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[23] "Exposition Art," *Chicago Tribune*, September 2, 1885, 8.

[24] "Exposition Art," *Chicago Tribune*, September 2, 1885, 8.

While the trend toward fashionable French styles and techniques may have been modern and popular with Chicago's collectors, the *Tribune* was clearly apprehensive about what it meant for American art. "It would be gratifying," the critic mused, if

> the best paintings in the collection were the works not only of native American but also of resident American artists, and if it were possible to discover in the collection any strong trace of even the beginnings of a purely American art—an art which could be claimed as the natural outgrowth of our natural surrounding and our social conditions. It may be necessary for the young painter to go to France, to Italy, or to Germany to acquire the mastery of brush and palet [*sic*], to learn the "technique" of his profession, but it is a rather humiliating fact to see him turn his back forever upon the beauties of his own country and ignore the inspiration which he might draw from his native mountains, his native forests, his native lakes and shores, his native hamlets, and his native people. We can never have National art until the artists to whom this country has given life acknowledge their obligation to their native country and help develop its ideal life. An artist who needs that art atmosphere said to exist in the so-called art centres [*sic*] of Europe for his existence as such is no artist to the manner born, else he would create his own atmosphere.[25]

It is worth emphasizing that it was not the *skill* of the Americans that the Chicago critics had problems with. That American art had progressed by virtue of American artists' foreign studies had been, and continued to be, celebrated in the press; the introduction of the Salon pictures was certainly additional evidence that Americans were finally staking a claim in the international art world. But the critics certainly perceived that contemporary American painting was too much in the thrall of international, particularly French, influences, and that this had led to a disintegration in the individuality and originality they sought for American art. That Chicago's collectors continued to purchase European-inflected paintings by American artists was further cause for concern.

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[25] "Art at the Exposition," *Chicago Tribune*, September 6, 1885, 12.

Even so, although the critics may have been disgruntled by the influence of Paris on American artists that they saw in the Exposition Art Gallery, they could not ignore the caché that the direct importation of their Salon paintings brought Chicago. Under Hallowell's direction, the Exposition had received notice in important New York publications such as *Studio* and *Art Amateur*, and recognition from as far away as London. The *Art Amateur* acknowledged that Hallowell and Chicago had "anticipated New York, Boston, and Philadelphia in exhibition the most important American pictures from the last 'Salon.'"[26] And London's *Magazine of Art* declared that the 1885 Art Gallery was

> if not superior at least equal to any of those shown in previous years, thanks to the efforts of Miss Sara Hallowell, the efficient secretary of the Art Committee, to whom, as in years past, the soliciting and selecting of the exhibits was entrusted...the annual exhibition of the Art Hall of the Chicago Exposition gives a truer and more comprehensive idea of the best American art of the day than any other annual exhibition in America...American art can best be seen and studied in Chicago [where] it is best appreciated.[27]

Hallowell not only selected notable pictures, she selected them first. The *Magazine of Art* warned the East to "look to its laurels, if it would not be entirely outdone by the West." By 1885, Chicago's Exposition Art Gallery had become one of the most progressive exhibitions in the country, encompassing the broad spectrum of contemporary American art. The *Inter-Ocean* commended the Art Committee for making Chicago the "pivotal point from which the foreign pictures will swing around the circle of the various exhibitions throughout the country."[28] Despite the distinction that the American Salon

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[26] Montezuma (Montague Marks), "My Notebook," *Art Amateur* (November 1885), 110.

[27] "Monthly record of American art," *Magazine of Art* 8 (1885), 88.

[28] "The Art Department," *Inter-Ocean*, September 2, 1885, 4.

paintings conferred upon the Exposition Art Gallery, it is significant to note that the *Inter-Ocean* still considered them "foreign pictures."

Among the critics there was increasing concern that the Exposition Art Gallery had lost sight of its declared mission, to exhibit *American* art, as well as its function within the city's cultural fabric. That, with the focus on Salon canvases and the overly academic and technical paintings by SAA artists, the Art Gallery had not only become too French, but also too highbrow. The Chicago *Times* critic scoffed at the apparent suggestion that one should take at face value the merit of any painting that had been exhibited at the Salon, remarking that the Salon was "a guinea stamp to which criticism is supposed to bow, or at least to hesitate before expressing any dissent from this coveted foreign verdict."[29]

That an American critic should be expected to bow to a "foreign verdict" was enough to raise his hackles, but his main concern was that the Art Committee was transforming the Art Gallery into an arena for elitism, rather than a place of enjoyment for the public at large. "The professors may insist upon [the Salon paintings'] technical superiority, the correctness of the drawing, the concord with the known laws of color," the *Times* critic averred, "yet the popular verdict will be against them: they lack the life-giving principle, the subtle influence that attracts, and the people in search of other qualities will not pause to be educated. They are delicious morsels for the dilettante, however. He will linger and prate of values and tone, technique, and handling, and pity the non-appreciative who pass on in search of sentiment and feeling."[30]

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[29] "The Exposition," *The Times*, September 2, 1885, 9.

[30] "The Exposition," *The Times*, September 2, 1885, 9.

In the opinion of the *Times* critic, the paintings in the 1885 Art Gallery were "foreign" on several levels. They were foreign in the sense that they were painted abroad, by American artists working within a foreign social and artistic context—the absorption of which made them seem less American. This was amplified by the foreign subjects and titles with foreign languages, and was further expressed in the decision of many artists like Alexander Harrison and Beckwith to remain abroad rather than returning home to paint in their native country. But the much of art on the walls of the Art Gallery was also foreign to the degree that it placed undue emphasis the methods of French Academic painting learned during years of study abroad, and did not reflect the qualities that critics associated with an American spirit: individuality and originality. And, the paintings in the Art Gallery were foreign to the extent that they could be pleasing only to the professor and the dilettante—presumably collectors and patrons—and were therefore less accessible to everyone else.

Varying the Attraction

In June 1886, the *Tribune* made the somewhat shocking announcement that Dole and Hallowell had resigned their positions in the Art Committee. According to the newspaper, Dole had submitted his resignation following the conclusion of the 1885 Exposition in November, citing exhaustion and a desire to turn his attention to his business affairs. Hallowell had supposedly submitted hers a few months later, prior to her departure for Paris, mentioning her intention to spend the next two years exclusively in France as the reason for her resignation.

The *Tribune* remarked, however, that these were reasons provided only to spare the Exposition managers the embarrassment of asking them to leave. The real reason, the

Tribune explained, was that Hallowell and Dole were under pressure to resign because of their "onesidedness" and "narrow and arbitrary" preference for foreign and foreign-influenced American art.[31] Dole and Hallowell, the *Tribune* stated smoothly, had aimed "to get the best pictures possible for the gallery, and the result was that the collection was made up mainly of the works of foreign artists." According to the *Tribune*, the preference of the two "connoisseurs" for French art had negatively affected "native artists" who, overwhelmed by the numerous presence of foreigners, "were crowded not only to the wall, but off the wall." Among those who were discontented with this turn of events, according to the *Tribune*, were New York artists who "made no secret of their discontent, and openly refused to send pictures to the next exposition gallery unless the management was changed."

The *Tribune*, which appeared to be in favor of the turn of events, had of course conveniently overlooked the fact that many New York artists did indeed exhibit regularly in the Art Gallery and, like Chase, were liberally represented by large numbers of works. As has been mentioned, however, artists like Chase who were associated with the SAA, had displayed a recent predilection for "technique," and because of this were grouped together in a category of "foreignness" with their colleagues living in Paris. The American and New York artists the *Tribune* referred to in its article could only be those associated with the National Academy and the more conservative elements of American art, who felt threatened by the increasing internationalism in American art.

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[31] "American Painters. This Year's Chicago Art Exposition Given Up to Them," *Chicago Tribune*, June 3, 1886, 1.

The composition of the new Art Committee emphasized this fact. James H. Beard, the artist and National Academician, who had jointly supervised the 1875 Art Gallery exhibition in which the Art Committee had made an effort to strengthen connections with the National Academy, was brought back to assume the role of Art Gallery manager. The *Tribune* made a point to refer to the 1875 exhibition and its successful reception, noting that it "consisted of the pictures of twenty-two American artists and was essentially an exhibition of American art."[32] Remarking upon the increasing international flavor of the gallery since that year, the *Tribune* stated that a repetition of the exclusively American exhibit of 1875 would be of "no little interest," and that Beard, with his close ties to the National Academy, was just the man to do it.

George P. Mason, who assumed the role of Art Committee Chair, was similarly compared to Dole, who (along with Hallowell) had, according to the *Tribune*, made it a policy that "no American painter [would be] recognized unless his productions were 'up to standard'"—the standard apparently being the "foreign verdict" of the French Salon that the *Times* had objected to the previous year. Mason, on the other hand, believed instead, the paper wrote, "in encouraging American artists, and, as head of the committee, his policy will be to see that those of merit are represented in the gallery."

The dismissal of Hallowell and Dole was not lamented by the *Times*, *Inter-Ocean*, or the *Tribune*, whose critic voiced support for the "wise policy" of the managers to "change the Art Committee occasionally and vary the attraction."[33] Beard, the review asserted, "though conservative in his views" was "less wedded to any particular school"

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[32] "American Painters. This Year's Chicago Art Exposition Given Up to Them," *Chicago Tribune*, June 3, 1886, 1.

[33] "The Great Exposition," *Chicago Tribune*, September 2, 1886, 4.

and had made his choices "with good taste." This extended to his selection of canvases by nearly seventy local artists, for whom two entire galleries of five were set aside. And although there was a "notable absence of large canvases and sensational pictures," the critic admitted, the more salient point was that "they are all American and that is a rarity."[34]

This statement of course ignored the fact that previous exhibitions had consisted almost entirely of works by Americans. Of course, most of those were considered foreign by virtue of their manner of painting or geography. The *Tribune* made it perfectly clear that it was "particularly gratifying that none of the works of the impressionists are on the walls, nor any feeble imitations of the French school, nor any of those huge blotches, called studies in color which have disfigured previous exhibitions. The pictures will at least be intelligible, even to the most untutored laymen, and as they are the ones to be pleased this is fortunate."[35] Gone from the walls of the Art Gallery were French artists Bouguereau, Corot, Diaz, and Meissonier; gone too were the American artists influenced by Europe: Chase, Pearce, and the brothers Harrison, to name just a few. Instead, Cropsey, Casilear, Bierstadt, and Bigelow—artists whose work had not been seen in the Art Gallery for several years—replaced them. Only one painting, by William Sartain, had been exhibited at the SAA annual the previous spring. In fact SAA artists were few in number, and those who were included, such as Weir, were represented by still lifes.

The more progressively-leaning artists included in the collection who did fare well with the critics were landscape painters, particularly those painting in a Barbizon or tonal

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[34] "The Great Exposition," *Chicago Tribune*, September 2, 1886, 4.

[35] "The Great Exposition," *Chicago Tribune*, September 2, 1886, 4.

style. Their presence emphasized the continued preference for landscape painting in Chicago, but it also reinforced the recent critical dialogue that perceived the flaw in American art in figure painting, and who understood new developments in contemporary American landscape painting like tonalism to be a "final emancipation of the painter not only from the restrictions of Academic draughtsmanship [*sic*] but from subservience to the Old Masters in picture galleries."[36] That is, American landscape painters were original in expression, and divorced from imitation, or "subservience," to foreign influences.

Inness, Arthur Parton, Macy, Van Boskerck, Jones, Charles Eaton, Dwight William Tryon, and local painter Edward Loyal Field were all represented in the Art Gallery by more than one canvas. Macy's *A Winter Afternoon* and *Scene on the Taunton River* were noted for being the best pictures in their gallery, and for being "handled with great freedom and strength and yet with marvelous truth to Nature" and without affectation.[37] Tryon's painting, *November Twilight*, however, pushed the tonal limit for the *Tribune*, which criticized the painting's sooty grey tone despite its clever evening effect.

Those few landscapes that fell too far from the "Americanness" benchmark were singled out by the critics in such a way that their links to the "French School" became the subject of their criticism rather than any technical merits their work may have had. One of these was Henry Bisbing's *Under the Willows*, now unlocated. Of Bisbing, the *Tribune* noted that he was "an American, evidently painting in Paris" as his work was "in the

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[36] These are Caffin's comments in regards to the development in American landscape painting during the 1880s and 1890s. Caffin, 263-265.

[37] "Art at the Exposition," *Chicago Tribune*, September 3, 1886, 4.

French School."[38] Although he was indeed living in Paris at the time, Bisbing had had numerous other influences before going there to work. He had studied in Philadelphia and Munich, and then traveled to Brussels to study with the animal painter J.H.L. de Haas. It is not clear either, from the brief review, what the critic found objectionable with his painting except that Bisbing lived in Paris, and that "one could wish [that the cattle in the picture] had a little more substance," probably suggesting a connection with the dreaded French Impressionists and their tendency to dissolve form into color.

This is not to say that the *Tribune* critic did not criticize those artists it considered "true" Americans painting in a real American mode. Bierstadt's *California Oaks*, a painting celebrating the kind of national landscape the *Tribune* had called for in 1885, was "a sensation of little merit" that caused the critic to wonder "that such a meretricious should once have been the rage, even among connoisseurs." Similarly, Eakins' *Biglen Turning the Stake*, even though well painted, had "little interest" because it lacked "the action and enthusiasm of the race."[39]

Generally, however, the *Tribune* celebrated the exhibition and the paintings it contained as pleasing and "almost without exception cheerful in subject." The overall pleasant quality of the works was significant for the critic, who asserted that the purpose of the galleries was "mainly for popular entertainment" not education, and that "if it were filled up with all the whims and caprices of art cranks and lunatics and illustrations of new and advanced theories, while it might afford pleasure to a score of art students, it would be deserted by the public who don't know a Whistler from a whale or an

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[38] "The Great Exposition," *Chicago Tribune*, September 2, 1886, 4.

[39] "The Great Exposition," *Chicago Tribune*, September 2, 1886, 4.

impression from a Pre-Raphaelite, and don't want to know...All that is wanted is a good collection of bright, cheerful, well-painted pictures, tastefully arranged, and this the gallery has."[40] The critic wanted instead to give the "country people" visiting the exhibition pabulum, and readily admitted to it, claiming that in the exhibition "not all the pictures are good. Some of them are indifferent, but there are no shockingly bad ones. They strike a good average."[41]

Perhaps the need to mollify the "country people" and the "untutored laymen" with cheerful pictures arose from the very real repercussions from the Haymarket Strike. Seen in this light, foreign works by "cranks" and "lunatics" could serve no function toward palliating the still unsettled masses, whereas bright and cheerful ones might elevate their conscience without addressing the very real difficulties of their social situation. Additionally, works by artists considered "foreign" could serve little purpose in the "Americanization" of Chicago's large immigrant population, mostly German-Americans, who were leaders in the American trade-union movement that had sparked the strike. The Haymarket Strike was undoubtedly the reason why Robert Koehler's *The Strike* (figure 5.8), which had exhibited at the National Academy in April and had won the coveted Thomas B. Clarke prize for figure painting by an American, did not travel to Chicago—even though the *Tribune* had earlier called the painting "a genuine American subject" despite its hint of "German socialism" in its review of the National Academy annual.[42]

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[40] "The Great Exposition," *Chicago Tribune*, September 2, 1886, 4.

[41] "The Great Exposition," *Chicago Tribune*, September 2, 1886, 4.

[42] C.A. [Charlotte Adam], "A Peek at the Pictures," *Chicago Tribune*, April 11, 1886, 27. Koehler's painting was finally exhibited in the Exposition Art Gallery in 1890.

Even if the strike had prevented Koehler's work from traveling to Chicago, it could not have influenced the decision of the Exposition's Executive Committee to fire Hallowell and Dole, as it occurred a full five months after their departure. The strike did, however, color the *Tribune* critic's view of what kind of art should be exhibited in public venues which were frequented by the sorts of people who might be influenced negatively by "the caprices of art cranks."

If the *Tribune* was happy to subdue the populace with an uninteresting and unchallenging exhibition, the *Times* would have none of it. "As a whole," the paper's critic wrote, "the collection is anything but a success." "The first impression that one gets of the art collection this year," he continued,

> is its narrowness...the present collection as a whole is not an attractive one either in an artistic or popular sense. While there are numerous examples of good painting...there is a want of mental suggestiveness, original force, and vehemence. There is a calm placidity throughout, a prettiness, a lack of passion that sinks the collection to the commonplace. Anything daring, original, powerful,—something to stir the blood, quicken the pulse, a picture to linger over, a new thought,—is not to be found. And for that reason the collection occupies a rather low plane.[43]

Fault was found in the new Art Committee's definition of American art, limited, as the *Times* critic correctly asserted, to pictures painted in America, not to all artists of American birth—although even the *Times*'s explanation left out progressive artists like Chase, Blashfield, Cox, and Saint-Gaudens who had returned home to continue their careers. The *Times* overlooked that and chose to surmise that instead that had the Art Committee realized what the result would be—a failure "to adequately represent [American art's] distinguishing qualities"—different decisions governing the exhibition

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[43] "The First Night," *The Times*, September 2, 1886, 9.

would probably have been made, decisions that would have broadened the scope of the exhibition.

The *Times*'s criticism of the exhibition did not imply sympathy for the Art Gallery's former management, however. According to the newspaper, Hallowell and Dole had been appropriately censured for "setting up [their] own canons of taste" and "capriciously" shutting "out all that did not commend itself to a very peculiar and rather absurd standard."[44] The peculiar and absurd standard, the "canon of taste" that both the *Times* and the *Tribune* found disturbing, was a standard that wholeheartedly embraced the new and progressive strains in American art and celebrated the tendencies of the younger artists toward internationalism.

The critique of the Art Gallery's previous management, and the exhibition's increasing internationalism under their direction, at first seems surprising given the accolades the critics had previously showered on Hallowell and the Art Committee, as well as the relatively measured, if perplexed and often frustrated, reaction to European influence on younger American artists. Chicago's critics had in the past censured the work of American artists, like Shirlaw in the 1870s and Chase in the early 1880s, for producing art that subscribed to (foreign) academic canons of taste that elevated technique at the expense of anecdote and which was subsequently considered accessible only to connoisseurs, collectors, and critics. They had also lamented that American artists of talent, like Pearce and Alexander Harrison, should chose to live in France and to continue to paint French subjects with French titles, instead of returning home like Chase and Eakins, to incorporate European methods and styles into an "American" mode of

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[44] "The First Night," *The Times*, September 2, 1886, 9.

painting that focused on native subjects painted in a manner perceived to be independent from Europe. But they had never been wholeheartedly against Americans artists working abroad. As recently as the spring, the *Tribune*, the most virulent in its criticism of the former exhibitions in its reviews of the 1886 Art Gallery, had celebrated the achievements of Americans in Paris in the Salon of that year.[45]

Clearly, there was more at work here than American artists influenced by foreign study, which, even if the Chicago critics opposed some of its outcomes, was recognized by them as essential for professional training. Like the Haymarket Strike, whose influence was more likely peripheral than direct, other more national concerns, such as the debate over the tariff on the importation of foreign works, which heated up in the mid-1880s with an unsuccessful proposal in Congress to repeal the tariff, may also have influenced the critics into a fit of exclusionary nationalism.[46] However, the *Tribune* and the *Inter-Ocean* were on the side of those seeking its repeal, so it is equally unlikely the tariff had much to do with the retrenchment on the part of Chicago's primary art commentators.

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[45] See for example, "Art," *Chicago Tribune*, May 2 and May 9, 1886, pages 21 and 17, respectively.

[46] Although there had been an import tariff on foreign art since the late 18th century, a revised tariff in 1883 marked an increase of three times the original rate. See Kimberly Orcutt, "Buy American?: The Debate over the Art Tariff," *American Art* 16, no. 3 (Autumn 2002), 82-91. Orcutt provides a detailed discusion of the trariff and both sides of the issue, which will not be undertaken here. Fink also notes the negative impact the tariff had upon American artists working in Paris, who began to experience exclusionary practices at the Salon, in part a reaction against limited European accessibility to European markets. See Fink, 130-132. See also Albert Boime, "The Chocolate Venus, 'Tainted' Pork, the Wine Blight, and the Tariff: Franco-American Stew at the Fair," *Paris 1889*, 67-92, and Annie Cohen-Solal, *Painting American* (New York: Knopf, 2001), 105-109. The tariff was not revoked until 1913.

Most likely, the commentary surrounding the Art Gallery in 1885 and particularly in 1886, while it fit within a broader debate concerning the character of a national art, was instead rooted more locally, part of a heated discussion about the meaning of art and culture in a modern, industrial city like Chicago. By the mid-1880s, Chicago was awash with new cultural institutions founded by its businessmen-turned-philanthropists. In addition to the Art Institute, there were concert halls, libraries, colleges, and theatres; there was also a Grand Opera Festival and the Chicago Symphony Orchestra, both of which used a space inside the Exposition Building (with acoustics designed by Dankmar Adler and Louis Sullivan), until 1889, when the Auditorium Building was completed across the street.

This rapid increase in cultural activity generated a debate about who should be in control of the new institutions—the public who was supposed to benefit from them, or the elite philanthropists who endowed them. As Helen Lefkowitz Horowitz has argued, the surge in cultural activity divided those who perceived the arts as a commodity for public amusement and those who sought a more refined art that educated its citizens and provided an elevating influence.[47]

The issues raised by the *Tribune*, *Times*, and even the *Inter-Ocean* in their reviews of the 1886 Art Gallery went to the heart of this debate. In the Exposition Art Gallery, the influence of the elite over what was perceived by many to be a public (e.g., populist) diversion in what was, after all, an industrial fair and not a museum, was the essential point in this discussion. The elite, represented by Hallowell, Dole and their supporters, were perceived by many to be forcing their own taste upon the broader public who,

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[47] See Horowitz, *Culture and the City*, 70-92.

according to the commentary in the press, either did not want it or were unable to understand it.

It was more than that, however. One issue that repeatedly appeared in both the *Tribune* and *Times* and which troubled both critics was Hallowell's chummy relationship with dealers, artists, and collectors. The *Tribune* remarked that "the same administration of the gallery year after year is liable to run in the interest of the same class of artists, or what is worse, of picture dealers, and to make the exhibit monotonous and its management more or less speculative in character, as it is well understood that the majority of the paintings are always for sale."[48] The *Times* similarly noted the nefarious involvement of "certain art dilettantes" who encouraged Hallowell and Dole (who was no doubt one of those dilettantes himself) to focus on the "narrow" canon of foreign art, which they themselves collected.[49] Thus, the Art Gallery prior to 1886 had gradually come to be perceived in certain camps as serving the interests of a particular group of people, that is, Hallowell and the wealthy arts patrons who bought the works of Americans in Paris that she imported for the Exposition.

Questions such as who was art for—connoisseurs or untutored laymen—and what should its purpose be—for education or entertainment—were the fundamental issues that influenced the critical dialogue concerning the Exposition Art Gallery in 1885 and 1886.

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[48] "The Great Exposition," *Chicago Tribune*, September 2, 1886, 4.

[49] Chief among these dilettants was probably Bertha and Potter Palmer, whom Hallowell knew through Potter's involvement in the Exposition and Bertha's involvement in the Chicago Women's Club, of which Hallowell was also a member. Beginning in 1885, when their new mansion on Lake Shore Drive was completed, Bertha and Potter Palmer began to collect in earnest, and it was art with a decidedly progressive bent that pleased them most. Their first documented purchase in which Hallowell was involved occurred in 1889, but it is likely that the new art Hallowell brought to the art gallery beginning in 1883 impressed them.

The work of American artists in Paris was caught up in the discussion by virtue of its association and professional success with a particular class of individuals. Geography and the perceived "foreignness" of their work became a frame for discussing larger issues about the meaning of culture in Chicago, who should control it, and the direction it would take.

Clearly, the alternative, as proposed by Beard and Mason in the 1886 Art Gallery, was unsatisfactory. Their view had resulted in a mediocre exhibition of American art with a narrow focus and nativism that the *Times*'s critic readily admitted was primitive at best. In 1885, the *Art Amateur* had claimed Sara Hallowell had "got up perhaps the finest exhibition Chicago had ever seen,"[50] but there were no reviews of the 1886 Art Gallery in that magazine, *Studio*, or the New York *Times*. By 1886 it was not enough for Chicago to be economically powerful. The benchmark against which it was increasingly comparing itself to was cultural, and the Exposition Art Gallery had in the past been a positive illustration of the city's cultural progress and cosmopolitanism.[51] Nor was it enough to just have cultural institutions, they had to be the best, as articulated a few years later by civic leader and orchestra director Theodore Thomas, who declared, "It is this scorn of mediocrity and this indomitable determination to have the *best*, and maintain only the highest standard in all its enterprises, which makes the greatness of this city."[52] In the eyes of many, the 1886 Art Gallery did not adequately demonstrate Chicago's "scorn of

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[50] Montezuma [Montague Marks], "My Notebook," *Art Amateur* 14, no. 3 (February 1886), 54.

[51] Horowitz, *Culture and the City*, 85.

[52] Theodore Thomas, "Music in Chicago," *Chicago Tribune*, January 23, 1894, quoted in Theodore Thomas, *Theodore Thomas: A Musical Autobiography*, ed. George P. Upton, 2 vols. (Chicago: A.C. McClurg & Co., 1905), 1:276-77. Emphasis in original.

mediocrity," and in January 1887 Hallowell and Dole were asked to resume their positions on the Art Committee.

Something to Stir the Blood and Quicken the Pulse

By the time the 1887 Exposition opened in September, all the controversy of 1886 had been forgotten, particularly on the part of those critics who had fed its fires. If the *Tribune* had criticized Hallowell and the Art Committee in 1885 (and retrospectively in 1886), it was almost fulsome in its praise of the 1887 Art Gallery and the Art Committee's efforts. The Art Gallery collection was front-page news in that paper, opening with a headline proclaiming that, "good taste and good management have filled the galleries with pictures of great beauty and artistic merit."[53] The exhibition was declared "unparalleled in extent and quality," its merit due entirely to the "broad and enlightened plan of the Art Department"—the very Art Department the *Tribune* had vilified just one year earlier for its narrowness of mind. "Such a collection," declared the paper, "can only be gathered by the forsight [*sic*] of many months and the presence of an efficient representative among the artists in Paris as well as in this country...and [it is] a petty board of managers [who] would not see it."

In an abrupt about-face, the *Tribune* reaffirmed its support for Hallowell and the cosmopolitan art she preferred with commentary stunning in its blithe gloss over what it had said the previous year: "After an interlude of one year the art galleries are again under the management of Miss Sara T. Hallowell, whose qualifications have been demonstrated over and over...high expectations of character of the exhibition have

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[53] "The Art Exhibition: One of the Most Valuable Collections Ever Seen in America," *Chicago Tribune*, September 7, 1887, 1.

consequently been excited among those conversant with art matters. These expectations are thoroughly fulfilled...It requires but a cursory view to recognize that the collection is of extraordinary merit."[54] The *Tribune* went so far as to elevate Hallowell to near celebrity status, printing an article that described in great detail how she gathered works in Europe and the East for the Exposition.[55]

It was not Hallowell and the Art Committee who had changed their tune, however, but rather the critics and the so-called "petty board of managers" of the Exposition—presumably the Exposition's Executive Committee. The Art Gallery of 1887 was just as "French" as it had been in 1885—perhaps even more so. But the *Tribune* was willing to let bygones be bygones, and throw its lot in with the progressive and international element of American art. Although the majority of the works in the collection were deemed to be woefully under the "French" influence, the paper's critic noted, it was a French influence in "a good sense." The *Inter-Ocean* similarly remarked upon the "good" French influence, opining "last season there was an effort at so called [*sic*] retrenchment, an attempt to return to the days of the good old time and sterling simplicity, with only pictures painted within the confines of these United States. While patriotism is the most sterling of virtues…the collection, if National, was not representative, and its lack of merit and potential interest became painfully manifest in a variety of ways and the disinclination of the public to tarry in the galleries for any length of time."[56]

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[54] "The Art Exhibition: One of the Most Valuable Collections Ever Seen in America," *Chicago Tribune*, September 7, 1887, 1.

[55] See "The Story of the Pictures," *Chicago Tribune*, November 2, 1887, 9.

[56] "Art and Artists," *Inter-Ocean*, September 11, 1887, 13.

Whatever they meant by French influence in a "good sense," the critics did not elaborate, and it can only be surmised that either European-trained American artists had changed their manner of painting, or that the critics had decided, after all, that their manner of painting was not that bad. In degrees, both were likely the case. Contemporary critic Charles Caffin noted that by the late 1880s, the extreme Academicism that had characterized the work of American artists returning from Europe—particularly figure painters—had begun to subside in favor of a more individualized expression and "painter-like" style that had been influenced by, among others, the work of Whistler.[57] Artists like Chase had begun to change their style and palette in the mid-1880s, and began to paint subjects that were recognizably American in location as well as sensibility.[58]

The critics for both the *Tribune* and the *Inter-Ocean* found the 1887 Art Gallery, with its 500 works, to be highly representative of contemporary American and European art—the European element primarily represented by a loan of nearly one hundred paintings from the collection of George I. Seney, president of the Metropolitan Bank of New York. The American element, of 175 artists, included two categories which, according to the *Inter-Ocean*, were characterized as the "younger American school, practically Parisian through French influence," and "the representative American artists who have boldness and conviction to be entirely free from forcing influence."[59] Among

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[57] Caffin, 262-282.

[58] Barbara Gallati argues that it was the criticism Chase received during the late 1870s and early 1880s that led him to adopt a lighter palette and new subject matter at this time. See Gallati, *William Merritt Chase* (1999), 33, 37-46.

[59] "Art and Artists," *Inter-Ocean*, September 11, 1887, 13.

the former were Pearce, Alexander Harrison, Weeks, Julian Story, Bridgman, William Henry Howe, and Charles S. Reinhart; among the latter were Eastman Johnson, Eakins, La Farge, Murphy, Inness, Beckwith, Sartain, Chase, and Fuller.

Thirty of the works in the collection by Americans working "under the influence" of France were indeed *from* France, having been exhibited at the Salons of 1885, 1886, and 1887. These included Dannat's *A Sacristy in Aragon*, Gay's *La tisseuse*, Charles Reinhart's *Washed Ashore*, two works by Eugene Vail, *Widowed* and *Sur la Tamis*, and Childe Hassam's *A Shower—Rue Bonaparte, Paris* (possibly *Cab Station, Rue Bonaparte*) (figure 5.9). To these were added additional works from the studios of Americans abroad, including Pearce's *A Shepherdess*, and Alexander Harrison's *The Wave*.

The collection from France was truly impressive, and Chicago once again had the opportunity to see the works in their American debut moment. Only at the close of the exhibition, did the canvases by Harrison, Reinhart, Howe, Mosler, Vail, Story, and Mary Fairchild travel to New York for their debut there at the American Art Association exhibition; Bridgman's three canvases were sent to the dealer Knoedler.[60] Just how significant this was in terms of placing Chicago within the scope of late 19th-century contemporary American art is made even more evident by the fact that *all* the works

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[60] "The Story of the Pictures," *Chicago Tribune*, November 2, 1887, 9. About the American Art Association (AAA), see Gerald Bolas, "The Early Years of the American Art Association, 1879-1900," (Ph.D. diss, City University of New York, 1998). Bolas indicates that the AAA had been formed in 1883 to encourage and promote American art among collectors, many of whom were still looking abroad to fill their collections.

mentioned above were later exhibited at either (and in some cases both) the Paris Exposition in 1889 or the World's Columbian Exposition in 1893.[61]

Whereas "technique" had been their hobbyhorse in years past when discussing the work of American artists abroad, the critics responding to the 1887 Art Gallery seemed to resign themselves to what they now referred to as excellence of execution, and bemoaned instead that American artists in Paris, whether they painted American or foreign subjects were bound to do it in a "French manner." But even this statement was not so vociferous as it had been—in fact, Chicago's critics seemed eager to contradict their earlier assessments of these artists and their paintings.

Perhaps not surprisingly, landscapes were singled out for their excellence as well as their reflection of the modern school in Paris. Davis' *Les Derniers Rayons*, now unlocated, was one in a series of twilight studies, and probably similar to *Le Soir* (*The Valley*) (figure 5.10), which had been exhibited at the Salon in 1886 and would be included in the American exhibition at Paris in 1889.[62] The *Inter-Ocean* called the painting an "exception to the general rule of excellence" with "strange strength." Davis, like Tryon, and Homer Dodge Martin—all included in the 1887 Art Gallery—was allied with the emerging American style of painting known as tonalism,[63] and his interest in

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[61] A number of other works in the exhibition also were selected to represent American art at one or both of the Expositions.

[62] See the Davis entry in *Paris 1889*, 142, which claims that "Davis's landscapes from this period are so similar...that [one] painting" can stand in for antoher. The *Inter-Ocean*'s description of *Le Derniers Rayons*, "a splendid sweep of sky overhanging a river meadow" at sunset, suggests that this is so. See "Art and Artists," *Inter-Ocean*, September 18, 1887, 12.

[63] See Wanda Corn, *The Color of Mood: American Tonalism 1880-1920*, exh. cat. (San Francisco: The M.H. De Young Memorial Museum and the California Palace of the Legion of Honor, 1972).

conveying not "nature in a frame," but rather its effect, was something the *Inter-Ocean* picked up on when it referred to the painting conveying "the breath of autumn." Similarly, Harrison's two marines, *Open Seas* and *The Wave* (figure 5.11) were "stunning" in their perspective and *plein air* atmospheric effects.

Writing for the *Inter-Ocean*, J. Coleman Adams celebrated the influence of France upon American landscape painting, remarking that although artists such as Hart had "by no means lost [their] vigor and attractiveness," it was the younger landscape painters like Davis and Harrison who were pushing American landscape and marine art into the forefront of the international art scene. "Most prominent of all [in the Art Gallery], are the fine specimens of the work of those younger and still developing men, who, while nominally under the influence of the French traditions and manner, in reality are good illustrations of how cosmopolitan this so-called French school really is."[64] Adams singled out Pearce, Davis, Howe, and Melchers as the cosmopolitan inheritors of the French traditions of Rousseau, Troyon, Daubigny, and Corot. Melchers' *In Holland*, was "like a bit of bravura singing, or a dazzling piece of broadsword play" in which one could "applaud the skill of the work even if in point of subject it touches too closely on the domain of photography."

But it was not only landscapes from the Salon that the critics praised. Pearce was described by the *Inter-Ocean* as "one of the young Americans who is a tributary rather than subservient to French influence," a distinction that signaled a change in the critical temperament concerning American artists influenced by French methods and styles.[65]

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[64] "Art and Artists," *Inter-Ocean*, September 25, 1887, 12.

[65] "Art and Artists," *Inter-Ocean*, September 18, 1887, 12.

The language used to describe Pearce's paintings, as well as those of other expatriates, such as strength, vigor, and freedom, implied that American artists in Paris had begun to throw off the mantle of their teachers and paint in an original, rather than imitative, style—a style that could be perceived as American in spirit even though conceived in France.

For example, Pearce's large canvas, *A Shepherdess* (figure 5.12), evocative of the work of Breton and Bastien-Lepage in treatment and subject, was referred to by the *Inter-Ocean* critic as "strongly portrayed" and had a "splendid tone quality of the environments," and its perspective and sentiment were "irresistible" to the "true lover of nature and art." Gay's *La tisseuse* (figure 5.13) was similarly celebrated for its "technical excellence" and the artist's "strength and freedom of handling that is refreshing and impressive." And Vail's *Sur la Tamis* (*On the Thames*) (figure 5.14), which had been illustrated in the 1886 Salon catalogue, was referred to by the *Inter-Ocean* as "a daring exposition of the modern school, and has a strength and sincerity in its style that is pleasing and impressive."[66]

With the exception of landscapes and the contributions of the recently-deceased Shaw, who had died one month before the opening of the Exposition, less attention was devoted to the works by so-called "home" artists. The *Tribune* remarked that there "are perhaps twice as many pictures by Americans, chiefly the younger artists, as by all others, but the strongest among them are so under the Parisian influence as to be practically French painters," with no effort to make a distinction between those working

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[66] Vail's painting was called "un de plus distingués cadres du Salon" in the 1886 Salon catalogue, and in 1891 received a diploma of honor at the International Art Exhibition in Berlin. See *Paris 1889*, 218.

abroad or at home, pointing to the degree to which the critics were willing to accept that American art was becoming international.[67] One "home" artist who did receive notice in both the *Inter-Ocean* and *Tribune* reviews was the late Fuller, whose *Fedalma* was "poetic" and noted for its expressive in its brushwork.[68] Similarly, Wyatt Eaton's portrait of Helena de Kay Gilder, which had exhibited at the SAA annual, was cited for the artist's forceful brushwork and his ability to convey the personality of the sitter rather than merely record her likeness—in other words, the portrait was no academic exercise. But like Eakins, whose *Swimming* (figure 5.15) was also included in the exhibition, the influence of Europe in some manner was reflected in their work, as all had studied or worked abroad.

Adding to the presence of France in the Art Gallery were the paintings from the Seney collection, whose loan to Chicago included works by Corot, Breton, Daubigny, Bouguereau, Millet, and Bonheur, as well as works by Americans Inness and Chase. The *Tribune* declared its enthusiastic support for the loan, remarking, "That these pictures add greatly to the character of the exhibition does not need saying."[69] The *Tribune* was well placed in its enthusiasm for the Seney loan, which revisited the tradition of including European paintings loaned from private collections in the Exposition Art Gallery. As late as 1887, the practice of including European paintings in an exhibition of American art was still relatively unique; neither of the Exposition's perceived competitors, the National

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[67] "The Art Exhibition," *Chicago Tribune*, September 7, 1887, 1.

[68] "Paintings at the Exposition," *Chicago Tribune*, September 8, 1887, 4.

[69] "The Art Exhibition," *Chicago Tribune*, September 7, 1887, 1.

Academy or SAA annuals, regularly included a large component of European paintings in their exhibitions.

As loans of European works had in the past, the Seney pictures provided visitors to the Art Gallery to compare and contrast the European works with paintings by Americans working in Paris or at home—further underscoring the similarities and differences in the styles of both. In this vein, the *Tribune* acknowledged the excellence of the exhibition with a "variety which allows us to choose between the best of figures and the best of landscapes, between the smoothness and high finish of Henner, Perrault, or Gaugengigl and the free brushes of Munkacsy, Chase, or Dannat, between the mystery of Millet and Fuller and Abbott Thayer in figures, or Corot and Inness in landscape, and the explicitness of Benjamin Constant and Bridgman, of Bolton Jones and Van Elten."[70]

By the end of 1887, Chicago critics seemed reconciled to a national art that was cosmopolitan. This is not to say that they accepted American artists painting French or German themes in a "foreign" manner, but rather that they recognized that study in Europe and the participation of American artists in the artistic communities there, represented a progression for American art. The Art Gallery of 1886 had demonstrated that there was no returning to kind of exhibition that had filled the Art Gallery in 1875, before the return of Americans from Munich and Paris.

In 1887, the majority of critical writing still bemoaned the fact that artists like Harrison and Pearce chose to remain abroad rather than return home, but J. Coleman Adams' review in the *Inter-Ocean* argued for a more balanced approach to a national art that perceived artistic method in the same light as the accent of a public speaker or the

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[70] "The Art Exhibition," *Chicago Tribune*, September 7, 1887, 1.

style of an author: "One would not condemn Thackeray because his style is not that of George Eliot. Why then should he miss the good there is in the French school, for example, because it is not the German? And, on the other hand, one will miss very much who has not learned to enjoy the way in which the painter works."[71] Technique—whatever its geographic origin—was merely a painter's "vocabulary" that allowed him to communicate with his audience, and the public deserved the opportunity to observe and learn from whatever was being created by contemporary artists. With its multiplicity of styles and techniques as represented in the works of *all* American artists, the 1887 Art Gallery, Adams suggested, provided an "excellent opportunity to broaden the understanding and taste of our public."

That Adams' argument was successfully received was apparent in a review of James W. Ellsworth's collection of American art, published in the *Tribune* the following year.[72] The review celebrated Ellsworth's collection for its depth in American landscape painting, which included works by Tryon, Shirlaw, Davis, Ralph Blakelock, Jones, and Inness. But it lamented that "the collection is one-sided. There is no Healy, the first American, if memory serves right, who exhibited in the Salon...One misses also William P. Dana, one of the first Americans to win recognition in the Salon. Of later Americans, missing are Bridgman and Boggs, Miss Baker, Blashfield, Dannat, Elkins, the Harrisons, Hart, La Farge—a curious omission—Walter McEwen, Charles Sprague Pearce,

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[71] "The Portraitists at the Exposition," *Inter-Ocean*, September 18, 1887, 12.

[72] There is little known about Ellsworth, a local industrialist-philanthropist who was closely involved in the establishment of the Art Institute, and who, according to contemporary accounts that were published locally and in national journals, had an incredible collection of American paintings. More work is needed in this area to bring to light the role of collectors like Dole, Ellsworth, and Singer, in the promotion of American art.

Reinhart, Pratt, the Smillies, and Weeks."[73] Many of the artists mentioned, particularly Pearce, Ellen K. Baker, and Alexander Harrison, had been previously referred to in the *Tribune* as "Parisian-" or "Franco-Americans," but were here acknowledged as full-blooded Americans and, more importantly, recognized as essential for a collection aiming to be comprehensive in its coverage of American art.

Finally, Adams' censure of the previous years' criticism of the Art Gallery also put to rest the discussion concerning the meaning of culture in Chicago—was it to be educational and uplifting, or merely entertainment. Adams' view that a broad spectrum of art provided an "excellent opportunity to broaden the understanding and taste of our public," was echoed by Art Institute president and Exposition Art Committee member Charles L. Hutchinson, whose approach to art and cultural institutions was to uplift the community and enhance public enjoyment and participation. "Art," Hutchinson declared, "is not destined for a small or privileged group...it is of the people and for the people...We have built [the Art Institute] for the public and not for the few."[74] However democratic his motives, however, Hutchinson, like other members of Chicago's elite,

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[73] "Ellsworth's Gallery," *Chicago Tribune*, October 20, 1888, 5. Memory did not serve the article's author well, as John Vanderlyn was the first American to exhibit in the Salon, in 1800. Nor was Dana one of the first Americans to win recognition by the Salon jury, as several, including Vanderlyn, and received recognition before Dana's first exhibition there in 1857. Two other articles discuss Ellsworth's collection, both written by Charles Kurtz and published in *Art Amateur* in 1892. See Charles M. Kurtz, "A Notable Chicago Gallery: Mr. James W. Ellsworth's Paintings" (in two parts), *Art Amateur* 26, no. 4 (March 1892), 110-111, and 26, no. 5 (April 1892), 116.

[74] Quoted in Lorado Taft, "Charles L. Hutchinson and the Art Institute," *In Memoriam: Charles L. Hutchinson, 1854-1924* (1925). Unpublished manuscript, Chicago Historical Society. Hutchinson raised protests when Chicago's orchestra director, Theodore Thomas, refused to lower ticket prices or to hold Sunday concerts so that Chicago's working classes could attend. See McCarthy, *Noblesse Oblige*, 87. See also Miller, *City of the Century*, 390-391.

firmly believed that the elite and the cultural institutions they founded were best equipped to control and uplift the public.

This opinion was seconded by the *Inter-Ocean*, which argued:

> With no permanent collections open to the public, with limited opportunities for familiarity with good art, it is evident that the annual displays in the galleries of the Exposition as they have developed from year to year have exercised more than a passing influence in directing and creating an appreciation of art. Considering the importance of its mission, the more universality, the more merit, the higher standard, the broader and better its influence in shaping and satisfying public taste...These exhibitions are undeniably a powerful factor in formulating taste and furnish a large and varied field to draw from.[75]

With the return of Hutchinson, Hallowell, and Dole to the Art Committee in 1887, Chicago appeared ready to accept the role of the philanthropists and their leadership in determining the city's cultural progress.

Between 1885 and 1887, Chicago's critics struggled with the increasing cosmopolitan strains of American art and attempted to reconcile what foreign influence meant in terms of developing a truly national art. Largely because of their criticism of Art Gallery exhibitions that favored more progressive and cosmopolitan art, the Art Gallery had swung from one extreme to another in an attempt to see what American art might look like *without* foreign influence. The result, in 1886, was an exhibition that left no one satisfied. One year later, critics seemed willing to see American art within the international context to which it now belonged. This was due in part because some American artists changed their style of painting or because their style had matured beyond the academic efforts that characterized their early contact with European methods.

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[75] "Art and Artists. The Exposition Exhibition," *Inter-Ocean*, September 11, 1887, 13.

The change in critical reception was also reflective of the city's underlying identity as a modern American city and its role in the nation's cultural scene. Ultimately, the choice for Chicago's boosters and leading philanthropists was whether the city's civic identity was provincial—and therefore subject to direction from the East—or whether its identity was cosmopolitan, innovative, and modern. The former would result in an Art Gallery that contained "a good collection of bright, cheerful, well-painted pictures, tastefully arranged," and which represented a retrenchment rather than progress. The latter, however, provided "something to stir the blood, quicken the pulse, a picture to linger over, a new thought"—a perspective that accepted a national art continually infused with new ideas brought back across the Atlantic. Chicago chose to align itself with new thoughts.

The decision was crucial, for it would determine Chicago's cultural position on a national level for the next decade. By the mid-1880s, Chicago's elite were beginning to think about their city as the site of the next World's Fair,[76] and on that playing field, a progressive civic character, cosmopolitanism, and international recognition for the city's leading cultural venue was a decided plus that far outweighed, in future gains, any confusion a few paintings from Paris might cause the "untutored layman."

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[76] The first documented suggestion of Chicago as the site for a fair to honor Columbus came in February 1882 from Allison W. Harlan, a dentist. Harlan wrote to the Chicago *Times* that the "progress of the western continent" would be best exemplified by Chicago. Some effort was made between 1885 and 1888 to promote an international exposition in Chicago, but these were unsuccessful. See Francis L. Lederer II, "Competition for the World's Columbian Exposition: The Chicago Campaign," *Journal of the Illinois State Historical Society* 65, no. 4 (Winter 1972), 382-394.

Chapter V: The American Salon
Chicago Spreads its Wings, 1888-1890

> *Our interest in the Salon increases annually. Every year more American artists make their way to its walls. Every year an increasing number of its pictures come over to us either for exhibition or for sale…Howe, the American cattlepainter; Alexander Harrison, the marinist; Charles Davis, with successful landscapes; Walter Gay, with sewing women in an interior…are among the Americans who have combined to make Western genius respected in the competition of world art…*
>
> *Chicago Tribune*, May 6, 1888

The *Tribune*'s review of the Paris Salon for 1888 highlighted the special connection between artists in Paris and Chicago that had been steadily increasing since 1883 when American works were directly sent from the Salon for exhibition in the Exposition Art Gallery. The link between Paris and Chicago not only pointed to the Art Gallery's dedication to exhibiting the latest movements in American art, but also to Chicago's increasing cosmopolitanism and significance to the national cultural landscape vis-à-vis the Art Gallery. The last three years of the Exposition Art Gallery continued to reflect a cosmopolitan outlook as well as interest in broadening Chicago's cultural influence, particularly in the context of the approaching Columbian Exposition and the mounting civic competition between New York and Chicago for the Exposition concession.

There were three significant factors that influenced the character of the Exposition Art Gallery between 1888 and 1890. The first involved the Art Institute and its developing presence in the Chicago cultural scene. In 1888, the Art Institute established its first annual American oils exhibition, which would be held each spring. The American

oils exhibition was intended to highlight the work of American artists at home, with only a small complement of work by those abroad. The annual exhibition was not intended as competition to the Exposition Art Gallery, since most of the members of the Exposition's Art Committee, particularly Charles Hutchinson, were also involved in the administration of the Art Institute. Instead, the establishment of the annual American oils exhibition should be seen as a move to prepare for a future without the Exposition and its annual art exhibition; the Art Institute needed to establish its credentials as a nationally significant exhibition and also to begin functioning as an art museum, and the annual oils exhibition was a way to accomplish both objectives. With its focus on the art of American artists working at home, the Art Institute's annual oils exhibition mitigated any concerns, like those raised in 1886, about the international character of the Art Gallery and the Art Committee's preference for focus art by "Parisian-Americans." The annual American oils exhibition at the Art Institute essentially created an environment in which the Exposition Art Gallery could be as cosmopolitan and international as Sara Hallowell and the Art Committee desired.[1]

The freedom to be as international as it desired led to another significant element influencing the Exposition Art Gallery, which was a change in policy to import from Europe not only works by Americans, but also works by European artists. Not relying upon loans from collectors or dealers also mitigated any previous concerns about the

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[1] About the first annual American oils exhibition, see the following articles in the *Chicago Tribune*: "American Oil Painters," May 20, 1888, 10; "American Art Exhibit," May 26, 2; "American Art in Chicago," May 27, 4; "Society and Art Unite," May 27, 5; and "Art Institute Pictures," June 3, 1888, 26. In its May 26 review, the *Tribune* accounted for the absence of Americans in Paris in the exhibition as being due to the fact that it coincided with the Salon. Hallowell was in charge of soliciting works for the annual oils, a position she kept until 1915. See Jensen, 85-109.

overly-friendly relationship between them and Hallowell. It also enabled Hallowell to display contemporary European art alongside contemporary American art—a practice that culminated in 1890 with an exhibition of French Impressionist paintings and work by the American artists who were influenced by them.

The final, and equally important, factor that influenced the character of the Art Gallery during its final three years was the context of international expositions: the Exposition Universelle in Paris in 1889, and the World's Columbian Exposition, the site for which would be determined before Chicago's Exposition closed its doors in 1890. The 1889 Exposition in Paris once again inspired art critics to engage the question of American art in an international context. It also provided a platform for them to compliment the Exposition Art Committee for its active role in defining American art at the Art Gallery exhibitions. Based on the correspondence between what had been exhibited on the walls of its Art Gallery and what was chosen to represent American art at the 1889 Paris Exposition, the Art Committee's definition of a "canon" of contemporary American art proved remarkably prescient.

These factors, along with Chicago's bid to host the Columbian Exposition, planned for 1892, placed Chicago and its cultural significance on an international platform, an internationalism that was underwritten, in part, by the art on the walls of the Art Gallery. Between 1888 and 1890, the Exposition Art Gallery functioned as a national and international advertisement of sorts for Chicago's cosmopolitanism, for its progressive and democratic character. This was seen in the continued effort to broaden the scope of the exhibitions, to embrace both contemporary American art and the latest European developments.

A Neutral Ground for American Art

The 1888 Art Gallery at the Exposition was, in many respects, much like the exhibition of 1887 in its embrace of contemporary American art created by artists working on both sides of the Atlantic. Visitors to the Art Gallery saw an incredible array of American contemporary painting: decorative designs of E. Siddons Mowbray and La Farge; plein-air painting by Alexander and Birge Harrison; the figure painting of Melchers, Hitchcock, and MacEwen; the tonal landscapes of Twachtman, Inness, and Tryon; and the impressionist-inspired paintings of Chase and Hassam—and that only skims the surface of the exhibition's contents. According to an unnamed New York artist quoted in the *Tribune*, the breadth of scope of the Art Gallery exhibition demonstrated that Chicago was the "'neutral ground' upon which Americans residing abroad are enabled freely to commingle with those who prefer to stay at home," and the Exposition Art Gallery offered an opportunity "not seen on the exhibition walls of the metropolis [New York]."[2] Even though expatriate artists like Pearce and the Harrison brothers and were members of the SAA, and occasionally exhibited there, Americans abroad remained a small percentage of the organization's exhibitors.[3]

Canvases that had been exhibited at recent Salons continued to dominate Hallowell's Paris selection. Out of 110 paintings from Paris, thirty-three came from the 1888 Salon or those of previous years, and included works by Alexander and Birge Harrison, MacEwen, Hassam, Eurilda Loomis, Mary Fairchild, and Julian Story. These

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[2] "The Week in Art," *Chicago Tribune*, September 30, 1888, 31.

[3] In 1887 and 1888, the number of artists listing an address in Europe was five; in 1889, that number increased to eight, and in 1890, ten artists listed an address in France, England, Munich, or Holland.

thirty-three paintings were, as in the past, favored by critics reviewing the exhibition and received the most attention from them. Salon medals and honorable mentions, as well as a purchase by the French government—in the case of Birge Harrison—were noted in the catalogue and celebrated in the newspapers.

The most critically favored American artists in Paris remained Birge and Alexander Harrison, who between them had six works in the Art Gallery, Alexander with two, and Birge with four. Alexander's large plein-air painting, *In Arcadia* (figure 6.1), was declared the best work in the exhibition by the *Tribune*, whose critic remarked, "It seems to flood with sunshine the room in which it is exhibited."[4] Despite the controversy it caused in some quarters because of its depiction of the nude, the *Tribune* celebrated its "audacious conquest of direct light upon flesh," and the painting's "expression of open atmosphere, the feeling of open air which pervades the picture."[5] Harrison's masterful handling of the nude figure in the natural light caused one contemporary critic to remark that *In Arcadia* demonstrated to the French that the American artist could "beat them at their own game."[6] The painting had caused a sensation at the Paris Salon when it was shown there two years earlier, where it was probably successful because it satisfied both the academics and the more progressive artists by combining the plein-air nude with an interest in depicting natural light.[7] The painting reinforced that Harrison was an artistic heir of Bastien-Lepage, who had died in 1884. Critic William Coffin reinforced this

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[4] "Art at the Exposition," *Chicago Tribune*, September 4, 1888, 4.

[5] "Art at the Exposition," *Chicago Tribune*, September 4, 1888, 4, and "Pictures on Exhibition," *Chicago Tribune*, September 21, 1888, 8.

[6] Ishmael, 238.

[7] *Paris 1889*, 163.

association when he remarked that "'Arcady'… is one of the most remarkable canvases the modern plen [*sic*] air movement had produced."[8] Following its American debut in Chicago, the *Tribune* noted, the painting—along with many others from the Art Gallery—was to be returned to Paris for the American exhibition at the 1889 Paris Exposition.[9]

Birge's four paintings in the Art Gallery included *Departure of the Mayflower* (figure 6.2), which had exhibited at the Salon in 1888. Scholar Andrea Husby notes that the painting was a transitional piece for the artist, in which he shifted from an interest in figure painting to compositions that focused predominantly on the landscape and tonal painting.[10] Birge also exhibited *The Forest of Compiègne—A Surprise* (figure 6.3), which like his earlier painting of a similar theme, *November*—recently purchased by the French government—attempted to convey a level of psychological intensity in the figure of the girl and her startled pose. The six works by Birge and Alexander demonstrated that not only were Americans painting "like other people paint," but that they had successfully adapted European influences into an individual style. Whether or not their work could be classified as "American"—and certainly the continued use of French for titles would

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[8] William A. Coffin, "Alexander Harrison," *The Century* 42, no. 4 (Aug 1891), 637. Coffin made his remarks upon seeing the painting at the Pennsylvania Academy of the Fine Arts annual in 1891.

[9] Following the Salon of 1886, the painting was exhibited in 1887 in London at the New English Art Club. After its American debut in Chicago, the painting went directly to the 1889 Exposition in Paris, It was later purchased by the French government. *Paris 1889*, 164.

[10] Husby, 184. Husby notes that the odd perspective in the painting, which made it look as if the Mayflower were arriving rather than departing, as well as its ambiguous location, caused it to be exhibited as *The Return of the Mayflower* at the World's Columbian Exposition.

seem to eliminate them from that category—was not even a question for the critics in 1888, who were more than willing to embrace these two successful American brothers into the national fold.

Other artists in Paris that were recognized by the critics in their reviews of the Art Gallery included Melchers, MacEwen, and Hitchcock, all of whom sent works depicting scenes of rural life in Holland. By 1883, Melchers, MacEwen, and Hitchcock had settled in the village of Egmond, and, according to scholar Michael Quick, "their work in Egmond departed from the dominant French taste to pick up the characteristics of the local Dutch school founded by Joseph Israels, who had developed a sympathetic treatment of the Dutch equivalent of the Barbizon peasants."[11] Their canvases provided Chicago audiences a variation on the French peasant subjects that had previously dominated the works of Americans abroad, and also introduced new techniques in compositional design and in their use of color.

Melchers' *The Pilots* (figure 6.4), had been awarded a medal at the 1888 Salon, and although that work did not travel to Chicago, his *Knitter* and *Tired Moss Gatherer*, both unlocated, with their "thrilling vitality," "fullness of tone and depth of feeling," and "beautiful treatment of a difficult color scheme," demonstrated to Chicago critics why Melchers had been so well rewarded by the Parisian jury.[12] The critics noted the "difficult color scheme" the artist employed in his scenes of Dutch peasant life, particularly in the *Knitter*. The *Knitter*, which depicted a young girl seated in an interior, was probably

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[11] Quick, *American Expatriate Painters*, 32-33.

[12] "Art at the Exposition," *Chicago Tribune*, September 4, 1888. 4.

similar to *The Letter* (figure 6.5), which had exhibited at the Salon in 1882, and displayed Melchers' debt to Vermeer in his use of light and color, and in its design.

The critics similarly lauded MacEwen's *A Ghost Story* (figure 6.6), another interior scene that had appeared in the 1888 Salon. The *Tribune* noted that the painting, of a light-infused interior, presented "a difficult problem" for the artist, but that he had managed to solve it, in the manner of Vermeer, by painting reflected light in the saturated whites of the window and the hats and aprons of the seated women.[13] Whether or not the newspaper's critic had changed, the paper's approach to expatriate art certainly had; technique was no longer a dirty word, and Melchers' and MacEwen's palettes were no longer perceived "glaring," as they had been earlier, and the artists' attempts to reconcile formal problems within their compositions were now considered successful demonstrations of their professional qualifications.

The figure paintings of Melchers and MacEwen and the landscapes of Alexander and Birge Harrison were highly satisfactory paintings that were popular at the Salon, yet still managed to be innovative in terms of the artists' use of light and color to resolve technical concerns in their compositions. They were not *avant-garde*, that is, they were still working within the framework of the French Academy and the Salon system, but they were progressive technically in a way that pleased the eye. Paintings by Anton Mauve and Dagnan-Bouveret in the Art Gallery reinforced the American artists' connection to modern European art and provided an international context for viewing their work. Melchers, Hitchcock, and Alexander Harrison were popular with Chicago collectors as well, particularly Potter Palmer, who by the mid-1880s owned three marines

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[13] "Art at the Exposition," *Chicago Tribune*, September 4, 1888. 4.

by Harrison and at least two figure paintings by Hitchcock—all of which he loaned for exhibition in the Art Gallery during this period.

Two other young artists that had exhibited at the Salon, Mary Fairchild and Hassam, reflected the increasing influence of French Impressionism upon American artists, particularly in their palette, brushwork, and interest in the "elegant pursuits of the leisure class."[14] American impressionist-inspired paintings had begun to appear in the Art Gallery by the mid-1880s, and the additional appearance of artists like Fairchild and Hassam signaled that Americans at home and abroad were increasingly beginning to adopt impressionist techniques in their subject matter, lightened palettes, brushstrokes, and composition.

Fairchild, who had recently married American sculptor Frederick MacMonnies but was exhibiting under her maiden name, had exhibited in the Art Gallery in 1887, where her painting *Les Confidences* received considerable acclaim.[15] Now unlocated, *Young Juno* was probably similar to *June Morning*, painted the same year, which depicted a young woman and nursemaid in a kitchen-garden "bright with poppies and other blossoms of early summer…a light blue haze is in the air, and the entire color-scheme is light and delicate, ranging through pale pinks, greens, purples, and grays, accentuated by

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[14] Carr, *Revisiting*, 168.

[15] Fairchild was a good friend of Hallowell's. According to Fairchild's memoir, the two had met at a dinner at Henry Thompson's in Paris in 1885, which had also been attended by Alexander Harrison. It was apparently at that dinner, or a short time later, that Hallowell agreed to Fairchild's request to paint her portrait. Undated typescript memoir, Mary Fairchild MacMonnies Low, 51, 60. Facsimile in the collection of William H. Gerdts was provided by Mary Smart.

touches of red."[16] Fairchild had studied at the Académie Julian with Carolus-Duran and the British landscape painter Henry Thompson, who had been the first to encourage Fairchild to try plein air painting.

Hassam's work, like that of the Harrison brothers, was well represented in the Art Gallery. Hallowell chose six canvases in watercolor and oil for the exhibition that reflected the artist's changing style and subject matter from his early Boston works.[17] Among his works in the Art Gallery was *Grand Prix Day* (figure 6.7), sent straight from the Salon.[18] A comparison of *Grand Prix Day* with his earlier *A Back Road* (figure 6.8), included in the Art Gallery in 1885, illustrates how much the artist's style had changed between his first trip to Paris in 1883, and his second in 1886.[19] *A Back Road* has a direct affinity with the work of Corot and Courbet and the tradition of French Barbizon landscape painting, and is worked in the tonal palette characteristic of Hassam's early Boston paintings. *Grand Prix Day*, on the other hand, displayed the artist's assimilation of the techniques of French Impressionism and a thorough absorption of the cosmopolitan

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[16] *Handbook, City Art Museum* (St. Louis, 1915) as quoted in Carr, *Revisiting*, 282. *June Morning* was formerly in the property of the City Art Museum, St. Louis, but is now also unlocated.

[17] Hassam exhibited three oil paintings in the Art Gallery 1885. In H. Barbara Weinberg, *Childe Hassam: American Impressionist* (New Haven: Yale University Press, 2004), these six works have been attributed to the exhibition of 1889, and Hassam's five works exhibited in 1889 have been attributed to 1890, a year that Hassam did not exhibit at the Chicago Exposition.

[18] Hassam painted two versions of this work, a smaller one, which was sold to a private collector, and another for exhibition at the Salon. Weinberg, *Childe Hassam*, 64. The Salon version traveled first to Chicago before it was sent to Philadelphia for exhibition at the Pennsylvania Academy of Fine Arts.

[19] See the chronology in Weinberg, *Childe Hassam*, 367-368.

air of Parisian life.[20] In this piece, as well as the five other paintings in the Art Gallery, which had titles such as *Vespers at the Madeleine*, *Church of St. Germaine de l'Auxerrois, Paris*, and *La Blanchisseuse*, Chicago audiences could see the same color, brushwork, and the new subjects of urban leisure that characterized the work of Monet, Caillebotte, Pissarro, and Degas.

American art influenced by the French Impressionists could be seen elsewhere in the Art Gallery as well, particularly in the work of Chase, Twachtman, Blum, and Theodore Wores. Chase had recently begun to lighten his palette and explore impressionism in an American idiom. Scholar Barbara Gallati suggests that Chase had seen the Durand-Ruel exhibition of French Impressionists in New York in 1886, and that it "presented immeasurable stimuli for Chase in his quest for an alternative style."[21] Shortly thereafter, Chase began to paint scenes of American urban leisure in what would become his trademark Impressionist style. Four of the eight paintings Chase exhibited in the Art Gallery, including *A Gray Day in City Park, Brooklyn*, exhibited the artist's stylistic transition.[22] Also included in the Chase group were three pastels, including *Pure* (*A Model*) on loan from Thomas A. Clarke, and *My Baby* (*Cosy*) (figure 6.9), which reflected the continued influence of Japonisme in Chase's work.

The canvases Chicago critics singled out for mention, however, were Chase's figure paintings, particularly his portrait of Whistler (figure 6.10): "the whimsicality of the hair, with its skyscraping birthlock carefully cultivated; the tantalizing half-closed

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[20] Weinberg, *Childe Hassam*, 40, 64.

[21] Gallati, *William Merritt Chase* (1999), 41.

[22] Gallati gives *A Gray Day in the Park* the date of ca. 1890.

eyes, with their mixed lights peering through the scattered lashes; the half-scorn, half laughter in the lines of the mouth…suggest that Mr. Chase was in a highly ecstatic mood of triumphant satire in catching the veritable image of that eccentric genius."[23] Chase's suppleness and versatility in brushstroke and color in the portrait, the *Tribune* enthused, were evidence that his position as a leader in American art was secure and his artistic power "unlimited."

The portrait, which documented the brief and intense period the two artists had worked together in 1885, seemed to sum up for Chicago critics exactly what Chase would later describe as "The Two Whistlers": "the fop, the cynic, the brilliant, flippant, vain and careless idler…[and the] Whistler of the studio—the earnest, tireless, somber worker, a slave to his art…"[24] The painting also symbolized the artistic cross-pollination between Americans working in Paris and those working at home, who continued to travel abroad for inspiration. As discussed earlier, Whistler's work had a large influence upon Chase's method, and the portrait embodied the various European influences upon Chase's portraiture, particularly Velasquez and Manet, distilled into a thoroughly modern painting slick with a cosmopolitan veneer.

Although Whistler was not included in the 1888 exhibition, three groups of work reinforced the influence of Whistler upon a younger generation of American artists, as well as the decidedly cosmopolitan turn American art was taking. The paintings in one of these groups was by Robert Blum, an artist from Cincinnati who had studied with

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[23] "Pictures on Exhibition, September 21, 1888, 8.

[24] William Merritt Chase, "The Two Whistlers: Recollections of a Summer with the Great Etcher," *Century Magazine* (June 1910), 219-226. See also Gallati, *William Merritt Chase*, 96-97.

Duveneck and had later worked with both Chase and Whistler in Venice in 1879; it was Whistler who acquainted Blum with the principles of Japanese design and who also encouraged him to use pastels.[25] Blum was also a close friend of Hallowell, who had not only purchased his work for her own collection, but had helped to place his paintings in local collections.[26] In the Art Gallery, Hallowell included one oil painting, *Venetian Bead Stringers*, a large work similar to his *Venetian Lace Makers* (figure 6.11) of the same year, a watercolor, and twenty-one pastels of Dutch scenes that had exhibited at the Society of Pastel Painters in New York.

The second group consisted of thirty-three oil paintings of Japanese life by Wores, the first American artist to reside in Japan for an extended period of time—three years. Wores had met Whistler during an earlier visit to Paris, and it was Whistler who encouraged his trip to Japan. Upon his return, Wores wrote a series of articles for *Century Magazine* about his experiences there, which he also illustrated using techniques that called upon the compositional devises prevalent in Japanese prints (figure 6.12).

The influence of Whistler was even more apparent in the latest development in American landscape painting to be seen in the Art Gallery, tonal painting, or what we now refer to as Tonalism. Tonal painting, had its roots in French plein-air painting, but was also significantly influenced by the Aesthetic Movement in England. By the mid-1880s, tonal painting was a distinct and recognized style, if not a school, of American painting strongly associated with the SAA and those artists who had seen Whistler's

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[25] Richard J. Boyle, *A Retrospective Exhibition: Robert F. Blum, 1857-1903* (Cincinnati: Cincinnati Museum of Art, 1966), 5-6.

[26] Boyle, *Robert F. Blum*, 7.

work or had worked in direct association with him.[27] Tonal painting had begun to make an appearance in the Art Gallery in the early 1880s, but it was not until the 1888 exhibition that audiences saw the ways in which many American landscape painters were shifting further away from Barbizon painting toward Tonalism and near abstraction.

This shift was most evident in the eleven pastels and two oil paintings by Twachtman included in the Art Gallery. These paintings were decidedly different from those of Wores and Blum. Instead of painting the rich variety of Venetian, Dutch, or Japanese urban life, Twachtman's large *On the River Arques, France* (probably *Arques-la-Bataille*) (figure 6.13) turned to a more intimate view of nature that simplified the landscape into bands of flattened form and color, modulations of grays and greens.[28] Like the Harrison brothers, Twachtman's work reflected the influence of Bastien-Lepage in its treatment of the silvery atmosphere; scholar Lisa Peters argues, however, that he found Bastien's work "too materialistic" and preferred instead the abstractions and tonal designs of Whistler, whose work he had seen in New York and Paris.[29]

Tonal painting was also well represented in the canvases of artists who were working at home, primarily in the works by Inness, Murphy and Tryon. Inness had been awarded the James W. Ellsworth prize for landscape painting at the Art Institute's first annual that spring, and the four landscapes in the exhibition, such as *Moonlight* (possibly *Moonrise*) (figure 6.14), illustrated the final transformation of the artist's style into distillations of nature's essence. Murphy and Tyron had long been influenced by Inness,

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[27] Cleveland, 7. Accepted dates for Tonalism are 1880-1920.

[28] Lisa Peters, *John Twachtman: A 'Painter's Painter'* (New York: Spanierman Gallery, 2006), 55.

[29] Peters, 55.

and Murphy's six paintings and Tryon's four showed where the next generation of American landscape painters were headed stylistically. The *Tribune* remarked upon the transition that Murphy's work had undergone from "his pensive symphonic phrase of sunsets in cadenced yellow and red" to the more "tranquil" grays and atmospheric effects that characterized his *Autumn Storm* and *Morning Grays*, seen in the Art Gallery.[30] Tryon's four paintings, although they reflected the artist's interaction with his French teacher, Daubigny, and were similar to Corot, whose "feathery, fluffy foliage" and "twilight atmosphere" and "beautiful opalesque tone" were recalled in Tryon's *Evening*, the *Tribune* critic was pleased to find that Tryon absorbed their aesthetic without becoming imitative.[31]

The "neutral ground" of the Exposition Art Committee in 1888 ensured that visitors to the Art Gallery were privy to a broad scope of contemporary American art, including the varied and new styles employed by the next generation of artists who, like their older colleagues who had traveled to Europe for study in the 1870s, were influenced by a wide range of European methods of painting. The two most important of these new styles were tonal and impressionist-inspired painting. The reconciliation of Chicago critics with foreign influences on American art similarly demonstrated that they, too, were willing to create a "neutral" critical atmosphere that further nurtured new developments in American art.

This neutral response extended beyond the Exposition Art Gallery to an exhibition of contemporary French art in Thurber's Gallery, in November, which included a large

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[30] "The Week in Art," *Chicago Tribune*, September 30, 1888, 31.

[31] "The Week in Art," *Chicago Tribune*, September 30, 1888, 31.

group of works by French Impressionist painters. The exhibition in Thurber's Gallery, which included paintings by Camille Pissarro, Claude Monet, Alfred Sisley, as well as canvases by Corot, Leon Augustin L'Hermite, and Breton, who was represented by the painting *The Gleaners*, was the earliest documented display of French Impressionist art in Chicago.[32] It was certainly not a first for the United States, however. Parisian gallery owner Paul Durand-Ruel had brought a large collection of French Impressionists to New York in 1886 for an exhibition titled *Works in Oil and Pastel by the Impressionists of Paris*.[33] Although Durand-Ruel's exhibition did not travel to Chicago, Chicago was certainly aware of Impressionism by 1886. The city's critics had been discussing the movement for several years, in both positive and negative terms, and local collectors like Bertha and Potter Palmer had begun to purchase works by French Impressionists—with the assistance of Sara Hallowell.

This prior exposure paved the way for a positive, or at least thoughtful, reception to their work. Whereas only a few years earlier, the *Tribune* had referred to their interest in the effects of light and color theories as "the craze of the crushed strawberry," in 1888, the critical response was entirely different and illustrated a conscious effort to understand what their creators were trying to achieve. The *Tribune* commented: "The color scheme

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[32] "Picture Exhibitions," *Chicago Tribune*, November 18, 1888, 32. See John D. Kysela, "Sara Hallowell Brings 'Modern Art' to the Midwest," *Art Quarterly* 27, no. 2 (1964), 150-168, and Greenhouse, 24.

[33] The first group exhibition of works by French Impressionists in the United States occurred in two exhibitions in Boston in 1883, at the New England Manufacturer's Institute and the Foreign Exhibition Association. The Pedestal Fund Loan Exhibition also displayed works by Manet and Degas, but the first exhibition with a full complement of French Impressionists was not held in New York until 1886, in an exhibition organized by the American Art Association. See Gerdts, *American Impressionism* (1984), 49-51.About the New York exhibition, see John Rewald, *The History of Impressionism* 4th ed. (New York: Museum of Modern Art, 1973), 521-546.

in [all the paintings] is that identical most with Monet—the purples and greens, with subtle grays between, which the eye will find readily in nature by looking a little at the atmosphere. The impressionist does not paint nature as she is, but as she seems in certain light, its diverse modes. What appears at first to be an exaggeration is gradually discovered to be veritable truth."[34]

Other scholars have dismissed this exhibition because it did not receive much coverage in the press.[35] And while it is true that, besides the *Tribune* review, Chicago's critics seemed to make little of Thurber's exhibition, the significant point is that the critical dialogue toward new developments in contemporary art had undergone a transformation, from outright opposition to Impressionism, to an attempt to understand the aesthetic underpinning it. This shift in dialogue was most certainly due to the cosmopolitan character of the Exposition Art Gallery and the dedication of Hallowell and the Art Committee to bring progressive art to Chicago.

The following month, in December, Chicago's leading arts patrons, among them members of the Exposition Art Committee and the administration of the Art Institute, further sought to enhance Chicago's cosmopolitan outlook. Collector James W. Ellsworth, who would, in 1889, become president of the Exposition Corporation, traveled to New York in the hopes of securing the traveling exhibition of 150 paintings by Russian Realist painter Vassili Verestchagin for Chicago. Ellsworth was eager to secure the exhibition, which could only travel to one city outside of New York (where it was being exhibited at the American Art Association), because "it would make an epoch in

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[34] "Picture Exhibitions," *Chicago Tribune*, November 18, 1888, 32.

[35] Greenhouse, 35, fn. 5.

local art circles."[36] When the *Tribune* asked Ellsworth to elaborate on his wish to display the Russian's works, Ellsworth obliged:

> He is in art what some of his brother Russians are in fiction. He takes a realistic subject, handles it in a large way, and the result is a portrayal in which the truth is told in big ideas. Artists have been the principal attendants at the galleries in New York. Chase is enthusiastic. It was, in fact, Thomas P. Clarke, the great art patron, who suggested to me the benefit it would be to Chicago to see the exhibit.[37]

And travel to Chicago it did. A notice in the *Tribune* one week later proclaimed, "Chicago Will See Them!" noting that the exhibition would be held in the Art Institute rather than the Exposition Art Gallery.[38] Chicago's desire to see the pictures by Verestchagin, an artist little known today, can be traced to their first exhibition in Paris, which had created a controversy.[39] Verestchagin's subjects were primarily religious and political, specifically recent history; the artist was highly critical of British colonialism in India, and one of his most startling paintings, *An Execution in British India*, was a subject of immense brutality in which Indian soldiers are blown from canons by the British army in Delhi during the 1857 war. The artist's direct realism forced the viewer to take sides, either condemning or justifying the actions of those portrayed. In both New York and

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[36] James W. Elsworth quoted in "Verestchagin Art Works," *Chicago Tribune*, December 18, 1888, 9.

[37] James W. Elsworth quoted in "Verestchagin Art Works," *Chicago Tribune*, December 18, 1888, 9.

[38] No reason was supplied as to why the Art Institute was perceived as a better place for the exhibition, but the Exposition Corporation was in agreement that it should be exhibited there, rather than in their own building.

[39] "Chicago Will See Them," *Chicago Tribune*, December 23, 1888, 24. See also Bolas, who offers the most comprehensive analysis of the traveling exhibition to date, 293-305.

Chicago, critics were in agreement in their positive assessment of both Verestchagin's talent as an artist and the social commentary of his work.[40]

The exhibition, which opened at the Art Institute on February 1, 1889, was important to Chicago from at least two perspectives. The first is Clarke's recommendation that the collection should travel to Chicago, even though it could only go to one city outside New York.[41] Clarke's suggestion to Ellsworth was a blessing of sorts upon Chicago's cultural openness and its arts and exhibition infrastructure; it recognized that Chicago, not Philadelphia or Boston, was the logical place for the exhibition to go if it could only travel to one other city. Second, the exhibition strengthened Chicago's position on the international arts scene by functioning as a venue for foreign art works as well as American.

Whether or not the Verestchagin exhibition inspired the Art Committee to take a new perspective on the Exposition Art Gallery, by May 1889, Hallowell was beginning to seek foreign works in Paris as well as paintings by Americans for the autumn exhibition in the Art Gallery. Previously, foreign works see in the Art Gallery had come from galleries or on loan from private collections. In an interview in Paris with the *Tribune* correspondent, James Gordon Bennett, Hallowell remarked that "We have never asked for foreign paintings yet, but I am looking about for some now. Perhaps you know that

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[40] Visitors to the exhibition could purchase an illustrated catalogue that also included Verestchagin's statement for the vision and purpose of realism in art. See Vassili Verestchagin, *Realism: Second Appendix to Catalogue of the Verestchagin Exhibition* (New York: American Art Association, 1888), translated from the Russian by Mrs. MacGahan. For the reaction of Chicago's critics to his work, see "Chicago Will See Them," *Chicago Tribune*, December 23, 1888, 24, and "Celebrated Canvases," *Chicago Tribune*, January 23, 1889, 1.

[41] Whether or not the exhibition ever left the country is unclear, but there was a second show at the American Art Association the following year.

foreign paintings can be taken over for an American exhibition for six months without paying duty and if they are sold or retained longer than that period one must pay duty; or if not the paintings can be returned without any tax."[42] This change in policy allowed the Art Committee to include contemporary foreign works in a way that they had not previously; because they had come from galleries or private collections, the pictures of foreign artists tended not to be all that current and reflected the taste of the collector, rather than the prevailing tastes of contemporary artists.

This new European element of the exhibition was particularly significant during a year in which American artists would be compared and judged against their contemporaries at the 1889 Paris Exposition, which opened in May and was scheduled to close at the end of October (it remained open through November). Discussions concerning American art at the exposition in Paris began to appear in the Chicago papers while Hallowell assembled the collection for Chicago, raising anticipation locally for what might be seen in Chicago's Exposition Art Gallery in September.[43]

Even though the Art Gallery would be affected by the 1889 Paris Exposition, and Hallowell's choices limited to what was not on display there, an international context that embraced both American and European contemporary art would enable Chicago's audiences to have an experience similar to what they might have had in Paris had they

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[42] James Gordon Bennett, "Getting Pictures for Chicago," *Chicago Tribune*, May 14, 1889. Although the import tariff had not been abolished, it appears that the rules had been relaxed, at least in regards to the exhibition of foreign works, perhaps in response to President Grover Cleveland's speeches supporting a reduction in the tariff and also in light of the approaching World's Columbian Exposition. See Albert Boime, "The Chocolate Venus," in *Paris 1889*, 79-84.

[43] See, for example, the following articles in the *Tribune*: "They Will Go to Paris," April 7, 1889, 32; "Foreign Intelligence," May 1, 1889, 5; "Paris' Great Show Open," May 7, 1889, 1; and "At the Paris Exposition," May 13, 1889, 5.

been able to travel there to see the Exposition. Such an international context further reinforced Chicago's position on the world scene, bolstering the claims it was just beginning to make as the most appropriate site for the World's Columbian Exposition.[44]

Americans in Paris, Paris in Chicago

The importance of Hallowell's task in selecting works for the 1889 Art Gallery was magnified by the fact that it appeared that it would be Chicago's last. The Exposition Corporation's lease of the Michigan Avenue site was set to end on December 1st, and the owner of the property, Warren F. Leland, had plans to tear down the Exposition Building to develop the site in order to take advantage of its close proximity to the city's business district and its main transportation lines.[45] The *Tribune* bemoaned the impending loss of the Interstate Industrial Exposition, most particularly its Art Gallery, which had regularly demonstrated its significance to Chicago's cultural development and to American art generally:

> The art department of the Chicago industrial exposition has gradually won a high reputation for its annual exhibitions among both the artists and the public, until now it is acknowledged that no exhibition of recent paintings given annually in America shows an equal number of important works. The reason of this lies in the broad scope of the exhibitions, which is not limited to works of the year or of any particular association of artists, and also in the efforts made by the art committee to secure notable pictures by sending to the world's art centers a representative authorized to select and solicit the good things in foreign exhibitions. The art societies of New York which give annual exhibitions do not adopt this course, and in consequence, they receive few pictures from abroad. They depend chiefly

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[44] Chicago began its campaign for the Columbian Exposition with an aritcle in the *Tribune* on July 21, 1889, and on the following day, Mayor DeWitt C. Cregier sent a message to the city council urging that Chciago take action to obtain the World's Fair. See Francis L. Lederer II, "Competition for the World's Columbian Exposition: The Chicago Campaign," *Journal of Illinois History* 65, no. 4 (Winter 1972), 383. See also Robert D. Parmet, "The New York Campaign," 365-381, in the same issue.

[45] "Its Days are Numbered," *Chicago Tribune*, August 9, 1889, 1.

> on the work of the year, which cannot offer the wide range of subject and method and the high standard of excellence afforded by a more cosmopolitan collection that includes works fresh from the great foreign schools of art…[46]

If, however, the 1889 Art Gallery exhibition was to be its last (which it was not), the *Tribune* declared that it was, at least, the best. Not only did it contain works by Americans at home and abroad, but it also contained those other paintings Hallowell had been diligently seeking in May: works by foreign artists selected from the Royal Academy in London, the Paris Salon, and studios across Europe.

Even with the inclusion of foreign artists, the focus of the exhibition remained American art, and continued to expand upon the theme established the previous year in offering up the most contemporary styles and methods. The exhibition contained a large group of oils of Egyptian subjects by Blashfield; landscapes that had exhibited at the SAA by, among others, Dewing, Chase, George de Forest Brush, and George Henry Bogert; and figure paintings and landscapes by artists exhibiting at the Salon: Melchers, MacEwen, Harrison, Hitchcock, Pearce, Baker. Throughout this diverse group of American artists ran a similar theme, increasing its presence from the year before: the influence of Impressionism upon American artists and the further development of Tonalism.

The most impressive showing, both in its size and degree of recognition in critical reviews, was the entire room devoted to seventy-four works in oil and pastel by Chase, which was, according to the *Tribune*, "the largest and most representative collection" of the artist's works to date, some of which had purportedly been created expressly for

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[46] "The Best at the Last," September 1, 1889, 3.

exhibition in Chicago.[47] The collection brought together a number of Chase's recent scenes of New York and Brooklyn, such as *The Park* (figure 6.15), *The Back of Brooklyn*, *Terrace, Central Park*, and *The Boathouse*, which was in the collection of Potter Palmer. The paintings in the grouping marked the final transition in Chase's work to what Barbara Gallati calls "civilized urban landscapes"—Chase's impressionistic scenes of Brooklyn and Long Island painted between 1886-1890.[48] Unlike the spectacle of modern life that Chicago had seen in Hassam's *Grand Prix Day* in 1887, Chase's quiet park scenes revealed another, more reflective, aspect of American urban life, painted in a higher-keyed palette than previously and painted en plein air.

The *Tribune* was ecstatic with the new direction in the artist's work, commenting that in *The Boathouse* (figure 6.16), the "richly colored studies…brilliant as a June festival, giving us the splendor of flowers, the brightness of sunshine on grass and walks, the vivacity…of calm colors."[49] Chase's removal from the studio to paint out of doors was a revelation: "He studies a boathouse embowered in green, the pink roof reflected in the limpid water, and canopied pleasureboats moored near by, and straightaway we have a joyous little masterpiece." Not even the coloristic shadow and the near-abstract landscape of the pastel *Good Friends* (figure 6.17) could deter the enthusiasm of the critic, who saw only "brilliant sunshine and vivid green grass." These were "true" American landscapes, that demonstrated to those American artists "who persist in

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[47] "Mr. Chase's Pictures," *Chicago Tribune*, September 15, 1889, 31.

[48] See Gallati, *William Merritt Chase* (1999), 13-18.

[49] "Mr. Chase's Pictures," *Chicago Tribune*, September 15, 1889, 31.

painting much beloved Holland because there is nothing worth painting in America," just how wrong they were not to focus their attention homeward.

In contrast to these "flashing jewels," were Chase's studio pastels and portraits that comprised the rest of the collection. *Spring Flowers* (*Peonies*) (figure 6.18) and *Making her Toilet* reflected the continuing influence of Japan on his work. Where in the past it had faulted Chase for ignoring anecdote, the *Tribune* critic had changed his tune, remarking instead, "another artist would have weakened the scheme by making it anecdotal, by giving us the girl in the act of arranging flowers." In making the painting an exercise of decorative, "artistic," painting, Chase offered the viewer only the contemplation of beauty that satisfied the eye and elevated the soul. Similarly, in *Meditation*, Chase demonstrated "what can be done with crayon in the rendering of flesh and delicate textures and in the presentation of subtle color harmonies." While the critic found his oil portraits flat and uninspiring ("*The Girl in Black* is just that"), there was no denying that Chase was a master of his craft: "few artists could take possession of an entire gallery without wearying by a monotony of subject…"

Elsewhere in the exhibition, visitors could see the various directions taken by other American artists who were also inspired by French Impressionism. Theodore Robinson, who had begun an acquaintance with Monet in Giverny in 1887, exhibited four paintings including his 1889 Salon entry *La Vachère* (figure 6.19). With its fluid brushwork and interest in luminous light and color, the painting revealed how much the young American had absorbed from the French master in the first two years of their friendship. As an early effort in impressionistic painting, the canvas was more carefully drawn than his later work would be, but the shallow space and the "spontaneity and a fascination with the

momentary quality of illumination" reflected the increasing influence of Monet on the young American.[50] Another artist working in an impressionist mode was Leonard Ochtman, who had recently returned to New York after a year in Europe. While there, Ochtman had studied the work of Corot and the atmospheric paintings of Hague School artists, particularly Anton Mauve, who was also represented in the Art Gallery with a watercolor landscape. Both Robinson and Ochtman would later be associated with the American Impressionist art colonies in Cos Cob and Old Lyme, Connecticut.[51]

Different from either Chase or Robinson were the Parisian paintings of Hassam, who would later join them in painting on the Connecticut shore. Both Hassam's Salon entry *Autumn on the Champs Elysées, Paris* (*Autumn*) (figure 6.20) and *April Showers, Paris* (figure 6.21) displayed the artist's interest in atmospheric effects, and the characteristic Parisian "pearly" evening mist, but his subjects were dramatically different in their portrayal of Parisian life.[52] One examined those alienated from the urban spectacle of the cosmopolitan city, while the other delighted in it. Another painting, *Cutting Peonies for the Fete des Fleurs*, introduced a theme that Hassam would paint and expand upon throughout his long career: flowers and gardens.[53]

In contrast to the bright palette of these impressionist-influenced paintings were the tonal landscapes seen in large numbers throughout the gallery. One of the largest displays was the work of Alexander Harrison, which included eight paintings, three of which were

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[50] Gerdts, *American Impressionism*, 71.

[51] See Susan Larkin, *The Ochtmans of Cos Cob*, exh. cat. (Greenwich, CT: The Bruce Museum, 1989), and Larkin, *The Cos Cob Art Colony: Impressionists on the Connecticut Shore* (New Haven: Yale University Press, 2001).

[52] Weinberg, *Childe Hassam*, 74.

[53] Lisa Miller, "Hassam's Gardens," in *Childe Hassam*, 305.

owned by Potter Palmer. *The Sea at Sunrise*, which is now unlocated but probably similar to *Les Vagues* (*The Waves)* (figure 6.22), marked a return to the pinks and blues Chicago had seen in 1885 in the striking *Bords de mer*. Both paintings reflected Harrison's continued association and friendship with the Danish painter Krøyer, from whom Harrison had purchased a painting in 1887 for the collection of the wealthy Philadelphia collector, John G. Johnson. About the same time, Krøyer and Harrison exchanged paintings, with Krøyer receiving from the American a small marine that he kept until his death in 1909.[54]

By 1889, Harrison was one of the best-known Americans working in France, and his importance to the American artists there was reflected in his appointment as vice-president of the American jury in Paris responsible for selecting works submitted for inclusion in the 1889 Paris Exposition.[55] His summer residence in Concarneau brought him into contact with a number of younger painters, such as Arthur Wesley Dow, Tryon, Davis, and Edward Simmons, all of whom had paintings on display in the Art Gallery that revealed the influence that the elder statesman of American expatriate artists had upon younger artists in France.

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[54] Johansen, 58. There is no record of what painting Harrison received from Krøyer, although Johansen indicates that Harrison felt Krøyer had cheated himself in the exchange.

[55] There were two selection committees, one in New York chaired by Arthur Parton (who replaced Jervis McEntee) and comprised of artists from the National Academy and the SAA, and another in Paris, with Frederic A. Bridgman as president assisted by vice-presidents Alexander Harrison and Daniel Ridgway Knight. The selection caused enormous controversy, as it had in the past, with claims of partiality and prejudice made against both juries. See Blaugrund, "Behind the Scenes: The Organization of the American Paintings," in *Paris 1889*, 13-31.

Harrison served as mentor to Dow when the younger artist was in Concarneau in 1888, and Dow's paintings from this period reflect Harrison's influence in their tonal harmonies, planar composition, and restricted subject matter.[56] Perhaps because of this association, Dow's *Au Soir* (figure 6.23) had been included in the 1889 Paris Exposition, where it received an honorable mention. This painting would not be exhibited in Chicago until the following year, but in the Art Gallery Dow was represented by two paintings, *Sands of Raguenès, Finistère* (*Les Sables de Raguenès*) (figure 6.24) and *The Day is Done*, both of which came directly from the Salon. Taken together, these three landscapes marked the end of Dow's early style; following his return to the United States in the fall of 1889 and a meeting with Ernest Fenellosa in 1891, Dow became interested in Japanese design and the American Arts and Crafts Movement.[57] The two landscapes Dow exhibited in the Art Gallery in 1889, with their planar composition and tonal palette, the landscapes reflected his European training, particularly his time in Pont-Aven, but also prefigured his later stylistic developments and aesthetic, which he published in *Compositions* (1899).[58]

Tryon had four landscapes in the Art Gallery, including *The First Leaves* (figure 6.25), which had been completed only in early May, too late to be submitted to the Paris Exposition, but not too late for the SAA annual, which opened on May 13th, where the

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[56] *Paris 1889*, 146.

[57] See Nancy E. Green and Jessie Poesch, *Arthur Wesley Dow and American Arts & Crafts*, (New York: Harry N. Abrams, 2000), and Spanierman Gallery, *Arthur Wesley Dow (1857-1922): His Art and His Influence* (New York: Spanierman Gallery, 1999).

[58] Sellin, 53-54. See also Frederick Campbell Moffat, "The Breton Years of Arthur Wesley Dow," *Archives of American Art Journal*, 15 (1975), 2-8, and Arthur Wesley Dow *Compositions* (New York, 1899).

painting received the Webb Prize for landscape.[59] The screen of trees shimmering in the silvery atmosphere of afternoon seen in *First Leaves* was pleasing to Chicago audiences who were familiar with Tryon's work from earlier exhibitions in the Art Gallery, and already attuned to the tonal landscapes of Alexander Harrison.[60] A completely different, but equally satisfying, painting was Tryon's *Rising Moon, Autumn* (figure 6.26), which one critic declared "luminous" and "profound… The narrow limits of the canvas cannot contain it, for it suggests immensity and an infinite satisfying calm."[61]

It was Simmons, however, whose paintings reflected the influence of both Harrison and another expatriate artist influential upon American tonal painters: Whistler. Simmons, who studied in Paris at the Académie Julian, had been in Pont-Aven painting with Alexander Harrison in 1881, while the latter artist was working on *Castles in Spain*.[62] Simmons's debt to Harrison was evident in the two poetic marines he exhibited in the Art Gallery, *Calm Evening, St. Ives Bay* and *St. Ives Bay*. Both paintings were probably similar to his large painting, *Night, St. Ives Bay* (figure 6.27), which had been included in the Paris Exposition, and all bore striking resemblance to Harrison's evocative marines then on display in the Art Gallery.

Whistler's influence on the younger painter was less obvious. Simmons probably moved to St. Ives, Cornwall in 1886 on the suggestion of Whistler, who had painted tonal

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[59] Linda Muehlig, *Masterworks of American Painting and Sculpture from the Smith College Museum of Art* exh. cat. (New York: Hudson Hills Press, 2005), PAGE

[60] See Dwight Tryon to Charles Lang Freer, September 18, 1889, Freer Papers, Freer Gallery of Art. See also Muehlig, PAGE, fn 13.

[61] Harriet Monroe, "Paintings in Chicago," *Art Amateur* 21, no. 5 (October 1889), 91.

[62] Sellin, 45.

beach scenes there during the winter of 1883-1884.[63] Simmons' St. Ives marines were at once naturalistic depictions and aesthetic conceptions of the Cornwall coast; the silvery atmospheric effects he captured related his painting to Harrison's five marines, and his compositional strategies and tonal arrangements were reflective of Whistler's influence. Writing in the *Art Amateur*, Harriet Monroe made the connection between the three artists in her remark that Simmons' "studies of St. Ives Bay…[give] us the most delicate note in all its scale of color in one revelation of quiet pearl-grey waters, half robed in mist and lit at a single point by a faint pink glow."[64]

Significant to this comparison for visitors to the Art Gallery was the fact that for the first time they actually had the opportunity to see Whistler's paintings in oil and watercolor. The Art Gallery exhibition in 1882 had included a group of Whistler's etchings, but Chicago had yet to compare his paintings with those by younger artists he had influenced. In 1889, the Art Gallery contained seven canvases, arranged together on a wall, that had probably been produced during Whistler's visit to Holland in 1885. Whistler's *Gray and Silver—Hotel Yard, Dieppe* (probably *White and Grey: The Hotel Courtyard, Dieppe*) (figure 6.28), with its forms verging on abstraction and the entire composition awash in a haze of silvery atmosphere was unlike anything Chicago audiences had seen before. Seeing Whistler's paintings allowed visitors, having read so much about his antics in the newspapers and art journals, to finally place the volatile artist's work in context with his contemporaries. The *Tribune* remarked:

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[63] *Paris 1889*, 210. The two painters were acquainted by 1884. See also Peter Davies, *The St. Ives Years* (London, 1984), 6-8.

[64] Harriet Monroe, "Paintings in Chicago," *Art Amateur* 21, no. 5 (October 1889), 91.

> He who likes [Whistler's paintings] feels a quickening of his senses to emotions of delight and laughter; he receives a pure, succinct impression of force and knowledge exerted to achieve subtle and delicate efforts of beauty. He who does not like them misses this enlivening sensation…[65]

With the Whistler group in the Art Gallery, visitors could finally see and understand the influence of Whistler's tonal painting and design on the next generation of American artists, particularly Simmons and Twachtman.

Twachtman's five pastels in the Art Gallery provided a different medium for visitors to experience tonal painting (one of Harrison's paintings on display was also in pastel). According to scholar Lisa Peters, Twachtman was "absorbed in working in pastel" between 1888-1891, when most of his works included in the Art Gallery were probably created.[66] *The Rosy Morn*, and another pastel, *New England Landscape* were probably similar to *Path in the Hills, Branchville, Connecticut* (figure 6.29) that Twachtman made around the same time, and which may have been the New England landscape listed in the Art Gallery catalogue.

Like Whistler's *Arrangement in Grey and Silver*, Twachtman's pastel paintings merely suggested the forms of the landscape, rather than depicting them in detail. In Twachtman's *The Rosy Morn*, the artist's swift application of pastel on paper made it appear as if he dashed "on a landscape in a dozen strokes or two," according to the *Tribune* critic who concluded that "the general effect was good."[67] Although there is no evidence that Twachtman actually met Whistler, he certainly would have been aware of

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[65] "Whistler's Audacity," *Chicago Tribune*, September 29, 1889, 32.

[66] Peters, *John Twachtman*, 128.

[67] "Whistler's Audacity," *Chicago Tribune*, September 29, 1889, 32.

his work at this time and had probably seen exhibitions of Whistler's work in New York and Paris.[68]

While the inclusion of a large and special group of Whistler's paintings was important for visitors to the Art Gallery to understand his influence on American painting, it was significant on another, more national, level. Whistler's submission to the American art exhibition at the 1889 Paris Exposition had caused some comment in an article that appeared in the *Tribune* in May, which remarked upon his attempts to "renationalize himself" in order to have his work included in the American exhibit in Paris.[69] Whistler had been invited by both the British and the American juries to submit works for their sections, and Whistler decided—perhaps given the recent advances in American art—to exhibit with the American display. He submitted one painting and twenty-seven etchings to the jury, ten of which were rejected. Whistler then took away all his entries and exhibited with the British instead.[70]

The *Tribune* article's author remarked, quite presciently in retrospect, that although Whistler's behavior was petulant, the American jury acted just as petulantly in rejecting his paintings: "for it is certain that Whistler will be eagerly claimed after his death as an American artist of unquestionable renown."[71] Given all the brouhaha in Paris,

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[68] Peters, *John Twachtman*, 55. See also Linda Merrill, ed. *After Whistler: The Artist and his Influence on American Painting* exh. cat. (Atlanta, GA: High Museum of Art, 2003).

[69] "Paris's Great Show Open," *Chicago Tribune*, May 7, 1889, 1.

[70] *Paris 1889*, 228-229. Ironically, the artist ended with less space in the British exhibition than he had originally been allotted in the American section.

[71] "Paris's Great Show Open," *Chicago Tribune*, May 7, 1889, 1. The article's author was dead-on in his assessment of American arts' post-humous embrace of Whistler; in the National Academy of Design's catalogue for the exhibition that replicated the American

Hallowell's acceptance of seven of Whistler's paintings, as an American artist in an exhibition devoted to contemporary American painting, was a statement that the Chicago Exposition Art Gallery did indeed provide the "neutral ground" for expatriate artists that other American exhibition venues—both those abroad and at home—could or would not.

Not everyone was happy about the Art Gallery's "neutral ground," however. When Davis's *Forest of Rambouillet*, which Harriet Monroe called a "powerful, closely studied canvas," received the first Palmer prize for a landscape painted by an American, the critics groused: "The fact that one of the Potter Palmer prizes has been awarded to a member of the Parisian colony of American artists may well suggest an inquiry in to the relation…[of] these artists to the development of American art… The American artists who persistently expatriate themselves can have no share in the national development. Painters of French subjects, who draw their inspiration from France and follow in the footsteps of French artists, they are French."[72]

As before when the subject of nationality in conjunction with the expatriate artists in the Art Gallery had arisen in the papers, the real reason behind the attack was something else; in this case, the selection of artists for the American exhibition at the 1889 Paris Exposition. The resulting display had been one characterized by an overwhelming presence of Americans working in France, and it was this that had actually irked the article's author. But Chicago had put the matter of nationality to rest in 1886, and the Art Committee blithely ignored the complaint. It was a good thing, too, because the last Exposition Art Gallery in 1890, which showcased even more so-called "Parisian

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section at the Paris Exposition, *Paris 1889*, Whistler is included as an American even though he did not exhibit with his countrymen.

[72] "Art in Chicago," *Chicago Tribune*, October 13, 1889, 27.

Americans" and their French friends, is the one exhibition that has proven the most memorable through time.

More than a Cattle Show

Despite fears that Warren Leland would tear down the Exposition Building following the close of the 1889 exhibition, the Exposition Corporation won an injunction against Leland through the end of the following year.[73] Not surprisingly, most of the Exposition's Executive Committee members had a vested interest in keeping the Exposition one year longer: in the spring of 1890 they were hotly engaged in a battle with New York for the World's Columbian Exposition. The debate between the two cities for the Columbian Exposition had much more to do with finances than with art, but culture—the kind of culture the Exposition Art Gallery represented—was the battlefield on which the qualifying distinctions between the two cities were drawn. Early in the debate, the New York *Times* made an attempt to position Chicago as the cultural adolescent riding the wake of New York:

> Chicago really is too big and important a town to persist in making a silly exhibition of itself because it cannot have the great international exposition of 1892 within its liberal limits. It must remember that the exhibition is not to be a show of the great West…[74]

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[73] See the *Tribune*: "Fighting the Exposition," September 3, 1890, 3; "It Will Open Tonight," September 3, 1890, 5; and "It Comes Once a Year," September 4, 1890, 3. See also "The Chicago Exposition," New York *Times*, September 3, 1890, 5. There had been a fire in the Exposition Building shortly after it opened in 1889, and although the damage was minimal and the Art Gallery escaped unharmed, the damage caused to the Building was one of the reasons Leland gave for its demolition. There was no indication that fraud was suspected, although given the circumstances, one could see that Leland might have had reason to instigate a fire that would force the Exposition's close.

[74] New York *Times*, August 3, 1889, 4.

Chicago's scheme for the World's Fair, the New York *Times* claimed "won't work…no exhibitor would want to be in Chicago if they could be in New York City, no matter what the inducements."[75] Instead of the cosmopolitan show that only New York could put on, a fair in Chicago would be merely a "cattle show on the shore of Lake Michigan," the article's author claimed.

The Exposition Art Gallery, of course, had demonstrated otherwise; it had shown time and again that plenty of artists wanted to be in Chicago—even when exhibition venues in New York might have wanted them first. After several years of management under the direction of Hallowell, Hutchinson, and Dole, the Art Gallery had shown that Chicago was more than just a Western *town*; it was a cosmopolitan city with a cultural reach beyond the West, extending across the Atlantic to Europe and even beyond. Many of the paintings chosen to represent the United States in the international expositions in 1876, 1878, and 1889 had exhibited in Chicago before New York had had an opportunity to see them. The Art Gallery reflected the city itself: constantly changing and in search of whatever was modern—in art, architecture, and city planning.[76] In addition to the massive financial resources at the city's command, its transportation infrastructure, and other persuasive lobbying techniques, the Exposition Art Gallery demonstrated that Chicago also had culture—an important element for an international exposition intended to signal that America had "arrived" culturally on the international scene. To Chicago, it was a foregone conclusion that it would be chosen as the fair site, which it was, in April 1890.

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[75] "The Scheme Won't Work," *New York Times*, November 11, 1889, 9.

[76] For an overview of Chicago's developments in architecture and city planning, see Miller, *City of the Century*, 378-385.

An additional event influencing the Exposition Art Gallery was the foundation of the Société Nationale des Beaux-Arts in Paris in March, and the organization's establishment of a rival Salon in the Palais des Beaux-Arts, which had been constructed on the Champ-de-Mars for the 1889 Exposition.[77] The new Salon, founded by Ernst Meissonier and Puvis de Chavannes was intended to be more democratic, an exhibition for all artists rather than those that had already proven themselves, or those who adhered to the stylistic criteria favored by the *Salon ancien*.

Chicago announced the development in a "special cable dispatch" from London one day after the announcement was made.[78] A second article published in June reviewed the new Salon and pronounced it a "success…one is led to suspect that the seceders [*sic*] have made a better showing than the men who remained faithful to tradition."[79] Hallowell's selections from France for the Art Gallery came from both Salons, although few Americans chose to exhibit during the first year of the new Salon—Alexander Harrison being a notable exception, as he was on its first jury. However, in a move of solidarity and following the example of the new Salon, the Art Gallery's catalogue made no record of honors, medals, or Salon exhibition.[80]

The Société Nationale des Beaux-Arts "reflected the international character of the Parisian art community" and was more closely aligned with artists associated with modern approaches.[81] The Société Nationale was also more welcoming in its approach to

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[77] Fink, 122-123.

[78] "Rival Salons in Paris," *Chicago Tribune*, March 17, 1890, 9.

[79] "Notes on Current Art," *Chicago Tribune*, June 1, 1890, 26.

[80] "The Fine Arts," *Chicago Tribune*, August 31, 1890, 32.

[81] Fink, 124.

foreign artists, who, like Alexander Harrison, were allowed to become members of its jury and senior as well as associate members. In many ways it mirrored the spirit of the Exposition Art Gallery and its Art Committee in their attempts to provide a neutral ground for all American artists to exhibit their work.

Perhaps finding a kindred spirit in the Salon de Champ-de-Mars, or perhaps in the enlarged spirit of internationalism that gripped Chicago beginning in the spring of 1890, the Art Committee threw open the doors to the Art Gallery. The collection of paintings Hallowell assembled for eighteenth and final exhibition in the Art Gallery reflected the prestige the World's Fair commission brought to Chicago. It also provided a foretaste of what audiences might expect from the art exhibitions at the Columbian Exposition in its display of Salon paintings, works by Americans at home and abroad, and canvases by contemporary European artists, which included a sizable number of paintings by French Impressionists.

For contemporary critics, the Art Gallery of 1890 was notable because it demonstrated that American artists had finally come into their own. "They have studied in the best schools, they have acquired facility with the brush scarcely second to their masters," the *Tribune* remarked, and "now they are beginning to think for themselves, to set on canvas their own interpretation of life and nature."[82] Harriet Monroe seconded that opinion in her review of the exhibition for *Art Amateur*, writing that the exhibition "is chiefly remarkable for the proof if offers that American painters are leaving the French

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[82] "Art at the Exposition," *Chicago Tribune*, September 2, 1890, 7.

nest and spreading their wings for a brave flight."[83] If one object of the impending Columbian Exposition was to demonstrate to Europe that artistic excellence was not confined to the Continent, to signal the emergence of United States from a long dependence upon Europe, then the Exposition Art Gallery in 1890 provided a preview of what visitors might see at World's Fair.

Noticeable in the exhibition was the decrease in the number of paintings that had been exhibited at the SAA annual in New York, but this was due largely to the fact that, with the exception of seventeen canvases, the entire 1890 SAA exhibition had traveled to Chicago in June for a special exhibition at the Art Institute. In the case of McEwen's two figural works, some of the paintings exhibited at the Art Institute SAA show had already been seen in Chicago, so this was of little import. However, of some artists in the SAA exhibition, like Sargent, Chicago had seen little.[84] The SAA exhibition at the Art Institute enabled Hallowell to seek out even fresher canvases from artists working at home and abroad, and the larger exhibition space in the Art Gallery allowed for an increased number of different works from artists who had only one or two in the SAA exhibition in June.

A number of American artists were given the opportunity to exhibit a large group of works in the Art Gallery, and a predominant number of these were landscape painters. This reflected not only Chicago's continued taste for landscape, but also the increased

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[83] Harriet Monroe, "The Chicago Art Exhibition," *Art Amateur* 23, no. 5 (October 1890), 84.

[84] See "The 'American Artists,'" *Chicago Tribune*, June 9, 1890, 4; "At the Art Institute," *Inter-Ocean*, June 10, 1890; and Greenhouse, "Impressionism Comes to Chicago," 25, and 35 n 12.

influence of Impressionism on American artists.[85] The tonal painter, Davis, had sixteen paintings in the exhibition, including *The Valley, Evening* (see figure 5.10), which had exhibited at the Salon in 1886 and the 1889 Paris Exposition, where it won a silver medal, and *A Summer Morning*, which had been selected for the 1889 Salon. Keeping with its remarks within the theme of American artistic independence, the *Tribune* declared, "Mr. Davis is boldly true, not slavishly literal," in color and theme.[86]

Charles Warren Eaton, another tonal painter, had twelve canvases on display in the Art Gallery. Also sending a large number of canvases was Alexander Harrison. Harrison's five landscapes and marines were lyrical, "all silver and silvery green," and two of them had been included in the new Salon on the Champ-de-Mars.[87] Hassam sent four pictures, Ochtman six, Tryon four, and Frank Peyraud, a Swiss painter who had moved to Chicago in 1881, sent two. Newcomers like Dwight Frederic Boyden and Frank Edwin Scott demonstrated the enduring interest of Brittany and Normandy for younger American painters; Boyden's Salon painting, *Le fin d'un beau jour* (*Close of a Beautiful Day*) (figure 6.30), was as atmospheric and "silver and silvery green" as Harrison's own poetic interpretations of nature.

American figure painting was equally well represented in the exhibition. Gari Melchers had spent the winter painting in Chicago, and an entire wall of the gallery was

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[85] Trudie A. Grace notes that this trend occurred at the SAA exhibitions as well: "At certain of the Society annuals of the 1880s, and particularly ones of the mid-1890s when Impressionism was a significant factor, reviwers noted an increase in the number of landscapes." Grace, "Rivals Viewed by the Critics," 116.

[86] "The Fine Arts," *Chicago Tribune*, September 7, 1890, 35.

[87] Harriet Monroe, "The Chicago Art Exhibition," *Art Amateur* 23, no. 5 (October 1890), 84. See also "The Fine Arts," *Chicago Tribune*, September 7, 1890, 35.

devoted to thirteen of his paintings, including *The Sermon* and *The Shepherdess* (figure 6.31), both of which had been exhibited at the 1889 Paris Exposition; *The Sermon* stayed in Chicago after the exhibition, having been purchased by Bertha and Potter Palmer. "In technique," the *Tribune* remarked, Melchers' paintings were a "marvel of skill" that far exceeded the three portraits of Chicago's elite—including Potter Palmer—that the artist had painted during his winter sojourn in the city.[88]

Also represented in the Art Gallery were Melchers' friends from Holland, Hitchcock and MacEwen. Both artists exhibited only one painting apiece, but they were works that the *Tribune* and the *Art Amateur* recognized as *tours de force* of figure painting. MacEwen sent *All Soul's Day* (*L'Absent*) (figure 6.32), which had been exhibited at the Salon, and which Harriet Monroe called "the natural fulfilment [*sic*] of the high poetic tenderness…in no sense startling or unreal, a beautiful artistic expression…"[89] The painting suggested more than it depicted, it lured the imagination "upward," much like Hitchcock's *The Annunciation* (figure 6.33), loaned by Potter Palmer. Instead of giving the viewer anecdote—lilies and angels and doves—Hitchcock gave "the perfume and leaves to the imagination the flower… He offers a hint of the divine theme, set forth in modern form…"[90] The fact the painting was loaned was a cause for lament according to the *Tribune*, since its presence in a private collection made it ineligible for the Dole prize for figure painting by an American.

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[88] "Art at the Exposition," *Chicago Tribune*, September 2, 1890, 7.

[89] Harriet Monroe, "The Chicago Art Exhibition," *Art Amateur* 23, no. 5 (October 1890), 84.

[90] "Art at the Exposition," *Chicago Tribune*, September 2, 1890, 7.

Other American figure painters represented in the collection were equally notable: allegorical figures by Mowbray and Low; Tarbell's *Girl with Violin* and the impressionistic *Three Sisters* (figure 6.34); Blashfield's *Portrait of a Lady* (*Portrait of the Artist's Wife*) (figure 6.35), "full of grace" and "harmoniously handled," and fresh from the 1889 Paris Exposition; Frank Vincent DuMond's *Holy Family*, his first ever Salon exhibition, which had won a medal; Blum's *Love's Oracle* and his *Venetian Lace Makers* (see figure 6.11), both "perfect beyond cavil"; five oil and watercolor paintings by Homer; and Arthur Pinkham Ryder's *Siegfried*, one of the few paintings by the artist to exhibit in Chicago.

Taken together with the large number of landscapes, the exhibition presented such an incredible variety of American art, in subject and technique, that it caused the *Tribune* critic to declare:

> When in a single exhibition American art proves itself poetically religious in DuMond's "Holy Family," MacEwen's "All Soul's Day," and Hitchcock's "Annunciation"; imagination in Ryder's "Siegfried," and two or three of Church's dreams; reverently true to the spirit of nature in Harrison's studies of the sea and river and Davis' peaceful fields; sympathetic to the soul of humanity in Thayer's portraits and Shirlaw's richly tinted nude; brilliantly gay in Blum and strongly sad in Homer; and in all of these and in many others original and fearless in inspiration and admirable in expression—it is time to cease despairing over the lack of imagination in American art.[91]

It was, according to Harriet Monroe, an exhibition that far exceeded the SAA annual, to which "New York awarded the palm…and sent to us as 'the best collection of American art ever shown in this country.'" Chicago, Monroe, wrote, "cannot accept the Eastern verdict. The crown belongs to her, as a well-known New York painter visiting [the Art

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[91] "Art at the Exposition," *Chicago Tribune*, September 2, 1890, 7.

Gallery] the other day readily admitted."[92] Even the presence of twenty-eight European artists in an exhibition comprised of works from a total of 218 artists could not detract from the Americanness of the exhibition, Monroe declared.

If contemporary critics celebrated the 1890 Art Gallery for the scope of American art on its walls, painted by 188 artists working at home and abroad, modern scholars have focused instead on the other twenty-eight, the foreign exhibitors, the majority of whom were French Impressionists on loan to Chicago by Paul Durand-Ruel. Because this one exhibition has been cited so often, one hesitates to revisit it again.[93] However, because the Impressionist works exhibited in the Art Gallery have never been placed within the context of what came on its walls before, or what was exhibited there with them, it is worth another brief look at what was shown and how critics responded to it.

Eighteen canvases came from Durand-Ruel, including six by Monet, four by Alfred Sisley and Camille Pissarro, three by Pierre-Auguste Renoir and Stanislas Lépine, two by John Lewis Brown, and one each by Edgar Degas, Charles Chaplin, Eugene Boudin, and Henri Fantin-Latour. In addition to Durand-Ruel's loan, the exhibition contained two landscapes by Jean-Charles Cazin, and one each by Courbet, Fréderic Montenard, and Polish artist Ivan Pokitonow, as well as a number of watercolors by members of the Hague School. Most of these additional works came from the New York dealers

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[92] Harriet Monroe, "The Chicago Art Exhibition," *Art Amateur* 23, no. 5 (October 1890), 84.

[93] See for example, Kysela (1964); Joseph W. Faulkner, "Painters at the Hall of Expositions," *Chicago History* 2, no. 1 (Spring 1972), 14-17; Joseph W. Faulkner, Painters at the Hall of Expositions (Chicago: Joseph Faulkner – Main Street Galleries, [1972]); Germer, 4-21; Jensen, "Her Sex Was an 'Insuperable Objection,'"45-46; Riopelle, "American Artists in France/French Art in America," 216; Greenhouse, "Impressionism Comes to Chicago," 24.

Knoedler or Reichard, although a few were loaned by local collectors or submitted by the artists themselves; most were landscapes, and not all of the canvases were "modern" in the sense that Monet, Degas, and Pissarro were considered modern by their contemporaries.

Even though it was the first time in Chicago that the French Impressionists had been included in an exhibition in what was akin to a museum setting, arts audiences there were not unfamiliar with them, as many regular visitors to the Art Gallery had probably made an effort to see the exhibition at Thurber's two years earlier. The *Times* remarked, "undeniably Miss Hallowell has rendered to the Chicago public a service by bringing a collection of that much reviled and derided school called the impressionist to the exposition."[94]

In an effort to make the "reviled and derided school" legible to Chicago audiences who would see them in the Art Gallery, the *Tribune* linked them to a local favorite, the Barbizon landscape painter Daubigny; the intention was to show continuity with previous landscape art and demonstrate that the elder statesman had early on given his blessing to the artists later known as the Impressionists. According to the *Tribune*, it was Daubigny who introduced Durand-Ruel to Monet and Pissarro while all four were in England during the Franco-Prussian War.[95] In fact, the article functioned as a kind of pseudo-interview with Durand-Ruel, who was quoted as saying Monet's "'paintings frightened me a little at first…but Daubigny extolled with so much enthusiasm their boldness and

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[94] "Among the Artists," *Chicago Times*, September 14, 1890, 27.

[95] "The Fine Arts," *Chicago Tribune*, September 14, 1890, 38. According to Rewald, Daubigny was "moved by Monet's [financial] distress and introduced him, in January 1871, to his dealer, Paul Durand-Ruel." See Rewald, 254.

their strength, that, confiding in his judgment, I immediately bought some of them.'" The article then proceeded to list the many artists, such as Millet, who admired the work of Monet and Pissarro, noting that Millet had been so inspired that he had "tried in his last years to enrich his palette in response to the new vision of brilliancy."[96]

The general import of the article was legitimization: if great artists like Daubigny and Millet could appreciate the French Impressionists, their principles were "scarcely revolutionary" and did not "overthrow the structure of French landscape art"; rather, Impressionism carried "still further the ideas of freedom and individuality of vision" seen in the works of their Barbizon and Realist predecessors. Thus, the critic surmised, Chicago audiences, once armed with a bit of patience and guidance, could readily appreciate their paintings included in the Art Gallery.

The *Tribune* intended to provide that guidance in the paragraphs that followed, which preceded its actual review of the paintings by the French Impressionists. The critic urged its readers not to reject their works because they did not replicate nature, and argued instead that viewers should cast aside all their previous prejudices about landscape art and take pleasure in the "revelation of joy" they represented:

> These painters give us ecstasies. They paint in the open sunlight under the glamour of the young dawn. They catch the dew upon the flowers, the first fresh sparkle upon the leaves, and set them on canvas at the moment…trusting to the memory and the studio for nothing…As a result of this loyalty these painters express with marvelous delicacy the subtle qualities of air and light peculiar to different regions and seasons.[97]

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[96] "The Fine Arts," *Chicago Tribune*, September 14, 1890, 38.

[97] "The Fine Arts," *Chicago Tribune*, September 14, 1890, 38. See also "Art at the Exposition," *Chicago Tribune*, September 2, 1890, 7.

In the *Art Amateur*, Harriet Monroe seconded the *Tribune*'s opinion, calling the Impressionist canvases: "Nature clad in gleaming silken gauzes, resplendent in jewels more dazzling than the stars…Nature exultant, half mad with joy, looking through prismatic eyes," but acknowledged that "when they fail, their failure is more disastrous than it would be if they had attempted less."[98] Perhaps she was referring to the work of Renoir, which the *Tribune* had found less than satisfactory. Grouped together on one wall, the French Impressionists presented an almost separate, mini-exhibition. With few exceptions, there is no way to know what art Hallowell arranged in the room around their paintings.[99] Given the arrangement strategies of the Art Committee in the past, however—to intersperse American and European artists to invite comparison between the two—it is likely that Hallowell arranged the gallery to provide ample opportunity for such comparisons, perhaps placing Robinson next to Monet.

Although, because of similarities of titles as well as the changes made to them over time, it is difficult to determine precisely which paintings were actually exhibited in Chicago, it is possible to make some assumptions as to what it was visitors to the Art Gallery saw by looking at works with similar titles created during the same period. The canvases Durand-Ruel exhibited were probably created in the early to mid-1880s, and

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[98] Harriet Monroe, "The Chicago Art Exhibition," *Art Amateur* 23, no. 5 (October 1890), 84.

[99] Beginning in 1887, the catalogues for the Art Gallery were arranged alphabetically, but this did not replicate the arrangement of the galleries. Earlier catalogues had arranged the catalogue according to specific rooms in the Art Gallery, which makes it easier to surmise what paintings hung next to or near each other. With 1887, this practice was discontinued, making it virtually impossible to discern what was hung together on a wall unless reviews indicated arrangements, as in the case with Davis and Cazin, discussed below.

were largely composed of landscapes or marines, with a few figure paintings by Degas, Renoir, and Pissarro. [100]

Monet's six paintings were landscapes, one of which was *The Seine at Lavacourt—Floating Ice*, a winter effect that the artist painted often during 1880-1882, and probably similar to *Floating Ice* (figure 6.36), which depicts the Seine near Vetheuil.[101] Monet had submitted a landscape titled *Floating Ice on the Seine* to the Salon of 1880, which had been rejected by the Salon jury. The *Tribune* critic could not get enough of Monet, whose "touch is luminous and strong, original and fearless." "One does not wholly understand his message at first," the critic continued, "but gradually its appeal arouses new emotions in the soul, opens unexplored realms of beauty to the eyes.[102] The artist's *Coast at Fécamp* showed that "the ocean's changing beauty is made up of the richest colors," and *Vetheuil* was "a lovely vision of the splendor that lives in the hills and trees and shallow reflecting waters." Sisley's works were "quieter" than Monet, but his *View at Moret* and *Canal at the Loing*, which may have been similar to *Canal du Loing, St. Mammes* (figure 6.37), was "beautifully composed" despite its "intense blues and greens."

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[100] An interesting topic, but one not explored here, is whether what Durand-Ruel chose to show in any way reflected the struggles among the group of artists. By 1890, artists like Gauguin, Cezanne, Signac, and Seurat were beginning to develop a new style known generally as Post-Impressionism, and the works Chciago saw certainly did not reflect this new stylistic movement. About the "crisis" of Impressionism in the 1880s, see Philip Nord, *Impressionists and Politics: Art and Democracy in the Nineteenth Century* (London and New York: Routledge, 2000) and *The New Painting: Impressionism, 1874-1886* exh. cat. (Fine Arts Museums of San Francisco/National Gallery, Washington, DC, 1986).

[101] Rewald, *Impressionism*, 420, 431, 443.

[102] "The Fine Arts," *Chicago Tribune*, September 14, 1890, 38.

Of the four paintings by Pissarro in the Art Gallery, one was a figure piece, a watercolor titled *Little Girl*, which the *Tribune* described as "a girl and cow lit with purple lights." Most representative of the artist's style, at least to the critic, were Pissarro's landscapes. One of these, *View at Pontoise*, probably resembled the artist's many views of the region that he painted throughout the 1870s, such as *Vegetable Garden at the Hermitage, Pontoise* (figure 6.38); according to the *Tribune*, *View at Pontoise* was notable for its "vividness of green trees and the blue sky."[103] The Degas was a pastel version of his racing scenes, and may have been *Race Horses* (figure 6.39). The critic found the pastel marvelous for its rendering of coloristic shadow and reflected light, as seen in the "green of the meadow reflected in [the horses'] sleek and brilliant coats."

Whereas most of the Impressionist group gave an idea of a particular strain of each artist's work, according to the *Tribune* critic, the paintings by Renoir were less satisfactory. He remarked, "Renoir cannot be fairly studied here." Only one painting, *Child with an Orange*, "whose purple hair and glowing flesh, brilliant as they are, are scarcely an exaggeration of certain effects of light," gave a hint of the artist's masterful brushwork and use of color. Other French artists in the collection, perceived to exist on the periphery of the Impressionist group, Cazin, Boudin, Henry Lerolle, Brown "(French in spite of his name)," and Montenard were equally discussed by the critic, but to him, after "the throbbing vivid air in the impressions," works like Montenard's smoothly painted *Mediterranean* seemed "artificial."

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[103] "The Fine Arts," *Chicago Tribune*, September 14, 1890, 38.

Perhaps not surprisingly, given his relationship with Monet at Giverny, the two paintings in the Art Gallery by Robinson were discussed in the same articles devoted to the French Impressionists.[104] Robinson's *Winter Landscape*, which had received the Webb prize at the 1890 SAA annual, had been included in the SAA exhibition at the Art Institute in June. Seeing it there, one local critic had judged the painting a "fitful and erratic dabbling in pigments," but another, writing for the *Times*, had remarked that the painting was "a strong bit of difficult work, a conquest of a peculiarly difficult subject. The painter has put so much color into this little view of snow-covered hills and cottages that he has taken it far out of the ranks of the commonplace." Through brushwork and color, Robinson had transformed a relatively unpicturesque subject into one of poetry.[105]

Winter Landscape was not included in the Art Gallery, but the response of Chicago's critics to the two that were, indicated that they were positively disposed to welcome more of Robinson's Monet-inspired landscapes four months later. Indeed, whereas in 1885, grouping Robinson with the French artists would have been cause for dismay and derision, in the critics' eyes just a few years on it was a mark of the artist's increasing distinction among modern American artists. Robinson was, according to the *Tribune*, "as daring as the Frenchmen in his revelation" of color and light.[106]

A Bird's Eye View of Giverny, France (figure 6.40), was considered the better of the artist's two canvases on display. *A Bird's Eye View* was more loosely painted than his

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[104] Gerdts, *American Impressionism*, 69-75.

[105] "Among the Artists," *Chicago Times*, June 15, 1890, 26. The critical view of Robison's landscape was printed in "Pointers on Paintings," unidentified clipping dated 21 June 1890, Art Institute of Chicago Scrapbooks, vol. 4.

[106] "The Fine Arts," *Chicago Tribune*, September 14, 1890, 38.

earlier works, and rather than keeping to a silvery palette, the colors were more intense, and more spontaneously applied. Critics in New York had remarked when seeing Robinson's paintings at the SAA annual: "Mr. Robinson was an intelligent artist before he was an impressionist, and remains an intelligent artist now that impressionism claims him for its own."[107] Chicago's critics were similarly impressed with *Bird's Eye View*, calling it a "beautiful picture, a vivid color study," that "groups itself naturally with the impressionists."[108]

Other works, like Davis' *Evening*, although not impressionist, invoked similar comparison with its French influences, particularly with Cazin, whose two paintings were hung alongside the American's group of eight canvases.[109] Another of the artist's landscapes, *The Brook*, particularly caught the eye of the *Times* critic, who remarked that Davis "is recognized by the French as a great landscape painter" and that in the arrangement of his landscapes next to Cazin's, they did "not suffer in the least by the contrast." The ability to compare and contrast American paintings with those by their European counterparts was, according to the *Inter-Ocean* one of the chief features of the exhibition in the Art Gallery, providing both the "critical student and the amateur" with the opportunity to compare and contrast in a manner that "the usual exhibition in this country does not grant."[110]

Chicago's positive reception of French Impressionism and its American offshoots really should not be all that surprising. The Art Gallery had regularly brought new

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[107] "Fine Arts. Society of American Artists," *Nation* 50 (May 8, 1890), 382.
[108] "The Fine Arts," *Chicago Tribune*, September 7, 1890, 35.
[109] "Paintings of Merit," *Chicago Times*, September 2, 1890, 7.
[110] "Opening of the Exposition," *Inter-Ocean*, September 2, 1890, 6.

developments in art to audiences in Chicago and its environs beginning in the mid-1870s. As American art changed based on artists' study and travel in Europe, the Art Gallery exhibited it—sometimes a few months after New York, and frequently several months or, occasionally, years before Eastern audiences got to see it. Collectors purchased it, and dozens of articles in the press celebrated these new collections of American art, many of which were open to the public or seen in loans to the Art Gallery.[111]

The final three exhibitions at the Exposition Art Gallery had solidified Chicago's cultural reputation for openness and receptivity to progressive art. They had also solidified Hallowell's reputation as a more-than-capable arts professional, in the eyes of Chicago, as well as artists at home and abroad who had exhibited in the Art Gallery. While the Exposition was coming to a close, the *Tribune* printed an article supporting Hallowell for the Director of the Art Department at the Columbian Exposition: "The candidate most prominently before the [Art Committee of the Columbian Exposition] at present is Miss Sara T. Hallowell, whose special fitness for this important executive post is demonstrated by her long and able management" of the Exposition Art Gallery.[112]

Another article, appearing two days later, reprinted the petition signed by museum directors across the country and another signed by leading American artists, which read in part: "[Hallowell's] familiarity with this work is assured by the fact that she has been

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[111] The collections of Bertha and Potter Palmer, James W. Ellsworth, Charles Yerkes, and James H. Dole were widely known and celebrated in the newspapers, which often noted which collector had purchased a work from the Art Gallery or noted if a painting was "staying in the city." Many of these private collections were also open to the public by 1887. See Leslie Goldstein, "Art in Chicago and the World's Columbian Exposition," (MA thesis, University of Iowa, 1970), 18, 21, 29; and Lena M. McCauley, "Some Collectors of Paintings," *Art & Archeaology* 12 (September – October 1921), 166.

[112] "Director of the Art Department," *Chicago Tribune*, October 12, 1890, 9.

under continuous engagement for the control of important exhibitions of art for the last eleven years, at all times and under all circumstances displaying consummate executive ability, conscientious impartiality, and the highest intelligence. It may be added that her faithful study of the subject has embraced the opportunities afforded by both local and international exhibitions of art in America and Europe."[113]

Hallowell was not appointed the Director of the Columbian Exposition's Art Department, however, as has been discussed elsewhere.[114] But the *Tribune* was, at least in the early days of preparation for the Columbian Exposition, quick to indicate the degree of influence she had, not only in Chicago, but also on an international level. Through the Art Gallery, Hallowell had brokered for Chicago an immense degree of cultural capital, which the museum directors and artists acknowledged in their petitions, and which the *Tribune* seconded by reprinting them. In an ironic twist of fate, Hallowell was recognized by the Columbian Exposition's Art Committee not for the service she had rendered to *American* art vis-à-vis the Exposition Art Gallery, but for her private efforts assisting American collectors in the purchase of French art. Hallowell was appointed an assistant chief of the Columbian Exposition's Art Department, where she was placed in charge of a loan collection of foreign works—a collection assembled largely from

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[113] "All Favor Miss Hallowell," *Chicago Tribune*, October 14, 1890, 7.

[114] See Carr, 65-71, and Jensen, 51-84. With the exception of Bertha Palmer, Hallowell's supporters in Chicago—Dole, Hutchinson, French, Potter Palmer—appeared unwilling to fight for her appointment as Director. Jensen makes the argument that Hallowell's professional career had much to do with Chicago's cultural and civic ambitions. Chicago's elite were pleased to have Hallowell bring recognition to their city vis-à-vis the Art Gallery, and, once they had achieved cultural supremacy over New York by winning the concession for the Columbian Exposition, abandoned her to fend for herself.

collections she had helped to build.[115] The irony was this: at least eighty—and probably more than 100[116]—of the paintings included in the American art exhibition at the Columbian Exposition had been previously selected by Hallowell for exhibition in the Art Gallery. Perhaps it was a small comfort to Hallowell (and Chicago) to see just how prescient her exhibitions in the Art Gallery had been.

Scholar Wendy Greenhouse has argued that the 1890 Art Gallery and its French Impressionist loan collection "signaled Chicago's coming leadership as a national center for appreciation of the new mode"[117]—which is true if one only looks forward to the Columbian Exposition in 1893. In fact, Chicago had, for at least the previous ten years under Hallowell's direction, signaled its national leadership by functioning as "neutral ground" for the exhibition of progressive American art in the Art Gallery. The people of Chicago were "hungry to know" and the Art Gallery—with its blend of American and European art, and a variety of styles: Realism, Academicism, the Barbizon school,

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[115] On Hallowell's work as an agent for private collectors in Chicago and elsewhere, see Whitmore, 9-33; Jensen, 85-113; *Americans in Paris,* 216-217; Erica E. Hirshler, "Helping 'Fine Things Across the Atlantic': Mary Cassatt and Art Collecting in the United States," in Judith A. Barter, ed., *Mary Cassat: Modern Woman*, exh. cat (New York: Harry N. Abrams, 1998), 201-202; Frances Weitzenhoffer, *The Havemeyers: Impressionism Comes to America* (New York: Harry N. Abrams, 1986), 116-126.

[116] I have been able to verify eighty works as having been included in the Columbian Exposition. Given the lack of visual information as well as changes in titles over the years, it is difficult to determine whether other paintings that exhibited in Chicago were also included in the 1893 fair. For the rest, I have made some educated guesses based on similarity of titles, dates of execution, and provenance; these are indicated as such in the Appendix.

[117] Greenhouse, "Impressionism Comes to Chicago," 24.

Tonalism, Naturalism, and Impressionism, expressed in landscape, figure painting, and still life—had been their guide.[118]

[118] The quoted phrase, "hungry to know," was made by James M. Bowles in regards to the Loan Collection at the Columbian Exposition, but it is equally applicable to the Art Gallery. See James M. Bowles, "Memoranda," *Modern Art* 1, no. 3 (Summer 1893), n.p., quoted in Kysela, "Sara Hallowell," 165.

Conclusion

> The wonder that these noble, artistic conceptions [of the fair] were realized at all is increased by the fact that they were realized in Chicago. It would have seemed possible in ancient and opulent cities…but Chicago! The original suggestion of the name was received with mingled derision and disdain. It was a frontier joke, an advertisement, a bid for notoriety.
>
> —John Ingalls, "Lessons of the Fair," 1893

In February 1892, the Exposition Building was torn down to make way for the permanent structure that would house the World's Congress of Religions during the Columbian Exposition, and later become the final home of the Art Institute of Chicago; the demolition was chronicled by the *Graphic* the following month (figure 7.1). As Chicago turned its attention from the Interstate Industrial Exposition to its next great enterprise, it was no insignificant point to make that the existence and demise of one paved the way for the other. Nor was it lost on Chicagoans that the site chosen for the new Art Institute was the same spot occupied by the Exposition Building and its Art Gallery, and therefore so thoroughly associated with Chicago's cultural rise.

Just before the close of the final Exposition two years earlier, the *Tribune* had nostalgically toured its Art Gallery, remarking:

> It is impossible to wander through the familiar old place without regret that its ephemeral glory is passing; that Davis' spacious fields, Harrison's moonlit river, Shirlaw's lovely glowing goddess, and McEwen's old man may have no successors on these walls. We listen for the last time to that sermon which Melchers heard so clearly, and breathe with a sigh the perfume of Hitchcock's wondrous lilies that bloom heavenward and carry our souls with them. A thousand memories of lovely things lend dignity to the rickety old structure which has sheltered them from year to year.[1]

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[1] "The Fine Arts," *Chicago Tribune*, October 12, 1890, 40.

Luckily for the *Tribune* and Chicago audiences, Davis' luminous fields, Harrison's silvery marines, Shirlaw's magnificent *Rufina*, Hitchock's splendid lilies, McEwen's somber *L'absente*, and Melchers' humorous *Sermon*, as well as countless others that had preceded them on the walls of the Art Gallery would be seen again in the Fine Arts Building at the Columbian Exposition in 1893. A number of them, like Hitchcock's *Annunciation*, also ended up in the permanent collection of the Art Institute or in other museums throughout the Midwest, where visitors still delight in them and respond to them as generations had done before.

There were many reasons for the *Tribune* and Chicago's nostalgia regarding the end of the Interstate Industrial Exposition and its rickety and run-down building. It had stood for eighteen years as a physical embodiment of Chicago's rise from the ashes of 1871 and the city's rapid transformation from a rough frontier town into a cosmopolitan city with an international reach. The commercial significance of the city was reinforced annually in the displays of technological innovation and industrial might; the city's increasing political influence nationally could also be seen there when, on occasion, the Exposition Building housed political party conventions for presidential nominations. The Exposition was, in a sense, very similar to the modern convention center, bringing in visitors and exhibitors and generating new markets for the region's products.

But as this study has shown, the Exposition was much more than a commercial enterprise. Chicago and its boosters quickly realized that the commercial impressiveness of the Exposition, while it reinforced the city's renewed industrial, agricultural, and financial significance, introduced nothing to enhance its image or change the perception of the city as a place where "young men will come to make money and achieve fortune,

and then go elsewhere to enjoy it." The Exposition Art Gallery, however, provided a different perspective of Chicago, one that was cosmopolitan and international in scope, and which reflected the ambitions its leaders had for their city nationally.

Between 1873 and 1890, Chicago's annual art exhibition at the Interstate Industrial Exposition grew from what had been merely an afterthought of the Exposition Corporation in 1873, to an annual exhibition of national and international importance. Its exhibitions were, with one exception, always contemporary with the latest developments in American art. The embrace of America's Salon artists was entirely path-breaking and established Chicago on the road toward international influence and a thoroughly cosmopolitan identity. By the time the Exposition closed, the Art Gallery and its managers were recognized internationally for their liberality and progressive approach to American art.

With the Exposition Art Gallery, and its embrace of all contemporary American art, Chicago positioned itself as an arbiter of national taste. The objective of the Exposition's Art Committee had been to provide a venue for American art that was not available elsewhere, and in so doing, the exhibitions they sponsored in the Art Gallery promoted a canon of American art that was broad in scope. As more American artists began to be influenced by study in Europe, the critical response to the Art Gallery exhibitions in Chicago represented an effort to reconcile an increasing desire for a defined "American School" within an international context. This response ranged from an acknowledgement of the value of European training in the late-1870s, to an absolute dismissal of it in 1886, but by the end of 1890, Chicago's critics appeared to accept European influence as a given in any definition of a contemporary American School.

And what was that definition? Although Chicago critics never seemed able to pinpoint exactly *what* they considered American, it is possible to draw conclusions based upon their responses to American art "under the influence" of Europe. As early as 1879, in response to Shirlaw's Munich-influenced work, F.A. Eastman had criticized the artist for painting as if he were German, and suggested instead that the artist to blend "all the schools" into "a genuine American art," a "school of American eclecticism."[2] To be eclectic is to borrow freely "from various sources or systems," to be "broad rather than exclusive in matters of opinion" and taste.[3] Eastman and other Chicago critics writing in the 1880s perceived American art within this context of eclecticism—an art that was derived from the best of Europe but then infused with individual sensibility.

The crux of the matter, for Chicago's critics, appears to have been a question of *individuality* versus *imitation*. Chicago's critics used categories that defined an artist's imitation of his European teachers—and his or her over-emphasis on academic technique—within a nationalistic context, they became "Parisian" or "Franco-American," rather than American. Writing later about this period in American art, critic George Parsons Lathrop remarked that a painting "should reveal some direct original insight into the subject, instead of being conventional or derivative."[4] To be derivative in art was, in the eyes of Chicago critics, to be in a sense "un-American," to subvert the core of the American cultural identity based on an understanding of the individual in society.

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[2] F.A. Eastman, "Some Chicago Artists in New York," *Chicago Tribune*, March 30, 1879, 5.

[3] Lesley Brown, ed., *New Shorter Oxford English Dictionary* vol. 1 (Oxford: Clarendon Press, 1993), 781.

[4] George Parsons Lathrop, "The Progress of Art in New York," *Harper's New Monthly Magazine* 86, no. 515 (April 1893), 741.

Throughout this period, Chicago critics generally found landscape painters, even when they painted French subjects using French modes of painting (like Alexander Harrison), to be less derivative and more original than figure painters. This was because they believed landscape artists interpreted their subjects with an emotional or spiritual response to nature of the kind that contemporary figure painting was considered lacking—probably because figure painting could be classed as a purely Academic and studio exercise. Contemporary landscape painting, however, represented "the final emancipation of the painter…from the restrictions of Academic draughtsmanship [*sic*]" and from subservience to convention.[5]

By the late 1880s, Chicago critics either began to see that American artists had begun to throw off the mantle of Europe and blend its styles into a purely original style of their own, within a school of "American eclecticism," or the question of whether there was a distinctly American school of painting no longer seemed a valid question for them to ask. Critic Charles Caffin remarked in 1906 that "the reasons which accounted for [the existence of distinct national schools] in the past no longer exist today…the whole trend of modern art has been toward a free-trade in motives and methods, the clearing house of which for all the world has been Paris."[6] Caffin, of course, was writing six years after the 1900 Paris Exposition Universelle, in which a concerted effort had been made to define, precisely, what the American School was, the result of which was a determination that there really wasn't one beyond the "school of eclecticism" F.A. Eastman had referred to

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[5] Caffin, 265.

[6] Caffin, 332.

twenty years earlier—an eclecticism that, in effect, represented an American national identity in the context of mass waves of immigration from Europe.

In any event, even if Chicago critics could not completely define what was American about contemporary American art, by 1890, they knew that what they saw on the walls of the Exposition Art Gallery was a comprehensive representation of it. This was borne out time and again as increasing numbers of paintings that had been exhibited in the Art Gallery were chosen to represent American art at international expositions—nearly three hundred significant works, a majority of which, after 1883, had made their debut in Chicago in the Exposition Art Gallery. This implied a growing national cultural influence, an influence that was evident in the White City of the World's Columbian Exposition in 1893.

The "noble, artistic conceptions" represented by the White City were therefore far from being "frontier jokes."[7] Instead, they represented the capstone of two decades' of careful identity-building, a period in which Chicago was transformed from a rough frontier boomtown into a thoroughly cosmopolitan city. As depicted by Theodore Robinson (figure 7.2), and Childe Hassam (figure 7.3), Chicago's White City, with its landscaped parks, its grand boulevards, and its Beaux-Arts architecture, was Paris transposed onto the Lake Michigan waterfront.

Aline Saarinen once remarked that Chicagoans had a tendency to by-pass New York and look to Paris for their fashions, their food, and their art.[8] Saarinen's oft-quoted remark is usually understood in the context of the prevailing taste of Chicago's collectors

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[7] John Ingalls, "Lessons of the Fair," *Cosmopolitan* 16 (1893-94), 142.

[8] Aline B. Saarinen, *The Proud Possessors: The Lives, Times, and Tastes of Some Adventurous American Art Collectors* (New York: Random House, 1958), 6.

for French art, and the taste of their wives for Worth gowns. It usually prefaces the equally oft-quoted statement that Chicagoans "don't buy Renoirs, we inherit them from our grandmothers"[9]—a remark variously trotted out to demonstrate Chicago's boastful and bourgeois nature, rather than its cosmopolitan perspective.

Perhaps it is more correct to see Paris as a state of mind for Chicago, as a model for its development into an American cultural capital. Paris had the Salon, the diverse flavors of an international arts community, its cosmopolitan Expositions Universelle. For almost twenty years, in eighteen annual exhibitions, the Art Gallery at the Interstate Exposition brought a little bit of that Paris to the Midwest. The White City was not an aberration, but rather a manifestation of Chicago's newfound cosmopolitanism. Inside the magnificent Palace of Fine Arts, audiences had another opportunity to see many of the American paintings that had earlier graced the Exposition Art Gallery, as well as more Impressionists than they could shake a stick at.

It may have been Paris where modern art was conceived and Americans went to be inspired by it, but it was in Chicago's Exposition Art Gallery, not New York, where cosmopolitan American art could "best be seen and studied" and where it was "best appreciated." Chicago was not just about money. It was about culture. And the Art Gallery at the Exposition had a lot to do with it. It was, as the American artists in Paris called it, the American Salon.

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[9] See, for example, Judith Barter's introduction to *American Arts at the Art Institute of Chicago: From the Colonial Times to World War I* (New York: Hudson Hills Press, 1998), 13-43.

THE AMERICAN SALON:

The Art Gallery at the Chicago Interstate Industrial Exposition, 1873-1890

by

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Vol. II

A dissertation submitted to the Graduate Faculty in Art History in partial fulfillment of the requirements for the degree of Doctor of philosophy, The City University of New York.

2007

Appendix I:
Catalogue of the Art Hall, Interstate Industrial Expositions, 1873-1890

Arragned by Interstate Industrial Exposition and then by artist. Owner indicates the owner of the work at the time it was exhibited; Current Owner is listed where known (for major works) and in most cases is listed only for works illustrated or cited in the text.
AAA=Association of American Artists

Key to Media types:

A=autotype
AD=architectural designs
BS=bronze sculpture or bas-relief
BWD=black and white drawing
BWO=black and white oil
C=charcoal
DA=decorative arts
EE=etching or engraving
EP=enameled plate
M=mezzotint
OC=oil
PA=pastel
PI=pen and ink
PO=photograph
SC=sculpture
WC=watercolor
[]=presumed media, but not listed in catalogue

ISIE	Artist	Artist Dates	Title of Work	Work Date	Media	Owner	Current Owner
1873	[Unknown]		Portrait		OC		
1873	[Unknown]		Portrait of a Young Lady		OC	Mr. Kimball	
1873	[Unknown]		Portrait of Miles Standish		OC		
1873	Andrews, J.P.		Portrait		OC		
1873	Armitage, Edward	1817-1896	Fire Memorial Painting	1872	OC		Chicago Historical Society; destroyed by fire 1950
1873	Armstrong & Egan		Court House Design (rejected)		AD		
1873	Balling, H. (Ole Peter Hansen?)	1823-1906	I Do Listen--Norwegian Shepherdess		OC		
1873	Balling, H. (Ole Peter Hansen?)	1823-1906	Unexpected Friends on the Battlefield		OC		
1873	Baxter, Lizzie		Wax carving		SC		
1873	Beekhausen (Copenhagen)		Cattle		OC	Kellogg, Boston	
1873	Beinke, C.		Pleasures of Childhood		OC	Knoedler & Co, NY	
1873	Bell, Mrs. I.M.		Wax carving		SC		
1873	Bierstadt, Albert	1830-1902	Autumn in the Sierras	1873	OC		City of Plainfield, NJ
1873	Bigelow, D.F. (Daniel Folger)	1823-1910	Lake Champlain, near Burlington, VT		OC		
1873	Bispham, H.C. (Henry Collins)	1841-1882	Black and Tan		OC		
1873	Bradford, William		Beach Scene		OC		
1873	Brand, E.L.		Portrait of George H. Laflin		OC		
1873	Brevoort, J.R. (James Renwick)	1832-1918	A November Day		OC		
1873	Brevoort, J.R. (James Renwick)	1832-1918	Coast Scene		OC	Miss Morton	
1873	Brooks, A.F. (Alden Finney)	1840-1931	Fruit and Nuts		OC		
1873	Brooks, A.F. (Alden Finney)	1840-1931	One that Thirsteth		OC		
1873	Brooks, A.F. (Alden Finney)	1840-1931	Portrait of a Young Lady		OC		
1873	Brooks, A.F. (Alden Finney)	1840-1931	Portrait of General George H. Thomas		OC		

ISIE	Artist	Artist Dates	Title of Work	Work Date	Media	Owner	Current Owner
1873	Brooks, A.F. (Alden Finney)	1840-1931	Portrait of Mr. Perro		OC	Mr. Perro	
1873	Brooks, A.F. (Alden Finney)	1840-1931	Portrait of Robert Collyer		OC		
1873	Brooks, A.F. (Alden Finney)	1840-1931	The Old, Old Story		OC		
1873	Brooks, Samuel		Group of Fish		OC		
1873	Brown, M		Apples		OC	Kellogg, Boston	
1873	Brown, Paul	fl. 1870s	Off Sleeping Bear Point		OC		
1873	Brown, Paul	fl. 1870s	Wreck in Mid-Ocean		OC		
1873	Burckel, H.		Landscape Near Rome		OC	Martin Ryerson	
1873	Burckel, H.		Landscape, Bavarian Mt		OC	Martin Ryerson	
1873	Cameron, Kate		The Savoyard		OC		
1873	Carolus, J		Gossip		OC	Knoedler & Co, NY	
1873	Chavet, Victor		Expectations		OC	Kellogg, Boston	
1873	Collis, George S.	b. 1858	Colorado Sunset		OC		
1873	Collis, George S.	b. 1858	Lanscape in the Green Mountains		OC		
1873	Cook (Mrs.)		Wax carving		SC		
1873	Coomans, Joseph		Mountain of Pompeii		OC	Kellogg, Boston	
1873	Coomans, Joseph		The Locket		OC	Kellogg, Boston	
1873	Copelin & Son [244 West Washington]		Portraits, Life cabinet, carte de visite, composition, Hamlet. Crayon, Bishop Foley, Hon. SS Hayes		PO		
1873	Darling, A. E.		Portrait, Hon Leonard Swett		OC	Mr. Swett	
1873	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	The Home of Mother Cary's chickens		OC	Kellogg, Boston	
1873	DeForrest & Fisher		Court House Design		AD		
1873	Dieffenbach, H.A.		Protecting her Pets		OC		
1873	Dodge, J.W. (John Wood)	1807 - 1893	Portrait of a Girl		OC	Mr. Davis	
1873	Dodge, J.W. (John Wood)	1807 - 1893	Washington, after Houdon's Cast		OC		
1873	Dyer, Charles G. (Charles Gifford)	1851 - 1912	Interior of St. Mark's Church		OC		
1873	E.L. Brand & Co. [Wabash Ave]		Portraits, Life Cabinet, carte-de visite, Porcelain, & Berlin Photos		PO		
1873	Elkins, Henry A. (Henry Arthur)	1847 - 1884	Entrance South Park		OC	E. Burnham	
1873	Fassett, C. Adele (Cornelia Adele Strong, Mrs. S.M. Fassett)	1831 - 1898	Crayon Portrait of J. Young Scammon		OC	Mr. Scammon	
1873	Fassett, C. Adele (Cornelia Adele Strong, Mrs. S.M. Fassett)	1831 - 1898	Crayon Study of a Child		OC	Mr. Hibbard	
1873	Fassett, C. Adele (Cornelia Adele Strong, Mrs. S.M. Fassett)	1831 - 1898	Portrait of Dr. A. E. Small		OC	A.E. Small	

ISIE	Artist	Artist Dates	Title of Work	Work Date	Media	Owner	Current Owner
1873	Fassett, S.M. (Samuel Montague) [Wabash Ave]		Portraits life-size, finished in crayon, india ink, Imperial cabinet, carte-de-visite		PO		
1873	Fergusson, William		Steamship Baltic		OC	White Star Line	
1873	Fiske, Charles A	1837-1915	Brook in the Adirondacks		OC		
1873	Ford, H.C. (Henry Chapman)	1828 - 1894	October Woods		OC		
1873	Ford, H.C. (Henry Chapman)	1828 - 1894	Sycamores		OC	E. Burnham	
1873	Fredericks (New York)		The Student		OC	Kellogg, Boston	
1873	Freer, Frederick W. (Frederick Warren)	1849-1908	Portrait		OC		
1873	Freer, Frederick W. (Frederick Warren)	1849-1908	Portrait		OC		
1873	Frere, Edward (Pierre Edouard)	1819 - 1886	Taking the Likeness		OC	Kellogg, Boston	
1873	Gage (Miss)		Portrait of a Young Lady		OC		
1873	Gentile, C. [State & Washington]		Portraits of all descriptions: landscapes, Indian Costumes, Curiosities, Portraits of Apache and of different Indian Tribes of Arizona		PO		
1873	Godard, Lejeunne & Co.		plaster carving		SC		
1873	Gollmann, J. (Julius)	d. 1898	Crayon Portrait of David A. Gage		OC	David A. Gage	
1873	Gollmann, J. (Julius)	d. 1898	Crayon Portrait of Mr. Runnion		OC	Mr. Runnion	
1873	Gollmann, J. (Julius)	d. 1898	Pastel Portraitm the Creole Lady		OC		
1873	Gollmann, J. (Julius)	d. 1898	Portrait of Governor Bross		OC	Governor Bross	
1873	Gollmann, J. (Julius)	d. 1898	Portrait of P.A. Hall		OC	P.A. Hall	
1873	Greene, P.B. [West Jackson St]		Landscapes, prominent buildings in Chicago, before & after the conflagration, steroscopic		PO		
1873	Guenther, Otto		The Dancing Lesson		OC	Knoedler & Co, NY	
1873	Hall, Alfred [217 W Madison]		Portraits, Life Cabinet, carte-de visite		PO		
1873	Hall, E.W. (Elisha W.)		In the Cornfield		OC		
1873	Hammerstad, John Olsen	1842-1925	Norway Landscape		OC		
1873	Hammond, Eva J.		The Sailor (copy)		OC		
1873	Hammond, Eva J. (after Conteur)		The Hawk Boy		OC		
1873	Hart, William	1823 - 1894	Afternoon on the Hudson		OC	Kellogg, Boston	
1873	Harvey, George	1800 - 1878	Fruit and Wine		OC		
1873	Harvey, George	1800 - 1878	Sealing the Letter		OC		
1873	Heade, M.J. (Martin Johnson)	1819 - 1904	Tropical Orchid		OC		
1873	Healy, G.P.A. (George Peter Alexander)	1813 - 1894	Portrait of a Lady and Child		OC	Leonard Volk	

ISIE	Artist	Artist Dates	Title of Work	Work Date	Media	Owner	Current Owner
1873	Henshaw, Mrs.		Grapes		OC		
1873	Holfeld (Paris)		Committing to Memory		OC	Kellogg, Boston	
1873	Holfeld (Paris)		The Christmas Gift		OC	Kellogg, Boston	
1873	Holst, Laurits (Laurits Bernard)	1848 - 1934	Marine Coast of Mexico		OC		
1873	Hosmer, Harriet (Harriet Goodhue)	1830 - 1908	Zenobia	1859	SC	Potter Palmer	
1873	Hubner, Carl		Leaving Home		OC	Kellogg, Boston	
1873	Illenbach (Düsseldorf)		The Queen of Peace		OC	Kellogg, Boston	
1873	International Exposition, Philadelphia		[Photos of ten competing plans]		AD		
1873	James Berry & Co		Cut Glass Window		DA		
1873	Jenks, Albert	1830 - 1901	Portrait of a Young Lady		OC		
1873	Jenney, William L.B.		Court House Design		AD		
1873	Johns, Clarence M.		Hard to Manage		OC		
1873	Johnson, Eastman	1824-1906	Corn Husking Down East	1860	OC	Kellogg, Boston	
1873	Johnson, T.S. [760 Cottage Grove Ave]		Portraits, photographic		PO		
1873	Kelley, Stephen		Portraits		OC		
1873	Kelley, Stephen		Portraits		OC		
1873	Kensett, J. F. (John Frederick)	1818 - 1872	Lake George	1869	WC		Metropolitan Museum of Art
1873	Kensett, J. F. (John Frederick)	1818 - 1872	On the Connecticut		OC		
1873	Kensett, J. F. (John Frederick)	1818 - 1872	Passing Shower		OC		
1873	Klein, George J.		Photographs		PO		
1873	Knarren (Brussels)		Interior in XVI Century		OC	Kellogg, Boston	
1873	Kollock, M. (Mary)	1840 - 1911	On the Schuylkill		OC		
1873	La Soeur		Only Waiting		OC	Samuel J. Smith	
1873	Lansing, A.L.		Dreaming--an Ideal Bust		SC	H.S. Lansing	
1873	Leslie (London)		Sappho		OC	Kellogg, Boston	
1873	Littschauer, A.K.		The Antiquarian		OC	Knoedler & Co, NY	
1873	Lovejoy & Foster [335 W. Madison]		Stereoscopic views of Chicago; Niagara Falls, Colorado Canyons, and American Scenery generally; Large views of Yo Semite Valley, Scenery, etc.		PO		
1873	Maclean, Mrs. L.		Wax carving		SC		
1873	McCord, G.H. (George Herbert)	1848-1909	Storm in the Shawangunk		OC		
1873	Meirielt, after Kaulbach		Christians leaving Jerusalem		OC	Martin Ryerson	
1873	Merahn, H.		Cabbage Patch		OC	Kellogg, Boston	

ISIE	Artist	Artist Dates	Title of Work	Work Date	Media	Owner	Current Owner
1873	Mignot, L. R. (Louis Remy)	1831 - 1870	Kensington Garden		OC		
1873	Miraudote		Flowers		OC		
1873	Misch, George A		Stained Glass Window		DA		
1873	Morgan, William		The Sleepy Nurse		OC	Kellogg, Boston	
1873	Morton, Florence B.		Who's Afraid		OC		
1873	Mosher, C.D. [951 Wabash Ave]		Portraits of Celebrities, life size, worked in crayon		PO		
1873	Murdoch, James		Court House Design		AD		
1873	Neal, David (David Dalhoff)	1838 - 1915	Venice		OC	Kellogg, Boston	
1873	Norton (Boston)		Taking Bearings		OC	Edwin Lee Brown	
1873	Ormsby, E.D. [309 West Madison]		Photographs		PO		
1873	Otto Jevne & Co		Stained Glass Window		DA		
1873	Pabst, A.		The Letter		OC	Knoedler & Co, NY	
1873	Packard, Mrs. R. G.		Basket of Raspberries		OC		
1873	Parton, Arthur	1842-1914	Adirondacks		OC		
1873	Parton, Arthur	1842-1914	Adirondacks		OC		
1873	Parton, Arthur	1842-1914	Glencoe, Scotland		OC		
1873	Pebbles, Frank M. (Frank Marion)	1839-1928	Portrait of J. C. Gault		OC	J.C. Gault	
1873	Pebbles, Frank M. (Frank Marion)	1839-1928	Portrait of Mrs. J. W. Hodgkins		OC	J. W. Hodgkins	
1873	Peckham, Rose F.		Grandpa's Little Girl		OC		
1873	Peterson, H.E.C. (Henry Erik Christopher)	1841 - 1918	Portrait		OC		
1873	Peterson, H.E.C. (Henry Erik Christopher)	1841 - 1918	Portrait		OC		
1873	Phillips, John		Portrait of George Harvey		OC	George Harvey	
1873	Phillips, John		Portrait of Mrs. Walker		OC	Mr. Walker	
1873	Phillips, John		Portraits		OC		
1873	Pickering, Arthur J		Cinderella		OC		
1873	Pine (Chicago)		Group of Children		OC	JW Doane	
1873	Plassan, A.E.		The Beautiful Gardener		OC	Kellogg, Boston	
1873	Rabat, S.		Crayon Portrait of Dr. Miller		OC	Dr. Miller	
1873	Rabat, S.		Crayon Portrait of Louis Wahl		OC	Louis Wahl	
1873	Rabat, S.		Crayon Portrait of Mayor J. Medill		OC	J. Medill, Chicago	
1873	Rabat, S.		Head of Beethoven in Crayon		OC		
1873	Ream, Morston (Morston Constantine)	1840 - 1898	Delicious Table		OC		
1873	Ream, Morston (Morston Constantine)	1840 - 1898	Pear and Grapes		OC		
1873	Reckmann		The Pillar Lake		OC	Martin Ryerson	
1873	Rethel, O		The First Butterfly		OC	Knoedler & Co, NY	
1873	Richards, David		Bust of Allegro		SC		
1873	Rider & Barnard [335 W. Madison]		Photographs		PO		

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1873	Robb, Adam L.		Court House Design		AD		
1873	Robie, Jean		Flowers and Vases		OC	Kellogg, Boston	
1873	Rocher, H. [Wabash Ave]		Portraits, Life Cabinet, carte-de visite		PO		
1873	Rockwell, F.L.		Portrait		OC		
1873	Rogers, John		Rogers' Groups		SC	West & Co	
1873	Rosenbourgh, C.G.		Central Park		OC		
1873	Rosenbourgh, C.G.		Long Branch by Moonlight		OC		
1873	Scaife, Emma		Passing from the Mall to the Lake--Central park		OC		
1873	Schenck, E.		Highland Sheep		OC	Knoedler & Co, NY	
1873	Schneider, P.		Still Life		OC		
1873	Schwerdt, C.F.		Portrait of Miss Aitken		OC	Miss Aitken	
1873	Schwerdt, C.F.		Portrait of Miss Clayberg		OC	Miss Clayberg	
1873	Severn, Thomas		Portraits		PO		
1873	Shattuck, A.D. (Aaron Draper)	1832-1928	A Glimpse of the Catskills		OC	Kellogg, Boston	
1873	Shaw, Annie C. (Annie Cornelia)	1852-1887	View on the Desplaines		OC		
1873	Siegert, A.		The Old Nobleman		OC	Kellogg, Boston	
1873	Smillie, George H. (George Henry)	1840-1921	Autumn		OC		
1873	Smillie, George H. (George Henry)	1840-1921	Lake in the Woods		OC		
1873	Smillie, James D. (James David)	1833-1909	Summer		OC	Kellogg, Boston	
1873	St. John, S. H. (Mrs.)		Portrait of a Child		OC		
1873	St. John, S. H. (Mrs.)		Portrait of a Child		OC		
1873	Stites, J.R. (John Randolph)	b. 1836	My Little Sister		OC		
1873	Streight (Professor, Chicago)		Autumn Sunset		OC		
1873	Sturgis		Court House Design		AD		
1873	Tait, A.F. (Arthur Fitzwilliam)	1819-1905	Chickens		OC	Kellogg, Boston	
1873	Tait, A.F. (Arthur Fitzwilliam)	1819-1905	Deer		OC	A. H. Wyant	
1873	Teniers, David	1610-1669	Congregational Singing		OC	Kellogg, Boston	
1873	Tiffany, Louis Comfort	1848-1932	Moorish Peasantry		OC		
1873	Tilley, Thomas		Court House Design		AD		
1873	Tyerman, James B.		Perspective View of Leading Buildings of Chicago		AD		
1873	Valentine, Edward V. (Edward Virginius)	1838 - 1930	Knowledge is Power		SC		
1873	Valentine, Edward V. (Edward Virginius)	1838 - 1930	The Nation's Ward		SC		
1873	Van Bakhuizen		Flowers		OC	Knoedler & Co, NY	
1873	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	After a Shower		OC		
1873	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Sunset after a Storm		OC		
1873	Verplank, Samuel		Tea Party in the Garrett		OC		

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1873	Verplank, Samuel		Young Orator		OC		
1873	Verschuur, W		the Forge		OC	Kellogg, Boston	
1873	Volk, Leonard W (Leonard Wells)	1828 - 1895	Bust of J. Young Scammon		SC	J. Young Scammon, Chicago	
1873	Volk, Leonard W (Leonard Wells)	1828 - 1895	Bust of Walter Cobb		SC	S.B. Cobb	
1873	Volk, Leonard W (Leonard Wells)	1828 - 1895	Bust of Young Augustus, after the antique		SC	Mrs. J. Y. Scammon	
1873	Volk, Leonard W (Leonard Wells)	1828 - 1895	Ione		SC	H.O. Stone	
1873	Volk, Leonard W (Leonard Wells)	1828 - 1895	Statuette, Abraham Lincoln	1860	SC		
1873	Volk, Leonard W (Leonard Wells)	1828 - 1895	Statuette, Stephen A. Douglas	1860	SC		
1873	Von Bremen, Meyer		The Child's Prayer		OC	Kellogg, Boston	
1873	Von Hove (Holland)		Flemish Interior		OC	Kellogg, Boston	
1873	Von Perbandt, E.		Landscape		OC	Knoedler & Co, NY	
1873	Waagon, A.		Lake Maggiore		OC	Martin Ryerson	
1873	Wagner, C.		Joys of Spring		OC	Mrs. L.M. Wagner	
1873	Wagner, D.		Raspberries		OC	Mrs. L.M. Wagner	
1873	Wagner, D.		Tears		OC	Mrs. L.M. Wagner	
1873	Warren Brothers		metal stuffs		SC		
1873	Welch, L.C.		Court House Design		AD		
1873	Wheelock & Thomas		Court House Design		AD		
1873	Whittredge, W. (Thomas Worthington)	1820-1910	Wood Scene		OC		
1873	Wiggins, Carleton (John Carleton)	1848-1932	Lake Memphramagog		OC		
1873	Williams, D.T.		Marine Sketch		OC		
1873	Wilms (Florence)		Fruit and Wine		OC	Kellogg, Boston	
1873	Wyant, A.H. (Alexander Helwig)	1836-1892	The Old Clearing--Landscape		OC		
1873	York, A.J.		Court House Design		AD		
1874	[Unknown]		After the Bath		A		
1874	[Unknown]		Before the Bath		A		
1874	[Unknown]		Case of Coins and Medals		coins		
1874	[Unknown]		Interior of Coliseum		A		
1874	[Unknown]		Pair of Sevres Vases		DA		
1874	[Unknown]		Psyche		A		
1874	[Unknown]		St. Sebastian		A		
1874	[Unknown]		The Butterfly		A		
1874	[Unknown]		The Forum		A		
1874	[Unknown]		Venetian Mirror		DA		
1874	[Unknown]		Venus d'Milo		A		
1874	Alvarez, L.		The Dancing Lesson		[OC]		
1874	Amberg, W.		Abstraction		[OC]		
1874	Amberg, W.		Inquisitiveness		[OC]		
1874	Anderotti, F.		The Tease		[OC]		

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1874	Angero (Paris)		Water Girl		[OC]		
1874	Angus, W.		A Holland Interior		[OC]		
1874	Armstrong, W.A.		Glace Portraits		PO		
1874	Atkinson (London)		Marine		[OC]		
1874	Bakalowicz, Ladislas		Curiosity		[OC]		
1874	Bakalowicz, Ladislas		Return From the Garden		[OC]		
1874	Ball, A. J. Vertzoeven		Game Market		[OC]		
1874	Barth, F.		Feeding Rabbits		[OC]		
1874	Barvetuis, V.		Place de la Concorde		[OC]		
1874	Baugniet, Charles		The Favorites		[OC]		
1874	Beard, J. H. (James Henry)	1811-1893	A Peep at the Coming Danger		[OC]		
1874	Beard, J. H. (James Henry)	1811-1893	The Rejected		[OC]		
1874	Beaumont, Charles		Oberholfen--Lake Thoune		[OC]		
1874	Becker, Carl		Announcing a Visitor		[OC]		
1874	Beers, Julie H. (Julie Hart)	1835 - 1913	Landscape		[OC]		
1874	Beinke, E.		the Children's Friend		[OC]		
1874	Benson, Eugene	1839-1908	Devotion		[OC]		
1874	Beranger, J.B.A. E.		The Little Dressmaker		[OC]		
1874	Beyle, Pierre M		The Performer's Pet		[OC]		
1874	Beyschlag, Robert		The Surprise		[OC]		
1874	Bida		Departure of the Prodigal		A		
1874	Bida		The Calling of Matthew		A		
1874	Bida		The Lord's Supper		A		
1874	Bida		The Return of the Prodigal		A		
1874	Bierstadt, Albert	1830-1902	View Among the Wind River Mountains		OC		
1874	Bierstadt, Albert	1830-1902	View on Sir Morton Peto's Grounds, Near Great Yarmouth, England		OC		
1874	Bigelow, D.F. (Daniel Folger)	1823-1910	On the Desplaines		OC		
1874	Bilders, H.		Landscape		[OC]		
1874	Billet, Pierre		On the Coast of Brittany		A		
1874	Billion		Landscape and Figures		[OC]		
1874	Blauvelt, C.F.		Kept in		[OC]		
1874	Bonfield, V. de V.		Winter Evening		[OC]		
1874	Bonheur, Rosalie (Rosa) Marie	1822-1899	Autumn		[OC]		
1874	Borrani, O.		Italian Landscape		[OC]		
1874	Borrani, O.		Italian Landscape		[OC]		
1874	Bouchard (Paris)		An Italian Beauty		[OC]		
1874	Boutibonne, C.E. (Charles Edward)	1816-1897	Blond and Brunette		[OC]		
1874	Bradley & Rulofson		Bridal Veil Fall		PO		
1874	Bradley & Rulofson		Cathedral Rocks		PO		
1874	Bradley & Rulofson		Cloud's Rest		PO		
1874	Bradley & Rulofson		Falls of the Yosemite		PO		
1874	Bradley & Rulofson		From Moonlight Rock		PO		
1874	Bradley & Rulofson		Mammoth Sequoia Trees		PO		
1874	Bradley & Rulofson		Mirror Lake		PO		
1874	Bradley & Rulofson		Nevada Fall		PO		
1874	Bradley & Rulofson		North Dome		PO		
1874	Bradley & Rulofson		Sylvan Bar		PO		
1874	Bradley & Rulofson		Vernal Fall in Yo Semite Valley		PO		

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1874	Bradley & Rulofson		Yosemite Valley		PO		
1874	Brevoort, J.R. (James Renwick)	1832-1918	Scene in New York State		[OC]		
1874	Bricher, A. T. (Alfred Thompson)	1837-1908	Manchester Cliffs		[OC]		
1874	Bricher, A. T. (Alfred Thompson)	1837-1908	Narragansett Beach		[OC]		
1874	Bricher, A. T. (Alfred Thompson)	1837-1908	On the Winding Esopus		[OC]		
1874	Briscoe, F.D. (Franklin Dullin)	1844-1903	The Steamship Pennsylvania		[OC]		
1874	Bristol, J.B. (John Bunyan)	1826-1909	Mount Orferd, Canada		[OC]		
1874	Brochocki, W		Landscape		[OC]		
1874	Brooks, A.F. (Alden Finney)	1840-1931	India Ink Portrait		[OC]		
1874	Brooks, A.F. (Alden Finney)	1840-1931	Portrait of a Child in India Ink		[OC]		
1874	Brooks, A.F. (Alden Finney)	1840-1931	Study of Hemlock		[OC]		
1874	Brown, George L. (George Loring)	1814-1889	Bay of Naples		[OC]		
1874	Brown, J.G (John George)	1831-1913	Italian Musicians		[OC]		
1874	Brown, J.G (John George)	1831-1913	Two's Company		[OC]		
1874	Brown, William M. (William Mason)	1828-1898	Landscape		[OC]		
1874	Butler, Joseph		Mount Pilatus		[OC]		
1874	Bylandt, Count A. de		Lake of Como		[OC]		
1874	Bylandt, Count A. de		Mediterranean		[OC]		
1874	Cabaillot, C		Saturday Night		[OC]		
1874	Caille, Leon		The Evening Prayer		[OC]		
1874	Capobianche (Paris)		Italian Mother		[OC]		
1874	Carabain, Jacques		Lucerne and Mt. Pilatus		[OC]		
1874	Carabain, Jacques		Old Bridge at Lucerne and the Rigi		[OC]		
1874	Caraud, Joseph		The Art Lesson		[OC]		
1874	Carlsen, Emile (Soren Emile as S.E.)	1853-1932	After a Storm		[OC]		
1874	Carlsen, Emile (Soren Emile as S.E.)	1853-1932	Moonlight on the Coast of Norway		[OC]		
1874	Carlsen, Emile (Soren Emile as S.E.)	1853-1932	On the Elbe		[OC]		
1874	Carnavalli (Rome)		The Pet Dog		[OC]		
1874	Cass, G.N. (George Nelson)	1831-1882	Still Life--Game		[OC]		
1874	Cass, G.N. (George Nelson)	1831-1882	West River, Near Brattleboro, VT		[OC]		
1874	Castiglione, E		In the Louvre		[OC]		
1874	Castiglione, G.B.		Inspecting Her Treasures		[OC]		
1874	Champney, Benjamin	1817 - 1907	Mote (Moat) Mountain		[OC]		
1874	Champney, Benjamin	1817 - 1907	Winter at Conway		[OC]		
1874	Champney, Benjamin (as "Champ")	1817 - 1907	Faithful Scholar		[OC]		
1874	Champney, Benjamin (as "Champ")	1817 - 1907	The Lesson--"Round O"		[OC]		

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1874	Chevilliard, Vincent		The Pet Dog		[OC]		
1874	Church, Emma C.		East Transept of St. Mark's Church, Venice		[OC]		
1874	Church, Emma C.		The Letter		[OC]		
1874	Church, F.E. (Frederic Edwin)	1826 - 1900	The Parthenon	1871	OC	Morris K. Jessup	Metropolitan Museum of Art
1874	Cipriani, N.		Summer Rambles		[OC]		
1874	Cipriani, N.		Watching the Balloon		WC		
1874	Cloys, P.T.		Marine		[OC]		
1874	Cojen, Felix		Self-Satisfaction		[OC]		
1874	Colman, Samuel	1832-1920	Gibraltar		[OC]		
1874	Comeleran, L.		Feeding the Ducks		[OC]		
1874	Compte-Colix, Francois Claudius		Pauvre Amour		[OC]		
1874	Compte-Colix, Francois Claudius		The Risky Voyage		[OC]		
1874	Contin, P.		Little Bit of Confidence		[OC]		
1874	Cooke, George		St. Peter's Rome		[OC]		
1874	Coomans, Joseph		Pompeiian Lady		[OC]		
1874	Copelin & Son [244 West Washington]		Bishop Foley		PO		
1874	Copelin & Son [244 West Washington]		Female Portraits		PO		
1874	Copelin & Son [244 West Washington]		Genre Scenes		PO		
1874	Copelin & Son [244 West Washington]		Interiors		PO		
1874	Copelin & Son [244 West Washington]		Portrait in Colors		PO		
1874	Copelin & Son [244 West Washington]		Portrait of a Lady		PO		
1874	Copelin & Son [244 West Washington]		The Album		PO		
1874	Coroenne, Henri		The Salute		[OC]		
1874	Correggio	1490-1534	The Crown of Thorns		A		
1874	Correggio (after)	1490-1534	Antiope		[OC]		
1874	Corrodi, H.		View on the Seine		[OC]		
1874	Cortasso, O.		The Morning Walk		[OC]		
1874	Cossman, M		The Interview		[OC]		
1874	Cossman, M		The Salutation		[OC]		
1874	Cowen (London)		Favorite Flower		[OC]		
1874	Cropsey, J.F. (Jasper Francis)	1823-1900	Autumn Landscape		[OC]		
1874	Cuny, Eugene		The Anxious parents		[OC]		
1874	Dabour		Portrait of Archbishop Purcell		[OC]		
1874	Dahlen, Reiner		The Sportsman		[OC]		
1874	Darley, F. O. C. (Felix Octavius Carr)	1822 - 1888	Washington at Trenton		OC		
1874	Darley, F. O. C. (Felix Octavius Carr)	1822 - 1888	Washington at Valley Forge		OC		
1874	Darnak, S.		Fort Dumpling, Newport, R.I.		[OC]		
1874	David, Jacques-Louis	1748-1825	Madame Recamier		A		
1874	De Coninck, P. (Pierre)		New Earring		[OC]		
1874	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	Breaking of a Storm at Star Island		[OC]		

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1874	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	Martha's Vineyard		[OC]		
1874	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	Sunset		[OC]		
1874	de Haas, William (William Frederick)	1830-1880	Appledore Island		[OC]		
1874	De Luce, Percival	1847-1914	Cup for My Lord's Table		[OC]		
1874	De Luce, Percival	1847-1914	The Page		[OC]		
1874	de Nittis, J.		The Costumer's Shop		[OC]		
1874	De Potter, A.		Share and Share Alike		[OC]		
1874	De Vos, F.		Circus Performers at Rest		[OC]		
1874	Delobbe, A.		Resting		[OC]		
1874	Devy, George		Japanese Fruit Shops		[OC]		
1874	Dolph, J.H. (John Henry)	1835-1903	Winter Morning		[OC]		
1874	Dommersen, A.C.		Twilight		[OC]		
1874	Doyen, Gustave		The Luncheon		[OC]		
1874	Doyen, Gustave		The New Aigrette		[OC]		
1874	Du Bois, C. E. (Charles Edouard)	1847 - 1885	Capri Rocks		[OC]		
1874	Du Bois, C. E. (Charles Edouard)	1847 - 1885	Near Dondrecht, Holland		[OC]		
1874	Du Bois, C. E. (Charles Edouard)	1847 - 1885	Old Mill, Jura Mountains		[OC]		
1874	Dubufe, Edouard		Autumn		[OC]		
1874	Dubufe, Edouard		The Prodigal Son		[OC]		
1874	Duncro, A.		Displaying the Jewels		[OC]		
1874	Dunning, Miss L. M.		Water Color Portrait		PO		
1874	Dupre, Jules	1811 - 1889	View in France		[OC]		
1874	E.L. Brand & Co. [Wabash Ave]		Board of Fire and Police		PO		
1874	E.L. Brand & Co. [Wabash Ave]		Bridal Array		PO		
1874	E.L. Brand & Co. [Wabash Ave]		Busy Men of Chicago		PO		
1874	E.L. Brand & Co. [Wabash Ave]		Card Portraits		PO		
1874	E.L. Brand & Co. [Wabash Ave]		Chicago Aldermen		PO		
1874	E.L. Brand & Co. [Wabash Ave]		Chicago Citizens		PO		
1874	E.L. Brand & Co. [Wabash Ave]		Crayon Portrait of Mrs. Patterson		BWD		
1874	E.L. Brand & Co. [Wabash Ave]		Indian Ink Portrait of Mayor Colvin		BWD		
1874	E.L. Brand & Co. [Wabash Ave]		The Cross		PO		
1874	E.L. Brand & Co. [Wabash Ave]		Two O'Clock		PO		
1874	Eaton, Joseph O.	1829-1875	Sybil		[OC]		
1874	Egusquisy (Paris)		Fresh From the Garden		[OC]		
1874	Eldred, L.D.		Prospect harbor, Nova Scotia		[OC]		
1874	Elkins, Henry A. (Henry Arthur)	1847 - 1884	On the Columba		[OC]		
1874	Englehardt, G.		Bavarian Torrent		[OC]		
1874	Escosura, Ignace de Leon y		Before the Departure		[OC]		

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1874	Fassett, C. Adele (Cornelia Adele Strong, Mrs. S.M. Fassett)	1831 - 1898	A Head in Charcoal		C		
1874	Fassett, C. Adele (Cornelia Adele Strong, Mrs. S.M. Fassett)	1831 - 1898	India Ink Drawing		PI		
1874	Fassett, C. Adele (Cornelia Adele Strong, Mrs. S.M. Fassett)	1831 - 1898	Portrait in Crayon		BWD		
1874	Fassett, C. Adele (Cornelia Adele Strong, Mrs. S.M. Fassett)	1831 - 1898	Portrait of J. H. Dunham		[OC]		
1874	Fassett, C. Adele (Cornelia Adele Strong, Mrs. S.M. Fassett)	1831 - 1898	Saying Grace		[OC]		
1874	Fassett, C. Adele (Cornelia Adele Strong, Mrs. S.M. Fassett)	1831 - 1898	Study in Charcoal		C		
1874	Fassett, S.M. (Samuel Montague) [Wabash Ave]		An Interesting Story		PO		
1874	Fassett, S.M. (Samuel Montague) [Wabash Ave]		Evening News		PO		
1874	Fassett, S.M. (Samuel Montague) [Wabash Ave]		Ideal Photograph		PO		
1874	Fassett, S.M. (Samuel Montague) [Wabash Ave]		Is He Coming		PO		
1874	Fassett, S.M. (Samuel Montague) [Wabash Ave]		Ready for the Ceremony		PO		
1874	Fassett, S.M. (Samuel Montague) [Wabash Ave]		Specimen Photographs		PO		
1874	Felingsby, G.F.		Edward VI and Lady Jane Grey		[OC]		
1874	Fenimore, T.J.		A Showery Day		[OC]		
1874	Ferrari, G.		Curiosity		[OC]		
1874	Ferrari, G.		Espionage		[OC]		
1874	Ferrari, G.		The Ambuscade		[OC]		
1874	Ferrari, G.		The Music Party		[OC]		
1874	Ford, H.C. (Henry Chapman)	1828 - 1894	An Adirondack Glen		[OC]		
1874	Frere, Theodore (Charles Theodore)	1814 - 1888	Near Cairo		[OC]		
1874	Frere, Theodore (Charles Theodore)	1814 - 1888	Twilight, Near Cairo		[OC]		
1874	Gamba, A		Mother and Child		[OC]		
1874	Gaudin, A.		Spinning Girl		[OC]		
1874	Gay, Edward B.	1837-1928	Apple Blossoms		[OC]		
1874	Gay, Edward B.	1837-1928	In the Month of May		[OC]		
1874	Gay, Edward B.	1837-1928	Larchmont Manor, L.I. Sound		[OC]		
1874	Gay, Edward B.	1837-1928	Silver Birches		[OC]		
1874	Gebler, Otto		Evening		[OC]		
1874	Gebler, Otto		Landscape and Cattle		[OC]		

ISIE	Artist	Artist Dates	Title of Work	Work Date	Media	Owner	Current Owner
1874	Gentile, C. [State & Washington]		At Rest		PO		
1874	Gentile, C. [State & Washington]		Imperial Portrait		PO		
1874	Gentile, C. [State & Washington]		In full Regalia		PO		
1874	Gentile, C. [State & Washington]		John P. Reynolds, Secretary of the Exposition		PO		
1874	Gentile, C. [State & Washington]		Lady in Blue		PO		
1874	Gentile, C. [State & Washington]		Lucien B. Colby		PO		
1874	Gentile, C. [State & Washington]		Posed for Portraits		PO		
1874	Gentile, C. [State & Washington]		Salvini		PO		
1874	Gentile, C. [State & Washington]		The Easel		PO		
1874	Gerard, Theodore	1829 - 1895	Happy Home		[OC]		
1874	Gerome, Jean Leon	1824 - 1904	The Turkish Merchant		[OC]		
1874	Gide, Theophile		The Rehearsal for the Mass		[OC]		
1874	Gignoux, Regis (Regis Francois)	1816 - 1882	The Falls of Saint Anne, Canada		[OC]		
1874	Gonsales, Juan A.		Self-Satisfaction		[OC]		
1874	Goupil, Jules		Paying Calls		[OC]		
1874	Goupil, Jules		Reverie		[OC]		
1874	Goupil, Jules		The New novel		[OC]		
1874	Goupil, Jules		Waiting		[OC]		
1874	Greene, P.B. [West Jackson St]		At Mackinac, and in the Parks		PO		
1874	Greene, P.B. [West Jackson St]		Chicago Buildings		PO		
1874	Greene, P.B. [West Jackson St]		Landscape Photograph		PO		
1874	Greene, P.B. [West Jackson St]		Riverside Residents		PO		
1874	Greene, P.B. [West Jackson St]		Suburban Residents		PO		
1874	Greuze		The Broken Pitcher		A		
1874	Grips, A.		A Belgian Interior		[OC]		
1874	Grips, A.		Flemish Interior		[OC]		
1874	Grips, A.		The Thoughtful Mistress		[OC]		
1874	Guillemin, A.		The Penitent		[OC]		
1874	Guy,Seymour J. (Seymour Joseph)	1824-1910	Reparing Damages		[OC]		
1874	Guy,Seymour J. (Seymour Joseph)	1824-1910	The First Spat		[OC]		
1874	Guy,Seymour J. (Seymour Joseph)	1824-1910	The Old, Old Story, Told Again		[OC]		
1874	Hagen (Berlin)		St. Gothard		[OC]		
1874	Hall, Alfred [217 W Madison]		Cabinet Heads		PO		
1874	Hall, Alfred [217 W Madison]		Cabinet Portraits		PO		
1874	Hall, Alfred [217 W Madison]		Card Pictures		PO		

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1874	Hall, Alfred [217 W Madison]		Easy Chair		PO		
1874	Hall, Alfred [217 W Madison]		Fire Engine		PO		
1874	Hall, Alfred [217 W Madison]		Imperial Portrait		PO		
1874	Hall, Alfred [217 W Madison]		Rev E.P. Goodwin		PO		
1874	Hall, Alfred [217 W Madison]		The Babcock Engine		PO		
1874	Hall, Alfred [217 W Madison]		The Bride		PO		
1874	Hall, Alfred [217 W Madison]		The Six Portraits		PO		
1874	Hall, George H. (George Henry)	1825-1913	Crown of the Vintage		[OC]		
1874	Hall, George H. (George Henry)	1825-1913	Grapes		[OC]		
1874	Hamilton, James	1819 - 1878	Atlantic City		[OC]		
1874	Hamilton, James	1819 - 1878	Marine		[OC]		
1874	Hamilton, James	1819 - 1878	Out at Sea		[OC]		
1874	Hamilton, James	1819 - 1878	Sunset		[OC]		
1874	Hamilton, James	1819 - 1878	The American Falls		[OC]		
1874	Hamilton, James	1819 - 1878	The Horse Shoe		[OC]		
1874	Hamilton, James	1819 - 1878	The Whirlpool		[OC]		
1874	Hamman, Edward J.C.		Tender Moments		[OC]		
1874	Hammer, William		The Home of the Bees		[OC]		
1874	Hammond, Eva J.		Portrait of a Lady		[OC]		
1874	Hannemann, H		The Birthday		[OC]		
1874	Harris (London)		Fruit		[OC]		
1874	Hart, William	1823 - 1894	Coming Storm		[OC]		
1874	Hart, William	1823 - 1894	Golden Autumn		[OC]		
1874	Hart, William	1823 - 1894	Landscape		[OC]		
1874	Hart, William	1823 - 1894	View on the Saco River		[OC]		
1874	Haseltine, J. H. (James Henry)	1833 - 1907	America Honoring her Fallen Brave		[OC]		
1874	Haseltine, J. H. (James Henry)	1833 - 1907	America Victorious		[OC]		
1874	Haseltine, W.S. (William Stanley)	1835 - 1900	Capri	1869	OC		Cleveland Museum of Art
1874	Haseltine, W.S. (William Stanley)	1835 - 1900	Clearing Up After a Storm		[OC]		
1874	Haseltine, W.S. (William Stanley)	1835 - 1900	Coming Storm at Ostia		[OC]		
1874	Haseltine, W.S. (William Stanley)	1835 - 1900	Fishing Boats at Ischia		[OC]		
1874	Haseltine, W.S. (William Stanley)	1835 - 1900	Fishing Boats at Venice		[OC]		

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1874	Haseltine, W.S. (William Stanley)	1835 - 1900	Italian Sunset		[OC]		
1874	Haseltine, W.S. (William Stanley)	1835 - 1900	Scene at Capri		[OC]		
1874	Haseltine, W.S. (William Stanley)	1835 - 1900	Sunrise on the Island of Capri		[OC]		
1874	Haseltine, W.S. (William Stanley)	1835 - 1900	Sunset at Venice		[OC]		
1874	Hays, W.J. (William Jacob, Sr.)	1830 - 1875	Bison Bull at Bay		[OC]		
1874	Hays, W.J. (William Jacob, Sr.)	1830 - 1875	Herd of Cariboo		[OC]		
1874	Hays, W.J. (William Jacob, Sr.)	1830 - 1875	Mule Deer		[OC]		
1874	Healy, G.P.A. (George Peter Alexander)	1813 - 1894	Artist Sketching		[OC]		
1874	Healy, G.P.A. (George Peter Alexander)	1813 - 1894	Capri Girl		[OC]		
1874	Healy, G.P.A. (George Peter Alexander)	1813 - 1894	Portrait of General Phil. Sheridan		[OC]		
1874	Healy, G.P.A. (George Peter Alexander)	1813 - 1894	Portrait of Liut. Gen. W.T.Sherman		[OC]		
1874	Healy, G.P.A. (George Peter Alexander)	1813 - 1894	Portrait of Pope Pius IX		[OC]		
1874	Healy, G.P.A. (George Peter Alexander)	1813 - 1894	Roman Girl		[OC]		
1874	Heiligers (Brussels)		Surprised		[OC]		
1874	Heilmeyer, K.		Venice by Moonlight		[OC]		
1874	Helser, A.		A lady's Portrait		PO		
1874	Helser, A.		Baby at Ease		PO		
1874	Helser, A.		From down the Lake		PO		
1874	Helser, A.		Laughing and Crying		PO		
1874	Helser, A.		Mother's Joy		PO		
1874	Helser, A.		People of Evanston		PO		
1874	Helser, A.		Plain Photograph		PO		
1874	Henderson, Homer		Portrait of Col. J.N. Macomb		[OC]		
1874	Henry, E.L. (Edward Lamson)	1841-1919	City Pion, Virginia, 1864		[OC]		
1874	Henry, E.L. (Edward Lamson)	1841-1919	On the Road to Blarney Castle		[OC]		
1874	Henry, E.L. (Edward Lamson)	1841-1919	Sunday Morning, 1806		[OC]		
1874	Herzog, H. (Hermann Ottomar)	1832 - 1932	Mauch Chunk		[OC]		
1874	Herzog, H. (Hermann Ottomar)	1832 - 1932	Niagara by Moonlight		[OC]		
1874	Herzog, H. (Hermann Ottomar)	1832 - 1932	Niagara Falls from the Museum		[OC]		
1874	Herzog, H. (Hermann Ottomar)	1832 - 1932	View on the Sawkill		[OC]		
1874	Hesler, A.		Imperial Photograph		PO		
1874	Hetzel, George	1826 - 1899	Wood Interior		[OC]		
1874	Heuillant, J.A.		The Siesta--Scene in Japan		[OC]		
1874	Hildebrandt, Ernest		The Watchful Mother		[OC]		
1874	Hill, Thomas	1829 - 1908	Under Table Rock		[OC]		

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1874	Hinckley, Thomas (Thomas Hewes)	1813 - 1896	Landscape and Stag		[OC]		
1874	Hoguet, Charles		On the Coast of Normandy		[OC]		
1874	Holberton, W. (Wakeman)	1839 - 1898	Brook Trout		[OC]		
1874	Holberton, W. (Wakeman)	1839 - 1898	Is He Dead or Is He Only Fooling?		[OC]		
1874	Holberton, W. (Wakeman)	1839 - 1898	Trout		[OC]		
1874	Holberton, W. (Wakeman)	1839 - 1898	What are You Going to Do About it?		[OC]		
1874	Homer, Winslow	1836-1910	Coming From the Spring		[OC]		
1874	Hosmer, Harriet (Harriet Goodhue)	1830 - 1908	Zenobia, Queen of Palmyra		SC		
1874	Howland, F.		The Ante Chamber		[OC]		
1874	Hubner, Carl		The First Quarrel		[OC]		
1874	Hubner, Carl		The Poor Weaters of Silesia and their Employers		[OC]		
1874	Hue, Charles D.		The Departure for the Promenade		[OC]		
1874	Huntington, D. (Daniel)	1816 - 1906	Portrait of a Lady		[OC]		
1874	Huntington, D. (Daniel)	1816 - 1906	President Van Buren		[OC]		
1874	Huntington, D. (Daniel)	1816 - 1906	The Republican Court	1861	[OC]		
1874	Inness, George	1825-1894	Harvest Time	ca. 1868	[OC]		
1874	Inness, George	1825-1894	Sunset Behind St. Peter's, Rome		[OC]		
1874	Inness, George	1825-1894	View at Medfield, Mass		[OC]		
1874	Innocenti, Auguste		The Connoisseur		[OC]		
1874	Innocenti, Auguste		The Secret Letter		[OC]		
1874	Insley, Albert (Albert Babb)	1842 - 1937	Autumn		[OC]		
1874	Jacobsen, S.		Bright Moonlight		[OC]		
1874	Janssen, P.		Peter Denying Christ		[OC]		
1874	Jimenez, Louis		The Attentive Listener		[OC]		
1874	Johnson, David	1827 - 1908	Black Mountain		[OC]		
1874	Johnson, David	1827 - 1908	Upper Hudson		[OC]		
1874	Johnson, Eastman	1824-1906	Feeding the Lamb		[OC]		
1874	Jonghe, Gustav de		The Music Lesson		[OC]		
1874	Kensett, J. F. (John Frederick)	1818 - 1872	Black Mountain		OC		
1874	Key, John R.		Cherry Mountain, From Jefferson, NH		[OC]		
1874	Key, John R.		Golden Gate, California		[OC]		
1874	Kilbourne, S.A. (Samuel A.)	1836 - 1881	Brook Trout		[OC]		
1874	Klein, George J.		All Waiting		PO		
1874	Klein, George J.		Cabinet Portraits		PO		
1874	Klein, George J.		Card Photographs		PO		
1874	Klein, George J.		Large Portrait		PO		
1874	Klein, George J.		Parents and Children		PO		
1874	Klein, George J.		Summertime		PO		

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1874	Klombeck, J.B.		Going through the Woods (painted with Verboeckhoven)		[OC]		
1874	Kluyver (Holland)		Landscape		[OC]		
1874	Knapp, C.W.		Landscape		[OC]		
1874	Knarren, P.		The First Toy		[OC]		
1874	Kockkoek (Antwerp)		Twilight		[OC]		
1874	Koekkoek		On the Zuyder See		[OC]		
1874	Kollenberg, A.		Landscape		[OC]		
1874	Kuwasseg, C. (pere)		Rocks Near Etretat		[OC]		
1874	Kuwasseg, C. (pere)		Wetterhorn		[OC]		
1874	Lambdin, George C. (George Cochran)	1830-1896	Reading		[OC]		
1874	Lambinet, Emile		Landscape		[OC]		
1874	Lambron, Albert		Cup and Balls		[OC]		
1874	Lambron, Albert		Cup and Balls		[OC]		
1874	Lambron, Albert		The Violin		[OC]		
1874	Lanjalley, M		The Rehearsal		[OC]		
1874	Lassalle, Louis		Feeding the Chickens		[OC]		
1874	Le Clear, Thomas	1818 - 1882	Portrait of Miss Goodwin		[OC]		
1874	Le Clear, Thomas	1818 - 1882	Portrait of William Page		[OC]		
1874	Lecomte, E. Vernet		Egyptian Mail Carrier		[OC]		
1874	Leganger, N.T. (Nikolay Tysland)	1832 - 1905	Landscape Near Munich		[OC]		
1874	Leichert, Charles		River View Below Amsterdam		[OC]		
1874	Leonardo da Vinci	1445-1520	Christ Disputing with the Doctors		A		
1874	Leray, J.		Crossing the Brook		[OC]		
1874	Leray, J.		View Near Paris		[OC]		
1874	Leray, J.		View Near Paris (companion piece)		[OC]		
1874	Leray, J.		Waiting		[OC]		
1874	Leray, P		Boat Party		[OC]		
1874	Leray, P.		Declaration of Love		[OC]		
1874	Leutze, Emanuel (Emanuel Gottlieb)	1816 - 1868	Paradise and the Peri		[OC]		
1874	Leutze, Emanuel (Emanuel Gottlieb)	1816 - 1868	The Successful Suitor		[OC]		
1874	Levy, Emile		Erecting the Statue		[OC]		
1874	Levy, Emile		Love's Whispers		[OC]		
1874	Leyendecker, Mathias		Game		[OC]		
1874	Leyendecker, P		Connoisseurs of Antiquities		[OC]		
1874	Liardo, F.		Sociably Inclined		[OC]		
1874	Linder, P.		Garden Scene During the French Revolution		[OC]		
1874	Linford, Charles	1846 - 1897	View in Western Pennsylvania		[OC]		
1874	Littschauer, A.K.		The Armorer		[OC]		
1874	Locker, T.		Dinner Time		[OC]		
1874	M.C. B.		A Spanish Picador		[OC]		
1874	Madou, Jean B.		Old Cronies		[OC]		
1874	Maeserus (?)		Church Interior at Brussels		[OC]		
1874	Marchaux, A.		The Beautiful Greek Girl		[OC]		
1874	Marny, Paul		Rouen Cathedral		[OC]		

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1874	Marny, Paul		Whitby Coast		[OC]		
1874	Martin, Homer D. (Homer Dodge)	1836-1897	Landscape		[OC]		
1874	Martin, Homer D. (Homer Dodge)	1836-1897	Landscape		[OC]		
1874	Masse, Jules		The Departure for the Wars--Scene During the First Empire		[OC]		
1874	Max, Gabriel		The Anatomist		[OC]		
1874	May, E.H. (Edward Harrison)	1824-1887	The Masquerade		[OC]		
1874	May, E.H. (Edward Harrison)	1824-1887	Waiting		[OC]		
1874	McCord, G.H. (George Herbert)	1848-1909	A December Morning		[OC]		
1874	McCord, G.H. (George Herbert)	1848-1909	Berkshire Relic		[OC]		
1874	McCord, G.H. (George Herbert)	1848-1909	Niagara from Below Cave of the Winds		[OC]		
1874	McCord, G.H. (George Herbert)	1848-1909	Sabbath Morning		[OC]		
1874	McCord, G.H. (George Herbert)	1848-1909	Spuyten Duyvil Creek		[OC]		
1874	McCord, G.H. (George Herbert)	1848-1909	Twilight		[OC]		
1874	McEntee, Jervis	1828-1891	Late Autumn		[OC]		
1874	McEntee, Jervis	1828-1891	Late Autumn in the Adirondacks		[OC]		
1874	McEntee, Jervis	1828-1891	The Last Gleam		[OC]		
1874	Melida, E.		The Arrival Home		[OC]		
1874	Merle, Hugues	1823-1881	Head of a Lady		[OC]		
1874	Merle, Hugues	1823-1881	The Right Path		[OC]		
1874	Metzmacher, E		The Declaration		[OC]		
1874	Meyerheim, W.		Winter Scene in Antwerp		[OC]		
1874	Mignot, L. R. (Louis Remy)	1831 - 1870	The Home of Washington After the War		[OC]		
1874	Miller, Cicely		Pineapples		[OC]		
1874	Moormans, Franz		Speak, Sir		[OC]		
1874	Moormans, Franz		The Music Lesson		[OC]		
1874	Moran, Edward	1829-1901	Hampton Roads		[OC]		
1874	Morton, H. (Henry Jackson)	1807 - 1890	Lake George		[OC]		
1874	Morton, H. (Henry Jackson)	1807 - 1890	Old Wind Mill		[OC]		
1874	Morton, H. (Henry Jackson)	1807 - 1890	On the Schuylkill		[OC]		
1874	Morton, H. (Henry Jackson)	1807 - 1890	On the Susquehanna		[OC]		
1874	Morton, H. (Henry Jackson)	1807 - 1890	Trout Fishing		[OC]		
1874	Morviller, J. (Joseph)	1800-1870	Winter Scene in Malden, Mass		[OC]		
1874	Mosher, C.D. [951 Wabash Ave]		Card Portraits		PO		
1874	Mosher, C.D. [951 Wabash Ave]		Charles Follansbee		PO		
1874	Mosher, C.D. [951 Wabash Ave]		Elizabeth Cady Stanton		PO		

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1874	Mosher, C.D. [951 Wabash Ave]		Examining Engravings		PO		
1874	Mosher, C.D. [951 Wabash Ave]		Large Portrait		PO		
1874	Mosher, C.D. [951 Wabash Ave]		Play House		PO		
1874	Mosher, C.D. [951 Wabash Ave]		Portrait of a Gentleman		PO		
1874	Mosher, C.D. [951 Wabash Ave]		Robert Collyer		PO		
1874	Mosher, C.D. [951 Wabash Ave]		Souvenir Portrait		PO		
1874	Mosher, C.D. [951 Wabash Ave]		Specimens of my Work		PO		
1874	Mosher, C.D. [951 Wabash Ave]		Waiting for Papa		PO		
1874	Mosher, C.D. [951 Wabash Ave]		Wilbur F. Storey		PO		
1874	Mouchot, L.		The Sortie of the Grand Council at Venice, XVI Century		[OC]		
1874	Moulinet, E.		The Show		[OC]		
1874	Murillo		The Birth of Christ		A		
1874	Murray, Elizabeth		The Old Story		[OC]		
1874	Navier, G.		Patience		[OC]		
1874	Navone, Ed.		The Toliet		[OC]		
1874	Neuhuys, J.A.		The Portrait		[OC]		
1874	Nicholls, Burr H.	1848-1915	Bookworm		[OC]		
1874	Nicholson, G.W. (George Washington)	1832-1912	Golden Summer		[OC]		
1874	Nicholson, G.W. (George Washington)	1832-1912	Mountgomery, North Wales		[OC]		
1874	Nicholson, G.W. (George Washington)	1832-1912	On the Welsh Coast		[OC]		
1874	Nicholson, G.W. (George Washington)	1832-1912	Scene on the Severn		[OC]		
1874	Nicoll, J.C. (James Craig)	1846-1918	After a Fog		[OC]		
1874	Nordenburg, B.		Amusing Little Folks		[OC]		
1874	Norton, W. E. (William Edward)	1843-1916	View at Old Orchard Beach		[OC]		
1874	Noterman, Zacherie		Dogs		[OC]		
1874	Noterman, Zacherie		Friendly Meal		[OC]		
1874	Noterman, Zacherie		Waiting		[OC]		
1874	Ochmichen, H.		After School		[OC]		
1874	Olivie, Leon		Fallstaff and Doll Tearsheet		[OC]		
1874	Ormsby, E.D.		Imperial Photograph		PO		
1874	Ormsby, E.D.		Photographic Specimens		PO		
1874	Ormsby, E.D.		Portrait in Water Colors		PO		
1874	Ormsby, E.D.		Schuster Herberge		PO		
1874	Ormsby, E.D.		Watching the Camera		PO		
1874	Pabst, A		The Letter of Proposal		[OC]		
1874	Parton, Arthur	1842-1914	In the Adirondacks		[OC]		
1874	Parton, Arthur	1842-1914	Morning in Scotland		[OC]		
1874	Parton, Arthur	1842-1914	Path through the Woods		[OC]		
1874	Parton, Arthur	1842-1914	Schroon Lake		[OC]		
1874	Parton, Arthur	1842-1914	Sunset on the Hudson		[OC]		

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1874	Pebbles, Frank M. (Frank Marion)	1839-1928	Portrait of D. Stewart		[OC]		
1874	Pecrus, C.		A New Book		[OC]		
1874	Pecrus, C.		Good News		[OC]		
1874	Perignon, Alexis		Ideal Head		[OC]		
1874	Perrot, M		Cathedral of Mechlin		[OC]		
1874	Perry, E. Wood (Enoch Wood)	1831-1915	Clock Doctor		[OC]		
1874	Perry, E. Wood (Enoch Wood)	1831-1915	Jack O'Lantern		[OC]		
1874	Perry, E. Wood (Enoch Wood)	1831-1915	Thanksgiving Day		[OC]		
1874	Peterson, H.E.C. (Henry Erik Christopher)	1841 - 1918	Portrait of Miss Burkman		[OC]		
1874	Pettit, George W.	1838-1910	Agnes Before the Roman Tribunal		[OC]		
1874	Pettit, George W.	1838-1910	No Title		[OC]		
1874	Phieffer		The Attack		[OC]		
1874	Philipoteaux, P.		In the Garden		[OC]		
1874	Phillips, John		McCullough as Richilieu		[OC]		
1874	Picou, Pierre Henri		Guess My Name		[OC]		
1874	Picou, Pierre Henri		Hunt the Ring		[OC]		
1874	Pittara, C.		The Hunt		[OC]		
1874	Pittara, C.		Twilight on the Roman Campagna		[OC]		
1874	Poingdestre, C.H.		Italian Marble Quarries		[OC]		
1874	Powers, John W.		Purity		[OC]		
1874	Preyer, J.W.		A Fruit Piece		[OC]		
1874	Prudhon, P.P.		Psyche Borne by the Zephyrs		[OC]		
1874	Raffaelli, E.		Street Scene in Paris (showing the location of Gérôme's studio)		[OC]		
1874	Raffaelli, E.		The Outskirts of Town		[OC]		
1874	Raffaelli, E.		The Retreat		[OC]		
1874	Ramsey, Milne	1847-1915	Fresh From My Garden		[OC]		
1874	Ramsey, Milne	1847-1915	Grapes		[OC]		
1874	Ramsey, Milne	1847-1915	Objects of Art		[OC]		
1874	Ramsey, Milne	1847-1915	Objects of Art and Nature		[OC]		
1874	Ramsey, Milne	1847-1915	Objects of Nature and Art		[OC]		
1874	Ramsey, Milne	1847-1915	Still Life		[OC]		
1874	Ramsey, Milne	1847-1915	Still Life		[OC]		
1874	Read, T. Buchanan (Thomas Buchanan)	1822-1872	The Lady of Shalott		[OC]		
1874	Ream, C. P. (Carducius Plantagenet)	1837 - 1917	A Regal Dessert		[OC]		
1874	Ream, C. P. (Carducius Plantagenet)	1837 - 1917	Autumn Fruit		[OC]		
1874	Ream, C. P. (Carducius Plantagenet)	1837 - 1917	Fruit		[OC]		
1874	Ream, C. P. (Carducius Plantagenet)	1837 - 1917	Meditation		[OC]		
1874	Ream, C. P. (Carducius Plantagenet)	1837 - 1917	Music of the Shell		[OC]		
1874	Ream, C. P. (Carducius Plantagenet)	1837 - 1917	Peaches		[OC]		
1874	Ream, C. P. (Carducius Plantagenet)	1837 - 1917	Raspberries		[OC]		

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1874	Reidel (Rome)		Sunset on the roman Campagna		[OC]		
1874	Ricci, F.		In the Studio		[OC]		
1874	Richards, F. de B. (Frederick DeBourg)	1822 - 1903	Lake Como		[OC]		
1874	Richter, Edouard	1844-1913	The Invitation to the Garden		[OC]		
1874	Richter, Edouard	1844-1913	The Stroll by the Brook		[OC]		
1874	Richter, Edouard	1844-1913	The Temptation of Faust		[OC]		
1874	Rico, Martin	1833-1908	Dove's Breakfast		[OC]		
1874	Ritchie, A. H.		Fitting out Moses for the Fair		[OC]		
1874	Ritchie, A. H.		The Death of Lincoln		[OC]		
1874	Robbe, Louis	1806 -1887	Cattle		[OC]		
1874	Robert		Return of the Harvesters		A		
1874	Robertson, J. Roy (John Roy)		Portrait of Macel Talcott		[OC]		
1874	Robertson, J. Roy (John Roy)		Thinking of Fritz		[OC]		
1874	Robiejsh, Carl		Up to Mischief		[OC]		
1874	Rocher, E.		Intently Thinking		PO		
1874	Rocher, E.		Meditation		PO		
1874	Rocher, E.		Telling the Fortune		PO		
1874	Rocher, E.		The Embarrassing Question		PO		
1874	Rocher, E.		The First Lesson		PO		
1874	Rocher, E.		The Orphans		PO		
1874	Rocher, E.		The Sisters		PO		
1874	Rocher, E.		The String of Pearls		PO		
1874	Rocher, E.		The Unpleasant Lesson		PO		
1874	Rocher, H.		Quite Content		PO		
1874	Rolfe, H.L.		Trout		[OC]		
1874	Romako, A.		Narcissus		[OC]		
1874	Romanelli, P.		Esmerelda		[OC]		
1874	Romanelli, P.		Raphael and the Fornarina		[OC]		
1874	Rondel, F.		Newport		[OC]		
1874	Rondel, F.		Niagara		[OC]		
1874	Ronner, Henrietta		Promising Family		[OC]		
1874	Rossi, Louis		The Artist		[OC]		
1874	Rossiter, Thomas (Thomas Prichard)	1818-1871	The Home of Washington After the War		[OC]		
1874	Rota, Giovanni		The Visit to the Gallery--in the Time of the Directory		[OC]		
1874	Rothermel, P.F. (Peter Frederick)	1817-1895	The Death of Hypatia		[OC]		
1874	Rubens		Descent from the Cross		A		
1874	Rubens		The Three Graces		A		
1874	Sain, Edouard Alexander		Recreation in Capri		[OC]		
1874	San Fantine (Düsseldorf)		Drawing School		[OC]		
1874	Santaro, J.		Scene near Rome		[OC]		
1874	Santoro, F.		Italian Landscape		[OC]		
1874	Sarony, N. (Napoleon)	1821 - 1896	Fanny Davenport		[OC]		
1874	Sarony, N. (Napoleon)	1821 - 1896	Henry Ward Beecher		[OC]		
1874	Sarony, N. (Napoleon)	1821 - 1896	Horace Greeley		[OC]		

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1874	Sarony, N. (Napoleon)	1821 - 1896	Wilkie Collins		[OC]		
1874	Saunders, H.K.		Edwin Booth--Large Crayon		PO		
1874	Saunier, Noel		Visitors at the Ruined Abbey		[OC]		
1874	Sausay, J.		On the Seine		[OC]		
1874	Savage, P.		Breakfast		[OC]		
1874	Savini, A.		Leah, the Forsaken		[OC]		
1874	Schaefels, Hendrik		Italian Harbor		[OC]		
1874	Schlessinger, J.		Still Life		[OC]		
1874	Schloesser, C. (Carl)		In the Cathedral		[OC]		
1874	Schloesser, C. (Carl)		Musical Festival		[OC]		
1874	Schreyer, Adolphe	1828 - 1899	Fleeing from the Fire		[OC]		
1874	Schussele, C. (Christian)	1824 - 1879	Washington irving and his Friends		[OC]		
1874	Schutz, J. F		Marine		[OC]		
1874	Schutze, A.		What's Your Name, Little Girl?		[OC]		
1874	Seeldrayer (Paris)		Baby Don't Like it		[OC]		
1874	Seibels, Charles		Holland Landscape with Cattle		[OC]		
1874	Seratrice, P.		The Siesta		[OC]		
1874	Shattuck, A.D. (Aaron Draper)	1832-1928	Midsummer		[OC]		
1874	Shaw, Annie C. (Annie Cornelia)	1852-1887	A Study From Nature		[OC]		
1874	Sheerboom, And.		The Guard Room		[OC]		
1874	Siegert, A.		Grandmother's Birthday		[OC]		
1874	Silva, F.A. (Francis Augustus)	1835-1886	Boston harbor		[OC]		
1874	Silva, F.A. (Francis Augustus)	1835-1886	Lightship, New York Bay		[OC]		
1874	Silva, F.A. (Francis Augustus)	1835-1886	Off Cape Ann		[OC]		
1874	Sonderland (dusseldorf)		Scene on the Rhine, Near Düsseldorf		[OC]		
1874	Sonntag,W.L. (William Louis)	1822-1900	Scene on the Kanawha		[OC]		
1874	Sonntag,W.L. (William Louis)	1822-1900	Vermont Landscape		[OC]		
1874	Sousay (Paris)		Kitchen Gardener		[OC]		
1874	Soyer, Paul		The Mother's Joy		[OC]		
1874	Spiridon, J.		The Game of the Dwarves		[OC]		
1874	Stanesby, Alexander		Fruit		[OC]		
1874	Stark, Otto	1859-1926	A Young Family		[OC]		
1874	Steinhardt (Berlin)		The Letter		[OC]		
1874	Stevens, Agapit		The Violets		[OC]		
1874	Stevens, Alfred	1823-1906	Sunshine and Shadow		[OC]		
1874	Story, George H. (George Henry)	1835-1923	Dreaming of the Sea		[OC]		
1874	Story, George H. (George Henry)	1835-1923	Fisherman's Daughter		[OC]		
1874	Suhrlandt, Carl		Before the Rich Man's Door		[OC]		
1874	Sully, Thomas	1783-1872	Domesticity		[OC]		
1874	Tait, A.F. (Arthur Fitzwilliam)	1819-1905	The Pets		[OC]		

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1874	Tapiro, J.		The Mother's Pride		[OC]		
1874	Thayer, Abbott H (Abbott Henderson)	1849-1921	Expectation		[OC]		
1874	Thayer, Abbott H (Abbott Henderson)	1849-1921	Expectation		[OC]		
1874	Thiele, A.		Sunrise		[OC]		
1874	Thirion, V.		Gathering Grapes		[OC]		
1874	Thompson, Wordsworth (Alfred Wordsworth)	1840-1896	Desolation		[OC]		
1874	Tilton, J. Rollin (John Rollin)	1828 - 1888	Artist's Vision		[OC]		
1874	Toeschi, G.		The Visit of the Cardinal		[OC]		
1874	Tortez, Victor		The Rivals		[OC]		
1874	Toulmouche, Auguste	1829-1890	The Nosegay		[OC]		
1874	Toulmouche, Auguste (after)	1829-1890	Curiosity		[OC]		
1874	Toulmouche, Auguste (after)	1829-1890	The Friends		[OC]		
1874	Trayer, J.		The Song of the Shirt		[OC]		
1874	Troeger, Richard		A Drawing		BWD		
1874	Troyon, Constant	1810-1865	Cattle		[OC]		
1874	Troyon, Constant	1810-1865	Figure		[OC]		
1874	Troyon, Constant	1810-1865	Landscape and Cattle		[OC]		
1874	Tryon, H.C.		An Out-Door Study		[OC]		
1874	Tschaggeny, E.		Noon Day rest		[OC]		
1874	Tschaggeny, E.		Shepherdess		[OC]		
1874	Unterberger, F.R. (Franz Richard)	1838 - 1902	Norway Coast		[OC]		
1874	Vaini, P. (Pietro)		After the War		[OC]		
1874	Vaini, P. (Pietro)		Ready for Promenade		[OC]		
1874	Vaini, P. (Pietro)		Spring		[OC]		
1874	Valles (Rome)		Indian Juggler Exhibiting his Skill in an Eastern Court Yard		[OC]		
1874	Van Hamme, Al.		The guitar Lesson		[OC]		
1874	Van Hove, H.		Dolly's Breakfast		[OC]		
1874	Van Oss (dusseldorf)		Fruit and Flowers		[OC]		
1874	Van Schendel, Pierre	1806-1869	The Annunciation		[OC]		
1874	Van Severdonck, F. (Franz)	1809-1889	Landscape and Animals		[OC]		
1874	Van Severdonck, F. (Franz)	1809-1889	Sheep		[OC]		
1874	Van Starkenburgh, W.T.		Landscape and Cattle		[OC]		
1874	Veltz, F.S.		Landscape and Cattle		[OC]		
1874	Verboeckhoven, Eugene	1798-1881	A Summer Pastoral		[OC]		
1874	Verboeckhoven, Eugene	1798-1881	Animals		[OC]		
1874	Verboeckhoven, Eugene	1798-1881	Going through the Woods (painted with Klombeck)		[OC]		
1874	Vernier, E. (Emile Louis)	1829-1887	Environs of Rome		[OC]		
1874	Vernier, E. (Emile Louis)	1829-1887	View Near Paris		[OC]		
1874	Veron, A.R.		Cloudy Day in Lorraine		[OC]		
1874	Voltz, Friederich		Landscape and Cattle		[OC]		
1874	Wahlberg, Alfred	1834-1906	Landscape--Brittany		[OC]		
1874	Wall, A.W.		The Edge of the Forest		[OC]		
1874	Washington, Georges		The Attack		[OC]		
1874	Watteau (after)		l'Indifferent		[OC]		
1874	Weber, Otto		Treading Out the Wheat		[OC]		
1874	Weber, Paul	1823-1916	Lake Lucerne		[OC]		

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1874	Weber, T. (Theodore)	1838-1907	Driving Cattle Through the Forest		[OC]		
1874	Webster, Eva		The Foxes		PO		
1874	Werner, A.		On the Sly		[OC]		
1874	White, C.		Does he Love Me?		PO		
1874	Whittredge, W. (Thomas Worthington)	1820-1910	Camp Meeting		[OC]		
1874	Whittredge, W. (Thomas Worthington)	1820-1910	Late Autumn		[OC]		
1874	Whittredge, W. (Thomas Worthington)	1820-1910	Morning Stage		[OC]		
1874	Wiggins, Carleton (John Carleton as "J.C.")	1848-1932	Ausable Lake		[OC]		
1874	Wiggins, Carleton (John Carleton as "J.C.")	1848-1932	Autumn		[OC]		
1874	Wiggins, Carleton (John Carleton as "J.C.")	1848-1932	Lake Massawippi		[OC]		
1874	Wiggins, Carleton (John Carleton as "J.C.")	1848-1932	Lake Memphremagog		[OC]		
1874	Wiggins, Carleton (John Carleton as "J.C.")	1848-1932	Lake Memphremagog		[OC]		
1874	Wiggins, Carleton (John Carleton as "J.C.")	1848-1932	On the Walkill		[OC]		
1874	Wiggins, Carleton (John Carleton as "J.C.")	1848-1932	Wayside Inn		[OC]		
1874	Wilcox, J.E.		Fruit--a pencil Drawing		BWD		
1874	Wild, H.		Raspberries		[OC]		
1874	Wild, H.		Strawberries		[OC]		
1874	Willcox, W.H.		Autumn		[OC]		
1874	Willcox, W.H.		Spring		[OC]		
1874	Willcox, W.H.		Summer		[OC]		
1874	Willcox, W.H.		Winter		[OC]		
1874	Willis, A.E.		Cabinet Portraits		PO		
1874	Willis, A.E.		Imperial Portrait		BWD		
1874	Willis, A.E.		Plain Photographs		PO		
1874	Willis, A.E.		Portraits		PO		
1874	Willis, A.V. (London)		Fowls		[OC]		
1874	Willis, A.V. (London)		Fowls		[OC]		
1874	Willis, A.V. (London)		Meal Time		[OC]		
1874	Winterhalter, J.		Susannah at the Bath		[OC]		
1874	Wissant, C.		St. Cloud		[OC]		
1874	Wood, Thomas W. (Thomas Waterman)	1823-1903	Wood-Sawyer		[OC]		
1874	Woodman, S.J. (Seldon James)	1834-1923	Portrait of Daisy Harvey		[OC]		
1874	Woodwell, J.R.		Cernay La Ville, France		[OC]		
1874	Wust, Alexander (Ferdinand Alexander)	1837 - 1876	Coast of Norway		[OC]		
1874	Wyman, George		Feeding Ducks		[OC]		
1874	Young, Harvey (Harvey Otis)	1840-1901	Coming Storm		[OC]		
1874	Young, Harvey (Harvey Otis)	1840-1901	Drinking Place		[OC]		
1874	Young, Harvey (Harvey Otis)	1840-1901	Landscape		[OC]		
1874	Young, Harvey (Harvey Otis)	1840-1901	Yo Semite		[OC]		
1874	Young, Harvey (Harvey	1840-1901	Yo Semite Valley		[OC]		

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	Otis)						
1874	Zamacois, Edouard	1842?–1871	The Cavalier's Repose		[OC]		
1874	Ziem, Felix	1821-1911	Venice		[OC]		
1875	Annable, George		Young America		WC		
1875	Baird, William Baptiste	1847-1899	The Horse Market, Brittany		OC		
1875	Baldwin, Albert H. (Albertus H.?)	fl. 1872-1890	A Pompeiian girl		OC		
1875	Baldwin, Albert H. (Albertus H.?)	fl. 1872-1890	On the Beach		WC		
1875	Baldwin, Albert H. (Albertus H.?)	fl. 1872-1890	the Baptistry of St. Marks, Venice		[OC]		
1875	Barrow, John D. (John Dobson)	1824 - 1907	Mount Lafayette, N.H.		OC		
1875	Beard, J. H. (James Henry)	1811-1893	Night Before the Battle		OC	Dr. B.J. Raphael	
1875	Beard, J. H. (James Henry)	1811-1893	The Alexander Stock Farm		OC	Dr. B.J. Raphael	
1875	Beard, J. H. (James Henry)	1811-1893	The Mutual Friend		OC		
1875	Beard, William H. (William Holbrook)	1824-1900	American Wilds		OC	F.F. Rochester, NY	
1875	Beard, William H. (William Holbrook)	1824-1900	Autumn in the Catskills		OC		
1875	Beard, William H. (William Holbrook)	1824-1900	Flaw in the Title		OC	John T. Daly, NY	
1875	Beard, William H. (William Holbrook)	1824-1900	Guinea Pig and Kittens		OC	Mrs. W.H. Beard	
1875	Beard, William H. (William Holbrook)	1824-1900	Kicked Out		OC		
1875	Beard, William H. (William Holbrook)	1824-1900	Prism		OC		
1875	Beard, William H. (William Holbrook)	1824-1900	Temperance Question		OC		
1875	Beard, William H. (William Holbrook)	1824-1900	The Approach of Spring		OC		
1875	Beard, William H. (William Holbrook)	1824-1900	The Mountain Lake		OC		
1875	Beard, William H. (William Holbrook)	1824-1900	The Surprise		OC		
1875	Beard, William H. (William Holbrook)	1824-1900	The Swollen Stream		OC		
1875	Beard, William H. (William Holbrook)	1824-1900	The Wreckers		OC		
1875	Beard, William H. (William Holbrook)	1824-1900	Tom Thumb's Fight with the Spider		OC		
1875	Beard, William H. (William Holbrook)	1824-1900	Worn Out		OC	F.O. Matthiesen, New York	
1875	Beecher, A.D. (Amariah Dwight)	1839-1896	Study of an Old Man		OC		
1875	Beers, Julie H. (Julie Hart)	1835 - 1913	a Shallow Brook		OC		
1875	Beers, Julie H. (Julie Hart)	1835 - 1913	Near Croton on the Hudson		[OC]		
1875	Bellows, A.F. (Albert Fitch)	1829-1883	A By-Way near Torquay, Devon		WC		

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1875	Bellows, A.F. (Albert Fitch)	1829-1883	A Water By-Way		OC		
1875	Bellows, A.F. (Albert Fitch)	1829-1883	An Autumn Day		OC		
1875	Bellows, A.F. (Albert Fitch)	1829-1883	Chestnut Gatherers		WC		
1875	Bellows, A.F. (Albert Fitch)	1829-1883	Old Inn at Shanklin, Isle of Wight		WC		
1875	Bellows, A.F. (Albert Fitch)	1829-1883	Pastoral Scene		OC		
1875	Bellows, A.F. (Albert Fitch)	1829-1883	Scene in Switzerland		OC		
1875	Bellows, A.F. (Albert Fitch)	1829-1883	Showery Day , Isle of Wight		OC		
1875	Bellows, A.F. (Albert Fitch)	1829-1883	Spring time in Devon		WC		
1875	Bellows, A.F. (Albert Fitch)	1829-1883	Sunday in Devonshire		OC		
1875	Bellows, A.F. (Albert Fitch)	1829-1883	The Blind Reader		OC		
1875	Bellows, A.F. (Albert Fitch)	1829-1883	West Island, from Little Compton, R.I.		WC		
1875	Benedict, Addie Barnes		Dog's Head		[OC]		
1875	Benedict, Addie Barnes		Vase and Fruit		[OC]		
1875	Benjamin, S.G. W. (Samuel Green Wheeler)	1837-1914	Caught on a Lee Shore		[OC]		
1875	Benjamin, S.G. W. (Samuel Green Wheeler)	1837-1914	Eagle's eye, Madeira		OC		
1875	Benson, Ella L.		Why don't you speak for yourself, John?		OC		
1875	Bierstadt, Albert	1830-1902	California Spring	1875	OC		
1875	Bierstadt, Albert	1830-1902	Mount Adams		OC		
1875	Bierstadt, Albert	1830-1902	Mountain Lake, California		OC		
1875	Bierstadt, Albert	1830-1902	The Mountain Brook	1863	OC		
1875	Bigelow, D.F. (Daniel Folger)	1823-1910	Au Sable Valley, NY		OC	Chicago Academy of Design	
1875	Bigelow, D.F. (Daniel Folger)	1823-1910	South Pond, Maine		OC	Chicago Academy of Design	
1875	Bigelow, D.F. (Daniel Folger)	1823-1910	View in Keene Valley		OC	Chicago Academy of Design	
1875	Blackman, Walter	1847-1928	Hunter in the Forest of Fontainebleu		OC		
1875	Blackman, Walter	1847-1928	Hunter of the First Empire		OC		
1875	Blackman, Walter	1847-1928	the Lost Fagot Gatherer		OC		
1875	Blauvelt, H.J.		On the Bouquet River		WC		
1875	Bloodgood, Morris Seymour	1845-1920	A Glimpse of Waramang Lake, Conn		[OC]		
1875	Bolmer, M. DeForest	1854-1910	Summer in the North Wood		OC	Chicago Academy of Design	
1875	Bondel, F.		Shipyard at Nyack		[OC]		
1875	Borgella, P.F.		In the Woods		OC		
1875	Borgella, P.F.		Portrait of Claude Seymour		OC		
1875	Borgella, P.F.		Portrait of Willie Young		OC		
1875	Borgella, P.F.		Sunset Souvenir of Devonshire England		OC		

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1875	Borgella, P.F.		Tempting		OC		
1875	Boughton, George H. (George Henry)	1833-1905	Winter Landscape		OC		
1875	Boutelle, D.W.C. (DeWit Clinton)	1817 - 1884	Sherman Falls, Trenton Gorge, NY		OC	M. Moore, Trenton Falls, NY	
1875	Brackett, Walter M.	1823 - 1919	Brook Trout		OC		
1875	Brackett, Walter M.	1823 - 1919	Landed		OC		
1875	Brackett, Walter M.	1823 - 1919	The Last Struggle		OC		
1875	Brackett, Walter M.	1823 - 1919	The Leap		OC		
1875	Brackett, Walter M.	1823 - 1919	The Rise		OC		
1875	Brenner, Carl C. (Carl Christian)	1838-1888	Evening		OC		
1875	Brenner, Carl C. (Carl Christian)	1838-1888	Morning		OC		
1875	Brevoort, J.R. (James Renwick)	1832-1918	Marine, Coast of Massachusetts		[OC]		
1875	Brevoort, J.R. (James Renwick)	1832-1918	Meadow Farm, Connecticut		OC	Chicago Academy of Design	
1875	Brevoort, J.R. (James Renwick)	1832-1918	Near Farmington, CT		OC		
1875	Bricher, A. T. (Alfred Thompson)	1837-1908	On Iron Bound Island, Mt. Desert Me		OC		
1875	Bricher, A. T. (Alfred Thompson)	1837-1908	Summer Afternoon, Cape Ann		[OC]	Chicago Academy of Design	
1875	Bristol, J.B. (John Bunyan)	1826-1909	Lake Paradox, Adirondacks		OC		
1875	Brooks, A.F. (Alden Finney)	1840-1931	Ivory Miniature of E.G. Asay		[OC]		
1875	Brooks, A.F. (Alden Finney)	1840-1931	Ivory Miniature of Merle Brooks		[OC]		
1875	Brooks, A.F. (Alden Finney)	1840-1931	Miniature Portrait of Mrs. W. Alvin Bartlett		OC		
1875	Brooks, A.F. (Alden Finney)	1840-1931	Portrait of John L. Pickard		OC		
1875	Brown, George L. (George Loring)	1814-1889	Grand Canal, Venice		OC		
1875	Brown, George L. (George Loring)	1814-1889	Moonlight, Early Evening Near Terracina, Italy		OC		
1875	Brown, J. Appleton (John Appleton)	1844-1902	Landscape at Newburyport		WC		
1875	Brown, J.G (John George)	1831-1913	Dull Times		OC		
1875	Brown, J.G (John George)	1831-1913	Looking Down the Ravine		OC		
1875	Brown, J.G (John George)	1831-1913	Looking up the Ravine		OC		
1875	Brown, J.G (John George)	1831-1913	Putting his foot in it		WC		
1875	Brown, J.G (John George)	1831-1913	Sunlight and Shadow		OC	Chicago Academy of Design	
1875	Brown, J.G (John	1831-1913	Walk In		OC		

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	George)						
1875	Brown, J.G (John George)	1831-1913	Yes or No		OC		
1875	Brussman, F.		Bavarian Alps		[OC]		
1875	Bunner, Andrew F. (Andrew Fisher)	1841-1897	Early Morning, Mt. Pilatus, Lake Lucerne		OC		
1875	Bunner, Andrew F. (Andrew Fisher)	1841-1897	Lake George		OC	Chicago Academy of Design	
1875	Bunner, Andrew F. (Andrew Fisher)	1841-1897	Lake thun and the Niesen, Switzerland		OC		
1875	Bunner, Andrew F. (Andrew Fisher)	1841-1897	Springtime near Munich		[OC]		
1875	Bunner, Andrew F. (Andrew Fisher)	1841-1897	Swiss Scene, above Montreux, near Lake Geneva		OC		
1875	Bunner, Andrew F. (Andrew Fisher)	1841-1897	Winter in Germany		[OC]		
1875	Burling, Gilbert		A Street in Rouen		WC		
1875	Bussman, F		Fruit		OC		
1875	Carlsen, Emile (Soren Emile as S.E.)	1853-1932	Smugglers Trying to escape and English Cruiser		OC	Chicago Academy of Design	
1875	Casilear, J. W. (John William)	1811-1893	Moonlight		OC		
1875	Casilear, J. W. (John William)	1811-1893	New Hampshire Scenery, M. Chocorua in the distance		OC		
1875	Casilear, J. W. (John William)	1811-1893	October		OC		
1875	Casilear, J. W. (John William)	1811-1893	On Lake Brientz		OC		
1875	Casilear, J. W. (John William)	1811-1893	September		OC		
1875	Casilear, J. W. (John William)	1811-1893	Swiss Lake		OC		
1875	Casilear, J. W. (John William)	1811-1893	Twilight, Catskill Mountains		OC		
1875	Casilear, J. W. (John William)	1811-1893	Veiw Near Lake George		OC		
1875	Champney, J. W. (James Wells) "Champ"	1843-1903	Playing School		OC		
1875	Church, F.E. (Frederic Edwin)	1826 - 1900	Anti-Lebanon		OC	J. M. Walker, Chicago	
1875	Church, F.E. (Frederic Edwin)	1826 - 1900	South American Scenery		OC	J. M. Walker, Chicago	
1875	Church, F.S. (Frederick Stuart)	1842 - 1924	Good Bye		[OC]		
1875	Church, F.S. (Frederick Stuart)	1842 - 1924	Reverie		[OC]		
1875	Church, F.S. (Frederick Stuart)	1842 - 1924	Scraping Acquaintance		[OC]		
1875	Clifford, R.A.		Portrait of Hon, Sidney Breese		OC		
1875	Cobb, Darius		Charlestown and Bunker Hill		[OC]		
1875	Cobb, Darius		View at Nahant		OC		

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1875	Cole, Foxcroft (Joseph Foxcroft)	1837 - 1892	Sheep Pasture, Morning		OC		
1875	Cole, Thomas	1801-1848	The Cross and the Crown, Part I	1848	OC	Vincent Colyer, New York	
1875	Cole, Thomas	1801-1848	The Cross and the Crown, Part II	1848	OC	Vincent Colyer, New York	
1875	Cole, Thomas	1801-1848	The Cross and the Crown, Part III	1848	OC	Vincent Colyer, New York	
1875	Collis, George S.	b. 1858	Valley of the Grand Middle Park, Colorado		OC		
1875	Colyer, Vincent	1825 - 1888	A Passing Chower, Columbia River, Oregon		OC		
1875	Colyer, Vincent	1825 - 1888	Pueblo Indian Village		WC		
1875	Colyer, Vincent	1825 - 1888	The Contraband		OC		
1875	Cowell, W. Wilson		Morning, Lower Delaware Bay		[OC]		
1875	Cropsey, J.F. (Jasper Francis)	1823-1900	American Autumn, Orange Co., NY		OC		
1875	Cropsey, J.F. (Jasper Francis)	1823-1900	Autumn Landscape		OC		
1875	Cropsey, J.F. (Jasper Francis)	1823-1900	Camel's Hump, Lake Champlain		OC		
1875	Cropsey, J.F. (Jasper Francis)	1823-1900	Castle on the Rhone		OC		
1875	Cropsey, J.F. (Jasper Francis)	1823-1900	Greenwood Lake, NY	1875	OC		Private Collection
1875	Cropsey, J.F. (Jasper Francis)	1823-1900	Kensington Gardens, Hyde Park, London		OC		
1875	Cropsey, J.F. (Jasper Francis)	1823-1900	On the Wawayanda, New Jersey		OC		
1875	Cropsey, J.F. (Jasper Francis)	1823-1900	On the Wawayanda, Orange Co., NY		OC		
1875	Cropsey, J.F. (Jasper Francis)	1823-1900	The Temple of Ceres at Paestum		OC		
1875	Cropsey, J.F. (Jasper Francis)	1823-1900	View on the Hudson		OC		
1875	Culver, Louisa (Louisa Bellamy)	1833 - 1903)	Gloucester Coast		WC		
1875	Culver, Louisa (Louisa Bellamy)	1833 - 1903)	Old Oines on the Hudson, Fort Miller, NY		OC		
1875	Culver, Louisa (Louisa Bellamy)	1833 - 1903)	Yellow Birches		OC	Chicago Academy of Design	
1875	Currier, J.F. (Joseph Frank)	1843 - 1909	View in Holland		[OC]		
1875	Curtis, Alice (Alice Marion)	1847 - 1911	Owl and books		[OC]		
1875	Curtis, George	1826 - 1881	In Westminster Abbey, London		[OC]		
1875	Curtis, George	1826 - 1881	Off the Brewsters, Boston Harbor		[OC]		
1875	Dabour, John		Family Group of Mrs. Dabour and Children in Colored Crayons				
1875	Darling, A. E.		Portrait of a Gentleman		OC		

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1875	Darrah, S.T. (Ann Sophia Towne)	1819-1881	Coast of Manchester		OC		
1875	Darrah, S.T. (Ann Sophia Towne)	1819-1881	Interior of Woods		[OC]		
1875	De Crano, F.F.		Ophelia		OC		
1875	de Forest, Lockwood	1850 - 1932	Twilight in the Swamp		OC		
1875	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	Afternoon on the Bay of Fundy		OC		
1875	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	Beach at West Hampton, Long Island		OC		
1875	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	Cliffs at Sandgate, English Channel		OC		
1875	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	Coast of Massachusetts		OC		
1875	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	Hove-to for a Pilot of Flushing, Coast of Holland		OC		
1875	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	Low Tide, Sunset at Dieppe, Coast of France		OC		
1875	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	Marine		OC		
1875	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	Moonlight, Long Island Sound		OC	George M. Pullman, Chicago	
1875	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	Moonlight--Marine		OC		
1875	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	Sunrise on the Coast of Maine		OC		
1875	de Haas, William (William Frederick)	1830-1880	Off Cape Naddrock		OC		
1875	De Luce, Percival	1847-1914	A New Jersey Dutch Interior in 1770		WC		
1875	De Luce, Percival	1847-1914	By-Gone Times		OC	Chicago Academy of Design	
1875	DeLand, Bertha F.		Calla Lily		[OC]		
1875	DeLand, Bertha F.		Ye Pretty Maid		[OC]		
1875	Dolph, J.H. (John Henry)	1835-1903	A Gray Day at Seaside		[OC]		
1875	Dolph, J.H. (John Henry)	1835-1903	Fractious		WC		
1875	Dolph, J.H. (John Henry)	1835-1903	Head of a Pug Dog		OC		
1875	Dolph, J.H. (John Henry)	1835-1903	Interior of a Stable		[OC]		
1875	Dolph, J.H. (John Henry)	1835-1903	The Old Man's Pets		OC		
1875	Dolph, J.H. (John Henry)	1835-1903	The Pasture		WC		
1875	Drury, J. H. (John H.)	b. 1816	Landscape		OC	Chicago Academy of Design	
1875	Drury, J. H. (John H.)	b. 1816	Rocky Mountain Landscape		OC		
1875	Du Bois, C. E. (Charles Edouard)	1847 - 1885	Willows, East Hampton, Long Island		OC		
1875	Durand, Asher B. (Asher Brown)	1796 - 1886	Landscape, White Mountains		OC	S.P. Avery, New York	
1875	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	The Stirrup Cup		OC	Chicago Academy of Design	
1875	Eaton, Joseph O.	1829-1875	Meditating		OC		
1875	Eaton, Wyatt (Charles Wyatt)	1849-1896	View near Hillsboro, NC		OC		

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1875	Elkins, Henry A. (Henry Arthur)	1847 - 1884	Shasta		OC		
1875	Elkins, Henry A. (Henry Arthur)	1847 - 1884	Snowy Range		OC		
1875	Elkins, Henry A. (Henry Arthur)	1847 - 1884	View of Mount Washington from Oak Hill		OC		
1875	Escosura, Ignace de Leon y		Landscape and Figure		OC	S.P. Avery, New York	
1875	Escosura, Ignace de Leon y		The Morning Call		OC	S.P. Avery, New York	
1875	Falconer, J.M. (John Mackie)	1820 - 1903	A Quiet Home		OC		
1875	Falconer, J.M. (John Mackie)	1820 - 1903	Hydrangea		WC		
1875	Falconer, J.M. (John Mackie)	1820 - 1903	Snake Hill, Summer		[OC]		
1875	Falconer, J.M. (John Mackie)	1820 - 1903	Snake Hill, Winter		[OC]		
1875	Falconer, J.M. (John Mackie)	1820 - 1903	White Phlox		WC		
1875	Farnham, A. M. (Ammi Merchant)	1845 - 1922	Beach Scene		[OC]		
1875	Farnham, A. M. (Ammi Merchant)	1845 - 1922	October Afternoon at the Old Mill		[OC]		
1875	Farnham, A. M. (Ammi Merchant)	1845 - 1922	Portrait of a Gentleman		OC		
1875	Farnham, A. M. (Ammi Merchant)	1845 - 1922	Portrait of a Lady		OC		
1875	Farnham, A. M. (Ammi Merchant)	1845 - 1922	Sudden Shower		OC		
1875	Farrer, Henry	1844 - 1903	A Calm Afternoon, Staten Island		WC		
1875	Farrer, Henry	1844 - 1903	Moonrise on the Lower Bay, NY		WC		
1875	Fassett, C. Adele (Cornelia Adele Strong, Mrs. S.M. Fassett)	1831 - 1898	Portrait of Dr. S.E. McKinley		OC		
1875	Fassett, C. Adele (Cornelia Adele Strong, Mrs. S.M. Fassett)	1831 - 1898	Portrait of Dr. W.S. Johnson		[OC]		
1875	Fassett, C. Adele (Cornelia Adele Strong, Mrs. S.M. Fassett)	1831 - 1898	Portrait of Mrs, Johnson		OC	Dr. W.S. Johnson, Hyde Park	
1875	Ferguson, Henry A. (Henry Augustus)	1845-1911	Bridge of Arequipa		WC		
1875	Ferguson, Henry A. (Henry Augustus)	1845-1911	Near Franconia, N.H.		OC		
1875	Flagg, Charles M		The Match Boy		WC		
1875	Ford, H.C. (Henry Chapman)	1828 - 1894	Scene Near Santa Barbara, California		OC		
1875	Frankenstein, Godfrey N. (Godfrey Nicolas)	1820 - 1873	"The Bite"--Little Miami River, Ohio		OC		
1875	Frankenstein, Godfrey N. (Godfrey Nicolas)	1820 - 1873	Horse-shoe Fall, Niagara		WC		
1875	Freer, Frederick W. (Frederick Warren)	1849-1908	Dead buffalo		OC		
1875	Freer, Frederick W. (Frederick Warren)	1849-1908	Gentleman in Ancient Costume		[OC]		

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1875	Freer, Frederick W. (Frederick Warren)	1849-1908	Lady in Ancient German Costume		[OC]		
1875	Freer, Frederick W. (Frederick Warren)	1849-1908	Mexican Woman		OC		
1875	Freer, Frederick W. (Frederick Warren)	1849-1908	Portrait of a Gentleman		OC		
1875	Freer, Frederick W. (Frederick Warren)	1849-1908	Three Cats		[OC]		
1875	Frere, Theodore (Charles Theodore)	1814 - 1888	Sunrise, Egypt		OC	S.P. Avery, New York	
1875	Gay, Edward B.	1837-1928	I Wandered by the Brookside		WC		
1875	Gay, Edward B.	1837-1928	Landscape, Dutchess County, NY		WC		
1875	Gay, Edward B.	1837-1928	On the River Bronx		OC	Chicago Academy of Design	
1875	Gay, Edward B.	1837-1928	Spring Time, Apple Blossoms		[OC]		
1875	Gay, Edward B.	1837-1928	The Evening by the River		OC		
1875	Gay, Edward B.	1837-1928	The Island Creek near Albany		OC		
1875	Gay, W. Allan (Winkworth Allan)	1821 - 1910	Dutch Wind Mill		OC		
1875	Gay, W. Allan (Winkworth Allan)	1821 - 1910	Old Harbor, Cohasset, Mass		OC		
1875	Gerry, S.L.		A Moment by the Brook		OC		
1875	Gerry, S.L.		The Grassy Pool		OC		
1875	Gifford, C.H.		Marine		OC		
1875	Gifford, Sanford R. (Sanford Robinson)	1823 - 1880	Memnon		OC		
1875	Gifford, Sanford R. (Sanford Robinson)	1823 - 1880	October Afternoon	1871	OC		
1875	Gifford, Sanford R. (Sanford Robinson)	1823 - 1880	San Giorgio, Venice		OC	Richard Butler, New york	
1875	Gifford, Sanford R. (Sanford Robinson)	1823 - 1880	The Arch of Nero		OC		
1875	Gifford, Sanford R. (Sanford Robinson)	1823 - 1880	The Matterhorn at Sunrise		OC		
1875	Gifford, Sanford R. (Sanford Robinson)	1823 - 1880	The Wetterhorn		OC		
1875	Gilbert, Sara Bascom		Tropeoleum		WC		
1875	Gookins, James F. (james Farrington)	1840 - 1904	Bavarian Alps		OC	Chicago Academy of Design	
1875	Gookins, James F. (james Farrington)	1840 - 1904	Sans Souci		OC		
1875	Gookins, James F. (james Farrington)	1840 - 1904	The Butterfly and the Hour		OC		
1875	Green, Frank R. (Frank Russell)	1856-1940	A Showery Day		OC		
1875	Green, Frank R. (Frank Russell)	1856-1940	Autumn Morning		[OC]		
1875	Green, Frank R. (Frank Russell)	1856-1940	On the Lake Shore		[OC]		
1875	Green, Frank R. (Frank Russell)	1856-1940	On the Lake Shore at Hyde park		OC	Chicago Academy of Design	

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1875	Gregori, Luigi		Ciociara		OC	Gentile & Co, Chicago	
1875	Gregori, Luigi		Portrait of Pope Pius Ninth		[OC]	College of Notre Dame	
1875	Gregori, Luigi		Portrait of Rev. E.F. Sorin, Founder of Notre Dame		OC	College of Notre Dame	
1875	Gunning, W.J.		Straits of Juan de Fuca		[OC]		
1875	Guy,Seymour J. (Seymour Joseph)	1824-1910	A Rude Acquaintance		OC		
1875	Hall, Cyrennius	1830 - 1896	Moonlight on the Dee		[OC]		
1875	Hall, George E. (George Edward)		Birch Bark, fungus and Wood Vines		[OC]		
1875	Hall, George E. (George Edward)		Under the Rocks the Sad Sea Sobs		[OC]		
1875	Hall, George H. (George Henry)	1825-1913	Fruit Piece		OC		
1875	Hall, George H. (George Henry)	1825-1913	Love at the Fountain		OC		
1875	Hall, George H. (George Henry)	1825-1913	Niece of the artist in dress of a Moorish Page		OC		
1875	Hamilton, Hamilton	1847-1928	Moonrise in the Desert, Colorado		OC		
1875	Hamilton, James	1819 - 1878	Evening in the Salt Marshes, Cumberland County, NJ		[OC]		
1875	Hamilton, James	1819 - 1878	Reminiscences of Pittsburg Smoke		OC		
1875	Hamilton, James	1819 - 1878	The Ocean		OC		
1875	Hammer, John J.	1843-1906	A turn in the Road		WC		
1875	Hammer, John J.	1843-1906	Duffy		OC		
1875	Hammer, John J.	1843-1906	Listening to the Echo		OC		
1875	Hammer, John J.	1843-1906	View from Hackensack Valley		WC		
1875	Hammond, Eva J.		Portrait of a Child		OC		
1875	Hammond, Eva J.		Portrait of a Little Girl		OC		
1875	Hammond, Eva J.		Portrait of Harry Budd		OC	Stephen Budd	
1875	Hammond, Eva J.		Portrait of Soule Davenport		OC	Edward Davenport, Chicago	
1875	Hardy, Anna E. (Anna Eliza)	1839 - 1934	Autumn, panel		OC		
1875	Hardy, Anna E. (Anna Eliza)	1839 - 1934	Flowers		OC		
1875	Hardy, Anna E. (Anna Eliza)	1839 - 1934	Morning		OC		
1875	Hardy, Anna E. (Anna Eliza)	1839 - 1934	Night		OC		
1875	Hardy, Anna E. (Anna Eliza)	1839 - 1934	Spring, panel		OC		
1875	Harris, L.W.		Spring		[OC]		
1875	Harris, Mrs. L.W.		Fruit		OC		
1875	Hart, James M. (James McDougal)	1828-1901	A New England Landscape		OC	John T. Daly, New York	
1875	Hart, James M. (James McDougal)	1828-1901	View on Long Island, NY		OC		

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1875	Hart, William	1823 - 1894	"Cattle standing in the limpid stream Sunlight flecking with its golden gleam"		OC		
1875	Hart, William	1823 - 1894	Autumn in Keene Valley		[OC]	Chicago Academy of Design	
1875	Hart, William	1823 - 1894	Autumn Sunset		OC		
1875	Hart, William	1823 - 1894	Autumn--gem picture		OC	George M. Pullman, Chicago	
1875	Hart, William	1823 - 1894	Autumn--View of Mt. Chocorua		OC	George M. Pullman, Chicago	
1875	Hart, William	1823 - 1894	Scene on Lake George, near Hague		OC		
1875	Hart, William	1823 - 1894	Summer--gem picture		OC		
1875	Hart, William	1823 - 1894	The Mountain Home		OC	C.M. Henderson, Chicago	
1875	Hart, William	1823 - 1894	View on Lake George		OC		
1875	Heade, M.J. (Martin Johnson)	1819 - 1904	Roses		OC		
1875	Heade, M.J. (Martin Johnson)	1819 - 1904	Sunset at Rye Beach, N.H.		OC		
1875	Healy, G.P.A. (George Peter Alexander)	1813 - 1894	Portrait of Miss J. Bryan		OC	Thomas Bryan, Chicago	
1875	Henderson, Homer		Portrait of Dr. Farquharson, Archaeologist		[OC]	Davenport Academy of Sciences	
1875	Henderson, Homer		Portrait of George F. Farrar		OC		
1875	Hetzel, George	1826 - 1899	Shade Creek, Allegheny Mountains		OC		
1875	Hicks, Thomas	1823-1890	Iago		OC		
1875	Hinckley, Thomas (Thomas Hewes)	1813 - 1896	The End of the Chase		OC		
1875	Homer, Winslow	1836-1910	Girl and Butterfly		OC		
1875	Homer, Winslow	1836-1910	Girl in the Hammock	1873	OC		
1875	Homer, Winslow	1836-1910	Gloucester Harbor	1873	OC		
1875	Homer, Winslow	1836-1910	Milking Time	1875	OC		Delaware Art Museum
1875	Homer, Winslow	1836-1910	The Bull Pasture		OC		
1875	Homer, Winslow	1836-1910	The Course of True Love	1874	OC	John H. Sherman	
1875	Honigmann, C.A.		Fruits and Wines		OC		
1875	Honigmann, C.A.		Vegetables		OC		
1875	Houghton, Thomas A		Miniature Portrait on Porcelain		WC		
1875	Houghton, Thomas A		Portrait of a Lady		[OC]		
1875	Hubbard, R.W. (Richard William)	1816-1888	Connecticut Valley		OC	R.C. Hawkins	
1875	Hubbard, R.W. (Richard William)	1816-1888	Landscape, Connecticut River Valley		OC		
1875	Hubbard, R.W. (Richard William)	1816-1888	October Afternoon		OC		

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1875	Hubbard, R.W. (Richard William)	1816-1888	The Storm Near Rutland, Vermont		OC		
1875	Hubbard, R.W. (Richard William)	1816-1888	View on Lake Champlain		OC		
1875	Hubner, Julius		The New Slippers		OC	S.P. Avery, New York	
1875	Hue, Charles H.		the Convalescent		OC		
1875	Hug, Anton		Vase with Flowers		OC		
1875	Inness, George	1825-1894	Evening, at Medfield, Mass	1875	OC		Metropolitan Museum of Art
1875	Inness, George	1825-1894	Landscape, at Leeds, NY		OC		
1875	Inness, George	1825-1894	Old Oak, at Medfield, Mass	1875	OC		Private Collection
1875	Inness, George	1825-1894	Scene in Perugia, Italy	1873	OC		
1875	Insley, Albert (Albert Babb)	1842 - 1937	Autumn, Green Valley, NJ		[OC]		
1875	Insley, Albert (Albert Babb)	1842 - 1937	Grey Court Meadow, Orange County, NY		WC		
1875	Insley, Albert (Albert Babb)	1842 - 1937	The Old Homestead		[OC]		
1875	Insley, Albert (Albert Babb)	1842 - 1937	Winter Evening		[OC]		
1875	Johnson, David	1827 - 1908	Brook Study at Warwick, Orange Co., NY		OC		
1875	Johnson, David	1827 - 1908	View at North Conway, New Hampshire		OC		
1875	Johnson, Eastman	1824-1906	After the Feast		OC	Enoch Lewis, Phila	
1875	Johnson, Eastman	1824-1906	Catching the Bee	1872	OC		Newark Museum
1875	Johnson, Eastman	1824-1906	Cosette		OC		
1875	Johnson, Eastman	1824-1906	Family Cares	1873	OC		
1875	Johnson, Eastman	1824-1906	Home Politics		OC		
1875	Johnson, Eastman	1824-1906	Milton Dictating to his Daughters	ca. 1875	OC		
1875	Johnson, Eastman	1824-1906	Sulks		OC		
1875	Johnson, Eastman	1824-1906	The Girl I left Behind Me	ca. 1873-75	OC		Private Collection
1875	Johnson, Eastman	1824-1906	The Old Stage Coach	1871	OC	George Whitney, Phila	Milwaukee Art Museum
1875	Johnson, Eastman	1824-1906	The Prisoner		OC		
1875	Jones, H. Bolton (Hugh Bolton)	1848-1927	On Hunter's Creek, Maryland		OC		
1875	Kellogg, D.J.		Portrait of Dr. Hutchinson		OC		
1875	Kensett, J. F. (John Frederick)	1818 - 1872	Brock's Monument, Canada		OC		
1875	Kensett, J. F. (John Frederick)	1818 - 1872	Brook at Ramapoo		OC	Vincent Colyer, New York	
1875	Kensett, J. F. (John Frederick)	1818 - 1872	Eagle Rock, Manchester, Mass	1859	OC	S.P. Avery, New York	Private collection
1875	Kensett, J. F. (John Frederick)	1818 - 1872	Haynes' Falls, Catskill Mountains		OC		
1875	Kensett, J. F. (John Frederick)	1818 - 1872	Hudson River, near Dobb's Ferry		OC	Vincent Colyer, New York	
1875	Kensett, J. F. (John Frederick)	1818 - 1872	Study of a Waterfall		OC		

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1875	Kensett, J. F. (John Frederick)	1818 - 1872	View of North Conway, N.H.		OC		
1875	Kilbourne, S.A. (Samuel A.)	1836 - 1881	Trout		OC		
1875	Kindler, A.		Spanish Smugglers crossing the Pyreness:Danger Ahead!		OC		
1875	Kollock, M. (Mary)	1840 - 1911	A Cool Retreat		WC		
1875	La Farge, John	1835-1910	Landscpe, Study of Thaw		OC		
1875	La Farge, John	1835-1910	Portrait		OC	Richard Morris Hunt	
1875	La Farge, John	1835-1910	Water Lily		OC	Alice Hooper	
1875	Lakey, E.D.		Scene off Portage Bay		OC	Mrs. William Henry Smith, Lake Forest	
1875	Lakey, E.J.		Keene Valley		OC	Mrs. William Henry Smith, Lake Forest	
1875	Lakey, E.J.		Landscape		[OC]	Charles A. Dupee, Chicago	
1875	Lambdin, George C. (George Cochran)	1830-1896	A Dull Day		OC		
1875	Lambdin, George C. (George Cochran)	1830-1896	Flowers		OC		
1875	Lambdin, George C. (George Cochran)	1830-1896	Flowers of Early June		OC		
1875	Lambdin, George C. (George Cochran)	1830-1896	Flowers on panel		OC		
1875	Lambdin, George C. (George Cochran)	1830-1896	Flowers on panel		OC		
1875	Lambdin, George C. (George Cochran)	1830-1896	Little Sunshine		OC		
1875	Lambdin, George C. (George Cochran)	1830-1896	Music and Refreshments		OC		
1875	Lambdin, George C. (George Cochran)	1830-1896	On a Summer Sea		OC		
1875	Lambdin, George C. (George Cochran)	1830-1896	Roses		OC		
1875	Lambdin, George C. (George Cochran)	1830-1896	Roses and Fuchsias in Glass Vase		OC		
1875	Lambdin, George C. (George Cochran)	1830-1896	Roses in a Vase	1872	OC		Private Collection
1875	Lambdin, George C. (George Cochran)	1830-1896	Roses in Earthen Vase		OC		
1875	Lambdin, George C. (George Cochran)	1830-1896	Roses, pair		OC	George M. Pullman, Chicago	
1875	Lawman, Jasper (Jasper Holman)	1825 - 1906	Fruit		[OC]		
1875	Lawman, Jasper (Jasper Holman)	1825 - 1906	In the Beech Woods		OC		

ISIE	Artist	Artist Dates	Title of Work	Work Date	Media	Owner	Current Owner
1875	Lawman, Jasper (Jasper Holman)	1825 - 1906	Winter		OC		
1875	Le Clear, Thomas	1818 - 1882	Portrait of a Lady		[OC]		
1875	Le Clear, Thomas	1818 - 1882	Portrait of Albert Brisbane		OC		
1875	Le Clear, Thomas	1818 - 1882	Portrait of Capt. Budd, U.S.N.		OC		
1875	Le Clear, Thomas	1818 - 1882	Portrait of E.W. Stoughton, the Lawyer		OC		
1875	Le Clear, Thomas	1818 - 1882	Portrait of Erastus Dow Palmer, the Sculptor		OC		
1875	Le Clear, Thomas	1818 - 1882	Portrait of John F. Stafford		OC		
1875	Le Clear, Thomas	1818 - 1882	Portrait of Master Willie		OC		
1875	Le Clear, Thomas	1818 - 1882	Portrait of Mr. Hoag		OC		
1875	Le Clear, Thomas	1818 - 1882	Portrait of Pres. Henry Barnard, Columbia College		OC		
1875	Le Clear, Thomas	1818 - 1882	Portrait of Prof. Waterhouse Hawkins, the Paleontologist		OC		
1875	Le Clear, Thomas	1818 - 1882	Portrait of William Cullen Bryant, the Poet	1875	OC		Private Collection
1875	Le Clear, Thomas	1818 - 1882	Portrait of William Page, the Painter		OC		
1875	Leganger, N.T. (Nikolay Tysland)	1832 - 1905	Lake Starnberg, Bavaria		WC		
1875	Leganger, N.T. (Nikolay Tysland)	1832 - 1905	Moon Lake near Munich		OC		
1875	Leganger, N.T. (Nikolay Tysland)	1832 - 1905	Venice		OC		
1875	Leutze, Emanuel (Emanuel Gottlieb)	1816 - 1868	The Battle of Monmouth		OC		
1875	Leutze, Emanuel (Emanuel Gottlieb)	1816 - 1868	The First News from Lexington		OC		
1875	Leutze, Emanuel (Emanuel Gottlieb)	1816 - 1868	Tom Moore in Younger Days		OC	Paul Soboleski, Chicago	
1875	Linsley, Wilford		Balance Rock, Mt. Desert		[OC]		
1875	Longfellow, Ernest (Ernest Wadsworth)	1845 - 1921	View Near Manchester, Mass		OC		
1875	Loop, Henry Augustus	1831-1895	Summer Morning		OC		
1875	Low, John G.		Landscape and Cattle		[OC]		
1875	Magrath, William	1838-1918	The Colleen of the Hill		OC		
1875	Magrath, William	1838-1918	The Favorite Lamb		OC		
1875	Mannignton, E.I.		Gladiolas		OC		
1875	Matthews, William T		Group of Flowers		WC		
1875	Mayer, Constant	1832 - 1911	The Belle of the Vineyard		OC		
1875	Mayer, Constant	1832 - 1911	TheWanderers		OC		
1875	Maynard, George W. (George Willoughby)	1843-1923	East Hampton Beach		OC		
1875	McCord, G.H. (George Herbert)	1848-1909	Still Night on the Hudson		OC	Chicago Academy of Design	

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1875	McCord, G.H. (George Herbert)	1848-1909	The Frosty Morning		OC	Chicago Academy of Design	
1875	McDonald, Margaret		Head of a Shepherd Dog		WC		
1875	McEntee, Jervis	1828-1891	A Song of Summer		OC		
1875	McEntee, Jervis	1828-1891	An Autumn Idyll		OC		
1875	McEntee, Jervis	1828-1891	Autumn		OC	George Whitney, Phila	
1875	McEntee, Jervis	1828-1891	Autumn in the Catskills	ca. 1865	OC		
1875	McEntee, Jervis	1828-1891	Autumn Morning		OC		
1875	McEntee, Jervis	1828-1891	Cardinal's Coach near Rome		OC		
1875	McEntee, Jervis	1828-1891	Danger Signal		OC		
1875	McEntee, Jervis	1828-1891	First Shave		OC		
1875	McEntee, Jervis	1828-1891	Late Autumn		OC		
1875	McEntee, Jervis	1828-1891	October Snow		OC		
1875	McEntee, Jervis	1828-1891	Snow Storm, Wolves Chasing a Deer		OC		
1875	McEntee, Jervis	1828-1891	Solitaire		OC		
1875	McEntee, Jervis	1828-1891	View on the Hudson at Rondout		OC		
1875	McEntee, Jervis	1828-1891	Winter Twilight near Hudson, NY		OC		
1875	Miller, William R. (William Rickarby)	1818 - 1893	an Ulster County Brook Scene		WC		
1875	Miller, William R. (William Rickarby)	1818 - 1893	Cattle Returning from Pasture, Hackensack Valley, New York		WC		
1875	Miller, William R. (William Rickarby)	1818 - 1893	Road Scene, Little Falls, NY		WC		
1875	Minor, Robert C. (Robert Crannell)	1839-1904	Evening		OC		
1875	Minor, Robert C. (Robert Crannell)	1839-1904	Morning		OC		
1875	Moran, Edward	1829-1901	A Squally Day, New York Bay, from the Battery		OC		
1875	Moran, Edward	1829-1901	Coast Scene		OC		
1875	Moran, Edward	1829-1901	Devil's Crag, Island of Gran Manan		OC		
1875	Moran, Edward	1829-1901	Minot's Ledge Light House		OC		
1875	Moran, Edward	1829-1901	Minot's Ledge Light House, Morning		OC		
1875	Moran, Edward	1829-1901	Misty Morning, East River, New York		OC		
1875	Moran, Edward	1829-1901	New York Bay, from Staten Island		OC		
1875	Moran, Edward	1829-1901	Robin's Reef, New York Bay		OC		
1875	Moran, Edward	1829-1901	The Missing Ship		OC		
1875	Moran, Edward	1829-1901	Windy Day at Coney Island		WC		
1875	Moran, Peter	1841-1914	Morning		OC		
1875	Moran, Peter	1841-1914	The Commons Near Philadelphia		[OC]		
1875	Moran, Peter	1841-1914	The Sunny Slope		OC		
1875	Moran, Peter	1841-1914	Witless Critics		OC		
1875	Morgan, William		Maud Muller		OC		
1875	Morgan, William		Morning Mists		OC		

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1875	Morgan, William		The Dreamer		OC		
1875	Morgan, William		The Gipsy		OC		
1875	Mosler, Henry	1841-1920	The Lost Cause		[OC]	Chicago Academy of Design	
1875	Mosler, Henry	1841-1920	Too Late		OC	Chicago Academy of Design	
1875	Murphy, J.F. (John Francis)	1853-1921	After the Shower		OC		
1875	Murphy, J.F. (John Francis)	1853-1921	Summer		[OC]	Chicago Academy of Design	
1875	Murphy, J.F. (John Francis)	1853-1921	the Clearing		OC		
1875	Murphy, J.F. (John Francis)	1853-1921	The Storm, Breaking Up		OC	Chicago Academy of Design	
1875	Nicoll, J.C. (James Craig)	1846-1918	A Calm Morning		WC		
1875	Nicoll, J.C. (James Craig)	1846-1918	At Cape Ann, Mass		WC		
1875	Nicoll, J.C. (James Craig)	1846-1918	Fog, Highlands, Cape Cod		WC		
1875	Nicoll, J.C. (James Craig)	1846-1918	Sunset Before the Storm		OC	Chicago Academy of Design	
1875	Nicoll, J.C. (James Craig)	1846-1918	Twilight, Isles of Shoals		WC		
1875	Noble, Thomas S. (Thomas Satterwhite)	1835 - 1907	Forgiven		OC		
1875	Norton, W. E. (William Edward)	1843-1916	Hazy Morning		[OC]		
1875	Norton, W. E. (William Edward)	1843-1916	Off Holyhead, St. George's Channel		OC		
1875	Norton, W. E. (William Edward)	1843-1916	Surf Study		[OC]		
1875	Ogilvie, Clinton (John Clinton)	1838-1900	Near Rolandseck on the Rhine		[OC]		
1875	Ogilvie, Clinton (John Clinton)	1838-1900	The Country Home		OC		
1875	Ogilvie, Clinton (John Clinton)	1838-1900	View in Valley of Lauterbrunnen, Switzerland		[OC]	Chicago Academy of Design	
1875	Olcott, Mrs. H.A.		Begonia Leaves		[OC]		
1875	Olcott, Mrs. H.A.		Fringed Gentians		[OC]		
1875	Olcott, Mrs. H.A.		Hummingbirds and Roses on panel		[OC]		
1875	Olcott, Mrs. H.A.		Lilies and Roses		[OC]		
1875	Olcott, Mrs. H.A.		Lilies and Roses, on panel		[OC]		
1875	Parker, John		Twilight, Adirondacks		OC		
1875	Parton, Arthur	1842-1914	Keene Valley		OC	Chicago Academy of Design	
1875	Parton, Arthur	1842-1914	Overlooking Loch Lomond		WC		
1875	Parton, Arthur	1842-1914	The Gothic Mountains, Adirondacks		OC		
1875	Partridge, Mrs. L.C.		Flowers in Vase		OC		
1875	Partridge, S.A.		Flowers		[OC]		
1875	Peck, Charles		Crossing the Summit of the Nevada		OC	Chicago Academy of Design	
1875	Percy, Sidney R.		Liwgny, North Wales		WC		

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1875	Perry, E. Wood (Enoch Wood)	1831-1915	A Neglected Charge		OC		
1875	Perry, E. Wood (Enoch Wood)	1831-1915	Anne Hathaway's Cottage		OC		
1875	Perry, E. Wood (Enoch Wood)	1831-1915	Fireside Stories		OC		
1875	Perry, E. Wood (Enoch Wood)	1831-1915	Good Egg		OC		
1875	Perry, E. Wood (Enoch Wood)	1831-1915	I. Timothy v. 23		OC		
1875	Perry, E. Wood (Enoch Wood)	1831-1915	Italian Peasant Girl		OC		
1875	Perry, E. Wood (Enoch Wood)	1831-1915	Jack O'Lantern		OC		
1875	Perry, E. Wood (Enoch Wood)	1831-1915	Kept In		OC		
1875	Perry, E. Wood (Enoch Wood)	1831-1915	Searching the Scriptures		OC		
1875	Perry, E. Wood (Enoch Wood)	1831-1915	Shelling Peas		OC		
1875	Perry, E. Wood (Enoch Wood)	1831-1915	The Evening's Close		OC		
1875	Perry, E. Wood (Enoch Wood)	1831-1915	The Late Reader		OC		
1875	Perry, E. Wood (Enoch Wood)	1831-1915	The Old Story		OC		
1875	Perry, E. Wood (Enoch Wood)	1831-1915	The Two Sewers [A Quilting Party]	1875	OC		Private Collection
1875	Perry, E. Wood (Enoch Wood)	1831-1915	The Weaver		OC		
1875	Peterson, H.E.C. (Henry Erik Christopher)	1841 - 1918	Portrait of H.N. Hibbard		OC		
1875	Peterson, H.E.C. (Henry Erik Christopher)	1841 - 1918	Portrait of Louis Falk		OC		
1875	Phillips, John		Portrait, Mr. Norton		OC		
1875	Pickering, Arthur J.		Portrait of a Lady		OC		
1875	Pine, Theodore		Family Group		[OC]		
1875	Plimpton, Mrs. C.A.		Ohio Valley Scenery		OC		
1875	Pons, F.		After Dinner		OC		
1875	Pope, John	1821-1880	Fort Hamilton, New York Harbor		[OC]		
1875	Pope, John	1821-1880	Maples, Ossipee, New Hampshire		[OC]		
1875	Pope, John	1821-1880	Pleasant Hours		OC		
1875	Pope, John	1821-1880	Sugar Maples, Ossipee, New Hampshire		[OC]		
1875	Pope, John	1821-1880	View Near Stowe, Vermont		WC		
1875	Porter, William F.	1808-1874	Gray's Peak, Colorado		OC		
1875	Poulsen, Christian		A Danish Man-of-War compelling an Austrian merchantman to heave-to		[OC]		
1875	Poulsen, Christian		Barque Chandler J. Wells		OC		
1875	Quartley, Arthur	1839-1886	Evening at Narraganstt		OC		
1875	Quartley, Arthur	1839-1886	Low Tide		OC		
1875	Quartley, Arthur	1839-1886	Making the Landing at White Rivers, Isles of Shoals, Maine		OC		

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1875	Quartley, Arthur	1839-1886	Morning on the Coast, Cohassett, Mass		OC		
1875	Quartley, Arthur	1839-1886	On the Hudson River, Morning		OC	John T. Johnston	
1875	Randle, Frederic	1808-1886	Fruit and Flowers		WC		
1875	Randle, Frederic	1808-1886	Polite Refusal		WC		
1875	Randle, Frederic	1808-1886	Roman girl		WC		
1875	Ream, Morston (Morston Constantine)	1840 - 1898	Fruit		OC		
1875	Ream, Morston (Morston Constantine)	1840 - 1898	Fruit and Fish Globe		OC		
1875	Ream, Morston (Morston Constantine)	1840 - 1898	Fruit and Flowers		OC		
1875	Ream, Morston (Morston Constantine)	1840 - 1898	Still Life		OC		
1875	Ream, Morston (Morston Constantine)	1840 - 1898	Tempting Desert		OC	George M. Pullman, Chicago	
1875	Reed, J.H.S.		When You and I were Young		OC		
1875	Reinhart, B. Franklin (Benjamin Franklin)	1829-1885	Cupid		OC		
1875	Reinhart, B. Franklin (Benjamin Franklin)	1829-1885	Lullaby or Dream of the good Fairy		OC		
1875	Reinhart, Charles S. (Charles Stanley)	1844-1896	In the Apple Tree		[OC]		
1875	Richards, F. de B. (Frederick DeBourg)	1822 - 1903	Crossing the Brook		[OC]		
1875	Richards, F. de B. (Frederick DeBourg)	1822 - 1903	Lake Albano, Italy		WC		
1875	Richards, F. de B. (Frederick DeBourg)	1822 - 1903	Pike's Peak from the Plains, Sunrise		WC		
1875	Richards, F. de B. (Frederick DeBourg)	1822 - 1903	Sunrise in the Alleghanies		OC		
1875	Richards, T. Addison (Thomas Addison)	1820-1900	Roses		[OC]		
1875	Richards, T. Addison (Thomas Addison)	1820-1900	Ruins of Gutenfels, on the Rhine		OC		
1875	Richards, William T. (William Trost)	1833-1905	Beach at Newport		OC		
1875	Richards, William T. (William Trost)	1833-1905	High Tide at Atlantic City		WC		
1875	Richards, William T. (William Trost)	1833-1905	Landscape		OC		
1875	Richards, William T. (William Trost)	1833-1905	Off Newport		OC		
1875	Richards, William T. (William Trost)	1833-1905	Wissihicken, near Philadelphia	[1870?]	OC	George Whitney, Phila	
1875	Robbins, H.W. (Horace Wolcott)	1842-1904	The Shady Lane		WC		
1875	Robertson, J. Roy (John Roy)		Dairy Maid		OC		
1875	Robertson, J. Roy (John Roy)		the Artist		OC		
1875	Robinson, Thomas (Thomas Harris)	1834 - 1888	Head of a Bull		OC		
1875	Robinson, Thomas (Thomas Harris)	1834 - 1888	Landscape and Cattle		WC		

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1875	Robinson, Thomas (Thomas Harris)	1834 - 1888	Sheep and Lambs		OC		
1875	Root, Enoch		Harbor of Venice		OC	Chicago Academy of Design	
1875	Rupert, A. J. (Arthur J.)	fl 1890s	Corn		[OC]		
1875	Rupert, A. J. (Arthur J.)	fl 1890s	Game		OC		
1875	Sartain, Emily	1841-1927	Preparing for the Fete		OC		
1875	Sartain, Emily	1841-1927	Vespers		OC		
1875	Satterlee, Walter	1844-1908	Feeding the Favorite		WC		
1875	Satterlee, Walter	1844-1908	Marguerite		OC		
1875	Satterlee, Walter	1844-1908	The Cardinal		OC		
1875	Saunders, H.K.		Portrait of Mrs. A.S. Stevens		[OC]		
1875	Schwerdt, C.F.		Portrait of Mr. Stanton		OC		
1875	Schwerdt, C.F.		Portrait of Mrs. Watrous		OC		
1875	Schwerdt, C.F.		Portrait of R.R. day		OC		
1875	Schwerdt, C.F.		Ruins of Chicago, October 1871		OC		
1875	Scott, E. M. (Emily Maria Spaford)	1832 - 1915	Pond Lilies, on panel		[OC]		
1875	Scott, E. M. (Emily Maria Spaford)	1832 - 1915	Poppies		[OC]		
1875	Scott, E. M. (Emily Maria Spaford)	1832 - 1915	Poppies, on panel		[OC]		
1875	Scott, E. M. (Emily Maria Spaford)	1832 - 1915	Wild Roses		[OC]		
1875	Seavey, George W	1841-1916	The Bouquet		OC	Chicago Academy of Design	
1875	Sellstedt, L.G. (Lars Gustaf)	1819 - 1911	Mr. Sellstedt in his Studio		OC	Buffalo Fine Arts Academy	
1875	Sellstedt, L.G. (Lars Gustaf)	1819 - 1911	Portrait of a Jewish Rabbi		OC		
1875	Sellstedt, L.G. (Lars Gustaf)	1819 - 1911	Portrait of a Lady		OC	F.W. Tracy	
1875	Sellstedt, L.G. (Lars Gustaf)	1819 - 1911	Portrait of James Gould, of Albany		OC	Mrs. James Warren	
1875	Sellstedt, L.G. (Lars Gustaf)	1819 - 1911	Portrait of the late Judge Isaac Verplanck		OC	F.W. Tracy	
1875	Sellstedt, L.G. (Lars Gustaf)	1819 - 1911	Portrat of George A. Prince		OC		
1875	Sellstedt, L.G. (Lars Gustaf)	1819 - 1911	Protrait of the First German Settler of Buffalo, known as "Water John"		OC		
1875	Seymour, J.		"Where Ignorance is Bliss"		OC		
1875	Shattuck, A.D. (Aaron Draper)	1832-1928	A New England home		OC		
1875	Shattuck, A.D. (Aaron Draper)	1832-1928	Canada Sheep		OC		
1875	Shattuck, A.D. (Aaron Draper)	1832-1928	Cattle Grazing		OC		
1875	Shattuck, A.D. (Aaron Draper)	1832-1928	Cattle, Granby Meadows		OC	Chicago Academy of Design	
1875	Shattuck, A.D. (Aaron Draper)	1832-1928	Cows at the Brook		OC		

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1875	Shattuck, A.D. (Aaron Draper)	1832-1928	Farmington Meadows		OC		
1875	Shattuck, A.D. (Aaron Draper)	1832-1928	Haying Scene Near Lake Champlain		OC		
1875	Shattuck, A.D. (Aaron Draper)	1832-1928	Moonlight at Mt. Desert		OC		
1875	Shattuck, A.D. (Aaron Draper)	1832-1928	Sheep and Landscape near Granby, Conn.		OC		
1875	Shattuck, A.D. (Aaron Draper)	1832-1928	Sheep Pastures in Vermont		OC		
1875	Shattuck, A.D. (Aaron Draper)	1832-1928	Sunday Morning		OC	Chicago Academy of Design	
1875	Shattuck, A.D. (Aaron Draper)	1832-1928	White Hills in October		OC		
1875	Shaughnessy, S.J.		The Old Bridge at Chiltonville, Mass		[OC]		
1875	Shaw, Annie C. (Annie Cornelia)	1852-1887	Indiana Marsh Land		OC		
1875	Shaw, Annie C. (Annie Cornelia)	1852-1887	Keene Valley, Adirondacks		OC	A.A. Munger	
1875	Shaw, Annie C. (Annie Cornelia)	1852-1887	On the Desplaines		OC	Chicago Academy of Design	
1875	Shaw, Annie C. (Annie Cornelia)	1852-1887	Willow Island		OC		
1875	Shirlaw, Walter	1838-1909	An Artist's Studio in Munich		[OC]		
1875	Shirlaw, Walter	1838-1909	the Fisher Boy		OC		
1875	Shirlaw, Walter	1838-1909	The Harmony of Life		OC		
1875	Shirlaw, Walter	1838-1909	The Old Capuciner		[OC]		
1875	Shirlaw, Walter	1838-1909	The Veteran		[OC]		
1875	Shirlaw, Walter	1838-1909	Toning of the Bell	1874	OC		Art Institute of Chicago
1875	Shirlaw, Walter	1838-1909	Vespers		[OC]		
1875	Shurtleff, R.M. (Roswell Morse)	1838-1915	Lower Ausable Lake, Adirondacks		OC		
1875	Shurtleff, R.M. (Roswell Morse)	1838-1915	Summer in the North Woods		WC		
1875	Silva, F.A. (Francis Augustus)	1835-1886	Coney Island Beach		OC		
1875	Silva, F.A. (Francis Augustus)	1835-1886	Evening Clouds, Long Island Shore		OC		
1875	Silva, F.A. (Francis Augustus)	1835-1886	Sunrise at Boston harbor		OC		
1875	Sloan, Junius R.	1827-1900	Landscape		OC		
1875	Smillie, George H. (George Henry)	1840-1921	The Signal		WC		
1875	Smillie, James D. (James David)	1833-1909	Near North Conway, N.H., On the Saco		WC		
1875	Smillie, James D. (James David)	1833-1909	The Trellis Walk		WC		
1875	Smith, Frank Hill	1841-1904	Morning in Venice		OC		
1875	Smith, Frank Hill	1841-1904	Penelope		OC		
1875	Smith, Mary		The Friendly Neighbors		OC		
1875	Smith, Mary		The Unfriendly Neighbors		OC		
1875	Smith, T. Henry		Mind and Matter		OC		
1875	Smith, Xanthus		East End of Appledore Island, Isles of Shoals		OC		

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1875	Spencer, Mary (Mary Nay)	1835-1923	Begonias		OC		
1875	Spencer, Mary (Mary Nay)	1835-1923	Portraif of Charles Dickens		[OC]		
1875	Spencer, Mary (Mary Nay)	1835-1923	Portrait of James H. Beard		[OC]		
1875	Spread, Henry F. (Henry Fenton)	1844-1890	Chicago rising from her Ashes		OC	W.Y. Daniels, Chicago	
1875	Spread, Henry F. (Henry Fenton)	1844-1890	Mount Kersarge, NH		OC		
1875	Spread, Henry F. (Henry Fenton)	1844-1890	Portrait of a Lady		OC		
1875	St. John, S.H.		Pastel Portrait of a Baby		[OC]		
1875	St. John, S.H.		Portrait of a young girl		[OC]		
1875	St. John, S.H.		Portrait of a Young Lady		OC		
1875	Stites, J.R. (John Randolph)	b. 1836	Portrait of Miss Bessie Kirk		OC		
1875	Stobie, Charles S. (Charles Stewart)	1845 - 1931	Nevava's Pride		OC		
1875	Stobie, Charles S. (Charles Stewart)	1845 - 1931	Watching for Pa		OC		
1875	Stoddard, S.G.		Fleurs de Lis		WC		
1875	Story, George H. (George Henry)	1835-1923	A New England Professor of Pslmody		OC		
1875	Story, George H. (George Henry)	1835-1923	Mother and Child		OC		
1875	Suydam, J.A.		Long Island Coast		OC	S. P. Avery	
1875	Tait, A.F. (Arthur Fitzwilliam)	1819-1905	Game		OC		
1875	Taylor, Charles J. (Charles Jay)	1855-1929	"Seven times Two"		OC		
1875	Taylor, Charles J. (Charles Jay)	1855-1929	Last Rose of Summer		OC		
1875	Taylor, Charles J. (Charles Jay)	1855-1929	Maiden Meditation		OC		
1875	Taylor, Charles J. (Charles Jay)	1855-1929	The Rendezvous		OC		
1875	Taylor, Charles J. (Charles Jay)	1855-1929	Through the Woods		OC		
1875	Thompson, Wordsworth (Alfred Wordsworth)	1840-1896	A Scout in the Mountains of Western North Carolina		OC		
1875	Thompson, Wordsworth (Alfred Wordsworth)	1840-1896	Gossip on the Highway		OC	Chicago Academy of Design	
1875	Thompson, Wordsworth (Alfred Wordsworth)	1840-1896	On the Sands at East Hampton, Long Island		OC		
1875	Thompson, Wordsworth (Alfred Wordsworth)	1840-1896	We Won't Go Home Till Morning		OC		
1875	Tiffany, Louis Comfort	1848-1932	The Scribe		OC		
1875	Troendle, Joseph F.		Portraif of Judge H.A. Kaufman		OC		
1875	Troendle, Joseph F.		Portrait of O.B. Green		OC		
1875	Turney, Olive		Grapes		OC		
1875	Vaini, P. (Pietro)		Picking Flowers		OC		
1875	Vaini, P. (Pietro)		Teasing		WC		
1875	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Afternoon in the Berkshire Hills		OC		

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1875	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Autumn in the White Mountains		WC		
1875	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Duck Pond in Holland		WC		
1875	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Evening, Long Island Sound		WC		
1875	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Lake Henderson, Adirondacks		OC		
1875	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Landscape in Holland		WC		
1875	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	October on the Housatonic River		WC		
1875	Van Reuth, Edward		A Martyr's Burial, Catacombs in Rome		OC		
1875	Van Reuth, Edward		Auntie's Pet		WC		
1875	Velten, E.		Landscape, Holland		OC		
1875	Volk, Douglas (Douglas Stephen)	1856-1935	Misty Morning in Venice		[OC]		
1875	Volk, Douglas (Douglas Stephen)	1856-1935	Scene in Brittany, France		OC		
1875	Volk, Douglas (Douglas Stephen)	1856-1935	Skilleth Creek at Devil's Lake, Wis		OC		
1875	Volk, Douglas (Douglas Stephen)	1856-1935	Vase of Flowers		OC		
1875	Walker, James	1818 - 1889	Battle of Chicamauga, Position of Harker's Brigade		[OC]		
1875	Walker, James	1818 - 1889	Battle of Mission Ridge, as see from Orchard Knob		[OC]		
1875	Walker, James	1818 - 1889	Fort Mcallister, taken by Gen. Hazen's command, in Sherman's March to the Sea		[OC]		
1875	Walker, James	1818 - 1889	La Garita de Belm		OC		
1875	Walker, James	1818 - 1889	Lookout Mountain battlefield		OC		
1875	Walker, James	1818 - 1889	Raid in Virginia, Making a Clean Sweep		OC		
1875	Walker, James	1818 - 1889	The Fall of Ajax		OC		
1875	Wall, William C. (William Coventry)	1810-1886	Rock Saddle Gap, Pennsylvania Railroad		OC		
1875	Waller, Frank	1842 - 1923	Coast Scene, Boulogne		[OC]		
1875	Waterman, Mark (Marcus A.)	1834 - 1914	Black Birch Grove in October		[OC]		
1875	Way, A. J. H. (Andrew John Henry)	1826 - 1888	Muscat Grapes		OC		
1875	Way, A. J. H. (Andrew John Henry)	1826 - 1888	Prince Albert Grapes		OC		
1875	Way, A. J. H. (Andrew John Henry)	1826 - 1888	Still Life, Fruit and Wine		[OC]	John W. McCoy, Baltimore	
1875	Way, Agnes C.		Le Dent de Midi		OC		
1875	Way, Agnes C.		Through the Fields		OC		
1875	Weber, C.T.		Growth and Decay		OC		
1875	Weber, C.T.		Study of Rocks		OC		
1875	Weber, C.T.		The Distant River		OC		

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1875	Weber, C.T.		The Foreigner		OC		
1875	Weber, C.T.		The Glassy Stream		OC		
1875	Weber, Philipp		Autumn		[OC]		
1875	Weber, Philipp		Morning		OC		
1875	Weber, Philipp		Spring		[OC]		
1875	Weber, Philipp		Summer		[OC]		
1875	Weber, Philipp		Winter		[OC]		
1875	Weber, Philipp		Winter Evening		OC		
1875	Wharton, P.F.		Faithless		OC		
1875	Whittredge, W. (Thomas Worthington)	1820-1910	Cape Ann		OC		
1875	Whittredge, W. (Thomas Worthington)	1820-1910	Christmas Eve, Italy		OC		
1875	Whittredge, W. (Thomas Worthington)	1820-1910	The Old Ladd House, Portsmouth		OC		
1875	Whittredge, W. (Thomas Worthington)	1820-1910	Watering the Horses		OC		
1875	Wiles, L.M.		San Luis Rey, Southern California		OC		
1875	Wilkinson, E.		Devil's Lake, Afternoon		OC		
1875	Willard, A.M.		the Last Days of Herculaneum		OC		
1875	Willcox, W.H.		Autumn		OC		
1875	Willcox, W.H.		Brigantine Beach, Looking Towards Atlantic City		OC		
1875	Willcox, W.H.		Stepping Stones		[OC]		
1875	Willcox, W.H.		Summer		[OC]		
1875	Williams, Isaac L.	1817-1895	The Nibble		OC		
1875	Williams, Isaac L.	1817-1895	View on Lake Champlain, from below Burlington		OC		
1875	Wilmarth, L.E. (Lemuel Everett)	1835-1918	Capt. Nathan Hale		OC		
1875	Wilmarth, L.E. (Lemuel Everett)	1835-1918	Guess what I have Brought You		OC		
1875	Wood, Thomas W. (Thomas Waterman)	1823-1903	La Chiffoniere		WC		
1875	Wood, Thomas W. (Thomas Waterman)	1823-1903	Le Chiffonier		WC		
1875	Woodward, Laura		Ferns and Woodbine		WC		
1875	Woodward, Laura		Maples on the banks of the Farmington River, Ct		OC		
1875	Woodward, Mrs. A. B.		Pond Lily on panel		OC		
1875	Woodward, Mrs. A. B.		Roses on Panel		OC		
1875	Wright, George		The Surprise		WC		
1875	Wright, Rufus	1832-1900	Feeding the Sparrows		[OC]		
1875	Wright, Rufus	1832-1900	Morning at the Window		WC		
1875	Wyant, A.H. (Alexander Helwig)	1836-1892	Lake George		OC		
1875	Wyant, A.H. (Alexander Helwig)	1836-1892	Looking South-West from near Killarney		OC		
1875	Wyant, A.H. (Alexander Helwig)	1836-1892	On the Middle Lake of Killarney		OC	Chicago Academy of Design	
1875	Wylie, J.E.	1875	Autumn		WC		
1875	Wylie, J.E.	1875	Summer		WC		
1875	Yewell, George H. (George Henry)	1830 - 1923	Italian Child of Perugia		WC		
1876	[Unknown]		Alpine Home		OC	Daniel	

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1876	[Unknown]		Alpine Lake		OC	Goodwin Daniel	
1876	[Unknown]		Canada thistle		WC	Goodwin Rev. L.T. Chamberlain	
1876	[Unknown]		Lake Thoune		WC	Mrs. K.N. Doggett	
1876	[Unknown]		Martello Tower at Stone Bridge		WC	Mrs. S. L. Wright	
1876	[Unknown]		Portrait of the Duchess of Parma		OC	T.B. Bryan	
1876	[Unknown]		Ruins of Roman Aqueduct		WC	Mrs. S. L. Wright	
1876	Abbott		Autumn		OC	C.W. Smith	
1876	Ainmuller, Max		Interior of Bamburg Cathedral		OC	E.S. Stickney	
1876	Ajdukiewicz, T.		Farm Scene in Germany		OC	George Armour	
1876	Alexander, C.A.		Church Interior		WC	J.G. Shortall	
1876	Alt (Rome)		Sheik's Tomb, on the Nile		OC	Lyman Blair	
1876	Alt (Rome)		Via Appia		OC	Lyman Blair	
1876	Alvarez, L.		The Dancing Lesson		OC	J.G. Shortall	
1876	Amici, Dom		Ruins of Ceasar's Palace		WC	Alexander Mitchell, Milwaukee	
1876	Andrews, Emily		Bouquet of Wild Flowers		WC	T.W. Harvey	
1876	Andrews, Emily		Group of Flowers		WC	T.W. Harvey	
1876	Armfield, J.		Sportsman's Pets		OC	J.F. Stafford, Chicago	
1876	Baisch, Hermann		Landscape near Munich		OC	John M. Durand	
1876	Bakalowicz, Ladislas		Feminine Curiosity		OC	J. Russell Jones, Chicago	
1876	Bartolini, F.		Arab Sais, or Runner		WC	Alexander Mitchell, Milwaukee	
1876	Bartolini, F.		Boat on the Nile		WC	Alexander Mitchell, Milwaukee	
1876	Bartolini, F.		Donkey and Driver		WC	Alexander Mitchell, Milwaukee	
1876	Bartolini, F.		Fagot Gatherers		WC	Alexander Mitchell, Milwaukee	
1876	Bartolini, F.		Italian Peasant Woman		WC	E.S. Stickney	
1876	Bartolini, F.		Roman Archway		WC	E.S. Stickney	
1876	Beard, J. H. (James Henry)	1811-1893	The Growing Danger		OC	J.F. Stafford, Chicago	
1876	Beard, William H. (William Holbrook)	1824-1900	Attack on the Ramparts		OC	J.F. Stafford, Chicago	
1876	Beard, William H. (William Holbrook)	1824-1900	Mother and Child		OC	J.F. Stafford, Chicago	
1876	Becker, Leon		Hunting Scene		OC	J.N. Jewett	

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1876	Beckmann, Conrad		The Tailor		OC	George M. Pullman, Chicago	
1876	Bellows, A.F. (Albert Fitch)	1829-1883	An English Cottage		WC	C.A. Gregory	
1876	Bellows, A.F. (Albert Fitch)	1829-1883	Church in Kent		WC	Daniel Thompson	
1876	Bellows, A.F. (Albert Fitch)	1829-1883	On the Sea Coast		WC	C.A. Gregory	
1876	Beranger, J.B.A. E.		The Little Dressmaker		OC	George Sturges	
1876	Bertrand, James		Marguerite		OC	Bryan Lathrop	
1876	Bertrand, James		The Death of Virginia		OC	R.B. Kellogg, Green Bay	
1876	Bierstadt, Albert	1830-1902	King's River, California	1873-74	OC	R.B. Kellogg, Green Bay	
1876	Bierstadt, Albert	1830-1902	Landscape		OC	John. H. Prentiss	
1876	Bierstadt, Albert	1830-1902	Mountain Torrent in California		OC	A.B. Meeker	
1876	Bierstadt, Albert	1830-1902	Sierra Nevada, California	1871-73	OC	George M. Pullman, Chicago	
1876	Bierstadt, Albert	1830-1902	Sunset	ca 1868	OC	Dr. Charles G. Smith	
1876	Bigelow, D.F. (Daniel Folger)	1823-1910	Autumn, North Elbe		OC	A.J. Willard	
1876	Bigelow, D.F. (Daniel Folger)	1823-1910	Boquet River, New York		OC	A.J. Willard	
1876	Birch, J. H.		Bird's Nest		WC	Daniel Thompson	
1876	Blackman, Walter	1847-1928	Grapes		OC	E. Blackman	
1876	Blackman, Walter	1847-1928	Mount Blanc and Chamounix		OC	E. Blackman	
1876	Blackman, Walter	1847-1928	North Conway		OC	E.S. Stickney	
1876	Boehnlein (Munich)		Pleasant Summer Afternoon		OC	A.J. Marble	
1876	Bogh, Carl		Swedish Landscape		OC	E.G. Asay	
1876	Boldini, A.		Court Favorites, First Empire		OC	Henry Field, Chicago	
1876	Boogaard, W.J.		Belgian Horses		OC	Albert Conro, Milwaukee	
1876	Bosch, E.		The new Calf		OC	Mrs. S. L. Wright	
1876	Botcher.		Give me a Bite		[OC]	H.V. Bemis	
1876	Bough, Sam		Forest, Duke of Hamilton's Estate, Lanarkshire		WC	Henry Field, Chicago	
1876	Bouguereau, William-Adolphe	1825-1905	Meditaiton		OC	H.M. Thompson	
1876	Boulanger, G.R.		Bouquet Makers		[OC]	H.V. Bemis	
1876	Boulanger, G.R.		Prayer in the Mosque		OC	H.M. Thompson	
1876	Boverman		Small Game		OC	E.B. McCagg, Chicago	

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1876	Brackett, E.M.		A Roman Study		WC	William Brackett	
1876	Brackett, E.M.		Ideal Head		WC	William Brackett	
1876	Bricher, A. T. (Alfred Thompson)	1837-1908	Afternoon, Cape Ann		OC	N.K Fairbank	
1876	Bromley, W.L. (William?)	1835 - 1888	An English Home		WC	J. Russell Jones, Chicago	
1876	Bromley, W.L. (William?)	1835 - 1888	the Old Fish Wife		WC	J. Russell Jones, Chicago	
1876	Bromley, W.L. (William?)	1835 - 1888	The Old Hidalgo		OC	J. Russell Jones, Chicago	
1876	Bromley, W.L. (William?)	1835 - 1888	The Seamstress		WC	J. Russell Jones, Chicago	
1876	Bromley, W.L. (William?)	1835 - 1888	Watching the Sea		OC	J. Russell Jones, Chicago	
1876	Brooks, A.F. (Alden Finney)	1840-1931	Where the Wintergreens Grow		WC	A. Copelin	
1876	Brown, J. Appleton (John Appleton)	1844-1902	Landscape		OC	C.A. Gregory	
1876	Brown, J. Appleton (John Appleton)	1844-1902	November Day		OC	E.S. Stickney	
1876	Brown, J.G (John George)	1831-1913	Violin Boy		OC	E.S. Stickney	
1876	Brunner, Joseph		A Placid Lake		OC	J. Russell Jones, Chicago	
1876	Brunner, Joseph		Italian Sunset		OC	J. Russell Jones, Chicago	
1876	Buisson, J.		The Smokers		OC	J. Russell Jones, Chicago	
1876	Burnier, R.		Incident in the War of 1870		OC	J. Russell Jones, Chicago	
1876	Buzze		Italian Shepherd		WC	Alexander Mitchell, Milwaukee	
1876	Bylandt, Count A. de		In the Alps		OC	J. Russell Jones, Chicago	
1876	Bylandt, Count A. de		Landscape		OC	Alexander Mitchell, Milwaukee	
1876	Cabanel, Alexandre	1823 - 1889	Portrait of Cyrus H. McCormick		OC	C. H. McCormick	
1876	Cabanel, Alexandre	1823 - 1889	Portrait of Mrs. Cyrus H. McCormick		OC	C. H. McCormick	
1876	Calame, Arthur		Goats Beneath the Trees		OC	J. Russell Jones, Chicago	
1876	Cammarano, Michele		The Fortune Teller		OC	Alexander Mitchell, Milwaukee	

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1876	Cammarano, Michele		the Grandmother		OC	Alexander Mitchell, Milwaukee	
1876	Canone, C.		An Old Man's Enjoyment		OC	J. Russell Jones, Chicago	
1876	Cap, Constant		Intimate Friends		OC	J. Russell Jones, Chicago	
1876	Carabain, Jacques		Newport Market Place, Flanders		OC	Daniel Goodwin	
1876	Casilear, J. W. (John William)	1811-1893	Genesee Meadows		OC	George Sturges	
1876	Casilear, J. W. (John William)	1811-1893	Lake George		OC	J.L. Peck	
1876	Casilear, J. W. (John William)	1811-1893	Landscape		OC	Alexander Mitchell, Milwaukee	
1876	Casilear, J. W. (John William)	1811-1893	Landscape		OC	Alexander Mitchell, Milwaukee	
1876	Casilear, J. W. (John William)	1811-1893	Moonlight		OC	J.G. Shortall	
1876	Casilear, J. W. (John William)	1811-1893	September		OC	J.G. Shortall	
1876	Chapman, J. Linton		St. Gervasio, Venice		OC	Alexander Mitchell, Milwaukee	
1876	Chapman, John Gadsby	1808-1889	Castel di Leva, near rome, Festa Divino amore (Pentecost)		OC	Alexander Mitchell, Milwaukee	
1876	Chierici, Gaetano		Italian Interior		OC	J.M. Walker	
1876	Chierici, Gaetano		the Bath		OC	J.J. Borland	
1876	Chierici, Gaetano		The Empty Bird Cage		OC	J.N. Jewett	
1876	Church, F.E. (Frederic Edwin)	1826 - 1900	Landscape		OC	John. H. Prentiss	
1876	Church, F.E. (Frederic Edwin)	1826 - 1900	Santa Ysabel Valley		OC	Mrs. John Buckingham	
1876	Church, F.E. (Frederic Edwin)	1826 - 1900	Sunset and West rock, New Haven		OC	S.M. Nickerson, Chicago	
1876	Claes, Constant		Lassitude		OC	J. Russell Jones, Chicago	
1876	Clare, George		Geraniums and Forget-me-Nots		OC	Albert Conro, Milwaukee	
1876	Clare, George		Primroses and Sparrows Nest		OC	Albert Conro, Milwaukee	
1876	Clarke, Sarah Freeman		Castel Furano, Italy		WC	Alexander Mitchell, Milwaukee	
1876	Clarke, Sarah Freeman		Castel Furano, Italy		WC	Alexander Mitchell, Milwaukee	
1876	Clays, Paul-Jean		Marine		OC	J. Russell Jones, Chicago	
1876	Coessin		Wood Scene		OC	H.W. King	

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1876	Col, David		Not at Home to Callers		OC	Mark Skinner	
1876	Col, David		The Wine Merchant		OC	J. Russell Jones, Chicago	
1876	Cole, Thomas	1801-1848	Landscape		OC	S.M. Nickerson, Chicago	
1876	Colle-Leone		Venice by Moonlight		OC	J. Russell Jones, Chicago	
1876	Constantin, August		Morning in the Street		WC	T.B. Blackstone	
1876	Constantin, August		Street Scene		WC	T.B. Blackstone	
1876	Coomans, Joseph		Pompeiian Fountain		OC	P.V. Kellogg	
1876	Coomans, Joseph		The Dancing Lesson		OC	C.P. Kellogg	
1876	Corot, Jean-Baptiste-Camille	1796 - 1875	Landscape		OC	E.G.Assay	
1876	Corot, Jean-Baptiste-Camille	1796 - 1875	Landscape		OC	T.B. Bryan	
1876	Cortazzo, O.		The Morning Walk		OC	George Sturges	
1876	Costa		Garden of the Villa Medeci, Rome, in Spring		OC	Alexander Mitchell, Milwaukee	
1876	Courle		The Coquette		OC	Henry Field, Chicago	
1876	Cropsey, J.F. (Jasper Francis)	1823-1900	Stoke Poges' church		OC	John. H. Prentiss	
1876	Cuyp, Albert		At the Castle Entrance		OC	T.B. Bryan	
1876	Darley, F. O. C. (Felix Octavius Carr)	1822 - 1888	Gathering Corn		WC	Daniel Thompson	
1876	David, Jacques-Louis	1748-1825	Napoleon I, at his Accession to the Empire		OC	Daniel Thompson	
1876	de Beul, Laurent		Sheep		OC	W.H. Orvington	
1876	De Brakkeleer, Ferdinand		A Belgian Interior		OC	J. Russell Jones, Chicago	
1876	de Cock, Cesar		French Landscape		OC	Chauncey J. Blair	
1876	De Coninck, P. (Pierre)		The Lover's Signal, Italy		OC	J. Russell Jones, Chicago	
1876	de Curzon, A.		Florentine Flower Girls		[OC]	H.V. Bemis	
1876	de Franchimont, Madame la Baronne		Fruit		OC	J. Russell Jones, Chicago	
1876	De Groux, Daniel		Fruit		OC	J. Russell Jones, Chicago	
1876	De Haas, J.H.L.		Belgian Cattle		OC	J. Russell Jones, Chicago	
1876	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	Coast Scene		OC	C.M. Henderson, Chicago	

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1876	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	Early Morning in the English Channel		OC	J.M. Walker	
1876	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	Marine		OC	George Sturges	
1876	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	Marine, New York Harbor		OC	A. B. Meeker	
1876	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	Marine, Off Hastings, England		OC	Daniel Thompson	
1876	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	Moonlight--Long Island		OC	George M. Pullman, Chicago	
1876	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	Narragansett Bay		OC	J.G. Shortall	
1876	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	Pulpit Rock, English Channel		OC	N.K Fairbank	
1876	de Haas, William (William Frederick)	1830-1880	Mount Desert		OC	J.G. Shortall	
1876	De Jonghe, J.B.		On the Road to the Market		OC	J. Russell Jones, Chicago	
1876	De Jonghe, J.B.		Road Through the Forest		OC	J. Russell Jones, Chicago	
1876	de Nittis, J.		It is Cold		OC	Chauncey J. Blair	
1876	de Notre, David		Bouquet of Roses		[OC]	H.V. Bemis	
1876	de Pinelli, A.		The Duchess of Brabantes Listening to the Poet		OC	Daniel Goodwin	
1876	de Vos, V.		Dogs		OC	Albert Conro, Milwaukee	
1876	DeBlock, Eugene F.		What O'clock is it?		OC	J. Russell Jones, Chicago	
1876	Deitrich, Adelheid		German Corn Flowers		OC	E.S. Stickney	
1876	Delrieux, E.		The Bagpiper		WC	E.S. Stickney	
1876	Destree, T.T.		Fishers at the Canal		OC	J. Russell Jones, Chicago	
1876	Detti, C.		Flirtation		OC	C.M. Henderson, Chicago	
1876	Dillens, Adolf		A Happy Day		OC	J. Russell Jones, Chicago	
1876	Dillens, Albrecht		The Fisherman's Family		OC	J. Russell Jones, Chicago	
1876	Dommerhuizen, L.		Street in Antwerp		OC	J. Russell Jones, Chicago	
1876	Dore, Gustav Paul	1832 - 1883	Loch Katrine		OC	S.M. Nickerson, Chicago	
1876	Dow, Gerard		Poultry Vender		OC	R.S. McCormick	
1876	Dow, Gerard		Self-Portrait		OC	T.B. Bryan	
1876	Doyen, Gustave		Luncheon		OC	J.G. Shortall	

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1876	Dubert, J.J.		Signing the Marriage Contract, Period of Louis XIV		OC	Albert Conro, Milwaukee	
1876	Duplessis		Cathedral of Notre Dame		OC	H.A. Elkins	
1876	Durand, Asher B. (Asher Brown)	1796 - 1886	Landscape in New Hampshire		OC	John. H. Prentiss	
1876	Durand, Asher B. (Asher Brown)	1796 - 1886	Mount Chocorua	1856	OC	Mrs. S. L. Wright	
1876	Durand-Brager, Henri		Entrance to Brest		OC	J. Russell Jones, Chicago	
1876	Durand-Brager, Henri		Ship in Danger		OC	J. Russell Jones, Chicago	
1876	Durck, F.		An Alpine Girl		OC	E.C. Larned	
1876	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	Quails, Still Life		WC	George L. Dunlap, Chicago	
1876	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	Snipe at the Pool		WC	N.K. Fairbank	
1876	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	Still Life		OC	J.M. Walker	
1876	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	The Sage Hen		OC	O.J. Stough	
1876	Ebert, A.		Head of a Lady		OC	J. Russell Jones, Chicago	
1876	English School		Portrait of Lord Chesterfield		OC	T.B. Bryan	
1876	Escosura, Ignace de Leon y		Before the Departure		OC	S.M. Nickerson, Chicago	
1876	Escosura, Ignace de Leon y		Playing Cat's Cradle		OC	E.T. Watkins	
1876	Faed, Thomas		Daddy is Coming		OC	E.B. McCagg, Chicago	
1876	Fisher (London)		Sheep at Ecouen		OC	C.A. Gregory	
1876	Ford, H.C. (Henry Chapman)	1828 - 1894	The Desplaines at Riverside		OC	Dr. Charles G. Smith	
1876	Fort, Thomas		After Work		WC	James H. Dole, Chicago	
1876	Fort, Thomas		Normandy Horses		WC	J.G. Shortall	
1876	Fourmois, Theo.		Returning with the Flock		OC	J. Russell Jones, Chicago	
1876	Freer, Frederick W. (Frederick Warren)	1849-1908	A Lady of Revolutionary Times		OC	Dr. J.W. Freer	
1876	Friedbichler, F.		Old and Young		OC	A.N. Eddy	
1876	Gebhard, Ludvig		Landscape		OC	Mrs. J. E. Wyeth	
1876	Gerard, Theodore		The Children's Triumphal Procession		OC	J. Russell Jones, Chicago	
1876	Gide, Theophile		The Smoker		OC	E.B. McCagg, Chicago	

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1876	Gifford, Sanford R. (Sanford Robinson)	1823 - 1880	Slout, the Capital of Upper Egypt		OC	T.B. Blackstone	
1876	Gifford, Sanford R. (Sanford Robinson)	1823 - 1880	View in the White Mountains		OC	J.M. Walker	
1876	Gilbert, Sir John		Cavalier		WC	Alexander Mitchell, Milwaukee	
1876	Gill, W.W.		On the Brook near Preston		OC	J.L. Peck	
1876	Giodano, F.		Italian Vintage		OC	J.J. Borland	
1876	Girardin, Pauline		Flowers		WC	H.M. Thompson	
1876	Graefle, A.		The Faithful Watcher		OC	T.W. Harvey	
1876	Graves, L.P.		Tea Roses and Honesuckle		OC	John Newell	
1876	Graves, L.P.		Tube Roses		OC	John Newell	
1876	Greatorex, Eliza (Eliza Pratt)	1820 - 1897	Albrecht Durer's Home, Nuremberg		WC	Alexander Mitchell, Milwaukee	
1876	Greatorex, Eliza (Eliza Pratt)	1820 - 1897	Church of the Puritans, New York		WC	Alexander Mitchell, Milwaukee	
1876	Greatorex, Eliza (Eliza Pratt)	1820 - 1897	Falken Thurm, Munich		WC	Alexander Mitchell, Milwaukee	
1876	Greatorex, Eliza (Eliza Pratt)	1820 - 1897	Via di San Giovanni, Coliseum in the Distance, St. Clement on the Right		WC	Alexander Mitchell, Milwaukee	
1876	Greutzner, Edward		For His Stomach's Sake		OC	S.E. Barrett	
1876	Grevart, M		Street in Nancy		OC	O.W. Potter	
1876	Grips, C.J.		Belgian Interior		OC	T.B. Blackstone	
1876	Gussow, G.		The Photograph		OC	J. Russell Jones, Chicago	
1876	Hacker, Horst		Snow Scene in the Ramsau		OC	John M. Durand	
1876	Hagelsteen, L.		Petit Savoyard		OC	J. Russell Jones, Chicago	
1876	Hart, James M. (James McDougal)	1828-1901	In the Pool		OC	Daniel Thompson	
1876	Hart, James M. (James McDougal)	1828-1901	Landscape		OC	J.D. Harvey	
1876	Hart, William	1823 - 1894	Cattle in the Meadow		OC	N.K Fairbank	
1876	Hart, William	1823 - 1894	Landscape		OC	A.N. Kellogg	
1876	Hart, William	1823 - 1894	Mount Chocorua		OC	George M. Pullman, Chicago	
1876	Hart, William	1823 - 1894	Nahant		OC	Daniel Thompson	
1876	Hart, William	1823 - 1894	Scene in New Hampshire		OC	Rev. Robert Collyer	
1876	Hart, William	1823 - 1894	Spring		OC	H.W. King	
1876	Hart, William	1823 - 1894	Summer in the Adirondacks		OC	C.M. Henderson, Chicago	

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1876	Harvey, George	1800 - 1878	The Bookworm		OC	T.E. Meadowcraft	
1876	Haubtmann, M		Bay of Genoa		OC	Mrs. J. E. Wyeth	
1876	Haubtmann, M		Belluno, Italy		OC	A.N. Eddy	
1876	Hay		Chickens		OC	C.W. Smith	
1876	Heade, M.J. (Martin Johnson)	1819 - 1904	A Calm		OC	N.K Fairbank	
1876	Heade, M.J. (Martin Johnson)	1819 - 1904	Apple Blossoms		[OC]	H.V. Bemis	
1876	Heade, M.J. (Martin Johnson)	1819 - 1904	Orchid		OC	J.M. Walker	
1876	Heade, M.J. (Martin Johnson)	1819 - 1904	Sunset on the Marshes		OC	J.M. Walker	
1876	Healy, G.P.A. (George Peter Alexander)	1813 - 1894	Portrait of Abraham Lincoln		OC	Robert T. Lincoln	
1876	Healy, G.P.A. (George Peter Alexander)	1813 - 1894	Portrait of Abraham Lincoln		OC	Thomas Bryan, Chicago	
1876	Healy, G.P.A. (George Peter Alexander)	1813 - 1894	Portrait of Andrew Jackson		OC	Thomas Bryan, Chicago	
1876	Healy, G.P.A. (George Peter Alexander)	1813 - 1894	Portrait of Daniel Webster		OC	Thomas Bryan, Chicago	
1876	Healy, G.P.A. (George Peter Alexander)	1813 - 1894	Portrait of Edward Everett		OC	Thomas Bryan, Chicago	
1876	Healy, G.P.A. (George Peter Alexander)	1813 - 1894	Portrait of Franklin Pierce		OC	Thomas Bryan, Chicago	
1876	Healy, G.P.A. (George Peter Alexander)	1813 - 1894	Portrait of General J.C. Fremont		OC	Thomas Bryan, Chicago	
1876	Healy, G.P.A. (George Peter Alexander)	1813 - 1894	Portrait of George Washington		OC	Thomas Bryan, Chicago	
1876	Healy, G.P.A. (George Peter Alexander)	1813 - 1894	Portrait of H.W. Longfellow		OC	Thomas Bryan, Chicago	
1876	Healy, G.P.A. (George Peter Alexander)	1813 - 1894	Portrait of Henry Clay		OC	Thomas Bryan, Chicago	
1876	Healy, G.P.A. (George Peter Alexander)	1813 - 1894	Portrait of James Buchanan		OC	Thomas Bryan, Chicago	
1876	Healy, G.P.A. (George Peter Alexander)	1813 - 1894	Portrait of James K. Polk		OC	Thomas Bryan, Chicago	
1876	Healy, G.P.A. (George Peter Alexander)	1813 - 1894	Portrait of James Madison		OC	Thomas Bryan, Chicago	
1876	Healy, G.P.A. (George Peter Alexander)	1813 - 1894	Portrait of James Monroe		OC	Thomas Bryan, Chicago	
1876	Healy, G.P.A. (George Peter Alexander)	1813 - 1894	Portrait of John Adams		OC	Thomas Bryan, Chicago	

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1876	Healy, G.P.A. (George Peter Alexander)	1813 - 1894	Portrait of John C. Calhoun		OC	Thomas Bryan, Chicago	
1876	Healy, G.P.A. (George Peter Alexander)	1813 - 1894	Portrait of John Quincy Adams		OC	Thomas Bryan, Chicago	
1876	Healy, G.P.A. (George Peter Alexander)	1813 - 1894	Portrait of John Tyler		OC	Thomas Bryan, Chicago	
1876	Healy, G.P.A. (George Peter Alexander)	1813 - 1894	Portrait of Judge McLean		OC	Thomas Bryan, Chicago	
1876	Healy, G.P.A. (George Peter Alexander)	1813 - 1894	Portrait of Judge Story		OC	Thomas Bryan, Chicago	
1876	Healy, G.P.A. (George Peter Alexander)	1813 - 1894	Portrait of Martin Van Buren		OC	Thomas Bryan, Chicago	
1876	Healy, G.P.A. (George Peter Alexander)	1813 - 1894	Portrait of Millard Fillmore		OC	Thomas Bryan, Chicago	
1876	Healy, G.P.A. (George Peter Alexander)	1813 - 1894	Portrait of Stephen A. Douglas		OC	Thomas Bryan, Chicago	
1876	Healy, G.P.A. (George Peter Alexander)	1813 - 1894	Portrait of Thomas Jefferson		OC	Thomas Bryan, Chicago	
1876	Healy, G.P.A. (George Peter Alexander)	1813 - 1894	Portrait of W.H. Prescott		OC	Thomas Bryan, Chicago	
1876	Healy, G.P.A. (George Peter Alexander)	1813 - 1894	Portrait of Zachary Taylor		OC	Thomas Bryan, Chicago	
1876	Hegg, Teresa		Bunch of Roses		WC	T.W. Harvey	
1876	Hegg, Teresa		Chrysanthemums		WC	Alexander Mitchell, Milwaukee	
1876	Hegg, Teresa		Flowers		WC	Alexander Mitchell, Milwaukee	
1876	Hegg, Teresa		Flowers		WC	Alexander Mitchell, Milwaukee	
1876	Hegg, Teresa		Rose		WC	Alexander Mitchell, Milwaukee	
1876	Hegg, Teresa		Roses and Heliotrope		WC	Alexander Mitchell, Milwaukee	
1876	Hegg, Teresa		Roses and Pomegranates		WC	Alexander Mitchell, Milwaukee	
1876	Hegg, Teresa		Violets		WC	Alexander Mitchell, Milwaukee	
1876	Hermann, L.		Old Bruges, on the Scheldt		OC	Mark Skinner	
1876	Herrmanstoerfer, Joseph		The Coming Storm		OC	J.N. Jewett	
1876	Herrmanstoerfer, Joseph		Waiting for the Tow		OC	A. Poole	

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1876	Herrmanstoerfer, Joseph		Watering the Horses		OC	A. Poole	
1876	Herzog, H. (Hermann Ottomar)	1832 - 1932	A Scene in Norway		OC	J. Russell Jones, Chicago	
1876	Herzog, H. (Hermann Ottomar)	1832 - 1932	Landscape in Norway		OC	Bryan Lathrop	
1876	Hetz, Carl		Going to Confirmation		OC	George Armour	
1876	Hetzel, George	1826 - 1899	Landscape		OC	J. Russell Jones, Chicago	
1876	Heyermans, John		Marguerite		OC	J. Russell Jones, Chicago	
1876	Heyligers, A.F.		The Secret Letter		OC	E.T. Watkins	
1876	Hildebrand, Edward		Playful Children		OC	C.A. Gregory	
1876	Hill, J. Henry (John Henry)	1839 - 1922	After a Shower		WC	P.B. Wight	
1876	Hill, J. Henry (John Henry)	1839 - 1922	Dead Parroquet		WC	P.B. Wight	
1876	Hintze, T.		The Village Politician		OC	S.E. Egan	
1876	Holmberg, August		Monastery Court in Rome		OC	J.M. Durand	
1876	Holst, Laurits (Laurits Bernard)	1848 - 1934	Magdalena Bay		OC	Mrs. E.C. Porter	
1876	Hope, James		The Sylvan Gate		OC	Mrs. K.N. Doggett	
1876	Hubner, Carl		The Dead Bird		OC	George M. Pullman, Chicago	
1876	Hughes, J.J.		Near Sandwelt		OC	Mrs. S. L. Wright	
1876	Hunt, Miss E.H.		Chapel of Henry Vii Westminster		WC	Murry Nelson	
1876	Huygens, J.T.		Flowers and Vases		OC	J. Russell Jones, Chicago	
1876	Inness, George	1825-1894	Path in the Woods, Sunset		OC	E.S. Stickney	
1876	Inness, George	1825-1894	View at Medfield		OC	C.A. Gregory	
1876	Irving, J. Beaufain		Portrait of Raphael		OC	T.B. Bryan	
1876	Jacque, Charles-Emile	1813 - 1894	Deer in the Forest		OC	J. Russell Jones, Chicago	
1876	Jacque, Charles-Emile	1813 - 1894	Poultry		OC	H.M. Thompson	
1876	Jacquet, Gustave		Meditation		OC	Henry Field, Chicago	
1876	Jaime		Rialto and Grand Canal		WC	J.G. Shortall	
1876	Jerichau, Elisabeth		Egyptian Water Carrier		OC	Alexander Mitchell, Milwaukee	
1876	Johnson, David	1827 - 1908	Landscape		OC	John Newell	
1876	Johnson, David	1827 - 1908	View from the ruins of Ft. George, Warren, Co. NY		OC	John Newell	
1876	Johnson, Eastman	1824-1906	Corn Husking		OC	P.V.	

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1876	Johnson, Eastman	1824-1906	The Pet Lamb		OC	Kellogg George M. Pullman, Chicago	
1876	Joly, A.		The Old Castle		WC	T.B. Blackstone	
1876	Jourdan, A.		Maternal Affection		OC	H.M. Thompson	
1876	Jouvenet, Jean		Ecce Homo		OC	T.B. Bryan	
1876	Kappes, Alfred	1850-1894	Harvets Time		OC	Mrs. E.C. Porter	
1876	Kappes, Alfred	1850-1894	The Fishers		OC	Mrs. E.C. Porter	
1876	Keller, Fr.		Trainging a Dog		OC	E.C. Larned	
1876	Kensett, J. F. (John Frederick)	1818 - 1872	Coast View		OC	J.D. Harvey	
1876	Kensett, J. F. (John Frederick)	1818 - 1872	Landscape		OC	John Newell	
1876	Kensett, J. F. (John Frederick)	1818 - 1872	Newport in a Foggy Day		OC	E.C. Larned	
1876	Kensett, J. F. (John Frederick)	1818 - 1872	Sunset		OC	George Sturges	
1876	Kindermans, B.		Windsor Castle		OC	J. Russell Jones, Chicago	
1876	Klombeck, J.B.		Belgian Landscape		OC	Alexander Mitchell, Milwaukee	
1876	Koekkoek, J.H.		Close Hauled		WC	J.G. Shortall	
1876	Koekkoek, J.H.		Coast Scene		WC	J.G. Shortall	
1876	Koekkoek, M.A.		Belgian Landscape		OC	A.L. Chetlain	
1876	Koekkoek, M.A.		Landscape		OC	J. Russell Jones, Chicago	
1876	Koekkoek, M.A.		Landscape		OC	S.M. Nickerson, Chicago	
1876	Koekkoek, M.A.		Landscape near Brussels		OC	J. Russell Jones, Chicago	
1876	Kratke, L.		The Fair at Montmorency		OC	George Dunlap	
1876	Kronberger, C.		Which Way?		OC	E.C. Larned	
1876	Kruger		Village in Belgium		OC	J. Russell Jones, Chicago	
1876	Kurzbauer, E.		Hunters Coquetting with a Peasant Girl in Tyrol		OC	John M. Durand	
1876	Kuwasseg, C. (fils)		Boissy, France		OC	J.G. Jenkins, Milwaukee	
1876	Kuwasseg, C. (fils)		Environs of Brussels		OC	J.G. Jenkins, Milwaukee	
1876	Kuwasseg, C. (pere)		Alpine view		OC	Mark Skinner	
1876	Kuwasseg, Carl J. (pere)		Sentinels of France		OC	O.W. Potter	
1876	Kuwasseq, C. (fils)		Village of Joinville		OC	J. Russell Jones, Chicago	

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1876	La Fenestre		Sheep		OC	E.S. Stickney	
1876	La Volpe, A.		Sorrento		OC	E.C. Larned	
1876	Lambdin, George C. (George Cochran)	1830-1896	Roses		OC	N.K Fairbank	
1876	Lambdin, George C. (George Cochran)	1830-1896	Roses		OC	T.B. Blackstone	
1876	Lambrichs, E.		Portrait of a Girl		OC	J. Russell Jones, Chicago	
1876	Lamoriniere, Francois		Evening		OC	J. Russell Jones, Chicago	
1876	Lamoriniere, Francois		Landscape		OC	J. Russell Jones, Chicago	
1876	Lamoriniere, Francois		Landscape		OC	J. Russell Jones, Chicago	
1876	Lamoriniere, Francois		Landscape near Antwerp		OC	S.M. Nickerson, Chicago	
1876	Lamoriniere, Francois		Morning		OC	J. Russell Jones, Chicago	
1876	Lawman, Jasper (Jasper Holman)	1825 - 1906	Autumn Landscape		OC	J.F. Stafford, Chicago	
1876	Lejeune		Burial of the Dead Bird		OC	J. Russell Jones, Chicago	
1876	Lejeune, Eugene		The Wonder Box		OC	A.B. Meeker	
1876	Leloir, Louis		Bon Soir		WC	Henry Field, Chicago	
1876	Lely, Sir Peter		Portrait of Frances La Belle Jennings, Mrs Anna Edmunds		OC	T.B. Bryan	
1876	L'Enfant de Metz		Brittany Peasant Boy		OC	Alexander Mitchell, Milwaukee	
1876	Leu, A.		Landscape		OC	Mrs. S. L. Wright	
1876	Leuben, A.		the Old Soldier's Mishap		OC	Mark Skinner	
1876	Leutze, Emanuel (Emanuel Gottlieb)	1816 - 1868	Florence Nightengale in the Crimean Hospital		OC	Mrs. W.W. Patton	
1876	Lieste, C.		Landscape and Figures		OC	J. Russell Jones, Chicago	
1876	Lingeman, L.		On Guard		OC	J. Russell Jones, Chicago	
1876	Linton, J		Appian Way near Rome		OC	T.B. Blackstone	
1876	Longpre, M. de (fils)		Bunch of Lilacs		WC	George Armour	
1876	Lueger, M.		Landscape in Swiss Alps		OC	T.B. Bryan	
1876	Madou, Jean B.		Old Cronies		WC	S.M. Nickerson, Chicago	

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1876	Madou, Jean B.		The Politicians		OC	J. Russell Jones, Chicago	
1876	Maes, E.R.		Chickens		OC	E.S. Stickney	
1876	Maes, E.R.		Chickens		OC	J. Russell Jones, Chicago	
1876	Maes, E.R.		Poultry Yard		OC	J.N. Jewett	
1876	Maes, E.R.		Sheep		OC	J. Russell Jones, Chicago	
1876	Marie, Adrien		the Japanese Fish Market		WC	Rev. L.T. Chamberlain	
1876	Mayer, Constant	1832 - 1911	Consolation		OC	Mrs. Z. H. Seguin	
1876	Mayer, Constant	1832 - 1911	Meditation		OC	E.S. Stickney	
1876	McCord, G.H. (George Herbert)	1848-1909	A Winter's Evening		OC	E.D. Hosmer	
1876	McCord, G.H. (George Herbert)	1848-1909	Lake Henderson, Adirondacks		OC	A.J. Marble	
1876	McCord, G.H. (George Herbert)	1848-1909	Near Irvington on the Hudson		OC	E.D. Hosmer	
1876	McEntee, Jervis	1828-1891	Autumn		OC	H.W. King	
1876	McEntee, Jervis	1828-1891	Late Autumn in the Adirondacks		OC	J.M. Walker	
1876	McEntee, Jervis	1828-1891	View on the Hudson		OC	Alexander Mitchell, Milwaukee	
1876	Meicke, Charles		Pledging his Troth		OC	S.M. Nickerson, Chicago	
1876	Melbey, William		Off the Coast of Portugal		OC	T.B. Blackstone	
1876	Menzler, W.		The Connoisseurs		OC	E.G. Asay	
1876	Meszoly, G.		Hungarian Farm House		OC	John M. Durand	
1876	Michel, Ernest B.		The Virgin Among the Ruins		OC	Bryan Lathrop	
1876	Monginot, c.		Hop-o-my-Thumb and the Giant		OC	George Dunlap	
1876	Monginot, c.		The Miser		OC	E.B. McCagg, Chicago	
1876	Moore, C.H. (Charles Herbert)	1840 - 1930	Apple Blossoms		WC	P.B. Wight	
1876	Moore, C.H. (Charles Herbert)	1840 - 1930	Catskill Mountains		WC	P.B. Wight	
1876	Moran, Edward	1829-1901	Moonlight on Orient Bay, Long Island		OC	A.N. Kellogg	
1876	Moran, Edward	1829-1901	Shortest Road to Church		OC	A.B. Meeker	
1876	Moran, Thomas	1837-1926	Azure Cliffs on Green River, Utah		OC	Alexander Mitchell, Milwaukee	
1876	Moroli (Munich)		A Dell in the Woods		OC	A. Poole	
1876	Muller, August		The Love Letter		OC	E.G.Assay	
1876	Murdock, William		Aber Glen		OC	J.G. Jenkins, Milwaukee	

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1876	Murray, Elizabeth		Gipsey queen		WC	Daniel Thompson	
1876	Neal, David (David Dalhoff)	1838 - 1915	Cloister of Maulbron		OC	H.W. King	
1876	Neal, David (David Dalhoff)	1838 - 1915	Interior of St. Marks, Venice	ca. 1874	OC	S.M. Nickerson, Chicago	Art Institute of Chicago
1876	Neal, David (David Dalhoff)	1838 - 1915	Mary Stuart Queen of Scots' Frist Meeting with Rizzio		OC	John M. Durand	
1876	Neal, David (David Dalhoff)	1838 - 1915	Study of Head of Burgomaster of XVI Century		OC	S.E. Barrett	
1876	Nerly, F.		Contarina Sappho Palace, Venice on Grand Canal		OC	Mrs. K. N. Doggett	
1876	Nicholson, G.W. (George Washington)	1832-1912	Coast Scene		OC	Alexander Mitchell, Milwaukee	
1876	Nicholson, G.W. (George Washington)	1832-1912	On the Seine		OC	J.G. Shortall	
1876	Nonnekamp, Rudolf		Mendicant Friars		OC	Paul Rothbarth	
1876	Oliver [Pupil of JMW Turner]		Scottish Lake		OC	T.B. Bryan	
1876	Ommeganck		Landscape		OC	J. Russell Jones, Chicago	
1876	Ortlieb, Friedrich		Interrupted family Worship		OC	A.J. Marble	
1876	Ortlieb, Friedrich		the Father's Return		OC	A. Poole	
1876	Ortlieb, Friedrich		the Storm		OC	C.J. Blair	
1876	Outin, Pierre		Time of Louis XIV		OC	Mark Skinner	
1876	Page, William	1811 - 1885	Flight into Egypt	1859	OC	J.F. Stafford, Chicago	
1876	Palmer, Walter L. (Walter Launt)	1854-1932	Castle of Chillon		OC	L.N. Arnold	
1876	Palmer, Walter L. (Walter Launt)	1854-1932	Cooperstown and Otsego Lake		OC	I.N. Arnold	
1876	Parker, A.		Winter Evening		OC	Rev. Robert Collyer	
1876	Parton, Arthur	1842-1914	In the Adirondacks		OC	T.W. Harvey	
1876	Parton, Arthur	1842-1914	Path in the Woods		OC	T.W. Harvey	
1876	Pasini, Albert (Alberto)	1826-1899	Oriental Fountain		OC	C.J. Blair	
1876	Pecrus, C.		The Last Message from Paris		OC	Daniel Goodwin	
1876	Perignon, Alexis		Will He Come?		OC	J. Russell Jones, Chicago	
1876	Pils, Isidore A.		The Young Musician		WC	E.G. Asay	
1876	Plassan, A.E.		Decorating Home		OC	E.T. Watkins	
1876	Plassan, A.E.		Flower Girl		OC	P.V. Kellogg	
1876	Plumot, Andre	1829-1906	Bon Jour		OC	J. Russell Jones, Chicago	
1876	Plumot, Andre	1829-1906	Bon Soir		OC	J. Russell Jones,	

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						Chicago	
1876	Plumot, Andre	1829-1906	Cattle in a Belgian Pasture		OC	J. Russell Jones, Chicago	
1876	Plumot, Andre	1829-1906	Crossing the Stone Bridge		OC	J. Russell Jones, Chicago	
1876	Plumot, Andre	1829-1906	Driving Home the Cow		OC	J. Russell Jones, Chicago	
1876	Plumot, Andre	1829-1906	Return of the Flock and Herd		OC	J. Russell Jones, Chicago	
1876	Porcelli, A.		Fortune Teller		WC	Alexander Mitchell, Milwaukee	
1876	Porcelli, A.		Reading News		WC	Alexander Mitchell, Milwaukee	
1876	Porcelli, A.		The Astrologer		WC	Alexander Mitchell, Milwaukee	
1876	Porcelli, A.		Violin Player Amusing a Family		OC	Alexander Mitchell, Milwaukee	
1876	Portielje, J.		A Young Soldier		OC	J. Russell Jones, Chicago	
1876	Portielje, J.		The Violet Girl		OC	J. Russell Jones, Chicago	
1876	Poschinger, R.		Closter Gate at Sunset		OC	A.N. Eddy	
1876	Preziosi		Arabs		WC	Alexander Mitchell, Milwaukee	
1876	Provazzi (Rome)		Rendezvous at the Roman Fountain		WC	A.N. Eddy	
1876	Ream, Morston (Morston Constantine)	1840 - 1898	Fruit and Still Life		OC	George M. Pullman, Chicago	
1876	Reineger, Ernst		Wallenstadt Lake Switzerland		OC	George Armour	
1876	Reni, Guido	1575-1642	Mater Dolorosa		OC	T.B. Bryan	
1876	Richards, William T. (William Trost)	1833-1905	Landscape	1858	OC	C. H. McCormick	
1876	Rider, A.		Mother's Darling		OC	J. Russell Jones, Chicago	
1876	Robbe, Louis	1806 -1887	Belgian Haying Scene		OC	J. Russell Jones, Chicago	
1876	Robbe, Louis	1806 -1887	Cattle		OC	J. Russell Jones, Chicago	
1876	Robertson, J. Roy (John Roy)		Le Garde de Musee		OC	W.R. Page	
1876	Robertson, J. Roy (John Roy)		Portrait of Napoleon III		OC	Mrs. M.E. Robertson	
1876	Robie, Jean		Flowers		OC	P.V.	

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1876	Robie, Jean		Flowers		OC	Kellogg S.M. Nickerson, Chicago	
1876	Roelofs, Willem	1822-1897	Landscape		OC	J. Russell Jones, Chicago	
1876	Roffiaen, Francois	1820-1898	Head of Lake Brientz		OC	A.L. Chetlain	
1876	Roffiaen, Francois	1820-1898	Lake in the Swiss Alps		OC	J. Russell Jones, Chicago	
1876	Rogers, Frank W.		Ears of Corn		OC	E.S. Stickney	
1876	Roothaert		St. Jerome in the Wilderness		OC	J. Russell Jones, Chicago	
1876	Rose, Julius		Ortler Glacier, Tyrol		OC	George Armour	
1876	Rosierse, J.		Market Scene in Holland		OC	J. Russell Jones, Chicago	
1876	Rota, Giovanni		The Visit to the Art Gallery in the time of the Directory		OC	O.W. Potter	
1876	Rotta, Antoine		Beggars		OC	J. Russell Jones, Chicago	
1876	Roy, P.		Street in Ghent		OC	O.W. Potter	
1876	Ruyntjens		Landscape and Figures		OC	J. Russell Jones, Chicago	
1876	Salini		Inquire Within		OC	J.J. Borland	
1876	Salomon (England)		Cleethorpe		WC	Daniel Thompson	
1876	Salomon (England)		Tadcaster		WC	Daniel Thompson	
1876	Salomon (England)		Yarmouth		WC	Daniel Thompson	
1876	Schaep, Henri		Shipwreck		OC	J. Russell Jones, Chicago	
1876	Schietzold, R.		Chiemsee, Bavaria		OC	Mrs. E.C. Porter	
1876	Schleich, Ed.		Near a Bavarian Lake		OC	Mrs. E.C. Porter	
1876	Schleich, Robert		Spring		OC	John T. Lester	
1876	Schmidt, E.A.		The Alchemist		OC	J. Russell Jones, Chicago	
1876	Schmidt, Max		On the Danish Coast		OC	C. Highwood	
1876	Schonn.		the Carnival		[OC]	H.V. Bemis	
1876	School of Murillo		Adoration of the Magi		OC	T.B. Bryan	
1876	School of Raphael		John the Baptist		OC	T.B. Bryan	
1876	Schreyer, Adolphe	1828 - 1899	Watering the Horses		OC	J. Russell Jones, Chicago	
1876	Schutz, J. F		Morning on the Coast of Holland		OC	Walter Wright	

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1876	Schutze, W.		Town and Country Children		OC	George Armour	
1876	Schwala		Moonlight		OC	J. Russell Jones, Chicago	
1876	Schweitzer, N.		A Rainy Day		OC	A. Poole	
1876	Sckell, L.		Ammersee, Bavaria		OC	Mrs. J. E. Wyeth	
1876	Sckell, L.		Kochelsee, Bavaria		OC	Joseph Sears	
1876	Sckell, L.		Lake Starnberg, Bavaria		OC	Joseph Sears	
1876	Searle, Helen		Summer Fruits		OC	Mrs. E.C. Porter	
1876	Seavey, George W	1841-1916	Flowers and Still Life		OC	George M. Pullman, Chicago	
1876	Seitz, Anton		Old Friends		OC	Daniel Thompson	
1876	Shattuck, A.D. (Aaron Draper)	1832-1928	Lake Champlain		[OC]	H.V. Bemis	
1876	Shaw, Annie C. (Annie Cornelia)	1852-1887	Summer		OC	S.S. Greeley	
1876	Shirlaw, George		Pfiffireri		OC	E.S. Stickney	
1876	Shirlaw, Walter	1838-1909	Head of an Old Lady		OC	E.S. Stickney	
1876	Siegert, A.		Grandmother's Birthday		OC	J.M. Walker	
1876	Siegert, A.		The English Nobleman		OC	P.V. Kellogg	
1876	Simmonds, J.		Interior of a Kitchen		OC	John Newell	
1876	Simon, Herman		English Terrier		OC	Albert Conro, Milwaukee	
1876	Sloan, Junius R.	1827-1900	Ticonderoga Creek and Alleghanies		OC	J.G. Shortall	
1876	Sommer, Otto		Ausable Lake		OC	Paul Rothbarth	
1876	Sommer, Otto		Deer		OC	L.B. Boomer	
1876	Sommer, Otto		In the Tyrol		OC	John T. Lester	
1876	Sommer, Otto		Storm in the Mountains		OC	Edward Koch	
1876	Somoggi, L		Konig-See, Bavaria		OC	Lyman Blair	
1876	Sorensen, C. F.		Elsinore		OC	George Armour	
1876	Spitzweig, E.		Custom House in the Tyrol		OC	E.B. McCagg, Chicago	
1876	Spitzweig, E.		Mountain Scene		OC	E.B. McCagg, Chicago	
1876	Spring, A.		Silence		OC	John T. Lester	
1876	Staigg, Richard M.		Italian Chestnut Gatherer		OC	Alexander Mitchell, Milwaukee	
1876	Stroebel		Consultation		OC	J. Russell Jones, Chicago	
1876	Sully, Thomas	1783-1872	Mischievous Kitty		OC	Mrs. M.G.	

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1876	Sully, Thomas	1783-1872	The Playfellow		OC	James Mrs. M.G. James	
1876	Tanneri, L.		The Rehearsal		OC	John Newell	
1876	Tasset, G.		Inn Yard		OC	John Newell	
1876	Tausel, August		Landscape		WC	J. Russell Jones, Chicago	
1876	Thorpe, William		Landscape and Sheep		WC	T.B. Blackstone	
1876	Till (Dresden)		Almee		OC	J. Russell Jones, Chicago	
1876	Tilton, J. Rollin (John Rollin)	1828 - 1888	Ruins at Kom Ombo, on the Nile		OC	Alexander Mitchell, Milwaukee	
1876	Tilton, J. Rollin (John Rollin)	1828 - 1888	Village on the Nile		OC	Alexander Mitchell, Milwaukee	
1876	Tom, B.		Cattle		OC	J. Russell Jones, Chicago	
1876	Toussaint, Louis		Interior, The Peasant's Mending		OC	A.J. Marble	
1876	Unterberger, F.R. (Franz Richard)	1838 - 1902	A Norwegian Fjord		OC	J. Russell Jones, Chicago	
1876	Unterberger, F.R. (Franz Richard)	1838 - 1902	Arrest of a Deserter		OC	J. Russell Jones, Chicago	
1876	Unterberger, F.R. (Franz Richard)	1838 - 1902	The Isle of Capri, Italy		OC	J. Russell Jones, Chicago	
1876	Van Borselen		A Flemish Landscape		OC	J. Russell Jones, Chicago	
1876	Van de Velde, W.		Italian coast Scene		WC	J.G. Shortall	
1876	Van der Sande		Scene near Backhuizen		WC	J.G. Shortall	
1876	Van Dyck, Anthony	1599-1641	Portrait of Pym		OC	T.B. Bryan	
1876	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	A Belgian Home		OC	Alexander Mitchell, Milwaukee	
1876	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Harvest Time in Belgium		OC	J. Russell Jones, Chicago	
1876	Van Luppen, Joseph		The Fording Place		OC	J. Russell Jones, Chicago	
1876	Van Marcke, Emile	1827-1890	Cattle Grazing		OC	J.M. Walker	
1876	van Ruysdael, Salmon	ca.1600-1670	Landscape		OC	J. Russell Jones, Chicago	
1876	Van Schendel, Pierre	1806-1869	Girl's Head		OC	J. Russell Jones, Chicago	
1876	Van Schendel, Pierre	1806-1869	Night Market		OC	J. Russell Jones, Chicago	
1876	Van Schendel, Pierre	1806-1869	Study Head of Joseph		OC	Mary Drummond	

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1876	Van Schendel, Pierre	1806-1869	Study Head of the Madonna		OC	A.L. Chetlain	
1876	Van Severdonck, F. (Franz)	1809-1889	Sheep		OC	A.N. Eddy	
1876	Van Severdonck, F. (Franz)	1809-1889	Sheep and Poultry		OC	A.L. Chetlain	
1876	Vanderpoorten, H.		Landscape		OC	J. Russell Jones, Chicago	
1876	Vedder, Elihu	1836-1923	Landscape Near Rome		OC	S.M. Nickerson, Chicago	
1876	Velten, W.		Jealousy		OC	John T. Lester	
1876	Verboeckhoven, Eugene	1798-1881	Goats		OC	J. Russell Jones, Chicago	
1876	Verboeckhoven, Eugene	1798-1881	Goats Beneath the Trees		OC	J. Russell Jones, Chicago	
1876	Verboeckhoven, Eugene	1798-1881	On the Road to the Market		OC	J. Russell Jones, Chicago	
1876	Verboeckhoven, Eugene	1798-1881	Pride of the Flock		OC	J. Russell Jones, Chicago	
1876	Verboeckhoven, Eugene	1798-1881	Returning with the Flock		OC	J. Russell Jones, Chicago	
1876	Verboeckhoven, Eugene	1798-1881	Road Through the Forest		OC	J. Russell Jones, Chicago	
1876	Verboeckhoven, Eugene	1798-1881	Sheep		OC	C.P. Kellogg	
1876	Verboeckhoven, Eugene	1798-1881	Sheep		OC	J. Russell Jones, Chicago	
1876	Verboeckhoven, Eugene	1798-1881	Sheep		WC	James H. Dole, Chicago	
1876	Verdyen, Eugene		Champagne Girl		OC	J. Russell Jones, Chicago	
1876	Verlat, Charles	1824-1890	Teasing the Cat		OC	J. Russell Jones, Chicago	
1876	Verlat, Charles	1824-1890	The Huckster's Companion		OC	J. Russell Jones, Chicago	
1876	Verschuur, W		Interior of a Stable		OC	J. Russell Jones, Chicago	
1876	Verschuur, W		Landscape and Horses		OC	S.M. Nickerson, Chicago	
1876	Verschuur, W		The White Pony		OC	J. Russell Jones, Chicago	
1876	Vertin, P.G.		Market Day		OC	Mrs. S. L. Wright	

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1876	Vertin, P.G.		Street in Belgium		OC	Mrs. S. L. Wright	
1876	Vertunni, Achille	1826 - 1897	Italian Pines		OC	Alexander Mitchell, Milwaukee	
1876	Vertunni, Achille	1826 - 1897	Pontine Marshes		OC	P.V. Kellogg	
1876	Vertunni, Achille	1826 - 1897	View at Boulat, on the Nile, opposite Cairo		OC	Alexander Mitchell, Milwaukee	
1876	Vibert, J. G. (Jehan Georges)	1840 - 1902	Horticulturist		WC	Mrs. A. J. Caton	
1876	Vibert, J. G. (Jehan Georges)	1840 - 1902	The Cardinal		WC	Henry Field, Chicago	
1876	Vollmar, L.		The First Lesson		OC	S.E. Egan	
1876	Vollmar, L.		The Grandmother's Surprise		OC	H.J. Willing	
1876	Vollmar, L.		The Sewing Girl		OC	J. Van Inwagen	
1876	Voltz, Friederich		Cattle		OC	L.B. Boomer	
1876	Voltz, Friederich		Cattle		OC	Mrs. E.C. Porter	
1876	Von Bremen, Meyer		Shepherdess		OC	E.S. Stickney	
1876	Von Bremen, Meyer		The Toilet		[OC]	H.V. Bemis	
1876	Von Lichtenfels		Bavarian Highland		OC	Alexander Mitchell, Milwaukee	
1876	Von Seben, F.		Catching Minnows		OC	E.G. Asay	
1876	Wahlberg, Alfred	1834-1906	French Landscape		OC	E.G. Asay	
1876	Wall, Alfred S.		Autumn in the Woods		OC	J.G. Shortall	
1876	Waller, Frank	1842 - 1923	Palms on the Nile		WC	Alexander Mitchell, Milwaukee	
1876	Waller, Frank	1842 - 1923	Statue of St. Francis, at Florence		WC	Alexander Mitchell, Milwaukee	
1876	Waller, Frank	1842 - 1923	Storm on the Nile		WC	Alexander Mitchell, Milwaukee	
1876	Waller, Frank	1842 - 1923	Tomb of the Caliphs, Cairo		OC	Alexander Mitchell, Milwaukee	
1876	Watomuller		the Apprentice		OC	C. H. McCormick	
1876	Webb, C.M.		Search for a Deserter		OC	S.M. Nickerson, Chicago	
1876	Webb, C.M.		The Chess Players		OC	J.N. Jewett	
1876	Webb, C.M.		The Convalescent		OC	W.H. Orvington	
1876	Webb, C.M.		The Old Salt at Home		OC	O.W. Potter	
1876	Webb, C.M.		The Sale of the Farm		OC	J. Russell Jones, Chicago	
1876	Weber, Paul	1823-1916	Autumn		OC	J.T. Ryerson, Chicago	

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1876	Weber, Paul	1823-1916	Chaoel of our Lady		OC	L.B. Boomer	
1876	Weber, Paul	1823-1916	Lake Lucerne		OC	C.A. Gregory	
1876	Weber, Paul	1823-1916	Spring		OC	J.T. Ryerson, Chicago	
1876	Weber, Paul	1823-1916	Summer		OC	J.T. Ryerson, Chicago	
1876	Weber, Paul	1823-1916	Winter		OC	J.T. Ryerson, Chicago	
1876	Wehrmeister, R.		A Poor Lunch		OC	A.A. Munger	
1876	Wehrmeister, R.		An Artist's Lunch		OC	A.A. Munger	
1876	Welsch, F. C.		Scene in Switzerland		OC	Alexander Mitchell, Milwaukee	
1876	Werner, H.		The Christmas Tree		OC	O.W. Potter	
1876	Whiting, H.W.		Autumn Scenery		OC	O.W. Potter	
1876	Whittredge, W. (Thomas Worthington)	1820-1910	In the Woods		OC	L.B. Boomer	
1876	Wiggins, Carleton (John Carleton as "J.C.")	1848-1932	In the Adirondacks		OC	A.J. Marble	
1876	Wiggins, Carleton (John Carleton as "J.C.")	1848-1932	Lake Androscoggin		OC	T.W. Harvey	
1876	Wilhemi, Heinrich		Amusing the Children		[OC]	H.V. Bemis	
1876	Williams, Penry		Drying Figs in Ischia		WC	Alexander Mitchell, Milwaukee	
1876	Williams, Penry		Wayside Café, Ischia		WC	Alexander Mitchell, Milwaukee	
1876	Winkler, Olof		View in the Tyrolea Alps		OC	Mark Skinner	
1876	Wissant, C.		Normandy		WC	Rev. L.T. Chamberlain	
1876	Worms, Jules		The Coquette		OC	C.J. Blair	
1876	Woutermaertens, E.		Sheep		OC	J. Russell Jones, Chicago	
1876	Wright, Lincoln D.		After Dinner Nap		WC	H.D. Spears	
1876	Wright, Lincoln D.		Asleep		WC	H.D. Spears	
1876	Wright, Lincoln D.		Head of a Lady		WC	H.D. Spears	
1876	Wright, Lincoln D.		Pen and Ink Study		PI	Mrs. R.S. Mc Cormick	
1876	Wright, Lincoln D.		Pen and Ink Study		PI	R.S. McCormick	
1876	Wright, Lincoln D.		Pen and Ink Study		PI	R.S. McCormick	
1876	Wright, Lincoln D.		The Gaul		WC	H.D. Spears	
1876	Wust, Alexander (Ferdinand Alexander)	1837 - 1876	Camp Fire		OC	Alexander Mitchell, Milwaukee	
1876	Wust, Alexander (Ferdinand Alexander)	1837 - 1876	Moonrise in Norway		WC	A.N. Eddy	
1876	Wyant, A.H. (Alexander	1836-1892	Lake Killarney		OC	J.N. Jewett	

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	Helwig)						
1876	Wyngaerdt, A.		Forest Scene		OC	Bryan Lathrop	
1876	Yewell, George H. (George Henry)	1830 - 1923	Pulpit in St. Marks, Venice		OC	Alexander Mitchell, Milwaukee	
1876	Young, William Sheridan	d. 1870	Morning in the Alleghanies		OC	O.W. Potter	
1876	Zamacois, Edouard	1842?–1871	The Guitar		OC	Henry Field, Chicago	
1876	Ziem, Felix	1821-1911	Moonlight Scene at Venice		OC	Bryan Lathrop	
1876	Zimmerman, E.		Anxious		OC	A.N. Eddy	
1876	Zimmerman, Richard		Hohe Gohl		OC	A.A. Munger	
1876	Zimmermann, R.S.		Wine Tasters		OC	John M. Durand	
1876	Zugel, H.		Autumn Scene in Wurtemberg		OC	John M. Durand	
1876	Zugel, H.		Shepherd Scene in Bavaria		OC	John M. Durand	
1876	Zwengauer		Sunset		OC	John Newell	
1877	[Unknown]		Portrait		OC		
1877	[Various]		Bric-a-Brac		DA		
1877	Abbatt, Agnes D. (Agnes Dean)	1847-1917	Flowering Almond and Narcissus		WC		
1877	Abbatt, Agnes D. (Agnes Dean)	1847-1917	On the Westchester Shore		WC		
1877	Adams, Willis Seaver	1844-1921	A Holland Peasant		OC		
1877	Adams, Willis Seaver	1844-1921	An Antwerp Beer Drinker		OC		
1877	Adams, Willis Seaver	1844-1921	The New Style		WC		
1877	Alexander, C.A.		At Jedburgh Abbey, Scotland		WC		
1877	Alexander, C.A.		Cathedral Well at Bourges		WC		
1877	Alexander, C.A.		Laborer's Cottage, Yorkshire		WC		
1877	Armstrong, D. Maitland (David Maitland)	1836 - 1918	The Harbor Bar, Mt. Desert		OC		
1877	Bacher, Otto (Otto Henry)	1856-1909	Nachfeierabend		OC		
1877	Bacher, Otto (Otto Henry)	1856-1909	Still Life		OC		
1877	Bacon, Henry	1839-1912	Boston Boys Appealing to General Gage		OC		
1877	Bacon, Henry	1839-1912	Playing Mother		OC		
1877	Baldwin, Albert H. (Albertus H.?)	fl. 1872-1890	Desdemona's House at Venice		WC		
1877	Barstow, S.M.		Adirondack Mountain Brook		OC		
1877	Bartolini, F.		Roman Officer		WC		
1877	Bartolini, F.		Roman Peasant		WC		
1877	Beard, Harry (Beard, James Henry)	1811-1893	A Study From Nature		OC		
1877	Beard, J. H. (James Henry)	1811-1893	The Orphans		OC		
1877	Beard, William H. (William Holbrook)	1824-1900	Les Miserables		OC		
1877	Beard, William H. (William Holbrook)	1824-1900	The Marriage		OC		

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1877	Beard, William H. (William Holbrook)	1824-1900	The Rivals		OC		
1877	Beaumont, Charles		Waiting		WC		
1877	Becker, Leon		A German Hunt		OC	Dr. John Wilson, Brussels	
1877	Becker, Leon		Solitude		OC	Dr. John Wilson, Brussels	
1877	Beckwith, J. Carroll (James Carroll)	1852-1917	"Piccolina" A Neopolitan Peasant Child		OC		
1877	Beers, Julie H. (Julie Hart)	1835 - 1913	a Hidden Brook		OC		
1877	Beers, Julie H. (Julie Hart)	1835 - 1913	Yellow Birch		OC		
1877	Beers, Marion R. (Marion "Minnie" Robertson)	b. 1853	Asters		WC		
1877	Beers, Marion R. (Marion "Minnie" Robertson)	b. 1853	Wild Flowers		WC		
1877	Bellows, A.F. (Albert Fitch)	1829-1883	An English Wayside Inn		WC		
1877	Bellows, A.F. (Albert Fitch)	1829-1883	Noonday		WC		
1877	Bellows, A.F. (Albert Fitch)	1829-1883	Old Chine Inn, Shanklin, Isle of Wight		OC		
1877	Bellows, A.F. (Albert Fitch)	1829-1883	Sunday Afternoon in New England		WC		
1877	Bianchi, Gerardo		The Mountebanks		WC	L.A. Lanthier, NY	
1877	Bierstadt, Albert	1830-1902	King's River Canon	1873-74	OC		
1877	Bierstadt, Albert	1830-1902	Sunset in the Black Hills		OC		
1877	Bissell, Evelyn J.		Calla Lily		OC		
1877	Bissell, Evelyn J.		Roses		OC		
1877	Blackman, Walter	1847-1928	Caught in the Act		OC		
1877	Blackman, Walter	1847-1928	Monastery Door		OC		
1877	Boker, C.		Caught		OC		
1877	Boker, C.		Revenge		OC		
1877	Bon, F.N.		Prairie Grasses		OC		
1877	Boogaard, W.J.		Rest at Noon		OC	Dr. John Wilson, Brussels	
1877	Borgella, P.F.		Derniers Rayons		OC		
1877	Boughton, George H. (George Henry)	1833-1905	Old Boat Houses on the Yarmouth Coast		OC	Williams & Everett, Boston	
1877	Bricher, A. T. (Alfred Thompson)	1837-1908	Landscape and Marine		WC		
1877	Bricher, A. T. (Alfred Thompson)	1837-1908	Marine		WC		
1877	Bricher, A. T. (Alfred Thompson)	1837-1908	Marine		WC		
1877	Bricher, A. T. (Alfred Thompson)	1837-1908	Noon at Point Judith		OC		
1877	Bricher, A. T. (Alfred Thompson)	1837-1908	St. Michael's Mount		WC		
1877	Bricher, A. T. (Alfred	1837-1908	Sweet Summer Time		WC		

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	Thompson)						
1877	Bridges, Fidelia	1834-1923	Robin's Bath		OC		
1877	Bridges, Fidelia	1834-1923	Thistel in Seed		WC		
1877	Bridges, Fidelia	1834-1923	Wild Flowers in the Rye		WC		
1877	Bridgman, C. (Charles J.)	b. 1841	Enfant de Bretagne		WC		
1877	Bridgman, C. (Charles J.)	b. 1841	Mardi-Gras, Children Dressing for the Carnival		OC		
1877	Bristol, J.B. (John Bunyan)	1826-1909	Lake George, near Sabbath Day Point		OC		
1877	Brooks, A.F. (Alden Finney)	1840-1931	Purity		WC		
1877	Brown, George L. (George Loring)	1814-1889	A July Sunset in Italy		OC	William & Everett, Boston	
1877	Brown, J.G (John George)	1831-1913	"Got a Nibble"		WC		
1877	Brown, J.G (John George)	1831-1913	A Fresh-water sailor		WC		
1877	Brown, J.G (John George)	1831-1913	Crossing the Brook		WC		
1877	Brown, William M. (William Mason)	1828-1898	Study of Apples		OC		
1877	Brown, William M. (William Mason)	1828-1898	Study of Melon and Peaches		OC		
1877	Campi, G.		Chess Players		WC	L.A. Lanthier, NY	
1877	Cardon, Charles Leon		Spanish Troubador		OC		
1877	Casilear, J. W. (John William)	1811-1893	Scene in New Hampshire		OC		
1877	Champney, J. W. (James Wells)	1843-1903	Gathering Arbutus		OC		
1877	Champney, J. W. (James Wells)	1843-1903	In the Garden		WC		
1877	Champney, J. W. (James Wells)	1843-1903	The Cider Mill		OC		
1877	Champney, J. W. (James Wells)	1843-1903	The First Jack-Knife		WC		
1877	Chase, W.M. (William Merritt)	1849-1916	Flower Girl		OC		
1877	Chase, W.M. (William Merritt)	1849-1916	The Unexpected Intrusion	1876	OC		Cincinnati Museum of Art
1877	Church, F.E. (Frederic Edwin)	1826 - 1900	Scene in the Andes		OC		
1877	Chwala, A.		A Coming Storm, Austria		OC	Dr. John Wilson, Brussels	
1877	Chwala, A.		Austrian Landscape		OC	Dr. John Wilson, Brussels	
1877	Chwala, A.		Norwegian Fjord		OC	Dr. John Wilson, Brussels	
1877	Chwala, A.		Summer Landscape near Vienna		OC		
1877	Coleman, George		Apple Blossoms		WC		
1877	Coleman, George		Cherry Blossoms		WC		
1877	Coleman, George		Hummingbird and Nest		WC		
1877	Coleman, George		Hummingbirds		WC		

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1877	Colle-Leon		Venice by Moonlight		OC	Dr. John Wilson, Brussels	
1877	Colman, Samuel	1832-1920	Lincoln Cathedral		WC		
1877	Colman, Samuel	1832-1920	Morning, Lake Anneroy, Savoy		OC		
1877	Colman, Samuel	1832-1920	The Merchants of El Lagouat		OC		
1877	Conant, C. W. (Cornelia W.)		Almost Ready		OC		
1877	Conant, C. W. (Cornelia W.)		The Little Nurse		OC		
1877	Copeland, A. B. (Alfred Bryant)	1840 - 1909	Copy of Horses Head		OC		
1877	Coulter, W.A.		Bay of New York		OC	Dr. John Wilson, Brussels	
1877	Coulter, W.A.		Bay of San Francisco		OC	Dr. John Wilson, Brussels	
1877	Cropsey, J.F. (Jasper Francis)	1823-1900	Old Tower, near Albano, Italy		OC		
1877	Cropsey, J.F. (Jasper Francis)	1823-1900	Stoke Poges, Scene of Gray's Elegy		OC		
1877	Culver, Louisa (Louisa Bellamy)	1833 - 1903)	A Sketch From Nature		WC		
1877	Culver, Louisa (Louisa Bellamy)	1833 - 1903)	Under the Oaks		WC		
1877	Dadd, Arthur		St. Andrew's Church, Somersetshire		OC		
1877	Dadd, Francis		Cape Clear, South Ireland		OC		
1877	Darby, E.C. (Elizabeth Corinda)	d.1906	Japan Lillies		WC		
1877	Darby, E.C. (Elizabeth Corinda)	d.1906	Water Lillies		WC		
1877	Darley, F. O. C. (Felix Octavius Carr)	1822 - 1888	Repose		WC		
1877	Daubigny, Charles Francois	1817 - 1878	The Borders of the River Oise		OC	Williams & Everett, Boston	
1877	Daubigny, Karl Pierre		Summer in France		OC	Williams & Everett, Boston	
1877	David, J.		At Prayer		WC		
1877	De Coninck, P. (Pierre)		The Belle of the Vineyard		OC	Dr. John Wilson, Brussels	
1877	de Forest, Lockwood	1850 - 1932	Antonina's tower, via Dolorosa, Jerusalem		OC		
1877	de Forest, Lockwood	1850 - 1932	Noonday Among the Ruins of Palmyra		OC		
1877	de Gault, A.		"Heathen Chinee"		OC	Dr. John Wilson, Brussels	
1877	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	Fishing Boats off Coast of Maine		OC		
1877	De Hageman		Landscape and Sheep		OC		
1877	De Luce, Percival	1847-1914	Interior, Antwerp		WC		
1877	De Luce, Percival	1847-1914	Picking Apples		WC		

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1877	De Vos, F.		The Jockeys		OC		
1877	De Vos, F.		The Musician		OC		
1877	de Vos, V.		Fox and Stork, Fable de la Fontaine		OC	Dr. John Wilson, Brussels	
1877	De Vriendt, A.B.L.		Froissart, the Chronicler		OC	Williams & Everett, Boston	
1877	Deuchart, H.		Chiem Lake		OC	Knoedler & Co, NY	
1877	Dieffenbach, H.A.		Jealousy		OC		
1877	Dolph, J.H. (John Henry)	1835-1903	Cattle		OC		
1877	Dolph, J.H. (John Henry)	1835-1903	Poultry		OC		
1877	Dolph, J.H. (John Henry)	1835-1903	Poultry		OC		
1877	Dolph, J.H. (John Henry)	1835-1903	The Ox and the Frog		OC		
1877	Dolph, J.H. (John Henry)	1835-1903	The Riverside		OC		
1877	Drury, J. H. (John H.)	b. 1816	On Lake Huron		OC		
1877	Du Bois, C. E. (Charles Edouard)	1847 - 1885	First Leaves of Autumn		OC		
1877	Durham, Lucy		Harebells		OC		
1877	Durham, Lucy		Prairie Lilies		OC		
1877	Durieux, H.		Venice		OC		
1877	E.B.		View near Staiermartz		OC	Dr. John Wilson, Brussels	
1877	E.B.		Winter Landscape in the Tyrol		OC		
1877	Eakins, Thomas (Thomas Cooperthwaite)	1844-1916	Rail Shooting on the Delaware	1876	OC		Yale University Art Gallery
1877	Eakins, Thomas (Thomas Cooperthwaite)	1844-1916	The Chess Players	1876	OC		Metropolitan Museum of Art
1877	Eakins, Thomas (Thomas Cooperthwaite)	1844-1916	The Zithar Player		WC		
1877	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	The Puppies' First Day in the Field		OC		
1877	Egusquiza, R.		The Boudoir		OC	William & Everett, Boston	
1877	Elkins, Henry A. (Henry Arthur)	1847 - 1884	Morning in the Hills, So. Colorado		OC		
1877	Eroli		Oriental Life		OC		
1877	Farrer, Henry	1844 - 1903	Calm Day, Staten Island		WC		
1877	Farrer, Henry	1844 - 1903	Sunrise on East River		WC		
1877	Farrer, Henry	1844 - 1903	The Roadside Well		WC		
1877	Farrer, Henry	1844 - 1903	Twilight in the Highlands of the Hudson		WC		
1877	Fletcher, Frederica H.		Home of the Ferns and Butterflies		WC		
1877	Fletcher, Frederica H.		Prickly Pear		WC		
1877	Fulton, Robert		Self-Portrait		OC		
1877	Gaertner, J.		Norwegian Waterfall		OC	Dr. John Wilson, Brussels	
1877	Georget, Charles		Scene in the Forest of Fontainebleau		OC		

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1877	Gibbon		Cattle		OC	Dr. John Wilson, Brussels	
1877	Gifford, R. Swain (Robert Swain)	1840-1905	Early Autumn on the New England Coast		OC		
1877	Gifford, R. Swain (Robert Swain)	1840-1905	Evening in the Sahara		WC		
1877	Gifford, R. Swain (Robert Swain)	1840-1905	Mosque and Citadel of Cairo		OC		
1877	Gifford, R. Swain (Robert Swain)	1840-1905	Scene at Nonquitt, Mass		WC		
1877	Gifford, R. Swain (Robert Swain)	1840-1905	Scene on the Campagna, near Naples		WC		
1877	Gifford, Sanford R. (Sanford Robinson)	1823 - 1880	A Coming Storm		OC		
1877	Gifford, Sanford R. (Sanford Robinson)	1823 - 1880	A Sunrise		OC		
1877	Gilbert, Sara Bascom		"Kitty and I"		WC		
1877	Gilbert, Sara Bascom		In the Porch		WC		
1877	Gilbert, Sara Bascom		Sir Galahad's Vision		OC		
1877	Goebel		Bird's Nest		WC		
1877	Gray, Henry Peters	1819-1877	The Spirit of the Times		OC		
1877	Greatorex, Eliza (Eliza Pratt)	1820 - 1897	Amsterdam		OC		
1877	Greatorex, Eliza (Eliza Pratt)	1820 - 1897	Arch in the via Julia, Rome		WC		
1877	Greatorex, Eliza (Eliza Pratt)	1820 - 1897	Bay Ridge, L.I.		OC		
1877	Greatorex, Eliza (Eliza Pratt)	1820 - 1897	In Durer's Street, Nuremberg		WC		
1877	Greatorex, Eliza (Eliza Pratt)	1820 - 1897	Ivy Bridge of Pettigoe, Ireland		OC		
1877	Greatorex, Eliza (Eliza Pratt)	1820 - 1897	Petersplatz, Munich		WC		
1877	Greatorex, Eliza (Eliza Pratt)	1820 - 1897	Schuldner Thurm, Munich		WC		
1877	Greatorex, Kathleen H. (Kathleen Honora)	1851 - 1913	Corn		OC		
1877	Greatorex, Kathleen H. (Kathleen Honora)	1851 - 1913	Thistles		OC		
1877	Green, Frank R. (Frank Russell)	1856-1940	The Discussion		OC		
1877	Hall, Cyrennius	1830 - 1896	Beggar Girl		OC		
1877	Hall, Cyrennius	1830 - 1896	Landscape, Twilight		OC		
1877	Hardy, Anna E. (Anna Eliza)	1839 - 1934	Wild Roses		OC		
1877	Harger, Alice		Flowers		OC		
1877	Harman, Amelia		Arkansas Violets		WC		
1877	Harman, Amelia		Landscape		OC		
1877	Harman, Amelia		Sweet Pea		WC		
1877	Harrison, Mary E.		Clover Blossoms		WC		
1877	Harrison, Mary E.		Sumac Blossoms		WC		
1877	Hart, James M. (James McDougal)	1828-1901	Threatening Weather		OC		
1877	Hart, William	1823 - 1894	A Secluded Nook		WC		

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1877	Hart, William	1823 - 1894	Cattle and Landscape		OC		
1877	Hart, William	1823 - 1894	Drawing, pen and ink		PI		
1877	Hart, William	1823 - 1894	Rocky Beach		WC		
1877	Heade, M.J. (Martin Johnson)	1819 - 1904	Off the California Coast		OC		
1877	Heaton, A. G. (Augustus Goodyear)1829 - 1905	1844-1931	The Truants		OC		
1877	Hegg, Teresa		Apple Blossoms		WC	John Snedecor, NY	
1877	Hegg, Teresa		Roses		WC	John Snedecor, NY	
1877	Hegg, Teresa		Roses and Wild Carrots		WC	John Snedecor, NY	
1877	Henry, E.L. (Edward Lamson)	1841-1919	"Mamma can't answer such Questions"		OC		
1877	Henry, E.L. (Edward Lamson)	1841-1919	The Ancestral Home		OC		
1877	Henry, E.L. (Edward Lamson)	1841-1919	the Flower Sellers--Street Scene in London		WC		
1877	Herring, J. F.		English Farm Scene		OC		
1877	Hicks, Thomas	1823-1890	The Green Hat		OC		
1877	Hinshelwood, R. (Robert)		Falls on the Appellessant, near Mt. Maroy		WC		
1877	Hinshelwood, R. (Robert)		Heart of the Adirondacks		WC		
1877	Hoffler, Adolph		Roman Campagna near the Alban Hills		OC		
1877	Howland, A.C. (Alfred Cornelius)	1838-1909	Afternoon on the Connecticut, Windsor, VT		OC		
1877	Hubbard, R.W. (Richard William)	1816-1888	In the Valley of the Connecticut		OC		
1877	Hue, Charles D.		The Day of the Betrothal		OC	Williams & Everett, Boston	
1877	Hull, W.		English Landscape		WC		
1877	Hunt, Miss E.H.		A Breton Interior		OC		
1877	Hunt, Miss E.H.		Edward the Confessor's Shrine, Westminster Abbey		OC		
1877	Hunt, Miss E.H.		Entrance to Henry VII Chapel		WC		
1877	Hunt, Miss E.H.		Greetings, A Milanese Beauty		OC		
1877	Hunt, Miss E.H.		Interior of Westminster Abbey		OC		
1877	Hunt, Miss E.H.		The Eve of the Fete Dieu		OC		
1877	Inness, George	1825-1894	L'Aricia, Italy		OC	Williams & Everett, Boston	
1877	Jacobs, Nellie (Helen Sheldon Jacobs Smillie)	1854-	Playing Beggar		WC		
1877	Jacobs, Nellie (Helen Sheldon Jacobs Smillie)	1854-	The Gainsborough Hat		OC		

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1877	Jacquand, Claudius		William The Silent, Prince of Orange, Pawning His Jewels to carry on the War of the Netherlands		OC		
1877	Jaime		Marine		WC		
1877	Jervis, Frank I.		Israel in Egypt		WC		
1877	Johnson, David	1827 - 1908	Berkshire Hills, Connecticut		OC		
1877	Johnson, David	1827 - 1908	the Meadows of Joyceville		OC		
1877	Johnson, Eastman	1824-1906	A Day Dream	1877	OC		
1877	Johnson, Eastman	1824-1906	Maid of Venice		OC		
1877	Johnson, Eastman	1824-1906	Prisoner of State		OC		
1877	Johnson, Frost		"Does your mother know you're out?"		OC		
1877	Johnson, Frost		Love's Inquiry		OC		
1877	Johnson, Mrs. Frost		Sheep		OC		
1877	Jones, H. Bolton (Hugh Bolton)	1848-1927	At the Edge of the Moor		OC		
1877	Jones, H. Bolton (Hugh Bolton)	1848-1927	Parable of the Sower		OC		
1877	Julio, E.B.D.(Everett B.D. Fabrino)	1843-1879	Harvesting Cow-Pea Vines in Louisiana		OC		
1877	Kappes, Alfred	1850-1894	"May he that feedeth the raven protect thee."		WC		
1877	Kerfoot, Christiana		Florence		WC		
1877	Kerfoot, Miss C.		Beech Woods		WC		
1877	Key, John R.	1832-1920	The Golden Gate of California		OC	William & Everett, Boston	
1877	Kilbourne, S.A. (Samuel A.)	1836 - 1881	Brook Trout		OC		
1877	Kilbourne, S.A. (Samuel A.)	1836 - 1881	Young Quail		OC		
1877	Kindler, A.		Tourists and Peasants on the Rhine		OC	Williams & Everett, Boston	
1877	Klimach, Eugene		The Bouquet		WC	William Schaus, NY	
1877	Klimach, Eugene		The Breakfast		WC	William Schaus, NY	
1877	Koch, Henry	1846 - 1906	Konigsee, Bavarian Mountains		OC		
1877	L.B.		Hunters in Ambush		OC	Dr. John Wilson, Brussels	
1877	La Monte, Mrs. S.		Red Currants		OC		
1877	La Monte, Mrs. S.		Wild Daisies		OC		
1877	La Monte, Mrs. S.		Yellow Daisies		OC		
1877	Lambdin, George C. (George Cochran)	1830-1896	Among the Roses		OC		
1877	Lambdin, George C. (George Cochran)	1830-1896	Field Flowers		WC		
1877	Lambdin, George C. (George Cochran)	1830-1896	Wild Flowers		WC		
1877	Law, David		Ben Cruachan, from Dunragan, Scotland		WC		
1877	Law, David		Kilchum Castle, Loch Awe, Scotland		WC		

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1877	Le Clear, Thomas	1818 - 1882	Portrait of William Cullen Bryant		OC		
1877	Leavitt, E.C.		Fruit		OC		
1877	Lemmens, E.		The Poultry Yard		OC		
1877	Leomans, A.F.		View on Snake River		OC		
1877	Longfellow, Ernest (Ernest Wadsworth)	1845 - 1921	The Path Through the Woods, Beverly, Mass		OC	Williams & Everett, Boston	
1877	Luminais, E.		The Attack		OC	Charles F. Haseltine, Phila	
1877	Lyman, Joseph Jr.	1843-1913	A Morning in the Woods		OC		
1877	Macy, W.S. (William Starbuck)	1853-1945	Autumn		OC		
1877	Macy, W.S. (William Starbuck)	1853-1945	French River		OC		
1877	Macy, W.S. (William Starbuck)	1853-1945	View Near Munich		OC		
1877	Maes, E.R.		Belgium Poultry Yard		OC	Dr. John Wilson, Brussels	
1877	Maes, E.R.		Chickens Feeding		OC	Dr. John Wilson, Brussels	
1877	Maes, E.R.		Game Fowls		OC	Dr. John Wilson, Brussels	
1877	Maes, E.R.		Hate is Blind as Well as Love		OC		
1877	Maes, E.R.		In Peril		OC	Dr. John Wilson, Brussels	
1877	Maes, E.R.		Wicked Pussy		OC	Dr. John Wilson, Brussels	
1877	Magrath, William	1838-1918	Crochet Workers		WC		
1877	Magrath, William	1838-1918	Irish Interior, Girl Winding Yarn		WC		
1877	Magrath, William	1838-1918	Landscape and Sheep		WC		
1877	Magrath, William	1838-1918	Sheep in Pasture		WC		
1877	Mansfield, John W. (John Worthington)	1849 - 1933	In the Valley of the Oise		OC		
1877	Mansfield, John W. (John Worthington)	1849 - 1933	Wood Path in November, Vallery of the Oise, France		OC		
1877	Marny, Paul		Fishing Boats		WC		
1877	Marny, Paul		Saint Malou Church, Old Rouen		WC		
1877	Marny, Paul		Sketch		WC		
1877	Marny, Paul		Sketch		WC		
1877	Marny, Paul		Venice		WC		
1877	Marsh, J.S.		Long's Peak, from Lily Pond		WC		
1877	Marsh, J.S.		The Riverside		WC		
1877	Maynard, George W. (George Willoughby)	1843-1923	Studio, Still Life		OC		
1877	McCord, G.H. (George Herbert) (exh. as Herbert)	1848-1909	"Sunnyside" Home of Washington irving		OC		
1877	McCord, G.H. (George Herbert) (exh. as Herbert)	1848-1909	October Afternoon on the Hudson		OC		

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1877	McCord, G.H. (George Herbert) (exh. as Herbert)	1848-1909	Sleepy Hollow and Old Dutch Church		OC		
1877	McCord, G.H. (George Herbert) (exh. as Herbert)	1848-1909	Sunset, Winter		OC		
1877	McEntee, Jervis	1828-1891	"And the year smiles as it draws near its death"		OC		
1877	McNeal, Ambrose		Divine Reflections		OC		
1877	Meadows, James E.		English Farm Scene		OC		
1877	Michis		The Acolytes		WC	L.A. Lanthier, NY	
1877	Middleton, Stanley G. (Stanley Grant)	1852 - 1942	Barnyard Scene		OC		
1877	Middleton, Stanley G. (Stanley Grant)	1852 - 1942	Road Scene at Villiers le Bel, France		OC		
1877	Midy, A.D.		At Prayer		WC		
1877	Miller, Charles H. (Charles Henry)	1842-1922	Autumn at Creedmoor, L.I.		OC		
1877	Miller, Charles H. (Charles Henry)	1842-1922	New York from Newtown Creek, L.I.		OC		
1877	Minor, Robert C. (Robert Crannell)	1839-1904	Evening		OC		
1877	Minor, Robert C. (Robert Crannell)	1839-1904	Indian Falls, Cold Spring, New York		OC		
1877	Moran, Edward	1829-1901	Sunrise at the Narrows, New York		OC		
1877	Moran, Edward	1829-1901	Waterfall		WC		
1877	Moran, Thomas	1837-1926	Islands in Cupica Bay, Honduras		OC		
1877	Moran, Thomas	1837-1926	Near Hastings, England		WC		
1877	Moran, Thomas	1837-1926	On the Schuylkill		WC		
1877	Moran, Thomas	1837-1926	The Arkansas Divide, Rocky Mountains		OC		
1877	Mulvany, John	1844-1906	Lynch Law, A Comrade's Appeal		OC		
1877	Nicoll, J.C. (James Craig)	1846-1918	In a Cornfield		WC		
1877	Nicoll, J.C. (James Craig)	1846-1918	On the Gulf of St. Lawrence		WC		
1877	Nicoll, J.C. (James Craig)	1846-1918	Sunset, Bay of Fundy		OC		
1877	Niemeyer, John H (John Henry)	1839-1932	Autumn		OC		
1877	Niemeyer, John H (John Henry)	1839-1932	Looking for Fernseed		OC		
1877	Niemeyer, John H (John Henry)	1839-1932	Young America		OC		
1877	Noel, Jules		Brittany Boat Scene		WC		
1877	Oakey, M.R. (Maria R.; Mrs. Thomas Dewing)		Little Roman		OC		
1877	Odenheimer, M.B.		Finishing Touches		OC		
1877	Ogilvie, Clinton (John Clinton)	1838-1900	Among the Adirondacks		OC		
1877	Olcott, Mrs. H.A.		Brazilian Orchids		WC		
1877	Olcott, Mrs. H.A.		Crimson and Yellow Roses		OC		
1877	Olcott, Mrs. H.A.		Orchid Blossoms		WC		
1877	Olcott, Mrs. H.A.		Pink and Tea Roses		OC		
1877	Oudinot, Achille		Banks of the Oise, near Antwerp		OC	Williams & Everett, Boston	

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1877	Page, William	1811 - 1885	Shakespeare reading. From the death mask at Darmstadt	1873-74	OC		Smithsonian American Art Museum
1877	Pattison, R. J. (Robert J.)	1838-1903	Island Creek, Delaware River		OC		
1877	Pattison, R. J. (Robert J.)	1838-1903	On Newark Bay		OC		
1877	Perelli, A.		Fish and Ducks		WC		
1877	Perelli, A.		Group of Game		WC		
1877	Perkins, Granville	1830-1895	Alligator Reef Light, Coast of Florida		WC		
1877	Perkins, Granville	1830-1895	Barnegat Bay, Coast of New Jersey		WC		
1877	Perkins, Granville	1830-1895	Scarborough Beach, Coast of Maine		WC		
1877	Perkins, Granville	1830-1895	Stranded		WC		
1877	Perry, E. Wood (Enoch Wood)	1831-1915	Morning Glory		OC		
1877	Perry, E. Wood (Enoch Wood)	1831-1915	The Milkmaid		WC		
1877	Petersen, John E.C.		New York Bay		OC	William & Everett, Boston	
1877	Pickering, Arthur J.		Opium Poppy		OC		
1877	Pickering, Arthur J.		Where is She? Venetian Lover		OC		
1877	Picou, Pierre Henri		Fish Market		OC	Renner & Co, NY	
1877	Piquot, F.		Landscape		OC		
1877	Planchi, P.		Galileo		WC	L.A. Lanthier, NY	
1877	Pope, John	1821-1880	Landscape and Cattle		OC		
1877	Pope, John	1821-1880	Landscape and Cattle		OC		
1877	Pranishnikoff, Ivan P.		The Smugglers		WC		
1877	Pratt, R.M. (Robert M.)	1811-1880	Water Lilies		WC		
1877	Prescott, Edward		Schoharie Creek, Catskills		OC		
1877	Prescott, Edward		Wood Interior, Catskills		OC		
1877	Quartley, Arthur	1839-1886	Afternoon at Cohasset		WC		
1877	Quartley, Arthur	1839-1886	Close of a Stormy Day		OC		
1877	Quartley, Arthur	1839-1886	Towing on Long Island Sound		WC		
1877	Quartley, Arthur	1839-1886	Waiting for the Tide		OC		
1877	Ream, C. P. (Carducius Plantagenet)	1837 - 1917	A Rat in the House		OC		
1877	Ream, C. P. (Carducius Plantagenet)	1837 - 1917	Basket of Peaches		OC		
1877	Ream, Morston (Morston Constantine)	1840 - 1898	Fruit and Wine		OC		
1877	Ream, Morston (Morston Constantine)	1840 - 1898	The Dessert		OC		
1877	Reinhart, Charles S. (Charles Stanley)	1844-1896	Close of Day		WC		
1877	Reinhart, Charles S. (Charles Stanley)	1844-1896	Reconnoitering		OC		
1877	Richards, William T. (William Trost)	1833-1905	Gull Rock, Newport: Fog Coming in		OC		
1877	Richards, William T. (William Trost)	1833-1905	Narragansett Bay		WC		

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1877	Rivoire, F. (Francois)	1842 - 1919	Flowers		WC	L.A. Lanthier, NY	
1877	Rivoire, F. (Francois)	1842 - 1919	Flowers		WC	L.A. Lanthier, NY	
1877	Robbins, H.W. (Horace Wolcott)	1842-1904	Bridge on the Farmington River		WC		
1877	Robbins, H.W. (Horace Wolcott)	1842-1904	Harbor Islands, Lake George		OC		
1877	Robbins, H.W. (Horace Wolcott)	1842-1904	New England Scene		WC		
1877	Rougeron, Jules James	1841 - 1880	The Letter		OC	Williams & Everett, Boston	
1877	Ryder, P.P. (Platt Powell)	1821-1896	The Old Folks at Home		OC		
1877	Ryder, P.P. (Platt Powell)	1821-1896	Turning the Violin		OC		
1877	Sala, E.		Peasant in Salamanca		OC	L.A. Lanthier, NY	
1877	Sala, E.		The Segovian		OC	L.A. Lanthier, NY	
1877	Sartain, Emily	1841-1927	The Reproof		OC		
1877	Sartain, Emily	1841-1927	The Rivals		OC		
1877	Sartain, William	1843-1924	Courtyard, Trastavere, Rome		OC		
1877	Sartain, William	1843-1924	Head of Italian boy		OC		
1877	Sartain, William	1843-1924	Narcissus		OC		
1877	Sartain, William	1843-1924	Street View, Algiers		OC		
1877	Satterlee, Walter	1844-1908	"Come Ye Disconsolate"		OC		
1877	Satterlee, Walter	1844-1908	His Eminence, the Cardinal		OC		
1877	Sattlerlee, Walter	1844-1908	Marguerite		WC		
1877	Saunier, Octave		Scene near Paris		WC	L.A. Lanthier, NY	
1877	Schenck, A. F.		Snow Storm in the Highlands		OC	Dr. John Wilson, Brussels	
1877	Schmidt, J.A.		Game of Chess		WC		
1877	Schreyer, Adolphe	1828 - 1899	The Retreat		OC	Williams & Everett, Boston	
1877	Scott, E. M. (Emily Maria Spaford)	1832 - 1915	Cherry Blossoms		WC		
1877	Scott, E. M. (Emily Maria Spaford)	1832 - 1915	Lilac Blossom		OC		
1877	Seydel, E.		Inn and Landscape		OC		
1877	Seydel, E.		Out-Door Dinner		OC		
1877	Shattuck, A.D. (Aaron Draper)	1832-1928	Cattle and Landscape		OC		
1877	Shaw, Annie C. (Annie Cornelia)	1852-1887	Ebb Tide, Bay of fundy		OC		
1877	Shelton, George F		Street Scene in an Italian Town		WC		
1877	Shelton, George F.		Autumn		OC		
1877	Shelton, George F.		Feeding the Chickens		WC		
1877	Shirlaw, Walter	1838-1909	Sheep Sheering in the Bavarian Highlands	ca. 1877	OC		Private Collection

ISIE	Artist	Artist Dates	Title of Work	Work Date	Media	Owner	Current Owner
1877	Shurtleff, R.M. (Roswell Morse)	1838-1915	A Race for Life		OC		
1877	Shurtleff, R.M. (Roswell Morse)	1838-1915	Lake Placid, Adirondacks		WC		
1877	Shurtleff, R.M. (Roswell Morse)	1838-1915	The Wolf at the Door		OC		
1877	Silva, F.A. (Francis Augustus)	1835-1886	A Breezy Day off Sandy Hook		OC		
1877	Silva, F.A. (Francis Augustus)	1835-1886	An August Morning		WC		
1877	Silva, F.A. (Francis Augustus)	1835-1886	Flat Rock Narragansett		WC		
1877	Silva, F.A. (Francis Augustus)	1835-1886	Moonrise		WC		
1877	Silva, F.A. (Francis Augustus)	1835-1886	New London Light House		WC		
1877	Silva, F.A. (Francis Augustus)	1835-1886	Sunset on the Coast		WC		
1877	Silva, F.A. (Francis Augustus)	1835-1886	View Near New London, Conn.		WC		
1877	Smillie, James D. (James David)	1833-1909	Cedar Woods, Study on the Hudson		WC		
1877	Smillie, James D. (James David)	1833-1909	On the Saco River, near North Conway		WC		
1877	Smillie, James D. (James David)	1833-1909	Rough Sport in the Yosemite		OC		
1877	Smith, A Cary (Archibald Cary)	1837-1911	A Shift of Wind		OC		
1877	Smith, A Cary (Archibald Cary)	1837-1911	Fair Wind		OC		
1877	Smith, Calvin Rae		Day Dreams		OC		
1877	Smith, Calvin Rae		The Little Pin Cushion and Basket Seller, Normandy		OC		
1877	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	"In the darkling wood, amid the cool and silence"		WC		
1877	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	Bishop's Pass, over Eagle Cliff		WC		
1877	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	In the Wild Woods		WC		
1877	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	The Mountain Slope		WC		
1877	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	The Old Mill		WC		
1877	Smith, Henry P. (Henry Pember)	1854-1907	Down by the Brookside		WC		
1877	Smith, Henry P. (Henry Pember)	1854-1907	Mornign in New England		WC		
1877	Smith, Henry P. (Henry Pember)	1854-1907	Study of Foliage		WC		
1877	Smith, Henry P. (Henry Pember)	1854-1907	Sunrise on the New England Coast		WC		
1877	Smith, T.L. (Thomas Lochlan)	1835 - 1884	A Woodland Scene in Winter		OC		
1877	Smith, T.L. (Thomas Lochlan)	1835 - 1884	Nightfall in December		OC		
1877	Sonntag,W.L. (William Louis)	1822-1900	An Old Landmark, Vermont		OC		
1877	Sonntag,W.L. (William Louis)	1822-1900	Sunset--A View in Chenango Co., NY		OC		

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1877	Sonntag,W.L. (William Louis)	1822-1900	White Mountains from Peabody River		OC		
1877	Spread, Henry F. (Henry Fenton)	1844-1890	Honey Girl of Pompeii		OC		
1877	Spread, Henry F. (Henry Fenton)	1844-1890	St. Xavier, on the Gave, Switzerland		OC		
1877	Story, George H. (George Henry)	1835-1923	the Clock Tinkers		OC		
1877	Stuart, James R. (James Reeve)	1834-1915	Ironing Day		OC		
1877	Symington, J. (James)	b. 1841	Child Life		WC		
1877	Tait, A.F. (Arthur Fitzwilliam)	1819-1905	Startled		OC		
1877	Tait, John R. (John Robinson)	1834-1909	Cattle in the Pasture		OC		
1877	Tait, John R. (John Robinson)	1834-1909	On the Lake Shore, Evening		OC		
1877	Tait, John R. (John Robinson)	1834-1909	September Afternoon		OC		
1877	Tait, John R. (John Robinson)	1834-1909	The Brook by the Way, Bavaria		OC		
1877	Taylor, Isadora		Panel of Flowers		OC		
1877	Thom, J.C. (James Crawford)	1835-1898	Autumn		OC		
1877	Thom, J.C. (James Crawford)	1835-1898	Evening in France		OC		
1877	Thom, J.C. (James Crawford)	1835-1898	The Shepherd		WC	L.A. Lanthier, NY	
1877	Thompson, M.A.		Still Life		OC		
1877	Thompson, M.A.		Study of Roses		OC		
1877	Thompson, Wordsworth (Alfred Wordsworth)	1840-1896	By the Sea, at Mentone, France		OC		
1877	Thorpe, John		On the Hudson		WC	L.A. Lanthier, NY	
1877	Tiffany, Louis Comfort	1848-1932	Ceramic Wares, near Tangiers		OC		
1877	Tiffany, Louis Comfort	1848-1932	Sunlight and Shadow at Café Arabe		OC		
1877	Unterberger, F.R. (Franz Richard)	1838 - 1902	Conway Meadows--Summer Squall on Mote Mountain		OC	William & Everett, Boston	
1877	V.		Monk and Donkey		OC		
1877	Vaini, P. (Pietro)		An Episode of the Siege of Paris, in the late Franco-Prussion War		OC		
1877	Vaini, P. (Pietro)		An Hour of Enjoyment		WC		
1877	Van Beest, A. (Albert)	1820 - 1860	Coast Scene		OC		
1877	Van Beest, A. (Albert)	1820 - 1860	Marine		WC		
1877	Van Beest, A. (Albert)	1820 - 1860	The Wreck		OC		
1877	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	At Leeds, in the Catskills		WC		
1877	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Cornfield in the Catskills		OC		

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1877	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Ducks		WC		
1877	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Evening Near Gloucester, Mass		WC		
1877	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	IN the Meadows		OC		
1877	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Landscape at Elizabethtown		WC		
1877	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Landscape in Pennsylvania		WC		
1877	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Passing Showers		OC		
1877	Vernier, E. (Emile Louis)	1829-1887	Freight Boat on the Adriatic		OC	Williams & Everett, Boston	
1877	Vernier, E. (Emile Louis)	1829-1887	Springtime, Ecouen, France		OC		
1877	Veron, A.R.		Landscape		OC		
1877	Verschuur, W		Interior of Stable		OC		
1877	Wagner, Alexander		Roman Chariot Race	ca. 1868	OC		
1877	Waller, Frank	1842 - 1923	Bedouins in Conversation, near Manfaloot, Egypt		OC		
1877	Wallin, Samuel		Cape Cod Fishermen		WC		
1877	Wallin, Samuel		Sketch Club		WC		
1877	Wallis, Joshua		Evening		WC		
1877	Wallis, Joshua		Morning		WC		
1877	Wallis, Samuel		Twelfth Night		WC		
1877	Walter, J.		Memories of the Past		OC		
1877	Walters, M. Josephine		Scene in Western New Jersey		OC		
1877	Ward, C.C. (Charles Caleb)	c. 1831-1896	"Coming events cast their shadows before"		OC		
1877	Ward, Edgar M. (Edgar Melville)	1839-1915	Bootblack in the Cold		OC		
1877	Ward, Edgar M. (Edgar Melville)	1839-1915	Carding Wool		OC		
1877	Ward, Edgar M. (Edgar Melville)	1839-1915	Washing Place, Brittany		OC	John Sherwood	
1877	Webb, C.M.		The Detection of the Poacher		OC	Dr. John Wilson, Brussels	
1877	Webb, C.M.		The Poacher before the Judge		OC	Dr. John Wilson, Brussels	
1877	Weeks, E. L. (Edwin Lord)	1849-1903	"They toil not, neither do they spin"		OC	Noyes & Blakeslee, Boston	
1877	Weeks, E. L. (Edwin Lord)	1849-1903	Arab at Prayer		OC		
1877	Weir, J. Alden (Julian Alden)	1852-1919	Study of an Old Peasant Woman		OC		
1877	Weir, J. Alden (Julian Alden)	1852-1919	Washerwoman of Brittany		OC		
1877	Whittredge, W. (Thomas Worthington)	1820-1910	Morning in the Woods		OC		
1877	Wiggins, Carleton (John Carleton as "J.C.")	1848-1932	Passing Showers on Lake Memphremagog		OC		
1877	Wiggins, Carleton (John Carleton as "J.C.")	1848-1932	View on Lake Memphremagog		OC		

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1877	Wilkins, Mrs. C.J.		Indian Summer		OC		
1877	Williams, Mrs. F.		On the Sands		OC		
1877	Williamson, John	1826-1885	Autumn, Adirondacks		OC		
1877	Williamson, John	1826-1885	Scene in Brittany		OC		
1877	Williamson, John	1826-1885	The Seasons		OC		
1877	Williamson, John	1826-1885	Trout Fishing		OC		
1877	Wilson, E.T.		Peroy Peaks, near Stratford, NH		OC		
1877	Wilson, Richard		Cottage in Devon		OC		
1877	Witt, J. H. (John Henry/Harrison)	1840-1901	Portrait of President Hayes		OC		
1877	Wood, Thomas W. (Thomas Waterman)	1823-1903	Fast Asleep		WC		
1877	Wood, Thomas W. (Thomas Waterman)	1823-1903	The Yankee Peddler		OC		
1877	Woodward, Laura		Autumn Flowers		WC		
1877	Woodward, Laura		Cascades on the Ausable River		OC		
1877	Woodward, Laura		Nutting in the Old Lane		OC		
1877	Woodward, Laura		Summer Flowers		WC		
1877	Woutermaertens, E.		Sheep		OC	Dr. John Wilson, Brussels	
1877	Wright, Rufus	1832-1900	Fruit		OC		
1877	Wyant, A.H. (Alexander Helwig)	1836-1892	A View of White Face Mountain		OC		
1877	Ziem, Felix	1821-1911	Harbor of Venice		OC		
1877	Ziem, Felix	1821-1911	Venice		OC		
1878	[Casts of antique sculpture]		37 casts of antique sculpture in marble and bronze		SC		
1878	[Casts of antique sculpture]		4 casts of antique sculpture		SC		
1878	[Casts of antique sculpture]		45 casts of antique sculpture		SC		
1878	[Casts of antique sculpture]		casts of the Elgin Marbles		SC		
1878	Abbatt, Agnes D. (Agnes Dean)	1847-1917	"The Old House with the Gable Ends"		WC		
1878	Abbatt, Agnes D. (Agnes Dean)	1847-1917	A Chapter on Roses		WC		
1878	Agrasot, T.		Peasant of Tivoli		WC		
1878	Agrasot, T.		Promenading		WC	William H. Macy, NY	
1878	Alexander, C.A.		Ruined Church at Blois		WC		
1878	Anker, V.D.		Contented at Home		WC	G. Reichard, NY	
1878	Atkinson, Lily C.		A Summer Day		OC		
1878	Baird, William Baptiste	1847-1899	Apple Tree at Fontainebleu		[OC]	F.B. Wilkie	
1878	Baird, William Baptiste	1847-1899	Chickens		OC	G. Reichard, NY	
1878	Baird, William Baptiste	1847-1899	The Soldiers Return to Pont Aven, Brittany		[OC]		
1878	Bakalowicz, Ladislas		The Pleasing Story		OC	The White Estate	
1878	Baker, Blanche		English Landscape		WC		
1878	Beckwith, J. Carroll (James Carroll)	1852-1917	An Italian Toilet		OC		
1878	Beecher, A.D. (Amariah	1839-1896	A Dusty Wanderer		OC		

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	Dwight)						
1878	Beers, A.H.		Hollyhocks		OC		
1878	Berne-Bellecour, Etienne	1838-1910	Japanese Sketches		WC	G. Reichard, NY	
1878	Berne-Bellecour, Etienne	1838-1910	The Fete Dieu		WC	G. Reichard, NY	
1878	Bigelow, D.F. (Daniel Folger)	1823-1910	A Forest Stream in Maine		OC		
1878	Bigelow, D.F. (Daniel Folger)	1823-1910	Huckleberry Mountian		OC		
1878	Bigelow, D.F. (Daniel Folger)	1823-1910	Mt. Lafayette, NH		OC		
1878	Blackman, Walter	1847-1928	"Just the Color"		OC		
1878	Blackman, Walter	1847-1928	The Musical Rest		OC		
1878	Blackman, Walter	1847-1928	The Wrong Fish		[OC]		
1878	Boddington, H.J.		The Fisherman's Home		OC	William Libbey, NY	
1878	Boldini, A.		The Interesting Letter		OC	Henry Field, Chicago	
1878	Bosker, F.		The Knitting Girl		OC	Franc B. Wilkie	
1878	Bosker, T.		The Irresistible Appeal		OC	William Libbey, NY	
1878	Bough, Sam		An English Landscape		OC	Henry Field, Chicago	
1878	Bouguereau, William-Adolphe	1825-1905	Recollections Hour		OC	S.M. Nickerson, Chicago	
1878	Bouguereau, William-Adolphe	1825-1905	The Elder Sister		OC	Mrs. C.M. Henderson, Chicago	
1878	Brenner, Carl C. (Carl Christian)	1838-1888	The Beech Grove		OC		
1878	Bricher, A. T. (Alfred Thompson)	1837-1908	"Down by the Sea"		WC		
1878	Bricher, A. T. (Alfred Thompson)	1837-1908	Among the Hazards, Scituate		WC		
1878	Bricher, A. T. (Alfred Thompson)	1837-1908	Scituate Cliffs		WC		
1878	Bridgman, F.A. (Frederic Arthur)	1847-1928	Rameses II		OC	Sherk Bros, Brooklyn	
1878	Bridgman, F.A. (Frederic Arthur)	1847-1928	The Diligence		OC	Sherk Bros, Brooklyn	
1878	Bromley, Frank C.	1860-1890	Morning		OC		
1878	Brooks, A.F. (Alden Finney)	1840-1931	Crayon Portrait of J. F. Aitken		WC		
1878	Brooks, A.F. (Alden Finney)	1840-1931	The Neglected Pond		WC		
1878	Brown, Paul	fl. 1870s	The Life Boat		OC		
1878	Bruneau, Adrien		Morning in the Garden		WC	G. Reichard, NY	
1878	Bruneri, F.		The Golden Wedding of the Duke		OC	J. H. Walker, Chicago	
1878	Brush, Marion R.		September Greetings		WC		
1878	Budier, E.		Moonlight in France		WC	G. Reichard, NY	
1878	Burkitt, Lou		Crayon Portrait		WC		
1878	Burkitt, Lou		Crayon Portrait		[OC]		

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1878	Cabanel, Alexandre	1823 - 1889	Phedre and Oenone		OC	L.Z. Leiter, Chicago	
1878	Cameron, Kate		The Last Souvenir		[OC]	F.B. Wilkie	
1878	Cebrian		The Cardinal		WC		
1878	Chaplin, Charles	1825 - 1891	The Little Coquette		OC	The White Estate	
1878	Chapman, H.M.		Hollyhocks		OC		
1878	Chapman, J.F.		the Sale of the Crucifix		OC	J.H. Walker, Chicago	
1878	Chase, W.M. (William Merritt)	1849-1916	Bombay Minstrel Girl		OC		
1878	Chase, W.M. (William Merritt)	1849-1916	The Jester	1875	OC		
1878	Chase, W.M. (William Merritt)	1849-1916	The Wounded Poacher		OC	G. Reichard, NY	
1878	Chauvet, C.		Apple Blossoms and Quince Japonicas		WC		
1878	Chauvet, C.		Pomegrantes and Clematis		WC		
1878	Church, F.S. (Frederick Stuart)	1842 - 1924	A Jolly Crowd		WC		
1878	Church, F.S. (Frederick Stuart)	1842 - 1924	Refuge		WC		
1878	Church, F.S. (Frederick Stuart)	1842 - 1924	Sketch from Nature		WC		
1878	Ciceri, Eugene (Eugene M.)	1813 - 1890	Landscape in France		WC	Renner & Co.	
1878	Collis, George S.	b. 1858	In the Meadows		OC		
1878	Colman, Samuel	1832-1920	On the Maas, Holland		WC		
1878	Coomans, Joseph		For My Poor Father		OC	Williams & Everett, Boston	
1878	Corot, Jean-Baptiste-Camille	1796 - 1875	French Landscape		OC	S.M. Nickerson, Chicago	
1878	Corot, Jean-Baptiste-Camille	1796 - 1875	Landscape		OC	Williams & Everett, Boston	
1878	Cortazzo, O.		Winter		WC	G. Reichard, NY	
1878	Cropsey, J.F. (Jasper Francis)	1823-1900	Landscape		WC		
1878	Darley, F. O. C. (Felix Octavius Carr)	1822 - 1888	"Then the Whining Schoolboy…"		WC		
1878	Darley, F. O. C. (Felix Octavius Carr)	1822 - 1888	The Barn Yard		WC		
1878	De Longpre, R. M. (Raoul Maucherat)	1843 - 1911	French Garden Roses		WC	Renner & Co., NY	
1878	De Longpre, R. M. (Raoul Maucherat)	1843 - 1911	White and Purple Lilacs		WC	Renner & Co.	
1878	De Longpre, R. M. (Raoul Maucherat)	1843 - 1911	Wild Roses of France		WC	Renner & Co.	
1878	De Luce, Percival	1847-1914	Children in a Wheat Field		WC		
1878	de Neuville, Alphonse (Alphones-Marie-Adolphe)	1835 - 1885	Waiting		OC	Henry Field, Chicago	
1878	De Rienitz		Winter in Holland		WC	G. Reichard, NY	
1878	Detaille, Edouard	1847 - 1912	The Outposts		OC	Henry Field, Chicago	

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1878	Detaille, Edouard	1847 - 1912	The Sentinel		OC	Henry Field, Chicago	
1878	Dodge, J.W. (John Wood)	1807 - 1893	Portrait of Henry Bergh (pres. SPCA)		OC		
1878	Dole, Fannie E.		Flowers		OC		
1878	Dolph, J.H. (John Henry)	1835-1903	The Care of the Little Ones		OC		
1878	Dreesbach, Ph.		Portrait of a Lady		OC		
1878	Drury, J. H. (John H.)	b. 1816	Landscape		OC		
1878	Drury, J. H. (John H.)	b. 1816	Peaches		OC		
1878	Drury, J. H. (John H.)	b. 1816	Sheep		OC		
1878	Dupre, Jules	1811 - 1889	Landscape in France		OC	Henry Field, Chicago	
1878	Durham, Lucy		Costwold Sheep		[OC]		
1878	Durham, Lucy		Cotswold Sheep		OC		
1878	Duveneck, Frank	1848-1919	Interior of St. Mark's Venice		OC		
1878	Dyer, Charles G. (Charles Gifford)	1851 - 1912	Canal of the Sword (della Spada)		[OC]		
1878	Dyer, Charles G. (Charles Gifford)	1851 - 1912	Gallery, St. Marks		[OC]		
1878	Dyer, Charles G. (Charles Gifford)	1851 - 1912	Ponte Veneta Marina		OC		
1878	Dyer, Charles G. (Charles Gifford)	1851 - 1912	The Armenian Chapel, St. Marks		[OC]		
1878	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	"Our Vegetable Boy"		OC		
1878	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	Study Head		WC		
1878	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	Study of Boy's Head		WC		
1878	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	Study of Ducks (in charcoal)		WC		
1878	Eaton, Wyatt (Charles Wyatt)	1849-1896	View in Hillsboro County, NH		OC		
1878	Eberle, A.		The Ride		OC	Knoedler & Co, NY	
1878	Elliot, C.E.		Portrait of H.W. Hewet		[OC]	H.W. Hewet	
1878	Faivre, Tony		The Pet Parakeet		OC	Williams & Everett, Boston	
1878	Falconer, J.M. (John Mackie)	1820 - 1903	"As darkly painted on the crimson sky, Thy figure floats along"		WC		
1878	Falconer, J.M. (John Mackie)	1820 - 1903	A Centennial Memorial		EP		
1878	Falconer, J.M. (John Mackie)	1820 - 1903	A September Posie		EP		
1878	Falconer, J.M. (John Mackie)	1820 - 1903	A Smoke Fancy, Head, etc		EP		
1878	Falconer, J.M. (John Mackie)	1820 - 1903	A Smoke Fancy, Rembrandt's Children		EP		
1878	Falconer, J.M. (John Mackie)	1820 - 1903	An Interior		EP		
1878	Falconer, J.M. (John Mackie)	1820 - 1903	Apple Blossoms		EP		
1878	Falconer, J.M. (John Mackie)	1820 - 1903	Apple Blossoms		EP		
1878	Falconer, J.M. (John Mackie)	1820 - 1903	Autumn		OC		

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1878	Falconer, J.M. (John Mackie)	1820 - 1903	Coney Island		EP		
1878	Falconer, J.M. (John Mackie)	1820 - 1903	Congregational Church, Montcalm, NJ		EP		
1878	Falconer, J.M. (John Mackie)	1820 - 1903	East and South		EP		
1878	Falconer, J.M. (John Mackie)	1820 - 1903	Mam's Pet		OC		
1878	Falconer, J.M. (John Mackie)	1820 - 1903	Mam's Pet		[OC]		
1878	Falconer, J.M. (John Mackie)	1820 - 1903	Near Shore		EP		
1878	Falconer, J.M. (John Mackie)	1820 - 1903	North and West		EP		
1878	Falconer, J.M. (John Mackie)	1820 - 1903	October Snow		OC		
1878	Falconer, J.M. (John Mackie)	1820 - 1903	The Moore Cottage		EP		
1878	Falconer, J.M. (John Mackie)	1820 - 1903	William Penn's House, Philadelphia		WC		
1878	Falconer, J.M. (John Mackie)	1820 - 1903	Wreck on Coney Island		EP		
1878	Farr, A.M.		Dandelions		OC		
1878	Farrer, Henry	1844 - 1903	A November Day		WC		
1878	Farrer, Henry	1844 - 1903	Becalmed, Long Island Sound		WC		
1878	Farrer, Henry	1844 - 1903	Sunset, New York Bay		WC		
1878	Fortuny, Mariano	1838-1874	On the Terrace		OC	Henry Field, Chicago	
1878	Fowler, Mary Berrian Odenheimer (Mrs. Frank Fowler)	d. 1898	Ruhig		WC		
1878	Frere, Theodore (Charles Theodore)	1814 - 1888	In the Streets of Cairo		OC		
1878	Frere, Theodore (Charles Theodore)	1814 - 1888	Street Scene in Cairo		OC	Knoedler & Co, NY	
1878	Frere, Theodore (Charles Theodore)	1814 - 1888	The Forge		OC	Knoedler & Co, NY	
1878	Fromentin, Eugene		The Arab's Latest Acquisition		OC	Williams & Everett, Boston	
1878	Fuller, M.E.		The First Grandchild		OC		
1878	Gerome, Jean Leon	1824 - 1904	Waiting at the Port		OC	Knoedler & Co, NY	
1878	Gilbert, Sara Bascom		Consider the Lilies		WC		
1878	Gilbert, Sara Bascom		The Amateur Artist		WC		
1878	Green, Frank R. (Frank Russell)	1856-1940	Grinding the Knife		OC		
1878	Green, Frank R. (Frank Russell)	1856-1940	The Chevalier's Study		OC		
1878	Gregori, Luigi		Portait of General Sheridan		OC		
1878	Griswold, Grace		Calla Lillies		OC		
1878	Hall, Cyrennius	1830 - 1896	Chief Joseph, Chief of the Nez Perces		OC		
1878	Harger, Alice		Water Lilies and Virginia Creeper		WC		
1878	Harman, Amelia		Daisies and Harebells		WC		

ISIE	Artist	Artist Dates	Title of Work	Work Date	Media	Owner	Current Owner
1878	Harrison, Mary E.		Wake robin or Trilliums		WC		
1878	Harrison, Mary E.		Wigelia Blossoms		WC		
1878	Hart, James M. (James McDougal)	1828-1901	Landscape and Cattle		OC		
1878	Heurteloup		Boat Landing, Antwerp		WC	G. Reichard, NY	
1878	Hind, James F.		Apple Trees near the Shore		WC		
1878	Hind, James F.		Near the Coast, Buzzard's Bay		WC		
1878	Hind, James F.		Old Gate, San Remo		WC		
1878	Hitchcock, George	1850-1913	Narragansett Pier		WC		
1878	Hitchcock, George	1850-1913	Twilight		WC		
1878	Hitchcock, J.E.		Near Oak Bluffs		OC		
1878	Hitchcock, J.E.		Study of Onions		OC		
1878	Hoguet, Charles		A Street Market Scene in Paris		OC	C.B. Farwell, Chicago	
1878	Inness, George	1825-1894	L'Aricia, Morning		OC	Williams & Everett, Boston	
1878	Inness, George	1825-1894	L'Aricia, Sunset		OC	Williams & Everett, Boston	
1878	Inness, George	1825-1894	View in Medfield		OC	Williams & Everett, Boston	
1878	Inslee, J.H.P.		Interior of Cathedral of St. Gudule, Valadolid, Spain		WC		
1878	Jacobs, N.S.		As Busy as a Bee		OC		
1878	Jacobs, N.S.		Nora		WC		
1878	Jacobs, N.S.		The Tired Newsboy		WC		
1878	Jacque, Charles Emile	1813 - 1894	Deer in the Forest		OC	J. Russell Jones, Chicago	
1878	Johnson, David	1827 - 1908	Glimpses of High Bridge		WC		
1878	Johnson, Eastman	1824-1906	Trials of City People with a Country Stove		OC		
1878	Jones, H. Bolton (Hugh Bolton)	1848-1927	A Lane in Brittany		OC		
1878	Jones, H. Bolton (Hugh Bolton)	1848-1927	On the Aven		OC		
1878	Jones, H. Bolton (Hugh Bolton)	1848-1927	The Poplars		[OC]		
1878	Kaiser, E.		Spring Time		OC		
1878	Kaulbach, Fritz Aug.		Tyrolese Peasant Girl		WC	G. Reichard, NY	
1878	Kerfoot, Christiana		Bread and Wine		WC		
1878	Kerfoot, Christiana		The Orchard		WC		
1878	Kleinmichel, F.		The Discord		WC	G. Reichard, NY	
1878	Kollock, M. (Mary)	1840 - 1911	A Brittany Peasant Woman Dressing for her Wedding		WC		
1878	Kollock, M. (Mary)	1840 - 1911	A Brittany Peasant Woman Waiting at the Fountain		WC		
1878	Kollock, M. (Mary)	1840 - 1911	A Church of the XVI Century		WC		
1878	Kollock, M. (Mary)	1840 - 1911	Old House in Brittany		WC		

ISIE	Artist	Artist Dates	Title of Work	Work Date	Media	Owner	Current Owner
1878	Kotz, Daniel	1848 - 1933	The Forest		OC		
1878	Kowatski, A.		Waiting for the Hunting Party		OC	William H. Macy, NY	
1878	Kratke, L.		In the Garden		OC	William H. Macy, NY	
1878	Landeryou, R.		Driving Home the Cows		OC		
1878	Leonard, Anna Byford		Crayon Portrait		WC		
1878	Leonard, Anna Byford		Crayon Portrait		[OC]		
1878	Lonza, A.		The Moment of Anxiety		OC	C.B. Farwell, Chicago	
1878	Losch, C.		Playing Mamma		OC	Knoedler & Co, NY	
1878	Maccari, C.		The Guitar Player		OC	William H. Macy, NY	
1878	Macy, W.S. (William Starbuck)	1853-1945	An Early Spring Day, near Munich		OC		
1878	Madrazo, R.		Dignity and Impudence		OC	William Libbey, NY	
1878	Marsh, Anna M.	b. 1836	Nasturtiums		WC		
1878	Maynard, George W. (George Willoughby)	1843-1923	The Banjo Player		OC		
1878	Maynard, George W. (George Willoughby)	1843-1923	The Water Carrier		OC		
1878	Meissonier, J. L. (Jean-Louis-Ernest)	1815-1891	The Outpost		OC	Marshall Field	
1878	Merle, Hugues	1823-1881	The Children's Pet		OC	S.M. Nickerson, Chicago	
1878	Metzu, G.		The Music Lesson		OC	C.B. Farwell, Chicago	
1878	Miller, Charles H. (Charles Henry)	1842-1922	"Old Mill" Long Island		WC		
1878	Moore, H. Humphrey	1844-1926	Arab Sentinel on Duty		WC		
1878	Moore, H. Humphrey	1844-1926	Waiting for Customers		WC		
1878	Moran, Edward	1829-1901	The Fishhawk's Nest		OC	G. Reichard, NY	
1878	Moran, Edward	1829-1901	The Yacht Race		OC	George M. Pullman, Chicago	
1878	Nicoll, J.C. (James Craig)	1846-1918	Fog near Portland, Maine		WC		
1878	Nicoll, J.C. (James Craig)	1846-1918	Off Portland Harbor, Maine		WC		
1878	Nicoll, J.C. (James Craig)	1846-1918	On Cape Elizabeth		WC		
1878	Oertel, J.A.		The Siesta		OC	G. Reichard, NY	
1878	Ogilvie, Clinton (John Clinton)	1838-1900	A glimpse of Lake Como		OC		
1878	Ogilvie, Clinton (John Clinton)	1838-1900	Autumn on Speedwell Lake, NJ		OC		
1878	Ogilvie, Clinton (John Clinton)	1838-1900	Autumn on Speedwell Lake, NJ		[OC]		
1878	Ogilvie, Clinton (John Clinton)	1838-1900	In the Valley of Lauterbrunner, Switzerland		OC		
1878	Ogilvie, Clinton (John Clinton)	1838-1900	The Wooland Brook, near Morristown		WC		
1878	Olcott, H.A.		Roses		OC		

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1878	Owen, C.B. (Miss)	1854 - 1955	Vegetable Piece		OC		
1878	Pasini, Albert (Alberto)	1826-1899	Street Scene in Constantinople		OC	William H. Macy, NY	
1878	Peterson, H.E.C. (Henry Erik Christopher)	1841 - 1918	Portrait of James H. Dole		OC		
1878	Pickering, Arthur J.		Portrait of Judge Breese		OC		
1878	Platt, George W.	1839-1899	Fruit		OC		
1878	Platt, George W.	1839-1899	Head of Italian Brigand		OC		
1878	Pletsch, Oscar		"Guess my Name"		WC	G. Reichard, NY	
1878	Pradilla, T.		Sentry in the Time of Charles V		WC		
1878	Pratt, Mrs. Joseph		Moonlight on the Gotha, Sweden		OC		
1878	Preussner, R. B.		Still Life		OC		
1878	Preyer, J.W.		Fruit		OC	C.B. Farwell, Chicago	
1878	Quartley, Arthur	1839-1886	Pushing off the Seine Boat		WC		
1878	Ream, C. P. (Carducius Plantagenet)	1837 - 1917	"Jessie and I"		OC		
1878	Robb, Mariam		Apple Blossoms		OC		
1878	Robie, Jean		The Massacre of the Innocents		OC	Rufus B. Kellogg, Green bay, Wisconsin	
1878	Rogers, Joseph M.		Study Head		WC		
1878	Rosenberg, Henry M.		Still Life		OC		
1878	Rossi, Louis		Chords and Discords		OC	Henry Field, Chicago	
1878	Rossi, Louis		The Inquisitive Visitor		OC	Henry Field, Chicago	
1878	Rosziziewski		Objects of Art		OC	The White Estate	
1878	Rupert, A. J. (Arthur J.)	fl 1890s	Greenwald Castle on the River Isar		OC		
1878	Sartain, William	1843-1924	A Canal in Venice		WC		
1878	Sattlerlee, Walter	1844-1908	Old Ballads		WC		
1878	Saunier, Octave		Cayeux-sur-Mer		WC	G. Reichard, NY	
1878	Schaefels, Hendrik		Faust and Marguerite		OC	The White Estate	
1878	Schenck, A. F.		Out in the Storm		OC	The White Estate	
1878	Schleich, E.		Going to Market		OC	James H. Dole, Chicago	
1878	Schopin, H.F.		Cornelia and her Jewels		OC	Williams & Everett, Boston	
1878	Schreyer, Adolphe	1828 - 1899	A Cossack Outpost		OC	Marshall Field	
1878	Schwerdt, C.F.		Portrait of General Torrence		OC		
1878	Scott, E. M. (Emily Maria Spaford)	1832 - 1915	Clover Blossoms		WC		
1878	Scott, E. M. (Emily Maria Spaford)	1832 - 1915	Hollyhocks		OC		

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1878	Scott, E. M. (Emily Maria Spaford)	1832 - 1915	Scotch Harbor		WC		
1878	Shaw, Annie C. (Annie Cornelia)	1852-1887	A Rainy Day		OC		
1878	Shaw, Annie C. (Annie Cornelia)	1852-1887	A Rainy Day		[OC]		
1878	Shaw, Annie C. (Annie Cornelia)	1852-1887	September Afternoon		OC		
1878	Shaw, Annie C. (Annie Cornelia)	1852-1887	the Deserted Road		OC	James H. Dole, Chicago	
1878	Shirlaw, Walter	1838-1909	Bavarian Peasant Woman		OC		
1878	Shirlaw, Walter	1838-1909	Rat! Rat!	ca. 1876	OC		Unlocated, Sold Sotheby's Arcade, Dec 15, 2005, lot 58
1878	Shirlaw, Walter	1838-1909	Study Head		OC	Joseph M. Rogers, Chicago	
1878	Shirlaw, Walter	1838-1909	The Miserables		OC		
1878	Shirlaw, Walter	1838-1909	Vesper Hour		OC		
1878	Shurtleff, R.M. (Roswell Morse)	1838-1915	October		WC		
1878	Sikrig, Carl		Thinking by the Fireside		OC	C.B. Farwell, Chicago	
1878	Silva, F.A. (Francis Augustus)	1835-1886	Fishers off Fire Island		WC		
1878	Silva, F.A. (Francis Augustus)	1835-1886	Old House at New London		WC		
1878	Skinner, L.B.		A Summer Scene in Massachusetts		OC		
1878	Sloan, Junius R.	1827-1900	Moosilauke from the Connecticut		OC		
1878	Smillie, George H. (George Henry)	1840-1921	A Day in Early Winter		WC		
1878	Smillie, George H. (George Henry)	1840-1921	Afternoon		WC		
1878	Smillie, George H. (George Henry)	1840-1921	Evening, Poughkeepsie		WC		
1878	Smillie, George H. (George Henry)	1840-1921	Flowers		WC		
1878	Smillie, George H. (George Henry)	1840-1921	The Beecher Cottage, Peekskill		WC		
1878	Smillie, James D. (James David)	1833-1909	Butternut Bend on Dixen's Creek, near Elmira, NY		WC		
1878	Smillie, James D. (James David)	1833-1909	Digging Potatoes		WC		
1878	Smillie, James D. (James David)	1833-1909	Landscape Sketch		WC		
1878	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	A Sultry Morning in Woodstock Valley, NH		WC		
1878	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	Looking Seaward		WC		
1878	Smith, Gean	1851-1928	The New Colt		OC		
1878	Smith, Henry P. (Henry Pember)	1854-1907	Coast of France		WC		
1878	Smith, Henry P. (Henry Pember)	1854-1907	Morning on the Shoals		WC		
1878	Smith, Henry P. (Henry Pember)	1854-1907	October Days in New England		WC		

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1878	Smith, Henry P. (Henry Pember)	1854-1907	Sunrise off Gull Island		WC		
1878	Soyer, Paul		The Mother's Joy		OC	James H. Dole, Chicago	
1878	Spread, Annie W.		My Lady's Bower		OC		
1878	Spread, Henry F. (Henry Fenton)	1844-1890	By the Shore of Lake Michigan		WC		
1878	Spread, Henry F. (Henry Fenton)	1844-1890	Mandolinata		WC		
1878	Spread, Henry F. (Henry Fenton)	1844-1890	Portrait of Capt. De Rudio		OC		
1878	Spring, A.		Children and their Pet		OC	Knoedler & Co, NY	
1878	Spring, M.L.		"Twas Midsummer and the Hay was Down"		WC		
1878	Spring, M.L.		A Windy Sky		WC		
1878	St. John, S.H.		"My Dogs"		OC		
1878	St. John, S.H.		The Two Orphans		OC		
1878	Stites, J.R. (John Randolph)	b. 1836	Portrait of fire Marshall Benner		OC		
1878	Stobie, Charles S. (Charles Stewart)	1845 - 1931	Watching and Waiting		OC		
1878	Stone, E.F.		Vegetables		OC		
1878	Symington, J. (James)	b. 1841	A Glass of Wine		WC		
1878	Symington, J. (James)	b. 1841	Not Too Old for Use		WC		
1878	Symington, J. (James)	b. 1841	Sketch at Lake George		WC		
1878	Symington, J. (James)	b. 1841	Under the Leaves		WC		
1878	Tantardini, A.		An Italian Courtyard		WC		
1878	Taylor, Isadore		Wild Roses		OC		
1878	Thom, J.C. (James Crawford)	1835-1898	Autumn Scene		WC		
1878	Thom, J.C. (James Crawford)	1835-1898	Feeding Chickens		WC		
1878	Thom, J.C. (James Crawford)	1835-1898	Spring Time		WC		
1878	Thom, J.C. (James Crawford)	1835-1898	Winter in the Woods		WC		
1878	Thomas, M. Louis		Spring in France		WC	G. Reichard, NY	
1878	Tiffany, Louis Comfort	1848-1932	Irvington on Hudson		OC		
1878	Toeschi, G.		The New Bracelet		OC	William Libbey, NY	
1878	Twachtman, John B. (John Henry??)	1853-1902	Venetian Canal		OC		
1878	Vaini, P. (Pietro)		Italian Peasant Woman		WC		
1878	Vaini, P. (Pietro)		Peasant of Italy		WC		
1878	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	"Home Sweet Home"--Scene in Holland		WC		
1878	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Landscape in New Jersey		WC		
1878	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Landscape Near Gloucester, Mass		WC		
1878	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Study from Nature		WC		
1878	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	View in New Jersey		WC		
1878	Van Inglen, Henry		In the Corn Field		WC		
1878	Van Inglen, Henry		The Old Landmark		WC		

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1878	Vanderpoel, John H.	1857-1911	In the Harvest Field		OC		
1878	Velten, W.		Feeding the Flock		OC	G. Reichard, NY	
1878	Velten, W.		Landscape		OC	William H. Macy, NY	
1878	Velten, W.		Noon Time--Rest		OC	William H. Macy, NY	
1878	Velten, W.		The Hunters Meeting		OC	William H. Macy, NY	
1878	Vibert, J. G. (Jehan Georges)	1840 - 1902	Palm Sunday in Spain		WC	G. Reichard, NY	
1878	Vibert, J. G. (Jehan Georges)	1840 - 1902	The Cardinal		OC	Henry Field, Chicago	
1878	Viry, Paul		The Hawker's Return		OC	William Libbey, NY	
1878	Volk, Douglas (Douglas Stephen)	1856-1935	A Courtyard in Normandy		OC		
1878	Volk, Douglas (Douglas Stephen)	1856-1935	Domestic Life in Normandy		OC		
1878	Von Hoesslin, G.		Interior of Cloister in France		WC	Fred Dielman, NY	
1878	Walker, James	1818 - 1889	Battle of Gettysburg		[OC]		
1878	Wallis, R.W.		The Philopher		OC		
1878	Watts, Alexander		Lake Perch		WC		
1878	Way, A. J. H. (Andrew John Henry)	1826 - 1888	Gems of Ocean		OC		
1878	Way, A. J. H. (Andrew John Henry)	1826 - 1888	memorials		OC		
1878	Way, A. J. H. (Andrew John Henry)	1826 - 1888	Oysters and Ale		OC		
1878	Way, George B. (George Brevitt)	b. 1854	On the Susquehanna		OC		
1878	Weigall, F.		Going to the Fair		WC	Renner & Co.	
1878	Wells, W.L.		Lake Sunapee, NH		OC		
1878	White, John T.		Politicians		OC	J.H. Walker, Chicago	
1878	Wight, Moses	1827-1895	The Boudoir of Marie Antoinette		OC	Williams & Everett, Boston	
1878	Wilkins, C.J.		Snowy Range, Colorado		OC		
1878	Wilkinson, Elmer E.		Midsummer		OC		
1878	Williams, F. D. (Frederick D.)		Still Life		OC		
1878	Wood, Thomas W. (Thomas Waterman)	1823-1903	Crossing the Ferry		WC		
1878	Wood, Thomas W. (Thomas Waterman)	1823-1903	The Mudding Crossing		WC		
1878	Woodward, Laura		A Catskill Brook		OC		
1878	Woodward, Laura		Edge of Mountain Pasture		WC		
1878	Woodward, Laura		Old Jersey House		WC		
1878	Wright, Annie E.		Study from Nature		OC		
1878	Wright, Jennie E.	1838 - 1922	On the Road to Keene's (St. Lawrence Co., NY)		OC		
1878	Wyant, A.H. (Alexander Helwig)	1836-1892	In the Wilds of the Adirondacks		OC	George M. Pullman, Chicago	

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1878	Wyant, A.H. (Alexander Helwig)	1836-1892	Late Autumn, Ausable River		WC		
1878	Ziem, Felix	1821-1911	The Water Carriers of Venice		WC	G. Reichard, NY	
1878	Zimmerman, E.		"Not a drop left!"		OC	William H. Macy, NY	
1879	[Casts of antique sculpture]		casts of sculpture and architecture		SC		
1879	[Casts of antique sculpture]				SC		
1879	[Casts of antique sculpture]				SC		
1879	[Casts of antique sculpture]				SC		
1879	[Casts of antique sculpture]				SC		
1879	[casts of bas-reliefs]				SC		
1879	[Miscellaneous]		Misc architectural and industrial designs		DA		
1879	[Unknown]		155 items of decorative and industrial arts, including textiles, metals, pottery, furniture, etc.		DA	Pennsylvania Museum and School of Industrial Art, Memorial Hall	
1879	Abbatt, Agnes D. (Agnes Dean)	1847-1917	A Cloudy Day in Autumn		WC		
1879	Abbatt, Agnes D. (Agnes Dean)	1847-1917	Hollyhocks of New England		WC		
1879	Abbatt, Agnes D. (Agnes Dean)	1847-1917	In the Month of Roses		WC		
1879	Alexander, C.A.		Tomb of the Black Prince, Canterbury Cathedral		WC		
1879	Alvarez, L.		The toilet of the Duchess de Berri		OC	Henry Hilton, NY	
1879	Annen, Mademoiselle M		Cactus Growing from a Crevice in the Rock		WC		
1879	Annen, Mademoiselle M		Clematis Grandiflora		WC		
1879	Bakalowicz, Ladislas		The Morning Call		OC	William B. Bement, Phila	
1879	Baudran		Portrait of Adrianus Stalbent		EE	James L. Claghorn, Phila	
1879	Bauer, William C.	1862-1944	Flowers		WC		
1879	Baugniet, Charles		My Husband's Portrait		WC	S.P. Avery, New York	
1879	Bellows, A.F. (Albert Fitch)	1829-1883	A Bit in Old Stratford, CT (artist's proof)		EE		
1879	Bellows, A.F. (Albert Fitch)	1829-1883	Glen Haven, NY (artist's proof)		EE		
1879	Bellows, A.F. (Albert Fitch)	1829-1883	Mill Pond at Windsor, CT (artist's proof)		EE		
1879	Bellows, A.F. (Albert Fitch)	1829-1883	Old Deerfield, Mass		OC		
1879	Bellows, A.F. (Albert Fitch)	1829-1883	Old Mill at Oyster Bay (artist's proof)		EE		
1879	Bellows, A.F. (Albert Fitch)	1829-1883	The First Battle Ground of the Revolution, Concord		WC		

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1879	Bellows, A.F. (Albert Fitch)	1829-1883	The Old Homestead, New England		WC		
1879	Bellows, A.F. (Albert Fitch)	1829-1883	Windsor Castle, England (artist's proof)		EE		
1879	Benjamin-Constant, Jean-Joseph		En vue de Tangier		EE	James L. Claghorn, Phila	
1879	Bigelow, D.F. (Daniel Folger)	1823-1910	Ausable River, Keene Valley, NY		OC		
1879	Blum, Robert (Robert Frederic)	1857-1903	Sweet Words		WC		
1879	Boldini, G		The Song of the Bird		OC	William B. Bement, Phila	
1879	Bolswert, Schelte a (aft Rubens)		The Assumption of the Virgin		EE	James L. Claghorn, Phila	
1879	Bond, Mrs. Mary F.N.		Dogwood Blossoms		DA		
1879	Bond, Mrs. Mary F.N.		Large Vase--Passion Flower		DA		
1879	Bond, Mrs. Mary F.N.		Listening to the Lark		DA		
1879	Bond, Mrs. Mary F.N.		Pilgrim Bottle--Helianthus		DA		
1879	Bond, Mrs. Mary F.N.		Small vases (pair)--ferns		DA		
1879	Bosker, F.		Early Trials		OC	E.B. Warren, Phila	
1879	Bouguereau, William-Adolphe	1825-1905	Happy Moments		OC	George M. Pullman, Chicago	
1879	Boutibonne, C.E. (Charles Edward)	1816-1897	Croquet Players		OC	Theodore Irwin, Chicago	
1879	Brennker, G.		The Musical Party		OC	J.H. Walker, Chicago	
1879	Brevoort, J.R. (James Renwick)	1832-1918	Old Castle, Heidelberg		OC		
1879	Bricher, A. T. (Alfred Thompson)	1837-1908	Beneath the Cliffs, Manchester-by-the-Sea		WC		
1879	Bricher, A. T. (Alfred Thompson)	1837-1908	In Old Scituate Harbor		WC		
1879	Bricher, A. T. (Alfred Thompson)	1837-1908	Old Orchard by the Sea		WC		
1879	Bricher, A. T. (Alfred Thompson)	1837-1908	Study, Noon at the Seaside		WC		
1879	Bricher, A. T. (Alfred Thompson)	1837-1908	The Return of the Yacht, Scituate Glades		OC		
1879	Bristol, J.B. (John Bunyan)	1826-1909	In the Berkshire Meadows		OC		
1879	Brooks, A.F. (Alden Finney)	1840-1931	Mary Sheridan		BWD		
1879	Brown, J.G (John George)	1831-1913	Dress Parade		OC		
1879	Burns, M. J. (Milton James)	1853-1933	Hallo-o-o!		OC		
1879	Cabanel, Alexandre	1823 - 1889	Ariadne Deserted by her Lover on the Isle of Naxos		OC	Theodore Irwin, Chicago	
1879	Cabanel, Alexandre	1823 - 1889	The Evening Star		OC	William B. Bement, Phila	

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1879	Calamatta, L.		The Vow of Louis XIII		EE	James L. Claghorn, Phila	
1879	Capobianchi, V		The Treasure Room in the Residence of Baron Rothschild		OC	Henry Hilton, NY	
1879	Cassanova, A.		Revealing the Secret		EE		
1879	Champney, J. W. (James Wells)	1843-1903	A Study of a Student		WC		
1879	Chapman, John Watkins		Who's to Win		OC	J.H. Walker, Chicago	
1879	Chicago Society of Decorative Art		Items of Embroidery		[OC]		
1879	Chicago Society of Decorative Art		Various Items of Decorative Arts Collected by the Society		DA	Mrs. H.C. Rew, Miss L. M. Whitehead, Mrs. Mark Skinner, Mrs. Daniel Goodwin, Mrs. Edwin Blackman, Mrs. B. Durham, Mrs. P. Van Schaak, Mrs. Clinton Locke, Mrs. Henry F. Spread, and Mr. C. Arthur Worsnop (Philadelphia)	
1879	Church, F.S. (Frederick Stuart)	1842 - 1924	A Muscrat's Nest		EE		
1879	Church, F.S. (Frederick Stuart)	1842 - 1924	Fisherman's Home		WC		
1879	Church, F.S. (Frederick Stuart)	1842 - 1924	The Conspirators		EE		
1879	Church, F.S. (Frederick Stuart)	1842 - 1924	The Elf		EE		
1879	Colman, Samuel	1832-1920	Market Day, Le Mans, Brittany		WC		
1879	Colman, Samuel	1832-1920	Street Scene, Algiers		WC		
1879	Courtry (aft Van Marcke)		The Pasturage		EE	James L. Claghorn, Phila	
1879	Courtry, T. (aft Louis Leloir)		Dressing Grandpa's Hair		EE	James L. Claghorn, Phila	
1879	Courtry, T. (aft Troyon)		Landscape, with Cattle		EE	James L. Claghorn, Phila	
1879	Courtry, T. (aft Troyon)		The Coming Storm		EE	James L. Claghorn, Phila	

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1879	Crane, Walter	1845 - 1915	The Arabesque (peacock)		DA		
1879	Crane, Walter	1845 - 1915	The Dado (hours of life w/silver fish)		DA		
1879	Crane, Walter	1845 - 1915	The Frieze (peacock)		DA		
1879	Currier, J.F. (Joseph Frank)	1843 - 1909	A roadside Scene		WC		
1879	Currier, J.F. (Joseph Frank)	1843 - 1909	Sunset Among the Willows		WC		
1879	Darby, E.C. (Elizabeth Corinda)	d.1906	Flowers		WC		
1879	Darley, F. O. C. (Felix Octavius Carr)	1822 - 1888	A Tiller of the Soil		WC		
1879	Darley, F. O. C. (Felix Octavius Carr)	1822 - 1888	On the Mountain Side		WC		
1879	Darley, F. O. C. (Felix Octavius Carr)	1822 - 1888	The First Step		WC		
1879	Daubigny, Charles Francois	1817 - 1878	French River		OC	Fairman Rogers, Phila	
1879	Daubigny, Charles Francois	1817 - 1878	Landscape		OC	Henry P. Kidder, Boston	
1879	de Forest, Lockwood	1850 - 1932	Arab Café, Cairo		OC		
1879	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	New England Coast		OC		
1879	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	Sketch From Nature		WC		
1879	De Longpre, R. M. (Raoul Maucherat)	1843 - 1911	Lilacs and Roses		WC	Renner & Co.	
1879	De Luce, Percival	1847-1914	A Corner of the Garden		WC		
1879	de Neuville, Alphonse (Alphones-Marie-Adolphe)	1835 - 1885	Sapeur du genie		EE	James L. Claghorn, Phila	
1879	de Neuville, Alphonse (Alphones-Marie-Adolphe)	1835 - 1885	Tirailleurs en avant!		EE	James L. Claghorn, Phila	
1879	de Neuville, Alphonse (Alphones-Marie-Adolphe)	1835 - 1885	Un Reseignement		EE	James L. Claghorn, Phila	
1879	de Neuville, Alphonse (Alphones-Marie-Adolphe)	1835 - 1885	Une Vedette		EE	James L. Claghorn, Phila	
1879	De Vuillefroy		The Storm		EE	James L. Claghorn, Phila	
1879	Debaines, B (aft Corot)		Landscape		EE		
1879	Delaunay		Cloister of Cluny Chapel		EE	Frank N. Rust	
1879	Delius, Louis E.		Noon		WC		
1879	Detaille, Edouard	1847 - 1912	Ready fro the March		EE		
1879	Detaille, Edouard	1847 - 1912	the Uhlan		EE		
1879	Detaille, Edouard	1847 - 1912	The Vedettes		OC	Theodore Irwin, Chicago	

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1879	Dieffenbach, H.A.		The King and his Subjects		OC	Henry C. Rew	
1879	Dolph, J.H. (John Henry)	1835-1903	Kittens		OC		
1879	Drevet, Claude (aft Rigaud)		Chas. Gaspard Guillaume de Vintimille		EE	James L. Claghorn, Phila	
1879	Drevet, Claude (aft Rigaud)		Phillipe Louis, Comte de Zinzendorf		EE	James L. Claghorn, Phila	
1879	Drevet, Pierre Imbert	1697-1739	Jesus on the Mount of Olives		EE	James L. Claghorn, Phila	
1879	Drevet, Pierre imbret (aft Andray)	1697-1739	The Resurrection of Christ		EE	James L. Claghorn, Phila	
1879	Eakins, Thomas (Thomas Cooperthwaite)	1844-1916	A Quiet Moment		WC		
1879	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	Forepaugh's "Aggregation"		OC		
1879	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	Old Street, Rothenburg		OC		
1879	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	Patience and Impatience		OC		
1879	Eaton, Wyatt (Charles Wyatt)	1849-1896	Milking Time		OC		
1879	Epp, Rudolph		The Joys of Childhood		OC	D.W. Irwin, Chicago	
1879	Falguiere, A.	1831 - 1900	Idiot Menicants		EE	James L. Claghorn, Phila	
1879	Farrer, Henry	1844 - 1903	Evening (signed on Japanese paper)		EE		
1879	Farrer, Henry	1844 - 1903	Group of Landscapes		EE		
1879	Farrer, Henry	1844 - 1903	Landscape and Marine Views		EE		
1879	Farrer, Henry	1844 - 1903	October		WC		
1879	Farrer, Henry	1844 - 1903	October (artist's proof on Japanese paper)		EE		
1879	Farrer, Henry	1844 - 1903	The Group of Seven		EE		
1879	Farrer, Henry	1844 - 1903	The Meadow (artist's proof on Japanese paper)		EE		
1879	Flameng, Leopold		Lecture on Anatomy		EE	James L. Claghorn, Phila	
1879	Flameng, Leopold (aft Rembrandt)		Syndics of the Cloth Market		EE	James L. Claghorn, Phila	
1879	Flameng, Leopold (aft Rembrandt)		The Night Guard		EE	James L. Claghorn, Phila	
1879	Fortuny, Mariano	1838-1874	Connoisseurs of Prints		OC	Theodore Irwin, Chicago	
1879	French, Daniel Chester	1850 - 1931	Portrait Bust of Ralph Waldo Emerson		SC		
1879	Gifford, R. Swain (Robert Swain)	1840-1905	Dartmouth Salt Works on Tyne (signed first proof)		EE		

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1879	Gifford, R. Swain (Robert Swain)	1840-1905	Evening (artist's proof)		EE		
1879	Gifford, R. Swain (Robert Swain)	1840-1905	Near the Mouth of the Loire, Brittany		WC		
1879	Gifford, R. Swain (Robert Swain)	1840-1905	Old Tree and Swamp at Nonquitt, Mass (artist's proof)		EE		
1879	Gifford, R. Swain (Robert Swain)	1840-1905	Old Trees, Coast of Massachusetts		OC		
1879	Gifford, R. Swain (Robert Swain)	1840-1905	On the East River, NY (Near the foot of Grand Street)		WC		
1879	Gifford, R. Swain (Robert Swain)	1840-1905	On the Lagoon, Venice		WC		
1879	Gifford, Sanford R. (Sanford Robinson)	1823 - 1880	The Seashore, Looking Eastward, at Sunset		OC		
1879	Gifford, Sanford R. (Sanford Robinson)	1823 - 1880	the Villa Malta, Rome		OC		
1879	Gilli, A		La Favorita		EE		
1879	Gmelin, W. F.		The Flight into Egypt		EE	James L. Claghorn, Phila	
1879	Goubie, J.R.		The Return from the Hunt		OC	Theodore Irwin, Chicago	
1879	Greux, G. (aft Vibert)		La Sainte Collation		EE	James L. Claghorn, Phila	
1879	Hall, Cyrennius	1830 - 1896	Portrait		OC		
1879	Harrison, Mary E.		Gladiolas		WC		
1879	Hart, James M. (James McDougal)	1828-1901	Through dust Clouds		OC		
1879	Hart, William	1823 - 1894	Landscape, with Cattle		OC		
1879	Hayden, Seymour		Banks of the Thames		EE		
1879	Hayden, Seymour		Fulham--Etching		EE		
1879	Hedouin, Edmond		Ossalane Peasant, Pyrenees		EE	James L. Claghorn, Phila	
1879	Hinshelwood, R (Robert) (aft Eastman Johnson)		The Pet Lamb		EE	James L. Claghorn, Phila	
1879	Hitchcock, George	1850-1913	Gorey Castle, Jersey		WC		
1879	Hitchcock, George	1850-1913	Low Tide on the Normandy Sands		WC		
1879	Hoff, Carl		The Unexpected Return		OC	Fairman Rogers, Phila	
1879	Holmes, Mrs. H.V.		Azaleas		WC		
1879	Hovendon, Thomas	1840-1895	The Challenge	ca. 1878	OC		Unlocated, sold Sotheby's Arcade, Sept 16, 2005, lot 32
1879	Hunten, Emil		The King and the Miller		OC	Henry Rew	
1879	Inness, George	1825-1894	A Sunset		OC		
1879	Inness, George	1825-1894	The Morning Sun	1878	OC		
1879	Isabey, Louis-Gabriel-Eugene		Church Interior		OC	Fairman Rogers, Phila	

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1879	Jacobs, N.S.		A Dream of Long Ago		WC		
1879	Jacobs, N.S.		Old Songs		WC		
1879	Jacque, Charles Emile	1813 - 1894	In the Forest of Fontainebleu		OC	Fairman Rogers, Phila	
1879	Kaltenmoser		Peasant Dance in aTyrolese Inn		SC	Henry C. Rew	
1879	Kennicott, M. A. (Mrs.)		German Flowers		WC		
1879	Kennicott, M. A. (Mrs.)		Swiss Wild Flowers		WC		
1879	La Farge, John	1835-1910	Hollyhocks		WC		
1879	La Farge, John	1835-1910	Pond Lillies		WC		
1879	La Guillermie, F. A. (aft Velazquez)		Surrender at Breda		EE	James L. Claghorn, Phila	
1879	Lalauze, A		Souvenir de Longchamps		EE	James L. Claghorn, Phila	
1879	Lalauze, A (aft Hans Makart)		Entrance of Charles V. into Antwerp		EE	James L. Claghorn, Phila	
1879	Lambdin, George C. (George Cochran)	1830-1896	Chyrsanthemums		OC		
1879	Lambdin, George C. (George Cochran)	1830-1896	Little Sunshine		OC		
1879	Lambinet, Emile		The Harvest		OC	E.B. Warren, Phila	
1879	Le Rat, P. (aft J. Vibert)		L'Importum		EE	James L. Claghorn, Phila	
1879	Lesrel, A		The Card Players		OC	Henry Hilton, NY	
1879	Lhermitte, Leon-Augustin		La Sortie		EE	James L. Claghorn, Phila	
1879	Lippincott, William H. (William Henry)	1849 - 1920	Brittany Washerwoman		OC		
1879	Louys, I (aft Vibert)		The Resurrection of Lazarus		EE	James L. Claghorn, Phila	
1879	Lucas, David (aft Constable)		River Stowe, Suffolk		M	James L. Claghorn, Phila	
1879	Lucas, David (aft Constable)		Salisbury Castle		M	James L. Claghorn, Phila	
1879	Lucas, David (aft Constable)		Stoke by Wayland, Suffolk		M	James L. Claghorn, Phila	
1879	Lucas, David (aft Constable)		The Glebe Farm		M	James L. Claghorn, Phila	
1879	Luminais, E		Return from the Hunt		EE		
1879	Martial, A.P		Une Source en Foret		EE	James L. Claghorn, Phila	
1879	Maynard, George W. (George Willoughby)	1843-1923	A Windy Day		WC		

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1879	Maynard, George W. (George Willoughby)	1843-1923	Coming Ashore		WC		
1879	Maynard, George W. (George Willoughby)	1843-1923	Psyche		BWD		
1879	Maynard, George W. (George Willoughby)	1843-1923	The Coquette--A Venetian Window		WC		
1879	Maynard, George W. (George Willoughby)	1843-1923	Venice		WC		
1879	McArdell, J.		Mrs. Woffington		M	James L. Claghorn, Phila	
1879	McCutcheon, S.G.		Back to the Old Home		BWD		
1879	McCutcheon, S.G.		Is it Bitter or Sweet?		BWD		
1879	McDougall, J.A. (John Alexander)	1807 - 1889	Rug Making		WC		
1879	McDougall, J.A. (John Alexander)	1807 - 1889	Water Lily		WC		
1879	McDougall, J.A. (John Alexander), Jr		Rocky Glen		WC		
1879	McEntee, Jervis	1828-1891	"an Eager and a Nipping Air"		WC		
1879	McEntee, Jervis	1828-1891	Autumn on the Delaware		WC		
1879	McEntee, Jervis	1828-1891	Falling Leaves		OC	George C. Cooper	
1879	Meissonier, Charles (Jean Charles)	1848-1917	Playing Tennis		OC	Henry Hilton, NY	
1879	Minor, Robert C. (Robert Crannell)	1839-1904	An Autumn Day		OC		
1879	Minor, Robert C. (Robert Crannell)	1839-1904	Evening in the Wilds of Northern New York		OC		
1879	Mongin, A. (aft Dupre)		Interior		EE	James L. Claghorn, Phila	
1879	Mongin, A. (aft Vibert)		Partie Inegale		EE	James L. Claghorn, Phila	
1879	Montbard		Scene from Rabelais		EE	James L. Claghorn, Phila	
1879	Moran, Edward	1829-1901	A Stormy Day in the English Channel		OC		
1879	Moran, Edward	1829-1901	Fishing for Shrimps, Coast of Brittany		OC		
1879	Moran, Edward	1829-1901	French Fishing Boats becalmed off Boulogne		OC		
1879	Moran, Edward	1829-1901	Return of the Fisher		OC		
1879	Moran, Edward	1829-1901	Sunset off Cape Hatteras		OC		
1879	Moran, Thomas	1837-1926	After Thaw, Communipoaw, Jersey City		OC		
1879	Moran, Thomas	1837-1926	Hot Springs of Gardner's River, Yellowstone National Park	1872	WC		
1879	Moran, Thomas	1837-1926	The Afternoon Tide		WC		
1879	Moran, Thomas	1837-1926	The Bathers		OC		
1879	Morghen, Raphael (aft Rubens)	1758-1833	The Holy Family		EE	James L. Claghorn, Phila	
1879	Muhrman, Henry	1854-916	A Bit of South Cove		WC		

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1879	Muhrman, Henry	1854-916	A Wood Chopper's Home in South Cove, NJ		WC		
1879	Muhrman, Henry	1854-916	Grand Choir in the Church at Ettal		WC		
1879	Muhrman, Henry	1854-916	the Philospher		WC		
1879	Narcisse-Virgile Diaz de la Pena	1807-1876	Fontainebleu		OC	Henry P. Kidder, Boston	
1879	Newell, Hugh	1830-1915	The Binder		WC		
1879	Newell, Hugh	1830-1915	the Country Musician		WC		
1879	Newell, Hugh	1830-1915	The Dinner Horn		WC		
1879	Nicoll, J.C. (James Craig)	1846-1918	In Peekskill Hollow		WC		
1879	Nicoll, J.C. (James Craig)	1846-1918	Shower at Nahant, Mass		WC		
1879	Nicoll, J.C. (James Craig)	1846-1918	The Day Before the Rain		WC		
1879	Olcott, Mrs. H.A.		Flowers		OC		
1879	Parton, Arthur	1842-1914	A Pond in Ausable		OC		
1879	Perkins, F.S.		Flowers		OC		
1879	Piccini, A		In the Cathedral		EE		
1879	Piccini, A		The Fisher		EE	George W. Haskins	
1879	Piccini, A		The Old Man in White Chapel		EE		
1879	Pickering, Arthur J.		The Prairie Flower		OC		
1879	Pietrasanta		Musing		WC	George F. Shelton, NY	
1879	Pietrasanta		Roman Figure		WC	George F. Shelton, NY	
1879	Plumot, Andre	1829-1906	The Young Bull		OC	Hiram Wheeler	
1879	Pontius, Paulus		The Dead Christ		EE	James L. Claghorn, Phila	
1879	Porter, Mrs. J.C.		Spray of Wild Diacentra		WC		
1879	Porter, Mrs. J.C.		Study of Dandelions		WC		
1879	Porter, Mrs. J.C.		Study of Wild Violets		WC		
1879	Pranishnikoff, I.		A Good Day's Work		WC		
1879	Preussner, Mrs. R.B.		Peonies		OC		
1879	Propert, J. Lumsden		A Relic of the Past		EE	James L. Claghorn, Phila	
1879	Quartley, Arthur	1839-1886	Dry Bones		WC		
1879	Quartley, Arthur	1839-1886	Marblehead, Mass, Old Fishing Town		WC		
1879	Quartley, Arthur	1839-1886	Morning, Coast of Massacusetts		OC		
1879	Raffaelli, Jean-Francois	1850-1924	the Bird Fanciers--A Scene in Arabia		OC	Henry Hilton, NY	
1879	Raimondi, C.		Cherubs in Lunette		EE	Frank N. Rust	
1879	Ream, C. P. (Carducius Plantagenet)	1837 - 1917	Fruit and Wine		OC		
1879	Ream, C. P. (Carducius Plantagenet)	1837 - 1917	Raspberries		OC		
1879	Rembrandt Van Ryn	1608-1669	Portrait Head		EE		
1879	Rembrandt Van Ryn	1608-1669	Preparing for the Entombment		EE		
1879	Ribot, T.		La Recette		EE	James L. Claghorn, Phila	

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1879	Richards, William T. (William Trost)	1833-1905	Atlantic City Beach		OC	Fairman Rogers, Phila	
1879	Richards, William T. (William Trost)	1833-1905	Sunset		WC		
1879	Richards, William T. (William Trost)	1833-1905	View off Newport		WC		
1879	Richter, Edouard	1844-1913	The Introduction		OC	Henry Hilton, NY	
1879	Ripari, V		Italian Children		OC	Robert H. Baker, Racine, Wis	
1879	Robbins, H.W. (Horace Wolcott)	1842-1904	Looking South from Hulett's Lake George		WC		
1879	Robbins, H.W. (Horace Wolcott)	1842-1904	Mt. Maglan, Switzerland		WC		
1879	Robbins, H.W. (Horace Wolcott)	1842-1904	On the Farmington River		WC		
1879	Robertson, J. Roy (John Roy)		The Scout		OC		
1879	Romagnoli		The Circassian Beauty		OC	J.K. Fisher	
1879	Ryckemans, Nicolas		The Worship of the Magi		EE	James L. Claghorn, Phila	
1879	Sartain, William	1843-1924	Canal in San Giacomo, Venice		OC		
1879	Sartain, William	1843-1924	Cannareggio from the Grand Canal, Venice		WC		
1879	Satterlee, Walter	1844-1908	A Shady Retreat with a New Novel, Eighty Years Ago		WC		
1879	Satterlee, Walter	1844-1908	Hide and Seek in the Olden Time		WC		
1879	Saunier, Octave		Village on French River		WC	Renner & Co, NY	
1879	School of Art Needlework		Various Items of Art Needlework		DA		
1879	Scott, E. M. (Emily Maria Spaford)	1832 - 1915	Fleur-de-lis		OC		
1879	Serrure, A.		Castles in Spain		OC	J.H. Walker, Chicago	
1879	Shaw, Annie C. (Annie Cornelia)	1852-1887	Study Head--"Old George"		OC		
1879	Shaw, Annie C. (Annie Cornelia)	1852-1887	When the tide Goes Out		OC		
1879	Shirlaw, Walter	1838-1909	By the Wayside		WC		
1879	Shirlaw, Walter	1838-1909	Feeding the Pigeons		OC		
1879	Shirlaw, Walter	1838-1909	Gretchen		OC		
1879	Shurtleff, R.M. (Roswell Morse)	1838-1915	"Clear or partyly cloudy weather"		WC		
1879	Shurtleff, R.M. (Roswell Morse)	1838-1915	Afternoon in September		WC		
1879	Shurtleff, R.M. (Roswell Morse)	1838-1915	Autumn Sketch near Keene Valley		WC		
1879	Shurtleff, R.M. (Roswell Morse)	1838-1915	Through the Woods		WC		
1879	Silva, F.A. (Francis Augustus)	1835-1886	By the Bayside		WC		
1879	Silva, F.A. (Francis Augustus)	1835-1886	Late Afternoon, near Fire Island		WC		

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1879	Silva, F.A. (Francis Augustus)	1835-1886	Old House by the River		WC		
1879	Simonetti, Attilio		What did he Say to You		WC	William B. Bement, Phila	
1879	Sloan, Junius R.	1827-1900	Morning on the Prairie		OC		
1879	Smillie, George H. (George Henry)	1840-1921	A Goat Pasture		OC	Washington Wilson, NY	
1879	Smillie, George H. (George Henry)	1840-1921	Florida Pines		EE		
1879	Smillie, George H. (George Henry)	1840-1921	In the Woods		WC		
1879	Smillie, George H. (George Henry)	1840-1921	Showery Day in the Adirondacks		WC		
1879	Smillie, George H. (George Henry)	1840-1921	Spring		WC		
1879	Smillie, James D. (James David)	1833-1909	Cedars by Moonlight (artist's proof)		EE		
1879	Smillie, James D. (James David)	1833-1909	Cedars near Po'keepsie (artist's proof, etching on zinc)		EE		
1879	Smillie, James D. (James David)	1833-1909	Chewing the Cud (artist's proof)		EE		
1879	Smillie, James D. (James David)	1833-1909	Hay Ricks near Peekskill		WC		
1879	Smillie, James D. (James David)	1833-1909	October Twilight near Po'keepsie		WC		
1879	Smillie, James D. (James David)	1833-1909	Pasture with Sheep		WC		
1879	Smillie, James D. (James David)	1833-1909	Pollard Willows and Hay Ricks (artist's proof)		EE		
1879	Smillie, James D. (James David)	1833-1909	Scene near Salt Lake City		EE		
1879	Smillie, James D. (James David)	1833-1909	Study at Shrub Oak, NY		WC		
1879	Smillie, James D. (James David)	1833-1909	The Farm Lane (artist's proof)		EE		
1879	Smillie, James D. (James David)	1833-1909	View Near Elmira, NY		WC		
1879	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	An Early Settler		WC		
1879	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	Blasted Trees in South Hampton		BWD		
1879	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	Camping Out		BWD		
1879	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	In the Woods		BWD		
1879	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	Logging		WC		
1879	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	The Hillside Road		BWD		
1879	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	The River's Bend		BWD		
1879	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	Through the Beeches		WC		
1879	Smith, Henry P. (Henry Pember)	1854-1907	Connecticut Valley		WC		
1879	Smith, Henry P. (Henry Pember)	1854-1907	Meadows of New England		WC		
1879	Smith, Henry P. (Henry	1854-1907	Surf at Land's End,		WC		

ISIE	Artist	Artist Dates	Title of Work	Work Date	Media	Owner	Current Owner
	Pember)		England				
1879	Smith, Henry P. (Henry Pember)	1854-1907	Waiting for the tide		WC		
1879	Spread, Henry F. (Henry Fenton)	1844-1890	Game		OC		
1879	Steifensand, X		Madonna in Glory		EE	James L. Claghorn, Phila	
1879	Stober, F.		Return Home		EE	James L. Claghorn, Phila	
1879	Strogonoff School, Moscow		Design for Inlaid table		DA	Pennsylvania Museum	
1879	Strogonoff School, Moscow		Designs for Russian Plate		DA	Pennsylvania Museum	
1879	Swift, Clement N.		The Plunderes of the Sea		OC		
1879	Symington, J. (James)	b. 1841	Maggie		WC		
1879	Symington, J. (James)	b. 1841	Spinning		WC		
1879	Talbot, Bruce J.		Ceiling Decoration (painted by Joseph Twyman)		DA	John J. McGrath	
1879	Talbot, Bruce J.		Wall Decoration (flock paper painted by Joseph Twyman)		DA	John J. McGrath	
1879	Thom, J.C. (James Crawford)	1835-1898	Boating Club		WC		
1879	Thom, J.C. (James Crawford)	1835-1898	Coast Scene		WC		
1879	Thom, J.C. (James Crawford)	1835-1898	Sloop on the Hudson		WC		
1879	Thom, J.C. (James Crawford)	1835-1898	The Coaching Club		WC		
1879	Thompson, Wordsworth (Alfred Wordsworth)	1840-1896	Out in the Fields		OC		
1879	Tiffany, Louis Comfort	1848-1932	Among the Weeds		WC		
1879	Tiffany, Louis Comfort	1848-1932	Market Day at Quimper		OC		
1879	Tiffany, Louis Comfort	1848-1932	Old Houses at Berne		WC		
1879	Toschi, Paolo	1790-1858	Group of the Apostles		EE	Frank N. Rust	
1879	Toschi, Paolo (aft Correggio)	1790-1858	Lunette in Ceiling		EE	Frank N. Rust	
1879	Turner, J. M. W. (Joseph Mallard William)	1775-1851	Conway Castle, North Wales		OC	Thomas Moran, NY	
1879	Tuzo, J.		Freshly Gathered		WC		
1879	Tuzo, J.		Wayside Gleanings		WC		
1879	Unger, William		A Bacchnalian Scene		EE	James L. Claghorn, Phila	
1879	Unger, William		Portrait		EE	James L. Claghorn, Phila	
1879	Unger, William (aft Rusdael)		Landscape		EE	James L. Claghorn, Phila	
1879	Unger, William (aft William van de Velde)		Marine		EE	James L. Claghorn, Phila	
1879	Valck, G.		Nell Gwynn		EE	James L. Claghorn,	

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						Phila	
1879	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	A Grain Field		WC		
1879	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Late Afternoon--New England Scene		WC		
1879	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	On the Housatonic River		WC		
1879	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	River Scene in Connecticut		WC		
1879	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Sunner on the Winnockie River		OC		
1879	Vanderhoof, Charles A.	1853 - 1918	A Riverside Home		EE		
1879	Vanderhoof, Charles A.	1853 - 1918	At Astoria		EE		
1879	Vanderhoof, Charles A.	1853 - 1918	Old Ferry House		EE		
1879	Verschuur, W		Interior of a Stable		OC	F.P. Erskine	
1879	Vibert, J. G. (Jehan Georges)	1840 - 1902	"Two Sous a Slice"		OC	E.B. Warren, Phila	
1879	Von Bremen, Meyer		Little Brother Sleeping		OC	Theodore Irwin, Chicago	
1879	Von Bremen, Meyer		The Grateful Convalescent		OC	William B. Bement, Phila	
1879	Von Bremen, Meyer		the Little Comforter		OC	D.W. Irwin, Chicago	
1879	von Schmadel, Max		The Philosophical Fool		OC	J.Raymond Claghorn, Phila	
1879	Vouga, Madeleine E.		Flowers from the South of France		WC		
1879	Weber, Otto		Cattle		EE		
1879	Wille, J.G.		Death of Mark Antony		EE	James L. Claghorn, Phila	
1879	Witt, J. H. (John Henry/Harrison)	1840-1901	Landscape		OC		
1879	Witt, J. H. (John Henry/Harrison)	1840-1901	September		OC		
1879	Wood, Thomas W. (Thomas Waterman)	1823-1903	Threading the Needle		WC		
1879	Worms, Jules		Spanish Dancers		OC	Henry Hilton, NY	
1879	Wyant, A.H. (Alexander Helwig)	1836-1892	Mt. Mansfield, from NY		OC		
1879	Wyant, A.H. (Alexander Helwig)	1836-1892	Valley of the Connecticut		WC	in 1902, Samuel Untermeyer; Caffin, p. 151	
1879	Yale, Dr. L. M.		Group of Etchings etched directly from nature		EE		
1879	Zamacois, Edouard	1842?–1871	The Decoration		OC	Fairman Rogers, Phila	

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1879	Ziem, Felix	1821-1911	Venice		OC	Theodore Irwin, Chicago	
1879	Zugel, H		The Evening Meal		OC	Henry Hilton, NY	
1880	[Casts of antique sculpture]		[Casts from the Elgin Marbles]		SC		
1880	[Casts of antique sculpture]		[Casts of Antique Marbles & Bronzes]		SC		
1880	[Casts of antique sculpture]		[Casts of antique sculpture]		SC		
1880	Abbatt, Agnes D. (Agnes Dean)	1847-1917	Chrysanthemums		OC		
1880	Abbatt, Agnes D. (Agnes Dean)	1847-1917	Old Fashioned Flowers		WC		
1880	Abbatt, Agnes D. (Agnes Dean)	1847-1917	On the Sound		WC		
1880	Abbatt, Agnes D. (Agnes Dean)	1847-1917	The Road to the Village		OC		
1880	Achenbach, Andreas		Norwegian Waterfall		EE	James L. Claghorn, Phila	
1880	Aldegrever, Heinrich	1502-1562	Two Scenes from "The Good Samaritan"		EE	James L. Claghorn, Phila	
1880	Altdorfer, Albrecht		Christ on the Cross		EE	James L. Claghorn, Phila	
1880	Anderloni, Pietro (aft Titian)		Christ and the Adulteress		EE	James L. Claghorn, Phila	
1880	Anders, E.		Lady Blanche		OC	Charles F. Haseltine, Phila	
1880	Backhuysen, Ludwig	1631-1709	Marine View		EE	James L. Claghorn, Phila	
1880	Balechou, Jean Joseph (aft Vernet)		The Bathers		EE	James L. Claghorn, Phila	
1880	Beard, J. H. (James Henry)	1811-1893	Innocent Amusement		OC		
1880	Beatrizet, Nicolas	1515-1560	The Fall of Phaeton		EE	James L. Claghorn, Phila	
1880	Beauvarlet, Jacques Firmin (aft de Troy)		The Swooning of Esther		EE	James L. Claghorn, Phila	
1880	Bechi, L.		The Piper Boy		OC	Thomas A. Scott, Phila	
1880	Beecher, A.D. (Amariah Dwight)	1839-1896	In the Smoking Car		OC		
1880	Beham, Hans Sebald	1500-1550	Twelve small plates of the Labors of Hercules		EE	James L. Claghorn, Phila	
1880	Bellows, A.F. (Albert Fitch)	1829-1883	"Not a sorrow, not a care"		OC		
1880	Bellows, A.F. (Albert Fitch)	1829-1883	Afternoon in Surrey, England		WC		

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1880	Bellows, A.F. (Albert Fitch)	1829-1883	Building "Castles in the Air"		OC		
1880	Bellows, A.F. (Albert Fitch)	1829-1883	Old Stratford, Conn		EE		
1880	Bellows, A.F. (Albert Fitch)	1829-1883	Skaneateles Lake		EE		
1880	Bellows, A.F. (Albert Fitch)	1829-1883	The Dark Entry, Canterbury Cathedral		EE		
1880	Benjamin, S.G. W. (Samuel Green Wheeler)	1837-1914	Twilight on the Grand Banks		OC		
1880	Berghem, Nicholas	1620-1683	Landscape with Figures		EE	James L. Claghorn, Phila	
1880	Bervio, Charles Clement	1756-1822	Innocence		EE	James L. Claghorn, Phila	
1880	Binck, Jacob		Portrait		EE	James L. Claghorn, Phila	
1880	Bisi, Michael		Virgin and Infant Jesus, St. Anthony and St. Barbara		EE	James L. Claghorn, Phila	
1880	Bissell, Edgar J. (Edgar Julian)	b. 1856	Portrait		OC		
1880	Blanchard, Auguste		A Bacchante		EE	James L. Claghorn, Phila	
1880	Bloodgood, R.F. (Robert Fanshaw)	1848-1930	The Wreck		WC		
1880	Bol, Ferdinand	1616-1681	St. Gerome		EE	James L. Claghorn, Phila	
1880	Bonasoni, Giulio	1500-1580	The Nativity of John the Baptist		EE	James L. Claghorn, Phila	
1880	Borgmann, R		A Rainy Day in a German Village		OC	Williams & Everett, Boston	
1880	Both, Jan	1610-1651	Landscape and Figures		EE	James L. Claghorn, Phila	
1880	Bouguereau, William-Adolphe	1825-1905	Picking Cherries		OC	William B. Bement, Phila	
1880	Bouguereau, William-Adolphe	1825-1905	The Little Marauders		OC	E.B.Warren, Phila	
1880	Braith, A. (Anton)	1836-1905	The Storm		OC	Potter Palmer, Chicago	
1880	Bricher, A. T. (Alfred Thompson)	1837-1908	Baby is King		OC		
1880	Bricher, A. T. (Alfred Thompson)	1837-1908	Dawn--Deal Beach		WC		
1880	Bricher, A. T. (Alfred Thompson)	1837-1908	Dreaming		WC		
1880	Bricher, A. T. (Alfred Thompson)	1837-1908	Spring at Newport		OC		
1880	Bridgman, F.A. (Frederic Arthur)	1847-1928	"What did he say to You?"		OC	G.Reichard, NY	

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1880	Bristol, J.B. (John Bunyan)	1826-1909	The Delaware River, near Port Jervis		OC		
1880	Bristol, J.B. (John Bunyan)	1826-1909	Whiteface, Adirondacks, from the Ausable River		OC		
1880	Brooks, A.F. (Alden Finney)	1840-1931	Portrait		OC		
1880	Brooks, A.F. (Alden Finney)	1840-1931	The Query		OC		
1880	Brown, J.G (John George)	1831-1913	Going to the Spring		OC	G. Reichard, NY	
1880	Brown, J.G (John George)	1831-1913	Putting on Airs		OC		
1880	Brown, J.G (John George)	1831-1913	The Coming Squall		OC		
1880	Brown, J.G (John George)	1831-1913	The German Band		OC		
1880	Browne, John	1719-1799	Adonis Carried Off by Venus		EE	James L. Claghorn, Phila	
1880	Bunce, William Gedney	1840-1916	Summer Morning, with Venetian Sails		OC		
1880	Bunner, Andrew F. (Andrew Fisher)	1841-1897	Venetian Boats		OC	Morston Ream, NY	
1880	Burnett, John	1784-1868	Family Saved from Shipwreck		EE	James L. Claghorn, Phila	
1880	Burnier, R		Evening in Hollnd		OC	Williams & Everett, Boston	
1880	Calamatta, L		Bajazet and the Shepherd		EE	James L. Claghorn, Phila	
1880	Callot, Jacques		Entry of his Highness		EE	James L. Claghorn, Phila	
1880	Canaletto, Gio		Scenes in Venice		EE	James L. Claghorn, Phila	
1880	Canini, Gio Agnolo		Virtues, not Gems, are the Charms of Beauty		EE	James L. Claghorn, Phila	
1880	Canot, P.C. (aft Backhuysen)	1710-1782	A Moderate Gale		EE	James L. Claghorn, Phila	
1880	Canova, Antonio	1757-1822	Venus		SC		
1880	Cantarini, Simone		Jupiter, Neptune, and Pluto paying Homage to the Arms of Cardinal Borghese		EE	James L. Claghorn, Phila	
1880	Caracci, Annibale	1560-1609	Christ Crowned		EE	James L. Claghorn, Phila	
1880	Caraglio, J. J.	1522-1573	The Annunciation		EE	James L. Claghorn, Phila	
1880	Carolus-Duran (Charles-Auguste-Emile Durand)	1838-1917	Modjeska		OC	Paris Haldeman, Chickies, PA	
1880	Carracci, Agostino		The Holy Family with SS Anthony and Catherine		EE	James L. Claghorn,	

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						Phila	
1880	Castiglione, G.B.		Diogenes with his Lantern		EE	James L. Claghorn, Phila	
1880	Chaigneau, J		Landscape and Sheep		EE	James L. Claghorn, Phila	
1880	Champney, J. W. (James Wells)	1843-1903	A Poor Man's Riches		OC		
1880	Chase, W.M. (William Merritt)	1849-1916	A Study		WC		
1880	Chase, W.M. (William Merritt)	1849-1916	Out of the Way		OC		
1880	Church, F.S. (Frederick Stuart)	1842 - 1924	A By-Path		WC		
1880	Church, F.S. (Frederick Stuart)	1842 - 1924	A Peep into the Future		EE		
1880	Church, F.S. (Frederick Stuart)	1842 - 1924	Back from the Beach		OC		
1880	Church, F.S. (Frederick Stuart)	1842 - 1924	Silence		EE		
1880	Church, F.S. (Frederick Stuart)	1842 - 1924	The Mermaid		EE		
1880	Church, F.S. (Frederick Stuart)	1842 - 1924	The Rehearsal		EE		
1880	Church, F.S. (Frederick Stuart)	1842 - 1924	The Rose and the Mummy		EE		
1880	Church, F.S. (Frederick Stuart)	1842 - 1924	Ye Fiddler Club		EE		
1880	Church, F.S. (Frederick Stuart)	1842 - 1924	Ye Fortune Teller		EE		
1880	Ciceri, Eugene (Eugene M.)	1813 - 1890	French Landscape		OC	G. Reichard, NY	
1880	Claes, Albert		Baptism of the Eunuch		EE	James L. Claghorn, Phila	
1880	Claessens, L.A.		Ecce Homo		EE	James L. Claghorn, Phila	
1880	Clark, George M (George Merritt)	1853 - 1904	A Bit in Ecouen, France		WC		
1880	Clark, George M (George Merritt)	1853 - 1904	An Old Well		WC		
1880	Clark, George M (George Merritt)	1853 - 1904	Interior of an Old Court Yard		WC		
1880	Colman, Samuel	1832-1920	Amsterdam		EE		
1880	Colman, Samuel	1832-1920	An Arab Burying Ground		OC		
1880	Colman, Samuel	1832-1920	Cliffs on Green River, Rocky Mountains		WC		
1880	Colman, Samuel	1832-1920	Coast of Mount Desert		EE		
1880	Colman, Samuel	1832-1920	Hanging of Rare Silk		DA		
1880	Colman, Samuel	1832-1920	Old Mill, East Hampton		EE		
1880	Colman, Samuel	1832-1920	Pacific Coast		EE		
1880	Colman, Samuel	1832-1920	The Bathing Season at East Hampton		OC		
1880	Colman, Samuel	1832-1920	The Lakeside		EE		
1880	Colman, Samuel	1832-1920	Towers of the Alhambra		EE		

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1880	Conti, Tio		The Health of the Bar-Maid		OC	Thomas A. Scott, Phila	
1880	Corot, Jean-Baptiste-Camille	1796 - 1875	Scene on the Loire		OC	Thomas A. Scott, Phila	
1880	Courtry, C.L. (aft Munkacsy)		Milton and his Daughters		EE	James L. Claghorn, Phila	
1880	Cousins, Samuel (aft Henry Howard)	1801-1882	A Message from the sea		M	James L. Claghorn, Phila	
1880	Cozza, Franc		The Madonna and Child with Angels		EE	James L. Claghorn, Phila	
1880	Cranach, Lucas		St. George Resting on a Lance		EE	James L. Claghorn, Phila	
1880	Crane, Bruce (Robert Bruce)	1857-1937	A June Morning		WC	Renner & Co. NY	
1880	da Modena, Nicoletto		The Punishment of the Wicked Tongue		EE	James L. Claghorn, Phila	
1880	da Ravenna, Marco		The Rape of Helen		EE	James L. Claghorn, Phila	
1880	Danforth, M.J. (aft C.R. Leslie)		Uncle Toby and the Widow Wadman		EE	James L. Claghorn, Phila	
1880	Darby, E.C. (Elizabeth Corinda)	d.1906	Flowers		WC		
1880	Daubigny, Charles Francois	1817 - 1878	Grand park, with Sheep		EE	James L. Claghorn, Phila	
1880	de Forest, Lockwood	1850 - 1932	A Calm Day, Mt. Desert		OC		
1880	de Forest, Lockwood	1850 - 1932	Arab Court Yard, Cairo		OC		
1880	de Forest, Lockwood	1850 - 1932	In the Desert		OC		
1880	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	Drifted Ashore in a Fog		OC		
1880	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	Narragansett Bay, Looking towards Newport		OC		
1880	De Longpre, R. M. (Raoul Maucherat)	1843 - 1911	Lilacs		WC	Renner & Co, NY	
1880	De Longpre, R. M. (Raoul Maucherat)	1843 - 1911	Wild Flowers		WC	Renner & Co., NY	
1880	De Luce, Percival	1847-1914	In the Meadows		WC		
1880	De Luce, Percival	1847-1914	One Page More		OC		
1880	de Veneziano, Agostino		The Sorceress		EE	James L. Claghorn, Phila	
1880	Della Bella, Stefano		Flight into Egypt		EE	James L. Claghorn, Phila	
1880	Desnoyer, L.A.B. (aft Raphael)	1779-1857	St. Marguerite		EE	James L. Claghorn, Phila	
1880	Dolph, J.H. (John Henry)	1835-1903	The Interior of a Stable		OC		
1880	Doo, George T. (aft W. Etty)		Mercy Pleading for the Vanquished		EE	James L. Claghorn,	

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						Phila	
1880	Dore, Gustav Paul	1832 - 1883	Head of Christ		WC	J.W. Bouton, NY	
1880	Doyen, Gustave		The Royal Heir		OC	Charles F. Haseltine, Phila	
1880	Drevet, Pierre Imbert	1697-1739	Philip, King of Spain		EE	James L. Claghorn, Phila	
1880	Drevet, Pierre Imbert	1697-1739	Samuel Bernard		EE	James L. Claghorn, Phila	
1880	Drury, J. H. (John H.)	b. 1816	Going to Market		OC		
1880	Drury, J. H. (John H.)	b. 1816	Lost		OC		
1880	Du Bois, C. E. (Charles Edouard)	1847 - 1885	On the Mamoroneck		OC		
1880	Du Jardin, Karel	1635-1678	Group of Cattle		EE	James L. Claghorn, Phila	
1880	Durand, Asher B. (aft Cole and R.W. Weir)	1796 - 1886	Landscape and Fort Putnam		EE	James L. Claghorn, Phila	
1880	Durer, Albrecht	1471-1528	Madonna with the Apple		EE	James L. Claghorn, Phila	
1880	Durer, Albrecht	1471-1528	Madonna with the Pear		EE	James L. Claghorn, Phila	
1880	Durer, Albrecht	1471-1528	St. Eustache or St. Hubert		EE	James L. Claghorn, Phila	
1880	Durer, Albrecht	1471-1528	The Great Cannon		EE	James L. Claghorn, Phila	
1880	Durer, Albrecht	1471-1528	The Holy Trinity		EE	James L. Claghorn, Phila	
1880	Dusart, Cornelius		A Village Fete		EE	James L. Claghorn, Phila	
1880	Dyer, Charles G. (Charles Gifford)	1851 - 1912	Sicilian Vespers		OC		
1880	Eakins, Thomas (Thomas Cooperthwaite)	1844-1916	Baseball Players Practicing	1875	WC		Museum of Art, Rhode Island School of Design
1880	Eakins, Thomas (Thomas Cooperthwaite)	1844-1916	Biglens Practicing	1872	OC		Philadelphia Museum of Art (Pair-Oared Shell)
1880	Eakins, Thomas (Thomas Cooperthwaite)	1844-1916	Reminiscence		WC		
1880	Eakins, Thomas (Thomas Cooperthwaite)	1844-1916	Starting out after the Rail	1874	WC		Museum of Fine Arts, Boston
1880	Eakins, Thomas (Thomas Cooperthwaite)	1844-1916	The Dancing Lesson	1878	WC		Metropolitan Museum of Art
1880	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	Grouse		OC		
1880	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	In the Shade		WC		

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1880	Earlom, Richard (aft Wright)	1743-1822	An Iron Forge		M	James L. Claghorn, Phila	
1880	Eaton, C. Harry (Charles Harry)	1850-1901	The Shade of the Elms		OC		
1880	Eaton, Wyatt (Charles Wyatt)	1849-1896	New Bridge, Manasquan River, Jersey Coast		OC		
1880	Edelinck, Gerard (aft Rigaud)		Juliius Hardouin Mansard		EE	James L. Claghorn, Phila	
1880	Eichbaum, G.C.		"Whistle and I'll Come to you, my Lad"		OC	Elisha Gray, Highland Park, Ill	
1880	Eiserman, R		Brunhilde		OC	Charles F. Haseltine, Phila	
1880	Erdmann, Otto		The Pretty Waitress		OC	E.B.Warren, Phila	
1880	Falconer, J.M. (John Mackie)	1820 - 1903	First Methodist Church, NY		EE		
1880	Falconer, J.M. (John Mackie)	1820 - 1903	Kitchen		EE		
1880	Falconer, J.M. (John Mackie)	1820 - 1903	Maiden Lane, New York		EE		
1880	Falconer, J.M. (John Mackie)	1820 - 1903	Portrait of Paff		EE		
1880	Farrer, Henry	1844 - 1903	A Cloudy Day		EE		
1880	Farrer, Henry	1844 - 1903	Bath Beach, Long Island		EE		
1880	Farrer, Henry	1844 - 1903	Bay Ridge Beach		EE		
1880	Farrer, Henry	1844 - 1903	Frame of Etchings		EE		
1880	Farrer, Henry	1844 - 1903	On Buttermilk Channel		EE		
1880	Farrer, Henry	1844 - 1903	Pottery Beach, Long Island		EE		
1880	Farrer, Henry	1844 - 1903	Princess Bay		EE		
1880	Farrer, Henry	1844 - 1903	Sunset, New York Harbor		EE		
1880	Farrer, Henry	1844 - 1903	Sunset, New York Harbor		WC		
1880	Flameng, Leopold (aft rembrandt)		The Lesson in Anatomy		EE	James L. Claghorn, Phila	
1880	Forster, Francois (aft Raphael)		The Three Graces		EE	James L. Claghorn, Phila	
1880	Fortuny, Mariano	1838-1874	Dead Arab and Friend		EE	James L. Claghorn, Phila	
1880	Francois, Jules (aft Delaroche)		The Children of Edward--"The Last Prayer"		EE	James L. Claghorn, Phila	
1880	Freer, Frederick W. (Frederick Warren)	1849-1908	Bavarian Peasant Girl		OC		
1880	Freer, Frederick W. (Frederick Warren)	1849-1908	The Old Apple Tree		OC		

ISIE	Artist	Artist Dates	Title of Work	Work Date	Media	Owner	Current Owner
1880	Freer, Frederick W. (Frederick Warren)	1849-1908	View on the Creek, Morrison, Ill		OC		
1880	Fyt, Jan		The Hounds		EE	James L. Claghorn, Phila	
1880	Garavaglia, Giovito (aft Raphael)		Madonna and Child, with Infant John		EE	James L. Claghorn, Phila	
1880	Gelli, Edouard		The Court Jester		OC	N.S. Bouton, Chicago	
1880	Gerome, Jean Leon	1824 - 1904	Coffee House in Cairo		OC	Thomas A. Scott, Phila	
1880	Ghisi, Diana	1540-1598	Combat of Greeks and Romans		EE	James L. Claghorn, Phila	
1880	Gibson, John		Venus Victrix		SC		
1880	Gifford, R. Swain (Robert Swain)	1840-1905	A Hudson River Tow		EE		
1880	Gifford, R. Swain (Robert Swain)	1840-1905	A Pastoral		OC		
1880	Gifford, R. Swain (Robert Swain)	1840-1905	A Summer Day		WC		
1880	Gifford, R. Swain (Robert Swain)	1840-1905	Coal Pockets, New Bedford		EE		
1880	Gifford, R. Swain (Robert Swain)	1840-1905	Dartmouth Moors, Mass		OC		
1880	Gifford, R. Swain (Robert Swain)	1840-1905	Evening		EE		
1880	Gifford, R. Swain (Robert Swain)	1840-1905	Nonquitt Swamp		EE		
1880	Gifford, R. Swain (Robert Swain)	1840-1905	On the Lagoon, Venice		EE		
1880	Gifford, R. Swain (Robert Swain)	1840-1905	Padanaram Salt Works		EE		
1880	Gifford, R. Swain (Robert Swain)	1840-1905	Pilot Town, Florida		WC		
1880	Gifford, R. Swain (Robert Swain)	1840-1905	The Coast of New England		OC		
1880	Gifford, R. Swain (Robert Swain)	1840-1905	The Path to the Shore		EE		
1880	Giordano, Luca		St. Anne received into Heaven by the Virgin		EE	James L. Claghorn, Phila	
1880	Glisenti, A.		Vender of Religious Papers at Door of Cathedral of Florence		OC	A.F. Stevenson, Chicago	
1880	Graves, R.E.		Landscape		OC		
1880	Guttenberg, Carl		The Tea Tax Tempest		EE	James L. Claghorn, Phila	
1880	Hall, John (after Benj West)		William Penn's Treaty with the Indians		EE	James L. Claghorn, Phila	
1880	Hardy, Anna E. (Anna Eliza)	1839 - 1934	Lilacs		OC		
1880	Hardy, Anna E. (Anna Eliza)	1839 - 1934	Peonies		OC		
1880	Harrison, Mary E.		Hollyhocks		WC		
1880	Harrison, Mary E.		Pond Lilies		WC		
1880	Hart, James M. (James	1828-1901	Farmington River		OC		

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	McDougal)						
1880	Hart, James M. (James McDougal)	1828-1901	Morning by the River		OC		
1880	Hart, William	1823 - 1894	Jersey Cattle		OC	Morston Ream, NY	
1880	Hart, William	1823 - 1894	Landscape		OC	Morston Ream, NY	
1880	Hayden, Seymour		Windsor Castle		EE	James L. Claghorn, Phila	
1880	Hedouin, Edmond		Oriental Dancers		EE	James L. Claghorn, Phila	
1880	Henriquel-Dupoint, L.P. (aft Delaroche)		The finding of Moses		EE	James L. Claghorn, Phila	
1880	Henry, E.L. (Edward Lamson)	1841-1919	Gate House		OC		
1880	Herzog, H. (Hermann Ottomar)	1832 - 1932	Norwegian Fjord		OC	G. Reichard, NY	
1880	Hinshelwood, R. (Robert) (aft Casilear)		Landscape		EE	James L. Claghorn, Phila	
1880	Hitchcock, George	1850-1913	Rounding the Pier-Head		WC		
1880	Hitchcock, George	1850-1913	Sark Channel Islands		WC		
1880	Hodges, C.H.	1774-1837	The Tribute Money		EE	James L. Claghorn, Phila	
1880	Holmes, H. V.		Pansies		WC		
1880	Houston, Richard	1722-1775	The Blacksmith		M	James L. Claghorn, Phila	
1880	Inness, George	1825-1894	Lake Nemi		OC	William & Everett, Boston	
1880	Inness, George	1825-1894	The Mohawk Valley		OC	Williams & Everett, Boston	
1880	Inness, George, Jr.		The Coming Storm	1878	OC		
1880	Jacobs, N.S.		Old Mill at Jackson, NH		WC		
1880	Jacobs, N.S.		Somebody's Coming!		OC		
1880	Jacque, Charles Emile	1813 - 1894	At Home		OC	Thomas A. Scott, Phila	
1880	Juengling, Frederick (aft Leibl)	1846 - 1889	Der Schatz		EE		
1880	Juengling, Frederick (aft Muhrman)	1846 - 1889	The Bather		EE		
1880	Juengling, Frederick (aft Twachtman)	1846 - 1889	Oyster Boats		EE		
1880	Juengling, Frederick (aft Wyant)	1846 - 1889	New England Landscape		EE		
1880	Kappes, Alfred	1850-1894	Twin Relica of the Past		OC		
1880	Kartarus, Marius		The Penitent Magdalen		EE	James L. Claghorn, Phila	
1880	Keller, Joseph		Mater Dolorosa		EE	James L. Claghorn, Phila	
1880	Kennicott, M. A. (Mrs.)		Flowers of the Alps		WC		

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1880	Kennicott, M. A. (Mrs.)		Passion Flowers and White Azaleas		WC		
1880	Kotschenreiter, G.		Good News		OC	Charles F. Haseltine, Phila	
1880	Kotschenreiter, G.		The Village Schoolmaster		OC	Charles F. Haseltine, Phila	
1880	Koupal (Lusk), Marie	1862-1929	The Little Madchen		OC		
1880	Lambdin, George C. (George Cochran)	1830-1896	June Roses		OC		
1880	Landseer, Thomas (aft Edwin Landseer)		Alpine Guardians		EE	James L. Claghorn, Phila	
1880	Le Bas, J.P. (aft Teniers)		Works of Mercy		EE	James L. Claghorn, Phila	
1880	Le Clear, Thomas	1818 - 1882	Portrait		OC		
1880	Le Compte, Narcisse (aft Ary Scheffer)		Dante and Beatrice)		EE	James L. Claghorn, Phila	
1880	Lefevre, Achille Desire (aft Correggio)		St. Sebastian, St. Roche, and Madonna in Glory		EE	James L. Claghorn, Phila	
1880	Lesrel, A.A.		The Halberdier		OC	Charles F. Haseltine, Phila	
1880	Leutze, Emanuel (Emanuel Gottlieb)	1816 - 1868	The Reception of Columbus by Ferdinand and Isabella, on his Second Return from America		OC	Mrs. E.M. Furness, Phila	
1880	Livins, Jan		St. Anthony		EE	James L. Claghorn, Phila	
1880	Lobrichon, T		First Love		OC	Charles F. Haseltine, Phila	
1880	Longhi, Guiseppe	1766-1831	Scipio Triumphant		EE	James L. Claghorn, Phila	
1880	Lorraine, Claude Gelee		An Italian Seaport		EE	James L. Claghorn, Phila	
1880	Macknight, S.R.		Priscilla in Church		OC		
1880	Macy, W.S. (William Starbuck)	1853-1945	Forest Scene		OC		
1880	Macy, W.S. (William Starbuck)	1853-1945	Scene near Paris, on the Seine		OC		
1880	Magrath, William	1838-1918	Landscape		WC		
1880	Maitre au De		Loves Presenting Flowers to Jupiter		EE	James L. Claghorn, Phila	
1880	Mandel, J.A.E. (aft Titian)		Titian's Belle		EE	James L. Claghorn, Phila	
1880	Mantegna, Andrea	1431-1506	Bacchante au Silene		EE	James L. Claghorn, Phila	

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1880	Matheus, Cornelius		Landscape		EE	James L. Claghorn, Phila	
1880	Maynard, George W. (George Willoughby)	1843-1923	A Musician		OC		
1880	Maynard, George W. (George Willoughby)	1843-1923	Blossoms		WC		
1880	Maynard, George W. (George Willoughby)	1843-1923	Neopolitan Boy		WC		
1880	McArdell, James (aft Murillo)		The Assumption		M	James L. Claghorn, Phila	
1880	McEntee, Jervis	1828-1891	Waste Places		OC		
1880	Meissonier, J. L. (Jean-Louis-Ernest)	1815-1891	Fuss and Feathers		OC	Charles F. Haseltine, Phila	
1880	Meissonier, J. L. (Jean-Louis-Ernest)	1815-1891	The Letter Writer		EE	James L. Claghorn, Phila	
1880	Mercuri, Paolo (aft Delaroche)		St. Amelia Queen of Hungary		EE	James L. Claghorn, Phila	
1880	Merle, Hugues	1823-1881	Marguerite		OC	Thomas A. Scott, Phila	
1880	Metcalf, Ada C.		Autumn Leaves		WC		
1880	Miller, Charles H. (Charles Henry)	1842-1922	A Fisherman's Home		OC		
1880	Miller, Charles H. (Charles Henry)	1842-1922	Long Island Studies		WC		
1880	Miller, Charles H. (Charles Henry)	1842-1922	Moonlight on Long Island		OC		
1880	Moore, H. Humphrey	1844-1926	A Moorish Rug Dealer		WC		
1880	Moore, H. Humphrey	1844-1926	Will He Come?		OC		
1880	Moran, E. Leon		The Temptation		OC		
1880	Moran, Edward	1829-1901	Mackerel Fleet Homeward Bound		OC		
1880	Moran, Edward	1829-1901	Normandy Shrimpers Preparing for Work		OC		
1880	Moran, Emily (Emily Kelley)	1850 - 1900	League Island		OC		
1880	Moran, Mary Nimmo	1842-1899	Bridge over the Delaware		EE		
1880	Moran, Mary Nimmo	1842-1899	Bushkill Bridge, Easton		EE		
1880	Moran, Mary Nimmo	1842-1899	East Hampton, Long Island		EE		
1880	Moran, Mary Nimmo	1842-1899	Newark Meadows		EE		
1880	Moran, Percy	1862-1935	A road by the Schuylkill		EE		
1880	Moran, Percy	1862-1935	A Stream by the Willows		EE		
1880	Moran, Percy	1862-1935	A Stream through the Meadow		OC		
1880	Moran, Percy	1862-1935	Curiosity		OC		
1880	Moran, Percy	1862-1935	Evening		EE		
1880	Moran, Percy	1862-1935	Frame of Etchings		EE		
1880	Moran, Percy	1862-1935	Frame of Etchings		EE		
1880	Moran, Percy	1862-1935	Frame of Etchings		EE		
1880	Moran, Percy	1862-1935	Low Tide on the Schuylkill		EE		
1880	Moran, Percy	1862-1935	The Noonday Rest		WC		
1880	Moran, Percy	1862-1935	The Return of the Herd		EE		
1880	Moran, Percy	1862-1935	the Stable Door		WC		
1880	Moran, Percy (Edward Percy, as "E. Percy")	1862 - 1935	Brittany Washerwomen		OC		

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1880	Moran, Thomas	1837-1926	A Bazaar		EE		
1880	Moran, Thomas	1837-1926	A Study of Color		OC		
1880	Moran, Thomas	1837-1926	Bringing Home the Cattle, Coast of Florida		OC		
1880	Moran, Thomas	1837-1926	Evening		EE		
1880	Moran, Thomas	1837-1926	Headwaters of the Yellowstone River		EE		
1880	Moran, Thomas	1837-1926	New York, from Jersey City		OC		
1880	Moran, Thomas	1837-1926	Newark Marshes		EE		
1880	Moran, Thomas	1837-1926	Study of Willows		EE		
1880	Moran, Thomas	1837-1926	the Empty Cradle		EE		
1880	Morgan, William		Dolce far Niente		OC		
1880	Morghem, Raphael (aft Raphael)	1758-1833	The Madonna in the Chair		EE	James L. Claghorn, Phila	
1880	Muhrman, Henry	1854-916	Corn Sheaves on Long Island		WC		
1880	Muhrman, Henry	1854-916	Long Island Cabbages		WC		
1880	Muhrman, Henry	1854-916	Long Island Hovels		WC		
1880	Muhrman, Henry	1854-916	Sketching from a Sanddune at Coney Island		WC		
1880	Murphy, J.F. (John Francis)	1853-1921	The Year's Decline		OC		
1880	Nicoll, J.C. (James Craig)	1846-1918	Bad Luck		WC		
1880	Nicoll, J.C. (James Craig)	1846-1918	Fish Head--Grand Menan		WC		
1880	Nicoll, J.C. (James Craig)	1846-1918	Frame of Etchings		EE		
1880	Nicoll, J.C. (James Craig)	1846-1918	Old Wreck		WC		
1880	Nicoll, J.C. (James Craig)	1846-1918	On Marblehead Neck		OC		
1880	Nicoll, J.C. (James Craig)	1846-1918	On the Gulf of St. Lawrence		WC		
1880	Nicoll, J.C. (James Craig)	1846-1918	Swallow-Tail Light		WC		
1880	Palmaroli, B		The Convalescent		OC	E.B.Warren, Phila	
1880	Parton, Arthur	1842-1914	Lake Champlain and the Adirondacks		OC		
1880	Pasini, Albert (Alberto)	1826-1899	Oriental Fountain		OC	Chauncey J. Blair, Chicago	
1880	Perrault, Leon	1832-1908	The Fisher Girl		OC	William B. Bement, Phila	
1880	Peterson, H.E.C. (Henry Erik Christopher)	1841 - 1918	Portrait		OC		
1880	Porporati, Carlo Antonio	1741-1816	Venus Caressed by Cupid		EE	James L. Claghorn, Phila	
1880	Porter, B.C. (Benjamin Curtis)	1843-1908	Portrait of a Lady		OC		
1880	Powers, Caroline E.		Still Life		WC		
1880	Powers, Caroline E.		Water Lilies		WC		
1880	Quartley, Arthur	1839-1886	Boats on Raritan Bay		OC		
1880	Quartley, Arthur	1839-1886	Hotel Bronson, Harlem River		WC		
1880	Quartley, Arthur	1839-1886	Morning on the sound		OC		
1880	Quartley, Arthur	1839-1886	Speeding for Port		WC		
1880	Raimbach, Abraham (aft Wilkie)	1778-1847	The Parish Beadle		EE	James L. Claghorn, Phila	

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1880	Raimondi, Marc Antonio	1475-1534	The Judgment of Paris		EE	James L. Claghorn, Phila	
1880	Raimondi, Marc Antonio	1475-1534	Vulcan, Venus and Love		EE	James L. Claghorn, Phila	
1880	Rajon, P.J. (aft Alma-Tadema)		The Death of -----		EE	James L. Claghorn, Phila	
1880	Ream, Morston (Morston Constantine)	1840 - 1898	Dish of Peaches		OC		
1880	Ream, Morston (Morston Constantine)	1840 - 1898	Fruit and Wine		OC		
1880	Rembrandt Van Ryn	1608-1669	Christ Appealing to the Disciples		EE	James L. Claghorn, Phila	
1880	Rembrandt Van Ryn	1608-1669	Death of the Virgin		EE	James L. Claghorn, Phila	
1880	Rembrandt Van Ryn	1608-1669	Landscape--Cottage, Great Tree		EE	James L. Claghorn, Phila	
1880	Rembrandt Van Ryn	1608-1669	St. Jerome Praying under a Tree		EE	James L. Claghorn, Phila	
1880	Rembrandt Van Ryn	1608-1669	The Banker, Utenbogaert		EE	James L. Claghorn, Phila	
1880	Rembrandt Van Ryn	1608-1669	The Great Coppenol		EE	James L. Claghorn, Phila	
1880	Rembrandt Van Ryn	1608-1669	The Triumph of Mordecai		EE	James L. Claghorn, Phila	
1880	Reni, Guido	1575-1642	The Holy Family		EE	James L. Claghorn, Phila	
1880	Ribera, Josef (il Spagnoletto)		St. Gerome		EE	James L. Claghorn, Phila	
1880	Richomme, Joseph Theodore (aft Raphael)		Triumph of Galatea		EE	James L. Claghorn, Phila	
1880	Robbins, H.W. (Horace Wolcott)	1842-1904	Mount Porter, Keene Valley, NH		OC		
1880	Robetta		Adoration of the Kings		EE	James L. Claghorn, Phila	
1880	Rota, Martino		La Deesse tutelaire de las Toscaine		EE	James L. Claghorn, Phila	
1880	Ruggero, P		A Peaceful Life		OC	E.B.Warren, Phila	
1880	Saltini, P		The Bubble Blowers		OC	Thomas A. Scott, Phila	
1880	Sartain, William	1843-1924	A Canal in Venice		WC		
1880	Sartain, William	1843-1924	A Quiet Moment		EE		
1880	Sartain, William	1843-1924	Head of a Moorish Girl		OC		
1880	Sartain, William	1843-1924	The Unapt Scholar		OC		
1880	Satterlee, Walter	1844-1908	The First Patient		WC		

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1880	Satterlee, Walter	1844-1908	The Heir to the Smithy		WC		
1880	Satterlee, Walter	1844-1908	The Shadows of Life		OC		
1880	Schmidt, George Frederick (aft Ostade)	1712-1775	The Friends		EE	James L. Claghorn, Phila	
1880	Schongauer, Martin	1420-1488	Christ on the Mt. Olives		EE	James L. Claghorn, Phila	
1880	Schreyer, Adolphe	1828 - 1899	Algeria		OC	E.B.Warren, Phila	
1880	Schreyer, Adolphe	1828 - 1899	Bedouins		OC	Thomas A. Scott, Phila	
1880	Schreyer, Adolphe	1828 - 1899	Siberia		OC	E.B.Warren, Phila	
1880	Scott, E. M. (Emily Maria Spaford)	1832 - 1915	Field Lilies		WC		
1880	Scott, E. M. (Emily Maria Spaford)	1832 - 1915	Peonies		OC		
1880	Sharpe, William (aft Domenichino)	1746-1824	St. Cecilia		EE	James L. Claghorn, Phila	
1880	Shaw, Annie C. (Annie Cornelia)	1852-1887	The Oak		OC		
1880	Shaw, Annie C. (Annie Cornelia)	1852-1887	the Road to the Creek		OC		
1880	Shirlaw, Walter	1838-1909	A Dublin Lady		WC		
1880	Shirlaw, Walter	1838-1909	Am I Wanted?		OC		
1880	Shirlaw, Walter	1838-1909	Cares Forgotten		OC		
1880	Shirlaw, Walter	1838-1909	Peggy		OC		
1880	Shirlaw, Walter	1838-1909	The Little Brown Jug		OC		
1880	Shirlaw, Walter	1838-1909	The Task		OC		
1880	Shirlaw, Walter	1838-1909	Very Old		OC		
1880	Shurtleff, R.M. (Roswell Morse)	1838-1915	"The Way of the transgressor is hard"		WC		
1880	Shurtleff, R.M. (Roswell Morse)	1838-1915	Connecticut Meadows		WC		
1880	Shurtleff, R.M. (Roswell Morse)	1838-1915	Monument Mount, Stockbridge, Mass		WC		
1880	Shurtleff, R.M. (Roswell Morse)	1838-1915	October		WC		
1880	Smillie, George H. (George Henry)	1840-1921	A Cloudy Day in New Jersey		OC		
1880	Smillie, George H. (George Henry)	1840-1921	Evening		WC		
1880	Smillie, George H. (George Henry)	1840-1921	Hard Fare		OC		
1880	Smillie, James D. (James David)	1833-1909	A Kennebunkport Veteran		OC		
1880	Smillie, James D. (James David)	1833-1909	At Irvington		WC		
1880	Smillie, James D. (James David)	1833-1909	Black Mountain, Lake George		EE		
1880	Smillie, James D. (James David)	1833-1909	Cape Porpoise		WC		
1880	Smillie, James D. (James David)	1833-1909	Cape Porpoise, Coast of Maine		OC		
1880	Smillie, James D. (James David)	1833-1909	Evening, Duchess County, NY		WC		
1880	Smillie, James D. (James	1833-1909	Harbor Islands, Lake		EE		

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	David)		George				
1880	Smillie, James D. (James David)	1833-1909	Old Cedars		EE		
1880	Smillie, James D. (James David)	1833-1909	Old Cedars		WC		
1880	Smillie, James D. (James David)	1833-1909	On Top of the Palisades		WC		
1880	Smillie, James D. (James David)	1833-1909	South Jefferson Street, Poughkeepsie		EE		
1880	Smillie, James D. (James David)	1833-1909	Study from Nature, Lake George		EE		
1880	Smillie, James D. (James David)	1833-1909	Up the Hill		EE		
1880	Smillie, James D. (James David)	1833-1909	Yosemite Sketch		EE		
1880	Smillie, James D. (James David) (aft. Jacque)	1833-1909	Landscape and Sheep		EE		
1880	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	Peggoty's, on the River		WC		
1880	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	The Old and the New		WC		
1880	Smith, Henry P. (Henry Pember)	1854-1907	English Landscape		OC	Morston Ream, NY	
1880	Smith, John (aft Kneller)	1651-1720	Mrs. Eleanor Copley		M	James L. Claghorn, Phila	
1880	Smith, T.L. (Thomas Lochlan)	1835 - 1884	Winter Twilight		OC	Renner & Co, NY	
1880	Spread, Henry F. (Henry Fenton)	1844-1890	An Idyl of the Streets		OC		
1880	Spread, Henry F. (Henry Fenton)	1844-1890	Flowers		WC		
1880	Spread, Henry F. (Henry Fenton)	1844-1890	Going to School		OC		
1880	Spread, Henry F. (Henry Fenton)	1844-1890	Landscape		WC		
1880	St. John, S.H.		Child's Head		OC		
1880	Strange, Sir Robert (aft Guido)	1721-1792	The Annunciation		EE	James L. Claghorn, Phila	
1880	Teniers, David	1610-1669	The Archers		EE	James L. Claghorn, Phila	
1880	Thayer, E.H.		Spring		WC		
1880	Thompson, Wordsworth (Alfred Wordsworth)	1840-1896	A May Day, Fifth Ave, NY		OC		
1880	Thorpe, John		Coast of Doreset, England		WC	G. Reichard, NY	
1880	Thorpe, John		Loch Marie, Scotland		WC	G. Reichard, NY	
1880	Thorpe, John		Sheep		WC	G. Reichard, NY	
1880	Thorvaldsen, Bertel	1770-1844	Venus Victrix		SC		
1880	Tiffany & Company		[Collection from…]		DA		
1880	Tiffany, Louis Comfort	1848-1932	A Mountain Path, Mentone, France		OC		
1880	Toschi, Paolo	1790-1858	Venus and Adonis		EE	James L. Claghorn, Phila	

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1880	Trossin, Robert (aft E. Magnus)		Italian Fisher boy		EE	James L. Claghorn, Phila	
1880	Twachtman, John Henry	1853-1902	Frame of Etchings		EE		
1880	Twachtman, John Henry	1853-1902	Frame of Etchings		EE		
1880	Twachtman, John Henry	1853-1902	Frame of Etchings		EE		
1880	Twachtman, John Henry	1853-1902	Oyster Sloops, New York harbor	[ca. 1879]	OC		Princeton University Art Museum
1880	Van Boskerck, R.W. (Robert Ward)	1855-1932	A Hillside Pasture		OC		
1880	Van Boskerck, R.W. (Robert Ward)	1855-1932	Near the Homestead		WC		
1880	Van Boskerck, R.W. (Robert Ward)	1855-1932	White Birches, Adirondacks		WC		
1880	Van Dyck, Anthony	1599-1641	Portrait of Adam van Oort		EE	James L. Claghorn, Phila	
1880	Van Dyck, Anthony	1599-1641	Portrait of John de Wael		EE	James L. Claghorn, Phila	
1880	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Afternoon in Connecticut		OC		
1880	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Connecticut Meadows		WC		
1880	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Frame of Etchings		EE		
1880	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	In Westchester County, NY		WC		
1880	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Lake Scene		WC		
1880	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Late Afternoon in the Woods		OC		
1880	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	On the Shepang River		WC		
1880	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Winter Evening		WC		
1880	van Ostade, Adrien	1610-1685	A Fete Under a Great Tree		EE	James L. Claghorn, Phila	
1880	Van Staren, Theodore		Christ Calling to Peter and Andrew		EE	James L. Claghorn, Phila	
1880	van Vleit, J.G.		St. Jerome		EE	James L. Claghorn, Phila	
1880	Vico, Eneas	1515-1570	The Army of charles V. Crossing the Elbe		EE	James L. Claghorn, Phila	
1880	Vivares, Francis	1709-1782	View near Naples		EE	James L. Claghorn, Phila	
1880	von Leyden, Lucas		The Death of Abel		EE	James L. Claghorn, Phila	
1880	von Leyden, Lucas		The Prodigal Son		EE	James L. Claghorn, Phila	
1880	Waller, Frank	1842 - 1923	The citadel of Cairo, from the Desert		OC		
1880	Wallis, R.W.		Sunny Days		OC		

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1880	Ward, Edgar M. (Edgar Melville)	1839-1915	Bait-Gatherers of Treport, Normandy		OC		
1880	Ward, Edgar M. (Edgar Melville)	1839-1915	The Normandy Cooper		OC		
1880	Ward, Edgar M. (Edgar Melville)	1839-1915	The Path to the Fountain		OC		
1880	Ward, James	1769-1859	Wilkie in his Study		EE	James L. Claghorn, Phila	
1880	Weir, J. Alden (Julian Alden)	1852-1919	Spring		OC		
1880	Willmore, J.F. (aft Turner)		Alawick Castle		EE	James L. Claghorn, Phila	
1880	Witt, J. H. (John Henry/Harrison)	1840-1901	Head		OC		
1880	Witt, J. H. (John Henry/Harrison)	1840-1901	Lake Erie Marshes		OC		
1880	Witt, J. H. (John Henry/Harrison)	1840-1901	Landscape Study		WC		
1880	Witt, J. H. (John Henry/Harrison)	1840-1901	Landscape Study		WC		
1880	Witt, J. H. (John Henry/Harrison)	1840-1901	Rags		OC		
1880	Wood, J.O.		The Road Home		OC		
1880	Woolett, William	1735-1785	Dido and Aeneas		EE	James L. Claghorn, Phila	
1880	Wyant, A.H. (Alexander Helwig)	1836-1892	A June Morning		WC		
1880	Wyant, A.H. (Alexander Helwig)	1836-1892	A New England Landscape		OC		
1880	Wyant, A.H. (Alexander Helwig)	1836-1892	Birch Woods		OC		
1880	Wyant, A.H. (Alexander Helwig)	1836-1892	Near Newport		WC		
1880	Wyant, A.H. (Alexander Helwig)	1836-1892	On Seneca Lake		WC		
1880	Young, Harvey (Harvey Otis)	1840-1901	In the Ute Country, Colorado		OC		
1880	Young, Harvey (Harvey Otis)	1840-1901	Lovers' Woods, Brittany		OC		
1880	Zamacois, Edouard	1842?–1871	The Armorer		OC	Thomas A. Scott, Phila	
1880	Zeeman, Renier		Two Marine Views		EE	James L. Claghorn, Phila	
1881	[68 objects of Faience]		[68 objects of Faience]		DA	James E. Caldwell & Co., Phila	
1881	[Casts of antique sculpture]		[Cast from the Elgin Marbles]		SC		
1881	[Casts of antique sculpture]		[Casts of antique sculpture]		SC		
1881	[Casts of antique sculpture]		[Casts of antique sculpture]		SC		
1881	[Casts of antique sculpture]		[Casts of antique sculpture]		SC		
1881	[Casts of antique sculpture]		[Casts of antique sculpture]		SC		

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1881	[Casts of Marbles and Bronzes, Principally from the antique]		[Casts of Marbles and Bronzes, Principally from the antique]		SC		
1881	Abbatt, Agnes D. (Agnes Dean)	1847-1917	Old Boat House on the Bronx, at West Farms, NY		WC		
1881	Abbatt, Agnes D. (Agnes Dean)	1847-1917	Passing Clouds		OC		
1881	Abbatt, Agnes D. (Agnes Dean)	1847-1917	Peonies		WC		
1881	Adam, Benno		Donkeys		OC	John Newell, Chicago	
1881	Adams, E. L. S. (Mrs.)		"Budge and Toddy"		WC		
1881	Adams, E. L. S. (Mrs.)		In a Doorway at Rome		WC		
1881	Adams, E. L. S. (Mrs.)		Pauline		WC		
1881	Bacon, Henry	1839-1912	"The Luck of Roaring Camp"		OC		
1881	Baker, Ellen K. (Ellen Kendall)	1839-1914	Filling Bobbins		OC		
1881	Baker, Ellen K. (Ellen Kendall)	1839-1914	Two Little Friends		OC		
1881	Beard, J. H. (James Henry)	1811-1893	"A bird in the hand is worth two in the bush"		OC		
1881	Beard, J. H. (James Henry)	1811-1893	"Can't Fool Me"		OC		
1881	Beecher, A.D. (Amariah Dwight)	1839-1896	The Personals		OC		
1881	Belay, Pullik		Preparing for Shearing		OC	John Newell, Chicago	
1881	Bellows, A.F. (Albert Fitch)	1829-1883	The Path		OC		
1881	Bellows, A.F. (Albert Fitch)	1829-1883	The Riverside Inn		WC		
1881	Bellows, A.F. (Albert Fitch)	1829-1883	The Romance		OC		
1881	Bianchi, D.		Absorbed		WC	Eugene S. Egan, Chicago	
1881	Bigelow, D.F. (Daniel Folger)	1823-1910	Whiteface Mountain, NY		OC		
1881	Bispham, H.C. (Henry Collins)	1841-1882	Goats		OC		
1881	Blum, Robert (Robert Frederic)	1857-1903	A Bit of Canal, Venice		WC		
1881	Blum, Robert (Robert Frederic)	1857-1903	A Snowy Day, New York (Impression)		WC		
1881	Boughton, George H. (George Henry)	1833-1905	The Return of the Mayflower		OC	Fairman Rogers, Phila	
1881	Brevoort, J.R. (James Renwick)	1832-1918	Cottages at Aix-les-Bains, France		OC		
1881	Brevoort, J.R. (James Renwick)	1832-1918	In October		OC		
1881	Brevoort, J.R. (James Renwick)	1832-1918	Vesuvius, Bay of Naples		OC		
1881	Bricher, A. T. (Alfred Thompson)	1837-1908	Lone Rocks, Cape Elizabeth		WC		
1881	Bricher, A. T. (Alfred Thompson)	1837-1908	The Engagement Ring		OC		

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1881	Bricher, A. T. (Alfred Thompson)	1837-1908	Wreck at Atlantic City		OC		
1881	Brillouin, G.		After Supper		OC	John Newell, Chicago	
1881	Brissot, Felix		The Evening Meal		OC	James H. Dole, Chicago	
1881	Bristol, J.B. (John Bunyan)	1826-1909	In the Berkshire Meadows		OC		
1881	Bristol, J.B. (John Bunyan)	1826-1909	The Woodland Pasture		OC		
1881	Bromley, Frank C.	1860-1890	Muckross Abbey, Ireland		OC		
1881	Brooks, A.F. (Alden Finney)	1840-1931	Break of Day		WC		
1881	Brooks, A.F. (Alden Finney)	1840-1931	The Christmas Card		WC		
1881	Brown, J.G (John George)	1831-1913	"His face was furrow'd o'er with years, and hoary was his hair"		OC		
1881	Brown, J.G (John George)	1831-1913	Early Pleasures		OC	H.H. Porter, Chicago	
1881	Brown, J.G (John George)	1831-1913	Early Troubles		OC	H.H. Porter, Chicago	
1881	Brown, J.G (John George)	1831-1913	Full Blown		OC		
1881	Brown, J.G (John George)	1831-1913	The Young Musician		OC	John Newell, Chicago	
1881	Bucciarelli, D.		Telling Fortunes		OC		
1881	Bucciarelli, D.		The Choice		OC		
1881	Bunce, William Gedney	1840-1916	Venetian Boats		OC		
1881	Bunner, Andrew F. (Andrew Fisher)	1841-1897	Fishing Boats on the Lagoon, Murano in the Distance		OC		
1881	Burgess, Ida Josephine	1855-1934	The Evening News		OC		
1881	Burgess, Ida Josephine	1855-1934	The Signal		OC		
1881	Canova, Antonio	1757-1822	Venus		SC		
1881	Carr, Lyell E.	1857-1912	Connoisseur of Faience		OC		
1881	Castano, M		Contentment		WC	H.H. Gardner, Chicago	
1881	Castano, M		Reverie		WC	H.H. Gardner, Chicago	
1881	Chase, W.M. (William Merritt)	1849-1916	Portrait of a Lady (Portrait of Harriet Hubbarb Ayer)	1879	OC		The Parrish Art Museum
1881	Chierici, Gaetano		The Mask		OC	Henry C. Gibson, Phila	
1881	Church, F.S. (Frederick Stuart)	1842 - 1924	A Bit from Nature		WC		
1881	Church, F.S. (Frederick Stuart)	1842 - 1924	St. Valentine's Wash Day		WC		
1881	Church, F.S. (Frederick Stuart)	1842 - 1924	The Pet		WC		
1881	Church, F.S. (Frederick Stuart)	1842 - 1924	The Reverie		WC		

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1881	Church, F.S. (Frederick Stuart)	1842 - 1924	The Rose and Mummy		WC		
1881	Clark, George M (George Merritt)	1853 - 1904	Group of Squatters' Shanties, New York		OC		
1881	Clark, George M (George Merritt)	1853 - 1904	Old Chapel		WC		
1881	Clark, George M (George Merritt)	1853 - 1904	Old Doorway, Roscoff, France		WC		
1881	Clark, George M (George Merritt)	1853 - 1904	Out in the Cold		WC		
1881	Clark, George M (George Merritt)	1853 - 1904	Village Circus, Sarcelles, France		WC		
1881	Cobb, E. P.		Currants		OC		
1881	Cobb, E. P.		Peaches		OC		
1881	Cobb, E. P.		Raspberries and Apples		OC		
1881	Cobb, E. P.		Still Life		OC		
1881	Coffin, E.L. (Esther Lawton)	1838 - 1921	Roses		OC		
1881	Coffin, E.L. (Esther Lawton)	1838 - 1921	Roses		WC		
1881	Collis, George S.	b. 1858	Old Lime Kiln at Lyons, Ill		OC		
1881	Colman, Samuel	1832-1920	Gill Brook, Adirondacks		WC		
1881	Colman, Samuel	1832-1920	Sunset on the Pacific Coast		OC		
1881	Colman, Samuel	1832-1920	The Pine Trees of Bordighere		WC		
1881	Coman, C. B. (Charlotte Buell)	1833-1924	A Holland Landscape		WC		
1881	Cookman, C.E. (Charles Edwin)	1856 - 1915	Negro Quarters, West Virginia		WC		
1881	Cookman, C.E. (Charles Edwin)	1856 - 1915	Path to the Spring		WC		
1881	Corson, H.		Uncle Ned and His Pupil		OC		
1881	Crane, Bruce (Robert Bruce)	1857-1937	"The Spring o' the Year"		WC		
1881	Crane, Bruce (Robert Bruce)	1857-1937	A Pond's Edge		WC		
1881	Crane, Bruce (Robert Bruce)	1857-1937	A River Village		OC		
1881	Crane, Bruce (Robert Bruce)	1857-1937	On a Quiet River		OC		
1881	Daubigny, Charles Francois	1817 - 1878	View of the Seine		OC	Henry C. Gibson, Phila	
1881	de Haas, J.H.L.		Cattle		OC	H.H. Porter, Chicago	
1881	de Haas, J.H.L.		Cattle in Holland		OC		
1881	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	At Montauk Point		OC		
1881	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	Beach at Scheveningen, Holland		WC		
1881	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	Early Moonrise		OC		
1881	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	River Maas at Rotterdam		WC		
1881	De Loose, B.		The Village Show		OC	Joseph William Bates, Phila	
1881	De Luce, Percival	1847-1914	Breakfast Time		WC		
1881	De Luce, Percival	1847-1914	Marion		OC		

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1881	Detaille, Edouard	1847 - 1912	Sketch of Horses		OC	Fairman Rogers, Phila	
1881	Dielman, Frederick	1847-1935	Gabrielle		OC		
1881	Dielman, Frederick	1847-1935	October		OC		
1881	Dillon, Julia	1834-1919	Flowers		OC		
1881	Dillon, Julia	1834-1919	Tulips		WC		
1881	Donatello		Bust of Saint		SC		
1881	Donoghue, John	1853 - 1903	Phaedra		SC		
1881	Dussautoy, T. Leon		Flower Girl		OC	John Newell, Chicago	
1881	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	At Home		WC	H.H. Gardner, Chicago	
1881	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	Grandmother's properties		WC	William O. Goodman, Chicago	
1881	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	Idleness		WC	William O. Goodman, Chicago	
1881	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	Meditation		WC		
1881	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	Study Head of Roman Peasant Girl		WC	Edward W. Bangs, Chicago	
1881	Eaton, C. Harry (Charles Harry)	1850-1901	Peonies		OC		
1881	Eaton, Joseph O.	1829-1875	Childhood		OC	James H. Dole, Chicago	
1881	Farrer, Henry	1844 - 1903	A Calm Afternoon, New York Bay		WC		
1881	Farrer, Henry	1844 - 1903	A Gray Day, East river		WC		
1881	Farrer, Henry	1844 - 1903	Moonrise, East River		WC		
1881	Farrer, Henry	1844 - 1903	October		WC		
1881	Fassett, C. Adele (Cornelia Adele Strong, Mrs. S.M. Fassett)	1831 - 1898	Portrait of General John A. Logan		OC		
1881	Fay, Rose		[Painted Screen]		DA		
1881	Field, Edward Loyal	1856-1914	Courtyard in Brittany		OC		
1881	Ford, H.C. (Henry Chapman)	1828 - 1894	Wilmington Glen, Adirondacks		OC	A.L. Patterson, Chicago	
1881	Fort, Thomas		Horses		WC		
1881	Freer, Frederick W. (Frederick Warren)	1849-1908	Flower Girl		WC		
1881	Freer, Frederick W. (Frederick Warren)	1849-1908	Nymph and Butterfly		WC		
1881	Freer, Frederick W. (Frederick Warren)	1849-1908	the Brook		WC		
1881	Fuller, George	1822 - 1884	A Reminiscence of Sicily		OC		
1881	Fuller, George	1822 - 1884	The Quadroon	1880	OC	L.G.B. Lincoln,	Metropolitan Museum of Art

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						Boston	
1881	Gaul, Gilbert (William Gilbert)	1855-1919	Cock of the Walk		OC		
1881	Gay, George H. (George Howell)	1858 - 1931	The Prairie Road		OC		
1881	Giampetri,, L.		The Cavalier		WC	N.P. Harrison, Chicago	
1881	Gifford, R. Swain (Robert Swain)	1840-1905	The Border of the Desert		OC		
1881	Gifford, R. Swain (Robert Swain)	1840-1905	The Shady Pasture		OC		
1881	Gifford, Sanford R. (Sanford Robinson)	1823 - 1880	October		OC	H.H. Porter, Chicago	
1881	Gifford, Sanford R. (Sanford Robinson)	1823 - 1880	View in Italy		OC		
1881	Girard, Firmin		Scene in Japan		OC	Henry C. Gibson, Phila	
1881	Gobson, John		Venus Vitrix		SC		
1881	Gospil, Jacques		View of the Island of Philae		OC	Charles T. Trego, Chicago	
1881	Guardabassi, G.		Wait a Moment		WC		
1881	Hamilton, Hamilton	1847-1928	"When wayside herb and flower droop neath summer's rime of dust"		WC		
1881	Hamilton, Hamilton	1847-1928	In the Valley		OC		
1881	Hamon, J.L.		"Il faut toujours qu'il s'arete partout"		OC	Fairman Rogers, Phila	
1881	Harrington, Eugene R.		Passing the Light Ship, Sandy Hook		WC		
1881	Harrington, Eugene R.		Rocks near New London, CT		WC		
1881	Harrison, N. P.		Birch Trees, near Ft. Holmes, Mackinaw		WC		
1881	Hart, William	1823 - 1894	Alderney Cattle		OC		
1881	Hart, William	1823 - 1894	Twilight		OC		
1881	Heaton, A. G. (Augustus Goodyear)	1844-1931	The Pet		OC		
1881	Henry, E.L. (Edward Lamson)	1841-1919	The Mountain Stage		OC		
1881	Herring, J.F.		Farm-Yard Scene		OC	Joseph William Bates, Phila	
1881	Hetz, Carl		The Congratulations		OC	John Newell, Chicago	
1881	Hispaleto, M.G.		Moor Reposing		WC	Eugene S. Egan, Chicago	
1881	Holmes, H. V.		Glass Pitcher and Azaleas		OC		
1881	Homer, Winslow	1836-1910	On the Beach (black and white)		WC	James H. Dole, Chicago	

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1881	Homer, Winslow	1836-1910	The Shepherdess (black and white)	[ca. 1879]	WC	James H. Dole, Chicago	
1881	Homer, Winslow	1836-1910	The Walk		WC	James H. Dole, Chicago	
1881	Hovendon, Thomas	1840-1895	"Faint heart never won fair lady"		OC		
1881	Hubner, Carl		The Pride of the Family		OC	Joseph William Bates, Phila	
1881	Inness, George	1825-1894	After the Storm		OC	H.H. Porter, Chicago	
1881	Inness, George	1825-1894	An Old Roadway	ca. 1879	OC		Unlocated, formerly Brooklyn Historical Society
1881	Inness, George	1825-1894	Spring		OC		
1881	Jacobs, N.S.		My Lady Disdain		WC		
1881	Jacobs, N.S.		What will her answer be?		OC		
1881	Jacque, Charles Emile	1813 - 1894	Sheep		OC		
1881	Jacque, Charles Emile	1813 - 1894	Sheep Feeding		OC	H.H. Porter, Chicago	
1881	Jacquet, Gustave		Marie		OC	John Newell, Chicago	
1881	Jervis, Frank I		A Rocky Water's Edge		WC		
1881	Jervis, Frank I		A Trout Stream in Wisconsin		WC		
1881	Jervis, Frank I		Aisle of Westminster Cathedral		WC		
1881	Johnson, Eastman	1824-1906	"I'se dot three"		OC	H.H. Porter, Chicago	
1881	Johnson, Eastman	1824-1906	The "Funding Bill"	1881	OC		
1881	Jones, Francis Coates	1857-1932	A Sunny Corner		OC		
1881	Jones, H. Bolton (Hugh Bolton)	1848-1927	A summer Morning		OC		
1881	Jones, H. Bolton (Hugh Bolton)	1848-1927	Study Head		OC		
1881	Jones, H. Bolton (Hugh Bolton)	1848-1927	The Old Mill		WC		
1881	Jones, H. Bolton (Hugh Bolton)	1848-1927	Winter Twilight		OC		
1881	Kennicott, M. A. (Mrs.)		Grapes and Peaches		OC		
1881	Kennicott, M. A. (Mrs.)		Swiss Mountain Flowers		WC		
1881	Knight, Du Bois		Desolation		OC		
1881	Kotz, Daniel	1848 - 1933	Summer Woods		OC		
1881	Koupal (Lusk), Marie	1862-1929	Startled		OC		
1881	Koupal (Lusk), Marie	1862-1929	The Lost Favorite		OC		
1881	Le Clear, Thomas	1818 - 1882	Portrait of a Lady		OC		
1881	Lederer, Karl A		"Not for You"		WC		
1881	Maccari, C.		"Music hath charms"		OC		
1881	Maccari, C.		Fond Memories		OC		
1881	Maccari, C.		Roman Peasant		WC	James H. Dole, Chicago	
1881	Macknight, S.R.		Leisure Hours		WC		

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1881	Macy, W.S. (William Starbuck)	1853-1945	Dartmouth Marshes		OC		
1881	Macy, W.S. (William Starbuck)	1853-1945	Winter Sunset		OC		
1881	Massant, P.		Leisure Moments		OC	Eugene S. Egan, Chicago	
1881	Maynard, George W. (George Willoughby)	1843-1923	Piroska		WC		
1881	Maynard, George W. (George Willoughby)	1843-1923	Susie		WC		
1881	Maynard, George W. (George Willoughby)	1843-1923	The Russian War Correspondent of the London Daily News (Portrait of F.D. Millet)	1878	OC	F.D. Millet	National Portrait Gallery
1881	Maynard, George W. (George Willoughby)	1843-1923	Venice		WC		
1881	McDougall, J.A. (John Alexander), Jr		Contentment		OC		
1881	McEntee, Jervis	1828-1891	A Kaatskill Brook		OC		
1881	McEntee, Jervis	1828-1891	Autumn Woods		OC		
1881	McEntee, Lily		Sketch from Nature		WC		
1881	McNeal, Ambrose		His Lordship		OC		
1881	Merle, Hugues	1823-1881	Young Girl of Etretat		OC	Fairman Rogers, Phila	
1881	Michaelangelo		River God		SC		
1881	Michetti		The Appeal		WC	James H. Dole, Chicago	
1881	Miller, Charles H. (Charles Henry)	1842-1922	A Stormy Day		PI		
1881	Miller, Charles H. (Charles Henry)	1842-1922	On the road to Market		OC		
1881	Miller, Charles H. (Charles Henry)	1842-1922	Sunset		PI		
1881	Miller, Charles H. (Charles Henry)	1842-1922	Sunset at East Hampton, LI		OC		
1881	Millet, F.D. (Francis Davis)	1846-1912	Sweet Mistress Mercy		OC		
1881	Moran, Annette Parmentier (Mrs. Edward Moran)	1835 - 1904	The Garden Walk		OC		
1881	Moran, Edward	1829-1901	Homeward Bound		OC		
1881	Moran, Edward	1829-1901	Toilers of the Fields, Shores of Long Island		OC		
1881	Moran, Leon	1864-1941	A Winter's Day		WC		
1881	Moran, Leon	1864-1941	Still Life		WC		
1881	Moran, Leon	1864-1941	The Salute		OC		
1881	Moran, Mary Nimmo	1842-1899	A summer Day, near Newark, NJ		OC		
1881	Moran, Mary Nimmo	1842-1899	The Banks of the Oeklawaha, Florida		WC		
1881	Moran, Percy	1862-1935	Day Dreams		OC		
1881	Moran, Percy	1862-1935	Geralda		WC		
1881	Moran, Percy	1862-1935	Still Life		WC		
1881	Moran, Thomas	1837-1926	A Showery Day, near Bordentown, New Jersey		WC		
1881	Moran, Thomas	1837-1926	Color Study		OC		

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1881	Moran, Thomas	1837-1926	Morning Near the Sea		WC		
1881	Moran, Thomas	1837-1926	Sunset, Long Island Coast		OC		
1881	Moran, Thomas	1837-1926	The Cliffs of Green River, Returning to Camp, Evening		OC		
1881	Moran, Thomas	1837-1926	Three Mile Harbor, Long Island		OC		
1881	Murphy, J.F. (John Francis)	1853-1921	Autumn		OC		
1881	Murphy, J.F. (John Francis)	1853-1921	Twilight		OC		
1881	Narcisse-Virgile Diaz de la Pena	1807-1876	A Forest		OC	Fairman Rogers, Phila	
1881	Narcisse-Virgile Diaz de la Pena	1807-1876	Forest of Fontainebleau		OC	H.H. Porter, Chicago	
1881	Narcisse-Virgile Diaz de la Pena	1807-1876	Landscape		OC		
1881	Narcisse-Virgile Diaz de la Pena	1807-1876	Landscape with Figures		OC		
1881	Newell, Anna		Carnations		WC		
1881	Newell, Helen		Poppies		OC		
1881	Nicholls, Burr H.	1848-1915	The Little Sailor		OC		
1881	Nicol, Erskine		An Irish Merrymaking		OC	Joseph William Bates, Phila	
1881	Nicoll, J.C. (James Craig)	1846-1918	Moonlight at Nahant		WC		
1881	Nicoll, J.C. (James Craig)	1846-1918	Niagara Rapids, from Third Sister Island		WC		
1881	Nicoll, J.C. (James Craig)	1846-1918	Off Thatcher's Island		WC		
1881	Nicoll, J.C. (James Craig)	1846-1918	On the Rocks, near Portland, Maine		OC		
1881	Nicoll, J.C. (James Craig)	1846-1918	Shower at Block Ilsnad		OC		
1881	O'Donovan, William R.		Bronze bust of Arthur Quartley		SC		
1881	Parton, Arthur	1842-1914	The Old Toll Gate		OC		
1881	Pasini, Albert (Alberto)	1826-1899	A Street in Constantinople		OC	Fairman Rogers, Phila	
1881	Payne, H.C.		"Thought. Pansies, that's for thought."		OC		
1881	Pell, E.		Old Fashioned Flowers		OC		
1881	Perrot, R.		Old Cathedral at Mechlin		OC		
1881	Picknell, William L. (William Lamb)	1853-1897	La Route de Concarneau	1880	OC	Fairman Rogers, Phila	Corcoran Gallery of Art
1881	Platt, Stella J		Beech Trees in Virginia		OC		
1881	Platt, Stella J		Old "Rock House," Virginia		OC		
1881	Platt, Stella J		Study Head		OC		
1881	Powers, Caroline E.		A Spring Bouquet		WC		
1881	Powers, Caroline E.		Peonies		WC		
1881	Preussner, R. B.		Cranberry Meadow Sleuce		WC		
1881	Quartley, Arthur	1839-1886	A Fishing Party		WC		
1881	Quartley, Arthur	1839-1886	A Summer Holiday, Raritan Bay		WC		
1881	Quartley, Arthur	1839-1886	After the Rain		OC		
1881	Quartley, Arthur	1839-1886	An April Day, New York		OC		
1881	Quartley, Arthur	1839-1886	Ashore, Long Island		WC		

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1881	Quartley, Arthur	1839-1886	At Sea. Calm before Storm		BWO		
1881	Quartley, Arthur	1839-1886	Becalmed		WC		
1881	Quartley, Arthur	1839-1886	Duck Pond		WC		
1881	Quartley, Arthur	1839-1886	Low country of the North Shore		OC		
1881	Quartley, Arthur	1839-1886	Low Water, Long Island Shore		OC		
1881	Quartley, Arthur	1839-1886	Moonlight, Massachusetts Coast		OC		
1881	Quartley, Arthur	1839-1886	Morning, Raritan Bay		OC		
1881	Quartley, Arthur	1839-1886	Off the Coast		BWO		
1881	Quartley, Arthur	1839-1886	On the North Shore of Long Island		BWO		
1881	Quartley, Arthur	1839-1886	On the Salt Meadows East Rockaway		BWO		
1881	Quartley, Arthur	1839-1886	Shore at Coldspring Harbor, Long Island		BWO		
1881	Quartley, Arthur	1839-1886	The Calm Morning		OC		
1881	Quartley, Arthur	1839-1886	The Farm Gate		WC		
1881	Quartley, Arthur	1839-1886	Wreck, Sandy hook		BWO		
1881	Ramsey, Milne	1847-1915	The Falconer		OC		
1881	Ream, C. P. (Carducius Plantagenet)	1837 - 1917	Fruit Piece		OC		
1881	Ream, C. P. (Carducius Plantagenet)	1837 - 1917	Peach and Grapes		OC		
1881	Ream, Morston (Morston Constantine)	1840 - 1898	Fruit and Wine		OC		
1881	Ream, Morston (Morston Constantine)	1840 - 1898	Oyster Supper		OC		
1881	Ricci, Pio		the Letter		OC		
1881	Richards, William T. (William Trost)	1833-1905	Moonlight		WC	John Newell, Chicago	
1881	Richards, William T. (William Trost)	1833-1905	The Cliffs of St. Levant, Cornwall, England		OC		
1881	Rico, Martin	1833-1908	Venice		OC	H.H. Porter, Chicago	
1881	Robbins, H.W. (Horace Wolcott)	1842-1904	"Where mortal foot hath ne'er or rarely been"		OC		
1881	Robbins, H.W. (Horace Wolcott)	1842-1904	A Cloudy Afternoon		OC		
1881	Robbins, H.W. (Horace Wolcott)	1842-1904	The Old House at East Hampton, LI		WC		
1881	Robbins, H.W. (Horace Wolcott)	1842-1904	Windmill at East Hampton, L.I		WC		
1881	Rupert, A. J. (Arthur J.)	fl 1890s	Landscape--Near Munich		OC		
1881	Rupert, A. J. (Arthur J.)	fl 1890s	Ruin, Pallas Temple Rome		OC		
1881	Saint Gaudens, Augustus	1848-1907	Bronze Medallion Portrait of Bastien Le Page	ca. 1879	SC		Art Institute of Chicago
1881	Saint Gaudens, Augustus	1848-1907	Bronze Medallion Portrait of George W. Maynard	ca. 1880	SC		James Graham & Sons, NY
1881	Saint Gaudens, Augustus	1848-1907	Bronze Medallion Portrait of William L. Picknell		OC	Thomas Hovedon	
1881	Saint Gaudens, Augustus	1848-1907	Bronze Medallion Portrait of William L. Picknell		SC		
1881	Saint Gaudens, Augustus	1848-1907	Bronze Medallion Portraits of Lawrence Smith Butler and Charles Stewart Butler		SC		
1881	Saint Gaudens, Augustus	1848-1907	Plaster cast of a Lady		SC		

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1881	Sans, Koman		A Musical Appeal		WC	H.H. Gardner, Chicago	
1881	Sartain, Emily	1841-1927	"In at one ear and out the other"		OC		
1881	Sartain, William	1843-1924	A Quiet Moment		OC		
1881	Sartain, William	1843-1924	A Street Corner in Algiers		OC		
1881	Sartain, William	1843-1924	Arab Vegetable Shop		OC		
1881	Sartain, William	1843-1924	On South Shore, Nonquitt, Mass		OC		
1881	Satterlee, Walter	1844-1908	Ausable River		WC		
1881	Satterlee, Walter	1844-1908	Between the Sand Dunes		WC		
1881	Satterlee, Walter	1844-1908	Marguerite		WC		
1881	Satterlee, Walter	1844-1908	Spanish Gypsy		OC		
1881	Schilling, Alexander	1859-1937	A Midsummer's Dtudy on the Aux Piaines		OC		
1881	Schmidt, E.A.		The Chess Players		OC	H.H. Porter, Chicago	
1881	Scott, E. M. (Emily Maria Spaford)	1832 - 1915	Chyrsanthemums		OC		
1881	Scott, E. M. (Emily Maria Spaford)	1832 - 1915	Tulips		WC		
1881	Seitz, Anton		At the Window		OC	H.H. Porter, Chicago	
1881	Shaw, Annie C. (Annie Cornelia)	1852-1887	A Country Road		OC		
1881	Shaw, Annie C. (Annie Cornelia)	1852-1887	Early Winter		OC		
1881	Shaw, Annie C. (Annie Cornelia)	1852-1887	The Rest		OC		
1881	Shirlaw, Walter	1838-1909	The Tom Boy		OC		
1881	Shurtleff, R.M. (Roswell Morse)	1838-1915	A Morning Draught		WC		
1881	Shurtleff, R.M. (Roswell Morse)	1838-1915	Autumn Gold		OC		
1881	Shurtleff, R.M. (Roswell Morse)	1838-1915	Baskin Harbor, Lake Champlain		WC		
1881	Shurtleff, R.M. (Roswell Morse)	1838-1915	Blue Heron		OC		
1881	Shurtleff, R.M. (Roswell Morse)	1838-1915	Moorland		WC		
1881	Shurtleff, R.M. (Roswell Morse)	1838-1915	Ruin on Lake Champlain		WC		
1881	Shurtleff, R.M. (Roswell Morse)	1838-1915	The Home of the Heron		WC		
1881	Simonetti, Attilio		In the Doorway		WC	James H. Dole, Chicago	
1881	Simoni, S.		In the Garden		WC	Mrs. N.P. Harrison, Chicago	
1881	Smillie, George H. (George Henry)	1840-1921	From Kettle Island, Coast of Massachusetts		OC		
1881	Smillie, George H. (George Henry)	1840-1921	Near Portland, Maine		WC		
1881	Smillie, George H. (George Henry)	1840-1921	Study from Nature, Bolton, Lake George		WC		
1881	Smillie, James D. (James David)	1833-1909	Evening Shadows		OC		

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1881	Smillie, James D. (James David)	1833-1909	Near Portsmouth, NH		WC		
1881	Smillie, James D. (James David)	1833-1909	Portland Pier, Portland, Maine		WC		
1881	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	"In the darkling wood, Amid the cool and silence"		WC	D.W. Irwin, Chicago	
1881	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	Bella Mar, Matazanas		WC		
1881	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	Boat Yard, Falua		WC		
1881	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	Call Obispo, Havana		WC		
1881	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	Calle O'Reilly, Havana		WC		
1881	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	Calle San Ygnacio		WC		
1881	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	Entrance Harbor Havana, Morro Castle		WC		
1881	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	Fishing Hut, Mariano		WC		
1881	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	Garden, Santa Rosa		WC		
1881	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	In Cabanas, Havana		WC		
1881	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	Matanzas		WC		
1881	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	Old Gates, San Augustine		WC		
1881	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	Old Wall, Havana		WC		
1881	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	Plaza de Aramas, Havana		WC		
1881	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	Stable Yard, Artemezia		WC		
1881	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	Street in Marianao		WC		
1881	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	The Cerro, Havana		WC		
1881	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	Upper Harbor, Matazanas		WC		
1881	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	Village of San Diego		WC		
1881	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	Watch Tower, Old Fort, Havana		WC		
1881	Smith, Gean	1851-1928	A Sultry Day		OC		
1881	Spread, Henry F. (Henry Fenton)	1844-1890	"Long did Evangeline wait at her father's door"		OC		
1881	Spread, Henry F. (Henry Fenton)	1844-1890	The Parting Word is Said		WC		
1881	Spread, Henry F. (Henry Fenton)	1844-1890	The Peony		OC		
1881	Spread, Henry F. (Henry Fenton)	1844-1890	Winter		WC	Mrs. Henry W. Leman, Chicago	
1881	Symington, J. (James)	b. 1841	Champagne		WC		
1881	Symington, J. (James)	b. 1841	Expectation		WC		
1881	Symington, J. (James)	b. 1841	Study of Head		WC		
1881	Thompson, Wordsworth (Alfred Wordsworth)	1840-1896	Moring on the Tow-Path, Erie Canal		OC		

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1881	Thorvaldsen, Bertel	1770-1844	Venus Victrix		SC		
1881	Thulstrup, T. de		In the Antechamber		WC		
1881	Tiffany, Louis Comfort	1848-1932	View in Italy		OC		
1881	Torrey, Eugene		Narmandy Peasant Girl		WC		
1881	Valeri, S.		Waiting		WC		
1881	Van Boskerck, R.W. (Robert Ward)	1855-1932	An October Landscape		OC		
1881	Van Boskerck, R.W. (Robert Ward)	1855-1932	Early Autumn		WC		
1881	Van Boskerck, R.W. (Robert Ward)	1855-1932	Flood-Tide on the Upper Hackensack		WC		
1881	Van Boskerck, R.W. (Robert Ward)	1855-1932	On the Banks of the Hackensack		OC		
1881	Van Boskerck, R.W. (Robert Ward)	1855-1932	On the Shinnecock Hills		WC		
1881	Van Boskerck, R.W. (Robert Ward)	1855-1932	Willow Swamp		OC		
1881	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	A Bright Summer Day, New Jersey		WC		
1881	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	A Quiet Nook in Connecticut		WC		
1881	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Connecticut River Scene		WC		
1881	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Evening in Napanoch		OC		
1881	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	From Under the Pines		WC		
1881	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Holland Landscape		OC		
1881	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	River Scene		OC		
1881	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	The Coming Storm		WC		
1881	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	the Old Mill, Towards Evening		WC		
1881	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	The Tannery, Ellenville, NY		WC		
1881	Varnier, Emile		Canal in Cairo		OC	Charles T. Trego, Chicago	
1881	Verboeckhoven, Eugene	1798-1881	At Pasture		OC	Joseph William Bates, Phila	
1881	Verboeckhoven, Eugene	1798-1881	Sheep		OC	Joseph William Bates, Phila	
1881	Verheyden, F.		Coming From School		OC	Joseph William Bates, Phila	
1881	Vibert, J. G. (Jehan Georges)	1840 - 1902	Spanish Meadows		WC	Eugene S. Egan, Chicago	
1881	Waller, Frank	1842 - 1923	Interior of Metropolitan Museum of Art, NY, 1879		OC		
1881	Waller, Frank	1842 - 1923	On the Mediterranenan, near Alexandria Egypt		WC		
1881	Waller, Frank	1842 - 1923	Temple of Kom Ombos, Upper Egypt		OC		
1881	Wallis, R.W.		Vespers		OC		

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1881	Ward, Edgar M. (Edgar Melville)	1839-1915	Paternal Pride		OC		
1881	Watts, Alexander		Early Chicago, Canal Hotel, Bridgeport		WC		
1881	Weir, J. Alden (Julian Alden)	1852-1919	Music	ca. 1880	OC		San Francisco Museum of Art
1881	Witt, J. H. (John Henry/Harrison)	1840-1901	May Morning in the Park		OC		
1881	Witt, J. H. (John Henry/Harrison)	1840-1901	The Favorite		OC		
1881	Witt, J. H. (John Henry/Harrison)	1840-1901	True to her Promise		OC		
1881	Wood, Thomas W. (Thomas Waterman)	1823-1903	Election Returns		OC		
1881	Wood, Thomas W. (Thomas Waterman)	1823-1903	Fresh Eggs		OC		
1881	Woodward, Laura		Daisy Time in Keene Valley, Adirondacks		OC		
1881	Woodward, Laura		Midsummer		WC		
1881	Wright, Jennie E.	1838 - 1922	The River Bend		OC		
1881	Wright, Mary A	1848-1924	Ashwabanow Creek, near Green Bay, Wis		WC		
1881	Wright, Rufus	1832-1900	In the Woods		OC		
1881	Wyant, A.H. (Alexander Helwig)	1836-1892	An Old Road in Moriah		OC		
1881	Wyant, A.H. (Alexander Helwig)	1836-1892	Landscape		OC	John Newell, Chicago	
1881	Wyant, A.H. (Alexander Helwig)	1836-1892	Summer		WC		
1881	Wyant, A.H. (Alexander Helwig)	1836-1892	The Great Bog, South of Tralee, Ireland		OC		
1881	Wyant, A.H. (Alexander Helwig)	1836-1892	the Storm		OC		
1881	Wylie, Robert	1839-1877	The Story		OC		
1882	[Miscellaneous]		Antique Brass Plaque		DA	Henry F. Spread	
1882	[Miscellaneous]		Antique Florentine Cabinet; carved black oak, mahogany veneer		DA	Henry F. Spread	
1882	[Miscellaneous]		Doulton Pilgrim Bottle		DA	Burley & Tyrrell, Chicago	
1882	[Miscellaneous]		Doulton Pilgrim Bottle		DA	Burley & Tyrrell, Chicago	
1882	[Miscellaneous]		Elgin Marbles		SC	British Museum	
1882	[Miscellaneous]		Erne Underglaze Vase		DA	Burley & Tyrrell, Chicago	
1882	[Miscellaneous]		French Vase		DA	Burley & Tyrrell, Chicago	
1882	[Miscellaneous]		Large Limoges Vase		DA	Burley & Tyrrell, Chicago	
1882	[Miscellaneous]		Old Gobelin Tapestry		DA	Henry F. Spread	

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1882	[Miscellaneous]		Various other marlbes & bronzes principally from the antique		SC		
1882	[Unknown]		Antique Armor, Ewers and Wood Carving		OC	Henry F. Spread, Chicago	
1882	[Unknown]		Faience		OC		
1882	Abbatt, Agnes D. (Agnes Dean)	1847-1917	Near Yarmouth, Cape Cod		WC		
1882	Abbey, Edwin Austin	1852-1911	Autumn		WC	J. Abner Harper, New York	
1882	Abbey, Edwin Austin	1852-1911	Dutch Merrymaking--New Amsterdam		PI		
1882	Abbey, Edwin Austin	1852-1911	Katrina		PI		
1882	Abbey, Edwin Austin	1852-1911	The Tavern--New Amsterdam		PI		
1882	Adams, E. L. S. (Mrs.)		Louise		WC		
1882	Aldegrever, Heinrich	1502-1562	Mutius Scevola		EE	James L. Claghorn, Phila	
1882	Almeloven, John		The Seasons		EE	James L. Claghorn, Phila	
1882	Andertoni, Pietro	1784-1849	The Judgment of Solomon aft. Raphael		EE	James L. Claghorn, Phila	
1882	Anonymous		Madonna and Child		EE	James L. Claghorn, Phila	
1882	Appiani, A.		Lake Arendon		EE	James L. Claghorn, Phila	
1882	Backhuysen, Ludwig	1631-1709	Marine View		EE	James L. Claghorn, Phila	
1882	Balechou, Jean Joseph	1719-1764	Saint Genevieve		EE	James L. Claghorn, Phila	
1882	Barber, J. Jay (John Jay)	1839-1910	"In the pastures green, The quiet waters by"		OC		
1882	Beard, William H. (William Holbrook)	1824-1900	The Lost Balloon		OC		
1882	Beatrizet, Nicolas	1515-1560	Iphigenia		EE	James L. Claghorn, Phila	
1882	Beauvarlet, J. E.	1732-1797	The Departure		EE	James L. Claghorn, Phila	
1882	Beauvarlet, J. E.	1732-1797	The Reception		EE	James L. Claghorn, Phila	
1882	Beckitt, Isaac	1653-1719	Henry Compton, Bishop of London aft I. Riley		M	James L. Claghorn, Phila	
1882	Beckitt, Isaac	1653-1719	Hon Mary Fielding aft Sir Peter Lely		M	James L. Claghorn, Phila	
1882	Beecher, A.D. (Amariah Dwight)	1839-1896	Contentment		OC		

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1882	Bega, Cornelius	1620-1664	Peasant Caressed		EE	James L. Claghorn, Phila	
1882	Beham, Hans Sebald	1500-1550	Contrary Fortune		EE	James L. Claghorn, Phila	
1882	Beham, Hans Sebald	1500-1550	Good Fortune		EE	James L. Claghorn, Phila	
1882	Beham, Hans Sebald	1500-1550	The Triumph		EE	James L. Claghorn, Phila	
1882	Beham, Hans Sebald	1500-1550	The Twelve Apostles		EE	James L. Claghorn, Phila	
1882	Bellows, A.F. (Albert Fitch)	1829-1883	A Country By-Way		OC		
1882	Bellows, A.F. (Albert Fitch)	1829-1883	Flowers for the Hospital		OC		
1882	Bellows, A.F. (Albert Fitch)	1829-1883	The inlet		WC		
1882	Bentham, George		West Door of Rochester Cathedral		OC		
1882	Berghem, Nicholas	1620-1683	Shepherd with Flagelot		EE	James L. Claghorn, Phila	
1882	Bervio, Charles Clement	1756-1822	The Laocoon		EE	James L. Claghorn, Phila	
1882	Bicknell, A. H. (Albion Harris)	1837-1915	In the Field		EE	James L. Claghorn, Phila	
1882	Bicknell, A. H. (Albion Harris)	1837-1915	Old Apple Trees		EE	James L. Claghorn, Phila	
1882	Blackmore, Thomas	1640-1680	Monks Reading aft Rubens		M	James L. Claghorn, Phila	
1882	Blashfield, Edwin Howland	1848-1936	Autumn		OC		Unlocated
1882	Blashfield, Edwin Howland	1848-1936	Music		OC		
1882	Blooteling, Abraham	1634-1695	D. Hieronymous Van Bevermugk		M	James L. Claghorn, Phila	
1882	Blum, Robert (Robert Frederic)	1857-1903	A Bright Day at Venice		OC		
1882	Blum, Robert (Robert Frederic)	1857-1903	A Venetian Butcher Shop		WC		
1882	Blum, Robert (Robert Frederic)	1857-1903	Along the Riva in Venice		WC		
1882	Blum, Robert (Robert Frederic)	1857-1903	Venetian Girl		WC		
1882	Bol, Ferdinand	1616-1681	Sacrifice of Abraham		EE	James L. Claghorn, Phila	
1882	Bonasoni, Giulio	1500-1580	The Holy Family and St. John after Titian		EE	James L. Claghorn, Phila	

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1882	Both, John	1610-1651	Landscape--Woman on a Mule		EE	James L. Claghorn, Phila	
1882	Bouguereau, William-Adolphe	1825-1905	Happy Days		OC	Uri Balcom, Chicago	
1882	Brand, J. Charles	1722-1795	Magdalen aft Rembrandt		M	James L. Claghorn, Phila	
1882	Brevoort, J.R. (James Renwick)	1832-1918	Cottage at Aix-les-Baines, France		OC		
1882	Brevoort, J.R. (James Renwick)	1832-1918	Strormy Day on a Moor		OC		
1882	Bridgman, F.A. (Frederic Arthur)	1847-1928	A Pleasant Story		OC	Mrs. S. H. Pearce, Boston	
1882	Bristol, J.B. (John Bunyan)	1826-1909	A Stream in Berkshire County, Mass		OC		
1882	Bristol, J.B. (John Bunyan)	1826-1909	Long Island Sound, from Darien, Conn.		OC		
1882	Brooke, Richard N. (Richard Norris)	1847-1920	The Dog Swap		OC		
1882	Brooks, A.F. (Alden Finney)	1840-1931	"I wait for my story"		OC		
1882	Brooks, A.F. (Alden Finney)	1840-1931	Auvers--Spring		WC		
1882	Brooks, A.F. (Alden Finney)	1840-1931	Passage des Eaux		WC		
1882	Brown, George L. (George Loring)	1814-1889	Venice		OC		
1882	Brown, J.G (John George)	1831-1913	"Not Worth a Darn"		OC		
1882	Brown, J.G (John George)	1831-1913	Country Children		OC		
1882	Brown, J.G (John George)	1831-1913	The Worse for Wear		OC		
1882	Browne, John	1719-1799	Baptism of the Eunuch		EE	James L. Claghorn, Phila	
1882	Bunce, William Gedney	1840-1916	Buoy near the Lido, Venice		OC		
1882	Bunce, William Gedney	1840-1916	On the Adriatic		OC		
1882	Bunce, William Gedney	1840-1916	Sunset, Venice		OC		
1882	Bunce, William Gedney	1840-1916	Venetian Boats		OC		
1882	Bunce, William Gedney	1840-1916	Venice		OC		
1882	Bunner, Andrew F. (Andrew Fisher)	1841-1897	Evening in Venice		OC	Mr. G. Reichard, New York	
1882	Burgess, Ida Josephine	1855-1934	The Twins		OC		
1882	Burghoffer, J. J. G.		The Road to the Beach		OC		
1882	Burnett, John	1784-1868	The Blind Fiddler,aft Wilkie		EE	James L. Claghorn, Phila	
1882	Burns, M. J. (Milton James)	1853-1933	Running Free		OC		
1882	Burns, M. J. (Milton James)	1853-1933	Throwing the Seine		OC		
1882	Burt, Charles (after David Wilkie)		Guess my Name		EE	James L. Claghorn, Phila	

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1882	Canot, P. C.	1710-1782	A brisk gale		EE	James L. Claghorn, Phila	
1882	Canot, P. C.	1710-1782	a moderate gale		EE	James L. Claghorn, Phila	
1882	Caracci, Annibale	1560-1609	Christ and the Virgin on Throne		EE	James L. Claghorn, Phila	
1882	Caracci, Annibale	1560-1609	St. Michael and the Demon		EE	James L. Claghorn, Phila	
1882	Caracci, Augustino	1557-1602	The Dead Body of Christ after Paul Veronese		EE	James L. Claghorn, Phila	
1882	Caraglio, J. J.	1522-1573	Virgin, St. Ann St.Roche, and St. Sebastian		EE	James L. Claghorn, Phila	
1882	Caramatta, L.		Vow of Louis XIII aft Ingres		EE	James L. Claghorn, Phila	
1882	Champney, J. W. (James Wells)	1843-1903	"Never too late to mend"		OC		
1882	Champney, J. W. (James Wells)	1843-1903	A Boarding-School Green Room		OC		
1882	Champney, J. W. (James Wells)	1843-1903	Cicely		WC		
1882	Champney, J. W. (James Wells)	1843-1903	October		OC		
1882	Chase, W.M. (William Merritt)	1849-1916	In the Studio		OC		
1882	Cherubino, Alberti	1552-1615	Mary and Jesus with St. John and Mother after Raphael		EE	James L. Claghorn, Phila	
1882	Chialiva, L.		The Modern Paris		OC	William & Everett, Boston	
1882	Church, F.S. (Frederick Stuart)	1842 - 1924	In the Marshes		OC		
1882	Clark, George M (George Merritt)	1853 - 1904	A Breton Interior		WC		
1882	Clark, George M (George Merritt)	1853 - 1904	A Sabot Shop		WC		
1882	Clark, George M (George Merritt)	1853 - 1904	Roadway in Canada		OC		
1882	Cobb, E. P.		Basket of Currants		OC		
1882	Colby, George E. (George Ernest)	b. 1859	Michigan Woods		OC		
1882	Coman, C. B. (Charlotte Buell)	1833-1924	Canal in Zaandam, Holland		OC		
1882	Coman, C. B. (Charlotte Buell)	1833-1924	Early Morning in Holland		OC		
1882	Coman, C. B. (Charlotte Buell)	1833-1924	Springtime in Picardie, France		OC		
1882	Conant, C. W. (Cornelia W.)		Unexpected Guest		OC		
1882	Coomans, Joseph		The Happy Age		OC	Samuel Johnston, Chicago	

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1882	Courtry, C. W.		A Herd of Castle Crossing a Stream aft Van Marcke		EE	James L. Claghorn, Phila	
1882	Cousins, Samuel	1801-1882	Mrs. Wollf aft Thomas Lawrence		M	James L. Claghorn, Phila	
1882	Cousins, Samuel	1801-1882	The Strawberry Girl aft Reynolds		M	James L. Claghorn, Phila	
1882	Cranach, Lucas	1472-1553	The Penitence of St. Chrysostom		EE	James L. Claghorn, Phila	
1882	Crane, Bruce (Robert Bruce)	1857-1937	A Mill Pond, Long Island		OC		
1882	Crane, Bruce (Robert Bruce)	1857-1937	Winter		OC		
1882	Creswick, Thomas	1811-1862	Landscape		EE	James L. Claghorn, Phila	
1882	Daingerfield, E. (Elliot)	1859 - 1932	Dolce far niente		OC		
1882	Dalzel, J.		The King's Cake (Le Gateau du Rois) aft Vantillborgh		EE	James L. Claghorn, Phila	
1882	Dana, William P. W. (William Parsons Winchester)	1833 - 1927	The Breakers		OC		
1882	Daubigny, Charles Francois	1817 - 1878	Landscape		EE	James L. Claghorn, Phila	
1882	Dawe, George	1781-1830	Portrait of William Godwin aft J. Northcote		M	James L. Claghorn, Phila	
1882	Dawe, Philip	1727-1805	Sir Charles Hardy aft thomas Hudson		M	James L. Claghorn, Phila	
1882	Day, V. E. (Miss)		A Blood Orange		OC		
1882	de Baines, Brunet		Rembrandt's Mill aft Rembrandt		EE	James L. Claghorn, Phila	
1882	de Baines, Brunet		The Cornfield aft Constable		EE	James L. Claghorn, Phila	
1882	de Baines, Brunet		The Valley Farm aft Constable		EE	James L. Claghorn, Phila	
1882	de Bry, I. Theo	1561-1623	Fountain of Youth aftern Beham		EE	James L. Claghorn, Phila	
1882	de Bry, I. Theo	1561-1623	Triumph of Bacchus after Beham		EE	James L. Claghorn, Phila	
1882	de Bry, I. Theo	1561-1623	Village Fete after Beham		EE	James L. Claghorn, Phila	
1882	De Frey, J. T.		A Man with Hat and Plume aft Droost		EE	James L. Claghorn, Phila	

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1882	De Frey, J. T.		Old Man Seated, with Long Beard aft Rembrandt		EE	James L. Claghorn, Phila	
1882	de Haas, J.H.L.		Dutch Cattle		OC	Grady & McKeever, New York	
1882	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	Early Moonrise		OC		
1882	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	Off Isles of Shoals		OC		
1882	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	On the river Scheldt		WC		
1882	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	On the Sea Beach		OC		
1882	de Lorraine, Claude Gellee	1600-1682	Seaport		EE	James L. Claghorn, Phila	
1882	de Lorraine, Claude Gellee	1600-1682	Sunset		EE	James L. Claghorn, Phila	
1882	De Luce, Percival	1847-1914	Reverie		OC		
1882	De Luce, Percival	1847-1914	Sketch		WC		
1882	de Passe, Magd.		The entombment		EE	James L. Claghorn, Phila	
1882	de Pratere, Edmund		Two Wise Donkeys		OC		
1882	de Ravenna, Marco	1482-1527	Dares of Troy and Entellus of Sicily, after Raphael		EE	James L. Claghorn, Phila	
1882	de Roc de Blian, Aufray		Evening in the Forest		EE	James L. Claghorn, Phila	
1882	de Roc de Blian, Aufray		Moonlight near Verron		EE	James L. Claghorn, Phila	
1882	de Roc de Blian, Aufray		Sunset		EE	James L. Claghorn, Phila	
1882	De Schennis, Theodore		Environs of Rome Moonlight		EE	James L. Claghorn, Phila	
1882	De Schennis, Theodore		Roman Campagna, Twilight		EE	James L. Claghorn, Phila	
1882	de Thoren, Otto		Horse Thieves		OC	G. Reichard, NY	
1882	de Vlieger, Simon	1612-1642	Fishermen		EE	James L. Claghorn, Phila	
1882	Delauney, A.		Barnyard and rear of Cottages		EE	James L. Claghorn, Phila	
1882	Delauney, A.		River Scene		EE	James L. Claghorn, Phila	
1882	della Casa, Niccola		Cosmo de Medicis		EE	James L. Claghorn, Phila	
1882	Desboutins, M		The Artist		EE	James L. Claghorn,	

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						Phila	
1882	Desnoyer, A. Boucher	1779-1857	Belisarius aft Gerard		EE	James L. Claghorn, Phila	
1882	Desnoyer, A. Boucher	1779-1857	La Vierge dit La Belle Jardiniere		EE	James L. Claghorn, Phila	
1882	Dickerson, William	1746-1823	Hon Angus Keppel aft George Romney		M	James L. Claghorn, Phila	
1882	Dielman, Frederick	1847-1935	A Maryland Garden		OC		
1882	Dietricy, C. W.	1712-1774	the Satyr		EE	James L. Claghorn, Phila	
1882	Dixon, John	1740-1780	Garrick as Richard III aft Dance		M	James L. Claghorn, Phila	
1882	Dixon, John	1740-1780	Rembrandt's Framemaker aft Rembrandt		M	James L. Claghorn, Phila	
1882	Doo, George T.		Mercy Interceding for the Vanquished		EE	James L. Claghorn, Phila	
1882	Doyen, Gustave		Head		OC	G. Reichard, NY	
1882	Drevet, Pierre Imbert	1697-1739	Abraham presented to Rebecca		EE	James L. Claghorn, Phila	
1882	Drevet, Pierre Imbert	1697-1739	Robert de Cotte		EE	James L. Claghorn, Phila	
1882	Drevet, Pierre Imbert	1697-1739	The portrait "A la belle main"		EE	James L. Claghorn, Phila	
1882	Drevet, Pierre Sr.	1664-1739	Charles Duc de Bourgogne		EE	James L. Claghorn, Phila	
1882	Du Bois, C. E. (Charles Edouard)	1847 - 1885	Morning in Venice		OC		
1882	Du Bois, C. E. (Charles Edouard)	1847 - 1885	On the Seine		OC		
1882	Du Bois, C. E. (Charles Edouard)	1847 - 1885	Partridge and Pheasant		OC		
1882	Du Bois, C. E. (Charles Edouard)	1847 - 1885	Woodcock and Grouse		OC		
1882	Du Jardin, Karel	1635-1678	Group of animals		EE	James L. Claghorn, Phila	
1882	Dunk, Walter M.	b. 1855	First Fruits of Genius		OC		
1882	Dunk, Walter M.	b. 1855	The First Sorrow		OC		
1882	Dunkerton, Robert	1744-1815	The Sacrifice of Isaac aft John Singleton Copley		M	James L. Claghorn, Phila	
1882	Dupont, Henriquel		Mary and Infant Jesus aft Raphael		EE	James L. Claghorn, Phila	
1882	Durer, Albrecht	1471-1528	Christ in the Garden		EE	James L. Claghorn, Phila	

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1882	Durer, Albrecht	1471-1528	Erasmus of Rotterdam		EE	James L. Claghorn, Phila	
1882	Durer, Albrecht	1471-1528	Martyrdom of St. Catherine		EE	James L. Claghorn, Phila	
1882	Durer, Albrecht	1471-1528	The Dream		EE	James L. Claghorn, Phila	
1882	Durer, Albrecht	1471-1528	The Knight, Death, and the Devil		EE	James L. Claghorn, Phila	
1882	Eakins, Thomas (Thomas Cooperthwaite)	1844-1916	Crucifixion	1880	OC		Philadelphia Museum of Art
1882	Eakins, Thomas (Thomas Cooperthwaite)	1844-1916	Homespun	1881	WC		
1882	Eakins, Thomas (Thomas Cooperthwaite)	1844-1916	Mending the Net	1881	OC		Philadelphia Museum of Art
1882	Eakins, Thomas (Thomas Cooperthwaite)	1844-1916	Rush Carving his Allegorical Firgure of the Schuylkill	1877	OC		Philadelphia Museum of Art
1882	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	"Entre Nous"		WC		
1882	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	After the Rain		OC		
1882	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	Evening		OC		
1882	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	Mignon		WC		
1882	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	Portrait of a Lady		OC		
1882	Earlom, Richard	1743-1822	Nymphs Sleeping Surprised by Satyrs aft Rubens		M	James L. Claghorn, Phila	
1882	Earlom, Richard	1743-1822	The Holy Family aft Rubens		M	James L. Claghorn, Phila	
1882	Eaton, C. Harry (Charles Harry)	1850-1901	Genesee River		OC		
1882	Eaton, Wyatt (Charles Wyatt)	1849-1896	Portrait of a Lady		OC		
1882	Edelinck, Gerard	1640-1707	Madame de la Valiere as the Sainted Magdalen		EE	James L. Claghorn, Phila	
1882	Edelinck, Gerard	1640-1707	The Holy Family after Raphael		EE	James L. Claghorn, Phila	
1882	Enneking, J.J. (John Joseph)	1841-1916	A Winter Twilight		OC		
1882	Enneking, J.J. (John Joseph)	1841-1916	Summer Twilight		OC		
1882	Faber, John	1687-1721	Portrait of Abraham De Moivre, F.R. S. aft I. Highmore		M	James L. Claghorn, Phila	
1882	Farney, H. F.	1847-1916	After Many days--Normandy Coast		OC		
1882	Farrer, Henry	1844 - 1903	"A sober gladness the old year takes"		WC		
1882	Farrer, Henry	1844 - 1903	In the Lower Bay		WC		

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1882	Farrer, Henry	1844 - 1903	Moonrise, New York Bay		WC		
1882	Farrer, Henry	1844 - 1903	Sunset Off Shore		WC		
1882	Farthorne, Williamn	1656-1685	P. Abraham Cowley		M	James L. Claghorn, Phila	
1882	Farthorne, Williamn	1656-1685	P. Thomas Flatman, Poet		M	James L. Claghorn, Phila	
1882	Fay, Rose		The Marquis of the Garden		WC		
1882	Ferrier, Gabriel		Judith		OC	William & Everett, Boston	
1882	Ferris, Stephen J. (Stephen James)	1835-1915	Dead Fortuny		EE	James L. Claghorn, Phila	
1882	Ferris, Stephen J. (Stephen James)	1835-1915	Egyptian Arms-Bearer aft Gerome		EE	James L. Claghorn, Phila	
1882	Ferris, Stephen J. (Stephen James)	1835-1915	Stairway, Egypt aft Gerome		EE	James L. Claghorn, Phila	
1882	Field, Edward Loyal	1856-1914	White Trees, Finistre, France		OC		
1882	Flameng, Leopold		La Ronde de Nuit aft Rembrandt		EE	James L. Claghorn, Phila	
1882	Flameng, Leopold		Le duc Job, Victor Hugo		EE	James L. Claghorn, Phila	
1882	Flameng, Leopold		Seymour Haden		EE	James L. Claghorn, Phila	
1882	Flameng, Leopold		The Syndicks aft Rembrandt		EE	James L. Claghorn, Phila	
1882	Forster, Francois		L'Aurore et Cephale aft Guerin		EE	James L. Claghorn, Phila	
1882	Fortuny, Mariano	1838-1874	Arabs Reposing		EE	James L. Claghorn, Phila	
1882	Foster, Birk		Autumn		EE	James L. Claghorn, Phila	
1882	Foster, Birk		Evening		EE	James L. Claghorn, Phila	
1882	Foster, Birk		Landscape		EE	James L. Claghorn, Phila	
1882	Foster, Birk		Morning		EE	James L. Claghorn, Phila	
1882	Fowler, Frank	1852-1910	Spring		OC		
1882	Fowler, Mary Berrian Odenheimer (Mrs. Frank Fowler)	d. 1898	The First Love Letter		OC		

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1882	Francois, Alphonse		F. M. de la Roviere--Duc D'Urbin aft Raphael		EE	James L. Claghorn, Phila	
1882	Freer, Frederick W. (Frederick Warren)	1849-1908	"Sweets to the Sweet"		OC		
1882	Freer, Frederick W. (Frederick Warren)	1849-1908	Duck Pond		OC		
1882	Freer, Frederick W. (Frederick Warren)	1849-1908	Ready for the Ride		OC		
1882	Frere, Edward (Pierre Edouard)	1819 - 1886	Interior of School room		EE	James L. Claghorn, Phila	
1882	Fuller, George	1822 - 1884	The Bird-Catcher		OC	William & Everett, Boston	
1882	Furness, Rebekah T.		A Cuban Slave		OC		
1882	Gainsborough, Thomas	1727-1788	Landscape		EE	James L. Claghorn, Phila	
1882	Garavaglia, Giovita		Infant Jesus Adored by Infant John aft. Masatti		EE	James L. Claghorn, Phila	
1882	Gardin, Alice Tilton		Apple Blossoms		WC		
1882	Gaul, Gilbert (William Gilbert)	1855-1919	News From Home		OC		
1882	Gaul, Gilbert (William Gilbert)	1855-1919	The Stragglers		OC		
1882	Gay, George H. (George Howell)	1858 - 1931	Getting Under Way		OC		
1882	Gerome, Jean Leon	1824 - 1904	A Turk Smoking		EE	James L. Claghorn, Phila	
1882	Ghisi, Diana	1540-1598	Sacrifice to Jupiter after Jules Romain		EE	James L. Claghorn, Phila	
1882	Ghisi, Georgio	1520-?	the Lord's Supper after Lambert Lombard		EE	James L. Claghorn, Phila	
1882	Gifford, R. Swain (Robert Swain)	1840-1905	Near the Swamp		OC		
1882	Gifford, R. Swain (Robert Swain)	1840-1905	Salters Beach		OC		
1882	Gifford, R. Swain (Robert Swain)	1840-1905	The Fishing Pier		OC		
1882	Gillette, Mrs. Edwin L		Melon Cactus		WC		
1882	Glokeudon, A.		Christ before the High Priest		EE	James L. Claghorn, Phila	
1882	Glokeudon, A.		La Descente aux Limber		EE	James L. Claghorn, Phila	
1882	Grant, C. R. (Charles/Clement Rollins)	1849 - 1893	The Wish		OC		
1882	Green, Benjamin (aft. George Stubbs)	b. 1740	Horse and Lioness		M	James L. Claghorn, Phila	
1882	Green, Valentine	1739-1813	The Satyr and Travelers aft Jordaens		M	James L. Claghorn, Phila	

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1882	Grover, O. D. (Oliver Dennett)	1861-1927	Portrait of a Lady		OC		
1882	Grover, O. D. (Oliver Dennett)	1861-1927	Study		WC		
1882	Grover, O. D. (Oliver Dennett)	1861-1927	Study		WC		
1882	Guy,Seymour J. (Seymour Joseph)	1824-1910	"I won't hurt them"		OC		
1882	Haigg, A. H.		Morning of the Festival		EE	James L. Claghorn, Phila	
1882	Haigg, A. H.		The Quiet Hour		EE	James L. Claghorn, Phila	
1882	Hall, Cyrennius	1830 - 1896	A Summer Day		OC		
1882	Hall, George H. (George Henry)	1825-1913	Raspberries		OC		
1882	Hamilton, Hamilton	1847-1928	"Bon Voyage"		OC		
1882	Hamilton, Hamilton	1847-1928	Early Blossoms		OC		
1882	Hamilton, Hamilton	1847-1928	The Pedler's visit		OC		
1882	Hamilton, Hamilton	1847-1928	Waiting for the Cue		WC		
1882	Harrington, Eugene R.		Beating up the Sound		WC		
1882	Harrington, Eugene R.		Dutch Boats in the Scheldt		WC		
1882	Harrington, Eugene R.		Folkestone Fishing Boats		WC		
1882	Harrington, Eugene R.		In the British Channel		WC		
1882	Harrison, Alexander (Thomas Alexander)	1853-1930	Breton Saddler's Shop		OC		
1882	Harrison, Alexander (Thomas Alexander)	1853-1930	Fleurs du Printemps		OC		
1882	Harrison, Alexander (Thomas Alexander)	1853-1930	Shipwrecked		OC	Horace Wolcott Robbins, New York	
1882	Harrison, L. Birge (Lovell Birge)	1854-1929	A Waif of the Sea		OC		
1882	Harrison, L. Birge (Lovell Birge)	1854-1929	La Tricoteuse		OC		
1882	Harrison, N. P.		Under Robertson's Folly, Mackinaw Island		WC		
1882	Hart, James M. (James McDougal)	1828-1901	A Summer Day		OC		
1882	Hart, William	1823 - 1894	Landscape and Cattle		OC		
1882	Hartwick, H.		Return from Pasture		OC		
1882	Hartwick, H.		Tyrolean Scene		OC		
1882	Hayden, H. W.		Apple Blossoms		WC		
1882	Hayden, Seymour		Calais Pier		EE	James L. Claghorn, Phila	
1882	Hayden, Seymour		Greenwich Hospital		EE	James L. Claghorn, Phila	
1882	Hayden, Seymour		Harlech Castle		EE	James L. Claghorn, Phila	
1882	Hayden, Seymour		Sunset in Tipperary		EE	James L. Claghorn, Phila	

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1882	Hayden, Seymour		Sunset on the Thames		EE	James L. Claghorn, Phila	
1882	Hayden, Seymour		Windsor Castle		EE	James L. Claghorn, Phila	
1882	Heaton, A. G. (Augustus Goodyear)	1844-1931	The Belle of Campagna		OC		
1882	Hedouin, Edward		A Roman Orgie aft Couture [Romans of the Decandence?]		EE	James L. Claghorn, Phila	
1882	Herkomer, H. (Herman Gustave)	1862 - 1935	(Untitled)		EE	James L. Claghorn, Phila	
1882	Herkomer, H. (Herman Gustave)	1862 - 1935	A Welsh Woman		EE	James L. Claghorn, Phila	
1882	Hermans, Charles		A Masked Ball at the Opera		OC	PAFA, Temple Collection.	
1882	Hinshelwood, R. (Robert)		Marine View aft T. Bristow		EE	James L. Claghorn, Phila	
1882	Hirschvogel, August		Landscape		EE	James L. Claghorn, Phila	
1882	Hirschvogel, August		Landscape		EE	James L. Claghorn, Phila	
1882	Hodges, C. H.	1774-1837	Portrait--Napoleon		M	James L. Claghorn, Phila	
1882	Hodges, C. H.	1774-1837	The Shipbuilder and Wife aft Rembrandt		M	James L. Claghorn, Phila	
1882	Hollar, [Wencenslaus]	1607-1677	Satyr and Traveler		EE	James L. Claghorn, Phila	
1882	Hollar, [Wencenslaus]	1607-1677	Venus		EE	James L. Claghorn, Phila	
1882	Hollar, [Wencenslaus]	1607-1677	Venus		EE	James L. Claghorn, Phila	
1882	Holmes, Ellen A.		The Oaklands of Illinois		OC		
1882	Holmes, W. H. (William Henry)	1846 - 1933	Bavarian Head		WC		
1882	Holmes, W. H. (William Henry)	1846 - 1933	In Carolina		WC		
1882	Holmes, W. H. (William Henry)	1846 - 1933	Please Mister, buy a paper		WC		
1882	Houbraken, Jacob		St. Nicolas' Fete aft C. Droost		EE	James L. Claghorn, Phila	
1882	Houston, Robert	1722-1775	The Smith's Shop aft Edward Penny		M	James L. Claghorn, Phila	
1882	Hovenden, Helen C. (Helen Corson, Mrs. Thomas Hovenden)	1846 - 1935	Mother and Daughter		OC		

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1882	Hovenden, Thomas	1840-1895	"Dem was good ole times"		OC		
1882	Hovenden, Thomas	1840-1895	Elaine		OC		
1882	Hovenden, Thomas	1840-1895	Sunday Afternoon		OC		
1882	Humphreys, William		Sancho and the Duches aft C. R. Leslie		EE	James L. Claghorn, Phila	
1882	Inness, George	1825-1894	Mt. Genareo, Italy		OC	William & Everett, Boston	
1882	Inness, George	1825-1894	Summer Landscape		OC	William & Everett, Boston	
1882	Jacque, Charles Emile	1813 - 1894	Landscape with Figures aft Van der Meer		EE	James L. Claghorn, Phila	
1882	Jacque, Leon		The Repose aft Ch. Jacque		EE	James L. Claghorn, Phila	
1882	Jacque, Leon		The Young Shepherd aft Ch. Jacque		EE	James L. Claghorn, Phila	
1882	Jacquemart, Jules		aft. Van der Meer		EE	James L. Claghorn, Phila	
1882	Jacquemart, Jules		Mona Lisa aft Da Vinci [sic]		EE	James L. Claghorn, Phila	
1882	Johnson, Eastman	1824-1906	Corn Husking		OC	N. Sarony, New York	
1882	Johnson, Eastman	1824-1906	The Young Recruit		OC		
1882	Jones, Francis Coates	1857-1932	Left in Charge		OC		
1882	Jones, Francis Coates	1857-1932	The Lonely Walk		OC		
1882	Jones, H. Bolton (Hugh Bolton)	1848-1927	The Path by the Brookside		OC		
1882	Jones, John	1740-1797	William Thomas Lewis, Comedian aft M. Shee		M	James L. Claghorn, Phila	
1882	Kaupertz, John V.	1722-1777	St. Maria Magdalena aft Guido Reni		M	James L. Claghorn, Phila	
1882	Keenan, Margaret C.		Roses		OC		
1882	Kennicott, M. A. (Mrs.)		Chinese Wisteria and Fleurs de Lis		WC		
1882	Kirkpatrick, F. L. (Frank LeBrun)	1853 - 1917	Tintoretto--Art in Venice, XVI Century		OC		
1882	Kotz, Daniel	1848 - 1933	An Autumn Day		OC		
1882	Koupal (Lusk), Marie	1862-1929	Bull's Head		OC		
1882	Koupal (Lusk), Marie	1862-1929	Queen Guinever's Dream		OC		
1882	Koupal (Lusk), Marie	1862-1929	The Little Chorister		OC		
1882	Kuhl, G.		The Antiquarian		OC	William & Everett, Boston	
1882	La Fargue, Paul C.	1730-1782	The Deluge		EE	James L. Claghorn, Phila	
1882	Laquillermie		The Two Families aft Munkacsy		EE	James L. Claghorn, Phila	

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1882	Lautensack, Hans	1528-1590	Landscape		EE	James L. Claghorn, Phila	
1882	Law, David		On the Oreley		EE	James L. Claghorn, Phila	
1882	Le Bas, J. P.		Festival aft Teniers		EE	James L. Claghorn, Phila	
1882	Le Bas, J. P.		Recreation (La Recreation Flamande) aft Teniers		EE	James L. Claghorn, Phila	
1882	le Courteux, Lionel		Cattle at Rest aft E. van Marcke		EE	James L. Claghorn, Phila	
1882	le Courteux, Lionel		During the Sermon		EE	James L. Claghorn, Phila	
1882	Lecompte, Narcissus		Dante and Beatrice aft Ary Scheffer		EE	James L. Claghorn, Phila	
1882	Ledochowski, Napoleon		A Street in Mackinaw		WC		
1882	Ledochowski, Napoleon		Old House in Mackinaw		WC		
1882	Lens, Bernard	1659-1725	Isaac and Rebecca (original)		M	James L. Claghorn, Phila	
1882	Lievens, John	1607-1665	Raising of Lazarus		EE	James L. Claghorn, Phila	
1882	Linton, James D.		Michael Lambourne (Kenilworth)		WC	Charles W. Deschamps, London	
1882	Linton, James D.		Winter		WC	Charles W. Deschamps, London	
1882	Lippincott, William H. (William Henry)	1849 - 1920	Divided Attention		WC		
1882	Lippincott, William H. (William Henry)	1849 - 1920	Renee		OC		
1882	Lippincott, William H. (William Henry)	1849 - 1920	The Pink of Old Fashion		WC		
1882	Longhi, Guiseppe	1766-1831	Holy family, Elizabeth and Infant John		EE	James L. Claghorn, Phila	
1882	Low, Will H. (Will Hickock)	1853-1932	Acades		OC		
1882	Low, Will H. (Will Hickock)	1853-1932	Eve--A.D. 1835		WC		
1882	Low, Will H. (Will Hickock)	1853-1932	Golden Rod--Souvenir of Nantucket		WC		
1882	Lowenstein, Leopold		Passing Mother's Grave aft J. Israels		EE	James L. Claghorn, Phila	
1882	Lowenstein, Leopold		The Feast aft Alma-Tadema		EE	James L. Claghorn, Phila	
1882	Lowenstein, Leopold		The Siesta aft Alma-Tadema		EE	James L. Claghorn, Phila	

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1882	Lowry, Wilson		the Rat Poisoner aft Dietricy		M	James L. Claghorn, Phila	
1882	Lucatelle, Edward		Portrait of Seymour Haden		EE	James L. Claghorn, Phila	
1882	Lungren, F. H. (Fernand Harvey)	1857 - 1932	Shadows in the Snow		OC	Lucie R. Cable, Rock Island	
1882	Lyman, Joseph Jr.	1843-1913	Marblehead Town Hall		WC		
1882	Lyman, Joseph Jr.	1843-1913	Moonrise at Sunset		OC		
1882	Lyman, Joseph Jr.	1843-1913	Near Gloucester, Mass		OC		
1882	Macy, W.S. (William Starbuck)	1853-1945	Environs of Munich		OC		
1882	Magill, Beatrice		Afternoon		OC		
1882	Magill, Beatrice		Chrysanthemum		OC		
1882	Magrath, William	1838-1918	At the Well		OC		
1882	Mandel, Edward		Madonna Colla Stella aft Carlo Dolci		EE	James L. Claghorn, Phila	
1882	Mandel, Edward		Portrait Brandenburg		EE	James L. Claghorn, Phila	
1882	Mantegna, Andrea	1431-1506	The Flagellation		EE	James L. Claghorn, Phila	
1882	Massard, L.		Zilah, a gypsy girl aft E. G. Hicks		EE	James L. Claghorn, Phila	
1882	Masson, Antoine		The Holy Family		EE	James L. Claghorn, Phila	
1882	Maynard, George W. (George Willoughby)	1843-1923	A Marauder		WC		
1882	Maynard, George W. (George Willoughby)	1843-1923	An Inventor--Portrait		OC		
1882	Maynard, George W. (George Willoughby)	1843-1923	Bough Apples		WC		
1882	Maynard, George W. (George Willoughby)	1843-1923	The Bathers		OC		
1882	McArdell, John	1729-1765	Rachel, Countess of Southampton aft Vandyke		M	James L. Claghorn, Phila	
1882	McArdell, John	1729-1765	St. Francis de Baula aft Murillo		M	James L. Claghorn, Phila	
1882	McArdell, John	1729-1765	the Tribute Money aft Rembrandt		M	James L. Claghorn, Phila	
1882	McCord, G.H. (George Herbert)	1848-1909	Market Place, Montreal--Moonlight		OC		
1882	McEntee, Jervis	1828-1891	Indian Summer		OC		
1882	McEntee, Jervis	1828-1891	the Closing Year		OC		
1882	McLaughlin, M. Louise (Mary Louise)	1847 - 1939	An Hour of Rest		OC		
1882	McLaughlin, M. Louise (Mary Louise)	1847 - 1939	Figure--Life Study		WC		
1882	McLaughlin, M. Louise (Mary Louise)	1847 - 1939	Homeward		OC		

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1882	McLaughlin, M. Louise (Mary Louise)	1847 - 1939	In the Sun		OC		
1882	McLaughlin, M. Louise (Mary Louise)	1847 - 1939	Study Head		WC		
1882	Meissonier, J. L. (Jean-Louis-Ernest)	1815-1891	Punch		EE	James L. Claghorn, Phila	
1882	Meissonier, J. L. (Jean-Louis-Ernest)	1815-1891	the Smoker		EE	James L. Claghorn, Phila	
1882	Menpes, M. L.		The Cooper		EE	James L. Claghorn, Phila	
1882	Mercuri, Paolo		Return from harvesting aft. L. Robert		EE	James L. Claghorn, Phila	
1882	Merle, Hugues	1823-1881	The Fairy Tale		OC	Uri Balcom, Chicago	
1882	Meryon, C.		L'Abside Notre Dame		EE	James L. Claghorn, Phila	
1882	Meryon, C.		Le Pont au Change		EE	James L. Claghorn, Phila	
1882	Miller, Charles H. (Charles Henry)	1842-1922	A Springfield Valley Farm, Long Island		OC		
1882	Millet, F.D. (Francis Davis)	1846-1912	A North-Easter		OC		
1882	Millet, F.D. (Francis Davis)	1846-1912	Lawrence Barrett as Cassius		OC		
1882	Millet, F.D. (Francis Davis)	1846-1912	Maternal Anxiety		WC		
1882	Millet, F.D. (Francis Davis)	1846-1912	Philosphy in summer		OC		
1882	Millet, Jean-Francois	1814-1875	Going to Work		EE	James L. Claghorn, Phila	
1882	Millet, Jean-Francois	1814-1875	Resting		EE	James L. Claghorn, Phila	
1882	Millet, Jean-Francois	1814-1875	The Fountain		EE	James L. Claghorn, Phila	
1882	Millet, Jean-Francois	1814-1875	The Gleaners		EE	James L. Claghorn, Phila	
1882	Milton, Thomas		Landscape		EE	James L. Claghorn, Phila	
1882	Milton, Thomas		Landscape		EE	James L. Claghorn, Phila	
1882	Minor, Robert C. (Robert Crannell)	1839-1904	Before Sunset--A Souvenir of the Isis		OC		
1882	Minor, Robert C. (Robert Crannell)	1839-1904	Eventide		OC		
1882	Moran, Edward	1829-1901	A Normandy Shrimper		WC		
1882	Moran, Edward	1829-1901	Hillside on Staten Island		WC		
1882	Moran, Edward	1829-1901	Moonlight--Lobster Fishing, Coast of France		OC		

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1882	Moran, Edward	1829-1901	Morning in the English Channel, after a Heavy Blow		OC		
1882	Moran, Edward	1829-1901	Waiting for the Boats		OC		
1882	Moran, Leon	1864-1941	"I'm a Daddy"		OC		
1882	Moran, Leon	1864-1941	Solitude		OC		
1882	Moran, Percy	1862-1935	A Song of the Olden Time		WC		
1882	Moran, Percy	1862-1935	A Study		WC		
1882	Moran, Percy	1862-1935	An Old Roadway		OC		
1882	Moran, Percy	1862-1935	By the River		OC		
1882	Moran, Percy	1862-1935	Reflections		WC		
1882	Moran, Percy	1862-1935	Under the blossom that hangs on the boughs		OC		
1882	Moran, Thomas	1837-1926	The Pueblo of San Juan, New Mexico		OC		
1882	Moran, Thomas	1837-1926	Twilight		OC		
1882	Morghen, Raphael	1758-1833	Apollo and the Muses aft. Mengs		EE	James L. Claghorn, Phila	
1882	Morghen, Raphael	1758-1833	Diana and her Attendants aft. Tampieri		EE	James L. Claghorn, Phila	
1882	Morghen, Raphael	1758-1833	The Rest in Egypt aft Poussin		EE	James L. Claghorn, Phila	
1882	Morghen, Raphael	1758-1833	Touch me not aft baroccio		EE	James L. Claghorn, Phila	
1882	Morghen, Raphael	1758-1833	Visitation of the Shepherd aft. Mengs		EE	James L. Claghorn, Phila	
1882	Moss, Frank		A Difficult Job		OC		
1882	Moss, Frank		A Tune in the Court		OC		
1882	Murphy, J.F. (John Francis)	1853-1921	A Rainy Day		WC		
1882	Murphy, J.F. (John Francis)	1853-1921	After Sundown		OC		
1882	Murphy, J.F. (John Francis)	1853-1921	Among Shrubs and Weeds		WC		
1882	Murphy, J.F. (John Francis)	1853-1921	Evening		OC		
1882	Murphy, J.F. (John Francis)	1853-1921	Fading		OC		
1882	Murphy, J.F. (John Francis)	1853-1921	Gray Autumn		OC		
1882	Murphy, J.F. (John Francis)	1853-1921	Old Hay Barracks		OC		
1882	Murphy, J.F. (John Francis)	1853-1921	The Hill Top		WC		
1882	Murphy, J.F. (John Francis)	1853-1921	Upland Cornfield		OC		
1882	Murphy, John	1748-1825	The cyclops at their Forge aft L. Giordano		M	James L. Claghorn, Phila	
1882	Nauteuil, Robert		Philip Emanuel de Beaumanori de Levardin		EE	James L. Claghorn, Phila	
1882	Nauteuil, Robert		Stephanus Ichannot de Bertillat		EE	James L. Claghorn,	

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						Phila	
1882	Nicoll, J.C. (James Craig)	1846-1918	An Old Pier		OC		
1882	Nicoll, J.C. (James Craig)	1846-1918	Autumnal Scene		WC		
1882	Nicoll, J.C. (James Craig)	1846-1918	Harbor Views		OC		
1882	Nicoll, J.C. (James Craig)	1846-1918	Moonlight		OC		
1882	Nicoll, J.C. (James Craig)	1846-1918	Morning Fogs		WC		
1882	Nicoll, J.C. (James Craig)	1846-1918	On the Northern Coast		OC		
1882	Nicoll, J.C. (James Craig)	1846-1918	Playing on the Beach		WC		
1882	Palmer, Samuel		Evening		EE	James L. Claghorn, Phila	
1882	Palmer, Samuel		The Bell Ringer		EE	James L. Claghorn, Phila	
1882	Parker, John		Vitre--Brittany		WC	Charles W. Deschamps, London	
1882	Parrish, Stephen	1846-1938	Fishermen's Houses, Cape Ann, Mass		EE	James L. Claghorn, Phila	
1882	Parrish, Stephen	1846-1938	Rocky Neck, Mass		EE	James L. Claghorn, Phila	
1882	Parsons, Alfred	1847-1920	Meadows by the Thames		WC		
1882	Parton, Arthur	1842-1914	Mt. Calvin, Adironadacks		WC		
1882	Parton, Arthur	1842-1914	Nightfall		OC		
1882	Pearce, Charles Sprague	1851-1914	Beheading of John the Baptist	ca. 1882	OC		Art Institute of Chicago
1882	Pearce, Charles Sprague	1851-1914	Patanalla		OC		
1882	Pearce, Charles Sprague	1851-1914	Poppies		OC		
1882	Pencz, George	1500-1550	Thetis and Cheron		EE	James L. Claghorn, Phila	
1882	Pether, William	1731-1795	An Officer in Full Uniform aft Rembrandt		M	James L. Claghorn, Phila	
1882	Pichler, J. P.	1765-1846	The Baptism of Christ aft Guido Reni		M	James L. Claghorn, Phila	
1882	Pickering, Arthur J		Coast Scene		WC		
1882	Picknell, William L. (William Lamb)	1853-1897	Les Pres de St. Vaast		OC	William & Everett, Boston	
1882	Picot, A.		Early Girlhood		OC	Uri Balcom, Chicago	
1882	Pilsbury, Wilmot		May Blossom		WC	Charles W. Deschamps, London	
1882	Piotrowski, F. A.		Polish Soldiers Halting by the Way		OC		
1882	Platt, George W.	1839-1899	Fruit		OC		
1882	Platt, George W.	1839-1899	Tropical Fruit		OC		
1882	Porporati, Carlo Antonio	1741-1816	Adam and Eve bewailing the Death of Abel		EE	James L. Claghorn, Phila	
1882	Potter, Paul	1625-1654	The Herdsman		EE	James L. Claghorn, Phila	

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1882	Powers, Caroline E.		Tulips		WC		
1882	Prince Rupert	1619-1682	Head of an Executioner		M	James L. Claghorn, Phila	
1882	Propert, J. Lumsden		Romney Marsh		EE	James L. Claghorn, Phila	
1882	Propert, J. Lumsden		Study of Waves		EE	James L. Claghorn, Phila	
1882	Propert, J. Lumsden		The Storm aft Turner		EE	James L. Claghorn, Phila	
1882	Propert, J. Lumsden		Venice, Sunset		EE	James L. Claghorn, Phila	
1882	Purcell, R	1736-1765	Madame Du Mouchy aft C. Coypel		M	James L. Claghorn, Phila	
1882	Quartley, Arthur	1839-1886	Fishing Hut, Long Island		WC		
1882	Quartley, Arthur	1839-1886	Marblehead		OC		
1882	Quartley, Arthur	1839-1886	On the Sands, Long Island		OC		
1882	Quartley, Arthur	1839-1886	Rugged Maine		OC		
1882	Quartley, Arthur	1839-1886	Sketch from Nature		OC		
1882	Quartley, Arthur	1839-1886	Stranded and Abandoned		OC		
1882	Quartley, Arthur	1839-1886	Ye Ancient Inn--Elysian Fields, Hoboken, NJ		WC		
1882	Raimback, Abraham	1778-1847	The Village Politicians aft Wilkie		EE	James L. Claghorn, Phila	
1882	Raimondi, Marc Antonio	1475-1534	Saint Cecilia		EE	James L. Claghorn, Phila	
1882	Rajon, Paul		aft. L. Gallait		EE	James L. Claghorn, Phila	
1882	Rajon, Paul		Cardinal Newman		EE	James L. Claghorn, Phila	
1882	Rajon, Paul		Portrait of Darwin (original)		EE	James L. Claghorn, Phila	
1882	Rajon, Paul		The Bath aft Alma Tadema		EE	James L. Claghorn, Phila	
1882	Ream, C. P. (Carducius Plantagenet)	1837 - 1917	Plate of Fruit		OC		
1882	Ream, C. P. (Carducius Plantagenet)	1837 - 1917	Plate of Grapes		OC		
1882	Ream, Morston (Morston Constantine)	1840 - 1898	Champagne		OC		
1882	Ream, Morston (Morston Constantine)	1840 - 1898	Fruit and Wine		OC		
1882	Reding, Henri		The Condemned aft Munkacsy		EE	James L. Claghorn, Phila	
1882	Rehn, F.K.M. (Frank Knox Morton)	1848-1914	Beach at Nahant, Mass		WC		
1882	Rehn, F.K.M. (Frank	1848-1914	Surf at Cape Ann		OC		

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	Knox Morton)						
1882	Reinhart, Charles S. (Charles Stanley)	1844-1896	A Cottage in Picardie		OC		
1882	Reinhart, Charles S. (Charles Stanley)	1844-1896	Coast of Normandy		OC		
1882	Reinhart, Charles S. (Charles Stanley)	1844-1896	Foggy Morning, Treport		OC		
1882	Reinhart, Charles S. (Charles Stanley)	1844-1896	Gathering Potatoes, Picardie		OC		
1882	Rembrandt Van Ryn	1608-1669	Christ Healing the Sick		EE	James L. Claghorn, Phila	
1882	Rembrandt Van Ryn	1608-1669	Landscape with a small Pool of Water		EE	James L. Claghorn, Phila	
1882	Rembrandt Van Ryn	1608-1669	Rembrandt's Mill		EE	James L. Claghorn, Phila	
1882	Rembrandt Van Ryn	1608-1669	St. Jerome Writing under a Tree		EE	James L. Claghorn, Phila	
1882	Rembrandt Van Ryn	1608-1669	The Good Samaritan		EE	James L. Claghorn, Phila	
1882	Rembrandt Van Ryn	1608-1669	The Little Coppenol		EE	James L. Claghorn, Phila	
1882	Rembrandt Van Ryn	1608-1669	the three Trees		EE	James L. Claghorn, Phila	
1882	Rembrandt Van Ryn	1608-1669	Utenbogardus		EE	James L. Claghorn, Phila	
1882	Reni, Guido	1575-1642	Glory of Anges after Lucas Cambiadi		EE	James L. Claghorn, Phila	
1882	Reynolds, S. W.	1774-1835	Mr. Kean as Brutus aft J. Northcote		M	James L. Claghorn, Phila	
1882	Reynolds, S. W.	1774-1835	The Marchioness of Exeter aft T. Lawrence		M	James L. Claghorn, Phila	
1882	Reynolds, S. W.	1774-1835	The vulture and the Lamb aft J. Northcote		M	James L. Claghorn, Phila	
1882	Richards, William T. (William Trost)	1833-1905	Kynance Gull Rock, Cornwall, England		OC		
1882	Richards, William T. (William Trost)	1833-1905	Shoal Water, Newport		WC		
1882	Richomme, Joseph Theodore		Adam and Eve aft Raphael		EE	James L. Claghorn, Phila	
1882	Robbins, H.W. (Horace Wolcott)	1842-1904	"When glistening in the beam of the low sun, mountain tops are bright"		OC		
1882	Rode, B.		Tobias and Annie		EE	James L. Claghorn, Phila	
1882	Rode, B.		Tobias Restored to Sight		EE	James L. Claghorn,	

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						Phila	
1882	Root, Enoch		Evening at Porto D'Anzio, Italy		OC		
1882	Root, Enoch		San Georgio, Venice		OC		
1882	Rosapina, Franz		Portrait of Turk aft Vanerwerf		M	James L. Claghorn, Phila	
1882	Rosenburg, H. (Henry Mortikar Rosenberg)	1858-1947	Church of the Salute		OC		
1882	Rosenburg, H. (Henry Mortikar Rosenberg)	1858-1947	Street in Chicago		OC		
1882	Rosenburg, H. (Henry Mortikar Rosenberg)	1858-1947	The Zattere		WC		
1882	Rudell, P. E. (Peter Edward)		After the Storm		OC		
1882	Rupert, A. J. (Arthur J.)	fl 1890s	Grief		OC		
1882	Ruysdael, Jacob	1635-1678	Landscape "Le petit Pont"		EE	James L. Claghorn, Phila	
1882	Sachtleven, Herman	1609-1680	Landscape with Figures		EE	James L. Claghorn, Phila	
1882	Sachtleven, Herman	1609-1680	Landscape with River		EE	James L. Claghorn, Phila	
1882	Saint Gaudens, Augustus	1848-1907	Portrait of Master Homer Schiff Saint Gaudens		BS		
1882	Saint Gaudens, Augustus	1848-1907	Portrait of Miss Gertrude Vanderbilt		BS		
1882	Saint Gaudens, Augustus	1848-1907	Portrait of Mr. Samuel Gray Ward		BS		
1882	Saintain, J. E.		Ripe Cherries		OC	William & everett, Boston	
1882	Salentin, H.		Sunday Morning		OC	G. Reichard, NY	
1882	Sanguinetti, Edward		Thirsty Travelers		WC		
1882	Sarony, N. (Napoleon)	1821 - 1896	American Venus de Milo		C		
1882	Sarony, N. (Napoleon)	1821 - 1896	Fatima		C		
1882	Sarony, N. (Napoleon)	1821 - 1896	Little Grandmother		C		
1882	Sarony, N. (Napoleon)	1821 - 1896	Sibyl		C		
1882	Sarony, N. (Napoleon)	1821 - 1896	Springtime		C		
1882	Sarony, N. (Napoleon)	1821 - 1896	Sunday Morning		C		
1882	Sartain, Emily	1841-1927	Marie	1881	OC		
1882	Sartain, William	1843-1924	A Canal Corner in Venice		WC		
1882	Sartain, William	1843-1924	A Chapter from the Koran		OC		
1882	Sartain, William	1843-1924	An Old Tree at Nonquitt, Mass		OC		
1882	Sartain, William	1843-1924	Tombs of the Saints at Bouzareah, Algiers		OC		
1882	Satterlee, Walter	1844-1908	Little Grandmother		OC		
1882	Satterlee, Walter	1844-1908	May Morning		WC		

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1882	Satterlee, Walter	1844-1908	Preparing for the Ball		WC		
1882	Say, William	1768-1834	The Disobedient Prophet aft James Northcote		M	James L. Claghorn, Phila	
1882	Schenck, A. F.		Sheep Pasture in the Pyrenees		OC	William & Everett, Boston	
1882	Schenck, A. F.		Snow Storm		OC	G. Reichard, NY	
1882	Schenck, Peter	1645-1715	Clowns Dancing		M	James L. Claghorn, Phila	
1882	Schilling, Alexander	1859-1937	In the leafy month of June		OC		
1882	Schmedtgen, William		In the Woods		OC		
1882	schmidt, George Fred	1712-1775	presentation in the temple		EE	James L. Claghorn, Phila	
1882	Schongauer, Martin	1420-1488	Christ Bearing the Cross		EE	James L. Claghorn, Phila	
1882	Schongauer, Martin	1420-1488	Death of the Virgin		EE	James L. Claghorn, Phila	
1882	Schongauer, Martin	1420-1488	Temptation of St. Anthony		EE	James L. Claghorn, Phila	
1882	Schuchardt, F. Jr		Country Lovers		OC		
1882	Schuchardt, F. Jr		Farewell		OC		
1882	Schwerdt, C.F.		The Burgomaster		OC		
1882	Scott, E. M. (Emily Maria Spaford)	1832 - 1915	Chrysanthemums		OC		
1882	Scott, E. M. (Emily Maria Spaford)	1832 - 1915	Lilacs		OC		
1882	Senat, Prosper L. (Propser Louis)	1852-1925	Arabs of the Sea		WC		
1882	Senat, Prosper L. (Propser Louis)	1852-1925	At the Cloase of a Stormy Day		OC		
1882	Seymour, M. (Munsey)	1839-1912	"Now fades the glimmering twilight"		WC		
1882	Seymour, M. (Munsey)	1839-1912	A Misty Morning		WC		
1882	Seymour, M. (Munsey)	1839-1912	Landscape		OC		
1882	Seymour, M. (Munsey)	1839-1912	Landscape		WC		
1882	Seymour, M. (Munsey)	1839-1912	Southerly Wind and a Cloudy Sky		WC		
1882	Seymour, M. (Munsey)	1839-1912	The Waning Leaf		WC		
1882	Sharpe, William	1746-1824	King Lear		EE	James L. Claghorn, Phila	
1882	Shaw, Annie C. (Annie Cornelia)	1852-1887	High Noon		OC		
1882	Shaw, Annie C. (Annie Cornelia)	1852-1887	Summer		OC		
1882	Shaw, Annie C. (Annie Cornelia)	1852-1887	Wheat Field		OC		
1882	Shields, Thomas W.	1849-1920	Mozart Singing his Requiem		OC		
1882	Shurtleff, R.M. (Roswell Morse)	1838-1915	A Mountain Pasture		WC		
1882	Shurtleff, R.M. (Roswell	1838-1915	A Sunny Day		WC		

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	Morse)						
1882	Shurtleff, R.M. (Roswell Morse)	1838-1915	Corn Husking		WC		
1882	Shurtleff, R.M. (Roswell Morse)	1838-1915	In the Adirondacks		WC		
1882	Shurtleff, R.M. (Roswell Morse)	1838-1915	Midsummer		OC		
1882	Shurtleff, R.M. (Roswell Morse)	1838-1915	On the Alert		OC		
1882	Simon, John	1675-1755	Peter and John Healing the Lame aft raphael		M	James L. Claghorn, Phila	
1882	Sloan, Junius R	1827-1900	Desplaines River		WC		
1882	Sloan, Junius R	1827-1900	The Bushkill		WC		
1882	Sloan, Junius R	1827-1900	Zumbro River, September		WC		
1882	Slocomb, C. P.		Valley Farm, Conway, N. Wales		EE	James L. Claghorn, Phila	
1882	Slocomb, C. P.		Winter on the Thames, with "Cleopatra's Needle"		EE	James L. Claghorn, Phila	
1882	Smillie, George H. (George Henry)	1840-1921	A Bit of New England Coast		OC		
1882	Smillie, George H. (George Henry)	1840-1921	At Marblehead Neck, Mass		WC		
1882	Smillie, George H. (George Henry)	1840-1921	On the New Jersey Coast		OC		
1882	Smillie, James D. (James David)	1833-1909	Black Mountain, Lake Goerge, from Harbor Islands		WC		
1882	Smillie, James D. (James David)	1833-1909	Cedar Meadow, near Po'keepsie		OC		
1882	Smillie, James D. (James David)	1833-1909	Old Ice Houses, near Saratoga		WC		
1882	Smillie, N. S. Jacobs		"As she comes down the stair"		WC		
1882	Smillie, N. S. Jacobs		Moonday Morning		OC		
1882	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	A Rainy Day		WC		
1882	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	Fishermen's Huts, Quebec		WC		
1882	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	Low Tide--Quebec		WC		
1882	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	Private Apartments--Harlem Flats		WC		
1882	Smith, Gean	1851-1928	Not Guilty		OC		
1882	Smith, Henry P. (Henry Pember)	1854-1907	Landscape		OC		
1882	Smith, Henry P. (Henry Pember)	1854-1907	Mid Ocean		OC		
1882	Smith, Henry P. (Henry Pember)	1854-1907	Moonlight		OC		
1882	Smith, John	1651-1720	Portrait of Godfridus Schalken		M	James L. Claghorn, Phila	
1882	Smith, John	1651-1720	Venus on the Water aft Corregio		M	James L. Claghorn, Phila	
1882	Smith, John Raphael	1752-1812	Ariadne and Theseus aft Henry Fuseli		M	James L. Claghorn,	

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						Phila	
1882	Smith, John Raphael	1752-1812	Infant hercules aft Sir Joshua Reynolds		M	James L. Claghorn, Phila	
1882	Smith, John Raphael	1752-1812	Master John Crewe as Henry VIII aft Reynolds		M	James L. Claghorn, Phila	
1882	Solis, Virgil	1514-1562	Spring		EE	James L. Claghorn, Phila	
1882	Solis, Virgil	1514-1562	Summer		EE	James L. Claghorn, Phila	
1882	Solis, Virgil	1514-1562	The Sevel Liberal arts		EE	James L. Claghorn, Phila	
1882	Spread, Henry F. (Henry Fenton)	1844-1890	A Day dream of Childhood		WC		
1882	Spread, Henry F. (Henry Fenton)	1844-1890	Evening		OC		
1882	Spread, Henry F. (Henry Fenton)	1844-1890	The Country Lane		WC		
1882	Spread, Henry F. (Henry Fenton)	1844-1890	The Morning Walk		OC		
1882	Sterner, Albert E. (Albert Edward)	1863-1946	A Bit of Sunlight		WC		
1882	Sterner, Albert E. (Albert Edward)	1863-1946	The Old Stone Bridge		WC		
1882	Stock, Henry J		The Lovers		WC	Charles W. Deschamps, London	
1882	Strange, Sir Robert (aft Guido)	1721-1792	The annunciation		EE	James L. Claghorn, Phila	
1882	Strange, William	1739-	A Jewish rabbi aft Rembrandt		M	James L. Claghorn, Phila	
1882	Stuart, James R. (James Reeve)	1834-1915	A Bald Subject		OC		
1882	Sturges, Lee	1865-1954	Mill Creek		OC		
1882	Swanevelt, Herman	1620-1690	Landscape Death of Adonis		EE	James L. Claghorn, Phila	
1882	Symington, J. (James)	b. 1841	Jealousy		WC		
1882	Symington, J. (James)	b. 1841	Yoke Fellows		WC		
1882	Teniers, David	1610-1669	Smokers and Drinkers		EE	James L. Claghorn, Phila	
1882	Thompson, H. G. (Henry G.)		Still Life		OC		
1882	Thompson, H. G. (Henry G.)		Still Life		OC		
1882	Thompson, H. G. (Henry G.)		Studio Interior		OC		
1882	Thompson, Wordsworth (Alfred Wordsworth)	1840-1896	St. John's Eve--Fete at Mentone, Italy		OC		
1882	Tissot, James	1836-1902	On Board Her Majesty's Steamer Calcutta		EE	James L. Claghorn, Phila	

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1882	Tissot, James	1836-1902	The Two Friends		EE	James L. Claghorn, Phila	
1882	Toschi, Paolo	1790-1858	Saints surrounded with Cherubs and Clouds aft. Corregio		EE	James L. Claghorn, Phila	
1882	Trouillebert, L.		View on the Marne		OC		
1882	Tryon, D.W. (Dwight William)	1849-1925	Early Spring, Cernay la Ville, France	ca. 1881	OC		Smith College Museum of Art?
1882	Tryon, D.W. (Dwight William)	1849-1925	Harvest Time, Normandy		OC		
1882	Tryon, D.W. (Dwight William)	1849-1925	The Thames at Gravesend		WC		
1882	Tuner, Charles	1773-1857	Landscape aft Domenichino		M	James L. Claghorn, Phila	
1882	Tuner, Charles	1773-1857	Prince		M	James L. Claghorn, Phila	
1882	Tuner, W. E.		Clearing Weather		OC		
1882	Turner, C.Y. (Charles Yardley)	1850-1919	Springtime		WC		
1882	Turner, C.Y. (Charles Yardley)	1850-1919	The Days that are no more	1882	OC		
1882	Turner, C.Y. (Charles Yardley)	1850-1919	Where the Rude Forefathers of the Hamlet Sleep		OC		
1882	Turner, J. M. W. (Joseph Mallard William)	1775-1851	Morning		EE	James L. Claghorn, Phila	
1882	Turner, Ross (Ross Sterling)	1847-1915	Morning, Venice		WC		
1882	Turner, Ross (Ross Sterling)	1847-1915	The Riva, Venice--sunset		WC		
1882	Turner, Ross (Ross Sterling)	1847-1915	Venetian Marine		OC		
1882	Turner, Ross (Ross Sterling)	1847-1915	Venetian Marine		WC		
1882	Turner, Ross (Ross Sterling)	1847-1915	Venetian suburb		OC		
1882	Turner, Ross (Ross Sterling)	1847-1915	Wet Morning, Venice		WC		
1882	Turner, Walter E.		Approach of a Shower		OC		
1882	Twachtman, John Henry	1853-1902	City of Dordt		OC		
1882	Twachtman, John Henry	1853-1902	Dutch Peasant		OC		
1882	Twachtman, John Henry	1853-1902	Near Albasssadam		OC		
1882	Twachtman, John Henry	1853-1902	The Village of Popendrecht		OC		
1882	Twachtman, John Henry	1853-1902	View on the Maas		WC		
1882	Twachtman, M. S. (Martha ("Mattie") Scudder (Mrs John H))	1861 - 1936	Fruit		OC		
1882	Twachtman, M. S. (Martha ("Mattie") Scudder (Mrs John H))	1861 - 1936	Landscape in Holland		WC		
1882	Unger, William		Doge Niccolo du Ponte aft tintoretto		EE	James L. Claghorn, Phila	
1882	Unger, William		Maximillian the First aft Durer		EE	James L. Claghorn, Phila	

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1882	Vaillant, William	1623-1677	Venus and Adonis		M	James L. Claghorn, Phila	
1882	Van Bleeck, Peter	1722-1764	Griffin and Johnson in Characters of Tribulation and Ananias		M	James L. Claghorn, Phila	
1882	Van Bleeck, Peter	1722-1764	Rural Happiness aft Murillo		M	James L. Claghorn, Phila	
1882	Van Boskerck, R.W. (Robert Ward)	1855-1932	A Jersey Roadway		OC		
1882	Van Boskerck, R.W. (Robert Ward)	1855-1932	Midsummer		WC		
1882	Van Boskerck, R.W. (Robert Ward)	1855-1932	Near the River, at Hackensack		WC		
1882	Van Boskerck, R.W. (Robert Ward)	1855-1932	New Jersey Lowlands		OC		
1882	Van Boskerck, R.W. (Robert Ward)	1855-1932	Road to the Orchard		OC		
1882	Van Boskerck, R.W. (Robert Ward)	1855-1932	Saddle River, New Jersey		OC		
1882	Van Boskerck, R.W. (Robert Ward)	1855-1932	Springtime		WC		
1882	Van Boskerck, R.W. (Robert Ward)	1855-1932	Sunset, Jersey Shore		WC		
1882	Van de Velde, John	1598-1674	Sunset--The Return		EE	James L. Claghorn, Phila	
1882	Van de Velde, John	1598-1674	The Good Samaritan		EE	James L. Claghorn, Phila	
1882	Van der Meer, John	1635-1688	roup of Sheep		EE	James L. Claghorn, Phila	
1882	Van Dyck, Anthony	1599-1641	Portrait of Lucas Vorstermans		EE	James L. Claghorn, Phila	
1882	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	A Quiet Place		WC		
1882	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Haying in Connecticut		WC		
1882	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	The Last Gleam		OC		
1882	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	The Path along the River		OC		
1882	Van Leyden, Lucas	1494-1533	Ecce Hommo		EE	James L. Claghorn, Phila	
1882	Van Leyden, Lucas	1494-1533	La Latrine		EE	James L. Claghorn, Phila	
1882	Van Leyden, Lucas	1494-1533	Post Virgil		EE	James L. Claghorn, Phila	
1882	Van Ostade, Adrian	1610-1685	An Interior "Le Goute"		EE	James L. Claghorn, Phila	
1882	Van Schuppen, A.	1620-1702	Holy family and Elizabeth		EE	James L. Claghorn, Phila	

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1882	Van Vliet, J. G.		St. Jerome Playing after Rembrandt		EE	James L. Claghorn, Phila	
1882	Varin, A. and E.		Enfin Seuls aft. Tofanno		EE	James L. Claghorn, Phila	
1882	Vedder, Elihu	1836-1923	Identity		OC		
1882	Vedder, Elihu	1836-1923	The Star of Bethlehem		OC	H. C. Haven, Boston	
1882	Venitiani, Augustus	1490-1540	Venus, Vulcan, and the Loves, after Raphael		EE	James L. Claghorn, Phila	
1882	Verholjie, Nicolas	1673-1746	The Mouse Trap aft G. Dow		M	James L. Claghorn, Phila	
1882	Vico, Eneas	1515-1570	Apollo and the Muses at Parnasas		EE	James L. Claghorn, Phila	
1882	Visscher, Cornelius	1631-1658	madonna and Child with Flowers		EE	James L. Claghorn, Phila	
1882	Vivares, Francis	1709-1782	Moonlight after van der Veer		EE	James L. Claghorn, Phila	
1882	Volk, Douglas (Douglas Stephen)	1856-1935	Portrait of Colonel John L. Burleigh as Othello		OC		
1882	Volk, Douglas (Douglas Stephen)	1856-1935	Portrait of Mr. George C. Miln as Hamlet		OC		
1882	Von Meckenen	1424-1503	Judith with the Head of Holofernes		EE	James L. Claghorn, Phila	
1882	Von Siegen, Louis	1609-1680	Portrait of America Elizabeth Landrace Von Hesse		M	James L. Claghorn, Phila	
1882	Von Somer, P.	1649-1694	Chevalier M. A. De Ruyter		M	James L. Claghorn, Phila	
1882	Walker, Charles A. (Charles Alvah)	1848 - 1925	Landscape		A	James L. Claghorn, Phila	
1882	Walker, Charles A. (Charles Alvah)	1848 - 1925	Marine		A	James L. Claghorn, Phila	
1882	Waller, Frank	1842 - 1923	A Hired Mourner--Egypt		OC		
1882	Waller, Frank	1842 - 1923	Slave of the Shadoof		OC		
1882	Waller, Frank	1842 - 1923	Visit to the Farm, Etretat, France		OC		
1882	Waltner, C.		Between Love and Riches aft Vely		EE	James L. Claghorn, Phila	
1882	Waltner, C.		Charity aft J. E. Millais		EE	James L. Claghorn, Phila	
1882	Waltner, C.		Harmony aft J. Dicksee		EE	James L. Claghorn, Phila	

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1882	Waltner, C.		Lady Camden aft Sir Joshua Reynolds		EE	James L. Claghorn, Phila	
1882	Waltner, C.		Rembradt aft Rembrandt		EE	James L. Claghorn, Phila	
1882	Waltner, C.		The Blue Boy aft Gainsburough		EE	James L. Claghorn, Phila	
1882	Waltner, C.		The Coquette aft Fragonard		EE	James L. Claghorn, Phila	
1882	Waltner, C.		The Wayfarers aft Frederick Walker		EE	James L. Claghorn, Phila	
1882	Ward, Edgar M. (Edgar Melville)	1839-1915	Feeling the Edge		OC		
1882	Ward, Edgar M. (Edgar Melville)	1839-1915	Tobacco Field in "Old Virginny"		OC		
1882	Ward, James	1769-1859	Diana and her Nymphs aft Rubens		M	James L. Claghorn, Phila	
1882	Ward, William Jr.	1800-1840	Portrait of William Cobbett aft J. R. Smith		M	James L. Claghorn, Phila	
1882	Ward, William Sr.	1770-1826	Travelers at Rest aft George Morland		M	James L. Claghorn, Phila	
1882	Watson, James	1740-1790	Hon John Manners aft Sir Joshua Reynolds		M	James L. Claghorn, Phila	
1882	Weir, J. Alden (Julian Alden)	1852-1919	Flowers		OC		
1882	Weir, J. Alden (Julian Alden)	1852-1919	Portrait of a Lady		OC		
1882	Welsch, F. C.		Coast near Sorrento		OC		
1882	Wetherbee, G. F.		The Days Work Done		OC		
1882	Weyl, Max	1837-1914	Edge of a Forest		OC		
1882	Weyl, Max	1837-1914	Path by the Brook		OC		
1882	Whistler, James Abbott MacNeil	1834-1903	Old Westminster Bridge		EE	James L. Claghorn, Phila	
1882	Whistler, James Abbott MacNeil	1834-1903	Scene in Venice		EE	James L. Claghorn, Phila	
1882	Whistler, James Abbott MacNeil	1834-1903	Scene in Venice		EE	James L. Claghorn, Phila	
1882	Whistler, James Abbott MacNeil	1834-1903	Scene in Venice		EE	James L. Claghorn, Phila	
1882	Whistler, James Abbott MacNeil	1834-1903	Thames Warehouses		EE	James L. Claghorn, Phila	
1882	White, George	1671-1734	Portrait of W. Dobson aft Dobson		M	James L. Claghorn, Phila	
1882	White, George	1671-1734	the Violin aft Franz hals		M	James L. Claghorn, Phila	

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1882	Wiggins, Carleton (John Carleton)	1848-1932	Peasants Working in a Field		WC		
1882	Wiggins, Carleton (John Carleton)	1848-1932	The Evening Hour		OC		
1882	Wilkinson, Elmer E.		Breaking Away		OC		
1882	Wille, John George		Frederic II, King of Prussia aft Pesne		EE	James L. Claghorn, Phila	
1882	Wille, John George		Louis Phelypeaux		EE	James L. Claghorn, Phila	
1882	Williams, F. D. (Frederick D.)		Going to Pasture--Morning in Brittany		OC	William & Everett, Boston	
1882	Willmore, J. T.		Venice aft JMW Turner		EE	James L. Claghorn, Phila	
1882	Witt, J. H. (John Henry/Harrison)	1840-1901	The Gainsburough		OC		
1882	Witt, J. H. (John Henry/Harrison)	1840-1901	The Morning Stroll		OC		
1882	Witt, J. H. (John Henry/Harrison)	1840-1901	The Surprise		OC		
1882	Wood, Thomas W. (Thomas Waterman)	1823-1903	"Far as the eye can reach"		WC		
1882	Wood, Thomas W. (Thomas Waterman)	1823-1903	The Local Reporter		WC		
1882	Woodward, J. D.		An Autumn Afternoon		OC		
1882	Woolett, William	1735-1785	Macbeth after Zuccarelli		EE	James L. Claghorn, Phila	
1882	Woolett, William	1735-1785	The Battle at la Hogue after Benj West		EE	James L. Claghorn, Phila	
1882	Wright, Mary A.	1848-1924	A Quiet Bit		WC		
1882	Wright, Mary A.	1848-1924	Close of a Warm Day		OC		
1882	Wyant, A.H. (Alexander Helwig)	1836-1892	A Reminiscence of Kerry, Ireland		OC		
1882	Zatzinger, Martin or Zagel, Matthias	1429	Beheading of St. Barbe		EE	James L. Claghorn, Phila	
1882	Zatzinger, Martin or Zagel, Matthias		Mother and Child		EE	James L. Claghorn, Phila	
1883	[Unknown]		Casts of Marbles & Bronzes from the Antique (57 items)		[OC]		
1883	Abbatt, Agnes D. (Agnes Dean)	1847-1917	Dandelions		WC		
1883	Abbatt, Agnes D. (Agnes Dean)	1847-1917	Near Barnstable, Cape Cod		OC		
1883	Abbatt, Agnes D. (Agnes Dean)	1847-1917	On a June Morning		WC		
1883	Adams, E. L. S. (Mrs.)		"Lurella" the Lady of the Aroostook		OC		
1883	Adams, E. L. S. (Mrs.)		Dora		WC		
1883	Adams, E. L. S. (Mrs.)		Portrait Sketch		WC		
1883	Amoros		Carousing		OC		
1883	Archibald, W. A.		On the Shore		OC		

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1883	Associated Artists		Arrangement of color in art fabrics		DA		
1883	Associated Artists		Door panel. Figure--Twilight		DA		
1883	Associated Artists		Painted panel		DA		
1883	Associated Artists		Piece of embroidery--Azaleas		DA		
1883	Associated Artists		Tissue curtain--rose Emboridered		DA		
1883	Bacon, Henry	1839-1912	The Open Air Painter		OC		
1883	Baker, Ellen K. (Ellen Kendall)	1839-1914	A Holiday		OC		
1883	Baker, Ellen K. (Ellen Kendall)	1839-1914	La Pensee		OC		
1883	Baker, Ellen K. (Ellen Kendall)	1839-1914	Le Tricot		OC	Mrs. CM Brown, Chicago	
1883	Baker, Ellen K. (Ellen Kendall)	1839-1914	Little Critics		OC		
1883	Bartle, George P.		Autumn		OC		
1883	Bartle, George P.		Near Red Bank, N.J.		OC		
1883	Bastian, Hubert		On the Zubra River		WC		
1883	Bauer, William C.	1862-1944	Near South Orange, NJ		WC		
1883	Bauer, William C.	1862-1944	North Shore--Long Island		WC		
1883	Bauer, William C.	1862-1944	Winter Morning		WC		
1883	Beecher, A.D. (Amariah Dwight)	1839-1896	Waiting for the Train		[OC]		
1883	Bellis, Hubert		Oysters		[OC]		
1883	Bellows, A.F. (Albert Fitch)	1829-1883	Noonday on the Deerfield Meadows, MA		WC		
1883	Benjamin-Constant, Jean-Joseph		Balcony at Algiers		OC	William & Everett, Boston	
1883	Bigelow, D.F. (Daniel Folger)	1823-1910	A Woodland Stream		OC		
1883	Blackman, Walter	1847-1928	Spring		[OC]	AAA	
1883	Blashfield, Edwin Howland	1848-1936	In New England--A Modern Rebecca		OC		
1883	Blum, Robert (Robert Frederic)	1857-1903	A Morning At Venice		WC		
1883	Blum, Robert (Robert Frederic)	1857-1903	The Casa d'Ore, Venice		OC		
1883	Blum, Robert (Robert Frederic)	1857-1903	Venetian Boys		WC		
1883	Boggs, Frank M. (Frank Myers)	1855-1926	Fishing Boats going out into the Tide--Isigny	ca. 1882	OC	In 1893 in collection of James H. Dole	Unlocated
1883	Boggs, Frank M. (Frank Myers)	1855-1926	Low Tide at Barfleur, France		OC		
1883	Bond, Mrs. Mary F.N.		Pond Lily		OC		
1883	Bowman, H.L.		Wild Crab-Apple Blossoms		OC		
1883	Brevoort, J.R. (James Renwick)	1832-1918	Lake Como, Italy	1881	OC		
1883	Brevoort, J.R. (James Renwick)	1832-1918	Morning in Early Winter		OC		
1883	Bricher, A. T. (Alfred Thompson)	1837-1908	Marine		OC		
1883	Bricher, A. T. (Alfred	1837-1908	Pulpit Rock, Nahant		OC		

ISIE	Artist	Artist Dates	Title of Work	Work Date	Media	Owner	Current Owner
	Thompson)						
1883	Bridgman, C. (Charles J.)	b. 1841	Apple see Necromancy		OC		
1883	Bridgman, F.A. (Frederic Arthur)	1847-1928	La Cigale		OC	T. A. Wilmurt, NY	
1883	Bridgman, F.A. (Frederic Arthur)	1847-1928	Planting Rape--Normandy		OC		
1883	Brissot, Felix		Sheep		WC	James H. Dole, Chicago	
1883	Bristol, J.B. (John Bunyan)	1826-1909	Overlooking Lake Champlain from Ferrisburg, VT		[OC]		
1883	Bromley, Frank C.	1860-1890	Summer Clouds		OC		
1883	Brown, George L. (George Loring)	1814-1889	Venice at Sunrise		OC	Doll & Richards, Boston	
1883	Brown, J. Appleton (John Appleton)	1844-1902	Cursons Woods		OC	Doll & Richards, Boston	
1883	Brown, J. Appleton (John Appleton)	1844-1902	June--Newberryport		OC	Doll & Richards, Boston	
1883	Brown, J.G (John George)	1831-1913	The Young Aesthete		OC		
1883	Brown, J.G (John George)	1831-1913	What Will you give for one?		OC		
1883	Brown, Paul	fl. 1870s	Chicago Tug out for a Tow		BWO		
1883	Bruck-Lajos, Louis		Happy as a King		OC	Charles F. Haseltine, Phila	
1883	Brun, Charles		The Tam-tam Girl		OC	Charles F. Haseltine, Phila	
1883	Bunce, William Gedney	1840-1916	A Day in May--Venice		OC		
1883	Bunce, William Gedney	1840-1916	Close of Day--Venice		OC		
1883	Bunce, William Gedney	1840-1916	Glimpse of Blue Sky--Venice		OC		
1883	Bunce, William Gedney	1840-1916	Sun, Sails, and Sea--Venice		[OC]		
1883	Bunce, William Gedney	1840-1916	Venetian Street		[OC]		
1883	Bunce, William Gedney	1840-1916	Venice		OC		
1883	Bunner, Andrew F. (Andrew Fisher)	1841-1897	A By-Way in Venice		OC	Reichard	
1883	Campion, Howard	b. 1839	A Sussex Road		WC		
1883	Campion, S. M. (Sarah M)		Autumn--Pont Aven, Brittany		OC		
1883	Canning, A. S.		Daffodils and Jonquils		WC		
1883	Carpentier, E.		An Unwelcome Letter		OC		
1883	Castres, Edouard		The Monastery Well		OC	Charles F. Haseltine, Phila	
1883	Chambers, George W.	b. 1857	The Shepherdess		OC		
1883	Champney, J. W. (James Wells)	1843-1903	Rosa		WC		
1883	Chase, Harry	1853-1889	Dutch Coast		WC		
1883	Chase, Harry	1853-1889	Dutch Fishermen		[OC]		
1883	Chase, Harry	1853-1889	Running for an Anchorage		OC		

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1883	Chase, W.M. (William Merritt)	1849-1916	Hackensack Landscape	c. 1883	OC		Museo de Arte de Ponce, Puerto Rico, 62.0319
1883	Chase, W.M. (William Merritt)	1849-1916	Landscape and Sheep	ca. 1883	OC		Sold Sotheby's April 12, 1991, lot 47
1883	Chelmonski, Joseph		Half of the Cossacks before an Inn-Winter		OC	G. Reichard, NY	
1883	Church, F.S. (Frederick Stuart)	1842 - 1924	A Dusty Cupid		OC		
1883	Clark, George M (George Merritt)	1853 - 1904	An Old Corner		OC		
1883	Clark, George M (George Merritt)	1853 - 1904	Eventide		WC		
1883	Clark, George M (George Merritt)	1853 - 1904	Mary Kelly's Kitchen		WC		
1883	Clark, George M (George Merritt)	1853 - 1904	Old Houses--Quimper, France		WC		
1883	Clark, George M (George Merritt)	1853 - 1904	Old Interior--Quimper, France		WC		
1883	Clark, George M (George Merritt)	1853 - 1904	Sketch Among the Squatters		OC		
1883	Cobb, E. P.		Peonies		OC		
1883	Cobb, E. P.		Plums and Banana		OC		
1883	Coffin, W.A. (William Anderson)	1855-1925	An Examination		OC		
1883	Colby, George E. (George Ernest)	b. 1859	Morning in October		OC		
1883	Colman, Samuel	1832-1920	Guadalquivir		OC		
1883	Colman, Samuel	1832-1920	Lincoln Cathedral		WC		
1883	Coman, C. B. (Charlotte Buell)	1833-1924	End of the Village--Picardy, France		OC		
1883	Coman, C. B. (Charlotte Buell)	1833-1924	Old Houses at Longpre, France		OC		
1883	Coman, C. B. (Charlotte Buell)	1833-1924	View Near Scheidam, Holland		OC		
1883	Conkey, Lillian F.		Flowers		WC		
1883	Conkey, Lillian F.		Flowers		WC		
1883	Copeland, A. B. (Alfred Bryant)	1840 - 1909	Bashi-Bazouk		WC		
1883	Copeland, A. B. (Alfred Bryant)	1840 - 1909	Moring in Paris		WC		
1883	Crane, Bruce (Robert Bruce)	1857-1937	Evening at Cernay-la-Ville, France		OC	John A. Lowell & Co Boston	
1883	Crane, Bruce (Robert Bruce)	1857-1937	On a Quiet River		OC		
1883	Curtis, Ralph Wormeley	1854 - 1922	Lilacs from Fountainbleau		OC		
1883	Dana, William P. W. (William Parsons Winchester)	1833 - 1927	French Fishing Boat		OC		
1883	Dana, William P. W. (William Parsons Winchester)	1833 - 1927	Moonlight on the Lake		OC		
1883	Dana, William P. W. (William Parsons Winchester)	1833 - 1927	Squally Weather		[OC]		
1883	Daubigny, Charles Francois	1817 - 1878	Twilight		[OC]		

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1883	Davis, Charles H. (Charles Henry)	1845-1921	La Fille du Charron		OC		
1883	Davis, Charles H. (Charles Henry)	1845-1921	The End of the Village		OC		
1883	Day, V. E. (Miss)		A Banana		OC		
1883	Day, V. E. (Miss)		Concord Grapes		OC		
1883	de Beaumont, E.		The Temptation of St. Anthony		OC	Charles F. Haseltine, Phila	
1883	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	English Channel		OC		
1883	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	Storm on the New England Coast		OC		
1883	De Longpre, R. M. (Raoul Maucherat)	1843 - 1911	Lilacs and White Roses		WC	Grady & McKeever, NY	
1883	De Longpre, R. M. (Raoul Maucherat)	1843 - 1911	Roses and Lilacs		WC	Grady & McKeever, NY	
1883	De Longpre, R. M. (Raoul Maucherat)	1843 - 1911	Roses and White Lilacs		WC	Charles F. Haseltine, Phila	
1883	De Luce, Percival	1847-1914	Portrait of a Lady		OC		
1883	De Luce, Percival	1847-1914	Venezia		OC		
1883	De Luce, Percival	1847-1914	Violet		WC		
1883	de Pratere, Edmond		Dogs		OC		
1883	De Trossi		Turkish Woman		WC		
1883	Desvarreaux-Larpenteur, J.		Landscape and Cattle		OC		
1883	Devedeaux, I.		A Slave Bazar		OC		
1883	Dillon, Julia	1834-1919	Poppies		WC		
1883	Dillon, Julia	1834-1919	Wild Asters		[OC]		
1883	Dodson, Sarah Paxton Ball	1847-1906	"Bacidae"--Initiation of a Descendant of Bacis in the mysteries of augury	1883	OC		Indianapolis Museum of Art
1883	Dolph, J.H. (John Henry)	1835-1903	Cat and Kittens		[OC]	T. A. Wilmurt, NY	
1883	Dolph, J.H. (John Henry)	1835-1903	The Morning Toilet		OC		
1883	Dolph, J.H. (John Henry)	1835-1903	The Page		OC		
1883	Domingo		Snake Charmer of Tangier		WC	James H. Dole, Chicago	
1883	Donoho, R. Gaines (exhib as Ruger-Donoho)	1857-1916	An Oat field		OC		
1883	Donoho, R. Gaines (exhib as Ruger-Donoho)	1857-1916	Edge of the Forest		OC		
1883	Donoho, R. Gaines (exhib as Ruger-Donoho)	1857-1916	Poor Pasture		OC		
1883	Donoho, R. Gaines (exhib as Ruger-Donoho)	1857-1916	Primevere		OC		
1883	Dore, Gustav Paul	1832 - 1883	Peace		BWO	Charles S. Haseltine	
1883	Dore, Gustav Paul	1832 - 1883	War		BWO	Charles F. Haseltine, Phila	
1883	Durham, Lucy		An Unused Roadway		OC		
1883	Duveneck, Frank	1848-1919	Repose		OC	John A. Lowell &	

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						Co, Boston	
1883	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	In the Fields		OC	R.R. Cable, Chicago	
1883	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	Portrait of a Lady		OC	Mrs Mahlon Ogden Jones, Chicago	
1883	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	Study Head		WC	Charles L. Hutchinson, Chicago	
1883	Eaton, C. Harry (Charles Harry)	1850-1901	A Meadow Stream		WC		
1883	Eaton, C. Harry (Charles Harry)	1850-1901	Near Lakeville, NY		OC		
1883	Edwards, George Wharton	1869 - 1950	Carrying Water		WC	John A. Lowell & Co., Boston	
1883	Edwards, George Wharton	1869 - 1950	Daughters of Vlissingen		WC	John A. Lowell & Co., Boston	
1883	Edwards, George Wharton	1869 - 1950	Unloading the Blankenberg		WC	John A. Lowell, Boston	
1883	Edwards, George Wharton	1869 - 1950	Waiting for the Fleet		WC	John A. Lowell & Co, Boston	
1883	Edwards, George Wharton	1869 - 1950	Woman and Goat		WC	John A. Lowell & Co, Boston	
1883	Enneking, J.J. (John Joseph)	1841-1916	Cloudy Day		OC		
1883	Enneking, J.J. (John Joseph)	1841-1916	Grapes		OC		
1883	Enneking, J.J. (John Joseph)	1841-1916	Summer Twilight		OC		
1883	Fairman, James	1826 - 1904	A Frosty Morning		OC		
1883	Fairman, James	1826 - 1904	Twilight on the Hudson		OC		
1883	Farnham, A. M. (Ammi Merchant)	1845 - 1922	Spring Landscape		OC		
1883	Faxon, William Bailey	1849-1941	The Rat Trainer		OC		
1883	Ferguson, Henry A. (Henry Augustus)	1845-1911	A Lake of the Adirondacks		WC		
1883	Ferguson, Henry A. (Henry Augustus)	1845-1911	Old Mill, Franconia, N.H.		WC		
1883	Ferguson, Henry A. (Henry Augustus)	1845-1911	Saint Peter's and the Vatican		WC		
1883	Ferguson, Henry A. (Henry Augustus)	1845-1911	Study of a Street in Cairo		OC		
1883	Ferguson, Henry A. (Henry Augustus)	1845-1911	Study of Spanish Church and Street--Ongaba, Mexico		OC		
1883	Ferguson, Henry A. (Henry Augustus)	1845-1911	View Near Washington		WC		
1883	Ferris, Jean Leon Gerome	1863-1930	Granada Flower Sellers		OC		
1883	Ferris, Jean Leon Gerome	1863-1930	In the Studio		OC		
1883	Ferris, Jean Leon Gerome	1863-1930	The Marabout's Lion		OC		

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1883	Fortuny, Mariano	1838-1874	Scene in Spain		WC	Charles F. Haseltine, Phila	
1883	Fortuny, Mariano	1838-1874	Worship of Pan		OC	Charles F. Haseltine, Phila	
1883	Fowler, Frank	1852-1910	Helen		WC		
1883	Fowler, Mary Berrian Odenheimer (Mrs. Frank Fowler)	d. 1898	Her Favorite Poet		OC		
1883	Frappa, Jose		The Latest News		OC		
1883	Fraser, Frances S.		The lassie I love Best		WC		
1883	Freer, Frederick W. (Frederick Warren)	1849-1908	Beatrice		WC		
1883	Freer, Frederick W. (Frederick Warren)	1849-1908	Head with Veil		OC		
1883	Freer, Frederick W. (Frederick Warren)	1849-1908	Lilian		OC		
1883	Freer, Frederick W. (Frederick Warren)	1849-1908	The Connoisseurs		OC		
1883	Galofre, B.		Waiting for the Catch--On the Coast near Naples		WC	Charles F. Haseltine, Phila	
1883	Gardin, Alice Tilton		The Garden Sprinkler		WC		
1883	Gardin, Alice Tilton		Wild Roses		WC		
1883	Gaugengigl, Ignaz Marcel	1855-1932	The Refugee		OC		
1883	Gay, Edward B.	1837-1928	Passing Shower		OC	AAA	
1883	Gerard, Theodore	1829 - 1895	The Bird's Nest		OC		
1883	Grayson, Clifford P.	1857-1951	A Rainy Day--Pont Aven, Brittany	1882	OC	in 1893 collection of Charles J. Singer, Chicago	Unlocated, formerly Art Instiute of Chicago
1883	Grayson, Clifford P.	1857-1951	La Viatique--Finistere		OC		
1883	Grayson, Clifford P.	1857-1951	Market Day--Pont-Aven, Brittany		OC		
1883	Grayson, Clifford P.	1857-1951	Village Spring--Pont-Aven, Brittany		OC		
1883	Greatorex, Eleanor E. (Eleanor Elizabeth)	1854 - 1917	Cutting Cabbage		WC		
1883	Greatorex, Kathleen H. (Kathleen Honora)	1851 - 1913	Hollyhocks		WC		
1883	Greatorex, Kathleen H. (Kathleen Honora)	1851 - 1913	Peonies		WC		
1883	Gude, Hans Frederick		Moonlight--Near Copenhagen		OC	Charles F. Haseltine, Phila	
1883	Guerra		Coaxing for More		OC	Charles F. Haseltine, Phila	
1883	Hall, Cyrennius	1830 - 1896	The Beginning of the End		OC		
1883	Hamilton, Hamilton	1847-1928	A Good Samaritan		WC		
1883	Hamilton, Hamilton	1847-1928	At the Foot of the Hill		WC		
1883	Hamilton, Hamilton	1847-1928	Old-fashioned flowers		WC		
1883	Hamilton, Hamilton	1847-1928	Summer Musings		WC		
1883	Hamilton, Hamilton	1847-1928	The Old Homestead		OC		

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1883	Harrington, Eugene R.		Early Evening--Paris. The Trocadero from the Quai, Place de la Concorde		WC		
1883	Harrison, Alexander (Thomas Alexander)	1853-1930	La Petite Coquette		[OC]		
1883	Harrison, Alexander (Thomas Alexander)	1853-1930	Les Amateurs	1882/83	OC		Brauer Museum of Art, Valparaiso University, Valpariso, Indiana
1883	Harrison, Alexander (Thomas Alexander)	1853-1930	The Little Gleaner		OC		
1883	Harrison, Alexander (Thomas Alexander)	1853-1930	Un Esclave		OC		
1883	Harrison, L. Birge (Lovell Birge)	1854-1929	At the Fountain		OC		
1883	Harrison, Mary E.		Clematis		WC		
1883	Harrison, Mary E.		Roses		OC		
1883	Hart, James M. (James McDougal)	1828-1901	The Ford		OC		
1883	Haseltine, W.S. (William Stanley)	1835 - 1900	Sunrise at Cannes, France		OC	Charles F. Haseltine, Phila	
1883	Haseltine, W.S. (William Stanley)	1835 - 1900	Sunset at Ostia, Italy		OC	Charles F. Haseltine, Phila	
1883	Hawley, M.A.		A Fishing Station--Jersey Coast		OC		
1883	Heade, M.J. (Martin Johnson)	1819 - 1904	Sunset		OC	Reichard, NY	
1883	Heaton, A. G. (Augustus Goodyear)1829 - 1905	1844-1931	Reading the Book		OC		
1883	Henschaw, A. N.		Flowers		[OC]		
1883	Herson, Emile		Ostende		WC	Charles F. Haseltine, Phila	
1883	Heyden, Carl		The children's Lunch		OC	Charles F. Haseltine, Phila	
1883	Heyden, Carl		The Love Letter		OC	Charles F. Haseltine, Phila	
1883	Hirst, Claude R.	1855 - 1942	Waiting to be Arranged		OC		
1883	Holme, Lucy W.	1848-1928	Magnolias		OC		
1883	Holmes, Ellen A.		Spring		OC		
1883	Holmes, H. V.		Flowers		WC		
1883	Holmes, H. V.		Mornign Glories		WC		
1883	Holmes, H. V.		Tulips and Narcissus		[OC]		
1883	Holst, Laurits (Laurits Bernard)	1848 - 1934	Fishing Village on the Coast of Norway		OC		
1883	Hovenden, Thomas	1840-1895	Old Friends		OC		
1883	Howe, William H. (William Henry)	1846-1929	Upland Pastures, Normandy		[OC]		
1883	Hunt, E. Aubery	1855 - 1922	Notre Dame--Paris		OC		
1883	Hunt, William Morris	1824 - 1879	Afternoon--Charles River, Mass		OC	Doll & Richards, Boston	

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1883	Inness, George	1825-1894	Catskill Brook, Leeds County, N. Y.		OC	William & Everett, Boston	
1883	Inness, George	1825-1894	Sunset--Medfield	1876	OC	Williams & Everett, Boston	
1883	Inness, George	1825-1894	Valley of the Cadoer		[OC]	Williams & Everett, Boston	
1883	Insley, Albert (Albert Babb)	1842 - 1937	A Gray Day		WC		
1883	Insley, Albert (Albert Babb)	1842 - 1937	Castle William, New York Harbor		WC		
1883	Insley, Albert (Albert Babb)	1842 - 1937	Going to Pieces		WC		
1883	Insley, Albert (Albert Babb)	1842 - 1937	Springtime		OC		
1883	Jefferson, Joseph		Winter Scene in the South		[OC]	James B. Runnion, Chicago	
1883	Jones, Annie Weaver		Maiden Meditation		[OC]		
1883	Jones, F. M.		Lobsters		OC		
1883	Jones, Francis Coates	1857-1932	The Fisherman's Daughter		OC		
1883	Jones, H. Bolton (Hugh Bolton)	1848-1927	Tangier, From the Sand Hills		OC		
1883	Joy, Ida		Protraits--A Smoker		OC		
1883	Kappes, Alfred	1850-1894	"Nuffin but trouble and trouble since I'se baun."		WC		
1883	Kappes, Alfred	1850-1894	The First Attempt		WC		
1883	Kate, M. Ten		The Empty Cage		OC		
1883	Keller-Reutlingen, P.W.		A Hot Day on the Venice Docks		OC	Charles F. Haseltine, Phila	
1883	Kenney, A. W.		On the Banks of the Marne		[OC]		
1883	Kennicott, Ada		Bowl of Pansies		WC		
1883	Kennicott, M. A. (Mrs.)		Double Flowering Cherry of Long Island		WC		
1883	Kennicott, M. A. (Mrs.)		Tokays of California		[OC]		
1883	Kirkpatrick, F. L. (Frank LeBrun)	1853 - 1917	A Roman Treasure		[OC]		
1883	Koupal (Lusk), Marie	1862-1929	At the Organ		[OC]	E. W. Blathford, Chicago	
1883	Kramer, P.		Devotion		OC	Grady & McKeever, NY	
1883	Kruseman, F.		A Winter Day Near Haarlem		OC	Charles F. Haseltine, Phila	
1883	Landelle, Charles		A Roman Belle		OC	Charles F. Haseltine, Phila	
1883	Lane, H.C.		Study of a bavarian Child		OC		
1883	Lansil, Walter F. (Walter Franklin)	1846 - 1925	Summer Afternoon		OC	Williams & Everett, Boston	
1883	Ledochowski, Napoleon		At Riverside, Illinois		WC		
1883	Ledochowski, Napoleon		The Bridge at Riverside		WC		
1883	Lemputten, G. Van		Interior of a Sheepfold		OC		

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1883	Lengo, H.		Romeo and Juliet--Balcony Scene		OC	C.C. Collins, Chicago	
1883	Lippincott, William H. (William Henry)	1849 - 1920	Pussy's Breakfast		OC		
1883	Lippincott, William H. (William Henry)	1849 - 1920	Study Head		OC		
1883	Loomis, Chester	1852-1924	A Shrimper of S. Vaast-de-la-Hogue, Normandy		[OC]		
1883	Loomis, Chester	1852-1924	Dorothea		[OC]		
1883	Luminais, E. V.		The Charge of the Gauls		OC		
1883	Lyman, Joseph, Jr.	1843-1913	Evening		OC		
1883	Macy, W.S. (William Starbuck)	1853-1945	Winter Twilight		OC	Reichard	
1883	Maes, E.R.		Group of Chickens and Ducks		OC		
1883	Makovski, Constantine		Alexandrowna		OC	Charles F. Haseltine, Phila	
1883	Maynard, George W. (George Willoughby)	1843-1923	An Ancient Mariner		OC		
1883	Maynard, George W. (George Willoughby)	1843-1923	In the Studio		WC		
1883	Maynard, George W. (George Willoughby)	1843-1923	The Letter		BWO		
1883	Mazzanovich, John		Van Cortlandt Lake		WC		
1883	Mazzanovich, John		Van Cortlandt Lake		WC		
1883	McCord, G.H. (George Herbert)	1848-1909	Idle Hours		OC		
1883	McEntee, Jervis	1828-1891	Valley of the Humboldt		OC		
1883	McIlhenney, C.M. (Charles Morgan)	1858-1904	Buildign the Fire		OC		
1883	Meech, J. M.		Old House		WC		
1883	Meeks, Eugene	1843-1916	Marine		OC		
1883	Melchers, Gari (Julius Gari)	1860-1932	A Woman of Atina		OC		
1883	Melchers, Gari (Julius Gari)	1860-1932	Pater Noster		OC		
1883	Melville, H. D.		Preparing for Market		OC		
1883	Michetti		Springtime and Love		OC	Charles F. Haseltine, Phila	
1883	Mikesch, Frida		Oriental Still Life		OC		
1883	Mikesch, Frida		Roses		OC		
1883	Millet, F.D. (Francis Davis)	1846-1912	Baby Worship		[OC]	Doll & Richards, Boston	
1883	Millet, F.D. (Francis Davis)	1846-1912	Mother and Child		OC		
1883	Millet, Jean-Francois	1814-1875	The Flight		BWO	Charles F. Haseltine, Phila	
1883	Milo, G.		Morning		WC		
1883	Minor, Robert C. (Robert Crannell)	1839-1904	Into the west as the sun went down		OC		
1883	Minor, Robert C. (Robert Crannell)	1839-1904	Morning in June		OC		
1883	Minor, Robert C. (Robert Crannell)	1839-1904	The Heart of the Wilderness		[OC]		
1883	Moran, Leon	1864-1941	Eventide		OC		

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1883	Moran, Leon	1864-1941	Meditation		WC		
1883	Moran, Leon	1864-1941	The Escort		BWO		
1883	Moran, Leon	1864-1941	The Mountebank		OC		
1883	Moran, Percy	1862-1935	At the Fountain		WC		
1883	Moran, Percy	1862-1935	Head		PI		
1883	Moran, Percy	1862-1935	In the Garden		OC		
1883	Moran, Percy	1862-1935	Maidenhood		OC		
1883	Mosler, Henry	1841-1920	In the Meado		OC	Reichard	
1883	Mosler, Henry	1841-1920	Spinning Girl--Brittany Beauty		OC		
1883	Mosler, Henry	1841-1920	The Short Cut		OC		
1883	Moss, Charles E.		The Morning Prayer		OC		
1883	Moss, Frank		The Resurrection of the Daughter of Jairus		OC		
1883	Murphy, J.F. (John Francis)	1853-1921	By the Riverside		[OC]	Doll & Richards, Boston	
1883	Narcisse-Virgile Diaz de la Pena	1807-1876	Herd of Cattle in the Woods		OC	Charles F. Haseltine, Phila	
1883	Narcisse-Virgile Diaz de la Pena	1807-1876	Study		OC	Williams & Everett, Boston	
1883	Nicholls, Burr H.	1848-1915	First Attempt		OC		
1883	Nicholls, Burr H.	1848-1915	Her Pets		OC		
1883	Nicholls, Burr H.	1848-1915	On the River Avon		OC		
1883	Nicholls, Burr H.	1848-1915	On the River Loire		OC		
1883	Nicholls, Burr H.	1848-1915	Sunday Morning		OC		
1883	Nicholls, Burr H.	1848-1915	The Cottage		OC		
1883	Nicoll, J.C. (James Craig)	1846-1918	Near York, Maine		WC		
1883	Nicoll, J.C. (James Craig)	1846-1918	Sketch at Niagara		OC		
1883	Nicoll, J.C. (James Craig)	1846-1918	Sunlight on the Sea	1883	OC		
1883	Norton, W. E. (William Edward)	1843-1916	Unloading Fishing Boats		OC	John A. Lowell & co Boston	
1883	Nourse, Ellen		Little Goose Girl		OC		
1883	Paling, J. J.		Home Industry		OC	Charles F. Haseltine, Phila	
1883	Paling, J. J.		Words of Comfort		OC	Charles F. Haseltine, Phila	
1883	Parton, Arthur	1842-1914	A Spring Morning		OC		
1883	Parton, Arthur	1842-1914	Claverack Meadows		WC		
1883	Parton, Arthur	1842-1914	Sunset on Schroon Lake		OC		
1883	Pearce, Charles Sprague	1851-1914	Beatrix		OC		
1883	Pearce, Charles Sprague	1851-1914	Cavalier of the XVI Century		OC	A.F. Brooks, Chicago	
1883	Pearce, Charles Sprague	1851-1914	Lamentations over the Death of the First-Born in Egypt	1877	OC		Smithsonian American Art Museum
1883	Pearce, Charles Sprague	1851-1914	Nannette		OC		
1883	Pearce, Charles Sprague	1851-1914	Picardy Peasant Girl		OC		
1883	Penfold, Frank Chapman	1849-1921	Autumn		[OC]		
1883	Penfold, Frank Chapman	1849-1921	Song of the Lark		OC		
1883	Penfold, Frank Chapman	1849-1921	Trophies of the East		WC		
1883	Piotrowski, F. A.		A winter day in Poland		OC	Charles F. Haseltine,	

ISIE	Artist	Artist Dates	Title of Work	Work Date	Media	Owner	Current Owner
						Phila	
1883	Poran, Percy		The Coquette		[OC]		
1883	Preussner, R. B.		Chrysanthemums		[OC]		
1883	Preussner, R. B.		From Waukesha Springs		WC		
1883	Pullman, M. MacDonald		Meadow Road		OC		
1883	Quartley, Arthur	1839-1886	A Channel Fishing Boat		OC		
1883	Quartley, Arthur	1839-1886	A Summer Morning--Star Island, Isles of Shoals		OC		
1883	Quartley, Arthur	1839-1886	Dawn		BWO		
1883	Quartley, Arthur	1839-1886	Down by the Shore--Long Island		BWO		
1883	Quartley, Arthur	1839-1886	Moonlight--Coast of Holland		OC		
1883	Quartley, Arthur	1839-1886	Near Narragansett, R.I.		WC		
1883	Quartley, Arthur	1839-1886	On the Beach at Zanvoord, Holland		WC		
1883	Quartley, Arthur	1839-1886	On the Thames		OC		
1883	Quartley, Arthur	1839-1886	Ship Yard at Port Jefferson, L.I.		WC		
1883	Quartley, Arthur	1839-1886	The Wreck		BWO		
1883	Quartley, Arthur	1839-1886	Venice		WC		
1883	Rapoli, C.		Marine		OC		
1883	Ream, Morston (Morston Constantine)	1840 - 1898	Concords		OC		
1883	Ream, Morston (Morston Constantine)	1840 - 1898	Melons		OC		
1883	Reed, J. A.		Apples		OC		
1883	Reed, J. H. S.		California Grapes		OC	George Mason, Chicago	
1883	Reed, J. H. S.		Green Mountain Forest		OC	George Mason, Chicago	
1883	Reed, P. Fishe (Peter Fishe)	1817-1887	Green Mountain Forest		OC	George Mason, Chicago	
1883	Regnault, A. G. H. (dec)	1843-1871	Studies		BWO	Charles S. Haseltine	
1883	Rehn, F.K.M. (Frank Knox Morton)	1848-1914	Atlantic City Beach		WC		
1883	Rehn, F.K.M. (Frank Knox Morton)	1848-1914	Beach at Cape Elizabeth, Maine		OC		
1883	Reid, M. C. W. (Marie Christine Westfeldt)		Geraniums		OC		
1883	Reid, M. C. W. (Marie Christine Westfeldt)		Johnnie		OC		
1883	Reid, M. C. W. (Marie Christine Westfeldt)		Pomegranates		OC		
1883	Reinhart, Charles S. (Charles Stanley)	1844-1896	Card Players		OC		
1883	Reinhart, Charles S. (Charles Stanley)	1844-1896	In a Garden		OC		
1883	Richards, William T. (William Trost)	1833-1905	In the New Forest, England		WC		
1883	Richards, William T. (William Trost)	1833-1905	King Arthur's Castle--Tintagell, Cornwall		OC		
1883	Rivoire, F. (Francois)	1842 - 1919	Flowers		WC	Grady & McKeever,	

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						NY	
1883	Robbins, H.W. (Horace Wolcott)	1842-1904	Mount Katahdin, Maine		OC		
1883	Ronner, Henriette		the Noon Rest		OC	Charles F. Haseltine, Phila	
1883	Rougeron, Jules James	1841 - 1880	Baby's Breakfast		OC	Charles F. Haseltine, Phila	
1883	Rupert, A. J. (Arthur J.)	fl 1890s	Flowers		OC		
1883	Sanesi, A		Melody		OC		
1883	Sanguinetti, Edward		A Marriage in the Olden Time		OC		
1883	Sartain, William	1843-1924	Canal in Venice		WC		
1883	Sartain, William	1843-1924	Italian Peasant Girl		[OC]		
1883	Sartain, William	1843-1924	Near the Sea		WC		
1883	Sartain, William	1843-1924	Paquita		OC		
1883	Sartain, William	1843-1924	The Marsh Pool		OC		
1883	Sartain, William	1843-1924	The Smoker--Algerian Café		OC		
1883	Satterlee, Walter	1844-1908	Autumn		[OC]		
1883	Satterlee, Walter	1844-1908	French Fagot Gatherer		WC		
1883	Satterlee, Walter	1844-1908	The Sea Maiden		WC		
1883	Satterlee, Walter	1844-1908	The Seaweed Gatherer		WC		
1883	Satterlee, Walter	1844-1908	Waiting for the Fishing Boats		WC		
1883	Saunier, Octave		By the riverside		WC	Grady & McKeever, NY	
1883	Saunier, Octave		Winter		WC	Grady & McKeever, NY	
1883	Schilling, Alexander	1859-1937	A Corner in the Hay Field		OC		
1883	Schilling, Alexander	1859-1937	Blossoming Spring		OC		
1883	Schilling, Alexander	1859-1937	In the Early Summer--a Study		OC		
1883	Schmedtgen, William		Under the Shady Willows		WC		
1883	Schreyer, Adolphe	1828 - 1899	The Council of War		OC		
1883	Schreyer, Adolphe	1828 - 1899	The Flight		BWO	Charles F. Haseltine, Phila	
1883	Schuchardt, F. Jr.		Signing the Marriage Contract		OC		
1883	Schussele, C. (Christian)	1824 - 1879	Clear the Track		OC		
1883	Scott, E. M. (Emily Maria Spaford)	1832 - 1915	Chrysanthemums		WC		
1883	Senat, Prosper L. (Propser Louis)	1852-1925	After a Showery Day--on the Scheldt near Antwerp		OC		
1883	Senat, Prosper L. (Propser Louis)	1852-1925	An Abandoned Fish Weir, Grand Menan, N.B.		OC		
1883	Senat, Prosper L. (Propser Louis)	1852-1925	Summer Afternoon--Shores of Lake Erie		WC		
1883	Senat, Prosper L. (Propser Louis)	1852-1925	Summer Time in the Land of Weirs--Campabello, N.B.		WC		
1883	Shaw, Annie C. (Annie	1852-1887	By the Lawsburg Canal		WC		

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	Cornelia)						
1883	Shaw, Annie C. (Annie Cornelia)	1852-1887	June		WC		
1883	Shaw, Annie C. (Annie Cornelia)	1852-1887	Morning at Lawsburg		OC		
1883	Shelton, W. H. (William Henry)	1840-1932	Within the Sound of the Enemy's Guns		OC		
1883	Shirlaw, Walter	1838-1909	After the Shower		OC		
1883	Shirlaw, Walter	1838-1909	Jollity		OC		
1883	Shirlaw, Walter	1838-1909	The Commune		OC		
1883	Shurtleff, R.M. (Roswell Morse)	1838-1915	Adirondack Forest		OC		
1883	Shurtleff, R.M. (Roswell Morse)	1838-1915	After the Storm		OC		
1883	Shurtleff, R.M. (Roswell Morse)	1838-1915	Crazy Bridge		WC		
1883	Shurtleff, R.M. (Roswell Morse)	1838-1915	The Hill Side		WC		
1883	Simoni, S.		The Favorite		OC	Williams & Everett, Boston	
1883	Smillie, George H. (George Henry)	1840-1921	A Mountain Lake		WC		
1883	Smillie, James D. (James David)	1833-1909	Causeway from Marblehead Neck to Mainland		WC		
1883	Smillie, James D. (James David)	1833-1909	Tongue Mountian, from Harbor Islands, Lake George		WC		
1883	Smillie, N. S. Jacobs		After the Song		WC		
1883	Smillie, N. S. Jacobs		Wistaria		OC		
1883	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	A Summer Morning in Venice		WC		
1883	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	Cabbage market--Amsterdam		WC		
1883	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	Castle of the Munoth--Schauffhausen		WC		
1883	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	Gate of the Crocodile--Seville Cathedral		WC		
1883	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	Grand Canal--Venice		WC		
1883	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	Moorish Gate--Valencia		WC		
1883	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	Old Moorish Street--Seville		WC		
1883	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	Old Well of the Alhambra		WC		
1883	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	the Marketplace--Seville		WC		
1883	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	Waiting at the Door of an Old Palazzo		WC		
1883	Smith, Gean	1851-1928	A Marshy Pasture		OC		
1883	Smith, Henry P. (Henry Pember)	1854-1907	Moonlight		OC		
1883	Smith, Mary (dec)		The Orphan Chick		OC		
1883	Snyder, W.H.		A Big Ear		[OC]		
1883	St. John, S. H.		A Green-Grocery in Paris		[OC]		
1883	St. John, S. H.		Rix and Me		OC		

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1883	Sterner, Albert E. (Albert Edward)	1863-1946	Robins' Woods--Lake Mendota		WC	Mr. H.A. Huntington, Chicago	
1883	Sterner, Albert E. (Albert Edward)	1863-1946	The Mill--Lake Mendota		WC	Mr. W. C. Fullerton, Chicago	
1883	Stimson, John Ward	1850-1930	Peasant Paradise--Brittany		OC		
1883	Stimson, John Ward	1850-1930	Watching Daddy Dig--Early Spring in Jersey		OC		
1883	Stites, J.R. (John Randolph)	b. 1836	Autumn		OC		
1883	Stites, J.R. (John Randolph)	b. 1836	Morning		WC		
1883	Stowe, G. H.		Study of the Books		OC		
1883	Sturges, Lee	1865-1954	Harvest Time		OC		
1883	Symington, J. (James)	b. 1841	the Idle Wheel		WC		
1883	Thom, J.C. (James Crawford)	1835-1898	In the Woods		OC		
1883	Thom, J.C. (James Crawford)	1835-1898	More Frightened than Hurt		OC		
1883	Thompson, H. G. (Henry G.)		Studio Interior		OC		
1883	Thompson, Wordsworth (Alfred Wordsworth)	1840-1896	The Passing Train		OC		
1883	Tojetti, V.		My Pets		OC		
1883	Tojetti, V.		The Veiled Prophet of Khorassan--From Moore's "Lalla Rookh"		OC		
1883	Torrey, Eugene		Along the Seine		OC		
1883	Toulmouche, Auguste	1829-1890	Prepared to Receive		OC	Charles F. Haseltine, Phila	
1883	Truesdell, Gaylord S. (Gaylord Sangston)	1850-1899	Sheep and Lamb		OC		
1883	Tryon, D.W. (Dwight William)	1849-1925	Early Morning in Spring		[OC]		
1883	Tryon, D.W. (Dwight William)	1849-1925	French Fishing Boats returning to Port		OC		
1883	Tryon, D.W. (Dwight William)	1849-1925	June--Westchester County, NY		OC		
1883	Turner, A. M.		"Hark! Hark!"		WC		
1883	Turner, C.Y. (Charles Yardley)	1850-1919	Sunday Afternoon		OC		
1883	Turner, C.Y. (Charles Yardley)	1850-1919	The Harvest Meal		OC		
1883	Twachtman, John Henry	1853-1902	Docks		[OC]		
1883	Van Boskerck, R.W. (Robert Ward)	1855-1932	A Summer Landscape--Saddle River, New Jersey		OC		
1883	Van Boskerck, R.W. (Robert Ward)	1855-1932	Indian Summer		WC		
1883	Van Boskerck, R.W. (Robert Ward)	1855-1932	On the Jersey Shore		WC		
1883	Van Boskerck, R.W. (Robert Ward)	1855-1932	On the river--Midland, N.J.		WC		
1883	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Berry Grounds--Ulster County, N. Y.		[OC]		
1883	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Midsummer		WC		

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1883	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	The Morning Call		WC		
1883	Van Marcke, Emile	1827-1890	Herd of Cattle in the Woods		OC	Charles F. Haseltine, Phila	
1883	Velten, W.		Scene During the Thirty Years' War		[OC]		
1883	Verboeckhoven, Eugene	1798-1881	A Winter Day Near Haarlem		OC	Charles F. Haseltine, Phila	
1883	Vibert, J. G. (Jehan Georges)	1840 - 1902	A Candidate for Hospitality		OC		
1883	Wade, Carolyn D. (also Caroline D.)	1857-1947	A Bird Charmer		[OC]		
1883	Wahlberg, Alfred	1834-1906	Evening		OC	William & Everett, Boston	
1883	Waller, Frank	1842 - 1923	A Venetian Stall		OC		
1883	Waller, Frank	1842 - 1923	Harmony		[OC]		
1883	Walton, William		A Fairy godmother		WC		
1883	Walton, William		The Marchioness of Carabas		WC		
1883	Waterman, Mark (Marcus A.)	1834 - 1914	Rue de Sphinx		OC	John A. Lowell & Co Boston	
1883	Weeks, E. L. (Edwin Lord)	1849-1903	Pottery Merchant in Rabat		OC	Reichard	
1883	Weeks, E. L. (Edwin Lord)	1849-1903	Vanguard of a Soudan caravan, en route for Morocco		OC		
1883	Wheeler, Dora (Dora Wheeler Keith)	1856-1940	Daisy		OC		
1883	Wheeler, Dora (Dora Wheeler Keith)	1856-1940	In Chester Cathedral		OC		
1883	Williams, F. D. (Frederick D.)		Farms on the English Channel		OC		
1883	Williams, L. L.		The Two Thieves		OC		
1883	Winn, Madalena		Marigolds		OC		
1883	Witt, J. H. (John Henry/Harrison)	1840-1901	At Home		OC		
1883	Witt, J. H. (John Henry/Harrison)	1840-1901	In disgrace		OC		
1883	Witt, J. H. (John Henry/Harrison)	1840-1901	The Young Mother		OC		
1883	Wood, Ogden	1851-1912	Cattle		OC	T. A. Wilmurt, NY	
1883	Wood, Thomas W. (Thomas Waterman)	1823-1903	Neglecting Trade		OC		
1883	Wood, Thomas W. (Thomas Waterman)	1823-1903	Taking Toll		OC		
1883	Wright, Mary A.	1848-1924	Peonies		[OC]		
1883	Wright, Mary A.	1848-1924	Quiet Evening in Illinois		WC		
1883	Wright, Mary A.	1848-1924	The Close of Day		WC		
1883	Wyant, A.H. (Alexander Helwig)	1836-1892	A Hazy Morning		OC		
1883	Wyant, A.H. (Alexander Helwig)	1836-1892	A Reminiscience of Vermont		OC		

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1883	Ziem, Felix	1821-1911	Evening at Marseilles		OC	Charles F. Haseltine, Phila	
1883	Zugel, H.		Sheep		OC	G. Reichard, NY	
1884	[Casts of antique sculpture]		Casts from the Elgin Marbles		SC		
1884	[Casts of antique sculpture]		Casts of Architectural Fragments		SC		
1884	[Casts of antique sculpture]		Casts of Marble and Bronze Principally from the antique		SC		
1884	Abbatt, Agnes D. (Agnes Dean)	1847-1917	A Brimming Pool		WC		
1884	Abbatt, Agnes D. (Agnes Dean)	1847-1917	Over the Garden Wall		WC		
1884	Abbatt, Agnes D. (Agnes Dean)	1847-1917	Twilight		OC		
1884	Achini, A.		Good Morning		WC	Mr. A.A. Sprague, Chicago	
1884	Adam, Benno		An Alpine Home		OC		
1884	Adams, E. L. S. (Mrs.)		One Half of a Conversation		WC		
1884	Alexander, Henry	1860-1894	The Old Man's Pleasure		[OC]		
1884	Alexander, J. W. (John White)	1856-1915	Portrait		[OC]		
1884	Allen, Thomas	1849-1924	Dawn		[OC]		
1884	Allen, Thomas	1849-1924	Window in the Mission of San Jose, Texas		OC		
1884	Anderson, Abraham Archibald	1847-1940	From Riches to Poverty		OC		
1884	Associated Artists		Cupid (tapestry)		DA		
1884	Associated Artists		Fleurs de lis (portiere)		DA		
1884	Associated Artists		Wood Sprites (tapestry)		DA		
1884	Aubert, Jean		Winter		OC	Henry G. Willing, Chicago	
1884	Bacher, Otto (Otto Henry)	1856-1909	"Ponte La Rosa"		OC		
1884	Bacher, Otto (Otto Henry)	1856-1909	Calle Manzoni, Chioggia		OC		
1884	Bacher, Otto (Otto Henry)	1856-1909	Madonna--Chiogga		OC		
1884	Bacher, Otto (Otto Henry)	1856-1909	Sunshine in Chioggia		[OC]		
1884	Bacon, Henry	1839-1912	The Sailor's Story		OC		
1884	Bagg, H.H.		White Oaks in October		OC		
1884	Baker, Ellen K. (Ellen Kendall)	1839-1914	Field Flowers		OC		
1884	Baker, Ellen K. (Ellen Kendall)	1839-1914	Mutiny		OC		
1884	Baxter, Lizzie		Elderberry Blossoms		OC		
1884	Beach, Emma B.		Study Head		[OC]		
1884	Beauquesne, W.C.		The Reconnaissance		OC	C. W. Fullerton, Chicago	
1884	Becker, Carl		The Young Duchess		OC	William C. Stevens, Chicago	

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1884	Beckett, Maria J.C.		The Young Housekeeper		OC		
1884	Beckwith, J. Carroll (James Carroll)	1852-1917	Azalea		OC		
1884	Beckwith, J. Carroll (James Carroll)	1852-1917	Children by the Brook		[OC]		
1884	Beckwith, J. Carroll (James Carroll)	1852-1917	Portrait of the Artist, Mr. William Merritt Chase		OC		
1884	Beecher, A.D. (Amariah Dwight)	1839-1896	The Weekly Paper		OC		
1884	Bell, Edward A. (Edward August)	1862-1953	A Favorite Model		[OC]		
1884	Bellows, A.F. (Albert Fitch)	1829-1883	Mill Pond		WC	Grady & McKeever, NY	
1884	Bellows, A.F. (Albert Fitch)	1829-1883	Sunday Afternoon in New England		WC	Henry G. Willing, Chicago	
1884	Benjamin-Constant, Jean-Joseph		The Siesta		OC	Frank Hill Smith, Boston	
1884	Bigelow, D.F. (Daniel Folger)	1823-1910	An Old Farm Road		OC		
1884	Bisbing, Henry Singlewood	1849-1933	Morning in Holland		OC		
1884	Blackman, Walter	1847-1928	Morning		OC		
1884	Blackman, Walter	1847-1928	Peasant Head		OC		
1884	Blackman, Walter	1847-1928	Un Jour Gras		OC		
1884	Blashfield, Edwin Howland	1848-1936	A Sibyl		PA		
1884	Bloodgood, R.F. (Robert Fanshaw)	1848-1930	Across the Bay		WC		
1884	Bloodgood, R.F. (Robert Fanshaw)	1848-1930	Low Tide		WC		
1884	Blum, Robert (Robert Frederic)	1857-1903	A Gossiping Place in Venice		PA		
1884	Blum, Robert (Robert Frederic)	1857-1903	On the Guideca		WC	Sara Hallowell, Chicago	
1884	Blum, Robert (Robert Frederic)	1857-1903	Palace Walls		WC	Sara Hallowell, Chicago	
1884	Blum, Robert (Robert Frederic)	1857-1903	The Trysting Place		PA		
1884	Blum, Robert (Robert Frederic)	1857-1903	The Upper Floor Tenant		OC		
1884	Blum, Robert (Robert Frederic)	1857-1903	Venice		WC	Sara Hallowell, Chicago	
1884	Boggs, Frank M. (Frank Myers)	1855-1926	Marine--Isigny		OC		
1884	Boggs, Frank M. (Frank Myers)	1855-1926	Old Houses on the Canal, Dordrecht		OC		
1884	Bond, Mrs. Mary F.N.		Flowers--Indian Summer		OC		
1884	Braith, A. (Anton)	1836-1905	A Rainy Day on the Bavarian Hills		OC	William C. Stevens, Chicago	
1884	Braith, A. (Anton)	1836-1905	A Sultry Day		OC	Morston Reams, NY	
1884	Bridges, Fidelia	1834-1923	The Banks of a River		WC		
1884	Bridges, Fidelia	1834-1923	The Concord River		WC		

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1884	Bridgman, F.A. (Frederic Arthur)	1847-1928	La Cigale		OC		
1884	Bridgman, F.A. (Frederic Arthur)	1847-1928	Reception of an Easter Ambassador		OC		
1884	Bristol, J.B. (John Bunyan)	1826-1909	Housatonic River, Berkshire County, MA		OC		
1884	Bristol, J.B. (John Bunyan)	1826-1909	Lumber Docks, Burlington, Lake Champlain		OC		
1884	Bromley, Frank C.	1860-1890	Early Summer in France--On the Marne River		OC		
1884	Brooks, A.F. (Alden Finney)	1840-1931	Early Morning at Daubigny's Home		WC		
1884	Brooks, A.F. (Alden Finney)	1840-1931	Portrait of Mrs. L. J. Lamson		OC		
1884	Brown, J.G (John George)	1831-1913	Street Gallantry		OC		
1884	Brown, Walter F. (Walter Francis)	1853-1929	Fishers of Isigny		OC		
1884	Brownscombe, Jennie Augusta	1850-1936	Breton Girl		OC		
1884	Brownscombe, Jennie Augusta	1850-1936	The Flirt		OC		
1884	Brush, George de Forest	1855-1914	Study Head		[OC]		
1884	Brush, George de Forest	1855-1914	the Picture Writer		[OC]	Washington Wilson, NY	
1884	Bunce, William Gedney	1840-1916	A Breezy Day in Venice		OC		
1884	Bunce, William Gedney	1840-1916	Near San Giorgio, Venice		OC		
1884	Bunce, William Gedney	1840-1916	On the Lagoon, Venice		OC		
1884	Bunker, Dennis Miller	1861-1890	Midsummer		[OC]		
1884	Bunker, Dennis Miller	1861-1890	On the Banks of the Oise		[OC]		
1884	Bunker, Dennis Miller	1861-1890	Spring		WC	Edward H. Bangs, Chicago	
1884	Burgess, Ida Josephine	1855-1934	Helping Grandma		OC		
1884	Burnier, R.		Early Morning on a Holland Farm		OC	William C. Stevens, Chicago	
1884	Butler, E.R.		Reflections		[OC]		
1884	Caliga, I. H. (Isaac Henry)	1857-1934	A German Schoolmaster		OC		
1884	Caliga, I. H. (Isaac Henry)	1857-1934	Head		OC		
1884	Campi, G.		Red and White rose		WC	Mr. A. A. Sprague, Chicago	
1884	Carlsen, Emile (Soren Emile)	1853-1932	Fish		[OC]		
1884	Cassanova, A.		Court Jealousies		OC		
1884	Chambers, George W.	b. 1857	The Dunes		OC		
1884	Chase, W.M. (William Merritt)	1849-1916	Garden of the Orphanage, Haarlem, Holland	c. 1883	[OC]		Washington University Gallery of Art, St. Louis
1884	Chase, W.M. (William Merritt)	1849-1916	Portrait of Miss Dora Wheeler	c. 1883	OC		Cleveland Museum of Art
1884	Chase, W.M. (William Merritt)	1849-1916	Spanish Bric-a-Brac Shop	c. 1883	[OC]		
1884	Chase, W.M. (William Merritt)	1849-1916	Still Life	c. 1883	[OC]		
1884	Chase, W.M. (William	1849-1916	Study of a Child	c. 1883	[OC]		

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	Merritt)						
1884	Chase, W.M. (William Merritt)	1849-1916	The Orphan	c. 1883	[OC]		National Academy of Design
1884	Chatain, A.		Sunset Study		OC		
1884	Church, F.S. (Frederick Stuart)	1842 - 1924	The Dream		OC		
1884	Clays, Paul-Jean		Summer on the Lower Rhine		OC	William C. Stevens, Chicago	
1884	Colby, George E. (George Ernest)	b. 1859	On Lake Umbagog, Maine		OC		
1884	Condotti		The Violet Girl		WC	Mr. A. A. Sprague, Chicago	
1884	Coomans, Joseph		His Picture		OC	C. W. Fullerton, Chicago	
1884	Cox, Kenyon	1856 - 1919	A Rose		[OC]		
1884	Cox, Kenyon	1856 - 1919	Flying Shadows	1883	OC	in 1893 collection of Stanford White	Corcoran Gallery of Art
1884	Cox, Kenyon	1856 - 1919	Thistle-down		[OC]		
1884	Crane, Bruce (Robert Bruce)	1857-1937	A Woodland		OC		
1884	Crane, Bruce (Robert Bruce)	1857-1937	November		[OC]		
1884	Curtis, Ralph Wormeley	1854 - 1922	A Souvenir of Paris		[OC]		
1884	Dana, William P. W. (William Parsons Winchester)	1833 - 1927	The Halt and the Blind		OC		
1884	Dana, William P. W. (William Parsons Winchester)	1833 - 1927	The Seaside Harvest		OC		
1884	Dannat, William T. (William Turner)	1853-1929	Apres la Messe		OC		
1884	Dannat, William T. (William Turner)	1853-1929	Aragonese Peasant		OC		
1884	Davenport, M. A.		Baroness Rothschild Rose		OC		
1884	Davis, Charles H. (Charles Henry)	1845-1921	First touch of Spring		OC		
1884	Day, V. E. (Miss)		Catawba Grapes		OC		
1884	de Haas, J.H.L.		Cattle--on the Banks of the Rhine		OC	William C. Stevens, Chicago	
1884	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	On the Sea Beach		OC		
1884	De Luce, Percival	1847-1914	Cynthia		OC		
1884	De Luce, Percival	1847-1914	Portrait of Rev. Robert Collyer		OC		
1884	de Thoren, Otto		The Russian Courier		OC	C. W. Fullerton, Chicago	
1884	Dixwell, Anna P.		Still Life		[OC]		
1884	Dodson, Sarah Paxton Ball	1847-1906	Farewell to the Roses		OC		

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1884	Dodson, Sarah Paxton Ball	1847-1906	The Invocation of Moses		OC		
1884	Donoghue, John	1853 - 1903	A Seraph		BS		
1884	Donoho, R. Gaines (exhib as Ruger-Donoho)	1857-1916	La Marcellerie	ca. 1882	OC		Brooklyn Museum of Art
1884	Donoho, R. Gaines (exhib as Ruger-Donoho)	1857-1916	The Outskirts of a Farm--Etaples, France		OC		
1884	Donoho, R. Gaines (exhib as Ruger-Donoho)	1857-1916	The Shepherd		OC		
1884	Dow, Thomas Millie		Portrait of the Artist		[OC]		
1884	Dow, Thomas Millie		Roses		[OC]		
1884	Dow, Thomas Millie		Roses		[OC]		
1884	Dupre, Jules	1811 - 1889	Landscapes		OC	Walter Cranston Larned, Chicago	
1884	Dyer, Charles G. (Charles Gifford)	1851 - 1912	Venice		OC	Thomas S. Phillips, Chicago	
1884	Eakins, Thomas (Thomas Cooperthwaite)	1844-1916	A Pathetic Song	1881	OC		Corcoran Gallery of Art
1884	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	"Dropping in."		WC		
1884	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	After the Bath		OC		
1884	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	Portrait of Mrs. S.C.E.		OC		
1884	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	Study of Peonies		OC		
1884	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	The Old Fisherman		WC	James H. Dole, Chicago	
1884	Eaton, Charles Warren	1857-1937	Still Life		[OC]		
1884	Eaton, Wyatt (Charles Wyatt)	1849-1896	Study from Nature		WC		
1884	Eichelberger, R. A. (Robert A.)	d. ca. 1900	The Old Mill		[OC]		
1884	Elwell, D. Jerome	1847-1912	The Antwerp Docks		OC		
1884	Eschke, Oscar		Evening		WC		
1884	Eschke, Oscar		Twilight on the Marsh		WC		
1884	Faxon, William Bailey	1849-1941	A Young Saint		[OC]		
1884	Fenimore, Emma B.		Poppies		OC		
1884	Filora, G.		Sunshine		WC	Charles A Mair, Chicago	
1884	Fortuny, Mariano	1838-1874	The Skilled Musicians		WC	C.W. Fullerton, Chicago	
1884	Foster, Charles	1850 - 1931	Portrait		[OC]		
1884	Fowler, Frank	1852-1910	At the Piano		[OC]		
1884	Fraser, Frances S.		"Vanity of vanities, all is vanity"		WC		
1884	Freer, Frederick W. (Frederick Warren)	1849-1908	Before the Mirror		OC		
1884	Freer, Frederick W. (Frederick Warren)	1849-1908	In Doubt		OC		

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1884	Freer, Frederick W. (Frederick Warren)	1849-1908	Veiled Head		WC		
1884	Fuller, George	1822 - 1884	A Reminiscence		OC		
1884	Gabrini, P.		A Gentleman of the 18th century		WC	Mr. A. A. Sprague, Chicago	
1884	Gamba, V.		The Little Mother		WC	Mrs. A.A. Sprague, Chicago	
1884	Gardin, Alice Tilton		The Only Result of a Day's Fishing		WC		
1884	Gay, Edward B.	1837-1928	Hay Making		OC		
1884	Gay, Walter	1856-1937	A Brown Study		OC		
1884	Gay, Walter	1856-1937	The Apprentice		OC		
1884	Gifford, R. Swain (Robert Swain)	1840-1905	The Vineyard Coast		OC		
1884	Gifford, R. Swain (Robert Swain)	1840-1905	The Zuyder Zee		OC		
1884	Gifford, Sanford R. (Sanford Robinson)	1823 - 1880	Artist's Home		OC		
1884	Gifford, Sanford R. (Sanford Robinson)	1823 - 1880	Lake George		OC	Morston Ream, NY	
1884	Gill, Rosalie (Mme rene Lara, comptesse de Chaban)	1867-1898	Portrait		[OC]		
1884	Gilman, Benjamin Francis	1856-1934	September in Colorado		OC		
1884	Gordainer, Lilian L.		Still Life Study		OC		
1884	Grayson, Clifford P.	1857-1951	Ahoy!		OC		
1884	Grayson, Clifford P.	1857-1951	Storm at Concarneau		OC		
1884	Greatorex, Eleanor E. (Eleanor Elizabeth)	1854 - 1917	Sketch		[OC]		
1884	Grover, O. D. (Oliver Dennett)	1861-1927	The Rialto Market--Venice		OC		
1884	Grover, O. D. (Oliver Dennett)	1861-1927	Water Lilies		OC		
1884	Hamilton, Hamilton	1847-1928	A Harvest Field		WC		
1884	Hardy, J. Norton		A Relic of the Forest		OC		
1884	Harrington, Eugene R.		A Fine Day on the Thames		WC		
1884	Harrington, Eugene R.		Adoration of the Virgin		WC		
1884	Harrington, Eugene R.		Antwerp from the Scheldt		WC		
1884	Harrison, Alexander (Thomas Alexander)	1853-1930	A Misty Morning	ca. 1884	OC		
1884	Harrison, Alexander (Thomas Alexander)	1853-1930	Crepuscule	1885	OC		Unlocated, formerly Washington University, St. Louis
1884	Harrison, Eleanor		A Quiet Day on the Shore		OC		
1884	Harrison, Eleanor		Any Port in a Storm		OC		
1884	Harrison, L. Birge (Lovell Birge)	1854-1929	Friends or Foes--A North American Indian Subject		OC		
1884	Harrison, L. Birge (Lovell Birge)	1854-1929	Summer Idyl		OC		
1884	Harrison, L. Birge (Lovell Birge)	1854-1929	The Return from the First Communion		OC		
1884	Hecker, Caroline T.		Roses		[OC]		
1884	Hecker, Caroline T.		White Azaleas		[OC]		
1884	Hills, C. M.		Dandelions		OC		

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1884	Hirst, Claude R.	1855 - 1942	Heliotrope		OC		
1884	Hitchcock, George	1850-1913	Dutch Trawlers		OC		
1884	Holmes, H. V.		Flowers		WC		
1884	Homer, Winslow	1836-1910	Blossoms		WC	James H. Dole, Chicago	
1884	Hopkin, Robert		In the Isle of Bute, Scotland		OC		
1884	Hovenden, Helen C. (Helen Corson, Mrs. Thomas Hovenden)	1846 - 1935	In From the Meadow		OC		
1884	Hovendon, Thomas	1840-1895	"So far, so good."		OC		
1884	Hovendon, Thomas	1840-1895	"Who shall eat the fruit thereof?"		OC		
1884	Howe, William H. (William Henry)	1846-1929	Wayside Shrine--A Souvenir of Normandy		OC		
1884	Jacquet, Gustave		Les Adieux		OC	Walter Cranston Larned, Chicago	
1884	Johnson, David	1827 - 1908	West Compton, New Hampshire		OC	Grady & McKeever, NY	
1884	Jones, Francis Coates	1857-1932	A hazy Afternoon		[OC]		
1884	Jones, H. Bolton (Hugh Bolton)	1848-1927	Spring Morning		[OC]		
1884	Jones, Mary D.		Susan		OC		
1884	Kappes, Alfred	1850-1894	A Serious Matter		[OC]		
1884	Kappes, Alfred	1850-1894	A Vegetarian		WC		
1884	Kellogg, Lavinia L.		A Few Favorites		WC		
1884	Kenney, A. W.		Banks of the Fox River		OC		
1884	Kenney, A. W.		Meadow Flowers		OC		
1884	Kennicott, M. A. (Mrs.)		Field Flowers		WC		
1884	Kever, Jacob Simon		The Toilet		WC	P.B. Veiller, Chicago	
1884	Koch, Henry	1846 - 1906	River Murk, near Baden-Baden		OC		
1884	Kords, L.J.M.		Peonies		OC		
1884	Koupal (Lusk), Marie	1862-1929	Portrait of Josef Jungmann		OC		
1884	La Farge, John	1835-1910	The Enchantress		WC		
1884	La Farge, John	1835-1910	Water Lily		[OC]		
1884	La Farge, John	1835-1910	Wild Roses and Water Lily		WC		
1884	Larrabee, E. W.		A Study		WC		
1884	Ledochowski, Napoleon		Egandale, Near Chicago		WC		
1884	Leloir, Louis		The Cook		WC	Watson F. Blair, Chicago	
1884	Leloir, M.		The Lion in Love		OC		
1884	Lessi, T.		The Two Cronies		WC	John C. Black, Chicago	
1884	Lewis, Eva		Snow Balls		OC		
1884	Lippincott, William H. (William Henry)	1849 - 1920	Breton Interior		WC		
1884	Lippincott, William H. (William Henry)	1849 - 1920	Helena--"All's Well that Ends Well"		OC		
1884	Lippincott, William H. (William Henry)	1849 - 1920	Oriental head		WC		

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1884	Lippincott, William H. (William Henry)	1849 - 1920	Portrait		[OC]		
1884	Lippincott, William H. (William Henry)	1849 - 1920	Portrait		[OC]		
1884	Lippincott, William H. (William Henry)	1849 - 1920	The Finishing Touch		OC		
1884	Lungren, F. H. (Fernand Harvey)	1857 - 1932	A Rainy Evening on the Quay--Paris		WC		
1884	Lungren, F. H. (Fernand Harvey)	1857 - 1932	A Rainy Evening--Pont St. Michel, Paris		WC		
1884	Macy, W.S. (William Starbuck)	1853-1945	Winter Sunset		OC		
1884	Martin, Homer D. (Homer Dodge)	1836-1897	From My Studio Window		WC		
1884	Martin, Homer D. (Homer Dodge)	1836-1897	Near Villerville		WC		
1884	Mauve, Anton	1838-1888	Going Home		WC	P.B. Veiller, Chicago	
1884	Maynard, George W. (George Willoughby)	1843-1923	An Inquisitor		WC		
1884	Maynard, George W. (George Willoughby)	1843-1923	Aurora		OC		
1884	Maynard, George W. (George Willoughby)	1843-1923	The Bride		[OC]		
1884	Mazzanovich, John		Looking Down the Stream		WC		
1884	Mazzanovich, John		Road to the Bronx		WC		
1884	Mazzanovich, John		The Brook		WC		
1884	McCord, G.H. (George Herbert)	1848-1909	A June Morning		OC		
1884	McCord, G.H. (George Herbert)	1848-1909	Below the Dam		OC		
1884	McCord, G.H. (George Herbert)	1848-1909	Iron Works--152 Street, New York		OC		
1884	McCord, G.H. (George Herbert)	1848-1909	Winter Evening--Maine Coast		WC		
1884	McLaughlin, M. Louise (Mary Louise)	1847 - 1939	A Halting Progress		OC		
1884	Miller, E.F.		Evening		WC	Mr. A.A. Sprague, Chicago	
1884	Miller, E.F.		Sycamores		WC	Mr. A. A. Sprague, Chicago	
1884	Minor, Robert C. (Robert Crannell)	1839-1904	Evening		OC		
1884	Minor, Robert C. (Robert Crannell)	1839-1904	Near Seven Oaks		OC		
1884	Minor, Robert C. (Robert Crannell)	1839-1904	The Wold of Kent, England		OC		
1884	Moore, Bessie		Daffodils		[OC]		
1884	Moran, Edward	1829-1901	Fishing Boats off Dieppe, France		OC		
1884	Moran, Edward	1829-1901	Moonlight on the English Channel		OC		
1884	Moran, Edward	1829-1901	The Departure		OC		
1884	Moran, Edward	1829-1901	The Dock at Greenport		OC		
1884	Moran, Edward	1829-1901	The Sea		OC		
1884	Moran, Leon	1864-1941	The Challenge		OC		
1884	Moran, Leon	1864-1941	The Picket		OC		

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1884	Moran, Percy	1862-1935	A Day Dream		OC		
1884	Moran, Percy	1862-1935	The New Song		OC		
1884	Moran, Percy	1862-1935	Waiting for the Tide		OC		
1884	Mosler, Henry	1841-1920	Head		OC	Sara Hallowell, Chicago	
1884	Mosler, Henry	1841-1920	Mother and Child		OC		
1884	Mosler, Henry	1841-1920	The New Year's Errand		OC		
1884	Moss, Frank		Penserosa		OC		
1884	Moss, Frank		The Cardinal's Snuff Box		OC		
1884	Moulton, Frank	1847-1932	A Study		OC		
1884	Moulton, Frank	1847-1932	Fruit		OC		
1884	Moulton, Frank	1847-1932	Peaches		OC		
1884	Muller, Charles Louis		A Maid of Italy		OC	William C. Stevens, Chicago	
1884	Murphy, J.F. (John Francis)	1853-1921	A Bit of Autumn		WC		
1884	Murphy, J.F. (John Francis)	1853-1921	Mill Water		WC		
1884	Murphy, J.F. (John Francis)	1853-1921	The Sultry Season		OC		
1884	Nicholls, Burr H.	1848-1915	Fisher Boys--Venice		OC		
1884	Nicholls, Burr H.	1848-1915	Sunny Hours--Venice		OC		
1884	Nicholls, Rhoda Holmes (Mrs. Burr H. Nicholls)	1854-1930	Mendicant Monks--Venice		OC		
1884	Nicholls, Rhoda Holmes (Mrs. Burr H. Nicholls)	1854-1930	On the Zattere, Venice		[OC]		
1884	Nicholls, Rhoda Holmes (Mrs. Burr H. Nicholls)	1854-1930	The White Wall of the Zattere, Venice		OC		
1884	Nicoll, J.C. (James Craig)	1846-1918	A Windy Day at Lake Oscowana		WC		
1884	Nicoll, J.C. (James Craig)	1846-1918	Monlight--Communipaw		WC		
1884	Nicoll, J.C. (James Craig)	1846-1918	Near the Wreck		OC		
1884	Noyes, I. E. S.		Birds and Blossoms		OC		
1884	Noyes, I. E. S.		Purple and Gold		OC		
1884	Palmer, Walter L. (Walter Launt)	1854-1932	Studio Interior		OC		
1884	Palmer, Walter L. (Walter Launt)	1854-1932	The Oat field		[OC]		
1884	Parini, A.		The Rescue		WC	Mrs. A.A. Sprague, Chicago	
1884	Parrish, Stephen	1846-1938	A Gray Day--Study		[OC]		
1884	Parton, Arthur	1842-1914	A Meadow Brook		OC		
1884	Parton, Arthur	1842-1914	A Showery Day		OC		
1884	Parton, Arthur	1842-1914	Lowery Weather		OC		
1884	Pattison, J.W. (James William)	1844-1915	The Sheep of Ecouen		WC	Edward H. Bangs, Chicago	
1884	Pauli, Richard	1855-1902	Evening		OC		
1884	Pauli, Richard	1855-1902	The Old Willow Road		OC		
1884	Pearce, Charles Sprague	1851-1914	En Picardie	ca. 1884	OC		Unlocated
1884	Pearce, Charles Sprague	1851-1914	Le Petite Bouquetiere		OC		
1884	Pearce, Charles Sprague	1851-1914	Philomena		OC		
1884	Penfold, Frank Chapman	1849-1921	The First Trousers		OC		
1884	Pinchart, Emile		Looking Across the harbor		WC	L.J. Lamson, Chicago	

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1884	Platt, George W.	1839-1899	Fruit		OC		
1884	Quartley, Arthur	1839-1886	"Three fishers went sailing into the west."		OC		
1884	Quartley, Arthur	1839-1886	A Stiff Breeze		OC	Morston Ream, NY	
1884	Quartley, Arthur	1839-1886	Fishing Boat on the English Channel		[OC]		
1884	Quartley, Arthur	1839-1886	The Old Toll Gate at the Bridge		OC		
1884	Ream, Morston (Morston Constantine)	1840 - 1898	Bunch of Grapes		OC		
1884	Ream, Morston (Morston Constantine)	1840 - 1898	Fruit and Wine		OC		
1884	Rehn, F.K.M. (Frank Knox Morton)	1848-1914	Afternoon at Sea		OC		
1884	Rehn, F.K.M. (Frank Knox Morton)	1848-1914	Cape May Point, New Jersey		OC		
1884	Ribot, T.		The Orphan		OC	Frank Moss, Philadelphia	
1884	Rich, J. Rogers		At Grand Mana		OC		
1884	Richards, T. Addison (Thomas Addison)	1820-1900	Lake Brienz, Switzerland		OC		
1884	Richards, William T. (William Trost)	1833-1905	A Reminiscence of Cornwall		WC		
1884	Richards, William T. (William Trost)	1833-1905	Breakers at Deal, New Jersey		OC		
1884	Richards, William T. (William Trost)	1833-1905	Morning at Atlantic City		WC	William H. Klapp, NY	
1884	Rico, Martin	1833-1908	Venice		OC	William C. Stevens, Chicago	
1884	Rivoire, F. (Francois)	1842 - 1919	Flowers		WC	Grady & McKeever, NY	
1884	Robbins, H.W. (Horace Wolcott)	1842-1904	Sunset--Island of Jamaica		OC		
1884	Robinson, Theodore	1852-1896	A Pastoral		[OC]		
1884	Roecker, Henry Leon	1860-1941	A Glimpse of the Sea		WC		
1884	Roecker, Henry Leon	1860-1941	The Road that leads to the Beach		OC		
1884	Rosenburg, H. (Henry Mortikar Rosenberg)	1858-1947	Goose Pasture--Brittany		OC		
1884	Roybet, Ferdinand	1840-1920	The Brigand		OC	William C. Stevens, Chicago	
1884	Ruiz, L.		Italian Water Carrier		WC	James H. Dole, Chicago	
1884	Ryder, Albert Pinkham	1847-1917	Marine		[OC]	T. C. Williams, NY	
1884	Sartain, Emily	1841-1927	An Etcher		OC		
1884	Sartain, William	1843-1924	Avenue of Trees--Montmartre, Paris		OC		
1884	Sartain, William	1843-1924	Sand Hills on Buzzard Bay		OC		
1884	Sartain, William	1843-1924	Street by the ramparts, Algiers		OC		
1884	Sartain, William	1843-1924	Study Head		OC		
1884	Sartain, William	1843-1924	The Marsh Brook		[OC]		

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1884	Sartain, William	1843-1924	The Road to the Sea		[OC]		
1884	Satterlee, Walter	1844-1908	Merchant of Morocco		WC		
1884	Satterlee, Walter	1844-1908	Psyche		OC		
1884	Schilling, Alexander	1859-1937	Evening Shadows		OC		
1884	Schilling, Alexander	1859-1937	The Hay Market		OC		
1884	Schreyer, Adolphe	1828 - 1899	The Advancing Foe		OC	William C. Stevens, Chicago	
1884	Scott, E. M. (Emily Maria Spaford)	1832 - 1915	Phlox		WC		
1884	Scott, E. M. (Emily Maria Spaford)	1832 - 1915	Roses		OC		
1884	Shackford, Elizabeth		Friar's head--Campobello		WC		
1884	Shackford, Elizabeth		Winnetka Bluff		WC		
1884	Shaw, Annie C. (Annie Cornelia)	1852-1887	In the Clearing		OC		
1884	Shaw, Annie C. (Annie Cornelia)	1852-1887	Meadow Stream		OC		
1884	Shirlaw, Walter	1838-1909	In Mischief		OC		
1884	Shirlaw, Walter	1838-1909	The Novelette		OC		
1884	Shirlaw, Walter	1838-1909	The Three Cronies		OC		
1884	Smillie, George H. (George Henry)	1840-1921	Autumn at Marblehead Neck		OC		
1884	Smillie, George H. (George Henry)	1840-1921	Crisp Morning--Marblehead Neck		OC		
1884	Smillie, George H. (George Henry)	1840-1921	On the Massachusetts Coast		WC		
1884	Smillie, George H. (George Henry)	1840-1921	Swamp Willows		WC		
1884	Smillie, James D. (James David)	1833-1909	A Fallow Field		OC		
1884	Smillie, James D. (James David)	1833-1909	Crisp October		WC		
1884	Smillie, James D. (James David)	1833-1909	December Moonlight		WC		
1884	Smillie, James D. (James David)	1833-1909	The Pond's Outlet		OC		
1884	Smillie, N. S. Jacobs		Daughter of a Hundred Earls		WC		
1884	Smillie, N. S. Jacobs		Hollyhocks		WC		
1884	Smillie, N. S. Jacobs		When the Dew is on the Grass		OC		
1884	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	Behind the Barn		WC		
1884	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	Church of San Pablo, Seville		WC		
1884	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	Under the Awnings--Venice		WC		
1884	Smith, Frank Hill	1841-1904	Central Park, NY		WC		
1884	Smith, Frank Hill	1841-1904	Sunset at Nahant		OC		
1884	Smith, Frank Hill	1841-1904	The Brook		OC		
1884	Smith, Frank Hill	1841-1904	The Sand Dunes of Falmouth		OC		
1884	Spread, Henry F. (Henry Fenton)	1844-1890	Summer Landscape		WC		
1884	Sterner, Albert E. (Albert Edward)	1863-1946	Limekiln Point, Lake Geneva		WC		

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1884	Sterner, Albert E. (Albert Edward)	1863-1946	The Steps to the Well		OC	T. Z. Cowles, Chicago	
1884	Stillman, Calra F.		Laurel		[OC]		
1884	Stites, J.R. (John Randolph)	b. 1836	Banks of the Hudson		[OC]		
1884	Stone		Evening		BWO		
1884	Stone, Ellen J.		Chrysanthemums		[OC]		
1884	Switzer, Lizzie H.		Clovers		WC		
1884	Symington, J. (James)	b. 1841	On the Bridge		OC		
1884	Symington, J. (James)	b. 1841	The Parting Song		WC	C.W. Fullerton, Chicago	
1884	Symington, J. (James)	b. 1841	The Singing Lesson		WC		
1884	Thayer, Abbott H (Abbott Henderson)	1849-1921	Child and Cats		[OC]		
1884	Thayer, Abbott H (Abbott Henderson)	1849-1921	Portraits of two Ladies (The Sisters)	1884	OC		Brooklyn Museum of Art
1884	Thompson, H. G. (Henry G.)		In the Gallery		[OC]		
1884	Tilton, J. Rollin (John Rollin)	1828 - 1888	Duomo--Assise		WC		
1884	Tilton, J. Rollin (John Rollin)	1828 - 1888	Santa Maria della Salute, Venice		WC		
1884	Tilton, Paul H.		Portrait of a Lady		OC		
1884	Tojetti, V.		Adam and Eve--Out of the Gates of Paradise		OC		
1884	Troyon, Constant	1810-1865	Pastoral Landscape		OC	Henry G. Willing, Chicago	
1884	Truesdell, Gaylord S. (Gaylord Sangston)	1850-1899	Ram's Head		OC		
1884	Tryon, D.W. (Dwight William)	1849-1925	An October Evening		OC		
1884	Tryon, D.W. (Dwight William)	1849-1925	Early Spring, Long Island		[OC]		
1884	Tryon, D.W. (Dwight William)	1849-1925	Evening, near Dartmouth		[OC]		
1884	Tryon, D.W. (Dwight William)	1849-1925	June, Westchester County		[OC]		
1884	Tryon, D.W. (Dwight William)	1849-1925	Twilight in Normandy		OC		
1884	Van Boskerck, R.W. (Robert Ward)	1855-1932	An October Landscape		OC		
1884	Van Boskerck, R.W. (Robert Ward)	1855-1932	Early Spring--Saddle River, New Jersey		OC		
1884	Van Boskerck, R.W. (Robert Ward)	1855-1932	Midsummer		WC		
1884	Van Boskerck, R.W. (Robert Ward)	1855-1932	November		WC		
1884	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	A Bright Day in August		OC		
1884	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	After the Rain		WC		
1884	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Canal Scene in Holland		OC		
1884	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Morning on the River		WC		
1884	Ventres, O. G.		Apples		OC		

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1884	von Hillern, Bertha		Late Afternoon--Valley of the Shenandoah		OC		
1884	von Hillern, Bertha		Old Sycamore on the Shenandoah, Virginia		OC		
1884	Wade, Carolyn D. (also Caroline D.)	1857-1947	A Fagot Gatherer		WC		
1884	Wagner, P.		The Young Elector		OC	William C. Stevens, Chicago	
1884	Walker, Horatio	1858-1938	A Siesta		[OC]		
1884	Waller, A. S. Canning		Nasturtiums		OC		
1884	Waller, Frank	1842 - 1923	Afternoon at the Isles of Shoals		OC		
1884	Waller, Frank	1842 - 1923	Venice--Eventide		OC		
1884	Watts, Alexander		Fish Creek on the Delaware		WC		
1884	Weber, T. (Theodore)	1838-1907	Pier at Boulogne		WC	Mr. A.A. Sprague, Chicago	
1884	Weeks, E. L. (Edwin Lord)	1849-1903	Reading the Koran--In the Court of a Mosque--Ahmedabad, India		OC		
1884	Weir, J. Alden (Julian Alden)	1852-1919	Flowers		[OC]		
1884	Weir, J. Alden (Julian Alden)	1852-1919	Flowers		[OC]		
1884	Weir, J. Alden (Julian Alden)	1852-1919	The Young Mother		OC		
1884	Wendel, Theodore M.		Old Boathouse, Venice		[OC]		
1884	Wheeler, Dora (Dora Wheeler Keith)	1856-1940	Chestnut Gatherer		OC		
1884	Willcox, W.H.		Home of John Howard Payne		OC		
1884	Witt, J. H. (John Henry/Harrison)	1840-1901	Among the Daisies		OC		
1884	Witt, J. H. (John Henry/Harrison)	1840-1901	Spring		OC		
1884	Witt, J. H. (John Henry/Harrison)	1840-1901	The Old Mill		OC		
1884	Wright, Mary A.	1848-1924	Gray Twilight		WC		
1884	Wright, Mary A.	1848-1924	In the Month of May		WC		
1884	Wright, Maud M.		Interior		[OC]		
1884	Ziem, Felix	1821-1911	Venice		OC	Henry G. Willing, Chicago	
1885	[Casts from the Elgin Marbles]				SC		
1885	[Casts of architectural fragments]				SC		
1885	[Casts of marbles and bronzes from the antique]				SC		
1885	Abbatt, Agnes D. (Agnes Dean)	1847-1917	Dignity and Independence		OC		
1885	Abbatt, Agnes D. (Agnes Dean)	1847-1917	In Lobster Lane, Magnolia, Mass		WC		
1885	Abbatt, Agnes D. (Agnes Dean)	1847-1917	Royal Lilies		OC		
1885	Adams, E. L. S. (Mrs.)		"Adelaide"		OC		

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1885	Adams, E. L. S. (Mrs.)		Little Friends		WC		
1885	Adams, E. L. S. (Mrs.)		Lofty and Lowly		WC		
1885	Adams, E. L. S. (Mrs.)		Podding Peas		WC		
1885	Adams, E. L. S. (Mrs.)		Turret and Balcony		WC		
1885	Bacon, Henry	1839-1912	"Qui m'aime me suive"		OC		
1885	Baer, William Jacob	1860-1941	Scheveningen Fisher Girl Mending a Net		OC		
1885	Baker, Ellen K. (Ellen Kendall)	1839-1914	Le Premier Essai		OC		
1885	Baker, Ellen K. (Ellen Kendall)	1839-1914	Springtime		OC		
1885	Baumgras, Mary B.		Fleur-de-lis		OC		
1885	Baumgras, Mary B.		Petunias		OC		
1885	Baumgras, Peter	1827-1903	Corn		OC		
1885	Beach, Emma B.		Anemonies		OC		
1885	Becker, Carl		Senator and Daughter		OC	Knoedler & Co, NY	
1885	Beckwith, J. Carroll (James Carroll)	1852-1917	Portrait of a Lady		OC		
1885	Beckwith, J. Carroll (James Carroll)	1852-1917	Summer		OC		
1885	Beecher, A.D. (Amariah Dwight)	1839-1896	A Little Irish girl		OC		
1885	Beecher, A.D. (Amariah Dwight)	1839-1896	The Fruit Seller		OC		
1885	Bigelow, D.F. (Daniel Folger)	1823-1910	Landscape		OC		
1885	Birney, William Verplanck	1858-1909	Her Favorite Book		OC		
1885	Birney, William Verplanck	1858-1909	The Boudoir of the Countess		OC		
1885	Blackman, Walter	1847-1928	Hope		OC		
1885	Blackman, Walter	1847-1928	Kitchen Interior		OC	AAA	
1885	Blackman, Walter	1847-1928	Venetian Girl		OC		
1885	Blashfield, Edwin Howland	1848-1936	In the Month of October		OC		
1885	Blashfield, Edwin Howland	1848-1936	Inspiration	ca. 1885	OC		Unlocated
1885	Blashfield, Edwin Howland	1848-1936	Under the Temple Eaves		OC		
1885	Bloodgood, R.F. (Robert Fanshaw)	1848-1930	Sold Again		WC		
1885	Bloodgood, R.F. (Robert Fanshaw)	1848-1930	The Bottle Imp		WC		
1885	Blum, Robert (Robert Frederic)	1857-1903	A Sister's Advice		WC		
1885	Blum, Robert (Robert Frederic)	1857-1903	Interior of a Dutch Kitchen		OC		
1885	Blum, Robert (Robert Frederic)	1857-1903	Knitting		OC		
1885	Boggs, Frank M. (Frank Myers)	1855-1926	In with the Tide, St. Malo		OC		
1885	Boggs, Frank M. (Frank Myers)	1855-1926	Port d'Isigny, Finestere, Brittany		OC		
1885	Boughton, George H. (George Henry)	1833-1905	The Last Minstrel		OC	Charles L. Hutchinson, Chicago	
1885	Bouguereau, William-Adolphe	1825-1905	Fishing		OC	Knoedler & Co, NY	

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1885	Brevoort, J.R. (James Renwick)	1832-1918	Windy Evening on the Yorkshire Moorlands, England		OC		
1885	Bridges, Fidelia	1834-1923	A Song of the Sea		WC		
1885	Bridgman, F.A. (Frederic Arthur)	1847-1928	After the Bath; Cairo		OC		
1885	Bridgman, F.A. (Frederic Arthur)	1847-1928	The Truant (Souvenir of Constantine)		OC		
1885	Bristol, J.B. (John Bunyan)	1826-1909	Berkshire Hills, Massachusetts		OC		
1885	Bromley, Frank C.	1860-1890	Lowlands of the Marne River Country, France		OC		
1885	Brooks, A.F. (Alden Finney)	1840-1931	The Holy Adoption, John 19:26, 27		OC		
1885	Brown, J. Appleton (John Appleton)	1844-1902	A Meadow Stream		OC		
1885	Brown, J. Appleton (John Appleton)	1844-1902	Spring, Newburyport, Mass		OC		
1885	Brown, J. Appleton (John Appleton)	1844-1902	Springtime		OC		
1885	Brown, J.G (John George)	1831-1913	A Jolly Lot		OC		
1885	Brown, J.G (John George)	1831-1913	Chums		OC		
1885	Brown, J.G (John George)	1831-1913	Day Dreams		OC		
1885	Bryan, Byrd		Head		OC		
1885	Bryan, Byrd		Portrait of Mr. John D. Jennings		OC		
1885	Bunner, Andrew F. (Andrew Fisher)	1841-1897	San Georgio della Salute, Venice		OC	Reichard & Co	
1885	Burnier, R.		Going to Pasture		OC	Doll & Richards, Boston	
1885	Caliga, I. H. (Isaac Henry)	1857-1934	"Lily"		OC	AAA	
1885	Carlsen, Emile (Soren Emile)	1853-1932	Still Life		OC	J.A. Deland, Boston	
1885	Carr, Lyell E.	1857-1912	Hard Times		OC		
1885	Ceremano, C.F.		The Drinking Place		OC	Doll & Richards, Boston	
1885	Champney, J. W. (James Wells)	1843-1903	Ophelia		OC		
1885	Chase, Harry	1853-1889	In the English Channel		OC		
1885	Chase, Harry	1853-1889	Shrimpers off Yarmouth		OC		
1885	Chase, Harry (as Henry)	1853-1889	A Highway of Holland		OC		
1885	Chase, W.M. (William Merritt)	1849-1916	"Do you mean me?"	ca. 1885	PA		Pisano, Pastel Paintings, P. 17
1885	Chase, W.M. (William Merritt)	1849-1916	Afternoon Call		OC		
1885	Chase, W.M. (William Merritt)	1849-1916	Bleaching Linen	ca. 1885	PA		Pisano, Pastel Paintings, P. 23
1885	Chase, W.M. (William Merritt)	1849-1916	Canal Path, Holland	ca. 1885	PA		Pisano, Pastel Paintings, P. 15
1885	Chase, W.M. (William Merritt)	1849-1916	Girl in Black Gown	ca. 1885	PA		Pisano, Pastel Paintings, P. 1
1885	Chase, W.M. (William Merritt)	1849-1916	Still Life	ca. 1885	PA		Pisano, Pastel Paintings, P. 2

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1885	Chase, W.M. (William Merritt)	1849-1916	The End of the Season	ca. 1885	PA		Pisano, Pastel Paintings, P. 24
1885	Chase, W.M. (William Merritt)	1849-1916	The Japanese Picture Book	ca. 1885	PA		Pisano, Pastel Paintings, P. 10
1885	Chase, W.M. (William Merritt)	1849-1916	Two Old Fisher Folk		PA	George L. Dunlap, Chicago	
1885	Chelmonski, Joseph		Polish Horse Dealers		OC	Knoedler & Co, NY	
1885	Cheritree, Olive E.		Sheep		OC		
1885	Cipriani, N.		A Shepherd of the Campagna		WC	Charles J. Singer, Chicago	
1885	Cipriani, N.		Capuchin Monk		WC	Charles J. Singer, Chicago	
1885	Clark, George M (George Merritt)	1853 - 1904	A Town in France		WC		
1885	Clark, George M (George Merritt)	1853 - 1904	At Ecouen, France		WC		
1885	Clark, George M (George Merritt)	1853 - 1904	On the Hudson, at Nyack		OC		
1885	Coast, Oscar R.		A Cloudy Day		OC		
1885	Coffin, W.A. (William Anderson)	1855-1925	Day Dreams		OC		
1885	Coman, C. B. (Charlotte Buell)	1833-1924	A Cottage in Picardy, France		OC		
1885	Coman, C. B. (Charlotte Buell)	1833-1924	Street in Cernay-la-Ville, France		OC		
1885	Corot, Jean-Baptiste Camille	1796 - 1875	Dance of the Nymphs (sketch)		OC	Doll & Richards, Boston	
1885	Corot, Jean-Baptiste Camille	1796 - 1875	Landscape		OC	Thomas Bryan, Chicago	
1885	Crane, Bruce (Robert Bruce)	1857-1937	November Twilight		OC		
1885	Crane, Bruce (Robert Bruce)	1857-1937	The Curfew		OC		
1885	Dahl, Seigwald		Pride and Humility		WC	Charles J. Singer, Chicago	
1885	Damoye, E.		Autumn on the Seine		OC	Doll & Richards, Boston	
1885	Dana, William P. W. (William Parsons Winchester)	1833 - 1927	Coast Scene, Channel Islands--Moonlight		OC		
1885	Dana, William P. W. (William Parsons Winchester)	1833 - 1927	Low Tide on the Beach at Dinard, Brittany		OC		
1885	Dannat, William T. (William Turner)	1853-1929	A Quartette	1884	OC	William Schaus, NY	Metropolitan Museum of Art
1885	Daubigny, Charles Francois	1817 - 1878	Landscape		OC	Doll & Richards, Boston	
1885	Davis, Charles H. (Charles Henry)	1845-1921	A Changeable Day		OC		
1885	Davis, Charles H. (Charles Henry)	1845-1921	Breezy Twilight		OC		

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1885	Davis, Charles H. (Charles Henry)	1845-1921	Sunset--Midsummer		OC		
1885	Davis, Charles H. (Charles Henry)	1845-1921	Village on the Plain		OC		
1885	Day, Minne E.		Still Life		OC		
1885	Day, V. E. (Miss)		Michigan Peaches		OC		
1885	de Haas, J.H.L.		A Fresh Breeze		OC		
1885	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	After a Blow, at Montauk Point		OC		
1885	De Luce, Percival	1847-1914	A Knitting Lesson		OC		
1885	Desvarreaux-Larpenteur, J.		Cattle Scene: Charny France		OC	James G. Moulton, Chicago	
1885	Desvarreaux-Larpenteur, J.		Morning		OC		
1885	Dewey, Charles Melville	1849-1937	The Meadow Brook		WC		
1885	Dielman, Frederick	1847-1935	"Mora" Players		OC		
1885	Dillon, Julia	1834-1919	Peonies		OC		
1885	Dillon, Julia	1834-1919	Roses		OC		
1885	Dodson, Sarah Paxton Ball	1847-1906	"Griselda"		OC		
1885	Dodson, Sarah Paxton Ball	1847-1906	"Love in her eyes sits playing"		OC		
1885	Donoho, R. Gaines (exhib as Ruger-Donoho)	1857-1916	Bicycle Riders (The Mount)		OC		
1885	Donoho, R. Gaines (exhib as Ruger-Donoho)	1857-1916	Cutting Wood		OC		
1885	Donoho, R. Gaines (exhib as Ruger-Donoho)	1857-1916	La Garenne		OC		
1885	Drury, J. H. (John H.)	b. 1816	At Barbizon, France		OC		
1885	Durham, Lucy		The Approach of Spring		OC		
1885	Duverger, T.E.		Chorister Boys		OC	Doll & Richards, Boston	
1885	Eakins, Thomas (Thomas Cooperthwaite)	1844-1916	The Meadows	1882-83	OC		Philadelphia Museum of Art
1885	Eakins, Thomas (Thomas Cooperthwaite)	1844-1916	The Writing Master	1881	OC		Metropolitan Museum of Art
1885	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	A Midsummer Day		WC		
1885	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	A Prairie Path		WC		
1885	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	After the Rain		WC		
1885	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	Flushed		OC		
1885	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	Grass Lake		WC		
1885	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	Misty Morning		OC		
1885	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	Portrait of Mrs. J.E.E.		OC		
1885	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	The Coming Shower		WC		
1885	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	The Road to Town		WC		
1885	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	Watching the Games		OC		
1885	Eaton, C. Harry (Charles	1850-1901	A Lake in Oakland,		OC		

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	Harry)		Michigan				
1885	Eaton, C. Harry (Charles Harry)	1850-1901	A Summer Evening		WC		
1885	Eaton, C. Harry (Charles Harry)	1850-1901	An Adirondack Lake		WC		
1885	Eaton, C. Harry (Charles Harry)	1850-1901	An Irish Meadow		WC		
1885	Edwards, George Wharton	1869 - 1950	At Ebb of Tide		OC		
1885	Edwards, George Wharton	1869 - 1950	Foggy Day, Brittany--Waiting for the Father		WC		
1885	Elwell, D. Jerome	1847-1912	Moonrise: Domburg, Holland	ca. 1883	OC	in 1893 collection St. Boltoph Club, Boston	
1885	Enneking, J.J. (John Joseph)	1841-1916	Cloudy Day		OC	Massachusetts Charitable Mechanic Association, Boston	
1885	Estabrooks, Gertrude		Plebian Breakfast		OC		
1885	Fisher, Marc (William Mark)	1841-1923	Interior of French Peasant Cottage		OC		
1885	Fowler, Frank	1852-1910	"Edith"		WC		
1885	Fowler, Frank	1852-1910	Decorative Panel		OC		
1885	Fowler, Frank	1852-1910	Out-of-Door Sketch		OC		
1885	Fowler, Mary Berrian Odenheimer (Mrs. Frank Fowler)	d. 1898	An Algerian		WC		
1885	Fowler, Mary Berrian Odenheimer (Mrs. Frank Fowler)	d. 1898	Ideal Head		WC		
1885	Freer, Frederick W. (Frederick Warren)	1849-1908	Adagio		OC		
1885	Freer, Frederick W. (Frederick Warren)	1849-1908	Flowers		OC		
1885	Freer, Frederick W. (Frederick Warren)	1849-1908	Gold Fish		OC		
1885	Freer, Frederick W. (Frederick Warren)	1849-1908	Landscape Sketch		WC		
1885	Freer, Frederick W. (Frederick Warren)	1849-1908	Landscape Sketch		WC		
1885	Gardin, Alice Tilton		Lotus Beds		WC		
1885	Garrett, Edmund H. (Edmund Henry)	1853 - 1929	El Mirador de la Reina, Alhambra		WC		
1885	Garrett, Edmund H. (Edmund Henry)	1853 - 1929	Mending Nets		WC		
1885	Garrett, Edmund H. (Edmund Henry)	1853 - 1929	Winter Morning		WC		
1885	Gaugengigl, Ignaz Marcel	1855-1932	"The Child is Father of the Man"		OC		
1885	Gaugengigl, Ignaz Marcel	1855-1932	On the Promenade		OC	John A. Lowell & Co, Boston	
1885	Gaugengigl, Ignaz Marcel	1855-1932	Revenge		OC	John A. Lowell & Co, Boston	

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1885	Gaugengigl, Ignaz Marcel	1855-1932	The Field of battle		OC	John A. Lowell & Co, Boston	
1885	Gay, Walter	1856-1937	Les Fileuses (The Spinners)	1885	OC		Unlocated
1885	Gay, Walter	1856-1937	November		OC		
1885	Gerome, Jean-Leon		Egyptian Woman		OC	Charles J. Singer, Chicago	
1885	Gifford, R. Swain (Robert Swain)	1840-1905	On the Zuyder Zee		WC		
1885	Gifford, R. Swain (Robert Swain)	1840-1905	The Farm Yard		OC		
1885	Gifford, R.Swain (Robert Swain)	1840-1905	Rough Weather at Scheveningen		WC		
1885	Gordanier, Lillian G.		Nasturtiums		OC		
1885	Grayson, Clifford P.	1857-1951	Enfants de Pecheur		OC		
1885	Grayson, Clifford P.	1857-1951	The Beach at Concarneau		OC		
1885	Green, C.E.L. (Charles Edwin Lewis)	1844 - 1915	Close of the Day		OC		
1885	Green, C.E.L. (Charles Edwin Lewis)	1844 - 1915	Near Annisquam		OC	Doll & Richards, Boston	
1885	Grover, O. D. (Oliver Dennett)	1861-1927	The Sultan's Favorite		OC		
1885	Hale, Ellen D. (Ellen Day)	1855 - 1940	An Old Retainer		OC	Massachusetts Charitable Mechanic Assoc	
1885	Hamilton, Hamilton	1847-1928	Harvest Field		WC		
1885	Hamilton, Hamilton	1847-1928	Last of September		OC		
1885	Hammer, John J.	1843-1906	Country Garden		OC		
1885	Hammer, John J.	1843-1906	Morning		OC		
1885	Harrington, Eugene R.		An August Niught: Surf at Far Rockaway		WC		
1885	Harrington, Eugene R.		Village Church, near Paris		WC		
1885	Harrison, Alexander (Thomas Alexander)	1853-1930	Bord de Mer	ca. 1884	OC		San Antonio Art League Museum
1885	Harrison, Alexander (Thomas Alexander)	1853-1930	Surf		OC		
1885	Haskell, Ida C.	1861-1932	A Quiet Summer		OC		
1885	Hassam, Childe	1859-1935	A Back Road, New England	1884	OC		Brooklyn Museum of Art
1885	Hassam, Childe	1859-1935	A Very Old Place		OC		
1885	Hassam, Childe	1859-1935	Some Nantucket Architecture		OC		
1885	Henry, E.L. (Edward Lamson)	1841-1919	A Four O'Clock Tea		OC		
1885	Henry, E.L. (Edward Lamson)	1841-1919	Sunday Morning		OC		
1885	Hirst, Claude R.	1855 - 1942	Queens of the Garden		OC		
1885	Hoeber, Arthur	1854 - 1915	Le Pain Quotidien		OC		
1885	Holmes, Ellen A.		Treasures of Mid-June		OC		
1885	Holmes, H. V.		Pansies		WC		
1885	Hovenden, Helen C.	1846 - 1935	"Wait your Turn"		OC		

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1885	Hovenden, Helen C.	1846 - 1935	The Little Housekeeper		OC		
1885	Hovenden, Thomas	1840-1895	Study of a Daisy		OC		
1885	Hunt, William Morris	1824 - 1879	Head		OC		
1885	Inness, George	1825-1894	Glow of Sunset		OC	AAA	
1885	Jenks, Phoebe		May		OC		
1885	Jones, H. Bolton (Hugh Bolton)	1848-1927	Cloudy Day in Winter, Near Orange, New Jersey		OC	Doll & Richards, Boston	
1885	Jones, H. Bolton (Hugh Bolton)	1848-1927	Spring		OC	Reichard & Co	
1885	Jones, Mary D.		A Lady from Holland		OC		
1885	Kirkpatrick, F. L. (Frank LeBrun)	1853 - 1917	Old Library Interior		OC		
1885	Kirkpatrick, Frank L.		Studio Interior		OC		
1885	Kost, Frederick W. (Frederick Weller)	1861-1923	Harvest Time, Normandy		OC		
1885	Koupal (Lusk), Marie	1862-1929	Mignon discovered by Lothario as his long lost daughter		OC		
1885	Lambinet, Emile		Landscape		OC	Doll & Richards, Boston	
1885	Lansil, Walter F. (Walter Franklin)	1846 - 1925	On the South Shore		OC	J.A. Deland, Boston	
1885	Lansil, Walter F. (Walter Franklin)	1846 - 1925	The Veteran of the Heroic Fleet		OC	Massachusetts Charitable Mechanic Association, Boston	
1885	Leman, Frances E.		Hollyhocks		WC	James H. Dole, Chicago	
1885	Leonard, Anna Byford		English Stag Hounds		OC		
1885	Low, Will H. (Will Hickock)	1853-1932	Gathering Golden Rod		WC	James H. Dole, Chicago	
1885	Lyman, Joseph Jr.	1843-1913	At Bar Harbour, Mount Desert Island		OC		
1885	Lyman, Joseph Jr.	1843-1913	St. Aubin, Isle of Jersey		OC		
1885	Macy, W.S. (William Starbuck)	1853-1945	A Quite River		OC		
1885	Macy, W.S. (William Starbuck)	1853-1945	New England Winter Scene		OC		
1885	Macy, W.S. (William Starbuck)	1853-1945	River Scene		OC	James H. Dole, Chicago	
1885	Magrath, William	1838-1918	St. Etienne, Rouen		WC		
1885	Magrath, William	1838-1918	Street Scene, Rouen		WC		
1885	Mariotti, F.		Going to Market		WC	Doll & Richards, Boston	
1885	Maynard, George W. (George Willoughby)	1843-1923	A Painter		OC		
1885	Maynard, George W. (George Willoughby)	1843-1923	A Voyage to Liliput		WC		
1885	Mazzanovich, John		Autumn		WC		
1885	Mazzanovich, John		Landscape		WC		

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1885	McCord, G.H. (George Herbert)	1848-1909	A Glimpse of Morristown, New Jersey		OC		
1885	McEntee, Jervis	1828-1891	A Mountain River		OC		
1885	McEntee, Jervis	1828-1891	Midsummer		OC		
1885	McEwen, Walter		Girl Arranging Peacock Feathers		OC		
1885	McIlhenney, C.M. (Charles Morgan)	1858-1904	Sand Dunes of Old Squaw		WC		
1885	Michel, George		The Coming Storm		OC	Doll & Richards, Boston	
1885	Millet, F.D. (Francis Davis)	1846-1912	A Spring Offering		OC		
1885	Minor, Robert C. (Robert Crannell)	1839-1904	Springtime in the Woods		OC		
1885	Minor, Robert C. (Robert Crannell)	1839-1904	The Cradle of the Hudson		OC		
1885	Moran, Edward	1829-1901	"Waiting for Dad"		OC		
1885	Moran, Edward	1829-1901	Cathedral Rocks at Holyhead		WC		
1885	Moran, Edward	1829-1901	Low tide, Long Island Sound		WC		
1885	Moran, Edward	1829-1901	Moonlight on the English Channel		OC		
1885	Moran, Edward	1829-1901	Shrimpers on the Beach at Boulogne		OC		
1885	Moran, Edward	1829-1901	Starting for the Race		OC		
1885	Moran, Edward	1829-1901	The Sea		OC		
1885	Moran, Edward	1829-1901	Watching and Waiting		OC		
1885	Moran, Leon	1864-1941	The Day is Done		OC		
1885	Moran, Percy	1862-1935	"Anthea"		OC		
1885	Moran, Percy	1862-1935	Spring Flowers		WC		
1885	Moran, Percy	1862-1935	The Miller's Daughter		OC		
1885	Moran, Percy	1862-1935	The Sisters		BWO		
1885	Morey, Anna R.		Our Italian		OC		
1885	Mosler, Henry	1841-1920	Girl at Fountain		OC		
1885	Mosler, Henry	1841-1920	The Approaching Storm		OC		
1885	Moss, Frank		The Return of Spring		OC		
1885	Moss, Frank		The Wine Tasters		OC		
1885	Moulton, Frank	1847-1932	Fruit		OC		
1885	Munthe, L		Autumn		OC	Doll & Richards, Boston	
1885	Murphy, Adah C. (Mrs. J. Francis Murphy)		A rose		OC		
1885	Murphy, J.F. (John Francis)	1853-1921	Autumn		WC		
1885	Murphy, J.F. (John Francis)	1853-1921	Autumnal Grays		WC		
1885	Murphy, J.F. (John Francis)	1853-1921	Early Snow		WC		
1885	Murphy, J.F. (John Francis)	1853-1921	Tints of a Vanished Past		OC		
1885	Musgrave, Sylvester		A Leisure Hour		OC		
1885	Musgrave, Sylvester		The Letter		OC		
1885	Narcisse-Virgile Diaz de la Pena	1807-1876	Mother and Children		OC	Charles J. Singer, Chicago	
1885	Nicholls, Burr H.	1848-1915	A Venetian Courtship		OC		

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1885	Nicholls, Rhoda Holmes	1854-1930	A Bit of Venice		OC		
1885	Nicholls, Rhoda Holmes	1854-1930	Primavera, Venezia		OC	Massachusetts Charitable Mechanic Assoc	
1885	Nicholls, Rhoda Holmes	1854-1930	Venetian Sails		OC		
1885	Nicoll, J.C. (James Craig)	1846-1918	A Rainy Day		BWO		
1885	Nicoll, J.C. (James Craig)	1846-1918	On an American Lake		WC		
1885	Nicoll, J.C. (James Craig)	1846-1918	Sunset on the Lake		OC		
1885	Nicoll, J.C. (James Craig)	1846-1918	York Beach, Maine		OC		
1885	Osborne, S. M.		Nursery Rhymes		OC		
1885	Osborne, S. M.		The Unwelcome Celestial		OC		
1885	Palezieux, Edmond de		Derrible Point, Sark Channel Islands, Switzerland		OC		
1885	Palmaroli, V.		Solitude		OC	Doll & Richards, Boston	
1885	Palmer, Walter L. (Walter Launt)	1854-1932	The Venetian Lagoon		OC		
1885	Parton, Arthur	1842-1914	A Spring Morning		OC		
1885	Parton, Arthur	1842-1914	Going to Pasture		OC		
1885	Parton, Arthur	1842-1914	In the Valley of the Housatonic		OC		
1885	Parton, Ernest	1845-1933	Summer Days in England		OC		
1885	Parton, Henry W. (Henry Woodbridge)	1858 - 1933	The Time of Roses		OC		
1885	Pattison, J.W. (James William)	1844-1915	By the Sound, at Pelham		WC		
1885	Pattison, J.W. (James William)	1844-1915	On the "Qui Vive"		OC		
1885	Payne, H.C.		Spring Evening		OC		
1885	Pearce, Charles Sprague	1851-1914	Grandmother at Sixteen		OC	John A. Lowell & Co, Boston	
1885	Pearce, Charles Sprague	1851-1914	La Priere	ca. 1884	OC	Massachusetts Charitable Mechanic Assoc	Massachusetts Charitable Mechanic Assoc
1885	Pearce, Charles Sprague	1851-1914	Moments of Thoughtfulness		OC	John A. Lowell & Co, Boston	
1885	Pearce, Charles Sprague	1851-1914	Peines de Coeur		OC		
1885	Peirce, H. Winthrop	1850-1932	Harvest Cross		OC		
1885	Peirce, H. Winthrop	1850-1932	Returning Home		OC		
1885	Perrault, Leon	1832-1908	Maternal Pleasures		OC	Knoedler & Co, NY	
1885	Perry, E. Wood (Enoch Wood)	1831-1915	The Letter		OC		
1885	Perry, Oliver H.		Old Barn: Evening		WC		
1885	Pickering, Arthur J		An Unrevised Edition		OC		
1885	Pickering, Arthur J		Before the Gate		WC		
1885	Platt, Charles Adams	1861-1933	Effect of Morning Sunlight		OC		
1885	Platt, Charles Adams	1861-1933	Point des Blaguers Larmor		OC		
1885	Platt, Charles Adams	1861-1933	The Maas at Dort		WC		
1885	Poore, Henry R. (Henry Rankin)	1859-1940	After the Chase		OC		
1885	Poore, Henry R. (Henry Rankin)	1859-1940	Grace before Meat; a daily episode of Holland canal		OC		

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			life				
1885	Post, William Merritt	1856-1935	Early Summer in New Jersey		OC		
1885	Post, William Merritt	1856-1935	The Wayside pool		OC		
1885	Pullman, M. MacDonald		Where Rushes Grow		OC		
1885	Quartley, Arthur	1839-1886	Dignity and Impudence		OC		
1885	Quartley, Arthur	1839-1886	Hotel Bronson, Harlem River		WC	James H. Dole, Chicago	
1885	Quartley, Arthur	1839-1886	Lofty and Lowly		OC		
1885	Quartley, Arthur	1839-1886	On the Sands		WC		
1885	Quartley, Arthur	1839-1886	Rugged Maine		OC	Massachusetts Charitable Mechanic Assoc	
1885	Quartley, Arthur	1839-1886	Shore at Cold Spring		BWO		
1885	Ranger, H. W. (Henry Ward)	1858-1916	Passing Clouds		WC		
1885	Ranger, H. W. (Henry Ward)	1858-1916	Spring		WC		
1885	Ream, C. P. (Carducius Plantagenet)	1837 - 1917	Apples		OC		
1885	Ream, C. P. (Carducius Plantagenet)	1837 - 1917	Fruit and Wine Glass		OC		
1885	Ream, C. P. (Carducius Plantagenet)	1837 - 1917	Grapes		OC		
1885	Ream, C. P. (Carducius Plantagenet)	1837 - 1917	Peaches		OC		
1885	Rehn, F.K.M. (Frank Knox Morton)	1848-1914	Evening along the Wharves		OC		
1885	Rehn, F.K.M. (Frank Knox Morton)	1848-1914	Looking Down on the Sea from the Rocks at Magnolia Mass; Midsummer afternoon		OC		
1885	Rehn, F.K.M. (Frank Knox Morton)	1848-1914	Midsummer Afternoon		WC		
1885	Rehn, F.K.M. (Frank Knox Morton)	1848-1914	Morning: Ocean Beach, NY		OC		
1885	Richards, William T. (William Trost)	1833-1905	A Day in June		WC		
1885	Richards, William T. (William Trost)	1833-1905	The Lions of Cornwall		OC		
1885	Richards, William T. (William Trost)	1833-1905	Twilight, Narragansett Bay		WC		
1885	Ritter, Louis		Still Life		OC		
1885	Robbins, H.W. (Horace Wolcott)	1842-1904	Darkening in the Evening Sky		OC		
1885	Rogers, Frank W.		Pug Dogs		OC	John A. Lowell & Co, Boston	
1885	Rolshoven, J.		Song Without Words		OC	Doll & Richards, Boston	
1885	Rost, Ernest C.		The Woods in November		OC		
1885	Rousseau, Theodore	1812 - 1867	Woodland		OC	Doll & Richards, Boston	

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1885	Rudell, P. E. (Peter Edward)		A Riverside		WC		
1885	Sartain, Emily	1841-1927	Portrait of M.H.		OC		
1885	Sartain, William	1843-1924	"Rosalie"		OC		
1885	Sartain, William	1843-1924	An Orchard near the Sea		OC		
1885	Sartain, William	1843-1924	Near Algiers		OC		
1885	Sartain, William	1843-1924	New England Landscape		OC		
1885	Sattlerlee, Walter	1844-1908	"Good-bye Summer"		OC		
1885	Schilling, Alexander	1859-1937	Bean Stacks		OC		
1885	Schilling, Alexander	1859-1937	Evening in November		OC		
1885	Schuchardt, F. Jr.		Evening		OC		
1885	Scott, E. M. (Emily Maria Spaford)	1832 - 1915	Roses		OC		
1885	Scott, E. M. (Emily Maria Spaford)	1832 - 1915	Wild Asters		OC		
1885	Shaw, Annie C. (Annie Cornelia)	1852-1887	Ashen Days		OC		
1885	Shaw, Annie C. (Annie Cornelia)	1852-1887	Ready to Harvest		OC		
1885	Shaw, Annie C. (Annie Cornelia)	1852-1887	The Russet Year		OC		
1885	Shaw, S. Van D.		A Norwegian Bride		WC		
1885	Sheppard, Warren (Warren W.)	1858-1937	Moonrise at Sea		OC		
1885	Shirlaw, Walter	1838-1909	Alarm		OC		
1885	Shirlaw, Walter	1838-1909	Head		OC		
1885	Shirlaw, Walter	1838-1909	The Hillside		OC		
1885	Shurtleff, R.M. (Roswell Morse)	1838-1915	The Road to the Mill		OC		
1885	Simmons, Edward Emerson	1852-1931	"Jeanne" Communion and Bridal Costume of Brittany		OC	Doll & Richards, Boston	
1885	Simmons, Edward Emerson	1852-1931	Breton Peasant		OC		
1885	Simmons, Edward Emerson	1852-1931	Lunch; Spanish Study		OC		
1885	Simmons, Edward Emerson	1852-1931	Woman of Concarneau		OC	Knoedler & Co, NY	
1885	Simons, Marcius		Endymion		OC	Knoedler & Co, NY	
1885	Smillie, George H. (George Henry)	1840-1921	A Bit of New England Coast		WC		
1885	Smillie, George H. (George Henry)	1840-1921	A Song of Summer		OC		
1885	Smillie, George H. (George Henry)	1840-1921	A Stormy Day on the Massachusetts Coast		OC		
1885	Smillie, James D. (James David)	1833-1909	Cliffs of Normandy		OC		
1885	Smillie, James D. (James David)	1833-1909	Coming Shower: near Etretat, France		WC		
1885	Smillie, James D. (James David)	1833-1909	In an Orchard--Normandy		WC		
1885	Smillie, James D. (James David)	1833-1909	Landscape Sketch		WC		
1885	Smillie, James D. (James David)	1833-1909	Stray Lambs (a sketch)		OC		
1885	Smillie, James D. (James David)	1833-1909	The Edge of the Woods		OC		
1885	Smillie, N. S. Jacobs		Chrysanthemums		OC		

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1885	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	"For men may come and men may go, But I go on forever"		WC		
1885	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	The Flower Market, Paris		WC		
1885	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	Waiting for the Ferry, Dordrecht		WC		
1885	Smith, Frank Hill	1841-1904	Nahant Beach		OC		
1885	Smith, Frank Hill	1841-1904	Summer		OC		
1885	Smith, Gean	1851-1928	Dog's Head		OC		
1885	Smith, Gean	1851-1928	The Storm		OC		
1885	Snyder, W.H.		Afternoon		OC		
1885	Spread, Henry F. (Henry Fenton)	1844-1890	"Peek-a-boo"		OC		
1885	Spread, Henry F. (Henry Fenton)	1844-1890	An English Landscape		WC		
1885	Stewart, Julius L. (Julius LeBlanc)	1855-1919	Spanish Girl		OC	Doll & Richards, Boston	
1885	Stuart, Gilbert	1755-1828	Portrait of a Gentleman		OC	Mrs. M.A. Wagner, Chicago	
1885	Stuart, Gilbert	1755-1828	Portrait of a Lady		OC	Mrs. M.A. Wagner, Chicago	
1885	Symington, J. (James)	b. 1841	"I cannot work today"		WC		
1885	Thayer, Abbott H (Abbott Henderson)	1849-1921	Portrait		OC		
1885	Thayer, Abbott H (Abbott Henderson)	1849-1921	Portrait of a Lady		OC	Walter Cranston Larned, Chicago	
1885	Thompson, H. G. (Henry G.)		Landscape and Sheep		OC	James H. Dole, Chicago	
1885	Thompson, H. G. (Henry G.)		Studio Interior		OC		
1885	Thompson, H. G. (Henry G.)		Un Calvaire		OC		
1885	Thompson, Wordsworth (Alfred Wordsworth)	1840-1896	The Advance of the Enemy (Benedict Arnold)		OC		
1885	Thoren, Otto de		The Broken Axle		OC	Doll & Richards, Boston	
1885	Tojetti, Virgilio		Hungry Puss		OC		
1885	Tompkins, F. H. (Frank Henry)	1847-1922	Spring		OC	J.A. Deland, Boston	
1885	Tompkins, F. H. (Frank Henry)	1847-1922	The Little Model		OC	J.A. Deland, Boston	
1885	Tompkins, F. H. (Frank Henry)	1847-1922	Yahr Market		OC	J.A. Deland, Boston	
1885	Torrey, K.S.		Blonde and Brunette		OC		
1885	Tryon, D.W. (Dwight William)	1849-1925	A Pasture		WC		
1885	Tryon, D.W. (Dwight William)	1849-1925	Evening in June		OC		
1885	Tryon, D.W. (Dwight William)	1849-1925	Evening, Coast of Dartmouth		WC		

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1885	Tryon, D.W. (Dwight William)	1849-1925	Moorland--Dartmouth		OC		
1885	Tryon, D.W. (Dwight William)	1849-1925	October Afternoon		OC		
1885	Tryon, D.W. (Dwight William)	1849-1925	Twilight		WC		
1885	Turner, C.Y. (Charles Yardley)	1850-1919	"Althea"		OC		
1885	Turner, C.Y. (Charles Yardley)	1850-1919	An Interesting Chapter		OC		
1885	Turner, C.Y. (Charles Yardley)	1850-1919	Out of the Woods		OC		
1885	Turner, J. M. W. (Joseph Mallard William)	1775-1851	Venice		WC	Doll & Richards, Boston	
1885	Turner, Ross (Ross Sterling)	1847-1915	After a rain		OC		
1885	Turner, Ross (Ross Sterling)	1847-1915	Springtime, Gloucester		OC		
1885	Turner, Ross (Ross Sterling)	1847-1915	Summer Afternoon		WC		
1885	Turner, Ross (Ross Sterling)	1847-1915	Venetian Boats		WC		
1885	Twachtman, John Henry	1853-1902	Church at Argues, France		OC	J. Eastman Chase, Boston	
1885	Twachtman, John Henry	1853-1902	On the Bethune		OC	J. Eastman Chase, Boston	
1885	Uhde		Sunday Morning		OC	Knoedler & Co, NY	
1885	Van Boskerck, R.W. (Robert Ward)	1855-1932	A Bergen County Homestead, New Jersey		OC		
1885	Van Boskerck, R.W. (Robert Ward)	1855-1932	Day Dream		OC		
1885	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Milking Time		WC		
1885	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Summer		WC		
1885	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	The Berkshire Hills, Massachusetts		OC		
1885	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	The Dunes of Holland		OC		
1885	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	The Green River, Great Barrington		WC		
1885	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Windy Day at Napanoch		WC		
1885	Vernier, E. (Emile Louis)	1829-1887	After a Storm		OC	Doll & Richards, Boston	
1885	Vonnoh, Robert William	1858-1933	"Lloyd" (portrait)		OC		
1885	Vuillefroy, F. de		Early Morning		OC	Doll & Richards, Boston	
1885	Wade, Carolyn D. (also Caroline D.)	1857-1947	A Study of Wild Roses		WC		
1885	Wade, Carolyn D. (also Caroline D.)	1857-1947	Sentry		OC		
1885	Waller, Frank	1842 - 1923	The Youthful Farm Hand		OC		

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1885	Weeks, E. L. (Edwin Lord)	1849-1903	The Last Voyage, a Souvenir	ca. 1884	OC		Stuart Pivar, NY; on extended loan to the Bayly Art Museum
1885	Weir, J. Alden (Julian Alden)	1852-1919	Portrait		OC		
1885	Wheeler, Dora (Dora Wheeler Keith)	1856-1940	Morning		OC		
1885	Whittredge, W. (Thomas Worthington)	1820-1910	A Pool in the Woods		OC		
1885	Whittredge, W. (Thomas Worthington)	1820-1910	Trout Brook in the Catskills		OC		
1885	Wilkinson, Elmer E.		The Hillside Harvest		OC		
1885	Williams, L.L.		Springtime		OC	Knoedler & Co, NY	
1885	Witt, J. H. (John Henry/Harrison)	1840-1901	Threading the Needle		OC		
1885	Wright, Mary A.	1848-1924	A June Sketch		WC		
1885	Wright, Mary A.	1848-1924	A September Day		WC		
1885	Wright, Mary A.	1848-1924	Blossoms		OC		
1885	Wyant, A.H. (Alexander Helwig)	1836-1892	A Bit from the Adirondacks		WC		
1885	Wyant, A.H. (Alexander Helwig)	1836-1892	A Reminiscence of Vermont		OC		
1885	Wyant, A.H. (Alexander Helwig)		Evening		OC		
1885	Wyant, A.H. (Alexander Helwig)	1836-1892	Morning		OC		
1885	Zearing, H.H.		Bronze Bas-relief of Mr. Alexander Schilling		BS		
1886	Abbatt, Agnes D. (Agnes Dean)	1847-1917	A Glass of Poppies		WC		
1886	Abbatt, Agnes D. (Agnes Dean)	1847-1917	A Hilltop		OC		
1886	Adams, E. L. S. (Mrs.)		A Dreary Hilltop		WC		
1886	Adams, E. L. S. (Mrs.)		Little White House in October		WC		
1886	Anderson, Abraham Archibald	1847-1940	Judith		OC		
1886	Atkinson, Lily C.		Study of Apples		OC		
1886	Baer, William Jacob	1860-1941	Solitude		OC		
1886	Baer, William Jacob	1860-1941	The Dutch Fisherman's Sabbath		OC		
1886	Baird, William Baptiste	1847-1899	Chickens		OC		
1886	Baird, William Baptiste	1847-1899	Spring		OC		
1886	Barber, J. A.		The Edge of the Marsh		OC		
1886	Bauer, William C.	1862-1944	Winter Twilight		OC		
1886	Beard, J. H. (James Henry)	1811-1893	On Guard		OC		
1886	Beard, J. H. (James Henry)	1811-1893	Possession is Nine Points in Law		OC		
1886	Beard, William H. (William Holbrook)	1824-1900	Bulls and Bears		OC		
1886	Beard, William H. (William Holbrook)	1824-1900	For What Was I Created		OC		
1886	Beard, William H. (William Holbrook)	1824-1900	His Majesty Receives		OC		
1886	Beard, William H. (William Holbrook)	1824-1900	Who's Afraid		OC		

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1886	Beecher, A.D. (Amariah Dwight)	1839-1896	The Veteran and His Pipe		OC		
1886	Benjamin, S.G. W. (Samuel Green Wheeler)	1837-1914	Among the Breakers		OC		
1886	Bierstadt, Albert	1830-1902	California Oaks		OC		
1886	Bigelow, D.F. (Daniel Folger)	1823-1910	South Williamstown, Mass		OC		
1886	Bigelow, D.F. (Daniel Folger)	1823-1910	Sunshine and Shower		OC		
1886	Bigelow, D.F. (Daniel Folger)	1823-1910	The River Bank		OC		
1886	Bigelow, D.F. (Daniel Folger)	1823-1910	View on the Little Juniata		OC		
1886	Bisbing, Henry Singlewood	1849-1933	Under the Willows		OC		
1886	Bloodgood, Morris Seymour	1845-1920	Lake George, Sunset		OC		
1886	Bloodgood, Morris Seymour	1845-1920	Yellowstone River, Montana		OC		
1886	Bolmer, M. DeForest	1854-1910	The Way to the Sea		OC		
1886	Bond, Mrs. Mary F.N.		Roses		OC		
1886	Boston, Joseph Henry	1860-1954	I Should Smile		OC		
1886	Boston, Joseph Henry	1860-1954	Turning Up		OC		
1886	Brevoort, J.R. (James Renwick)	1832-1918	A Showery Morning		OC		
1886	Bridge, William B.	1842-1878	In the Sheep Pasture		OC		
1886	Bridges, Fidelia	1834-1923	Pastures near the Sea		OC		
1886	Bridges, Fidelia	1834-1923	The Sparrow's Bath		OC		
1886	Bridgman, F.A. (Frederic Arthur)	1847-1928	A Corner in Algiers		OC		
1886	Bright, M. A.		Gray Day		WC		
1886	Bristol, J.B. (John Bunyan)	1826-1909	Haying Time		OC		
1886	Bromley, Frank C.	1860-1890	Ann Hathaway's Cottage		WC		
1886	Bromley, Frank C.	1860-1890	Highland Cottage		WC		
1886	Bromley, Frank C.	1860-1890	Low Tide, La Vellette, France		OC		
1886	Bromley, Frank C.	1860-1890	Old Mill		WC		
1886	Bromley, Frank C.	1860-1890	Old Rocks		WC		
1886	Bromley, Frank C.	1860-1890	River Seine		WC		
1886	Bromley, Frank C.	1860-1890	View Near South Chicago		OC		
1886	Bromley, Frank C.	1860-1890	Village of Luss		WC		
1886	Bromley, Frank C.	1860-1890	Ye Bank		WC		
1886	Brooks, A.F. (Alden Finney)	1840-1931	Portrait of a Lady		OC		
1886	Brooks, A.F. (Alden Finney)	1840-1931	The Old Oaken Pitcher		OC		
1886	Brown, J.G (John George)	1831-1913	Four of a Kind		OC		
1886	Brown, J.G (John George)	1831-1913	Patsy and I are Out		OC		
1886	Brown, J.G (John George)	1831-1913	The Last's the Best		OC		
1886	Browne (Van Wyk), Matilda	1869-1947	Azalias		OC		
1886	Browne (Van Wyk), Matilda	1869-1947	Roses		OC		
1886	Brownscombe, Jennie Augusta	1850-1936	The Homeward Path		OC		

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1886	Brownscombe, Jennie Augusta	1850-1936	The Model's Toilet		OC		
1886	Bundy, F. M.		Portrait of a Lady		WC		
1886	Bunner, Andrew F. (Andrew Fisher)	1841-1897	La Guidecca, Venice		OC		
1886	Bunner, Andrew F. (Andrew Fisher)	1841-1897	Rio della Latte		OC		
1886	Burns, M. G.		Fruit		OC		
1886	Burridge, M.		A Quiet Nook, Proviso, Ill		WC		
1886	Burridge, Walter Wilcox	1857-1913	A Bend in the Creek		WC		
1886	Burridge, Walter Wilcox	1857-1913	My Assistant		WC		
1886	Butler, George Bernard Jr.	1838-1907	Portrait of William M. Evarts		OC		
1886	Butler, George Bernard Jr.	1838-1907	Viocas Lif		OC		
1886	Butler, Howard Russell	1856-1934	Breton Coast		OC		
1886	Butler, Howard Russell	1856-1934	Fountain Scene, Evening		OC		
1886	Carr, Lyell E.	1857-1912	Ready for the Matinee		OC		
1886	Casilear, J. W. (John William)	1811-1893	A Glimpse of the Adirondacks		OC		
1886	Casilear, J. W. (John William)	1811-1893	Long Island Sound, N.Y.		OC		
1886	Casilear, J. W. (John William)	1811-1893	The Valley of Camouni		OC		
1886	Champney, J. W. (James Wells)	1843-1903	Griselda		OC		
1886	Champney, J. W. (James Wells)	1843-1903	Sweet Girl Graduates		OC		
1886	Chapin, M. E.		Bridge at Rawsonville		WC		
1886	Chapin, William Emerson	1857-1937	Gorge at Plumley's Mills		WC		
1886	Chapin, William Emerson	1857-1937	Lunatic Bridge, W. Vermont		WC		
1886	Chapin, William Emerson	1857-1937	Old Sugar House		WC		
1886	Chapman, Carlton Theodore	1860-1925	A Breezy Morning		OC		
1886	Church, F.S. (Frederick Stuart)	1842 - 1924	Dreamers		OC		
1886	Church, F.S. (Frederick Stuart)	1842 - 1924	Gleaners		OC		
1886	Clear, L.		Ex-President Arthur		OC		
1886	Clear, L.		Ex-President Garfield		OC		
1886	Cleaver, F. S.		Fish Houses		WC		
1886	Cleaver, F. S.		My Neighbor's Window		WC		
1886	Clusmann, William	1859-1927	Old Riverdale Bridge		OC		
1886	Colman, C. C. (Charles Caryl)	1840 - 1928	Bronze Horses of St. Marks		OC		
1886	Colman, C. C. (Charles Caryl)	1840 - 1928	Grainfields with Gleaners		OC		
1886	Colman, C. C. (Charles Caryl)	1840 - 1928	The Oil Mill		OC		
1886	Coman, C. B. (Charlotte Buell)	1833-1924	Willows, near Clinton, NY		OC		
1886	Conant, Alban Jasper	1821-1915	Henry Ward Beecher		OC		
1886	Conant, E. M.		Autumn Riches (Grapes)		OC		
1886	Conant, E. M.		Help Yourself (Apples)		OC		
1886	Conkey, Lillian F.		Carnations		OC		
1886	Coyner, L. H.		Trumpet Creeper		OC		

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1886	Craig, F. B.		Sunlight and Shadow		OC		
1886	Craig, Thomas Bigelow	1849-1924	On the Maasquam		OC		
1886	Craig, Thomas Bigelow	1849-1924	West Campton, NH		OC		
1886	Crane, Bruce (Robert Bruce)	1857-1937	Autumn		OC		
1886	Crane, Bruce (Robert Bruce)	1857-1937	Winter		OC		
1886	Cropsey, J.F. (Jasper Francis)	1823-1900	October on the Hudson		OC		
1886	Cropsey, J.F. (Jasper Francis)	1823-1900	White Mountain Scenery		OC		
1886	Davis, E. M.		Autumn Tints		WC		
1886	Davis, E. M.		Gipsy Camp		WC		
1886	Davis, E. M.		Lake Michigan Shore		WC		
1886	Davis, E. M.		Old Boat		WC		
1886	Davis, E. M.		Shadow to Sunlight		WC		
1886	Davis, E. M.		The Old Dam		WC		
1886	Day, V. E. (Miss)		Grapes		OC		
1886	Day, V. E. (Miss)		Oranges		OC		
1886	Day, V. E. (Miss)		Peaches		OC		
1886	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	Beach at Scheveningen		OC		
1886	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	Clearing Up After a Northeaster		OC		
1886	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	Manhaden Boats, Twilight		OC		
1886	De Luce, Percival	1847-1914	The King's Health		OC		
1886	Dewey, Charles Melville	1849-1937	Evening		OC		
1886	Dohn, Pauline Amelie	1865-1934	Portrait		OC		
1886	Dolph, J.H. (John Henry)	1835-1903	Caught in the Act		OC		
1886	Dolph, J.H. (John Henry)	1835-1903	Feeding the Kids		OC		
1886	Dolph, J.H. (John Henry)	1835-1903	Left in Charge		OC		
1886	Drury, J. H. (John H.)	b. 1816	Upper Potomac		OC		
1886	Durham, Lucy		A Gleam of Sunlight		OC		
1886	Durham, Lucy		The Woodland		OC		
1886	Eakins, Thomas (Thomas Cooperthwaite)	1844-1916	Biglow Turning the Stake		OC		
1886	Eaton, C. Harry (Charles Harry)	1850-1901	Midday in Oakland		OC		
1886	Eaton, C. Harry (Charles Harry)	1850-1901	Sunshine and Shadows on the Meadows		OC		
1886	Estabrooks, Gertrude		Roses		OC		
1886	Ferguson, Henry A. (Henry Augustus)	1845-1911	Pallazza, Lake Maggiore		OC		
1886	Ferguson, Henry A. (Henry Augustus)	1845-1911	View From the Public Gardens		OC		
1886	Ferris, Jean Leon Gerome	1863-1930	Moorish Incense Burner		OC		
1886	Field, Edward Loyal	1856-1914	A Hill Side in Britany		WC		
1886	Field, Edward Loyal	1856-1914	In Pont Aven		WC		
1886	Field, Edward Loyal	1856-1914	Kempus Farm, Finester		WC		
1886	Field, Edward Loyal	1856-1914	Old Dutch House		WC		
1886	Field, Edward Loyal	1856-1914	Rue de Pont, Hennebon		WC		
1886	Fitch, John Lee	1836-1895	The Birches		OC		
1886	Fitz Gibbon, James L.	1864-1929	Magces Spring		WC		
1886	Fitz Gibbon, James L.	1864-1929	Morning on the Westport Road		WC		
1886	Fowler, Frank	1852-1910	Oenone		OC		

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1886	Freer, Frederick W. (Frederick Warren)	1849-1908	The Lost Chord		OC		
1886	Fuechsel, Hermann	1833-1915	Camping Out		OC		
1886	Fuechsel, Hermann	1833-1915	Clearing Up at Sunset, near Denver, Colorado		OC		
1886	Gardin, Alice Tilton		Corn Flowers		WC		
1886	Gardin, Alice Tilton		Roses		WC		
1886	Gaul, Gilbert (William Gilbert)	1855-1919	A Heavy Road		OC		
1886	Gaul, Gilbert (William Gilbert)	1855-1919	Hunted Down		OC		
1886	Gay, Edward B.	1837-1928	The Fields in September, Westchester Co., NY		OC		
1886	Gay, Edward B.	1837-1928	The Pasture Fields in October		OC		
1886	Gay, Edward B.	1837-1928	The Shallow Brook		OC		
1886	Gay, Walter	1856-1937	Grinding Knives		OC		
1886	Getty, Francis E.		The Road to Romansville		OC		
1886	Gifford, R. Swain (Robert Swain)	1840-1905	Early Autumn in Maine		OC		
1886	Gray, Charles A.	1857-1923	In the Stubble		OC		
1886	Griswold, Eva		Portrait		OC		
1886	Guerin, Jules V.	1866-1946	A bit of Southern Illinois		OC		
1886	Guy,Seymour J. (Seymour Joseph)	1824-1910	A Penny Saved is a Penny Earned		OC		
1886	Guy,Seymour J. (Seymour Joseph)	1824-1910	Open Your Mouth		OC		
1886	Hall, George H. (George Henry)	1825-1913	Fleur de Lis		OC		
1886	Hall, George H. (George Henry)	1825-1913	The Morning Bath		OC		
1886	Hamilton, Hamilton	1847-1928	Through the Fields		OC		
1886	Hammer, John J.	1843-1906	In the Meadows		OC		
1886	Hammerstad, John Olsen	1842-1925	Cascade in Norway		OC		
1886	Hart, James M. (James McDougal)	1828-1901	On the North Shore, L.I.		OC		
1886	Hasbrouck, Dubois Fenelon	1860-1934	Evening, After Snow		OC		
1886	Hasbrouck, Dubois Fenelon	1860-1934	Spring time		OC		
1886	Henry, E.L. (Edward Lamson)	1841-1919	Bracing Up		OC		
1886	Heurmann, Anna (Magda)	1868-1962	Portrait		OC		
1886	Heurmann, Anna (Magda)	1868-1962	Sibylla		OC		
1886	Hicks, Thomas	1823-1890	Going to the Village		OC		
1886	Hirschburg, Carls (Carl Hirschberg)	1854-1923	Daffodils		OC		
1886	Hirschburg, Carls (Carl Hirschberg)	1854-1923	Decoration Day	1885	OC		
1886	Homer, Winslow	1836-1910	Lost on the Grand Bank	1885	OC		
1886	Howland, A.C. (Alfred Cornelius)	1838-1909	On the Housatonic, Williamstown, Mass		OC		
1886	Howland, A.C. (Alfred Cornelius)	1838-1909	Sunset, Williamstown, Mass		OC		
1886	Hubbard, R.W. (Richard William)	1816-1888	Pool above Aam		OC		

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1886	Hubbard, R.W. (Richard William)	1816-1888	The Old Mill at Coxackie, N.Y.		OC		
1886	Huntington, D. (Daniel)	1816 - 1906	The Goldsmith's Daughter	1883	OC		
1886	Hyneman, Herman N.	1849-1907	Ideal Head		OC		
1886	Hyneman, Herman N.	1849-1907	On Tip Toe		OC		
1886	Inness, George	1825-1894	Landscape		OC		
1886	Inness, George	1825-1894	Spring		OC		
1886	Jones, Annie Weaver		The Little Messenger		OC		
1886	Jones, Francis Coates	1857-1932	News from the Sailor		OC		
1886	Jones, H. Bolton (Hugh Bolton)	1848-1927	May		OC		
1886	Jones, H. Bolton (Hugh Bolton)	1848-1927	October		OC		
1886	Kellogg, Alice De Wolf	1862-1900	Sister Lenora		OC		
1886	Kenney, A. W.		November Beaches		OC		
1886	Kenney, A. W.		Trout Brook, near Bethel, Vermont		OC		
1886	Kennicott, M. A. (Mrs.)		Flowers		OC		
1886	Kennicott, M. A. (Mrs.)		Fruit and Flowers		OC		
1886	Kennicott, M. A. (Mrs.)		In the Gloaming		WC		
1886	Kintz, George A. W.		A Spanish Landmark		OC		
1886	Kost, Frederick W. (Frederick Weller)	1861-1923	Near Abbeyville, Normandie		OC		
1886	Koupal (Lusk), Marie (exhib as Marie Lusk)	1862-1929	Portrait		OC		
1886	Koupal (Lusk), Marie (exhib as Marie Lusk)	1862-1929	The First Music Lesson		OC		
1886	Lambdin, George C. (George Cochran)	1830-1896	Aspiration		OC		
1886	Lambdin, George C. (George Cochran)	1830-1896	Early Morning in June		OC		
1886	Lambdin, George C. (George Cochran)	1830-1896	Hesperus		OC		
1886	Lambdin, George C. (George Cochran)	1830-1896	In Came the Little Moth		OC		
1886	Larrabee, E. W.		Saturday Morning		WC		
1886	Larrabee, E. W.		Shore of Lake View		WC		
1886	Lathrop, Ida Pulis	1859-1937	Flowers		WC		
1886	Longfellow, Mary King	1852-1945	A Wayside Spring		WC		
1886	Longfellow, Mary King	1852-1945	Afternoon Shadows		WC		
1886	Loop, Henry Augustus	1831-1895	the Pet Kitten		OC		
1886	Loop, Henry Augustus	1831-1895	The Summer Moon		OC		
1886	Loop, Mrs. Henry A. (Jeanette Loop?)	1840-1909	Aspiration		OC		
1886	Lumley, Arthur	1837-1912	An Unfinished Romance		OC		
1886	Lyman, Joseph Jr.	1843-1913	An Evening at York Harbor, Maine		OC		
1886	Macy, W.S. (William Starbuck)	1853-1945	A Winter Afternoon		OC		
1886	Macy, W.S. (William Starbuck)	1853-1945	A Winter Sunset		OC		
1886	Macy, W.S. (William Starbuck)	1853-1945	Scene on the Taunton River		OC		
1886	Magrath, William	1838-1918	Ah, rosy, be Aisy		OC		
1886	Maratta, Hardesty Gilmore	1864-1924	A Bit in Lorento, Italy		WC		
1886	Maratta, Hardesty Gilmore	1864-1924	A Quiet Nook		WC		

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1886	Maratta, Hardesty Gilmore	1864-1924	Burmese Alps		WC		
1886	Maratta, Hardesty Gilmore	1864-1924	Glenavred, Ireland		WC		
1886	Maratta, Hardesty Gilmore	1864-1924	Landscape		WC		
1886	Maratta, Hardesty Gilmore	1864-1924	Landscape in Autumn		WC		
1886	Maynard, George W. (George Willoughby)	1843-1923	Strange Gods		OC		
1886	McCord, G.H. (George Herbert)	1848-1909	A Quiet Pool		OC		
1886	McCord, G.H. (George Herbert)	1848-1909	Winter Sunset		OC		
1886	McEntee, Jervis	1828-1891	Christmas Eve		OC		
1886	McEntee, Jervis	1828-1891	Indian Summer		OC		
1886	McEntee, Jervis	1828-1891	Kelly's Brook		OC		
1886	McIlhenney, C.M. (Charles Morgan)	1858-1904	Autumn		OC		
1886	McIlhenney, C.M. (Charles Morgan)	1858-1904	The Old Story		OC		
1886	Merrill, Robert S.	1842-1924	Autumn		OC		
1886	Moeller, Louis Henry Charles	1855-1933	The Wine Merchant		OC		
1886	Moran, Edward	1829-1901	Cape Ann Lighthouse at Sunset		OC		
1886	Moran, Edward	1829-1901	Departure of the Cape Ann fishing Fleet		OC		
1886	Moran, Edward	1829-1901	Toilers of the Field		OC		
1886	Moran, Leon	1864-1941	Minute Men		OC		
1886	Moran, Percy	1862-1935	The Mandolin Player		OC		
1886	Moran, Peter	1841-1914	Down the Arroya	ca. 1885	OC		
1886	Moran, Peter	1841-1914	Fall Ploughing		OC		
1886	Mosler, Henry	1841-1920	Grandma's Birthday		OC		
1886	Mott, Harcourt		Salvia		OC		
1886	Moulton, Frank	1847-1932	Fruit		OC		
1886	Murphy, J.F. (John Francis)	1853-1921	Twilight		OC		
1886	Murphy, J.F. (John Francis)	1853-1921	Wood road		OC		
1886	Neafus, J. C.		Across the Meadows		OC		
1886	Nicoll, J.C. (James Craig)	1846-1918	Fog and Sunshine		OC		
1886	Nicoll, J.C. (James Craig)	1846-1918	Under Shortened Sail		OC		
1886	Palmer, Walter L. (Walter Launt)	1854-1932	Venetian Fishing Boats		WC		
1886	Palmer, Walter L. (Walter Launt)	1854-1932	Venetian Moonlight		OC		
1886	Parker, Grace C.		Pansies		OC		
1886	Parker, J.		Crab Apple Blossoms		WC		
1886	Parker, J.		Pinks		WC		
1886	Parrish, Stephen	1846-1938	Winter Quarters		OC		
1886	Parton, Arthur	1842-1914	A Highland Home on Loch Lomond		OC		
1886	Parton, Arthur	1842-1914	Morning in the Ben Venne		OC		
1886	Parton, Arthur	1842-1914	Mountain Mists		OC		
1886	Parton, Henry A.		A Corner of a Table		OC		
1886	Payne, A. F. (Alfred?)	d. 1893	Minstrels, Knowest Thou the Land		OC		

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1886	Pebbles, Frank M. (Frank Marion)	1839-1928	Grandfather's Pet		OC		
1886	Pebbles, Frank M. (Frank Marion)	1839-1928	Portrait		OC		
1886	Pebbles, Frank M. (Frank Marion)	1839-1928	Portrait		OC		
1886	Peele, John Thomas	1822-1897	The Pet Lamb		OC		
1886	Perry, E. Wood (Enoch Wood)	1831-1915	A Little Fire Left		OC		
1886	Perry, E. Wood (Enoch Wood)	1831-1915	Ann Hathaway's Cottage		OC		
1886	Perry, E. Wood (Enoch Wood)	1831-1915	Grandfather's Slippers		OC		
1886	Peterson, H.E.C. (Henry Erik Christopher)	1841 - 1918	A Daily Lesson		OC		
1886	Peterson, H.E.C. (Henry Erik Christopher)	1841 - 1918	Portrait of a Lady		OC		
1886	Phelan, Charles T.	1840-	Landscape and Sheep		OC		
1886	Pickering, Arthur J		Merchant of Venice		OC		
1886	Pickering, Arthur J		Portrait		OC		
1886	Pickering, Arthur J		Portrait of a Lady		OC		
1886	Pickering, Arthur J		Scene in Normandie		WC		
1886	Pickering, Arthur J		Scene in Normandie		WC		
1886	Pickering, Arthur J		Scene in Normandie		WC		
1886	Pickering, Arthur J		Scene in Normandie		WC		
1886	Pickering, Arthur J		The Dancing Lesson		OC		
1886	Pickering, Arthur J		Waiting		OC		
1886	Platt, Charles Adams	1861-1933	A Calm Afternoon		OC		
1886	Platt, Charles Adams	1861-1933	November in Holland		OC		
1886	Platt, George W.	1839-1899	Game and Celery		OC		
1886	Platt, George W.	1839-1899	Melon		OC		
1886	Pullman, M. MacDonald		Nothing but Sheaves		OC		
1886	Pumpelly, E. W.		Dervish of Constantinople		WC		
1886	Pumpelly, E. W.		Dervish of Constantinople		WC		
1886	Putzki, P.		Begonias		WC		
1886	Randall, M. J.		On the Shore		WC		
1886	Rehn, F.K.M. (Frank Knox Morton)	1848-1914	Ebb Tide, Atlantic Coast		OC		
1886	Rehn, F.K.M. (Frank Knox Morton)	1848-1914	The Day is Almost O'er		OC		
1886	Richards, Frances		A Florentine		OC		
1886	Richards, Frances		Girl's Head		OC		
1886	Richards, T. Addison (Thomas Addison)	1820-1900	Moonlight on the Delaware		OC		
1886	Richards, William T. (William Trost)	1833-1905	A Break in the Storm		OC		
1886	Richards, William T. (William Trost)	1833-1905	From the Cliffs at Newport		OC		
1886	Rix, Julian Walbridge	1850-1903	Late Autumn		OC		
1886	Robbins, H.W. (Horace Wolcott)	1842-1904	A Gentle River		OC		
1886	Robbins, H.W. (Horace Wolcott)	1842-1904	Evening Shades and Loneliness		OC		
1886	Robbins, H.W. (Horace Wolcott)	1842-1904	Waiting		OC		
1886	Robinson, Theodore	1852-1896	Cobbler Shop		OC		
1886	Roecker, Henry Leon	1860-1941	Honey		WC		
1886	Roecker, Henry Leon	1860-1941	Old Glue Factory		WC		

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1886	Roecker, Henry Leon	1860-1941	Sketch Near Ravenswood		OC		
1886	Roecker, Henry Leon	1860-1941	Sunny Morning		WC		
1886	Rosenburg, H. (Henry Mortikar Rosenberg)	1858-1947	Dutch Fishing Boats		WC		
1886	Rosenburg, H. (Henry Mortikar Rosenberg)	1858-1947	Off Flushing		WC		
1886	Rosenburg, H. (Henry Mortikar Rosenberg)	1858-1947	Port Avon, France		WC		
1886	Rosenburg, H. (Henry Mortikar Rosenberg)	1858-1947	Port Manek		WC		
1886	Rupert, A. J. (Arthur J.)	fl 1890s	A Wanderer		OC		
1886	Rupert, A. J. (Arthur J.)	fl 1890s	The Clam Digger		OC		
1886	Ryder, P.P. (Platt Powell)	1821-1896	A Clean Shave		OC		
1886	Ryder, P.P. (Platt Powell)	1821-1896	The Fireside		OC		
1886	Sammons, H. C.		Foretastes of the Opera		OC		
1886	Sammons, H. C.		Morning Meditations		OC		
1886	Sanford, Walter		"He Cometh Not," She Said		OC		
1886	Sanford, Walter		Lace Maker		OC		
1886	Sartain, William	1843-1924	A Street in Algiers		OC		
1886	Sartain, William	1843-1924	New England Landscape		OC		
1886	Sartain, William	1843-1924	Nubian Sheik	ca. 1886	OC		
1886	Sartain, William	1843-1924	On the Marsh		OC		
1886	Satterlee, Walter	1844-1908	Mending the Net		OC		
1886	Scott, J.		A Sortie		OC		
1886	Shirlaw, Walter	1838-1909	Jealousy		OC		
1886	Shurtleff, R.M. (Roswell Morse)	1838-1915	Morning in the Woods		OC		
1886	Shurtleff, R.M. (Roswell Morse)	1838-1915	The Giant of the Valley		OC		
1886	Silva, F.A. (Francis Augustus)	1835-1886	A summer Afternoon		OC		
1886	Sloan, Junius R.	1827-1900	New Haven river		WC		
1886	Sloan, Junius R.	1827-1900	On the Catskills		WC		
1886	Sloan, Junius R.	1827-1900	The Fountain Kill		WC		
1886	Smillie, George H. (George Henry)	1840-1921	At Etretat, French Coast		OC		
1886	Smillie, George H. (George Henry)	1840-1921	Morning on the Coast		OC		
1886	Smillie, James D. (James David)	1833-1909	A Breezy Day on the French Coast		OC		
1886	Smillie, James D. (James David)	1833-1909	A Chemung County Meadow		OC		
1886	Smillie, James D. (James David)	1833-1909	A Cloudy Day		WC		
1886	Smillie, James D. (James David)	1833-1909	A Stranger in a Strange Land		OC		
1886	Smillie, James D. (James David)	1833-1909	The Narrows, Lake George		WC		
1886	Smith, Gean	1851-1928	A Fallen Favorite		OC		
1886	Smith, Gean	1851-1928	A Skirmish		OC		
1886	Sonntag,W.L. (William Louis)	1822-1900	On the Androscoggin, N.H.		OC		
1886	Spread, Henry F. (Henry Fenton)	1844-1890	Village Street View near Botzen, Tyrol		OC		
1886	Stabie, C.		Sketch in Character		WC		
1886	Story, George H. (George Henry)	1835-1923	The Deacon's Visit		OC		

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1886	Story, George H. (George Henry)	1835-1923	The Young Mother		OC		
1886	Sutton, E.		Fish		OC		
1886	Sword, James Brade	1839-1915	Evening, Newport Harbor		OC		
1886	Sword, James Brade	1839-1915	On the Rhode Island Shore		OC		
1886	Tryon, D.W. (Dwight William)	1849-1925	A New England Road		OC		
1886	Tryon, D.W. (Dwight William)	1849-1925	November Twilights		OC		
1886	Turner, C.Y. (Charles Yardley)	1850-1919	A Little Tea		OC		
1886	Turner, C.Y. (Charles Yardley)	1850-1919	Dorothy		OC		
1886	Tyler, William Richardson	1825-1896	Morning at the Cliffs		OC		
1886	Van Boskerck, R.W. (Robert Ward)	1855-1932	A Bit of Lowland		OC		
1886	Van Boskerck, R.W. (Robert Ward)	1855-1932	Near the Hague, Holland		OC		
1886	Van Boskerck, R.W. (Robert Ward)	1855-1932	The Coming Storm		OC		
1886	Van Boskerck, R.W. (Robert Ward)	1855-1932	Winter		OC		
1886	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	"All Nature's Children Feel the Matin Spring of Life, Reviving with Reviving Day"		OC		
1886	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Late Afternoon on the River		OC		
1886	Van Osdell, E. G.		The First Grief		OC		
1886	Ventres, O. G.		Plums		OC		
1886	Ventres, O. G.		Strawberries		OC		
1886	Volk, Douglas		Puritan Girl		OC		
1886	Wade, Carolyn D. (also Caroline D.)	1857-1947	Head of Black Cow		OC		
1886	Wade, Carolyn D. (also Caroline D.)	1857-1947	Pastel Head		PA		
1886	Waldo, J. Frank (John Franklin)	1835-1920	Cheltenham Beach		OC		
1886	Waldo, J. Frank (John Franklin)	1835-1920	Near Lincoln Park		OC		
1886	Waldo, J. Frank (John Franklin)	1835-1920	Pueblo of Laguna, New Mexico		OC		
1886	Wallace, John Laurie	1864-1953	Portrait of a Loving Pasha		OC		
1886	Ward, Edgar M. (Edgar Melville)	1839-1915	A Yorkshire Village		WC		
1886	Ward, Edgar M. (Edgar Melville)	1839-1915	Carpenter Shop		OC		
1886	Ward, Edgar M. (Edgar Melville)	1839-1915	Curfew Tower		WC		
1886	Ward, Edgar M. (Edgar Melville)	1839-1915	Japanese in Chicago		WC		
1886	Ward, Edgar M. (Edgar Melville)	1839-1915	Locks at Windsor		WC		
1886	Ward, Edgar M. (Edgar Melville)	1839-1915	Looking Back		WC		
1886	Ward, Edgar M. (Edgar Melville)	1839-1915	Spinning		OC		
1886	Ward, Edgar M. (Edgar Melville)	1839-1915	Windsor Castle		WC		

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1886	Waters, George Wattles	1832-1912	The Old Road, N.J.		OC		
1886	Waugh, Frederick Judd	1861-1940	A Refuge		OC		
1886	Webster, Eva		An Evening at Home		OC		
1886	Weir, J. Alden (Julian Alden)	1852-1919	Flowers		OC		
1886	Weir, John Ferguson	1841-1926	Venice, Entrance to the Grand Canal		OC		
1886	Welsch, F. C.		Steps at Chioggia, Venice		OC		
1886	Weyl, Max	1837-1914	A Quiet Nook		OC		
1886	Whittemore, William J. (William John)	1860-1855	Dorothy		OC		
1886	Whittredge, W. (Thomas Worthington)	1820-1910	A Brook Among the Hills		OC		
1886	Wilcox, William H.	b. 1831	A Nest in the Morning Glories		OC		
1886	Wilkinson, E. V.		The Hunter's Fancy		OC		
1886	Williams, Isaac L.	1817-1895	Gathering Autumn Leaves		OC		
1886	Williams, J. L.		Susquehanna River Scenery		OC		
1886	Wilson, Alexander	1766-1813	Birds, 1812		WC		
1886	Wilson, Alexander	1766-1813	Birds, 1812		WC		
1886	Wilson, Alexander	1766-1813	Birds, 1812		WC		
1886	Wilson, Alexander	1766-1813	Birds, 1812		WC		
1886	Wood, Ogden	1851-1912	Landscape and Cows		OC		
1886	Wood, Thomas W. (Thomas Waterman)	1823-1903	A Difficult Text	1885	OC		
1886	Wood, Thomas W. (Thomas Waterman)	1823-1903	Who's There?		OC		
1886	Wright, C. J.		Near the Woods		OC		
1886	Wright, C. J.		the Lane		OC		
1886	Wright, Mary A.	1848-1924	Pastel Sketch		PA		
1886	Wright, Mary A.	1848-1924	Rainy Day		WC		
1886	Wyant, A.H. (Alexander Helwig)	1836-1892	An Irish Landscape		OC		
1886	Wyant, A.H. (Alexander Helwig)	1836-1892	Near Crafts, N.Y.		OC		
1886	Wyckoff, J. H.		A Gray Day		OC		
1886	Wyckoff, J. H.		Border of the Village		OC		
1886	Wyckoff, J. H.		Reflections		OC		
1886	Young, William Sheridan	d. 1870	Evening in the Mohawk Valley		OC		
1887	Abbatt, Agnes D. (Agnes Dean)	1847-1917	Our Japanese Cousins		OC		
1887	Abbatt, Agnes D. (Agnes Dean)	1847-1917	Summer Afternoon at Magnolia, Mass		WC		
1887	Achenbach, Andreas		After the Storm		OC	George I. Seney, NY	
1887	Adams, E. L. S. (Mrs.)		Study of a Head		WC		
1887	Albright, Adeline		Portrait of Madame N.		OC		
1887	Allen, Thomas	1849-1924	"Over the Hill tops is rest/ Even thro' the trees thou feelest/ Scarcely a breath"		OC		
1887	Allen, Thomas	1849-1924	At the End of the Lane		OC		
1887	Allen, Thomas	1849-1924	Early October in New England		OC		

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1887	Anders, E.		Faust and Marguerite		OC	Kohn's Fine Art Rooms (Mr. L. Crist Delmonico, Successor)	
1887	Bacon, Henry	1839-1912	At the Capstan		OC		
1887	Baer, William Jacob	1860-1941	Apple Blossoms at Sunrise		OC		
1887	Baer, William Jacob	1860-1941	Head of a Haarlem Maid		OC		
1887	Baer, William Jacob	1860-1941	Woodland Quiet		OC		
1887	Baker, Ellen K. (Ellen Kendall)	1839-1914	An Idyl		OC		
1887	Baker, Ellen K. (Ellen Kendall)	1839-1914	L'Improvisatrice		OC		
1887	Baker, Ellen K. (Ellen Kendall)	1839-1914	The Discovery		OC		
1887	Baker, William Bliss	1859-1886	Landscape		OC	George I. Seney, NY	
1887	Barnsley, James MacDonald	1861-1929	After the Rain		OC		
1887	Barnsley, James MacDonald	1861-1929	Afternoon at Buttreaux, France		OC		
1887	Barse, George Randolph Jr.	1861-1938	A Plaster Shop		OC		
1887	Barye, Antoin Louis	1795-1875	Tiger and Snake		WC	George I. Seney, NY	
1887	Baumgras, Peter	1827-1903	Luxuries of June		OC		
1887	Beach, Emma B.		Roses		OC		
1887	Beach, Emma B.		Study Head		OC		
1887	Beard, William H. (William Holbrook)	1824-1900	After the Picnic		OC		
1887	Beckwith, J. Carroll (James Carroll)	1852-1917	Scherzo		WC		
1887	Belcher, George H.		A Resting Place		WC		
1887	Bellows, A.F. (Albert Fitch)	1829-1883	Summer Landscape		OC	Charles L. Hutchinson, Chicago	
1887	Benjamin-Constant, Jean-Joseph		Salome		OC	George I. Seney, NY	
1887	Benner, Jean		The First Star		OC	Owned by Messrs. Reichard & Co. 226 Fifth Ave, NY	
1887	Bierstadt, Albert	1830-1902	Indian summer in New York		OC		
1887	Bigelow, D.F. (Daniel Folger)	1823-1910	Plymouth Union, Vermont		OC		
1887	Billet, Pierre		Waiting		OC	George I. Seney, NY	
1887	Blackman, Walter	1847-1928	Ideal Head		OC	Owned by the AAA, Madison Square South, NY	
1887	Blakelock, A. (Ralph Albert)	1847-1919	Indian Fisherman		OC	George I. Seney, NY	
1887	Blashfield, Edwin Howland	1848-1936	"Cradled in the Shield"--Greek Children		OC		

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1887	Blashfield, Edwin Howland	1848-1936	Revery		OC		
1887	Blum, Robert (Robert Frederic)	1857-1903	A Misty Morning		WC		
1887	Blum, Robert (Robert Frederic)	1857-1903	Alone		WC		
1887	Blum, Robert (Robert Frederic)	1857-1903	House Duties		WC		
1887	Blum, Robert (Robert Frederic)	1857-1903	Look Toward Sea		WC		
1887	Blum, Robert (Robert Frederic)	1857-1903	The Garden		WC		
1887	Blum, Robert (Robert Frederic)	1857-1903	Venetian Palaces		OC		
1887	Blum, Robert (Robert Frederic)	1857-1903	Venetian Palaces		PA		
1887	Boggs, Frank M. (Frank Myers)	1855-1926	Old Basin, Honfleur		OC		
1887	Boggs, Frank M. (Frank Myers)	1855-1926	The Coming Storm		OC		
1887	Boggs, Frank M. (Frank Myers)	1855-1926	The Thames at Greenwich		OC		
1887	Boggs, Frank M. (Frank Myers)	1855-1926	With the tide		OC		
1887	Boldini, G.		Child of the Street		OC	George I. Seney, NY	
1887	Bonheur, Rosalie (Rosa) Marie	1822-1899	Monarch of the Field		OC	George I. Seney, NY	
1887	Boughton, George H. (George Henry)	1833-1905	Charity		OC	George I. Seney, NY	
1887	Bouguereau, William-Adolphe	1825-1905	The Dawn		OC	George I. Seney, NY	
1887	Bourges, L.		A Cold Day		OC		
1887	Breton, Jules-Adolphe	1827-1906	Brittany Woman		OC	George I. Seney, NY	
1887	Breton, Jules-Adolphe	1827-1906	Gathering Herbs		OC	George I. Seney, NY	
1887	Bridgman, F.A. (Frederic Arthur)	1847-1928	"Zora"--Girl of Algiers		OC		
1887	Bridgman, F.A. (Frederic Arthur)	1847-1928	Asking Advice;--Morocco Women		OC		
1887	Bridgman, F.A. (Frederic Arthur)	1847-1928	Henyfah		OC		
1887	Brissot, Felix		Landscape and Sheep		WC		
1887	Brooks, A.F. (Alden Finney)	1840-1931	Portrait of a Lady		OC		
1887	Brooks, Maria	1845?-1913	Down Piccadilly		OC		
1887	Brooks, Maria	1845?-1913	Portrait of the Rev. Dr. Huntington, Rector of Grace Church, NY		OC		
1887	Brooks, Maria	1845?-1913	Ready for a Bowl		OC		
1887	Brown, Agnes A. (Mrs. J. Appleton Brown)	d. 1932	Jar of Roses		OC		
1887	Brown, Agnes A. (Mrs. J. Appleton Brown)	d. 1932	Old Fashioned Doorway		OC		
1887	Brown, J. Appleton (John Appleton)	1844-1902	At Sea		PA		

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1887	Brown, J. Appleton (John Appleton)	1844-1902	English Cottage		PA		
1887	Brown, J. Appleton (John Appleton)	1844-1902	Firrst Hint of Autumn		OC		
1887	Brown, J. Appleton (John Appleton)	1844-1902	Old Mill at Byfield, Mass		OC		
1887	Brown, J. Appleton (John Appleton)	1844-1902	Quietude		OC		
1887	Brown, J. Appleton (John Appleton)	1844-1902	Twilight		OC		
1887	Brown, J. Appleton (John Appleton)	1844-1902	Umbrella Tree at Manchester-by-the-Sea		PA		
1887	Brown, J.G (John George)	1831-1913	"Euchred, sure!"		OC	Owned by Knoedler & Co.	
1887	Brown, J.G (John George)	1831-1913	Watching the Clouds		OC		
1887	Brown, J.G (John George)	1831-1913	Weary and Worn		OC		
1887	Bruck-Lajos, Louis		In the Fields		OC		
1887	Bunker, Dennis Miller	1861-1890	A Winter's Tale		OC		
1887	Bunner, Andrew F. (Andrew Fisher)	1841-1897	Evening in Dordrecht, Holland		OC		
1887	Burgess, Ida Josephine	1855-1934	A Spring Morning		OC		
1887	Butler, Howard Russell	1856-1934	Moonrise, St. Ives, Cornwall		OC		
1887	Cameron, Edgar Spier	1862-1944	Environs of Veules, France		OC		
1887	Cameron, Edgar Spier	1862-1944	La Strega		OC		
1887	Campion, S. M. (Sarah M)		Autumn		OC		
1887	Carlsen, Emile (Soren Emile)	1853-1932	Lilacs		OC	Owned by Frank Hill Smith, Boston	
1887	Carlsen, Emile (Soren Emile)	1853-1932	Peonies		OC	Owned by Frank Hill Smith, Boston	
1887	Cazin, Jean-Charles	1841-1901	Les meules		OC	George I. Seney, NY	
1887	Charlemont, E.		Artist in his Studio		OC	George I. Seney, NY	
1887	Chase, W.M. (William Merritt)	1849-1916	In the Studio		PA	George I. Seney, NY	
1887	Cheritree, Olive E.		Return of the Flock		OC		
1887	Chevilliard, Vincent		A Helping Hand		WC	George I. Seney, NY	
1887	Ciceri, Eugene (Eugene M.)	1813 - 1890	River Scene		OC	Charles L. Hutchinson, Chicago	
1887	Clarkson, Ralph E. (Ralph Elmer)	1861 - 1942	L'arrivee des nouvelles au village		OC		
1887	Clusmann, William	1859-1927	Morning on the Desplaines River		OC		
1887	Coman, C. B. (Charlotte Buell)	1833-1924	Poppies		OC		
1887	Coman, C. B. (Charlotte Buell)	1833-1924	View in Picardy		OC		

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1887	Corot, Jean-Baptiste-Camille	1796 - 1875	Environs of Paris		OC	George I. Seney, NY	
1887	Courtois, Gustave		Day Dreams		OC	George I. Seney, NY	
1887	Cox, Kenyon	1856 - 1919	Bacchante		OC		
1887	Craig, Thomas Bigelow	1849-1924	October		OC		
1887	Craig, Thomas Bigelow	1849-1924	Storm Clouds--Newark Bay		OC		
1887	Crane, Bruce (Robert Bruce)	1857-1937	An Autumn sunset		OC		
1887	Crane, Bruce (Robert Bruce)	1857-1937	In Pastures Green		OC		
1887	Creifelds, Richard	1853 - 1939	Interested		OC	Lent by J. W. Ellsworth, Chicago	
1887	Crook, Mrs. A. L. (Amalie L.)		Drawing Dolly's Portrait		OC		
1887	Crook, Mrs. A. L. (Amalie L.)		My Library Table		OC		
1887	Dagnan-Bouveret, Pascal-Adolphe-Jean	1852 - 1929	Italian Brigand		OC	George I. Seney, NY	
1887	Dana, William P. W. (William Parsons Winchester)	1833 - 1927	Une historie de guerre		OC		
1887	Dannat, William T. (William Turner)	1853-1929	A Sacristy in Aragon	1884	OC		Unlocated; formerly Art Institute of Chicago
1887	Dannat, William T. (William Turner)	1853-1929	Still Life		OC		
1887	Dannat, William T. (William Turner)	1853-1929	Study Head of an Aragonese Smuggler		OC		
1887	Daubigny, Charles Francois	1817 - 1878	By the Riverside		OC	George I. Seney, NY	
1887	Daubigny, Charles Francois	1817 - 1878	Twilight on the Seine		OC	Owned by Frank Hill Smith, Boston	
1887	Davis, Charles H. (Charles Henry)	1845-1921	A Harvest Plain		OC		
1887	Davis, Charles H. (Charles Henry)	1845-1921	Close of a November Day		OC		
1887	Davis, Charles H. (Charles Henry)	1845-1921	Clouds and Shadows		OC	George I. Seney, NY	
1887	Davis, Charles H. (Charles Henry)	1845-1921	Les derniers rayone		OC		
1887	Davis, Charles H. (Charles Henry)	1845-1921	The Brookside		OC		
1887	Davis, Charles H. (Charles Henry)	1845-1921	The Passing Day		OC		
1887	Davis, Charles H. (Charles Henry)	1845-1921	White Frost		OC	George I. Seney, NY	
1887	Day, V. E. (Miss)		A Glimpse of the Vinyard		OC		
1887	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	Breezy Day		OC		
1887	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	Marblehead Harbor		OC		
1887	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	Moonrise, New England		OC		

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1887	de Knyff, Alfred		Belgian Landscape		OC	Frank Hill Smith, Boston	
1887	de Neuville, Alphonse (Alphonse-Marie-Adolphe)	1835 - 1885	Prussian Soldier		OC	George I. Seney, NY	
1887	de Thoren, Otto		Relaying--Hungary		OC	Knoedler & Co, NY	
1887	Dean, Walter L. (Walter Lofthouse)	1854 - 1912	Fish Auction at Scheveningen, Holland		OC		
1887	Dean, Walter L. (Walter Lofthouse)	1854 - 1912	Fishing Craft off Boulogne		WC		
1887	Dean, Walter L. (Walter Lofthouse)	1854 - 1912	On the Thames, off Gray's		WC		
1887	Dean, Walter L. (Walter Lofthouse)	1854 - 1912	Portland Harbor		WC		
1887	Decamps, A. G. (Alexandre-Gabriel)	1803 - 1860	The Toilers		OC	George I. Seney, NY	
1887	Defregger, Franz		First Love Letter		OC	George I. Seney, NY	
1887	Delachaux, Leon	1850 - 1919	At Easter		OC		
1887	Delachaux, Leon	1850 - 1919	Spring Flowers		OC		
1887	Deschampes, Louis		Child Reading		OC	George I. Seney, NY	
1887	Deschampes, Louis		The Musician		OC	George I. Seney, NY	
1887	Dewey, Charles Melville	1849-1937	The Golden Hour		OC		
1887	Dupre, Jules	1811 - 1889	Cattle at Pasture		OC	Knoedler & Co, NY	
1887	Dupre, Jules	1811 - 1889	October		OC	George I. Seney, NY	
1887	Dyer, Miss M. J.		Roses		OC		
1887	Eakins, Thomas (Thomas Cooperthwaite)	1844-1916	Lady Playing Piano		OC		
1887	Eakins, Thomas (Thomas Cooperthwaite)	1844-1916	Portrait		OC		
1887	Eakins, Thomas (Thomas Cooperthwaite)	1844-1916	Swimming	1884-85	OC		Amon Carter Museum, Fort Worth
1887	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	"The peace of Heaven seems strangely near"		OC		
1887	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	A Girl of Holland		WC		
1887	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	Departing Summer		WC		
1887	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	Good-bye!		OC		
1887	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	Study Head		WC		
1887	Eaton, C. Harry (Charles Harry)	1850-1901	Wet Day in October		OC		
1887	Eaton, C. Harry (Charles Harry)	1850-1901	Where the Lilies Grow		WC		
1887	Eaton, Wyatt (Charles Wyatt)	1849-1896	Portrait of Mrs. R. W. G. (Portrait of Mrs. Richard Warren Gilder [Helena de Kay])		OC	Lent by R. W. Gilder, NY	

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1887	Edelfeldt, Albert		Girl Knitting		OC	George I. Seney, NY	
1887	Elwell, D. Jerome	1847-1912	Evening at Bruges, Belgium		OC	Williams & Everett, Boston	
1887	Enneking, J.J. (John Joseph)	1841-1916	New England Hillside		OC		
1887	Enneking, J.J. (John Joseph)	1841-1916	November Twilight		OC		
1887	Epp, Rudolph		Mother and Child		OC	Knoedler & Co, NY	
1887	Estabrooks, Gertrude		Roses		OC		
1887	Estabrooks, Gertrude		Roses		OC		
1887	Fairchild, Mary Louise (Mary Louise Fairchild MacMonnies Low)	1858 - 1946	Les Confidences		OC		
1887	Fairchild, Mary Louise (Mary Louise Fairchild MacMonnies Low)	1858 - 1946	Souvenir d'ete		OC		
1887	Farnham, A. M. (Ammi Merchant)	1845 - 1922	Summer Days		OC		
1887	Ferris, Jean Leon Gerome	1863-1930	A Moorish Emir at Home		OC		
1887	Feudell, Arthur		The New Ring		OC		
1887	Feyen, Eugene		Shrimpers		OC		
1887	Foster, Benjamin	1852-1926	In the Forest of Fontainebleu	ca. 1887	OC	in 1893 Collection J.F. Drummond, NY	
1887	Foster, Benjamin	1852-1926	Picardy Buildings		OC		
1887	Foster, Benjamin	1852-1926	Roses		OC		
1887	Foster, Charles	1850 - 1931	The Heiress of the Farm		OC		
1887	Freer, Frederick W. (Frederick Warren)	1849-1908	Portrait of a Lady		OC		
1887	Fromentin, Eugene		Meeting before the Chase		OC	George I. Seney, NY	Smithsonian American Art Museum
1887	Fuller, George	1822 - 1884	Fedalma	1883-1884	OC	George I. Seney, NY	Museum of Fine Arts Boston
1887	Fuller, George	1822 - 1884	Girl and Calf		OC		
1887	Fuller, George	1822 - 1884	Ideal Head of a Boy		OC		
1887	Fuller, George	1822 - 1884	The Bird Snarer		OC		
1887	Gardin, Alice Tilton		Lilacs		WC		
1887	Gaugengigl, Ignaz Marcel	1855-1932	Le choix force		OC	John A. Lowell, Boston	
1887	Gaugengigl, Ignaz Marcel	1855-1932	The Only Way		OC	John A. Lowell, Boston	
1887	Gay, Edward B.	1837-1928	Sunset in the Mountains		OC		
1887	Gay, Walter	1856-1937	La tisseuse (The Weaver)	1886	OC		Museum of Fine Arts, Boston
1887	Gay, Walter	1856-1937	The Book-worm		OC		
1887	Gay, Walter	1856-1937	The Groom		OC	George I. Seney, NY	

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1887	Gifford, R. Swain (Robert Swain)	1840-1905	A Summer Afternoon		OC		
1887	Gifford, R. Swain (Robert Swain)	1840-1905	Drifting Clouds		OC		
1887	Gifford, R. Swain (Robert Swain)	1840-1905	Landscape and Geese		OC		
1887	Graham, William	1832 - 1911	A Street in Cairo		WC		
1887	Graham, William	1832 - 1911	Mosque, "Gama Bardella", Cairo		OC		
1887	Graham, William	1832 - 1911	Tomb of the Mamalukes, Cairo		OC		
1887	Graham, William	1832 - 1911	Venice		OC		
1887	Graves, Abbott (Abbott Fuller)	1859-1936	Autumn		OC		
1887	Grover, O. D. (Oliver Dennett)	1861-1927	Venetian Scene--Fishermen Mending Nets		OC		
1887	Grover, O. D. (Oliver Dennett)	1861-1927	Venice		OC		
1887	Hagborg, Auguste		No Tidings from the Sea		OC	Kohn's Fine Art Rooms	
1887	Hallett, Hendricks A.	1847 - 1921	High Tide--Marshes in Winter		WC		
1887	Hallett, Hendricks A.	1847 - 1921	Near Bar Harbor		WC		
1887	Hallett, Hendricks A.	1847 - 1921	Storm at Marblehead		WC		
1887	Hallett, Hendricks A.	1847 - 1921	Winter Evening near the Marshes		OC		
1887	Haquette, Georges		The Life Boat		OC	Knoedler & Co, NY	
1887	Harburger, Edmond		The Poet and the Publisher		OC	George I. Seney, NY	
1887	Hardy, Anna E. (Anna Eliza)	1839 - 1934	Vase of Chrysanthemums		OC		
1887	Harlamoff, Alexis		Flower Girl		OC	George I. Seney, NY	
1887	Harpignies, Henri		Evening		WC	George I. Seney, NY	
1887	Harpignies, Henri		Morning		WC	George I. Seney, NY	
1887	Harrison, Alexander (Thomas Alexander)	1853-1930	Open Seas		OC		
1887	Harrison, Alexander (Thomas Alexander)	1853-1930	The Wave	ca. 1885	OC		Pennsylvania Academy of Fine Arts
1887	Harrison, N. P.		Sketch--Mackinac Island		WC		
1887	Harrison, N. P.		Sketch--Mackinac Island		WC		
1887	Harrison, N. P.		Sketch--Mackinac Island		WC		
1887	Hart, James M. (James McDougal)	1828-1901	Evening		OC		
1887	Hart, Letitia (Letitia Bonnet)	1866 - 1953	Chrsysanthemums		OC		
1887	Hart, Letitia (Letitia Bonnet)	1866 - 1953	The Fair Student		OC		
1887	Hassam, Childe	1859-1935	A Shower--Rue Bonaparte, Paris	ca. 1887	OC		possibly Collection Gloria Manney

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1887	Hassam, Childe	1859-1935	Autumn in the Garden of the Luxembourg, Paris		OC		
1887	Heilbuth, Ferdinand		The Two Friends		OC	George I. Seney, NY	
1887	Henner, Jean-Jacques	1829 - 1905	Head		OC	George I. Seney, NY	
1887	Hoeber, Arthur	1854 - 1915	Twilight in the Woods		OC		
1887	Holmes, Ellen A.		Gathered		OC		
1887	Holmes, Ellen A.		October		WC		
1887	Homer, Winslow	1836-1910	Blossoms		WC		
1887	Homer, Winslow	1836-1910	Undertow	1886	OC		The Clark Museum of Art
1887	Hovenden, Helen C. (Helen Corson, Mrs. Thomas Hovenden)	1846 - 1935	"Music hath charms"		OC		
1887	Hovenden, Thomas	1840-1895	Grandson's Commission		OC	George I. Seney, NY	
1887	Howe, William H. (William Henry)	1846-1929	Return of the Herd--Uplands of Normandy	ca. 1887	OC		
1887	Huguet, Victor-Pierre		Noonday Halt		OC	FHS	
1887	Inness, George	1825-1894	Cottages		OC	George I. Seney, NY	
1887	Inness, George	1825-1894	L'Aricia		OC	William & Everett, Boston	
1887	Inness, George	1825-1894	Moonlinght in Virginia		OC	George I. Seney, NY	
1887	Inness, George	1825-1894	Nantucket		OC	George I. Seney, NY	
1887	Inness, George	1825-1894	Summer Afternoon		OC	George I. Seney, NY	
1887	Inness, George	1825-1894	Sunset		OC	George I. Seney, NY	
1887	Inness, George	1825-1894	Sunshine after the Rain		OC	N. E. Montross, NY	
1887	Irwin, Benoni	1840 - 1896	An Art Votary	ca. 1883	OC		
1887	Irwin, Benoni	1840 - 1896	L'Improvisatrice		OC		
1887	Irwin, Benoni	1840 - 1896	Portrait of Mr. Hubert Herkomer		OC		
1887	Isabey, Louis-Gabriel-Eugene		French Seaport		OC	George I. Seney, NY	
1887	Isreals, Josef		Children on the Beach		OC	George I. Seney, NY	
1887	Isreals, Josef		Family Meal		OC	George I. Seney, NY	
1887	Isreals, Josef		Home Duties		OC	George I. Seney, NY	
1887	Isreals, Josef		Making Pancakes		OC	George I. Seney, NY	
1887	Jacque, Charles Emile	1813 - 1894	Chickens		OC		
1887	Jacque, Charles Emile	1813 - 1894	Shepherd and Flock		OC	George I. Seney, NY	
1887	Jacque, Charles Emile	1813 - 1894	Sunshine and Shade		OC	George I. Seney, NY	

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1887	Jacque, Charles Emile	1813 - 1894	The Morning Call		OC	George I. Seney, NY	
1887	Jenks, Mrs. P.		Portrait of Mrs. S. A. Bigelow		OC		
1887	Johnson, Eastman	1824-1906	The Culprit		OC	George I. Seney, NY	
1887	Jones, H. Bolton (Hugh Bolton)	1848-1927	Autumn		OC	George I. Seney, NY	
1887	Jones, H. Bolton (Hugh Bolton)	1848-1927	October Landscape		OC		
1887	Jones, H. Bolton (Hugh Bolton)	1848-1927	Spring		OC	George I. Seney, NY	
1887	Jones, H. Bolton (Hugh Bolton)	1848-1927	Winter		OC	George I. Seney, NY	
1887	Kappes, Alfred	1850-1894	Buckwheat Cakes		OC	James Ellsworth, Chicago	
1887	Keyser, Emil		Children's Frolic		OC	George I. Seney, NY	
1887	King, Louise H. (Louise Howland [Mrs Kenyon Cox])	1865-1945	Lotus-Eaters		OC		
1887	Kirkpatrick, F. L. (Frank LeBrun)	1853 - 1917	Honorium		OC		
1887	Knaus, Ludwig		Rose		OC	George I. Seney, NY	
1887	Kost, Frederick W. (Frederick Weller)	1861-1923	Autumn at Princes Bay, Staten Island		OC		
1887	Koupal (Lusk), Marie (exhib as Marie Lusk)	1862-1929	Elain Guarding the Shield of Lancelot		OC		
1887	Koupal (Lusk), Marie (exhib as Marie Lusk)	1862-1929	Water-lilies		WC		
1887	La Farge, John	1835-1910	Landscape		OC	George I. Seney, NY	
1887	La Farge, John	1835-1910	View on the Bayou Teche, Louisiana		OC		
1887	La Farge, John	1835-1910	Water Lily		OC		
1887	La Farge, John	1835-1910	Woman Reading		OC		
1887	Lampert, Emma E. (Mrs. Colin Campbell Cooper)	1860-1920	Pomegranates		OC		
1887	Lansil, Walter F. (Walter Franklin)	1846 - 1925	Morning on the Giudecca, Venice		OC		
1887	Lansil, Walter F. (Walter Franklin)	1846 - 1925	On the Riva Schiavoni, Venice		OC		
1887	Lasar, Charles	1856-1936	Les remondeuses		OC		
1887	Laurens. Jean-Paul		The Grand Inquisiter at the Court of the Catholic Kings		OC	George I. Seney, NY	
1887	Laurens. Jean-Paul		The Widow		OC	George I. Seney, NY	
1887	Le Febvre, Jules		Mignon		OC	George I. Seney, NY	
1887	Le Febvre, Jules		Oriental Woman		OC	George I. Seney, NY	
1887	Leader, B. W.		Welsh Scene		OC	George I. Seney, NY	
1887	Ledochowski, Napoleon		Fishermen's hut at Mackinac		WC		
1887	Ledochowski, Napoleon		On the Kankakee River		WC		

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1887	Lerolle, Henry		Harvest Moon		OC	George I. Seney, NY	
1887	Lerolle, Henry		Le Salon		OC	George I. Seney, NY	
1887	Lessi, Tito		Puritan Reading		OC	George I. Seney, NY	
1887	Levy, Herbert A.	b. 1857	A Parisienne		OC		
1887	Levy, Herbert A.	b. 1857	Flemish Peasant Interior		OC		
1887	Lhermitte, Leon-Augustin		Noonday Rest		OC	George I. Seney, NY	
1887	Longfellow, Mary King	1852-1945	Kentish Coast		WC		
1887	Longfellow, Mary King	1852-1945	Study of Trees		WC		
1887	Loomis, Eurilda Q.	1865-1931	Preoccupation		OC		
1887	Low, Will H. (Will Hickock)	1853-1932	Golden Rod, Nantucket		OC		
1887	Lungren, F. H. (Fernand Harvey)	1857 - 1932	A Snow Storm, Evening, Madison Square, NY		OC		
1887	Lyman, Joseph Jr.	1843-1913	Moonlight		OC		
1887	Maccari, C.		Figure		WC		
1887	Maratta, Hardesty Gilmore	1864-1924	Morning--Island of Mackinac		WC		
1887	Maratta, Hardesty Gilmore	1864-1924	Morning--Island of Mackinac		WC		
1887	Martin, Homer D. (Homer Dodge)	1836-1897	Mussel Gatherers Returning Home--Coast of Normandy	1886	OC	in 1893 Collection of F.L. Gunther, NY	Corcoran Gallery of Art
1887	Mauve, Anton	1838-1888	The Wood-cutter		WC	George I. Seney, NY	
1887	Maynard, George W. (George Willoughby)	1843-1923	Old and Rare		OC		
1887	Maynard, George W. (George Willoughby)	1843-1923	The Bath		WC		
1887	Maynard, George W. (George Willoughby)	1843-1923	Thoughts		OC		
1887	Melchers, Gari (Julius Gari)	1860-1932	In Holland		OC		
1887	Meyer, Claus		At Ease		OC	George I. Seney, NY	
1887	Michel		Landscape		OC	George I. Seney, NY	
1887	Michel		Roadside		OC	FHS	
1887	Michetti		Sicilian Peasant Child		OC		
1887	Miller, Charles H. (Charles Henry)	1842-1922	A Suburban Wayside		OC		
1887	Miller, Charles H. (Charles Henry)	1842-1922	Autumn Landscape		OC		
1887	Miller, Charles H. (Charles Henry)	1842-1922	Sunset, After a Storm		OC		
1887	Millet, F.D. (Francis Davis)	1846-1912	Accessories		OC		
1887	Millet, F.D. (Francis Davis)	1846-1912	Girl Reading		OC	George I. Seney, NY	
1887	Millet, F.D. (Francis Davis)	1846-1912	Water Carrier		OC	George I. Seney, NY	
1887	Millet, Jean-Francois	1814-1875	The Apple Harvest		OC	George I. Seney, NY	

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1887	Moeller, Louis Henry Charles	1855-1933	Another Investment		OC	James Ellsworth, Chicago	
1887	Monks, J. A.		Close of a Winter Day		OC		
1887	Monticelli		The Fountain		OC	FHS	
1887	Monticelli		The Garden Terrace		OC	FHS	
1887	Moran, Annette Parmentier (Mrs. Edward Moran)	1835 - 1904	Close of a Winter Day		WC		
1887	Moran, Annette Parmentier (Mrs. Edward Moran)	1835 - 1904	The Village of Barbizon, France		WC		
1887	Moran, Edward	1829-1901	"The Day is Done"		OC		
1887	Moran, Edward	1829-1901	A Wild Night on the Jersey Coast		OC		
1887	Moran, Edward	1829-1901	Cockle Gatherers Returning from Work		OC		
1887	Moran, Edward	1829-1901	Drift-wood		WC		
1887	Moran, Edward	1829-1901	Long Island Shore		WC		
1887	Moran, Edward	1829-1901	New York City from the Channel		OC		
1887	Moran, Edward	1829-1901	The Regatta		OC		
1887	Moreau, Adrien		"He loves me ; he loves me not"		OC	Knoedler & Co, NY	
1887	Mosler, Henry	1841-1920	The Birthplace of William Tell, Burglen, Switzerland		OC		
1887	Mosler, Henry	1841-1920	The Visit of the Marquise		OC		
1887	Moss, Frank		Grandfather's Tyrant		OC		
1887	Moss, Frank		The Dunes		OC		
1887	Moulton, Frank	1847-1932	Fruit		OC		
1887	Mowbray, H. Siddons (Henry Siddons)	1858 - 1928	Oriental Interior;--The Awakening--Aribian Night Legend		OC	James Ellsworth, Chicago	
1887	Munkacsy, Michel de		The Dreamer		OC	George I. Seney, NY	
1887	Murphy, Adah C. (Mrs. J. Francis Murphy)		A Quiet Home		OC		
1887	Murphy, J.F. (John Francis)	1853-1921	After Sundown		OC		
1887	Murphy, J.F. (John Francis)	1853-1921	Early Snow		WC		
1887	Murphy, J.F. (John Francis)	1853-1921	September		WC		
1887	Murphy, J.F. (John Francis)	1853-1921	Sunset		OC		
1887	Narcisse-Virgile Diaz de la Pena	1807-1876	Forest of Fountainbleu		OC		
1887	Narcisse-Virgile Diaz de la Pena	1807-1876	Summer Evening		OC	George I. Seney, NY	
1887	Newman, Benjamin T.		Brittany Lunch		OC		
1887	Nicholls, Burr H.	1848-1915	A Dock Rat		OC		
1887	Nicholls, Burr H.	1848-1915	The Old Bridge		OC		
1887	Nicholls, Rhoda Holmes (Mrs. Burr H. Nicholls)	1854-1930	"He loves me ; he loves me not"		WC		
1887	Nicholls, Rhoda Holmes (Mrs. Burr H. Nicholls)	1854-1930	Marble Steps to the Sea		OC		
1887	Nicholls, Rhoda Holmes (Mrs. Burr H. Nicholls)	1854-1930	The Scarlet Letter		WC		

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1887	Nicol, Erskine		Bashful		OC	George I. Seney, NY	
1887	Nicoll, J.C. (James Craig)	1846-1918	A Bit of Newport in August		WC		
1887	Nicoll, J.C. (James Craig)	1846-1918	A Ragged Sky		OC		
1887	Nicoll, J.C. (James Craig)	1846-1918	An August Evening		OC		
1887	Nicoll, J.C. (James Craig)	1846-1918	Floating with the Tide		WC		
1887	Norton, W. E. (William Edward)	1843-1916	Foggy Morning		OC		
1887	Ochtman, Leonard	1854-1934	Wood Interior		OC		
1887	Owen, C.B. (Miss)	1854 - 1955	Bessie Town		OC		
1887	Owen, C.B. (Miss)	1854 - 1955	Sheep in Central Park Field		OC		
1887	Palmer, Walter L. (Walter Launt)	1854-1932	Landscape		OC		
1887	Parsons, Alfred	1847-1920	The Infant Thames		WC		
1887	Parton, Arthur	1842-1914	Evening		OC		
1887	Parton, Arthur	1842-1914	In the Meadows		OC		
1887	Parton, Arthur	1842-1914	The Morning Ride		OC		
1887	Parton, Ernest	1845-1933	Silver Birches		OC		
1887	Parton, Ernest	1845-1933	Streatley Hill		OC		
1887	Pasini, Albert (Alberto)	1826-1899	The Charge		OC	George I. Seney, NY	
1887	Pauli, Richard	1855-1902	On the Seine		OC		
1887	Pearce, Charles Sprague	1851-1914	"Yvonne"		OC		
1887	Pearce, Charles Sprague	1851-1914	A Shepherdess--Silent Prayer	ca. 1885	OC		Unlocated
1887	Pearce, Charles Sprague	1851-1914	In the Garden		OC		
1887	Pearce, Charles Sprague	1851-1914	Returning from Pasture		OC	John A. Lowell, Boston	
1887	Peirce, H. Winthrop	1850-1932	Beside the Avon		OC		
1887	Peirce, H. Winthrop	1850-1932	Golden Evening		WC		
1887	Peirce, H. Winthrop	1850-1932	Haddon Hall		OC		
1887	Peirce, H. Winthrop	1850-1932	Springtime		WC		
1887	Perrault, Leon	1832-1908	Cupid Captured		OC	Kohn's Fine Art Rooms	
1887	Peterson, H.E.C. (Henry Erik Christopher)	1841 - 1918	Portrait		OC		
1887	Picknell, William L. (William Lamb)	1853-1897	A Spring Morning		OC	Williams & Everett, Boston	
1887	Pierce, Charles F.		The Return from Pasture		OC		
1887	Platt, George F.		Radishes		OC		
1887	Pokitonow, Ivan		Landscape		OC	George I. Seney, NY	
1887	Poore, Henry R. (Henry Rankin)	1859-1940	A Run for Exercise		OC		
1887	Poore, Henry R. (Henry Rankin)	1859-1940	Aux environs		OC		
1887	Poore, Henry R. (Henry Rankin)	1859-1940	Clearing Land		OC		
1887	Poore, Henry R. (Henry Rankin)	1859-1940	Horses Frightened by Passing Train		OC		
1887	Post, William Merritt	1856-1935	A Gray Day		OC		

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1887	Rehn, F.K.M. (Frank Knox Morton)	1848-1914	Close of a Summer Day	1886	OC	in 1893 Collection of Buffalo Fine Arts Academy	
1887	Rehn, F.K.M. (Frank Knox Morton)	1848-1914	Gathering Storm		OC		
1887	Rehn, F.K.M. (Frank Knox Morton)	1848-1914	Rising Tide		OC		
1887	Reinhart, Charles S. (Charles Stanley)	1844-1896	Washed Ashore	1887	OC	in 1893 Corcoran Gallery of Art	
1887	Rembrandt Van Ryn	1608-1669	The Three Trees		EE	George I. Seney, NY	
1887	Richards, William T. (William Trost)	1833-1905	A harvest Field		OC		
1887	Richards, William T. (William Trost)	1833-1905	Turn of the Tide		OC		
1887	Rico, Martin	1833-1908	A Pleasant Day		OC	George I. Seney, NY	
1887	Rico, Martin	1833-1908	Banks of the Adige		OC	George I. Seney, NY	
1887	Ridgway, Emma		Limekiln		WC		
1887	Robbins, H.W. (Horace Wolcott)	1842-1904	A Woodland Vista		OC		
1887	Robbins, H.W. (Horace Wolcott)	1842-1904	Souvenir of Long Island		OC		
1887	Robson, Miss E.		Apples and Still Life		OC		
1887	Rotta, Antoine		First Illusions		OC	George I. Seney, NY	
1887	Rousseau, Theodore	1812 - 1867	Landscape		OC	George I. Seney, NY	
1887	Rouzee, M.		A Stiff Breeze		OC		
1887	Rouzee, M.		Papa's Return		OC		
1887	Roybet, Ferdinand	1840-1920	Return from the Hunt		OC	George I. Seney, NY	
1887	Sartain, William	1843-1924	"Lucia"		OC		
1887	Sartain, William	1843-1924	A Meadow Stream		OC		
1887	Sartain, William	1843-1924	A Street in Algiers		OC		
1887	Sartain, William	1843-1924	Group of Trees near Buzzard's Bay, Mass		OC		
1887	Sartain, William	1843-1924	In Venice		WC		
1887	Sartain, William	1843-1924	Near South Dartmouth, Mass		OC		
1887	Schreyer, Adolphe	1828 - 1899	Arab Scout		OC	George I. Seney, NY	
1887	Schreyer, Adolphe	1828 - 1899	Wallachian Post Station		OC	George I. Seney, NY	
1887	Scott, E. M. (Emily Maria Spaford)	1832 - 1915	A Cut of Tea		OC		
1887	Scott, E. M. (Emily Maria Spaford)	1832 - 1915	Grapes		OC		
1887	Shaw, Annie E.	1852-1887	A Gray Day on the Marshes		WC		
1887	Shaw, Annie E.	1852-1887	Golden Days		OC		
1887	Sheppard, Warren (Warren W.)	1858-1937	A Fog on the Banks		OC		

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1887	Shirlaw, Walter	1838-1909	"He loves me ; he loves me not"		OC		
1887	Simmons, Edward Emerson	1852-1931	Breton Peasant Girl		OC		
1887	Simmons, Edward Emerson	1852-1931	Old Man and Child		OC		
1887	Simmons, Vesta S. (Mrs. Edward Emerson Simmons)		Breton Children		OC		
1887	Simonetti, Attilio		At Home		WC		
1887	Smillie, George H. (George Henry)	1840-1921	On the Titicus River, Connecticut		OC		
1887	Smillie, James D. (James David)	1833-1909	Etretat, France		WC	Knoedler & Co, NY	
1887	Smith, De Cost	1864-1939	"Giannina"		OC		
1887	Smith, De Cost	1864-1939	Spring Morning--Forest of Fontainebleu		OC		
1887	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	Echo Lake		OC		
1887	Smith, Frank Hill	1841-1904	Moonrise at Sea		OC		
1887	Smith, Frank Hill	1841-1904	One Night at Swampscott		OC		
1887	Spread, Henry F. (Henry Fenton)	1844-1890	Sad News		OC		
1887	St. John, S. H. (Mrs.)		Romeo and Juliet		OC		
1887	St. John, S. H. (Mrs.)		White Roses		OC		
1887	Stevens, Alfred	1823-1906	Departure		OC	George I. Seney, NY	
1887	Stevens, Alfred	1823-1906	Reverie		OC	George I. Seney, NY	
1887	Stewart, Miss M. L.		A Relic of the Past		OC		
1887	Story, Julian (Julian Russell)	1857-1919	Mademoiselle de Smobreuil		OC		
1887	Symington, J. (James)	b. 1841	By the Sea		OC		
1887	Symington, J. (James)	b. 1841	September		WC		
1887	Tarbell, Edmund Charles	1862-1938	Euston Square, London		OC		
1887	Tarbell, Edmund Charles	1862-1938	The Reader		OC		
1887	Tarbell, Edmund Charles	1862-1938	Waiting; A Morning Effect in Venice		OC		
1887	Thayer, Abbott H (Abbott Henderson)	1849-1921	Portrait		OC		
1887	Thompson, H. G. (Henry G.)		A Farm in Picardy		OC		
1887	Thompson, H. G. (Henry G.)		In Picardy		OC		
1887	Thompson, H. G. (Henry G.)		In the Cornfield		OC		
1887	Thompson, H. G. (Henry G.)		The Old Mill		OC		
1887	Tissot, James	1836-1902	At the Reception		OC	George I. Seney, NY	
1887	Tissot, James	1836-1902	At the Soiree		OC	George I. Seney, NY	
1887	Troyon, Constant	1810-1865	Landscape		OC	George I. Seney, NY	
1887	Troyon, Constant	1810-1865	The Shepherd		OC	George I. Seney, NY	
1887	Tryon, D.W. (Dwight William)	1849-1925	A November Day		WC		

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1887	Tryon, D.W. (Dwight William)	1849-1925	A Pasture, Cape Cod		OC		
1887	Tryon, D.W. (Dwight William)	1849-1925	An Evening Revery		OC		
1887	Tryon, D.W. (Dwight William)	1849-1925	Evening		OC		
1887	Tryon, D.W. (Dwight William)	1849-1925	Twilight in November		OC	Montross	
1887	Tryon, D.W. (Dwight William)	1849-1925	Winter		OC	Montross	
1887	Tuckerman, S. Salisbury		Fitting the Ship, Coast of Holland		OC		
1887	Tuckerman, S. Salisbury		Landing the Long-Shore Catch, Coast of Holland		OC		
1887	Tuckerman, S. Salisbury		Left by the Tide, Coast of Holland		OC		
1887	Turner, Ross (Ross Sterling)	1847-1915	After the Fight		WC		
1887	Turner, Ross (Ross Sterling)	1847-1915	Evening		OC		
1887	Turner, Ross (Ross Sterling)	1847-1915	The Last Gleam		OC		
1887	Tyler, James G. (James Gale)	1855-1931	Half Moon Beach		OC		
1887	Tyler, James G. (James Gale)	1855-1931	Off Cape Ann		OC		
1887	Ulrich, Charles F. (Charles Frederick)	1858-1908	The Wood Engraver		OC	George I. Seney, NY	
1887	Ulrich, Charles F. (Charles Frederick)	1858-1908	Washing of the Feet, St. Marks, Venice		OC		
1887	Vail, Eugene L. (Eugene Laurent)	1857-1934	Sur la Tamis (Sure la Thames)	1886	OC		Collection Chris Whittle
1887	Vail, Eugene L. (Eugene Laurent)	1857-1934	Widowed!		OC		
1887	Van Boskerck, R.W. (Robert Ward)	1855-1932	Sheep at Pasture		OC		
1887	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	At Great Barrington, Mass		WC		
1887	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Landscape		WC		
1887	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Old Road in the Woods		OC		
1887	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Spring		WC		
1887	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Up Hill		WC		
1887	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Where the Rivers Meet		OC		
1887	Van Marcke, Emile	1827-1890	Cattle at the Spring		OC	George I. Seney, NY	
1887	Villegas, Josef		Moorish Guards		OC	George I. Seney, NY	
1887	Vinton, Frederick P. (Frederic Porter)	1846-1911	Portrait of the late Thomas Appleton		OC		
1887	von Hillern, Bertha		Old Road, foot of North Mountain, VA		OC		
1887	Vonnoh, Robert William	1858-1933	Among the Sand Dunes of Cape Ann		OC		
1887	Vonnoh, Robert William	1858-1933	Approach to the Sea		OC		
1887	Vonnoh, Robert William	1858-1933	Solid Comfort		OC		

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1887	Wahlberg, Alfred	1834-1906	Swedish Landscape		OC	George I. Seney, NY	
1887	Walker, Charles A. (Charles Alvah)	1848 - 1925	A Brace of Quail		OC		
1887	Walker, Charles A. (Charles Alvah)	1848 - 1925	Harvest Time		OC		
1887	Walker, Charles A. (Charles Alvah)	1848 - 1925	The Noonday Rest		OC		
1887	Ward, Edgar M. (Edgar Melville)	1839-1915	The Cobblers		OC		
1887	Ward, Edgar M. (Edgar Melville)	1839-1915	The Lace Makers		OC		
1887	Ward, Enoch		A Bit of Lake Shore		WC		
1887	Waterman, Mark (Marcus A.)	1834 - 1914	A Shrine in Algiers		OC		
1887	Weekes, W.		Highway Robbery		OC	George I. Seney, NY	
1887	Weeks, E. L. (Edwin Lord)	1849-1903	Flower Girls in India		OC	Reichard & Co.	
1887	Weeks, E. L. (Edwin Lord)	1849-1903	Pilgrims at a Moslem Tomb, Ahmedabad, India		OC		
1887	Weir, John Ferguson	1841-1926	Glimmering Landscape		OC	George I. Seney, NY	
1887	Whiteman, S. Edwin (Samuel Edwin)	1860-1922	A Winter Landscape		OC		
1887	Wiggins, Carleton (John Carleton)	1848-1932	Cattle and Landscape		OC		
1887	Wight, Moses	1827-1895	"Old hearts and young hearts"		OC	Williams & Everett, Boston	
1887	Witt, J. H. (John Henry/Harrison)	1840-1901	In the Park		OC		
1887	Wood, Ogden	1851-1912	the Commons of Nesle, Normandy		OC		
1887	Woodbury, Charles	1864-1940	Swampscott Beach		OC		
1887	Wyant, A.H. (Alexander Helwig)	1836-1892	Crimson Sunset		OC	George I. Seney, NY	
1887	Wyant, A.H. (Alexander Helwig)	1836-1892	Evening Glow		OC	George I. Seney, NY	
1887	Wyant, A.H. (Alexander Helwig)	1836-1892	Wood Interior		OC	George I. Seney, NY	
1887	Wyant, A.H. (Alexander Helwig)	1836-1892	Woodland Walk		OC	George I. Seney, NY	
1887	Zamacois, Edouard	1842?–1871	Frightened Butler		OC	George I. Seney, NY	
1888	Adams, E. L. S. (Mrs.)		Margarita		OC		
1888	Allen, Thomas	1849-1924	Thoroughbreds	ca. 1888	OC		
1888	Arter, J. C. (John Charles)	1860-1923	A Picardy Interior		OC		
1888	Bacon, Henry	1839-1912	Youth		OC		
1888	Baker, Ellen K. (Ellen Kendall)	1839-1914	A Foster Child		OC		
1888	Baker, Ellen K. (Ellen Kendall)	1839-1914	A Holiday		OC		
1888	Baker, Ellen K. (Ellen Kendall)	1839-1914	Head of a Parisian Model		OC		
1888	Baker, Ellen K. (Ellen Kendall)	1839-1914	Reverie		OC		

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1888	Bisbing, Henry Singlewood	1849-1933	Siesta on the Beach		OC		
1888	Bisbing, Henry Singlewood	1849-1933	The Calves' Breakfast		OC		
1888	Blackman, Walter	1847-1928	La Belle Marquise		OC		
1888	Blakelock, A. (Ralph Albert)	1847-1919	The Dawn of Day		OC		
1888	Blashfield, Edwin Howland	1848-1936	A Wood Nymph		OC		
1888	Blashfield, Edwin Howland	1848-1936	The Improvisatrice		OC		
1888	Blum, Robert (Robert Frederic)	1857-1903	A Venetian Pumpkin		WC		
1888	Blum, Robert (Robert Frederic)	1857-1903	Beef		PA		
1888	Blum, Robert (Robert Frederic)	1857-1903	Bit of a red-roofed Town		PA		
1888	Blum, Robert (Robert Frederic)	1857-1903	Bright Holland		PA		
1888	Blum, Robert (Robert Frederic)	1857-1903	Canal in Holland		PA		
1888	Blum, Robert (Robert Frederic)	1857-1903	Climbing Shadows		PA		
1888	Blum, Robert (Robert Frederic)	1857-1903	Dutch Boats in Surf		PA		
1888	Blum, Robert (Robert Frederic)	1857-1903	Dutch Home		PA		
1888	Blum, Robert (Robert Frederic)	1857-1903	Falling Night		PA		
1888	Blum, Robert (Robert Frederic)	1857-1903	Flat Holland		PA		
1888	Blum, Robert (Robert Frederic)	1857-1903	Gloaming		PA		
1888	Blum, Robert (Robert Frederic)	1857-1903	Gray Holland		PA		
1888	Blum, Robert (Robert Frederic)	1857-1903	Haarlem, Holland		PA		
1888	Blum, Robert (Robert Frederic)	1857-1903	Hyacinth Fields		PA		
1888	Blum, Robert (Robert Frederic)	1857-1903	In a Slaughtering Pen		PA		
1888	Blum, Robert (Robert Frederic)	1857-1903	In Holland		PA		
1888	Blum, Robert (Robert Frederic)	1857-1903	Lingering Rays		PA		
1888	Blum, Robert (Robert Frederic)	1857-1903	Mist and Sunshine		PA		
1888	Blum, Robert (Robert Frederic)	1857-1903	Neath the Mill		PA		
1888	Blum, Robert (Robert Frederic)	1857-1903	Sombre Venice		PA		
1888	Blum, Robert (Robert Frederic)	1857-1903	The Windmill		PA		
1888	Blum, Robert (Robert Frederic)	1857-1903	Tulip Beds, Holland		PA		
1888	Blum, Robert (Robert Frederic)	1857-1903	Venetian Bead Stringers	ca. 1886/1887	OC		
1888	Bodine, Clothilde		Pumpkin Field		OC		

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1888	Bogert, George H. (George Henry)	1864 - 1944	The Shades of Night		OC		
1888	Boggs, Frank M. (Frank Myers)	1855-1926	Whitby, England		OC		
1888	Boyle, John J.	1852-1917	Stone Age in North America		BS		
1888	Boyle, John J.	1852-1917	Tired Out		BS		
1888	Breton, Emile		The Eve of St. Agnes		OC	George I. Seney, NY	
1888	Bridgman, F.A. (Frederic Arthur)	1847-1928	Mending the Jacket		OC		
1888	Bridgman, F.A. (Frederic Arthur)	1847-1928	The Ambassadors		OC		
1888	Bristol, J.B. (John Bunyan)	1826-1909	Keyser's Pond, near the White Mountains		OC		
1888	Bristol, J.B. (John Bunyan)	1826-1909	Lake St. Catharine, VT		OC		
1888	Brooks, Bessie		Wood Interior		WC		
1888	Brooks, Maria	1845?-1913	"I onder if he really means it"		OC		
1888	Brooks, Maria	1845?-1913	After a Good Set		OC		
1888	Brooks, Maria	1845?-1913	Litty Rosy cheeks		OC		
1888	Brooks, Maria	1845?-1913	Waiting		OC		
1888	Brown, Agnes A. (Mrs. J. Appleton Brown)	d. 1932	"Possession is nine points of the law"		OC		
1888	Brown, Agnes A. (Mrs. J. Appleton Brown)	d. 1932	Among My Books		OC		
1888	Brown, Agnes A. (Mrs. J. Appleton Brown)	d. 1932	Mermet Roses		OC		
1888	Brown, Agnes A. (Mrs. J. Appleton Brown)	d. 1932	Water-Cress Brook		OC		
1888	Brown, J. Appleton (John Appleton)	1844-1902	A Day in May		OC		
1888	Brown, J. Appleton (John Appleton)	1844-1902	An Orchard Brook		OC		
1888	Brown, J. Appleton (John Appleton)	1844-1902	Autum		PA		
1888	Brown, J. Appleton (John Appleton)	1844-1902	Flowery May		OC		
1888	Brown, J. Appleton (John Appleton)	1844-1902	May		PA		
1888	Brown, J. Appleton (John Appleton)	1844-1902	Spring-time in Warwickshire, England		PA		
1888	Brown, J. Appleton (John Appleton)	1844-1902	Summer		OC		
1888	Brown, J. Appleton (John Appleton)	1844-1902	The Rosy Spring		PA		
1888	Brown, J. Appleton (John Appleton)	1844-1902	Wheat Harvesting in Warwickshire, England		PA		
1888	Brown, J.G (John George)	1831-1913	Thoughts by the Sea		OC		
1888	Burgess, Ida Josephine	1855-1934	The Question		OC		
1888	Butler, Howard Russell	1856-1934	Seaweed Gatherers	1886	OC		
1888	Caliga, I. H. (Isaac Henry)	1857-1934	A Philospher		OC	James Ellsworth, Chicago	

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1888	Cazin, Jean-Charles	1841-1901	Moonrise		OC	George I. Seney, NY	
1888	Cazin, Jean-Charles	1841-1901	Picardy		OC	George I. Seney, NY	
1888	Chase, W.M. (William Merritt)	1849-1916	"My Baby"		PA		
1888	Chase, W.M. (William Merritt)	1849-1916	A Gray Day in City Park, Brooklyn		OC		
1888	Chase, W.M. (William Merritt)	1849-1916	Bouquet Garden, Prospect Park		OC		
1888	Chase, W.M. (William Merritt)	1849-1916	Portrait of the Artist		PA		
1888	Chase, W.M. (William Merritt)	1849-1916	Portrait of Whistler	1885	OC		Metropolitan Museum of Art
1888	Chase, W.M. (William Merritt)	1849-1916	Pure (pastel study)		PA	Thomas B. Clarke, NY	
1888	Chase, W.M. (William Merritt)	1849-1916	Shelter House, Prospect Park		PA		
1888	Chase, W.M. (William Merritt)	1849-1916	Stone Yard, Brooklyn Navy Yard		OC		
1888	Clark, Rose		Phyllis		OC		
1888	Clarkson, Ralph E. (Ralph Elmer)	1861 - 1942	The Corner of a Court in Switzerland		OC		
1888	Clarkson, Ralph E. (Ralph Elmer)	1861 - 1942	Une Trouvaille		OC		
1888	Clausen, George		The End of a Winter's Day		OC	George I. Seney, NY	
1888	Coffin, E.L. (Esther Lawton)	1838 - 1921	Red Roses		WC		
1888	Coffin, E.L. (Esther Lawton)	1838 - 1921	Roses		WC		
1888	Coffin, E.L. (Esther Lawton)	1838 - 1921	Roses in Brass Bowl		WC		
1888	Colman, Samuel	1832-1920	Point Lobos, Monterey, California		WC		
1888	Coman, C. B. (Charlotte Buell)	1833-1924	Autumn in Keene Valley, NH		OC		
1888	Corne, J. Linda		No Time to Lose		OC		
1888	Corot, Jean-Baptiste-Camille	1796 - 1875	Landscape and Cattle		OC	George I. Seney, NY	
1888	Cox, Kenyon	1856 - 1919	Portrait of Saint-Gaudens	1887	OC	Mrs. Saint-Gaudens	Destroyed, second copy in Metropolitan Museum of Art
1888	Coyner, Mrs. L. H.		Still Life		OC		
1888	Craig, Thomas Bigelow	1849-1924	A Midsummer Day		OC		
1888	Craig, Thomas Bigelow	1849-1924	The Close of a November Day		OC		
1888	Crane, Bruce (Robert Bruce)	1857-1937	Autumn Afternoon		OC	James Ellsworth, Chicago	
1888	Crook, Mrs. A. L. (Amalie L.)		A visit to Grandma		OC		
1888	Crook, Mrs. A. L. (Amalie L.)		Fruit		OC		
1888	Crook, Mrs. A. L. (Amalie L.)		Lilac		OC		
1888	Cusack, Helen W.		Basket of Apples		OC		
1888	Dagnan-Bouveret, Pascal-Adolphe-Jean	1852 - 1929	Brittany Peasant Women		OC	George I. Seney, NY	

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1888	Dagnan-Bouveret, Pascal-Adolphe-Jean	1852 - 1929	The Duet (port of painter and confrere, Courtois)		OC		
1888	Dana, William P. W. (William Parsons Winchester)	1833 - 1927	A Dead Calm, Coast of Normandy		OC		
1888	Dana, William P. W. (William Parsons Winchester)	1833 - 1927	Breezy		OC		
1888	Dannat, William T. (William Turner)	1853-1929	Castanet Player		OC		
1888	Dannat, William T. (William Turner)	1853-1929	Italian Woman		OC		
1888	Daubigny, Charles Francois	1817 - 1878	Village by the River		OC	George I. Seney, NY	
1888	Davis, Charles H. (Charles Henry)	1845-1921	April	1888	OC		
1888	Davis, Charles H. (Charles Henry)	1845-1921	Close of a Winter Day	1888	OC	in 1893 collection Thomas E. Waggaman, Washington	
1888	Dawson, Arthur Henry		On the Marsh, St. Joseph, Mich		WC		
1888	Day, V. E. (Miss)		Michigan Crawfords		OC		
1888	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	Dutch Yacht of Eighteenth Century--Coast of Holland		OC		
1888	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	Storm Breaking Away, Isle of Shoals		OC		
1888	de Penne, Charles-Olivier		Waiting		WC	Knoedler & Co, NY	
1888	Dean, Walter L. (Walter Lofthouse)	1854 - 1912	A summery Day on the Dutch Shore		OC		
1888	Descamps, A. G.		A Conflagration		OC	George I. Seney, NY	
1888	Dewey, Charles Melville	1849-1937	An October Day		WC		
1888	Dielman, Frederick	1847-1935	A Girl of the Eighteenth Century		OC	James Ellsworth, Chicago	
1888	Dodge, William L. (William De Leftwich)	1867 - 1935	the Death of Minnehaha		OC		
1888	du Chattell, Frederikus Jacobus		River View in Holland		WC	Knoedler & Co, NY	
1888	Dupre, Jules	1811 - 1889	Marine		OC	George I. Seney, NY	
1888	Durham, Lucy		Atlantic Coast		WC		
1888	Eakins, Thomas (Thomas Cooperthwaite)	1844-1916	Portrait of a Veteran (George Reynolds)	ca. 1886	OC		
1888	Eakins, Thomas (Thomas Cooperthwaite)	1844-1916	Portrait of Prof. George F. Barker	1886	OC		Mitchell Museum and Cedarhurst Center for the Arts, Illinois
1888	Eakins, Thomas (Thomas Cooperthwaite)	1844-1916	Portrait of Prof. William D. Marks	1886	OC		
1888	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	A Relic of the Rebellion		OC		
1888	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	A Study		OC		
1888	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	Cossette		WC		

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1888	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	On the Wing		WC		
1888	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	Study near Geneva Lake, Wisc.		WC		
1888	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	The Sheik		WC		
1888	Eaton, C. Harry (Charles Harry)	1850-1901	October		WC		
1888	Eaton, C. Harry (Charles Harry)	1850-1901	The Seine at Bas-Meudon		OC		
1888	Eaton, Charles Warren	1857-1937	December Twilight		OC		
1888	Eaton, Charles Warren	1857-1937	The August Moon		OC		
1888	Eaton, Wyatt (Charles Wyatt)	1849-1896	La Cigale		OC	Cottier & Co, NY	
1888	Eaton, Wyatt (Charles Wyatt)	1849-1896	Portrait of a Man with Violin (Portrait of Timothy Cole)	1885	OC	Timothy Cole, NY	
1888	Edelfeldt, Albert		Evening on the Lake		OC	George I. Seney, NY	
1888	Estabrooks, Gertrude		White and Yellow Roses		OC		
1888	Fairchild, Mary Louise (Mary Louise Fairchild MacMonnies Low)	1858 - 1946	Young Juno		OC		
1888	Farrer, Henry	1844 - 1903	"A gentle sadness the old year takes"		WC		
1888	Farrer, Henry	1844 - 1903	"When the shadows veil the meadows"		WC		
1888	Farrer, Henry	1844 - 1903	Near the Sea		WC		
1888	Farrer, Henry	1844 - 1903	The Close of a Gray Day		WC		
1888	Ferris, Jean Leon Gerome	1863-1930	A Picnic in 1770		OC		
1888	Ferris, Jean Leon Gerome	1863-1930	Moors Awaiting the Sultan's Return from the Hunt		OC		
1888	Foster, Benjamin	1852-1926	Apples		OC		
1888	Foster, Benjamin	1852-1926	Evening in the Forest of Fontainebleu		OC		
1888	Foster, Benjamin	1852-1926	Roses		OC		
1888	France, J. L. (Jesse Leach)	1862 - 1926	Brittany		OC		
1888	France, J. L. (Jesse Leach)	1862 - 1926	Foggy Day, Brittany		OC		
1888	France, J. L. (Jesse Leach)	1862 - 1926	Low tide, Brittany		OC		
1888	Francis, Florence A.		A White Rose		OC		
1888	Francis, Florence A.		A Yellow Rose		OC		
1888	Freer, Frederick W. (Frederick Warren)	1849-1908	A Shady Patch		OC		
1888	Freer, Frederick W. (Frederick Warren)	1849-1908	Wall Flower		OC		
1888	Furlong, Atherton		Queen Bees		OC		
1888	Furlong, Atherton		Young Tom		OC		
1888	Galofere, B.		Coast of Naples		WC	Knoedler & Co, NY	
1888	Getty, Francis E.		Chicago River near Bowmanville		WC		
1888	Gifford, R. Swain (Robert Swain)	1840-1905	A Kansas Sheep Ranch		OC		

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1888	Gifford, R. Swain (Robert Swain)	1840-1905	On the Harlem River		OC		
1888	Gifford, R. Swain (Robert Swain)	1840-1905	Pasture Lands		OC		
1888	Gordainer, Lilian L.		Rose Study		OC		
1888	Gowans, Peter		A Meadow Stream		WC		
1888	Gowans, Peter		Approach of Autumn		WC		
1888	Gowans, Peter		Early June in Pike County		WC		
1888	Graham, William	1832 - 1911	Grand Canal, Venice		OC		
1888	Graham, William	1832 - 1911	Venice		OC		
1888	Grayson, Clifford P.	1857-1951	A Study		OC		
1888	Grayson, Clifford P.	1857-1951	In Sunny France		OC		
1888	Grayson, Clifford P.	1857-1951	The Tangled Line		OC		
1888	Greatorex, Eleanor E. (Eleanor Elizabeth)	1854 - 1917	Pasqua Fiorita		OC		
1888	Greatorex, Kathleen H. (Kathleen Honora)	1851 - 1913	A Sunny Wall		WC		
1888	Greatorex, Kathleen H. (Kathleen Honora)	1851 - 1913	Chrysanthemums		WC		
1888	Greatorex, Kathleen H. (Kathleen Honora)	1851 - 1913	Wild Flowers		WC		
1888	Hallett, Hendricks A.	1847 - 1921	Becalmed		WC		
1888	Hallett, Hendricks A.	1847 - 1921	Kittery Navy Yard, from Newcastle, NH		WC		
1888	Hallowell, May (Mrs. Jospeh P. Loud)	1860-1916	"Please Buy"		PA		
1888	Harrison, Alexander (Thomas Alexander)	1853-1930	High Tide		OC		
1888	Harrison, Alexander (Thomas Alexander)	1853-1930	In Arcadia	1885	OC		Musee d'Orsay, Paris
1888	Harrison, Grace Earle		Head of Indian Bay; Mackinaw		WC		
1888	Harrison, Grace Earle		Study Head; Mackinaw		WC		
1888	Harrison, L. Birge (Lovell Birge)	1854-1929	In the Forest of Compiegne--A Surprise	ca. 1888	OC		Unlocated
1888	Harrison, L. Birge (Lovell Birge)	1854-1929	October in France		OC		
1888	Harrison, L. Birge (Lovell Birge)	1854-1929	The Departure of the Mayflower	1887	OC		Swarthmore College
1888	Harrison, L. Birge (Lovell Birge)	1854-1929	Twilight on the Seine at Paris		PA		
1888	Harrison, N. P.		In the Woods		WC		
1888	Hart, James M. (James McDougal)	1828-1901	After the Shower		OC		
1888	Hart, James M. (James McDougal)	1828-1901	Three Little Maids		OC		
1888	Hassam, Childe	1859-1935	"Grand Prix" Day, Paris		OC		
1888	Hassam, Childe	1859-1935	Church of St. Germain de l'Auxerrois, Paris		OC		
1888	Hassam, Childe	1859-1935	La Blanchisseuse		WC		
1888	Hassam, Childe	1859-1935	Midsummer		OC		
1888	Hassam, Childe	1859-1935	On the Way		WC		
1888	Hassam, Childe	1859-1935	The Coming Night		OC		
1888	Hassam, Childe	1859-1935	The Races--"Grand Prix de Paris"	1887	WC		New Britain Museum of Art
1888	Hassam, Childe	1859-1935	Vespers at the Madeleine		OC		

ISIE	Artist	Artist Dates	Title of Work	Work Date	Media	Owner	Current Owner
1888	Hayden, Mrs. H. W.		Trillium		WC		
1888	Hitchcock, George	1850-1913	Flower Seller, Holland	1887	OC	Potter Palmer	Art Institute of Chicago (Potter Palmer Collection)
1888	Holmes, Ellen A.		The Close of Day		WC		
1888	Holmes, Ellen A.		Willow Creek		WC		
1888	Hovenden, Helen C. (Helen Corson, Mrs. Thomas Hovenden)	1846 - 1935	Late For School		OC		
1888	Hovenden, Helen C. (Helen Corson, Mrs. Thomas Hovenden)	1846 - 1935	Two Friends		OC		
1888	Hovenden, Thomas	1840-1895	The Belle of the Village		OC		
1888	Howe, William H. (William Henry)	1846-1929	Cattle		OC		
1888	Howe, William H. (William Henry)	1846-1929	First Outing		OC		
1888	Howe, William H. (William Henry)	1846-1929	Normandy Bull		OC		
1888	Inness, George	1825-1894	Delaware Water Gap	ca. 1863	OC		Metropolitan Museum of Art
1888	Inness, George	1825-1894	Evening		OC		
1888	Inness, George	1825-1894	Moonlight	1888	OC		Guild Hall Museum, Easthampton, NY
1888	Inness, George	1825-1894	Near Medfield, Mass		OC		
1888	Irwin, Benoni	1840 - 1896	Springtime		OC		
1888	Isabey, Louis-Gabriel-Eugene		Blessing the Dogs--Saint Hubert's Day		OC	George I. Seney, NY	
1888	Jones, Annie Weaver		A Colorist		OC		
1888	Jones, H. Bolton (Hugh Bolton)	1848-1927	Autumn	ca. 1888	OC		maybe Metropolitan; see Bermingham, 154
1888	Kavanagh, John	1854-1898	A Shepherd		OC		
1888	Kavanagh, John	1854-1898	Village School Master		OC		
1888	Kent, Ida		Grapes		WC		
1888	Ketcham, Susan Merrill	1841-1930	Study of a Hat		OC		
1888	Ketcham, Susan Merrill	1841-1930	Virginia Kitchen		OC		
1888	Kintz, George A. W.		Wild-cat Glen, California		WC		
1888	Klumpke, Anna E. (Anna Elizabeth)	1856 - 1942	At the laundry		OC		
1888	Klumpke, Anna E. (Anna Elizabeth)	1856 - 1942	In the Stable		OC		
1888	La Farge, John	1835-1910	Figure in Oriental Dress		WC		
1888	La Farge, John	1835-1910	Japanese Masked Dancer		WC		
1888	La Farge, John	1835-1910	On the Plains--Norht Platte Sketch		WC		
1888	La Farge, John	1835-1910	Portrait Study of the Priest Zenshin		WC		
1888	La Farge, John	1835-1910	Study of Figure for ceiling Decoration of Water-color room in the residence of Cornelius Vanderbilt		WC		
1888	La Farge, John	1835-1910	Study of Figure of Aurora Driving over the Sea--for ceiling Decoration of Water-color room in the residence of Cornelius Vanderbilt		WC		

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1888	La Farge, John	1835-1910	The Harpist--Study for glass-memorial for Mrs. Howland		WC		
1888	La Farge, John	1835-1910	The Wise Virgin--Study for Trinity Church, Boston		WC		
1888	La Farge, John	1835-1910	Water-lily Fairy		WC		
1888	La Farge, John	1835-1910	Wild Roses in White Chinese Porcelain Bowl		WC		
1888	Lambert, Louis-Eugene		Kittens		WC	Knoedler & Co, NY	
1888	Lampert, Emma E. (Mrs. Colin Campbell Cooper)	1860-1920	A Hillside in Picardy	ca. 1887	OC		
1888	Lasar, Charles	1856-1936	Portrait of Mrs. John J. Boyle		OC		
1888	Lash, Lee	1864-?	Early Spring		OC		
1888	Laurens, Jean-Paul		The Separation of Bertha and Robert the Pious		OC	George I. Seney, NY	
1888	Ledochowski, Napoleon		On the Lake shore at Waukegan		WC		
1888	Ledochowski, Napoleon		September		WC		
1888	Levy, Herbert A.	b. 1857	A Blonde		OC		
1888	Levy, Herbert A.	b. 1857	Study Head		OC		
1888	Leys, (Baron) Hendrik		The Proposal		OC	George I. Seney, NY	
1888	Linford, Charles	1846 - 1897	Summer Morning, Germantown, PA		OC		
1888	Loomis, Eurilda Q.	1865-1931	Rustic Life in Picardy		OC		
1888	Low, Will H. (Will Hickock)	1853-1932	Neath Apple Boughs		OC	Thomas B. Clarke, NY	
1888	Low, Will H. (Will Hickock)	1853-1932	Telling the Bees		OC		
1888	MacEwen, Walter (also Walter McEwan)	1860-1943	A Ghost Story	1887	OC		Cleveland Museum of Art
1888	MacEwen, Walter (also Walter McEwan)	1860-1943	Holland		OC		
1888	Macy, W.S. (William Starbuck)	1853-1945	Solitude		OC		
1888	Macy, W.S. (William Starbuck)	1853-1945	Winter Sunset in New England		OC		
1888	Major, Ernest L.	1864-1950	Saint Genevieve	ca. 1889	OC		
1888	Maratta, Hardesty Gilmore	1864-1924	Autumn Twilight		WC		
1888	Maratta, Hardesty Gilmore	1864-1924	In Green meadows		WC		
1888	Marr, Carl	1858-1936	In the Gloaming		OC	George I. Seney, NY	
1888	Martin, Homer D. (Homer Dodge)	1836-1897	Sand Dunes, Lake Ontario	1887	OC		Metropolitan Museum of Art
1888	Mauve, Anton	1838-1888	Before her Door		WC	Knoedler & Co, NY	
1888	Mauve, Anton	1838-1888	Evening		OC	George I. Seney, NY	
1888	Meissonier, Charles (Jean Charles)	1848-1917	Strolling Players		OC	Knoedler & Co, NY	
1888	Melchers, Gari (Julius Gari)	1860-1932	In the Dunes--Holland		OC		
1888	Melchers, Gari (Julius Gari)	1860-1932	The Knitter--Holland		OC		

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1888	Melchers, Gari (Julius Gari)	1860-1932	The Tired Moss-Gatherer--Holland		OC		
1888	Michel		Landscape		OC	George I. Seney, NY	
1888	Middleton, Stanley G. (Stanley Grant)	1852 - 1942	Haytime at Cernay-la-Ville, France		OC		
1888	Miller, Cicely		Crab Apples		WC		
1888	Millet, F.D. (Francis Davis)	1846-1912	The Click of the Latch		OC		
1888	Moran, Annette Parmentier (Mrs. Edward Moran)	1835 - 1904	Autumn Study		WC		
1888	Moran, Annette Parmentier (Mrs. Edward Moran)	1835 - 1904	Moonrise on Long Island		WC		
1888	Moran, Annette Parmentier (Mrs. Edward Moran)	1835 - 1904	On the Road		WC		
1888	Moran, Edward	1829-1901	A Very Old Chestnut		WC		
1888	Moran, Edward	1829-1901	Low Tide, Coast of Maine		WC		
1888	Moran, Edward	1829-1901	Midsummer		WC		
1888	Moran, Edward	1829-1901	New York City from the Channel		WC		
1888	Moran, Edward	1829-1901	Old Mill on Long Island		WC		
1888	Moran, Edward	1829-1901	Sheep Pasture		WC		
1888	Moran, Edward	1829-1901	Sunrise on the Jersey Coast		OC		
1888	Moran, Edward	1829-1901	Sunset on Long Island		WC		
1888	Moran, Edward	1829-1901	The Fisherman's Family		OC		
1888	Moran, Leon	1864-1941	After School		OC		
1888	Moran, Leon	1864-1941	Her Grace		WC		
1888	Moran, Leon	1864-1941	Twilight		WC		
1888	Moran, Percy	1862-1935	A Melody		WC		
1888	Moran, Percy	1862-1935	Falling Leaves		WC		
1888	Moran, Percy	1862-1935	Gossip		WC		
1888	Mosler, Henry	1841-1920	The Italian Swing--Flower Girl		OC		
1888	Mosler, Henry	1841-1920	The New Cider		OC		
1888	Moss, Frank		Preparing for Sunday		OC		
1888	Moss, Frank		the Little Comforter		OC		
1888	Mowbray, H. Siddons (Henry Siddons)	1858-1928	Rose Festival (Lalla Rookh)		OC	Thomas B. Clarke, NY	
1888	Murphy, Adah C. (Mrs. J. Francis Murphy)		A Bit of Sunlight		OC		
1888	Murphy, Adah C. (Mrs. J. Francis Murphy)		By the roadside		OC		
1888	Murphy, J.F. (John Francis)	1853-1921	A Storm		OC		
1888	Murphy, J.F. (John Francis)	1853-1921	Afterglow		OC		
1888	Murphy, J.F. (John Francis)	1853-1921	An Autumn Storm		OC		
1888	Murphy, J.F. (John Francis)	1853-1921	Autumn		WC		
1888	Murphy, J.F. (John Francis)	1853-1921	Morning Grays		OC		
1888	Murphy, J.F. (John Francis)	1853-1921	November		WC		
1888	Narcisse-Virgile Diaz de la Pena	1807-1876	The Approaching Storm		OC	George I. Seney, NY	

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1888	Nicholls, Rhoda Holmes (Mrs. Burr H. Nicholls)	1854-1930	Ostrich Farm in South Africa		OC		
1888	Nicholls, Rhoda Holmes (Mrs. Burr H. Nicholls)	1854-1930	White Chrysanthemums		WC		
1888	Nicoll, J.C. (James Craig)	1846-1918	Looking over Staten Island Sound		WC		
1888	Nicoll, J.C. (James Craig)	1846-1918	Night		WC		
1888	Norton, W. E. (William Edward)	1843-1916	Hay Barge on the Thames		OC		
1888	Offermans, T.		The Carpenter		WC	Knoedler & Co, NY	
1888	Palmer, Walter L. (Walter Launt)	1854-1932	Dawn		OC		
1888	Palmer, Walter L. (Walter Launt)	1854-1932	On the Bozenkill		OC		
1888	Pauli, Richard	1855-1902	Evening		OC		
1888	Pauli, Richard	1855-1902	October		OC		
1888	Payen, Cecile E.		Portrait		WC		
1888	Pearce, Charles Sprague	1851-1914	Saint Genevieve		OC		
1888	Picknell, William L. (William Lamb)	1853-1897	A Seaside Road		OC		
1888	Pinchart, Emile		Sketching		WC	Knoedler & Co, NY	
1888	Platt, Charles Adams	1861-1933	Cape Ann Landscape		OC		
1888	Platt, Charles Adams	1861-1933	Coast of Brittany		OC		
1888	Platt, Charles Adams	1861-1933	Etcher's Studio		OC		
1888	Post, William Merritt	1856-1935	A New England Pasture		OC		
1888	Pullman, Mrs. M. MacDonald		Old Barge Office, Baltimore Harbor		OC		
1888	Raffaelli, Jean-Francois	1850-1924	In the Village		WC	Knoedler & Co, NY	
1888	Rehn, F.K.M. (Frank Knox Morton)	1848-1914	A Bit of Gloucester harbor		OC		
1888	Rehn, F.K.M. (Frank Knox Morton)	1848-1914	A Marsh		OC		
1888	Rehn, F.K.M. (Frank Knox Morton)	1848-1914	Evening Hues		OC		
1888	Rehn, F.K.M. (Frank Knox Morton)	1848-1914	The Reef		WC		
1888	Reid, Robert	1862-1929	The Flight into Egypt		OC		
1888	Reinhart, Charles S. (Charles Stanley)	1844-1896	A Pearly Day		OC		
1888	Reinhart, Charles S. (Charles Stanley)	1844-1896	Autumn--An English Garden		OC		
1888	Reinhart, Charles S. (Charles Stanley)	1844-1896	Fisherman's Wife		OC		
1888	Reinhart, Charles S. (Charles Stanley)	1844-1896	Gray Weather		OC		
1888	Reinhart, Charles S. (Charles Stanley)	1844-1896	Low Tide		OC		
1888	Reinhart, Charles S. (Charles Stanley)	1844-1896	Morning		OC		
1888	Reinhart, Charles S. (Charles Stanley)	1844-1896	Mussel Beds		OC		
1888	Reinhart, Charles S. (Charles Stanley)	1844-1896	Normandy Mussel Women		OC		
1888	Reinhart, Charles S. (Charles Stanley)	1844-1896	Sunlight and Shadow		OC		

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1888	Renouf, Emile		The Night Watch		OC	George I. Seney, NY	
1888	Richards, William T. (William Trost)	1833-1905	A Break in the Storm		WC		
1888	Richards, William T. (William Trost)	1833-1905	Flood Tide		OC		
1888	Rico, Martin	1833-1908	Read Near Beaulieu		WC	Knoedler & Co, NY	
1888	Robbins, H.W. (Horace Wolcott)	1842-1904	Autumnal Sunset		OC		
1888	Robbins, H.W. (Horace Wolcott)	1842-1904	Scene in Jamaica, West Indies		OC		
1888	Robson, Elizabeth		Old Dresden		OC		
1888	Rossi, Louis		The Conquest		WC	Knoedler & Co, NY	
1888	Roswell, Douglas Sawyer		Late Autumn in Picardy		OC		
1888	Roswell, Douglas Sawyer		Still Life		OC		
1888	Rousseau, Theodore	1812 - 1867	Landscape--Lower Pyrenees		OC	George I. Seney, NY	
1888	Roybet, Ferdinand	1840-1920	Spanish Cabaret		OC	George I. Seney, NY	
1888	Saint Gaudens, Augustus	1848-1907	Bust of General Sherman		OC		
1888	Salmson, Hugo		Going Home		OC	George I. Seney, NY	
1888	Sargent, John Singer	1856-1925	Sketch of Venetian Life		OC	Sanford White	
1888	Sartain, William	1843-1924	a Street in Dinan, France		OC		
1888	Sartain, William	1843-1924	Near the Shores of Buzzard's Bay		OC		
1888	Sartain, William	1843-1924	New England Marsh Lands		OC		
1888	Sartain, William	1843-1924	Study of Boy's Head		OC		
1888	Schilling, Alexander	1859-1937	Day After the Storm		OC		
1888	Schilling, Alexander	1859-1937	Marsh Lands		OC		
1888	Scott, E. M. (Emily Maria Spaford)	1832 - 1915	Afternoon in Picardy		OC		
1888	Scott, E. M. (Emily Maria Spaford)	1832 - 1915	Chrysanthemums		WC		
1888	Sewell, Amanda Brewster (Mrs. Robert V. V. Sewell)	1859-1926	Lavoir in the Gatinais	1886	OC		
1888	Sewell, Amanda Brewster (Mrs. Robert V. V. Sewell)	1859-1926	Portrait of Miss Dora Wheeler	ca. 1888	OC		
1888	Sewell, Robert V. V. (Robert Van Vorst)	1860-1924	Snow		OC		
1888	Sewell, Robert V. V. (Robert Van Vorst)	1860-1924	Suburban Shanties in Winter	1888	OC		
1888	Sewell, Robert V. V. (Robert Van Vorst)	1860-1924	Winter	ca. 1887	OC		
1888	Sewell, Robert V. V. (Robert Van Vorst)	1860-1924	Winter Sketch		OC		
1888	Smillie, George H. (George Henry)	1840-1921	A New England River		WC		
1888	Smillie, George H. (George Henry)	1840-1921	Autumn on the Massachusetts Coast	1888	OC		Corcoran Gallery of Art
1888	Smillie, George H. (George Henry)	1840-1921	East Gloucester, Mass		WC		
1888	Smillie, George H. (George Henry)	1840-1921	Fishing Boats of Fecamp, France		OC		

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1888	Smillie, George H. (George Henry)	1840-1921	The Edge of the Pond		WC		
1888	Smillie, James D. (James David)	1833-1909	A Group of Cows		WC		
1888	Smillie, James D. (James David)	1833-1909	Feeding by the Wayside		WC		
1888	Smillie, James D. (James David)	1833-1909	From one of the Harbor Islands, Lake George--A study from nature		OC		
1888	Smillie, James D. (James David)	1833-1909	Gray Day on a Connecticut river		WC		
1888	Smillie, James D. (James David)	1833-1909	the Passing Herd		WC		
1888	Smith, De Cost	1864-1939	Souix Lovers	ca. 1887	OC	in 1893 Collection of E. Ruel Smith, NY	
1888	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	Old Holland Town		WC		
1888	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	The Bridge at St. Cloud		WC		
1888	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	The Fruit Market, Venice		WC		
1888	Stark, Otto	1859-1926	Around the Hearth		WC		
1888	Stark, Otto	1859-1926	Moonlight		OC		
1888	Stark, Otto	1859-1926	Pot-au-feu		OC		
1888	Stark, Otto	1859-1926	The End of Day		OC		
1888	Sterner, Albert E. (Albert Edward)	1863-1946	Portrait of a Young Widow		OC		
1888	Stewart, Julius L. (Julius LeBlanc)	1855-1919	Canal San Francesco dell Vigna, Venice		OC		
1888	Stewart, Julius L. (Julius LeBlanc)	1855-1919	The Hunt Ball	1885	OC	George I. Seney, NY; in 1893 Collection of the Essex Club, Newark, NJ	
1888	Stewart, Julius L. (Julius LeBlanc)	1855-1919	View of Murano (Venice)		OC		
1888	Story, Julian (Julian Russell)	1857-1919	The Black Prince before the body of the King of Bohemia after the Battle of Crecy, 1346		OC		
1888	Strong, Elizabeth		The Orphans		OC		
1888	Symington, J. (James)	b. 1841	Dutch Chat		WC		
1888	Symington, J. (James)	b. 1841	Milking Time		WC		
1888	Thayer, Abbott H (Abbott Henderson)	1849-1921	Portrait of a Young Lady		OC		
1888	Thompson, H. G. (Henry G.)		In Picardy		OC	R. D. Sawyer, New York	
1888	Thompson, H. G. (Henry G.)		Preparing for Market--Picardy		OC		
1888	Thompson, H. G. (Henry G.)		The Hills of Picardy		OC		
1888	Tiffany, Louis Comfort	1848-1932	A Street in Algiers		WC		
1888	Tiffany, Louis Comfort	1848-1932	Carrying the Boat at Seabright, NJ		OC		

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1888	Tiffany, Louis Comfort	1848-1932	Street in Rocca Brunna		OC		
1888	Tissot, James	1836-1902	In the Louvre		OC	George I. Seney, NY	
1888	Troyon, Constant	1810-1865	Ploughing		OC	George I. Seney, NY	
1888	Tryon, D.W. (Dwight William)	1849-1925	A New England Pasture		OC		
1888	Tryon, D.W. (Dwight William)	1849-1925	Autumn Afternoon, After a Storm		OC		
1888	Tryon, D.W. (Dwight William)	1849-1925	Evening		OC		
1888	Tryon, D.W. (Dwight William)	1849-1925	October Day in New England		OC		
1888	Twachtman, John Henry	1853-1902	A Look Toward Lido, Venice		PA		
1888	Twachtman, John Henry	1853-1902	A Windmill		PA		
1888	Twachtman, John Henry	1853-1902	Another Windmill		PA		
1888	Twachtman, John Henry	1853-1902	Day's Departure		PA		
1888	Twachtman, John Henry	1853-1902	Gray Day, Venice		PA		
1888	Twachtman, John Henry	1853-1902	In Holland		PA		
1888	Twachtman, John Henry	1853-1902	Landscape		OC		
1888	Twachtman, John Henry	1853-1902	Near Venice		PA		
1888	Twachtman, John Henry	1853-1902	On the River Arques, France	1885	OC		Metropolitan Museum of Art
1888	Twachtman, John Henry	1853-1902	Twixt day and Night		PA		
1888	Twachtman, John Henry	1853-1902	Willows		PA		
1888	Tyler, James G. (James Gale)	1855-1931	A Sultry Day		OC		
1888	Tyler, James G. (James Gale)	1855-1931	Drenched in Ocean's Brine		OC		
1888	Ulrich, Charles F. (Charles Frederick)	1858-1908	A Fair-haired Venetian		OC		
1888	Ulrich, Charles F. (Charles Frederick)	1858-1908	Sculptor's Studio		OC		
1888	Ulrich, Charles F. (Charles Frederick)	1858-1908	The Villange Printing Shop, Haarlem, Holland		OC		
1888	Ulrich, Charles F. (Charles Frederick)	1858-1908	Venetian Girl		OC		
1888	Vail, Eugene L. (Eugene Laurent)	1857-1934	Fishing Harbor of Concarneau	1884	OC		
1888	Van Boskerck, R.W. (Robert Ward)	1855-1932	A Valley Stream		WC		
1888	Van Boskerck, R.W. (Robert Ward)	1855-1932	Near the Coast, Massachusetts		OC		
1888	Van Boskerck, R.W. (Robert Ward)	1855-1932	New Jersey Lowlands		OC		
1888	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Hillside in Winter		WC		
1888	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Marshy Grounds		WC		
1888	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Spring Morning		OC		
1888	Ventres, O. G.		Currants		OC		
1888	Vollon, Antoine	1833-1900	Still Life		OC	George I. Seney, NY	
1888	von Stetten, Carl		The Image Seller on a Paris Bridge		OC	George I. Seney, NY	
1888	Vrolyk, Jan		In Pasture		WC	Knoedler & Co, NY	

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1888	Wahlberg, Alfred	1834-1906	A Summer Night		OC	George I. Seney, NY	
1888	Walker, Horatio	1858-1938	A Pastoral		OC		
1888	Walker, Horatio	1858-1938	Evening		WC		
1888	Walker, Horatio	1858-1938	Peasant Woman		WC		
1888	Walker, Horatio	1858-1938	Returning to the Fold		OC		
1888	Walker, Horatio	1858-1938	Woman Milking		OC		
1888	Ward, Edgar M. (Edgar Melville)	1839-1915	Motherly Care		OC		
1888	Ward, Enoch		Brich in Spring		WC		
1888	Ward, Enoch		By Still Waters		WC		
1888	Weeks, E. L. (Edwin Lord)	1849-1903	Perfumer's Shop, Bombay		OC		
1888	Weeks, E. L. (Edwin Lord)	1849-1903	the Return of the Emperor Shah Jehan from the Great Mosque at Delhi		OC		
1888	Weldon, Charles D. (Charles Dater)	1855 - 1935	Fruit and Flowers		OC		
1888	Weldon, Charles D. (Charles Dater)	1855 - 1935	Young Violinist		OC		
1888	Weyl, Max	1837-1914	Near the Potomac		OC		
1888	Wheeler, Candace (Candace Thurber)	1827 - 1923	Color Study, Wild Azaleas		OC		
1888	Wheeler, Dora (Dora Wheeler Keith)	1856-1940	Daphne's Friends		OC		
1888	Wheeler, Dora (Dora Wheeler Keith)	1856-1940	Portrait of Charles Ludley Warner		OC		
1888	Whittredge, W. (Thomas Worthington)	1820-1910	A Brook in the Woods		OC		
1888	Wiggins, Carleton (John Carleton)	1848-1932	October Days		WC		
1888	Wiles, Irving R. (Irving Ramsay)	1861-1948	In the Park		WC	James Ellsworth, Chicago	
1888	Witt, J. H. (John Henry/Harrison)	1840-1901	A Drive by the River		OC		
1888	Witt, J. H. (John Henry/Harrison)	1840-1901	Schoolmates		OC		
1888	Wood, Ogden	1851-1912	Cattle in the Dunes		OC		
1888	Wores, Theodore	1859 - 1939	A Buddhist Graveyard		PA		
1888	Wores, Theodore	1859 - 1939	A Candy-seller		OC		
1888	Wores, Theodore	1859 - 1939	A Japanese Garden		OC		
1888	Wores, Theodore	1859 - 1939	A Lotus Pond		OC		
1888	Wores, Theodore	1859 - 1939	A Peasant		OC		
1888	Wores, Theodore	1859 - 1939	A Street Showman of Tokio		OC		
1888	Wores, Theodore	1859 - 1939	A Study		OC		
1888	Wores, Theodore	1859 - 1939	A Study		OC		
1888	Wores, Theodore	1859 - 1939	A Study Head		OC		
1888	Wores, Theodore	1859 - 1939	A Study Head		OC		

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1888	Wores, Theodore	1859 - 1939	A Teahouse in Cherry-time		OC		
1888	Wores, Theodore	1859 - 1939	A Wayside Shrine		OC		
1888	Wores, Theodore	1859 - 1939	Ah Sing		OC		
1888	Wores, Theodore	1859 - 1939	Ah Yeng		PA		
1888	Wores, Theodore	1859 - 1939	At Rest with the Buddha		OC		
1888	Wores, Theodore	1859 - 1939	Chienes Woman		PA		
1888	Wores, Theodore	1859 - 1939	Coming Home from the Cherry Groves		OC		
1888	Wores, Theodore	1859 - 1939	Fountain of Purification		OC		
1888	Wores, Theodore	1859 - 1939	Garden at Kioto		OC		
1888	Wores, Theodore	1859 - 1939	Garden at Nikko		OC		
1888	Wores, Theodore	1859 - 1939	Gateway of the tomb of Eyemitz		OC		
1888	Wores, Theodore	1859 - 1939	Gateway of the Tomb of the First Shogun Eyeyasu		OC		
1888	Wores, Theodore	1859 - 1939	Lotus Flowers for the Altar		OC		
1888	Wores, Theodore	1859 - 1939	Memorial Temple of the Shogun Eyemitz		OC		
1888	Wores, Theodore	1859 - 1939	Near Kioto		OC		
1888	Wores, Theodore	1859 - 1939	Okinson		OC		
1888	Wores, Theodore	1859 - 1939	Omitson		OC		
1888	Wores, Theodore	1859 - 1939	Otakeson		PA		
1888	Wores, Theodore	1859 - 1939	Pagoda at Nikko		OC		
1888	Wores, Theodore	1859 - 1939	Performing Monkey		OC		
1888	Wores, Theodore	1859 - 1939	Spring's Inspiration		OC		
1888	Wores, Theodore	1859 - 1939	Study Head		OC		
1888	Wores, Theodore	1859 - 1939	Study Head		OC		
1888	Wores, Theodore	1859 - 1939	Temple of Shiba		OC		
1888	Wores, Theodore	1859 - 1939	The Koto Player		OC		
1888	Wores, Theodore	1859 - 1939	Under the Wistaria		OC		
1888	Wyant, A.H. (Alexander Helwig)	1836-1892	Afternoon		OC		
1889	Baker, Ellen K. (Ellen Kendall)	1839-1914	Amusing the Baby		OC		
1889	Baker, Ellen K. (Ellen Kendall)	1839-1914	Mussel Gatherer		OC		

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1889	Baker, Ellen K. (Ellen Kendall)	1839-1914	Waiting		OC		
1889	Bastert, Nicolas		Landscape		WC		
1889	Beach, Emma B.		Scotch Roses		OC		
1889	Beecher, A.D. (Amariah Dwight)	1839-1896	Judith		OC		
1889	Benjamin-Constant, Jean-Joseph		A Coffee House, Constantinople		OC	Knoedler & Co, NY	
1889	Benson, Frank Weston	1862-1951	Orphans		OC		
1889	Bigelow, D.F. (Daniel Folger)	1823-1910	"With a few paternal acres blessed"		OC		
1889	Bigelow, Folger A.		November Morning		WC		
1889	Bigelow, Folger A.		Winter Twilight		OC		
1889	Bisbing, Henry Singlewood	1849-1933	"By the river's broad and peaceful stretches"		OC	Potter Palmer	
1889	Bisbing, Henry Singlewood	1849-1933	In the Fields		OC		
1889	Bisbing, Henry Singlewood	1849-1933	The Plains of Holland		OC		
1889	Blackman, Walter	1847-1928	Evening on the Lagoon, Venice		OC		
1889	Blackman, Walter	1847-1928	Venetian Girl		OC		
1889	Blashfield, Edwin Howland	1848-1936	"Once Upon a Time"--Study in Red		OC		
1889	Blashfield, Edwin Howland	1848-1936	First court of Temple of Rameses		OC		
1889	Blashfield, Edwin Howland	1848-1936	Forecourt and Façade of Temple at Edfou, upper Egypt		OC		
1889	Blashfield, Edwin Howland	1848-1936	Interior of Temple of Isis		OC		
1889	Blashfield, Edwin Howland	1848-1936	Portrait [Portrait of the Artist's Wife?]		OC		
1889	Blashfield, Edwin Howland	1848-1936	Temple at Kom Ombos		OC		
1889	Blashfield, Edwin Howland	1848-1936	Temple of Isis on Island of Philae, Nubia		OC		
1889	Blashfield, Edwin Howland	1848-1936	The Hippostyle Hall, Karnak		OC		
1889	Blashfield, Edwin Howland	1848-1936	The Parthenon and Rock of the Acropolis		OC		
1889	Blashfield, Edwin Howland	1848-1936	The Plain of Thebes from Karnak		OC		
1889	Blashfield, Edwin Howland	1848-1936	The Propylaea, Athens		OC		
1889	Blenner, Carl	1864-	Contentment		OC		
1889	Blum, Robert (Robert Frederic)	1857-1903	Head		PA		
1889	Blum, Robert (Robert Frederic)	1857-1903	Portrait of a Lady		PA		
1889	Blum, Robert (Robert Frederic)	1857-1903	The City of the Sea		OC	AAA	
1889	Blum, Robert (Robert Frederic)	1857-1903	Two Idlers		OC		
1889	Bodine, Clothilde		An Old Home		WC		
1889	Bodine, Clothilde		An Old Sawmill		WC		
1889	Bodine, Clothilde		Autumn Woods		OC		
1889	Bogert, George H. (George Henry)	1864 - 1944	An August Twilight, Amagansett, Long Island		OC		

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1889	Boutwood, Charles Edward	d. 1917	Portrait of Luther Laflin Mills		OC		
1889	Bowen, Jane T.		Autumn Flowers		WC		
1889	Bridgman, F.A. (Frederic Arthur)	1847-1928	The Bath, Cairo		OC		
1889	Bridgman, F.A. (Frederic Arthur)	1847-1928	Women of Algiers at the Cemetery		OC		
1889	Bridgman, F.A. (Frederic Arthur)	1847-1928	Young Girl of Mustapha, Algiers		OC		
1889	Bristol, J.B. (John Bunyan)	1826-1909	Maple Trees at Lake St. Catherine, VT		OC		
1889	Bristol, J.B. (John Bunyan)	1826-1909	On the Coast of Maine		OC		
1889	Brooks, Maria	1845?-1913	"Our Nurse"		OC		
1889	Brooks, Maria	1845?-1913	Shucking Corn		OC		
1889	Brown, J. Appleton (John Appleton)	1844-1902	A May Morning		OC		
1889	Brown, J. Appleton (John Appleton)	1844-1902	A Quiet Pool		OC		
1889	Brown, J. Appleton (John Appleton)	1844-1902	A Windy Morning in November		PA		
1889	Brown, J. Appleton (John Appleton)	1844-1902	Christmans Morning		OC		
1889	Brown, J. Appleton (John Appleton)	1844-1902	Springtime		PA		
1889	Brown, J. Appleton (John Appleton)	1844-1902	Springtime in Warwickshire, England		PA		
1889	Brown, J. Appleton (John Appleton)	1844-1902	The Old Moon		PA		
1889	Brown, J.G (John George)	1831-1913	"Extra!"		OC		
1889	Brown, J.G (John George)	1831-1913	The Social Pipe		OC		
1889	Brush, George de Forest	1855-1914	The Crane Ornament		OC		
1889	Butler, Lena Huntsman		An Evening Sketch		WC		
1889	Butler, Theodore Earl	1861-1936	A Child		OC		
1889	Butler, Theodore Earl	1861-1936	A Widow		OC		
1889	Cameron, Edgar Spier	1862-1944	Five O'Clock Tea		OC		
1889	Campbell, Miss H. K.		Lillies in Florentine Lamp		OC		
1889	Campbell, Miss H. K.		Primroses		OC		
1889	Cazin, Jean-Charles	1841-1901	Twilight		OC	Knoedler & Co, NY	
1889	Chadwick, Mrs. E. Lowstadt		Nurse and Children		OC		
1889	Chase, W.M. (William Merritt)	1849-1916	"I'm Going to see Grandma"	ca 1889	PA		San Antonio Museum of Art
1889	Chase, W.M. (William Merritt)	1849-1916	"Rotten Row"--Brooklyn Navy Yard	ca. 1889	OC		Possibly collection Steven C. Walske or Erving and Joyce Wolf Collection
1889	Chase, W.M. (William Merritt)	1849-1916	A City Park	1887	OC		Art Institute of Chicago
1889	Chase, W.M. (William Merritt)	1849-1916	A Comfortable Corner		OC		
1889	Chase, W.M. (William Merritt)	1849-1916	A Doge's Daughter		OC		

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1889	Chase, W.M. (William Merritt)	1849-1916	A Dutch Landscape		OC		
1889	Chase, W.M. (William Merritt)	1849-1916	A Girl in Black		OC		
1889	Chase, W.M. (William Merritt)	1849-1916	A Gray Day		OC		
1889	Chase, W.M. (William Merritt)	1849-1916	A Modern Magdalene		OC		
1889	Chase, W.M. (William Merritt)	1849-1916	A Mother's Joy		OC		
1889	Chase, W.M. (William Merritt)	1849-1916	A Mysterious Corner		OC		
1889	Chase, W.M. (William Merritt)	1849-1916	A Study		PA		
1889	Chase, W.M. (William Merritt)	1849-1916	A Turkish Minstrel		PA		
1889	Chase, W.M. (William Merritt)	1849-1916	An Idle Moment	c. 1889	OC		Museum of Fine Arts Boston
1889	Chase, W.M. (William Merritt)	1849-1916	At her Ease	ca. 1888	PA		Sold Sotheby's, Dec 4, 2002, lot 29
1889	Chase, W.M. (William Merritt)	1849-1916	Back of Brooklyn	c. 1886	OC		
1889	Chase, W.M. (William Merritt)	1849-1916	Boat House	c. 1888	OC	Potter Palmer	Private Collection
1889	Chase, W.M. (William Merritt)	1849-1916	Brighton Beach, Long Island		OC		
1889	Chase, W.M. (William Merritt)	1849-1916	Brooklyn Docks	c. 1886	OC		
1889	Chase, W.M. (William Merritt)	1849-1916	By the Sea		OC		
1889	Chase, W.M. (William Merritt)	1849-1916	Cobb Dock, Brooklyn Navy Yard	c. 1886	OC		
1889	Chase, W.M. (William Merritt)	1849-1916	Contemplation		PA		
1889	Chase, W.M. (William Merritt)	1849-1916	Docks		OC		
1889	Chase, W.M. (William Merritt)	1849-1916	Dutch Scene		PA		
1889	Chase, W.M. (William Merritt)	1849-1916	Early Morning in the Park		OC		
1889	Chase, W.M. (William Merritt)	1849-1916	Fisher Folk		PA	George L. Dunlap, Chicago	
1889	Chase, W.M. (William Merritt)	1849-1916	Flowers		OC		
1889	Chase, W.M. (William Merritt)	1849-1916	Good Friends	c. 1886	PA		Private Collection
1889	Chase, W.M. (William Merritt)	1849-1916	Grief		OC		
1889	Chase, W.M. (William Merritt)	1849-1916	Hackensack River		OC		
1889	Chase, W.M. (William Merritt)	1849-1916	Happy Hours		OC		
1889	Chase, W.M. (William Merritt)	1849-1916	Hills Back of Brooklyn		OC		
1889	Chase, W.M. (William Merritt)	1849-1916	In Prospect Park, Brooklyn		PA		
1889	Chase, W.M. (William Merritt)	1849-1916	In the Park		OC	Mrs. C. H. Wilmerding, Chicago	

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1889	Chase, W.M. (William Merritt)	1849-1916	In the Studio		OC	S. M. Dodd, NY	
1889	Chase, W.M. (William Merritt)	1849-1916	Landscape		OC		
1889	Chase, W.M. (William Merritt)	1849-1916	Landscape, Orange, NJ		PA		
1889	Chase, W.M. (William Merritt)	1849-1916	Long Island Landscape		OC		
1889	Chase, W.M. (William Merritt)	1849-1916	Making her Toilet		PA		
1889	Chase, W.M. (William Merritt)	1849-1916	Meditation		PA		
1889	Chase, W.M. (William Merritt)	1849-1916	Miss Elsie Leslie Lyde, as Little Lord Fauntleroy	1889	OC		Auction Phillips, de Pury & Co., Dec 3, 2002, lot 50, not sold
1889	Chase, W.M. (William Merritt)	1849-1916	Misty Day, Gowanus Bay (Gowanus Bay)		OC		
1889	Chase, W.M. (William Merritt)	1849-1916	On the Lake, Prospect park	ca. 1888	OC		Sold Sotheby's Dec 1, 2004, lot 164
1889	Chase, W.M. (William Merritt)	1849-1916	Peonies	ca. 1888	OC		Daniel J. Terra Collection, Terra Foundation for American Art, Chicago
1889	Chase, W.M. (William Merritt)	1849-1916	Portrait of a Gentleman		OC		
1889	Chase, W.M. (William Merritt)	1849-1916	Portrait of a Lady in Brown		OC		
1889	Chase, W.M. (William Merritt)	1849-1916	Portrait of a Lady in Pink		OC		
1889	Chase, W.M. (William Merritt)	1849-1916	Portrait of Miss C	1888	OC		
1889	Chase, W.M. (William Merritt)	1849-1916	Portrait of Mrs. X		OC		
1889	Chase, W.M. (William Merritt)	1849-1916	Portrait of my Sister		OC		
1889	Chase, W.M. (William Merritt)	1849-1916	Portrait of Robert Blum		OC		
1889	Chase, W.M. (William Merritt)	1849-1916	Repaird Docks, Gowanus Bay	ca. 1887	OC		
1889	Chase, W.M. (William Merritt)	1849-1916	Scene in Brooklyn Navy Yard		OC		
1889	Chase, W.M. (William Merritt)	1849-1916	Sketch of a Spanish Girl		OC		
1889	Chase, W.M. (William Merritt)	1849-1916	Sketch--Children Playing Parlor Croquet		OC		
1889	Chase, W.M. (William Merritt)	1849-1916	Sketch--Girl's Head		OC		
1889	Chase, W.M. (William Merritt)	1849-1916	Spring Flowers	ca. 1888	PA		Sold Sotheby's May 27, 1993, lot 32
1889	Chase, W.M. (William Merritt)	1849-1916	Still Life		OC		
1889	Chase, W.M. (William Merritt)	1849-1916	Still Life		OC		
1889	Chase, W.M. (William Merritt)	1849-1916	Still Life		PA		
1889	Chase, W.M. (William Merritt)	1849-1916	Studio Interior		OC	James H. Dole, Chicago	

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1889	Chase, W.M. (William Merritt)	1849-1916	Study Head		OC		
1889	Chase, W.M. (William Merritt)	1849-1916	Study of a Young Girl		PA		
1889	Chase, W.M. (William Merritt)	1849-1916	Summer		OC	Charles L. Hutchinson, Chicago	
1889	Chase, W.M. (William Merritt)	1849-1916	Sunlight		OC		
1889	Chase, W.M. (William Merritt)	1849-1916	Sunlight and Shadow, Prospect Park		OC	Charles Norman Fay, Chicago	
1889	Chase, W.M. (William Merritt)	1849-1916	The Common, Central Park, NY	ca. 1888	OC		Sold Sotheby's 2000
1889	Chase, W.M. (William Merritt)	1849-1916	The End of the Season		PA		
1889	Chase, W.M. (William Merritt)	1849-1916	The Morning Paper		OC		
1889	Chase, W.M. (William Merritt)	1849-1916	The Terrace, Central Park, NY		OC		
1889	Chase, W.M. (William Merritt)	1849-1916	Venetian Fish		OC		
1889	Chase, W.M. (William Merritt)	1849-1916	Violets and Still life		OC		
1889	Chase, W.M. (William Merritt)	1849-1916	Wash Day	ca. 1888	OC		Private Collection
1889	Chase, W.M. (William Merritt)	1849-1916	When One is Old		OC		
1889	Church, F.S. (Frederick Stuart)	1842 - 1924	Knowledge is Power--Dedicated to the College Girls of America	1889	OC	in 1893 Collection of Mrs. C.L. Freer, Detroit	
1889	Coffin, E.L. (Esther Lawton)	1838 - 1921	Roses		WC		
1889	Coffin, E.L. (Esther Lawton)	1838 - 1921	Roses		WC		
1889	Cohen, George W.	b. 1861	Study		OC		
1889	Coyner, Mrs. L. H.		Old Mill in Picardy		OC		
1889	Crane, Bruce (Robert Bruce)	1857-1937	Winter Sunset		OC		
1889	Dagnan-Bouveret, Pascal-Adolphe-Jean	1852 - 1929	Breton Peasant		OC	Knoedler & Co, NY	
1889	Dannat, William T. (William Turner)	1853-1929	Little Boy		OC		
1889	Dannat, William T. (William Turner)	1853-1929	Spaniard Making Cigarettes		OC		
1889	Dannat, William T. (William Turner)	1853-1929	Study in White		OC		
1889	Daubigny, Charles Francois	1817 - 1878	Landscape--The Home of Daubigny		OC	Potter Palmer	
1889	Davis, Charles H. (Charles Henry)	1845-1921	An October Twilight		OC		
1889	Davis, Charles H. (Charles Henry)	1845-1921	Edge of the Forest of Rambouillet--Afternoon		OC		
1889	Davis, Charles H. (Charles Henry)	1845-1921	Sunset Storm		OC		
1889	Davis, Charles H. (Charles Henry)	1845-1921	The Close of Day		OC		

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1889	Davis, Charles H. (Charles Henry)	1845-1921	Winter		OC		
1889	Day, V. E. (Miss)		Concord Grapes		OC		
1889	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	Boston Bay		OC		
1889	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	Coast of Holland		OC		
1889	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	Moonrise at Marblehead, Mass		OC		
1889	Dewey, Charles Melville	1849-1937	After the Rain		OC		
1889	Dewey, Charles Melville	1849-1937	Departing Day		OC		
1889	Dewey, J. F. Henshaw (Julia F., Mrs. Charles Melville Dewey)	d. 1828	Catherine-Mermet Roses		OC		
1889	Dewing, Thomas (Thomas Wilmer)	1851 - 1938	A Note		OC		
1889	Dow, Arthur W. (Arthur Wesley)	1857 - 1922	Sands of Raguenes, Finistere	1888	OC		Ipswich Public Schools, Ipswich, Mass
1889	Dow, Arthur W. (Arthur Wesley)	1857 - 1922	The Day is Done		OC		
1889	du Chattell, Frederikus Jacobus		A Duck Pond		WC	Knoedler & Co, NY	
1889	du Chattell, Frederikus Jacobus		The Pool		WC	Knoedler & Co, NY	
1889	Eakins, Thomas (Thomas Cooperthwaite)	1844-1916	Dr. D. Hayes Agnew, Emeritus Professor of Surgery at the University of Pennsylvania	1889	OC	University of Pennsylvania	Philadelphia Museum of Art
1889	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	A "Dock-rat"		WC		
1889	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	A Relic of the Rebellion		WC		
1889	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	Looking up a Job		WC		
1889	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	Maud Muller		WC		
1889	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	Nipperswick Point, Fox Lake, Ill		OC		
1889	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	Portrait of Mrs. E		OC		
1889	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	The "Baggage Smasher"		WC		
1889	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	The Country Delegate		WC		
1889	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	The Old Taxidermist		WC		
1889	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	The Young Naturalist		WC		
1889	Eaton, C. Harry (Charles Harry)	1850-1901	A June Day		OC		
1889	Eaton, C. Harry (Charles Harry)	1850-1901	A Pond		WC		
1889	Eaton, Charles Warren	1857-1937	Gray Autumn		OC		
1889	Eaton, Charles Warren	1857-1937	Newark Meadows		OC		
1889	Eaton, Charles Warren	1857-1937	November		WC		
1889	Eaton, Charles Warren	1857-1937	The Beach at Ocean Grove		WC		
1889	Eaton, Charles Warren	1857-1937	The Twilight Hour		OC		
1889	Eaton, Charles Warren	1857-1937	Winter Twilight		WC		

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1889	Edwards, George Wharton	1869 - 1950	Dinan, Brittany		WC		
1889	Edwards, George Wharton	1869 - 1950	Early Morning, Paris		WC		
1889	Edwards, George Wharton	1869 - 1950	Little Dutch Girl		WC		
1889	Edwards, George Wharton	1869 - 1950	Melaatij		OC		
1889	Edwards, George Wharton	1869 - 1950	Normandy Sheep Pasture		WC		
1889	Edwards, George Wharton	1869 - 1950	The North Sea, Off Kaatwijk, Holland		WC		
1889	Edwards, George Wharton	1869 - 1950	The Sunken Reef		OC		
1889	Edwards, George Wharton	1869 - 1950	The Yellow Dress		WC		
1889	Edwards, George Wharton	1869 - 1950	Windmill at Zwolle, Holland		WC		
1889	Edwards, George Wharton	1869 - 1950	Woman Pouring Tea		WC		
1889	Edwards, George Wharton	1869 - 1950	Zwijndrecht, Holland		WC		
1889	Fairchild, Marie Louise (as Mary Fairchild MacMonnies)	1858-1946	In from the Garden		OC		
1889	Fairchild, Marie Louise (as Mary Fairchild MacMonnies)	1858-1946	June Morning--Decorative panel	1888	OC	in 1893 Collection St. Louis Art Museum	
1889	Farrer, Henry	1844 - 1903	Autumn Afternoon		WC		
1889	Farrer, Henry	1844 - 1903	October Twilight		WC		
1889	Farrer, Henry	1844 - 1903	The Golden Autumn Day in Silence and sunshine Glides away		WC		
1889	Faverot, Joseph-Benjamin-Baptiste		Cock and Hens		OC	Potter Palmer	
1889	Ferris, Jean Leon Gerome	1863-1930	A Trial of Patience		OC		
1889	Ferris, Jean Leon Gerome	1863-1930	An Arab Sheik and his Granddaughter		OC		
1889	Foster, Benjamin	1852-1926	A Maine Hillside	ca. 1889	OC	in 1893 collection James t. Pettus, NY	
1889	Foster, Benjamin	1852-1926	An Orchard I know "Down in Maine"		OC		
1889	Foster, Benjamin	1852-1926	Through the Woods		OC		
1889	Freer, Frederick W. (Frederick Warren)	1849-1908	Absent Thoughts		WC		
1889	Freer, Frederick W. (Frederick Warren)	1849-1908	Gabrielle		OC		
1889	Garrett, Edmund H. (Edmund Henry)	1853 - 1929	A Halt for Repairs		WC		
1889	Garrett, Edmund H. (Edmund Henry)	1853 - 1929	Sunny Spain		WC		
1889	Garrett, Edmund H. (Edmund Henry)	1853 - 1929	The Peacemaker		WC		

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1889	Garrett, Edmund H. (Edmund Henry)	1853 - 1929	The Reader		WC		
1889	Gifford, R. Swain (Robert Swain)	1840-1905	A Summer Day near the Coast of Massachusetts		OC		
1889	Gifford, R. Swain (Robert Swain)	1840-1905	Marshy Land in Mass--Autumn		OC		
1889	Gifford, R. Swain (Robert Swain)	1840-1905	The Ravine, Naushon Island		OC		
1889	Grayson, Clifford P.	1857-1951	Grief		OC		
1889	Green, Frank R. (Frank Russell)	1856-1940	Gossip		OC		
1889	Gutherz, Carl	1844-1907	Arcessita ab Angelis	1889	OC		
1889	Gutherz, Carl	1844-1907	Summer Moon		OC		
1889	Hale, Philip	1865-1931	Bird Fancier		OC		
1889	Hale, Philip	1865-1931	Portrait		OC		
1889	Hallett, Hendricks A.	1847 - 1921	Late Afternoon in Winter		WC		
1889	Harrison, Alexander (Thomas Alexander)	1853-1930	Landscape Study--A Yellow Field		OC	Potter Palmer	
1889	Harrison, Alexander (Thomas Alexander)	1853-1930	Moonlight Marine		OC		
1889	Harrison, Alexander (Thomas Alexander)	1853-1930	Moonlight on the Sea		OC		
1889	Harrison, Alexander (Thomas Alexander)	1853-1930	Moonrise		OC		
1889	Harrison, Alexander (Thomas Alexander)	1853-1930	Night		PA	Potter Palmer	
1889	Harrison, Alexander (Thomas Alexander)	1853-1930	Rainy Day		OC		
1889	Harrison, Alexander (Thomas Alexander)	1853-1930	The Sea at Sunrise		OC		
1889	Harrison, Alexander (Thomas Alexander)	1853-1930	The Wave		OC	Potter Palmer	
1889	Hart, William	1823 - 1894	Landscape and Cattle		OC		
1889	Hassam, Childe	1859-1935	April Showers	1888	OC		Joslyn Art Museum, Omaha
1889	Hassam, Childe	1859-1935	Autumn on the Champs Elysees, Paris	1888	OC		Unlocated
1889	Hassam, Childe	1859-1935	Gathering Peonies for the "Fetes des Fleurs"		OC		
1889	Hassam, Childe	1859-1935	Girl With Peonies		OC		
1889	Hassam, Childe	1859-1935	Starting Out, Early Morning April		OC		
1889	Hitchcock, George	1850-1913	Dutch Tulip Farm	1887	OC	Potter Palmer	
1889	Holmes, Ellen A.		Tulips		WC		
1889	Homer, Winslow	1836-1910	The Peril of the Sea		WC	Thomas B. Clarke, NY	
1889	Homer, Winslow	1836-1910	Watching the Tempest		WC	Thomas B. Clarke, NY	
1889	Hovenden, Thomas	1840-1895	Ready for an Argument		OC		
1889	Howe, William H. (William Henry)	1846-1929	Cattle--Environs of Egmond, Holland		OC		
1889	Howe, William H. (William Henry)	1846-1929	Farm Life in Normandy		OC		
1889	Howe, William H. (William Henry)	1846-1929	On the Beach--Egmond, Holland		OC		

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1889	Inness, George	1825-1894	Spring		OC	Potter Palmer	
1889	Inness, George	1825-1894	Sunlight in the Woods		OC	AAA	
1889	Inness, George	1825-1894	Sunset	1889	OC		
1889	Insley, Albert (Albert Babb)	1842 - 1937	Approaching Shower		OC		
1889	Irwin, Benoni	1840 - 1896	La belle Helene		OC		
1889	Irwin, Benoni	1840 - 1896	Portrait--Hon James C. Carter, of New York		OC		
1889	Jones, H. Bolton (Hugh Bolton)	1848-1927	Early Spring		OC		
1889	Jones, H. Bolton (Hugh Bolton)	1848-1927	Early Spring in New Jersey		OC	Richard & Co., New York	
1889	Jones, H. Bolton (Hugh Bolton)	1848-1927	Spring		OC	Richard & Co., New York	
1889	Kavanagh, John	1854-1898	Head of Man		OC		
1889	Kavanagh, John	1854-1898	Sisters		OC		
1889	Kenyon, Henry R.		A Foggy Morning, Venice		OC		
1889	Kever, Jacob Simon		A Cabbage Garden		WC		
1889	Kever, Jacob Simon		Dutch Interior		WC	Knoedler & Co, NY	
1889	Kost, Frederick W. (Frederick Weller)	1861-1923	Autumn Sunrise, Staten Island		OC		
1889	Lamb, Mrs. Ella Condie	1862-1936	An Advent Angel	1887	OC		
1889	Lansil, Walter F. (Walter Franklin)	1846 - 1925	Squally Day off Dordrecht		OC		
1889	Ledochowski, Napoleon		Late Afternoon		WC		
1889	Levy, Emile		"Making Up"		PA		
1889	Lewis, Edmund D.		Coast of Maine		WC		
1889	Linford, Charles	1846 - 1897	Lowland Woods--Summer		OC		
1889	Linford, Charles	1846 - 1897	On an Island, Lake George		OC		
1889	Linford, Charles	1846 - 1897	Woods, Late Afternoon		OC		
1889	Longfellow, Mary King	1852-1945	Late Autumn		WC		
1889	Longfellow, Mary King	1852-1945	Through the Fog		WC		
1889	Loring, Francis William	1838-1905	Noonday in Italy		OC		
1889	Loring, Francis William	1838-1905	the Great Bridge at Chioggia	1886/87	OC		
1889	Low, Will H. (Will Hickock)	1853-1932	Girl with Garland		OC		
1889	Low, Will H. (Will Hickock)	1853-1932	Love Disarmed	1889	OC		
1889	Low, Will H. (Will Hickock)	1853-1932	Orange vender		OC	C. W. Fullerton, Chicago	
1889	MacEwen, Walter (also Walter McEwan)	1860-1943	Holland Urchins		OC		
1889	MacEwen, Walter (also Walter McEwan)	1860-1943	Portrait--Style Louis XV		OC		
1889	MacEwen, Walter (also Walter McEwan)	1860-1943	The Sisters--Dutch Interior		OC		
1889	Major, Ernest L.	1864-1950	The Little Knitter		OC		
1889	Maratta, Hardesty Gilmore	1864-1924	A Bright Morning		WC		

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1889	Maratta, Hardesty Gilmore	1864-1924	Near Rochell, NY		WC		
1889	Martin, Mrs. E. L. T.		Roses		WC		
1889	Mauve, Anton	1838-1888	Dutch Landscape		WC	AAA	
1889	Maynard, Guy Ferris	1856-1936	A Holland Woman		OC		
1889	Melchers, Gari (Julius Gari)	1860-1932	Homeward		WC		
1889	Melchers, Gari (Julius Gari)	1860-1932	Portrait (unfinished)		OC	Bertha Honore Palmer	
1889	Melchers, Gari (Julius Gari)	1860-1932	Portrait of a Young Woman		OC		
1889	Melchers, Gari (Julius Gari)	1860-1932	The Watch		OC	Dr. Frederick P. Anderson	
1889	Melchers, Gari (Julius Gari)	1860-1932	Vespers	1888	OC		Detroit Institute of Arts
1889	Merritt, Anna Lea	1844-1930	Portrait--Miss Marion Lea (Artist's sister)		OC		
1889	Merritt, Anna Lea	1844-1930	The countess of Dundonald		OC		
1889	Metcalf, Willard Leroy	1858-1925	"Krouse Krouse" Market, Turin	ca. 1888	OC		
1889	Miller, Cicely		Sweet-peas		WC		
1889	Millet, F.D. (Francis Davis)	1846-1912	Anthony Van Corlear, the Trumpeter	ca. 1889	OC		
1889	Monchablon, Alphonse		Pastoral		OC	Knoedler & Co, NY	
1889	Moran, Leon	1864-1941	A White Rose		WC		
1889	Moran, Leon	1864-1941	An Idyl		WC		
1889	Moran, Leon	1864-1941	Quiet Moments		OC		
1889	Moran, Leon	1864-1941	Ready for the Hunt		WC		
1889	Moran, Percy	1862-1935	A Favorite Romance		OC		
1889	Moran, Percy	1862-1935	A Song		WC		
1889	Moran, Percy	1862-1935	A Winter Evening		WC		
1889	Moran, Percy	1862-1935	After the Dance		WC		
1889	Moran, Percy	1862-1935	The Sermon		WC		
1889	Mosler, Henry	1841-1920	Head		OC		
1889	Munkacsy, Michel de		Landscape		OC		
1889	Murphy, Adah C. (Mrs. J. Francis Murphy)		A by-path		WC		
1889	Murphy, Adah C. (Mrs. J. Francis Murphy)		A New England Home		WC		
1889	Murphy, Adah C. (Mrs. J. Francis Murphy)		A Puritan Girl		WC		
1889	Murphy, Adah C. (Mrs. J. Francis Murphy)		Where the Hollyhocks Grow		OC		
1889	Murphy, J.F. (John Francis)	1853-1921	Autumnal Twilight		WC		
1889	Murphy, J.F. (John Francis)	1853-1921	October		WC		
1889	Murphy, J.F. (John Francis)	1853-1921	October Sunset		OC		
1889	Narcisse-Virgile Diaz de la Pena	1807-1876	Going Through the Woods		OC	Potter Palmer	
1889	Neymann, Emma		"Grandma"		OC		
1889	Neymann, Emma		Peonies		OC		
1889	Nicoll, J.C. (James Craig)	1846-1918	A Warm Evening		OC		
1889	Nicoll, J.C. (James Craig)	1846-1918	Evening, After a Gale		WC		
1889	Nicoll, J.C. (James Craig)	1846-1918	Spring		WC		

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1889	Nourse, Elizabeth	1860-1938	Among the Neighbors		OC		
1889	Ochtman, Leonard	1854-1934	Summer Twilight		OC		
1889	Ochtman, Leonard	1854-1934	The Forest		OC		
1889	Ochtman, Leonard	1854-1934	Woods in Autumn		OC		
1889	Palmer, Mrs. Francis		Girl with Mandolin		WC		
1889	Palmer, Walter L. (Walter Launt)	1854-1932	Cloud Shadows		OC		
1889	Palmer, Walter L. (Walter Launt)	1854-1932	Off Venice		OC		
1889	Parrish, Stephen	1846-1938	Port of Granville, Normandy		OC		
1889	Parrish, Stephen	1846-1938	The Road to Perry's Peak		OC		
1889	Parton, Arthur	1842-1914	A Country Lane		OC		
1889	Parton, Arthur	1842-1914	September Clouds		OC		
1889	Pasini, Albert (Alberto)	1826-1899	Arab Scene		OC	Potter Palmer	
1889	Pauli, Richard	1855-1902	A Storm		OC		
1889	Pearce, Charles Sprague	1851-1914	A Child of Picardy		OC		
1889	Pearce, Charles Sprague	1851-1914	Tete de jeune Picarde		OC		
1889	Penfold, Frank Chapman	1849-1921	The Dreamer		OC		
1889	Picknell, William M.		"Where broad ocean leans against the land"		OC		
1889	Picknell, William M.		A May Morning		OC		
1889	Platt, Charles Adams	1861-1933	A Dutch River		OC		
1889	Platt, Charles Adams	1861-1933	Cape Cod Landscape		OC		
1889	Poggenbeek, George		Autumn		WC	Knoedler & Co, NY	
1889	Poggenbeek, George		Dutch Lands		WC	Knoedler & Co, NY	
1889	Poore, Henry R. (Henry Rankin)	1859-1940	Overcast		OC		
1889	Poore, Henry R. (Henry Rankin)	1859-1940	Return from the Fields		OC		
1889	Quartley, Arthur	1839-1886	Moonlight Marine		OC		
1889	Raffaelli, Jean-Francois	1850-1924	Jersey Shore		OC	Knoedler & Co, NY	
1889	Ranger, H. W. (Henry Ward)	1858-1916	Busby's Beach, on the thames		WC		
1889	Ranger, H. W. (Henry Ward)	1858-1916	Landscape		WC		
1889	Ranger, H. W. (Henry Ward)	1858-1916	The Thames from London Bridge		WC		
1889	Raught, John W. (John Willard)	1857-1931	The Highway	1889	OC		
1889	Rehn, F.K.M. (Frank Knox Morton)	1848-1914	A Coming Shower		OC		
1889	Rehn, F.K.M. (Frank Knox Morton)	1848-1914	Autumn Wildflowers		OC		
1889	Rehn, F.K.M. (Frank Knox Morton)	1848-1914	Evening, Coast of Mass		OC		
1889	Rehn, F.K.M. (Frank Knox Morton)	1848-1914	Lingering Day		OC		
1889	Reid, Robert	1862-1929	Before the Departure of the Boats		OC		
1889	Richardson, F. H. (Francis Henry)	1859-1934	Springtime at Greze (Seine-et-Marne), France		OC		
1889	Richardson, Mary Curtis		California Oranges		OC		
1889	Rico, Martin	1833-1908	Venice		OC	Potter Palmer	

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1889	Robinson, Theodore	1852-1896	A King's Daughter		OC		
1889	Robinson, Theodore	1852-1896	Decorative Head		WC		
1889	Robinson, Theodore	1852-1896	On the Seine		OC		
1889	Robinson, Theodore	1852-1896	Vachere	ca. 1888	OC		Baltimore Museum of Art
1889	Roelofs, Willem	1822-1897	Dutch Landscape with Cows		WC	AAA	
1889	Roelofs, Willem	1822-1897	Landscape		WC	Horatio Walker, New York	
1889	Ross, Belle M.		A Quiet Moment		OC		
1889	Ryder, Henry Orne		Old Farmhouses, Brittany		OC		
1889	Sackett, Edith S.		Head		PA		
1889	Saint Gaudens, Augustus	1848-1907	Bronze Medallion Portrait of William M. Chase		BS		
1889	Saint Gaudens, Augustus	1848-1907	Medallion Portrait of Robert Louis Stevenson		OC		
1889	Sartain, William	1843-1924	Jew's Quarter, Algiers		OC		
1889	Sartain, William	1843-1924	Sandy Land near the Sea		OC		
1889	Sartain, William	1843-1924	Twilight		OC		
1889	Sawson, Arthur		Green Pasture and Still Waters		WC		
1889	Schilling, Alexander	1859-1937	Autumn Evening		OC		
1889	Schilling, Alexander	1859-1937	Landscape		WC		
1889	Schilling, Alexander	1859-1937	Landscape near Dordecht		OC		
1889	Schilling, Alexander	1859-1937	Late Spring		WC		
1889	Schilling, Alexander	1859-1937	Summer		OC		
1889	Scott, E. M. (Emily Maria Spaford)	1832 - 1915	Chrysanthemums		OC		
1889	Scott, E. M. (Emily Maria Spaford)	1832 - 1915	Cornfield		WC		
1889	Sea, Eleanor Seymour		Silver Birches		WC		
1889	Seely, Florence		Near Oldfied, Long Island		OC		
1889	Sewell, Amanda Brewster (Mrs. Robert V. V. Sewell)	1859-1926	In the Dunes		OC		
1889	Sewell, Robert V. V. (Robert Van Vorst)	1860-1924	Sea Urchins	1888	OC		
1889	Shirlaw, Walter	1838-1909	The Waterlilies		OC		
1889	Shortenbeker, Pieter		Cattle and Landscape		WC		
1889	Simmons, Edward Emerson	1852-1931	Calm Evening, St. Ives Bay		OC		
1889	Simmons, Edward Emerson	1852-1931	St. Ives Bay		OC		
1889	Simmons, Edward Emerson	1852-1931	The Rainbow		OC		
1889	Simmons, Vesta S. (Mrs. Edward Emerson Simmons)		Ophelia--A Study		OC		
1889	Smillie, George H. (George Henry)	1840-1921	A Gray Morning		OC		
1889	Smillie, George H. (George Henry)	1840-1921	a Lush Place		OC		
1889	Smillie, George H. (George Henry)	1840-1921	A November Day		WC		
1889	Smillie, George H. (George Henry)	1840-1921	Autumn Fields, East Gloucester		OC		
1889	Smillie, George H. (George Henry)	1840-1921	On the New England Coast		WC		

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1889	Smillie, George H. (George Henry)	1840-1921	the Merrimakc River, near Newburyport		OC		
1889	Smillie, James D. (James David)	1833-1909	A Gray Day on a Connecticut river		WC		
1889	Smillie, James D. (James David)	1833-1909	A Pool--October		OC		
1889	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	A Breath of Sea Air on the Battery		WC		
1889	Smith, F. Hopkinson (Francis Hopkinson)	1838-1915	Fishing Huts on the St. Lawrence		WC		
1889	Stacquet, N.		Landscape		WC	Horatio Walker, New York	
1889	Stone, J. M. (James Madison)	1841-1930	Jessie, the Tambourine Girl		OC		
1889	Swett, William O. Jr.		A Fall Evening		OC		
1889	Symington, J. (James)	b. 1841	A Dutch Dude		WC		
1889	Symington, J. (James)	b. 1841	Landscape		WC		
1889	Symington, J. (James)	b. 1841	Reflection		WC		
1889	Thayer, Abbott H (Abbott Henderson)	1849-1921	Portraits of a Brother and Sister	1889	OC	in 1893 Collection of A.A. Carey, Boston	
1889	Tholen, William Bastiean		Seashore		WC	Knoedler & Co, NY	
1889	Thompson, H. G. (Henry G.)		Hillside, Picardy		OC		
1889	Thompson, H. G. (Henry G.)		Landscape and Sheep		OC		
1889	Thompson, H. G. (Henry G.)		Old Apple Trees at Wiry, Picardy		OC		
1889	Tompkins, F. H. (Frank Henry)	1847-1922	Good Friday in Bavaria	ca. 1888	OC		
1889	Tryon, D.W. (Dwight William)	1849-1925	Afternoon		OC		
1889	Tryon, D.W. (Dwight William)	1849-1925	Evening--Early Spring		OC		
1889	Tryon, D.W. (Dwight William)	1849-1925	The First Leaves	1889	OC		Smith College Museum of Art, purchase from the artist, 1889.
1889	Tryon, D.W. (Dwight William)	1849-1925	The Rising Moon--Autumn	1889	OC	in 1893 Collection of C. L. Freer, Detroit	Freer Gallery of Art, Smithsonian Museum
1889	Twachtman, John Henry	1853-1902	A Winding Road		PA		
1889	Twachtman, John Henry	1853-1902	Landscape		OC		
1889	Twachtman, John Henry	1853-1902	New England Landscape		PA		
1889	Twachtman, John Henry	1853-1902	The Road to the Village		PA		
1889	Twachtman, John Henry	1853-1902	The Rosy Morn		PA		
1889	Twachtman, John Henry	1853-1902	Twilight		PA		
1889	Vail, Eugene L. (Eugene Laurent)	1857-1934	"Mon Homme!"		OC		
1889	Valkenburg, Hendrik		Woman Feeding Pigs		WC	Horatio Walker, New York	

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1889	Van Boskerck, R.W. (Robert Ward)	1855-1932	A Long Island Landscape		OC		
1889	Van Boskerck, R.W. (Robert Ward)	1855-1932	Late Afternoon, Wakefield, RI		OC		
1889	Van Boskerck, R.W. (Robert Ward)	1855-1932	Sand Dunes by the Sea		OC		
1889	Van Boskerck, R.W. (Robert Ward)	1855-1932	Sprintime, Passaic River		WC		
1889	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Early Summer in the Woods		OC		
1889	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Homeward Bound		WC		
1889	van Rappard, Anton Gerhard Alexandre		Flowers		WC	AAA	
1889	Vedder, Simon Harmon	1866-1937	Rays of Sunlight in a Cave		OC		
1889	Vollon, Antoine	1833-1900	Flowers and Fruit		OC	Potter Palmer	
1889	Vonnoh, Robert William	1858-1933	"Phoebe"		OC		
1889	Vonnoh, Robert William	1858-1933	Sad News		OC		
1889	Vrolyk, Jan		Cattle		WC	Knoedler & Co, NY	
1889	Walker, Charles A. (Charles Alvah)	1848 - 1925	After the Shower		OC		
1889	Walker, Henry Oliver	1843-1929	Idyl		OC		
1889	Walker, Henry Oliver	1843-1929	Philomela		OC		
1889	Walker, Horatio	1858-1938	Ploughing		OC	p. 184 Caffin; NE Montross?	
1889	Walker, Horatio	1858-1938	Spring		WC		
1889	Ward, Edgar M. (Edgar Melville)	1839-1915	The Gunsmith		OC		
1889	Watrous, Henry Willson	1857-1940	Before a Duel		OC		
1889	Watrous, Henry Willson	1857-1940	The Cigarette		OC		
1889	Watrous, Henry Willson	1857-1940	The Silver Wedding		OC		
1889	Waugh, Frederick Judd	1861-1940	Sympathy		OC		
1889	Weber, Carl	1851-1921	November Evening in the Jersey Flats		OC		
1889	Weeks, E. L. (Edwin Lord)	1849-1903	A Jeweler's Shop at Gwailor, India		OC		
1889	Weeks, E. L. (Edwin Lord)	1849-1903	Restaurant Lahore		OC		
1889	Weeks, E. L. (Edwin Lord)	1849-1903	The Hour of Prayer in the Pearl Mosque of Agra		OC		
1889	Weissenbruch, Henrik		Dutch Landscape		OC	AAA	
1889	Weissenbruch, Henrik		Landscape		OC	AAA	
1889	Wheeler, Dora (Dora Wheeler Keith)	1856-1940	Penelope		PA		
1889	Wheeler, Dora (Dora Wheeler Keith)	1856-1940	Portrait of T. B. Aldrich		OC		
1889	Whistler, James Abbott MacNeil	1834-1903	A Gray Note--Rainy Day, Dordrecht		OC		
1889	Whistler, James Abbott MacNeil	1834-1903	A Pink Note		WC		
1889	Whistler, James Abbott MacNeil	1834-1903	Blue and Violet--The Market, Dieppe		WC		
1889	Whistler, James Abbott MacNeil	1834-1903	Gray and Green--Holland		WC	Hermann Wunderlichh New York	

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1889	Whistler, James Abbott MacNeil	1834-1903	Gray and Silver--Hotel Yard, Dieppe	1885	OC		Fogg Art Museum, Cambridge, MA
1889	Whistler, James Abbott MacNeil	1834-1903	Green and Silver--The Three Clouds		WC		
1889	Whistler, James Abbott MacNeil	1834-1903	Yellow and Black		WC		
1889	Whittemore, William J. (William John)	1860-1855	Autumn near the Sea		WC		
1889	Wiggins, Carleton (John Carleton)	1848-1932	Autumn Haze		OC		
1889	Wiles, Irving R. (Irving Ramsay)	1861-1948	The Sonata	1889	OC	William T. Evans, NY	
1889	Wood, Thomas W. (Thomas Waterman)	1823-1903	Portrait of William H. Beard		OC		
1889	Wood, Thomas W. (Thomas Waterman)	1823-1903	Small Profits		WC		
1889	Wyant, A.H. (Alexander Helwig)	1836-1892	Forenoon near the Coast		OC		
1889	Wyant, A.H. (Alexander Helwig)	1836-1892	Near Putney, Conn		OC		
1889	Wyant, A.H. (Alexander Helwig)	1836-1892	Summer		OC	Reichard & Co	
1889	Wynne, Madeleine Yale		Portrait		PA		
1890	Apol, Louis		Winter in Holland		WC	Knoedler & Co, NY	
1890	Arter, J. C. (John Charles)	1860-1923	A Love-Letter		OC		
1890	Arter, J. C. (John Charles)	1860-1923	The Coppersmith		OC		
1890	Artz, D. A. C.		Dutch Fisherman's Wife Sewing		WC	Knoedler & Co, NY	
1890	Bacon, Henry	1839-1912	A Corsican Bandit		OC		
1890	Bain, Harriet		Boats at Scheveningen		OC		
1890	Bain, Harriet		Farmhouse in Brittany		OC		
1890	Baker, Ellen K. (Ellen Kendall)	1839-1914	A Chimney Corner		OC		
1890	Baker, Ellen K. (Ellen Kendall)	1839-1914	Child		PA		
1890	Baker, Ellen K. (Ellen Kendall)	1839-1914	Head of a Young Girl		PA		
1890	Baker, Ellen K. (Ellen Kendall)	1839-1914	Sunlight		OC		
1890	Baker, Ellen K. (Ellen Kendall)	1839-1914	Tranquility		OC		
1890	Baker, Ellen K. (Ellen Kendall)	1839-1914	Young Girls		OC		
1890	Bartholomew, W. N. (William Newton)	1822-1898	Pasture Gate and Apple Orchard		WC		
1890	Bartholomew, W. N. (William Newton)	1822-1898	Wood path at Grafton, VT		WC		
1890	Beecher, A.D. (Amariah Dwight)	1839-1896	A Wind Storm		OC		
1890	Benson, Frank Weston	1862-1951	Girl With Red Shawl		OC		
1890	Berne-Bellecour, Etienne	1838-1910	In the Trenches		WC	Knoedler & Co, NY	
1890	Bigelow, D.F. (Daniel Folger)	1823-1910	An Upland Pasture		OC		
1890	Bigelow, Folger A.		Winter		WC		

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1890	Bisbing, Henry Singlewood	1849-1933	A Midday Dream		OC		
1890	Bisbing, Henry Singlewood	1849-1933	A Summer Day in the Hills		OC		
1890	Bisbing, Henry Singlewood	1849-1933	Behind the Dunes--Morning, Holland		OC		
1890	Bisbing, Henry Singlewood	1849-1933	Bull at the Barrier		OC		
1890	Bissell, Edgar J. (Edgar Julian)	b. 1856	The Minuet		OC		
1890	Bissell, Edgar J. (Edgar Julian)	b. 1856	Waiting		OC		
1890	Blackman, Walter	1847-1928	Head		OC		
1890	Blashfield, Edwin Howland	1848-1936	Portrait of a Lady (Portrait of the Artist's Wife)	1889	OC	Owner in 1889, CE Wilbur	William Vareika Fine Arts, Newport, RI
1890	Blum, Robert (Robert Frederic)	1857-1903	Love's Oracle		OC	Alfred Corning, New York	
1890	Blum, Robert (Robert Frederic)	1857-1903	The Campanile		WC	James H. Dole, Chicago	
1890	Blum, Robert (Robert Frederic)	1857-1903	Venetian Lace Makers	1887	OC		Cincinnati Museum of Art
1890	Blum, Robert (Robert Frederic)	1857-1903	Venice		PA		
1890	Bodine, Clothilde		A Long Island Home		OC		
1890	Bodine, Clothilde		House on the Hill		OC		
1890	Bogert, George H. (George Henry)	1864 - 1944	A Calm Evening--Quiberon, France		OC		
1890	Bogert, George H. (George Henry)	1864 - 1944	Moonlight		OC		
1890	Bogert, George H. (George Henry)	1864 - 1944	Morning--Amagansett, Long Island		OC		
1890	Boggs, Frank M. (Frank Myers)	1855-1926	Brooklyn Bridge		OC		
1890	Boggs, Frank M. (Frank Myers)	1855-1926	Sixth Avenue Elevated Railroad--New York		OC		
1890	Boudin, Eugene		Sunset--Havre		OC	Durand-Ruel, NY	
1890	Boutwood, Charles Edward	d. 1917	Portrait of Mrs. Dudley Winston		OC		
1890	Boyden, Dwight Frederic	1865-1933	A Hazy Morning--France		OC		
1890	Boyden, Dwight Frederic	1865-1933	The Close of a Beautiful Day	1889	OC		Private Collection, Connecticut
1890	Bridgman, F.A. (Frederic Arthur)	1847-1928	Fete of the Prophet at Blidah, Algeria	1889	OC		
1890	Bristol, J.B. (John Bunyan)	1826-1909	In a Valley of the Berkshires		OC		
1890	Bristol, J.B. (John Bunyan)	1826-1909	On the Housatonic		OC		
1890	Brooks, A.F. (Alden Finney)	1840-1931	Jackson Park		WC		
1890	Brooks, Bessie		Barley Field		WC		
1890	Brooks, Bessie		Sweet Peas		WC		
1890	Brooks, Maria	1845?-1913	After Rehearsal		OC		
1890	Brooks, Maria	1845?-1913	Before Rehearsal		OC		

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1890	Brooks, Maria	1845?-1913	Competitors going to a Parish Flower Show--London		OC		
1890	Brooks, Maria	1845?-1913	Early Summer		OC		
1890	Brooks, Maria	1845?-1913	Forty Winks		OC		
1890	Brooks, Maria	1845?-1913	The New Hat		OC		
1890	Brown, J. Appleton (John Appleton)	1844-1902	In the Month of May		PA		
1890	Brown, J. Appleton (John Appleton)	1844-1902	Midsummer		OC		
1890	Brown, J. Appleton (John Appleton)	1844-1902	October		OC		
1890	Brown, J. Appleton (John Appleton)	1844-1902	Springtime		PA		
1890	Brown, J. Appleton (John Appleton)	1844-1902	Wheat Harvesting in Warwickshire, England		PA		
1890	Brown, J.G (John George)	1831-1913	A Soaker		OC		
1890	Brown, J.G (John George)	1831-1913	Trouble Ahead		OC		
1890	Brown, John Lewis		A Rider		OC		
1890	Brown, John Lewis		Hunters in the Forest		OC	Durand-Ruel, NY	
1890	Brown, John Lewis		Rendez-vous at the Hunt		WC		
1890	Brown, John Lewis		The Meeting		WC	Durand-Ruel, NY	
1890	Brush, George de Forest	1855-1914	Orpheus		OC		
1890	Caliga, I. H. (Isaac Henry)	1857-1934	Bavarian Peasant Child		OC		
1890	Caliga, I. H. (Isaac Henry)	1857-1934	The Return		OC		
1890	Cameron, Edgar Spier	1862-1944	In the Transept of St. Mark's Venice		OC		
1890	Carlsen, Emile (Soren Emile)	1853-1932	At Dawn		OC		
1890	Carr, Lyell E.	1857-1912	Spring		OC		
1890	Cazin, Jean-Charles	1841-1901	Moonlight and the Sea		OC	Reichard & Co	
1890	Cazin, Jean-Charles	1841-1901	The Windmill		OC	Potter Palmer	
1890	Chaplin, Charles	1825 - 1891	Decorative Panel		DA	Durand-Ruel, NY	
1890	Chase, W.M. (William Merritt)	1849-1916	A City Park	1889	OC		
1890	Church, F.S. (Frederick Stuart)	1842 - 1924	A Cold Wave		WC		
1890	Church, F.S. (Frederick Stuart)	1842 - 1924	Pandora		WC	William T. Evans, NY	
1890	Church, F.S. (Frederick Stuart)	1842 - 1924	Retaliation		OC	Frank J. Hecker, Detroit	
1890	Church, F.S. (Frederick Stuart)	1842 - 1924	Sibyl		OC	William H. Payne, NY	
1890	Church, F.S. (Frederick Stuart)	1842 - 1924	Snowflakes		OC		

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1890	Church, F.S. (Frederick Stuart)	1842 - 1924	The Fog		OC	Frank J. Hecker, Detroit	
1890	Ciceri, Eugene (Eugene M.)	1813 - 1890	Landscape and Chickens		WC	Knoedler & Co, NY	
1890	Clays, Paul-Jean		The Port of Ostend		OC	Knoedler & Co, NY	
1890	Clements, George Henry	1854 - 1935	Arab Dance		OC		
1890	Cole, Foxcroft (Joseph Foxcroft)	1837 - 1892	An English village		OC		
1890	Cole, Foxcroft (Joseph Foxcroft)	1837 - 1892	Haying on the Meadows		OC		
1890	Colman, Samuel	1832-1920	Sycamore Trees		WC		
1890	Colman, Samuel	1832-1920	Upper Columbia River		WC	Knoedler & Co, NY	
1890	Conant, Lucy Scarborough	1867-1920	Expectation		OC		
1890	Conant, Lucy Scarborough	1867-1920	Suzanne		OC		
1890	Courbet, Gustave	1819 - 1877	A Rocky Glen		OC	Reichard & Co	
1890	Cox, Charles B. (Charles Brinton)	1864-1904	The Great Fall Hunt		OC		
1890	Crane, Bruce (Robert Bruce)	1857-1937	A Bright June Day		OC		
1890	Crane, Bruce (Robert Bruce)	1857-1937	A Country Road		OC		
1890	Crane, Bruce (Robert Bruce)	1857-1937	Snow-clad Landscape		WC		
1890	Cunningham, John Wilton		For my Rabbits	c. 1890	OC		
1890	Dannat, William T. (William Turner)	1853-1929	Still Life		OC		
1890	Dannat, William T. (William Turner)	1853-1929	The Letter		OC		
1890	Davis, Charles H. (Charles Henry)	1845-1921	A Quiet Corner--Summer Afternoon		OC		
1890	Davis, Charles H. (Charles Henry)	1845-1921	A Summer Morning	ca. 1890	OC		
1890	Davis, Charles H. (Charles Henry)	1845-1921	An Autumn Afternoon		OC		
1890	Davis, Charles H. (Charles Henry)	1845-1921	Back of the Village--November		OC		
1890	Davis, Charles H. (Charles Henry)	1845-1921	Before a Snowstorm		OC		
1890	Davis, Charles H. (Charles Henry)	1845-1921	Edge of the Meadows		OC		
1890	Davis, Charles H. (Charles Henry)	1845-1921	Evening	1886	OC		Manoogian Collection
1890	Davis, Charles H. (Charles Henry)	1845-1921	Hillside		OC		
1890	Davis, Charles H. (Charles Henry)	1845-1921	In an Old Garden		OC		
1890	Davis, Charles H. (Charles Henry)	1845-1921	Late Afternoon--Springtime		OC		
1890	Davis, Charles H. (Charles Henry)	1845-1921	Moonrise		OC		
1890	Davis, Charles H. (Charles Henry)	1845-1921	Stillness		OC		

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1890	Davis, Charles H. (Charles Henry)	1845-1921	The Brook--April		OC		
1890	Davis, Charles H. (Charles Henry)	1845-1921	The Brook--Evening Effect		OC		
1890	Davis, Charles H. (Charles Henry)	1845-1921	The New Moon		OC		
1890	Davis, Charles H. (Charles Henry)	1845-1921	The Valley--Evening	1886	OC		
1890	Dawson, Arthur Henry		The Ferry		WC		
1890	Day, V. E. (Miss)		Raspberries		OC		
1890	de Forest, Lockwood	1850 - 1932	Sunset in the Desert		OC		
1890	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	In the Fisheries		OC		
1890	de Haas, M.F.H. (Mauritz Frederic H.)	1832-1895	On the Third Day They were Sighted and Rescued by a Barque		OC		
1890	Dearth, Henry G. (Henry Golden)	1864 - 1918	Evening		OC		
1890	Degas, Edgar	1834 - 1917	Before the Start		PA	Durand-Ruel, NY	
1890	Demont, Adrien-Louis		Fishermen's Village		OC	Knoedler & Co, NY	
1890	Demont-Breton, Viginie-Elodie		Compulsory Education		OC	Knoedler & Co, NY	
1890	Dewey, Charles Melville	1849-1937	The Prelude of Night	ca. 1890	OC		
1890	Dewey, Charles Melville	1849-1937	The Summer Sea		OC		
1890	Dibdin, T. C.		Calais Lighthouse		WC	Knoedler & Co, NY	
1890	Dillon, Julia	1834-1919	Chysanthemums		OC		
1890	Dillon, Julia	1834-1919	Roses		OC		
1890	Dohn, Pauline Amelie	1865-1934	Portrait of Miss B. F.		PA		
1890	Dohn, Pauline Amelie	1865-1934	Sweet Peas		OC		
1890	Dumond, Frank Vincent	1865-1951	The Holy Family	1890	OC		
1890	Durham, Lucy		A Summer Morning		WC		
1890	Durham, Lucy		Near Avon Inn		WC		
1890	Durham, Lucy		The Brook		WC		
1890	Durham, Lucy		The Hay Field		OC		
1890	Dyer, Charlotte F.		Bit of Garfield Park		WC		
1890	Dyer, Charlotte F.		Wood Interior		OC		
1890	Eakins, Thomas (Thomas Cooperthwaite)	1844-1916	Portrait of Talcott Williams	1889	OC		National Portrait Gallery
1890	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	A Knight of Labor		OC		
1890	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	A Pair of bluebills		OC		
1890	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	Looking up the Law		WC	L. G. Fisher, Chicago	
1890	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	Reading the News		WC	Jacob C. Magill, Chicago	
1890	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	Roses		WC		
1890	Earle, Lawrence C. (Lawrence Carmichael)	1845-1921	Study Head		OC		
1890	Eaton, C. Harry (Charles Harry)	1850-1901	Old Cedars--Bellport, Long Island		OC		
1890	Eaton, C. Harry (Charles Harry)	1850-1901	September Day		WC		

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1890	Eaton, C. Harry (Charles Harry)	1850-1901	St. Catherine--Near Chester, England		WC		
1890	Eaton, Charles Warren	1857-1937	"Night Cometh On"		OC		
1890	Eaton, Charles Warren	1857-1937	A Morning in June		OC		
1890	Eaton, Charles Warren	1857-1937	A November Study		WC		
1890	Eaton, Charles Warren	1857-1937	Among the Pines		OC		
1890	Eaton, Charles Warren	1857-1937	Autumn		WC		
1890	Eaton, Charles Warren	1857-1937	Autumnal Moonrise		OC		
1890	Eaton, Charles Warren	1857-1937	December Evening		WC		
1890	Eaton, Charles Warren	1857-1937	Moonrise on the Maine Coast		WC		
1890	Eaton, Charles Warren	1857-1937	Snowbound Pastures		OC		
1890	Eaton, Charles Warren	1857-1937	The Afterglow		OC		
1890	Eaton, Charles Warren	1857-1937	When Woods are bare		WC		
1890	Eaton, Charles Warren	1857-1937	Winter		WC		
1890	Eaton, Wyatt (Charles Wyatt)	1849-1896	Susie and her Pet		OC	N. E. Montross	
1890	Enneking, J.J. (John Joseph)	1841-1916	The Coaster's Retreat		OC		
1890	Fairchild, Marie Louise (as Mary Fairchild MacMonnies)	1858-1946	Evening		OC		
1890	Fairchild, Marie Louise (as Mary Fairchild MacMonnies)	1858-1946	The Flowery Pathway		OC		
1890	Fantin-Latour, Henri-J. T.	1836 - 1904	Allegory		OC	Durand-Ruel, NY	
1890	Farrer, Henry	1844 - 1903	"When daylight's toil is o'er"		WC		
1890	Farrer, Henry	1844 - 1903	A Quiet Evening		WC		
1890	Farrer, Henry	1844 - 1903	Calm Twilight Veils the sky		WC		
1890	Farrer, Henry	1844 - 1903	October		WC		
1890	Ferris, Jean Leon Gerome	1863-1930	"Flowers are Love's truest Language"		OC		
1890	Foster, Benjamin	1852-1926	Going Fishing		OC		
1890	Foster, Benjamin	1852-1926	In the Fading Light		WC		
1890	Foster, Benjamin	1852-1926	Roses		OC		
1890	Foster, Benjamin	1852-1926	The Last Gleam		WC		
1890	Freer, Frederick W. (Frederick Warren)	1849-1908	The Lily of the Valley		OC		
1890	Freer, Margaret C. (Mrs. Frederick Warren Freer)		Roses		OC		
1890	Gay, George H. (George Howell)	1858 - 1931	At Cape Elizabeth--near Portland		WC		
1890	Gay, George H. (George Howell)	1858 - 1931	Close of a November Day		WC		
1890	Gay, George H. (George Howell)	1858 - 1931	White Head, Cushing's Island--Portland harbor		WC		
1890	Gay, Walter	1856-1937	The Examination		OC		
1890	Gay, Walter	1856-1937	Young girl and Geraniums		OC		
1890	Gowans, Peter		Autumn Grays		WC		
1890	Gowans, Peter		In the Valley		WC		
1890	Gowans, Peter		Pasture Lands		WC		
1890	Grayson, Clifford P.	1857-1951	A Labor of Love		OC		

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1890	Greatorex, Kathleen H. (Kathleen Honora)	1851 - 1913	Vespers--Giverny, France		OC		
1890	Guerin, Jules V.	1866-1946	Morning, Near Dieppe, France		WC		
1890	Guerin, Jules V.	1866-1946	The Coming of Winter		WC		
1890	Guerin, Jules V.	1866-1946	The Wood-Gatherer		OC		
1890	Hallett, Hendricks A.	1847 - 1921	A New England Homestead		WC		
1890	Hallett, Hendricks A.	1847 - 1921	In Port		WC		
1890	Hallett, Hendricks A.	1847 - 1921	Salt Marshes		WC		
1890	Hallowell, May (Mrs. Jospeh P. Loud)	1860-1916	A Faun		OC		
1890	Hallowell, May (Mrs. Jospeh P. Loud)	1860-1916	Portrait		PA		
1890	Hamilton, John McLure	1853-1936	The Corn shucker		OC		
1890	Harrison, Alexander (Thomas Alexander)	1853-1930	Figure--Boulangist		OC		
1890	Harrison, Alexander (Thomas Alexander)	1853-1930	Landscape		OC		
1890	Harrison, Alexander (Thomas Alexander)	1853-1930	Marine		OC		
1890	Harrison, Alexander (Thomas Alexander)	1853-1930	River Scene		OC		
1890	Harrison, Alexander (Thomas Alexander)	1853-1930	Summer Evening--Moonrise at Sunset		OC	Knoedler & Co, NY	
1890	Hart, James M. (James McDougal)	1828-1901	Midsummer		OC		
1890	Hart, James M. (James McDougal)	1828-1901	Sand Hills and Cedars		OC		
1890	Hart, Letitia (Letitia Bonnet)	1866 - 1953	Figure--Study		OC		
1890	Haskell, Ida C.	1861-1932	A Paris Chestnut Seller		OC		
1890	Haskell, Ida C.	1861-1932	Sunset--Holland		OC		
1890	Hassam, Childe	1859-1935	Bleak House		WC		
1890	Hassam, Childe	1859-1935	English Cottage---Kent		WC		
1890	Hassam, Childe	1859-1935	Springtime in the City--the Public Garden, Boston		WC		
1890	Hassam, Childe	1859-1935	The Lily Pool		WC		
1890	Hayden, S. S.		Study Head		WC		
1890	Hayden, S. S.		Sweet Peas		WC		
1890	Hes, Lydia P.	ca. 1866-1936	A St. Joseph Hamlet		WC		
1890	Hitchcock, George	1850-1913	The Annunciation	ca. 1887	OC	Potter Palmer	Art Institute of Chicago
1890	Hoeber, Arthur	1854 - 1915	Along the Marshes		OC		
1890	Hoeber, Arthur	1854 - 1915	Twilight		OC	Knoedler & Co, NY	
1890	Holmes, Ellen A.		A Quiet Day		WC		
1890	Holmes, Ellen A.		Roses		WC		
1890	Homer, Winslow	1836-1910	On the Beach	ca. 1869	WC	James H. Dole, Chicago	
1890	Homer, Winslow	1836-1910	Shepherdess	[ca. 1879]	WC	James H. Dole, Chicago	

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1890	Homer, Winslow	1836-1910	Sunday Morning in Virginia	c. 1877	OC	James H. Dole, Chicago	Cincinnati Museum of Art
1890	Homer, Winslow	1836-1910	Sunday Morning in Virginia	1877	OC	William T. Evans, NY	
1890	Homer, Winslow	1836-1910	Under the Apple Trees		WC	James H. Dole, Chicago	
1890	Horsfall, Bruce	1868-1948	Evening in the Mississippi Bottoms		PA		
1890	Horsfall, Bruce	1868-1948	Rotunda of the Cincinnati Art Museum		WC		
1890	Howe, William H. (William Henry)	1846-1929	Early Start to Market--Environs of Amsterdam, Holland	ca. 1888	OC		
1890	Howe, William H. (William Henry)	1846-1929	Evening--Meadows of Normandy		OC		
1890	Howe, William H. (William Henry)	1846-1929	Summer Days--Normandy		OC		
1890	Howe, William H. (William Henry)	1846-1929	Waiting for Dinner		OC		
1890	Inness, George	1825-1894	A Corner in the Orchard		OC		
1890	Inness, George	1825-1894	Landscape--Near Leeds, NY		OC	AAA	
1890	Inness, George	1825-1894	The Storm		OC	Reichard & Co	
1890	Jacquet, Gustave		Head		OC	Knoedler & Co, NY	
1890	Jenkins, Hannah Tempest (Mrs. Jenkins)	1855-1927	Still Life		OC		
1890	Jessup, Josephine		Violette		OC		
1890	Jones, H. Bolton (Hugh Bolton)	1848-1927	Birches--Summer		OC		
1890	Jones, H. Bolton (Hugh Bolton)	1848-1927	Spring		OC	Reichard & Co	
1890	Jones, H. Bolton (Hugh Bolton)	1848-1927	Winter Evening		OC		
1890	Kellogg, Alice De Wolf	1862-1900	Lady in Gray		PA		
1890	Kellogg, Alice De Wolf	1862-1900	Portrait of Miss I. W.		PA		
1890	Knight, Daniel Ridgway	1839-1924	Water-carrier		WC	Knoedler & Co, NY	
1890	Koehler, Robert	1850-1917	The Strike	1886	OC		Manoogian Collection
1890	Koupal (Lusk), Marie (exhib as Marie Lusk)	1862-1929	The Last Chapter		OC		
1890	Laurens, Jean-Paul		Clemence Isaure		OC	Knoedler & Co, NY	
1890	Ledochowski, Napoleon		A Relic of Colonial times--New Jersey		WC		
1890	Ledochowski, Napoleon		April--Chicago		WC		
1890	Ledochowski, Napoleon		On the Shore--Chicago		WC		
1890	Ledochowski, Napoleon		Summer Morning		WC		
1890	Ledochowski, Napoleon		Swampy Gorunds		WC		
1890	Lee-Robbins, Lucy		By the Window		OC		
1890	Lepine, Stanislaus		Canal de la Villett		OC	Durand-Ruel, NY	
1890	Lepine, Stanislaus		Canal St. Martin		OC	Durand-Ruel, NY	

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1890	Lepine, Stanislaus		The Quay of the Railroad Station		OC	Durand-Ruel, NY	
1890	Lerolle, Henry		The Harvest		OC		
1890	Lerolle, Henry		Twilight		OC	Reichard & Co	
1890	Lerolle, Henry		Woman with Wheelbarrow		OC	Knoedler & Co, NY	
1890	Low, Will H. (Will Hickock)	1853-1932	The Brookside		OC		
1890	Low, Will H. (Will Hickock)	1853-1932	The Garden Seat		OC		
1890	MacEwen, Walter (also Walter McEwan)	1860-1943	All-Soul's Day	1889	OC		Museum of Modern Art, Liege
1890	MacMonnies, Frederick	1863 - 1937	Diana		BS		
1890	Macy, W.S. (William Starbuck)	1853-1945	River Scene		OC		
1890	Maratta, Hardesty Gilmore	1864-1924	A Gray Day		WC	Frederick P. Wilson, Chicago	
1890	Mauve, Anton	1838-1888	Return to the Barn		WC	Knoedler & Co, NY	
1890	Maynard, Guy Ferris	1856-1936	Dutch Peasants		OC		
1890	Melchers, Gari (Julius Gari)	1860-1932	Dying Boy		OC	F. B. Sherman, Detroit	
1890	Melchers, Gari (Julius Gari)	1860-1932	Evening		OC		
1890	Melchers, Gari (Julius Gari)	1860-1932	Head		OC		
1890	Melchers, Gari (Julius Gari)	1860-1932	In Church		OC		
1890	Melchers, Gari (Julius Gari)	1860-1932	Landscape		OC		
1890	Melchers, Gari (Julius Gari)	1860-1932	Portrait		OC	Bertha Honore Palmer	
1890	Melchers, Gari (Julius Gari)	1860-1932	Portrait		OC	Mrs. Walter Cranston, Chicago	
1890	Melchers, Gari (Julius Gari)	1860-1932	Portrait of a Lady		OC	D. P. Morgan, Chicago	
1890	Melchers, Gari (Julius Gari)	1860-1932	Sheperdess	ca. 1889	OC		Watson Gallery, Wheaton College, Norton, Mass
1890	Melchers, Gari (Julius Gari)	1860-1932	The Bather		PA		
1890	Melchers, Gari (Julius Gari)	1860-1932	The Sermon	1886	OC	in 1893 Collection of Potter/ Bertha Palmer	National Musem of American Art, bequest of HW Ranger
1890	Melchers, Gari (Julius Gari)	1860-1932	Two Brothers		OC	Walter Cranston Larned, Chicago	
1890	Melchers, Gari (Julius Gari)	1860-1932	Vollendam Harbor		OC		

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1890	Miller, Charles H. (Charles Henry)	1842-1922	A Deserted Mill at Sunset		OC		
1890	Miller, Charles H. (Charles Henry)	1842-1922	A Valley Stream--Long Island Landscape		OC		
1890	Miller, Cicely		Still Life		WC		
1890	Monet, Claude	1840-1926	Custom House near Pourville		OC	Durand-Ruel, NY	
1890	Monet, Claude	1840-1926	On the Isle St. Martin		OC	Durand-Ruel, NY	
1890	Monet, Claude	1840-1926	The Coast at Fecamp		OC	Durand-Ruel, NY	
1890	Monet, Claude	1840-1926	The Coast of Notre-Dame-de-la-Mer		OC	Durand-Ruel, NY	
1890	Monet, Claude	1840-1926	The Seine at Lavacourt--Drifting Ice		OC	Durand-Ruel, NY	
1890	Monet, Claude	1840-1926	Vetheuil--Flooded Meadows		OC	Durand-Ruel, NY	
1890	Montenard, Frederic		The Mediterranean		OC	Reichard & Co	
1890	Moran, Annette Parmentier (Mrs. Edward Moran)	1835 - 1904	Autumn--Long Island		OC		
1890	Moran, Edward	1829-1901	Long Island Farm in Harvest Time		OC		
1890	Moran, Edward	1829-1901	Melodies of the Sea	ca. 1890	OC	in 1893 Collection of Martha E. French, Chicago	
1890	Moran, Edward	1829-1901	New York Harbor		OC		
1890	Moran, Leon	1864-1941	A "Citoyenne" of 1793		WC		
1890	Moran, Leon	1864-1941	A Country Girl		WC		
1890	Moran, Leon	1864-1941	A Page		WC		
1890	Moran, Leon	1864-1941	A White rose		WC		
1890	Moran, Leon	1864-1941	Dignity and Impudence		WC		
1890	Moran, Leon	1864-1941	The Path to the Village		OC		
1890	Moran, Leon	1864-1941	The Young Squire		WC		
1890	Moran, Percy	1862-1935	An Idyl		WC		
1890	Moran, Percy	1862-1935	An Invitation		OC		
1890	Moran, Percy	1862-1935	Diana		WC		
1890	Mowbray, H. Siddons (Henry Siddons)	1858-1928	Arcadia	1888	OC	William T. Evans, NY	
1890	Mowbray, H. Siddons (Henry Siddons)	1858-1928	Inspiration		OC		
1890	Murphy, Adah C. (Mrs. J. Francis Murphy)		Edge of an Orchard		OC		
1890	Murphy, Adah C. (Mrs. J. Francis Murphy)		Landscape		OC		
1890	Murphy, J.F. (John Francis)	1853-1921	After the Frosts		OC		
1890	Murphy, J.F. (John Francis)	1853-1921	an Old Home		WC		
1890	Murphy, J.F. (John Francis)	1853-1921	Marsh Brook		WC		
1890	Murphy, J.F. (John Francis)	1853-1921	Sunset		OC	Reichard & Co	
1890	Nelson, M.		Beach at Kenosha		WC		
1890	Nicoll, J.C. (James Craig)	1846-1918	After Rain		WC		
1890	Nicoll, J.C. (James Craig)	1846-1918	Evening--Raritan Bay		OC		

ISIE	Artist	Artist Dates	Title of Work	Work Date	Media	Owner	Current Owner
1890	Nicoll, J.C. (James Craig)	1846-1918	Gathering Fog		OC		
1890	Nicoll, J.C. (James Craig)	1846-1918	Solitude		WC		
1890	Norcross, Eleanor	1854-1923	Portraits of the Misses C		OC		
1890	Norcross, Eleanor	1854-1923	Portraits of the Misses H		OC		
1890	Ochtman, Leonard	1854-1934	A Cloudy Day		WC		
1890	Ochtman, Leonard	1854-1934	An Afternoon in autumn		OC		
1890	Ochtman, Leonard	1854-1934	Spring		OC		
1890	Ochtman, Leonard	1854-1934	Summer Afternoon		OC		
1890	Ochtman, Leonard	1854-1934	Sunshine and Shadow		OC		
1890	Ochtman, Leonard	1854-1934	Willows		OC		
1890	Offermans, Tony		A Few Moments for Study		WC	Knoedler & Co, NY	
1890	Palmer, Mrs. Francis		Feeding her Pidgeons		OC		
1890	Parker, Josephine D.		Anchored		WC		
1890	Parker, Josephine D.		The Marsh		WC		
1890	Parks, Isabel E.		Mermets		WC		
1890	Parks, Isabel E.		Snowballs		WC		
1890	Parton, Arthur	1842-1914	A May Morning		WC		
1890	Parton, Arthur	1842-1914	Before the Day is Gone		OC		
1890	Parton, Arthur	1842-1914	Reflections		OC		
1890	Pauli, Richard	1855-1902	Sunset		WC	Knoedler & Co, NY	
1890	Pearce, Charles Sprague	1851-1914	Evening		OC		
1890	Pearce, Charles Sprague	1851-1914	In the Pines		OC		
1890	Pearce, Louise Chaterine (Mrs. Charles Sprague Pearce)		In the Dunes		OC		
1890	Penfold, Frank Chapman	1849-1921	Good-night!		OC		
1890	Peyraud, Frank C. (Frank Charles)	1858-1948	Summer Morning		OC		
1890	Peyraud, Frank C. (Frank Charles)	1858-1948	Winter Evening		OC		
1890	Picknell, William L. (William Lamb)	1853-1897	An Ebbing Tide		OC		
1890	Pissarro, Camille	1830-1903	Landscape at Bazincourt		OC	Durand-Ruel, NY	
1890	Pissarro, Camille	1830-1903	Little Girl		OC	Durand-Ruel, NY	
1890	Pissarro, Camille	1830-1903	View at Pontoise		OC	Durand-Ruel, NY	
1890	Pissarro, Camille	1830-1903	Watching the Cows		WC	Durand-Ruel, NY	
1890	Pokitonow, Ivan		Hunting in the Woods Saint-Marc, at Pau		OC	Knoedler & Co, NY	
1890	Pullman, Mrs. M. MacDonald		Near Gloucester		WC		
1890	Ranger, H. W. (Henry Ward)	1858-1916	A Holland Landscape		OC		
1890	Ream, C. P. (Carducius Plantagenet)	1837 - 1917	Fruit		OC		
1890	Renoir, Pierre-Auguste	1841-1919	A bather		OC	Durand-Ruel, NY	
1890	Renoir, Pierre-Auguste	1841-1919	Child with Orange		OC	Durand-Ruel, NY	
1890	Renoir, Pierre-Auguste	1841-1919	Head of a Child		PA	Durand-Ruel, NY	
1890	Richards, William T. (William Trost)	1833-1905	Conanicut Island--Narragansett Bay		WC		

ISIE	Artist	Artist Dates	Title of Work	Work Date	Media	Owner	Current Owner
1890	Richards, William T. (William Trost)	1833-1905	The Shores of Bude		OC		
1890	Richardson, F. H. (Francis Henry)	1859-1934	Moonrise in October		OC		
1890	Richardson, F. H. (Francis Henry)	1859-1934	The Widow	ca. 1890	OC		
1890	Robbins, H.W. (Horace Wolcott)	1842-1904	Road to the Lake		OC		
1890	Robinson, Theodore	1852-1896	A Bird's-eye View	1889	OC		Metropolitan Museum of Art
1890	Robinson, Theodore	1852-1896	The Watering Pots		OC		
1890	Roby, Helen E.		Carnations		WC		
1890	Roby, Helen E.		Gray Day in Picardy		OC		
1890	Roby, Helen E.		Lilies and Jonquils		WC		
1890	Roby, Helen E.		Springtime in France		OC		
1890	Roby, Helen E.		Still Life		WC		
1890	Roby, Helen E.		Teatable		OC		
1890	Rosenburg, H. (Henry Mortikar Rosenberg)	1858-1947	Head		OC		
1890	Rosenburg, H. (Henry Mortikar Rosenberg)	1858-1947	His Choicest		OC		
1890	Ryder, Albert Pinkham	1847-1917	Siegfried		OC	Cottier & Co, NY	
1890	Saint Gaudens, Augustus	1848-1907	Jules Bastien-Lepage		BS		
1890	Sartain, William	1843-1924	Sand Dunes of Mannasquan	ca. 1890	OC		
1890	Sartain, William	1843-1924	The Creole		OC		
1890	Schilling, Alexander	1859-1937	Early May		WC		
1890	Schilling, Alexander	1859-1937	Landscape		WC		
1890	Schilling, Alexander	1859-1937	On the Maas		WC		
1890	Schilling, Alexander	1859-1937	Spring		WC		
1890	Scott, Frank E. (Frank Edwin)	1862-1929	A Gray Day--Brittany		OC		
1890	Scott, Frank E. (Frank Edwin)	1862-1929	A Rainy Day in Venice		OC		
1890	Scott, Frank E. (Frank Edwin)	1862-1929	A Venice Canal		OC		
1890	Scott, Frank E. (Frank Edwin)	1862-1929	Church of San Georgio		OC		
1890	Scott, Frank E. (Frank Edwin)	1862-1929	On the Sand		OC		
1890	Scott, Frank E. (Frank Edwin)	1862-1929	Return of the Young Fisherman		OC		
1890	Scott, Frank E. (Frank Edwin)	1862-1929	The Saluta--Venice		OC		
1890	Scott, Frank E. (Frank Edwin)	1862-1929	The Zattere--Venice		OC		
1890	Sedgwick, Jane Minot		Apples		WC		
1890	Sedgwick, Jane Minot		Peonies		WC		
1890	Seely, Florence		Memories of Spring		WC		
1890	Seely, Florence		Pansies		WC		
1890	Sewell, Amanda Brewster (Mrs. Robert V. V. Sewell)	1859-1926	Mother and Son	ca. 1889	OC		
1890	Sewell, Amanda Brewster (Mrs. Robert V. V. Sewell)	1859-1926	Pleasures of the Past	ca. 1890	OC		
1890	Shirlaw, Walter	1838-1909	Dove Charmer		OC		
1890	Shirlaw, Walter	1838-1909	Reflection		OC		

ISIE	Artist	Artist Dates	Title of Work	Work Date	Media	Owner	Current Owner
1890	Shirlaw, Walter	1838-1909	Rufina	ca. 1887/88	OC	in 1893 Century Association	
1890	Shirlaw, Walter	1838-1909	The Kiss		OC		
1890	Sisley, Alfred	1839-1899	Evening at Sain-Mamet		OC	Durand-Ruel, NY	
1890	Sisley, Alfred	1839-1899	May Afternoon at By		OC	Durand-Ruel, NY	
1890	Sisley, Alfred	1839-1899	The Canal of the Loing		OC	Durand-Ruel, NY	
1890	Sisley, Alfred	1839-1899	View at Moret		OC	Durand-Ruel, NY	
1890	Smedley, Victor J		Portrait		OC		
1890	Smedley, W. T. (William Thomas)	1858-1920	A Thanksgiving Dinner		WC		
1890	Smedley, W. T. (William Thomas)	1858-1920	October		WC		
1890	Smillie, George H. (George Henry)	1840-1921	Near Ridgefield, CT		OC		
1890	Smillie, George H. (George Henry)	1840-1921	New England Coast Scenery		OC		
1890	Smillie, George H. (George Henry)	1840-1921	September in Connecticut		WC		
1890	Smillie, James D. (James David)	1833-1909	A Bit of Brook with some Ducks		OC		
1890	Smillie, James D. (James David)	1833-1909	Hazlebrook in May		OC		
1890	Smith, Gean	1851-1928	October		OC		
1890	Smith, Holmes	1863-1943	Glimpse of a Distant Shore		WC		
1890	Smith, Holmes	1863-1943	Solitude		WC		
1890	Smith, Holmes	1863-1943	The End of Summer		WC		
1890	Steward, Ida L.		Plate of Fruit		OC		
1890	Stewart, Julius L. (Julius LeBlanc)	1855-1919	Spring Flowers		OC		
1890	Stewart, Sarah Bartow		Roses		WC		
1890	Story, Julian (Julian Russell)	1857-1919	Portrait of William W. Story in Oxford DCL Robes	ca. 1886/87	OC		
1890	Stuart, Frederick T.	1837-1913	Oak and White Birches		WC		
1890	Stuart, Frederick T.	1837-1913	Winter in New England		WC		
1890	Sweet, William		A Gray Evening		OC		
1890	Symington, J. (James)	b. 1841	Desdemona		WC		
1890	Symington, J. (James)	b. 1841	Music		WC		
1890	Tarbell, Edmund Charles	1862-1938	Girl With Violin		OC	William T. Evans, NY	
1890	Tarbell, Edmund Charles	1862-1938	Portrait of Miss R		OC		
1890	Tarbell, Edmund Charles	1862-1938	Three Sisters--Study of Sunlight in an Old Garden	1890	OC		Milwaukee Art Museum
1890	Thayer, Abbott H (Abbott Henderson)	1849-1921	Head		OC		
1890	Thayer, Abbott H (Abbott Henderson)	1849-1921	Head (Mary Thayer)		OC		
1890	Theriat, Charles (Charles James)	1860-1926	A Lesson		OC		
1890	Theriat, Charles (Charles James)	1860-1926	Corner in Biskra	1888	OC		
1890	Thompson, H. G. (Henry G.)		Girl and Cow		OC		

ISIE	Artist	Artist Dates	Title of Work	Work Date	Media	Owner	Current Owner
1890	Thompson, H. G. (Henry G.)		Landscape and Sheep		OC	Potter Palmer	
1890	Thompson, H. G. (Henry G.)		Sheep		OC		
1890	Thouron, Henry (Henry Joseph)	1851-1915	Etruria--A Decorative Study	ca. 1890	OC		
1890	Thouron, Henry (Henry Joseph)	1851-1915	Victor!--A Decorative Panel		OC		
1890	Thouron, Henry (Henry Joseph)	1851-1915	Work and Play		OC		
1890	Tolman, Stacy	1860-1935	The Etcher	1887-90	OC		
1890	Townsend, Frances Barnard	1855-1916	Figures around Maximillian's Tomb--Innsbruck		WC		
1890	Townsend, Frances Barnard	1855-1916	Roman Model		WC		
1890	Townsend, Frances Barnard	1855-1916	Still Life		WC		
1890	Trotter, Mary Kempton	1857-1916	Lamplight	ca. 1890	OC		
1890	Trotter, Mary Kempton	1857-1916	Study--Boy with Racket		OC		
1890	Truesdell, Gaylord S. (Gaylord Sangston)	1850-1899	Going to Pasture		OC		
1890	Tryon, D.W. (Dwight William)	1849-1925	Drying Sails after a Storm		OC		
1890	Tryon, D.W. (Dwight William)	1849-1925	Spring		OC	Reichard & Co	
1890	Tryon, D.W. (Dwight William)	1849-1925	Sunset at Sea	1889	OC	in 1893 C. L. Freer, Detroit	
1890	Tryon, D.W. (Dwight William)	1849-1925	Twilight--New Bedford Harbor		OC		
1890	Twachtman, John Henry	1853-1902	October		OC		
1890	Van Boskerck, R.W. (Robert Ward)	1855-1932	An Old Road		OC		
1890	Van Boskerck, R.W. (Robert Ward)	1855-1932	Evening		OC		
1890	Van Boskerck, R.W. (Robert Ward)	1855-1932	Noon		OC		
1890	Van Boskerck, R.W. (Robert Ward)	1855-1932	November--Melburn, New Jersey		OC		
1890	Van Boskerck, R.W. (Robert Ward)	1855-1932	On the Jersey Shore		WC		
1890	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Autumn in the Lowlands		WC		
1890	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Country lane in the Spring		WC		
1890	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	Early Summer--Morning		OC		
1890	van Elten, Kruseman (Henrik Dirk Kruseman)	1829-1904	The Brook in the Woods		OC		
1890	Vanderpoel, John H.	1857-1911	Corner of the Farmyard		WC		
1890	Vanderpoel, John H.	1857-1911	Moonlight		WC		
1890	Vanderpoel, John H.	1857-1911	Oat Field		WC		
1890	Vinton, Frederick P. (Frederic Porter)	1846-1911	Portrait		OC		
1890	Vonnoh, Robert William	1858-1933	"Fais le beau"--Portraits		OC		
1890	Vonnoh, Robert William	1858-1933	November		OC		
1890	Vrolyk, Jan		Dutch Hunting Grounds		WC	Knoedler & Co, NY	

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1890	Vrolyk, Jan		Dutch Painter		WC		
1890	Wade, Carolyn D. (also Caroline D.)	1857-1947	An Old Dutch Homestead--Rysoord, Holland		WC		
1890	Wade, Carolyn D. (also Caroline D.)	1857-1947	In the Vale of Avoca		WC		
1890	Waldo, J. Frank (John Franklin)	1835-1920	Springtime		OC		
1890	Walker, Charles A. (Charles Alvah)	1848 - 1925	Landscape and Cattle		OC		
1890	Walker, Charles A. (Charles Alvah)	1848 - 1925	The Last Gleam		OC		
1890	Walker, Charles A. (Charles Alvah)	1848 - 1925	The Meadow Stream		OC		
1890	Walker, Horatio	1858-1938	A Pastoral		WC		
1890	Walker, Horatio	1858-1938	Evening		OC		
1890	Walker, Horatio	1858-1938	Evening		WC		
1890	Walker, Horatio	1858-1938	Sheep		WC	N. E. Montross	
1890	Walker, Miss M.		A Devotee		OC		
1890	Ward, Edgar M. (Edgar Melville)	1839-1915	The Tack Workers		OC		
1890	Watrous, Henry Willson	1857-1940	"Thinking it Out"--"Sam" Dunning, the oldest Adirondack Guide		OC		
1890	Weir, J. Alden (Julian Alden)	1852-1919	Lengthening Shadows	1887	OC	William T. Evans, NY	
1890	Weldon, Charles D. (Charles Dater)	1855 - 1935	Flowers of the Carnival		OC		
1890	Weldon, Charles D. (Charles Dater)	1855 - 1935	Study of King Charles Spaniel		OC		
1890	Wellington, Alice		A Summer Day		OC		
1890	Whiteman, S. Edwin (Samuel Edwin)	1860-1922	A Quiet September Evening--Late Twilight and Moonrise		OC		
1890	Wiggins, Carleton (John Carleton)	1848-1932	Evening--After a Shower		OC		
1890	Wiggins, Carleton (John Carleton)	1848-1932	Morning at Babylon, Long Island		OC		
1890	Wiggins, Carleton (John Carleton)	1848-1932	On the Hills at Evening		OC		
1890	Wiggins, Carleton (John Carleton)	1848-1932	Waste Lands		WC		
1890	Witt, J. H. (John Henry/Harrison)	1840-1901	In the Garden		OC		
1890	Wyant, A.H. (Alexander Helwig)	1836-1892	After a Shower		OC	N. E. Montross	
1890	Wyant, A.H. (Alexander Helwig)	1836-1892	Summer		OC	Reichard & Co, NY	

Appendix II:
List of Works that Exhibited in Chicago that also Exhibited at the National Academy of Design, Society of American Artists, and the Paris Salon

National Academy of Design

Chicago Exposition	Artist	Title	NAD
1873	Dyer, Charles G. (Charles Gifford)	Interior of St. Mark's Church	1875
1873	Fiske, Charles A	Brook in the Adirondacks	1873
1874	Beard, J. H. (James Henry)	A Peep at the Coming Danger	1871
1874	Bierstadt, Albert	View Among the Wind River Mountains	1862
1874	de Haas, M.F.H. (Mauritz Frederic H.)	Breaking of a Storm at Star Island	1874
1874	Du Bois, C. E. (Charles Edouard)	Near Dondrecht, Holland	1874
1874	Du Bois, C. E. (Charles Edouard)	Old Mill, Jura Mountains	1874
1874	Eaton, Joseph O.	Sybil	1875
1875	Baldwin, Albert H. (Albertus H.?)	A Pompeiian girl	1874
1875	Beard, J. H. (James Henry)	Night Before the Battle	1865
1875	Beard, J. H. (James Henry)	The Mutual Friend	1875
1875	Beard, William H. (William Holbrook)	Flaw in the Title	1867
1875	Beard, William H. (William Holbrook)	The Approach of Spring	1875
1875	Beard, William H. (William Holbrook)	The Surprise	1875
1875	Beard, William H. (William Holbrook)	Worn Out	1876
1875	Bellows, A.F. (Albert Fitch)	A Water By-Way	1875
1875	Bellows, A.F. (Albert Fitch)	The Blind Reader	1872
1875	Bloodgood, Morris Seymour	A Glimpse of Waramang Lake, Conn	1875
1875	Boutelle, D.W.C. (DeWit Clinton)	Sherman Falls, Trenton Gorge, NY	1874
1875	Brown, J.G (John George)	Looking Down the Ravine	1875
1875	Brown, J.G (John George)	Yes or No	1875
1875	Colyer, Vincent	A Passing Chower, Columbia River, Oregon	1875
1875	Culver, Louisa (Louisa Bellamy)	Old Oines on the Hudson, Fort Miller, NY	1875
1875	Culver, Louisa (Louisa Bellamy)	Yellow Birches	1874
1875	de Forest, Lockwood	Twilight in the Swamp	1875
1875	de Haas, M.F.H. (Mauritz Frederic H.)	Beach at West Hampton, Long Island	1875
1875	Dolph, J.H. (John Henry)	Interior of a Stable	1875
1875	Dolph, J.H. (John Henry)	The Pasture	1874
1875	Du Bois, C. E. (Charles Edouard)	Willows, East Hampton, Long Island	1875
1875	Homer, Winslow	Milking Time	1875
1875	Homer, Winslow	The Course of True Love	1875
1875	Inness, George	Scene in Perugia, Italy	1875

Chicago Exposition	Artist	Title	NAD
1876	Bierstadt, Albert	King's River, California	1875
1876	Bierstadt, Albert	Sierra Nevada, California	1870
1876	Chapman, J. Linton	St. Gervasio, Venice	1882
1877	Armstrong, D. Maitland (David Maitland)	The Harbor Bar, Mt. Desert	1877
1877	Barstow, S.M.	Adirondack Mountain Brook	1872
1877	Beers, Julie H. (Julie Hart)	A Hidden Brook	1877
1877	Bellows, A.F. (Albert Fitch)	Old Chine Inn, Shanklin, Isle of Wight	1878
1877	Bierstadt, Albert	King's River Canon	1875
1877	Bridges, Fidelia	Robin's Bath	1877
1877	Bridgman, C. (Charles J.)	Mardi-Gras, Children Dressing for the Carnival	1877
1877	Brown, William M. (William Mason)	Study of Melon and Peaches	1877
1877	Casilear, J. W. (John William)	Scene in New Hampshire	1877
1877	Champney, J. W. (James Wells)	The Cider Mill	1877
1877	Chase, W.M. (William Merritt)	The Unexpected Intrusion	1877
1877	Colman, Samuel	Morning, Lake Anneroy, Savoy	1877
1877	Colman, Samuel	The Merchants of El Lagouat	1877
1877	Conant, C. W. (Cornelia W.)	Almost Ready	1877
1877	Conant, C. W. (Cornelia W.)	The Little Nurse	1877
1877	Darby, E.C. (Elizabeth Corinda)	Water Lillies	1876
1877	Dolph, J.H. (John Henry)	Poultry	1877
1877	Du Bois, C. E. (Charles Edouard)	First Leaves of Autumn	1877
1877	Eakins, Thomas (Thomas Cooperthwaite)	Rail Shooting on the Delaware	1877
1877	Eakins, Thomas (Thomas Cooperthwaite)	The Chess Players	1878
1877	Farrer, Henry	Twilight in the Highlands of the Hudson	1877
1877	Gifford, R. Swain (Robert Swain)	Early Autumn on the New England Coast	1877
1877	Greatorex, Eliza (Eliza Pratt)	Bay Ridge, L.I.	1877
1877	Greatorex, Eliza (Eliza Pratt)	In Durer's Street, Nuremberg	1877
1877	Greatorex, Eliza (Eliza Pratt)	Ivy Bridge of Pettigoe, Ireland	1877
1877	Greatorex, Kathleen H. (Kathleen Honora)	Corn	1877
1877	Greatorex, Kathleen H. (Kathleen Honora)	Thistles	1877
1877	Hart, James M. (James McDougal)	Threatening Weather	1877
1877	Hart, William	Cattle and Landscape	1877
1877	Heade, M.J. (Martin Johnson)	Off the California Coast	1877
1877	Henry, E.L. (Edward Lamson)	The Ancestral Home	1877
1877	Johnson, Eastman	Prisoner of State	1874
1877	Johnson, Mrs. Frost	Sheep	1877
1877	Jones, H. Bolton (Hugh Bolton)	At the Edge of the Moor	1877
1877	Jones, H. Bolton (Hugh Bolton)	Parable of the Sower	1877
1877	Julio, E.B.D.(Everett B.D. Fabrino)	Harvesting Cow-Pea Vines in Louisiana	1877

Chicago Exposition	Artist	Title	NAD
1877	Kilbourne, S.A. (Samuel A.)	Young Quail	1877
1877	Lambdin, George C. (George Cochran)	Field Flowers	1877
1877	Lambdin, George C. (George Cochran)	Wild Flowers	1877
1877	Leavitt, E.C.	Fruit	1877
1877	Lyman, Joseph Jr.	A Morning in the Woods	1877
1877	Macy, W.S. (William Starbuck)	Autumn	1877
1877	Macy, W.S. (William Starbuck)	View Near Munich	1877
1877	Magrath, William	Irish Interior, Girl Winding Yarn	1877
1877	Mansfield, John W. (John Worthington)	In the Valley of the Oise	1877
1877	Mansfield, John W. (John Worthington)	Wood Path in November, Valley of the Oise, France	1877
1877	McEntee, Jervis	"And the year smiles as it draws near its death"	1877
1877	Middleton, Stanley G. (Stanley Grant)	Barnyard Scene	1877
1877	Middleton, Stanley G. (Stanley Grant)	Road Scene at Villiers le Bel, France	1877
1877	Miller, Charles H. (Charles Henry)	Autumn at Creedmoor, L.I.	1876
1877	Miller, Charles H. (Charles Henry)	New York from Newtown Creek, L.I.	1876
1877	Minor, Robert C. (Robert Crannell)	Evening	1877
1877	Minor, Robert C. (Robert Crannell)	Indian Falls, Cold Spring, New York	1877
1877	Moran, Thomas	The Arkansas Divide, Rocky Mountains	1877
1877	Mulvany, John	Lynch Law, A Comrade's Appeal	1877
1877	Nicoll, J.C. (James Craig)	Sunset, Bay of Fundy	1877
1877	Niemeyer, John H (John Henry)	Autumn	1877
1877	Niemeyer, John H (John Henry)	Looking for Fernseed	1877
1877	Oakey, M.R. (Maria R.; Mrs. Thomas Dewing)	Little Roman	1877
1877	Ogilvie, Clinton (John Clinton)	Among the Adirondacks	1877
1877	Page, William	Shakespeare reading. From the death mask at Darmstadt	1876
1877	Pattison, R. J. (Robert J.)	Island Creek, Delaware River	1877
1877	Pratt, R.M. (Robert M.)	Water Lilies	1875
1877	Prescott, Edward	Schoharie Creek, Catskills	1876
1877	Quartley, Arthur	Close of a Stormy Day	1877
1877	Quartley, Arthur	Waiting for the Tide	1877
1877	Ream, Morston (Morston Constantine)	Fruit and Wine	1877
1877	Ream, Morston (Morston Constantine)	The Dessert	1877
1877	Reinhart, Charles S. (Charles Stanley)	Reconnoitering	1876
1877	Richards, William T. (William Trost)	Gull Rock, Newport: Fog Coming in	1877
1877	Robbins, H.W. (Horace Wolcott)	Harbor Islands, Lake George	1877
1877	Ryder, P.P. (Platt Powell)	Turning the Violin	1876
1877	Sartain, Emily	The Reproof	1877
1877	Sartain, William	Courtyard, Trastavere, Rome	1877
1877	Sartain, William	Head of Italian boy	1877

Chicago Exposition	Artist	Title	NAD
1877	Sartain, William	Narcissus	1877
1877	Sartain, William	Street View, Algiers	1877
1877	Satterlee, Walter	His Eminence, the Cardinal	1877
1877	Shattuck, A.D. (Aaron Draper)	Cattle and Landscape	1877
1877	Shelton, George F.	Autumn	1877
1877	Shirlaw, Walter	Sheep Sheering in the Bavarian Highlands	1877
1877	Shurtleff, R.M. (Roswell Morse)	A Race for Life	1877
1877	Silva, F.A. (Francis Augustus)	A Breezy Day off Sandy Hook	1877
1877	Silva, F.A. (Francis Augustus)	An August Morning	1877
1877	Smillie, James D. (James David)	On the Saco River, near North Conway	1875
1877	Smillie, James D. (James David)	Rough Sport in the Yosemite	1876
1877	Smith, T.L. (Thomas Lochlan)	A Woodland Scene in Winter	1877
1877	Smith, T.L. (Thomas Lochlan)	Nightfall in December	1877
1877	Story, George H. (George Henry)	The Clock Tinkers	1877
1877	Thompson, M.A.	Still Life	1877
1877	Tiffany, Louis Comfort	Ceramic Wares, near Tangiers	1877
1877	Tiffany, Louis Comfort	Sunlight and Shadow at Café Arabe	1877
1877	van Elten, Kruseman (Henrik Dirk Kruseman)	Cornfield in the Catskills	1876
1877	van Elten, Kruseman (Henrik Dirk Kruseman)	In the Meadows	1877
1877	van Elten, Kruseman (Henrik Dirk Kruseman)	Landscape in Pennsylvania	1878
1877	van Elten, Kruseman (Henrik Dirk Kruseman)	Passing Showers	1876
1877	Ward, Edgar M. (Edgar Melville)	Carding Wool	1877
1877	Ward, Edgar M. (Edgar Melville)	Washing Place, Brittany	1877
1877	Weir, J. Alden (Julian Alden)	Study of an Old Peasant Woman	1877
1877	Weir, J. Alden (Julian Alden)	Washerwoman of Brittany	1877
1877	Whittredge, W. (Thomas Worthington)	Morning in the Woods	1877
1877	Wood, Thomas W. (Thomas Waterman)	The Yankee Peddler	1873
1878	Brenner, Carl C. (Carl Christian)	The Beech Grove	1879
1878	Chase, W.M. (William Merritt)	The Jester	1878
1878	Church, F.S. (Frederick Stuart)	Refuge	1878
1878	Church, F.S. (Frederick Stuart)	Sketch from Nature	1878
1878	De Luce, Percival	Children in a Wheat Field	1879
1878	Dodge, J.W. (John Wood)	Portrait of Henry Bergh (pres. SPCA)	1886
1878	Falconer, J.M. (John Mackie)	Autumn	1878
1878	Falconer, J.M. (John Mackie)	Mam's Pet	1878
1878	Falconer, J.M. (John Mackie)	October Snow	1877
1878	Falconer, J.M. (John Mackie)	The Moore Cottage	1879

Chicago Exposition	Artist	Title	NAD
1879	Annen, Mademoiselle M	Cactus Growing from a Crevice in the Rock	1882
1879	Church, F.S. (Frederick Stuart)	A Muscrat's Nest	1880
1879	Colman, Samuel	Market Day, Le Mans, Brittany	1879
1879	Gifford, Sanford R. (Sanford Robinson)	The Seashore, Looking Eastward, at Sunset	1879
1879	Gifford, Sanford R. (Sanford Robinson)	the Villa Malta, Rome	1879
1880	Abbatt, Agnes D. (Agnes Dean)	Chrysanthemums	1879
1880	Abbatt, Agnes D. (Agnes Dean)	The Road to the Village	1879
1880	Bellows, A.F. (Albert Fitch)	Building "Castles in the Air"	1880
1880	Bricher, A. T. (Alfred Thompson)	Dreaming	1880
1880	Bristol, J.B. (John Bunyan)	The Delaware River, near Port Jervis	1880
1880	Bristol, J.B. (John Bunyan)	Whiteface, Adirondacks, from the Ausable River	1880
1880	Colman, Samuel	An Arab Burying Ground	1880
1880	Darby, E.C. (Elizabeth Corinda)	Flowers	1880
1880	de Forest, Lockwood	A Calm Day, Mt. Desert	1880
1880	de Forest, Lockwood	Arab Court Yard, Cairo	1880
1880	de Haas, M.F.H. (Mauritz Frederic H.)	Drifted Ashore in a Fog	1877
1880	Eakins, Thomas (Thomas Cooperthwaite)	Biglens Practicing	1879
1880	Falconer, J.M. (John Mackie)	Portrait of Paff	1880
1880	Gifford, R. Swain (Robert Swain)	A Pastoral	1880
1880	Gifford, R. Swain (Robert Swain)	Dartmouth Moors, Mass	1878
1880	Gifford, R. Swain (Robert Swain)	Nonquitt Swamp	1878
1880	Gifford, R. Swain (Robert Swain)	The Coast of New England	1880
1881	Abbatt, Agnes D. (Agnes Dean)	Passing Clouds	1880
1881	Bacon, Henry	"The Luck of Roaring Camp"	1881
1881	Brevoort, J.R. (James Renwick)	In October	1881
1881	Bricher, A. T. (Alfred Thompson)	The Engagement Ring	1881
1881	Bristol, J.B. (John Bunyan)	In the Berkshire Meadows	1881
1881	Bunce, William Gedney	Venetian Boats	1881
1881	Coffin, E.L. (Esther Lawton)	Roses	1881
1881	Coffin, E.L. (Esther Lawton)	Roses	1881
1881	Gifford, R. Swain (Robert Swain)	The Border of the Desert	1877
1882	Barber, J. Jay (John Jay)	"In the pastures green, The quiet waters by"	1882
1882	Beard, William H. (William Holbrook)	The Lost Balloon	1882
1882	Bellows, A.F. (Albert Fitch)	A Country By-Way	1882
1882	Blashfield, Edwin Howland	Music	1882
1882	Blum, Robert (Robert Frederic)	A Bright Day at Venice	1882
1882	Brevoort, J.R. (James Renwick)	Strormy Day on a Moor	1882
1882	Bristol, J.B. (John Bunyan)	A Stream in Berkshire County, Mass	1882
1882	Champney, J. W. (James Wells)	A Boarding-School Green Room	1882

Chicago Exposition	Artist	Title	NAD
1882	Conant, C. W. (Cornelia W.)	Unexpected Guest	1881
1882	Crane, Bruce (Robert Bruce)	Winter	1882
1882	Daingerfield, E. (Elliot)	Dolce far niente	1882
1882	de Haas, M.F.H. (Mauritz Frederic H.)	Off Isles of Shoals	1882
1882	De Luce, Percival	Reverie	1882
1882	Dielman, Frederick	A Maryland Garden	1882
1882	Dunk, Walter M.	First Fruits of Genius	1882
1882	Dunk, Walter M.	The First Sorrow	1882
1882	Eakins, Thomas (Thomas Cooperthwaite)	Mending the Net	1882
1882	Ferris, Stephen J. (Stephen James)	Dead Fortuny	1880
1882	Fowler, Frank	Spring	1882
1882	Fowler, Mary Berrian Odenheimer (Mrs. Frank Fowler)	The First Love Letter	1882
1882	Gaul, Gilbert (William Gilbert)	News From Home	1882
1882	Gaul, Gilbert (William Gilbert)	The Stragglers	1882
1882	Gifford, R. Swain (Robert Swain)	Salters Beach	1879
1883	Abbatt, Agnes D. (Agnes Dean)	Near Barnstable, Cape Cod	1883
1883	Adams, E. L. S. (Mrs.)	"Lurella" the Lady of the Aroostook	1883
1883	Baker, Ellen K. (Ellen Kendall)	A Holiday	1883
1883	Baker, Ellen K. (Ellen Kendall)	La Pensee	1884
1883	Baker, Ellen K. (Ellen Kendall)	Little Critics	1883
1883	Brevoort, J.R. (James Renwick)	Lake Como, Italy	1883
1883	Brevoort, J.R. (James Renwick)	Morning in Early Winter	1883
1883	Bridgman, F.A. (Frederic Arthur)	La Cigale	1883
1883	Brown, George L. (George Loring)	Venice at Sunrise	1882
1883	Bunce, William Gedney	A Day in May--Venice	1883
1883	Bunce, William Gedney	Sun, Sails, and Sea--Venice	1883
1883	Bunce, William Gedney	Venetian Street	1883
1883	Chase, Harry	Dutch Coast	1883
1883	Clark, George M (George Merritt)	An Old Corner	1883
1883	Clark, George M (George Merritt)	Old Houses--Quimper, France	1881
1883	Clark, George M (George Merritt)	Sketch Among the Squatters	1882
1883	Coffin, W.A. (William Anderson)	An Examination	1883
1883	Coman, C. B. (Charlotte Buell)	View Near Scheidam, Holland	1883
1883	Dodson, Sarah Paxton Ball	"Bacidae"--Initiation of a Descendant of Bacis in the mysteries of augury	1884
1883	Donoho, R. Gaines (exhib as Ruger-Donoho)	Edge of the Forest	1882
1883	Eaton, C. Harry (Charles Harry)	A Meadow Stream	1884
1883	Faxon, William Bailey	The Rat Trainer	1883

Chicago Exposition	Artist	Title	NAD
1883	Ferris, Jean Leon Gerome	Granada Flower Sellers	1883
1883	Ferris, Jean Leon Gerome	In the Studio	1883
1883	Ferris, Jean Leon Gerome	The Marabout's Lion	1883
1883	Fowler, Mary Berrian Odenheimer (Mrs. Frank Fowler)	Her Favorite Poet	1884
1883	Freer, Frederick W. (Frederick Warren)	Head with Veil	1883
1883	Grayson, Clifford P.	La Viatique--Finistere	1883
1883	Grayson, Clifford P.	Market Day--Pont-Aven, Brittany	1883
1883	Grayson, Clifford P.	Village Spring--Pont-Aven, Brittany	1883
1883	Greatorex, Kathleen H. (Kathleen Honora)	Hollyhocks	1883
1884	Boggs, Frank M. (Frank Myers)	Old Houses on the Canal, Dordrecht	1884
1884	Bridgman, F.A. (Frederic Arthur)	La Cigale	1883
1884	Bunce, William Gedney	A Breezy Day in Venice	1884
1884	Bunce, William Gedney	Near San Giorgio, Venice	1884
1884	Bunce, William Gedney	On the Lagoon, Venice	1884
1884	Dodson, Sarah Paxton Ball	Farewell to the Roses	1885
1884	Dodson, Sarah Paxton Ball	The Invocation of Moses	1885
1884	Donoghue, John	A Seraph	1887
1884	Gay, Edward B.	Hay Making	1884
1884	Gifford, R. Swain (Robert Swain)	The Zuyder Zee	1884
1885	Abbatt, Agnes D. (Agnes Dean)	Dignity and Independence	1885
1885	Brevoort, J.R. (James Renwick)	Windy Evening on the Yorkshire Moorlands, England	1885
1885	Bristol, J.B. (John Bunyan)	Berkshire Hills, Massachusetts	1885
1885	Brown, J.G (John George)	A Jolly Lot	1885
1885	Bunner, Andrew F. (Andrew Fisher)	San Georgio della Salute, Venice	1886
1885	Carlsen, Emile (Soren Emile)	Still Life	1885
1885	Champney, J. W. (James Wells)	Ophelia	1884
1885	Chase, W.M. (William Merritt)	"Do you mean me?"	1883
1885	Chase, W.M. (William Merritt)	Bleaching Linen	1884
1885	Chase, W.M. (William Merritt)	Canal Path, Holland	1883
1885	Chase, W.M. (William Merritt)	Girl in Black Gown	1883
1885	Chase, W.M. (William Merritt)	The Japanese Picture Book	1883
1885	Chase, W.M. (William Merritt)	Two Old Fisher Folk	1884
1885	Coman, C. B. (Charlotte Buell)	Street in Cernay-la-Ville, France	1884
1885	Davis, Charles H. (Charles Henry)	Sunset--Midsummer	1886
1885	De Luce, Percival	A Knitting Lesson	1884
1885	Dielman, Frederick	"Mora" Players	1883
1885	Edwards, George Wharton	At Ebb of Tide	1885
1885	Fowler, Frank	Decorative Panel	1885

Chicago Exposition	Artist	Title	NAD
1885	Fowler, Frank	Out-of-Door Sketch	1885
1886	Bauer, William C.	Winter Twilight	1886
1886	Beard, J. H. (James Henry)	On Guard	1887
1886	Beard, William H. (William Holbrook)	Bulls and Bears	1880
1886	Beard, William H. (William Holbrook)	His Majesty Receives	1886
1886	Beard, William H. (William Holbrook)	Who's Afraid	1884
1886	Benjamin, S.G. W. (Samuel Green Wheeler)	Among the Breakers	1881
1886	Bierstadt, Albert	California Oaks	1886
1886	Bolmer, M. DeForest	The Way to the Sea	1882
1886	Bridges, Fidelia	Pastures near the Sea	1885
1886	Bridges, Fidelia	The Sparrow's Bath	1886
1886	Bristol, J.B. (John Bunyan)	Haying Time	1886
1886	Brownscombe, Jennie Augusta	The Homeward Path	1886
1886	Butler, Howard Russell	Breton Coast	1886
1886	Butler, Howard Russell	Fountain Scene, Evening	1886
1886	Chapman, Carlton Theodore	A Breezy Morning	1886
1886	Conant, Alban Jasper	Henry Ward Beecher	1886
1886	De Luce, Percival	The King's Health	1886
1886	Dewey, Charles Melville	Evening	1886
1887	Barse, George Randolph Jr.	A Plaster Shop	1886
1887	Blashfield, Edwin Howland	"Cradled in the Shield"--Greek Children	1887
1887	Boggs, Frank M. (Frank Myers)	The Thames at Greenwich	1888
1887	Brown, J.G (John George)	Watching the Clouds	1886
1887	Bunner, Andrew F. (Andrew Fisher)	Evening in Dordrecht, Holland	1887
1887	Davis, Charles H. (Charles Henry)	The Passing Day	1886
1887	de Haas, M.F.H. (Mauritz Frederic H.)	Breezy Day	1882
1887	Earle, Lawrence C. (Lawrence Carmichael)	A Girl of Holland	1888
1887	Foster, Benjamin	Roses	1887
1887	Gifford, R. Swain (Robert Swain)	Drifting Clouds	1887
1888	Arter, J. C. (John Charles)	A Picardy Interior	1889
1888	Blashfield, Edwin Howland	The Improvisatrice	1888
1888	Bodine, Clothilde	Pumpkin Field	1892
1888	Boggs, Frank M. (Frank Myers)	Whitby, England	1888
1888	Bridgman, F.A. (Frederic Arthur)	Mending the Jacket	1888
1888	Bristol, J.B. (John Bunyan)	Lake St. Catharine, VT	1887
1888	Brooks, Maria	After a Good Set	1888
1888	Butler, Howard Russell	Seaweed Gatherers	1887
1888	Clarkson, Ralph E. (Ralph Elmer)	Une Trouvaille	1891

Chicago Exposition	Artist	Title	NAD
1888	Coman, C. B. (Charlotte Buell)	Autumn in Keene Valley, NH	1888
1888	Dannat, William T. (William Turner)	Castanet Player	1888
1888	Dannat, William T. (William Turner)	Italian Woman	1888
1888	Davis, Charles H. (Charles Henry)	April	1889
1888	Eakins, Thomas (Thomas Cooperthwaite)	Portrait of Prof. George F. Barker	1888
1888	Eakins, Thomas (Thomas Cooperthwaite)	Portrait of Prof. William D. Marks	1891
1888	Ferris, Jean Leon Gerome	A Picnic in 1770	1887
1888	Freer, Frederick W. (Frederick Warren)	Wall Flower	1888
1888	Gifford, R. Swain (Robert Swain)	On the Harlem River	1888
1889	Baker, Ellen K. (Ellen Kendall)	Waiting	1892
1889	Benson, Frank Weston	Orphans	1889
1889	Blenner, Carl	Contentment	1890
1889	Blum, Robert (Robert Frederic)	Two Idlers	1889
1889	Brooks, Maria	"Our Nurse"	1889
1889	Brooks, Maria	Shucking Corn	1889
1889	Brown, J.G (John George)	"Extra!"	1889
1889	Butler, Theodore Earl	A Child	1889
1889	Chase, W.M. (William Merritt)	"Rotten Row"--Brooklyn Navy Yard	1888
1889	Coyner, Mrs. L. H.	Old Mill in Picardy	1889
1889	Eaton, Charles Warren	November	1888
1889	Ferris, Jean Leon Gerome	An Arab Sheik and his Granddaughter	1889
1889	Green, Frank R. (Frank Russell)	Gossip	1889
1890	Benson, Frank Weston	Girl With Red Shawl	1890
1890	Blum, Robert (Robert Frederic)	Love's Oracle	1890
1890	Bodine, Clothilde	House on the Hill	1890
1890	Brown, J.G (John George)	Trouble Ahead	1891
1890	Brush, George de Forest	Orpheus	1890
1890	de Haas, M.F.H. (Mauritz Frederic H.)	On the Third Day They were Sighted and Rescued by a Barque	1890
1890	Earle, Lawrence C. (Lawrence Carmichael)	A Pair of bluebills	1890
1890	Eaton, Charles Warren	A Morning in June	1890
1890	Eaton, Charles Warren	Autumn	1891
1890	Ferris, Jean Leon Gerome	"Flowers are Love's truest Language"	1890
1890	Freer, Frederick W. (Frederick Warren)	The Lily of the Valley	1890
1890	Hallowell, May (Mrs. Jospeh P. Loud)	A Faun	1891

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Chicago Exposition	Artist	Title	SAA
1877	Blackman, Walter	Caught in the Act	1878
1877	Sartain, William	Street View, Algiers	1878
1877	Shirlaw, Walter	Sheep Sheering in the Bavarian Highlands	1879
1878	Bridgman, F.A. (Frederic Arthur)	Rameses II	1878
1878	Chase, W.M. (William Merritt)	The Wounded Poacher	1878
1878	Macy, W.S. (William Starbuck)	An Early Spring Day, near Munich	1879
1878	Maynard, George W. (George Willoughby)	The Water Carrier	1878
1878	Shirlaw, Walter	Study Head	1878
1878	Volk, Douglas (Douglas Stephen)	A Courtyard in Normandy	1878
1878	Volk, Douglas (Douglas Stephen)	Domestic Life in Normandy	1878
1879	Church, F.S. (Frederick Stuart)	A Muscrat's Nest	1880
1879	Currier, J.F. (Joseph Frank)	A Roadside Scene	1879 (PAFA)
1879	Currier, J.F. (Joseph Frank)	Sunset Among the Willows	1879
1879	French, Daniel Chester	Portrait Bust of Ralph Waldo Emerson	1881
1879	Shirlaw, Walter	By the Wayside	1879
1879	Tiffany, Louis Comfort	Among the Weeds	1879 (PAFA)
1879	Tiffany, Louis Comfort	Market Day at Quimper	1879
1879	Tiffany, Louis Comfort	Old Houses at Berne	1879 (PAFA)
1880	Eaton, Wyatt (Charles Wyatt)	New Bridge, Manasquan River, Jersey Coast	1880
1880	Ward, Edgar M. (Edgar Melville)	The Normandy Cooper	1879
1881	Hamilton, Hamilton	In the Valley	1881
1881	Macy, W.S. (William Starbuck)	Dartmouth Marshes	1880
1881	Murphy, J.F. (John Francis)	Twilight	1881
1881	O'Donovan, William R.	Bronze bust of Arthur Quartley	1881
1881	Quartley, Arthur	After the Rain	1881
1881	Weir, J. Alden (Julian Alden)	Music	1881
1882	Blashfield, Edwin Howland	Autumn	1882
1882	Crane, Bruce (Robert Bruce)	Winter	1882
1882	Eakins, Thomas (Thomas Cooperthwaite)	Crucifixion	1882
1882	Eakins, Thomas (Thomas Cooperthwaite)	Rush Carving his Allegorical Firgure of the Schuylkill	1878
1882	Grant, C. R. (Charles/Clement Rollins)	The Wish	1882
1882	Harrison, L. Birge (Lovell Birge)	La Tricoteuse	1882
1882	Maynard, George W. (George Willoughby)	An Inventor--Portrait	1882
1882	Millet, F.D. (Francis Davis)	Lawrence Barrett as Cassius	1882
1882	Murphy, J.F. (John Francis)	Gray Autumn	1882
1882	Reinhart, Charles S. (Charles Stanley)	Gathering Potatoes, Picardie	1882
1882	Shaw, Annie C. (Annie Cornelia)	High Noon	1882
1882	Smith, Henry P. (Henry Pember)	Mid Ocean	1883
1882	Tryon, D.W. (Dwight William)	Early Spring, Cernay la Ville, France	1882
1882	Turner, C.Y. (Charles Yardley)	Where the Rude Forefathers of the Hamlet Sleep	1882
1882	Twachtman, John Henry	City of Dordt	1882

Chicago Exposition	Artist	Title	SAA
1882	Twachtman, John Henry	Near Albasssadam	1882
1882	Twachtman, John Henry	The Village of Popendrecht	1882
1882	Weir, J. Alden (Julian Alden)	Flowers	1881
1882	Weir, J. Alden (Julian Alden)	Portrait of a Lady	1882
1883	Blum, Robert (Robert Frederic)	The Casa d'Ore, Venice	1883
1883	Chase, W.M. (William Merritt)	Hackensack Landscape	1883
1883	Jones, Francis Coates	The Fisherman's Daughter	1883
1883	Pearce, Charles Sprague	Lamentations over the Death of the First-Born in Egypt	1878
1883	Reid, M. C. W. (Marie Christine Westfeldt)	Pomegranates	1883
1883	Reinhart, Charles S. (Charles Stanley)	Card Players	1883
1883	Sartain, William	Paquita	1883
1883	Senat, Prosper L. (Propser Louis)	Summer Time in the Land of Weirs--Campabello, N.B.	1883
1883	Shirlaw, Walter	Jollity	1880
1883	Shurtleff, R.M. (Roswell Morse)	Adirondack Forest	1883
1883	Shurtleff, R.M. (Roswell Morse)	After the Storm	1883 (Boston)
1883	Tryon, D.W. (Dwight William)	Early Morning in Spring	1882
1884	Alexander, Henry	The Old Man's Pleasure	1884
1884	Alexander, J. W. (John White)	Portrait	1884
1884	Allen, Thomas	Dawn	1884
1884	Bacher, Otto (Otto Henry)	"Ponte La Rosa"	1884
1884	Bacher, Otto (Otto Henry)	Calle Manzoni, Chioggia	1884
1884	Bacher, Otto (Otto Henry)	Madonna--Chiogga	1884
1884	Bacher, Otto (Otto Henry)	Sunshine in Chioggia	1884
1884	Beach, Emma B.	Study Head	1884
1884	Beckwith, J. Carroll (James Carroll)	Children by the Brook	1884
1884	Bell, Edward A. (Edward August)	A Favorite Model	1884
1884	Brush, George de Forest	Study Head	1884
1884	Brush, George de Forest	The Picture Writer	1884
1884	Bunce, William Gedney	On the Lagoon, Venice	1882
1884	Bunker, Dennis Miller	Midsummer	1884
1884	Bunker, Dennis Miller	On the Banks of the Oise	1884
1884	Butler, E.R.	Reflections	1884
1884	Caliga, I. H. (Isaac Henry)	A German Schoolmaster	1884
1884	Caliga, I. H. (Isaac Henry)	Head	1884
1884	Carlsen, Emile (Soren Emile)	Fish	1884
1884	Chase, W.M. (William Merritt)	Garden of the Orphanage, Haarlem, Holland	1884
1884	Chase, W.M. (William Merritt)	Portrait of Miss Dora Wheeler	1884
1884	Chase, W.M. (William Merritt)	Spanish Bric-a-Brac Shop	1884
1884	Chase, W.M. (William Merritt)	Still Life	1884
1884	Chase, W.M. (William Merritt)	Study of a Child	1884
1884	Chase, W.M. (William Merritt)	The Young Orphan	1884
1884	Cox, Kenyon	A Rose	1884
1884	Cox, Kenyon	Flying Shadows	1884
1884	Cox, Kenyon	Thistle-down	1884

Chicago Exposition	Artist	Title	SAA
1884	Crane, Bruce (Robert Bruce)	November	1884
1884	Curtis, Ralph Wormeley	A Souvenir of Paris	1884
1884	Davis, Charles H. (Charles Henry)	First touch of Spring	1884
1884	Dixwell, Anna P.	Still Life	1884
1884	Donoho, R. Gaines (exhib as Ruger-Donoho)	La Marcellerie	1884
1884	Dow, Thomas Millie	Portrait of the Artist	1884
1884	Dow, Thomas Millie	Roses	1884
1884	Dow, Thomas Millie	Roses	1884
1884	Eakins, Thomas (Thomas Cooperthwaite)	A Pathetic Song	1881
1884	Eaton, Charles Warren	Still Life	1884
1884	Eichelberger, R. A. (Robert A.)	The Old Mill	1884
1884	Faxon, William Bailey	A Young Saint	1884
1884	Foster, Charles	Portrait	1884
1884	Fowler, Frank	At the Piano	1884
1884	Gill, Rosalie (Mme rene Lara, comptesse de Chaban)	Portrait	1884
1884	Greatorex, Eleanor E. (Eleanor Elizabeth)	Sketch	1884
1884	Harrison, L. Birge (Lovell Birge)	Summer Idyl	1884
1884	Harrison, L. Birge (Lovell Birge)	The Return from the First Communion	1884
1884	Hecker, Caroline T.	Roses	1884
1884	Hecker, Caroline T.	White Azaleas	1884
1884	Jones, Francis Coates	A hazy Afternoon	1884
1884	Jones, H. Bolton (Hugh Bolton)	Spring Morning	1884
1884	Kappes, Alfred	A Serious Matter	1884
1884	La Farge, John	Water Lily	1884
1884	Lippincott, William H. (William Henry)	Portrait	1884
1884	Lippincott, William H. (William Henry)	Portrait	1884
1884	Maynard, George W. (George Willoughby)	The Bride	1884
1884	Moore, Bessie	Daffodils	1884
1884	Nicholls, Rhoda Holmes (Mrs. Burr H. Nicholls)	On the Zattere, Venice	1884
1884	Palmer, Walter L. (Walter Launt)	The Oat field	1884
1884	Parrish, Stephen	A Gray Day--Study	1884
1884	Quartley, Arthur	Fishing Boat on the English Channel	1884
1884	Robinson, Theodore	A Pastoral	1884
1884	Ryder, Albert Pinkham	Marine	1884
1884	Sartain, William	The Marsh Brook	1884
1884	Sartain, William	The Road to the Sea	1884
1884	Stillman, Calra F.	Laurel	1884
1884	Stites, J.R. (John Randolph)	Banks of the Hudson	1884
1884	Stone, Ellen J.	Chrysanthemums	1884
1884	Thayer, Abbott H (Abbott Henderson)	Child and Cats	1884
1884	Thayer, Abbott H (Abbott Henderson)	Portraits of two Ladies (The Sisters)	1884
1884	Thompson, H. G. (Henry G.)	In the Gallery	1884
1884	Tryon, D.W. (Dwight William)	Early Spring, Long Island	1884
1884	Tryon, D.W. (Dwight William)	Evening, near Dartmouth	1884

Chicago Exposition	Artist	Title	SAA
1884	Tryon, D.W. (Dwight William)	June, Westchester County	1884
1884	Walker, Horatio	A Siesta	1884
1884	Weir, J. Alden (Julian Alden)	Flowers	1884
1884	Weir, J. Alden (Julian Alden)	Flowers	1884
1884	Wendel, Theodore M.	Old Boathouse, Venice	1884
1884	Wright, Maud M.	Interior	1884
1885	Baer, William Jacob	Scheveningen Fisher Girl Mending a Net	1886
1885	Donoho, R. Gaines (exhib as Ruger-Donoho)	Bicycle Riders (The Mount)	1886
1885	Donoho, R. Gaines (exhib as Ruger-Donoho)	Cutting Wood	1886
1885	Eakins, Thomas (Thomas Cooperthwaite)	The Writing Master	1883
1885	Macy, W.S. (William Starbuck)	New England Winter Scene	1882
1885	Shirlaw, Walter	Alarm	1884
1886	Sartain, William	A Street in Algiers	1886
1886	Sutton, E.	Fish	1882
1887	Beach, Emma B.	Roses	1887
1887	Beach, Emma B.	Study Head	1887
1887	Blum, Robert (Robert Frederic)	Venetian Palaces	1887
1887	Bunker, Dennis Miller	A Winter's Tale	1886
1887	Cox, Kenyon	Bacchante	1887
1887	Earle, Lawrence C. (Lawrence Carmichael)	Good-bye!	1887
1887	Eaton, Wyatt (Charles Wyatt)	Portrait of Mrs. R. W. G. (Portrait of Mrs. Richard Warren Gilder [Helena de Kay])	1887
1887	Jones, H. Bolton (Hugh Bolton)	Spring	1886
1887	Kost, Frederick W. (Frederick Weller)	Autumn at Princes Bay, Staten Island	1887
1887	La Farge, John	Water Lily	1887
1887	La Farge, John	Woman Reading	1887
1887	Melchers, Gari (Julius Gari)	In Holland	1887
1887	Ochtman, Leonard	Wood Interior	1887
1887	Pearce, Charles Sprague	In the Garden	1886
1887	Poore, Henry R. (Henry Rankin)	A Run for Exercise	1887
1887	Richards, William T. (William Trost)	Turn of the Tide	1887
1887	Tuckerman, S. Salisbury	Fitting the Ship, Coast of Holland	1887
1887	Tuckerman, S. Salisbury	Left by the Tide, Coast of Holland	1887
1888	Cox, Kenyon	Portrait of Saint-Gaudens	1888
1888	Foster, Benjamin	Evening in the Forest of Fontainebleu	1888
1888	Low, Will H. (Will Hickock)	Neath Apple Boughs	1888
1888	Martin, Homer D. (Homer Dodge)	Sand Dunes, Lake Ontario	1887
1888	Platt, Charles Adams	Cape Ann Landscape	1888
1888	Stark, Otto	Moonlight	1887
1888	Tiffany, Louis Comfort	Street in Rocca Brunna	1879
1889	Beach, Emma B.	Scotch Roses	1889
1889	Bogert, George H. (George Henry)	An August Twilight, Amagansett, Long Island	1889
1889	Brush, George de Forest	The Crane Ornament	1889
1889	Chase, W.M. (William Merritt)	Brooklyn Docks	1889
1889	Chase, W.M. (William Merritt)	Early Morning in the Park	1889

Chicago Exposition	Artist	Title	SAA
1889	Chase, W.M. (William Merritt)	Long Island Landscape	1890
1889	Chase, W.M. (William Merritt)	Meditation	1886
1889	Chase, W.M. (William Merritt)	Miss Elsie Leslie Lyde, as Little Lord Fauntleroy	1889
1889	Chase, W.M. (William Merritt)	Misty Day, Gowanus Bay (Gowanus Bay)	1889
1889	Chase, W.M. (William Merritt)	Portrait of my Sister	1887
1889	Chase, W.M. (William Merritt)	Study of a Young Girl	1889
1889	Dewing, Thomas (Thomas Wilmer)	A Note	1889
1889	Foster, Benjamin	A Maine Hillside	1889
1889	Hale, Philip	Bird Fancier	1890
1889	MacEwen, Walter (also Walter McEwen)	The Sisters--Dutch Interior	1890
1889	Melchers, Gari (Julius Gari)	Homeward	1887
1889	Metcalf, Willard Leroy	"Krouse Krouse" Market, Turin	1889
1889	Ochtman, Leonard	The Forest	1889
1889	Ochtman, Leonard	Woods in Autumn	1887
1889	Platt, Charles Adams	Cape Cod Landscape	1889
1889	Robinson, Theodore	On the Seine	1889
1889	Shirlaw, Walter	The Waterlilies	1889
1889	Simmons, Edward Emerson	The Rainbow	1889
1889	Thayer, Abbott H (Abbott Henderson)	Portraits of a Brother and Sister	1889
1889	Tryon, D.W. (Dwight William)	The First Leaves	1889
1889	Van Boskerck, R.W. (Robert Ward)	Sand Dunes by the Sea	1889
1889	Watrous, Henry Willson	Before a Duel	1889
1889	Watrous, Henry Willson	The Silver Wedding	1890
1889	Wheeler, Dora (Dora Wheeler Keith)	Penelope	1889
1890	Boggs, Frank M. (Frank Myers)	Brooklyn Bridge	1890
1890	Church, F.S. (Frederick Stuart)	The Fog	1890
1890	Cole, Foxcroft (Joseph Foxcroft)	An English village	1890
1890	Walker, Horatio	A Pastoral	1890

Paris Salon

Chicago Exposition	Artist	Title	Salon
1875	Healy, G.P.A. (George Peter Alexander)	Portrait of Miss J. Bryan	1875
1875	Volk, Douglas (Douglas Stephen)	Scene in Brittany, France	1875
1881	Picknell, William L. (William Lamb)	La Route de Concarneau	1880
1882	Pearce, Charles Sprague	Beheading of John the Baptist	1881
1883	Bacon, Henry	The Open Air Painter	1883
1883	Baker, Ellen K. (Ellen Kendall)	Le Tricot	1883
1883	Bridgman, F.A. (Frederic Arthur)	Planting Rape--Normandy	1882
1883	Chambers, George W.	The Shepherdess	1883
1883	Curtis, Ralph Wormeley	Lilacs from Fontainbleau	1883
1883	Davis, Charles H. (Charles Henry)	The End of the Village	1883
1883	Dodson, Sarah Paxton Ball	"Bacidae"--Initiation of a Descendant of Bacis in the mysteries of augury	1883

Chicago Exposition	Artist	Title	Salon
1883	Donoho, R. Gaines (exhib as Ruger-Donoho)	Edge of the Forest	1882
1883	Donoho, R. Gaines (exhib as Ruger-Donoho)	Poor Pasture	1883
1883	Donoho, R. Gaines (exhib as Ruger-Donoho)	Primevere	1883
1883	Grayson, Clifford P.	A Rainy Day--Pont Aven, Brittany	1883
1883	Harrison, Alexander (Thomas Alexander)	Les Amateurs	1883
1883	Harrison, Alexander (Thomas Alexander)	Un Esclave	1883
1883	Howe, William H. (William Henry)	Upland Pastures, Normandy	1883
1883	Melchers, Gari (Julius Gari)	A Woman of Atina	1883
1883	Melchers, Gari (Julius Gari)	Pater Noster	1883
1883	Mosler, Henry	Spinning Girl--Brittany Beauty	1883
1883	Moss, Charles E.	The Morning Prayer	1883
1883	Moss, Frank	The Resurrection of the Daughter of Jairus	1880
1883	Pearce, Charles Sprague	Lamentations over the Death of the First-Born in Egypt	1877
1883	Penfold, Frank Chapman	Autumn	1883
1883	Williams, F. D. (Frederick D.)	Farms on the English Channel	1882
1883	Williams, L. L.	The Two Thieves	1883
1884	Bisbing, Henry Singlewood	Morning in Holland	1884
1884	Blackman, Walter	Un Jour Gras	1883
1884	Boggs, Frank M. (Frank Myers)	Old Houses on the Canal, Dordrecht	1884
1884	Bridgman, F.A. (Frederic Arthur)	La Cigale	1883
1884	Brown, Walter F. (Walter Francis)	Fishers of Isigny	1884
1884	Chambers, George W.	The Dunes	1884
1884	Chase, W.M. (William Merritt)	Portrait of Miss Dora Wheeler	1883
1884	Dodson, Sarah Paxton Ball	The Invocation of Moses	1882
1884	Donoghue, John	A Seraph	1884
1884	Donoho, R. Gaines (exhib as Ruger-Donoho)	La Marcellerie	1882
1884	Donoho, R. Gaines (exhib as Ruger-Donoho)	The Outskirts of a Farm--Etaples, France	1884
1884	Donoho, R. Gaines (exhib as Ruger-Donoho)	The Shepherd	1884
1884	Gay, Walter	The Apprentice	1884
1884	Grayson, Clifford P.	Ahoy!	1884
1884	Harrison, Alexander (Thomas Alexander)	Crepuscule	1884
1884	Harrison, L. Birge (Lovell Birge)	The Return from the First Communion	1882
1884	Penfold, Frank Chapman	The First Trousers	1884
1884	Rich, J. Rogers	At Grand Mana	1883
1885	Baker, Ellen K. (Ellen Kendall)	Le Premier Essai	1885

Chicago Exposition	Artist	Title	Salon
1885	Dannat, William T. (William Turner)	A Quartette	1885
1885	Desvarreaux-Larpenteur, J.	Morning	1884
1885	Donoho, R. Gaines (exhib as Ruger-Donoho)	La Garenne	1882
1885	Gay, Walter	Les Fileuses (The Spinners)	1885
1885	Gay, Walter	November	1885
1885	Grayson, Clifford P.	Enfants de Pecheur	1885
1885	Harrison, Alexander (Thomas Alexander)	Bord de Mer	1885 Hon Men
1885	Hoeber, Arthur	Le Pain Quotidien	1885
1885	Mosler, Henry	The Approaching Storm	1885
1885	Pearce, Charles Sprague	La Priere	1884
1885	Pearce, Charles Sprague	Peines de Coeur	1885
1885	Thompson, H. G. (Henry G.)	Un Calvaire	1884
1885	Weeks, E. L. (Edwin Lord)	The Last Voyage, a Souvenir	1885
1887	Bacon, Henry	At the Capstan	1887
1887	Barnsley, James MacDonald	After the Rain	1887
1887	Barnsley, James MacDonald	Afternoon at Buttreaux, France	1887
1887	Boggs, Frank M. (Frank Myers)	Old Basin, Honfleur	1886
1887	Bridgman, F.A. (Frederic Arthur)	Asking Advice;--Morocco Women	1885
1887	Butler, Howard Russell	Moonrise, St. Ives, Cornwall	1887
1887	Cheritree, Olive E.	Return of the Flock	1886
1887	Clarkson, Ralph E. (Ralph Elmer)	L'arrivee des nouvelles au village	1887
1887	Dana, William P. W. (William Parsons Winchester)	Une historie de guerre	1887
1887	Dannat, William T. (William Turner)	A Sacristy in Aragon	1886
1887	Davis, Charles H. (Charles Henry)	Les derniers rayone	1887
1887	Delachaux, Leon	At Easter	1887
1887	Fairchild, Mary Louise (Mary Louise Fairchild MacMonnies Low)	Les Confidences	1887
1887	Gay, Walter	La tisseuse (The Weaver)	1886
1887	Harrison, Alexander (Thomas Alexander)	The Wave	1885
1887	Hassam, Childe	A Shower--Rue Bonaparte, Paris	1887
1887	Howe, William H. (William Henry)	Return of the Herd--Uplands of Normandy	1887
1887	Lasar, Charles	Les remondeuses	1887
1887	Loomis, Eurilda Q.	Preoccupation	1887
1887	Melchers, Gari (Julius Gari)	In Holland	1887
1887	Moran, Edward	New York City from the Channel	1889
1887	Mosler, Henry	The Visit of the Marquise	1887
1887	Newman, Benjamin T.	Brittany Lunch	1887

Chicago Exposition	Artist	Title	Salon
1887	Reinhart, Charles S. (Charles Stanley)	Washed Ashore	1887
1887	Scott, E. M. (Emily Maria Spaford)	A Cut of Tea	1887
1887	Simmons, Edward Emerson	Old Man and Child	1887
1887	Simmons, Vesta S. (Mrs. Edward Emerson Simmons)	Breton Children	1885
1887	Story, Julian (Julian Russell)	Mademoiselle de Smobreuil	1887
1887	Vail, Eugene L. (Eugene Laurent)	Sur la Tamis (Sure la Thames)	1886
1887	Vail, Eugene L. (Eugene Laurent)	Widowed!	1887
1887	Whiteman, S. Edwin (Samuel Edwin)	A Winter Landscape	1886
1887	Wood, Ogden	the Commons of Nesle, Normandy	1887
1888	Arter, J. C. (John Charles)	A Picardy Interior	1888
1888	Baker, Ellen K. (Ellen Kendall)	A Foster Child	1888
1888	Baker, Ellen K. (Ellen Kendall)	Reverie	1888
1888	Bisbing, Henry Singlewood	Siesta on the Beach	1888
1888	Bisbing, Henry Singlewood	The Calves' Breakfast	1888
1888	Butler, Howard Russell	Seaweed Gatherers	1886
1888	Coyner, Mrs. L. H.	Still Life	1888
1888	France, J. L. (Jesse Leach)	Low tide, Brittany	1888
1888	Grayson, Clifford P.	A Study	1888
1888	Greatorex, Eleanor E. (Eleanor Elizabeth)	Pasqua Fiorita	1888
1888	Harrison, Alexander (Thomas Alexander)	High Tide	1888
1888	Harrison, Alexander (Thomas Alexander)	In Arcadia	1886
1888	Harrison, L. Birge (Lovell Birge)	The Departure of the Mayflower	1888
1888	Hassam, Childe	"Grand Prix" Day, Paris	1888
1888	Howe, William H. (William Henry)	Cattle	1885
1888	Kavanagh, John	A Shepherd	1887
1888	Kavanagh, John	Village School Master	1888
1888	Klumpke, Anna E. (Anna Elizabeth)	At the laundry	1888
1888	Lampert, Emma E. (Mrs. Colin Campbell Cooper)	A Hillside in Picardy	1887
1888	Lasar, Charles	Portrait of Mrs. John J. Boyle	1886
1888	Loomis, Eurilda Q.	Rustic Life in Picardy	1888
1888	MacEwan, Walter (also Walter McEwan)	A ghost Story	1888
1888	Major, Ernest L.	Saint Genevieve	1888
1888	Pearce, Charles Sprague	Saint Genevieve	1887
1888	Reid, Robert	The Flight into Egypt	1888
1888	Reinhart, Charles S. (Charles Stanley)	Autumn--An English Garden	1886
1888	Roswell, Douglas Sawyer	Late Autumn in Picardy	1887
1888	Roswell, Douglas Sawyer	Still Life	1886

Chicago Exposition	Artist	Title	Salon
1888	Sewell, Robert V. V. (Robert Van Vorst)	Winter	1887
1888	Sterner, Albert E. (Albert Edward)	Portrait of a Young Widow	1888
1888	Story, Julian (Julian Russell)	The Black Prince before the body of the King of Bohemia after the Battle of Crecy, 1346	1888
1888	Strong, Elizabeth	The Orphans	1888
1888	Thompson, H. G. (Henry G.)	The Hills of Picardy	1887
1888	Vail, Eugene L. (Eugene Laurent)	Fishing Harbor of Concarneau	1884
1888	Weeks, E. L. (Edwin Lord)	The Return of the Emperor Shah Jehan from the Great Mosque at Delhi	1888
1888	Wood, Ogden	Cattle in the Dunes	1888
1889	Baker, Ellen K. (Ellen Kendall)	Amusing the Baby	1889
1889	Baker, Ellen K. (Ellen Kendall)	Mussel Gatherer	1889
1889	Baker, Ellen K. (Ellen Kendall)	Waiting	1889
1889	Bisbing, Henry Singlewood	In the Fields	1889
1889	Blenner, Carl	Contentment	1889
1889	Bridgman, F.A. (Frederic Arthur)	Women of Algiers at the Cemetery	1889
1889	Butler, Theodore Earl	A Widow	1888
1889	Cohen, George W.	Study	1889
1889	Davis, Charles H. (Charles Henry)	Edge of the Forest of Rambouillet--Afternoon	1889
1889	Davis, Charles H. (Charles Henry)	Winter	1889
1889	Dow, Arthur W. (Arthur Wesley)	Sands of Raguenes, Finistere	1889
1889	Dow, Arthur W. (Arthur Wesley)	The Day is Done	1889
1889	Fairchild, Marie Louise (as Mary Fairchild MacMonnies)	June Morning--Decorative panel	1889
1889	Faverot, Joseph-Benjamin-Baptiste	Cock and Hens	1889
1889	Grayson, Clifford P.	Grief	1889
1889	Gutherz, Carl	Arcessita ab Angelis	1889
1889	Gutherz, Carl	Summer Moon	1889
1889	Hale, Philip	Bird Fancier	1889
1889	Hale, Philip	Portrait	1889
1889	Hassam, Childe	Autumn on the Champs Elysees, Paris	1889
1889	Kenyon, Henry R.	A Foggy Morning, Venice	1889
1889	Loring, Francis William	the Great Bridge at Chioggia	1888
1889	MacEwen, Walter (also Walter McEwen)	Holland Urchins	1889
1889	Major, Ernest L.	The Little Knitter	1889
1889	Maynard, Guy Ferris	A Holland Woman	1889
1889	Metcalf, Willard Leroy	"Krouse Krouse" Market, Turin	1888
1889	Nourse, Elizabeth	Among the Neighbors	1889
1889	Penfold, Frank Chapman	The Dreamer	1889
1889	Raught, John W. (John Willard)	The Highway	1889

Chicago Exposition	Artist	Title	Salon
1889	Reid, Robert	Before the Departure of the Boats	1889
1889	Richardson, F. H. (Francis Henry)	Springtime at Greze (Seine-et-Marne), France	1889
1889	Robinson, Theodore	Vachere	1889
1889	Ross, Belle M.	A Quiet Moment	1889
1889	Ryder, Henry Orne	Old Farmhouses, Brittany	1889
1889	Simmons, Vesta S. (Mrs. Edward Emerson Simmons)	Ophelia--A Study	1889
1889	Thompson, H. G. (Henry G.)	Old Apple Trees at Wiry, Picardy	1889
1889	Vail, Eugene L. (Eugene Laurent)	"Mon Homme!"	1889
1889	Vedder, Simon Harmon	Rays of Sunlight in a Cave	1889
1889	Vonnoh, Robert William	"Phoebe"	1889
1889	Vonnoh, Robert William	Sad News	1889
1889	Waugh, Frederick Judd	Sympathy	1889
1889	Weeks, E. L. (Edwin Lord)	Restaurant Lahore	1889
1889	Weeks, E. L. (Edwin Lord)	The Hour of Prayer in the Pearl Mosque of Agra	1889
1890	Arter, J. C. (John Charles)	A Love-Letter	1890
1890	Arter, J. C. (John Charles)	The Coppersmith	1890
1890	Baker, Ellen K. (Ellen Kendall)	Child	1890
1890	Baker, Ellen K. (Ellen Kendall)	Head of a Young Girl	1890
1890	Bisbing, Henry Singlewood	A Midday Dream	1890
1890	Bisbing, Henry Singlewood	Behind the Dunes--Morning, Holland	1890
1890	Boyden, Dwight Frederic	Le fin d'un beau jour (Close of a Beautiful Day)	1890
1890	Conant, Lucy Scarborough	Suzanne	1890
1890	Davis, Charles H. (Charles Henry)	A Summer Morning	1890
1890	Davis, Charles H. (Charles Henry)	The Brook--Evening Effect	1890
1890	Davis, Charles H. (Charles Henry)	The Valley--Evening	1886
1890	Dumond, Frank Vincent	The Holy Family	1890
1890	Gay, Walter	The Examination	1890
1890	Gay, Walter	Young girl and Geraniums	1890
1890	Greatorex, Kathleen H. (Kathleen Honora)	Vespers--Giverny, France	1890
1890	Harrison, Alexander (Thomas Alexander)	Marine	1890 SNBA
1890	Harrison, Alexander (Thomas Alexander)	River Scene	1890 SNBA
1890	Haskell, Ida C.	A Paris Chestnut Seller	1890 SNBA
1890	MacEwan, Walter (also Walter McEwan)	All-Soul's Day	1890
1890	MacMonnies, Frederick	Diana	1889
1890	Maynard, Guy Ferris	Dutch Peasants	1890
1890	Melchers, Gari (Julius Gari)	The Sermon	1886

Chicago Exposition	Artist	Title	Salon
1890	Penfold, Frank Chapman	Good-night!	1890
1890	Richardson, F. H. (Francis Henry)	The Widow	1890
1890	Stewart, Julius L. (Julius LeBlanc)	Spring Flowers	1890
1890	Story, Julian (Julian Russell)	Portrait of William W. Story in Oxford DCL Robes	1890
1890	Theriat, Charles (Charles James)	A Lesson	1890
1890	Theriat, Charles (Charles James)	Corner in Biskra	1890
1890	Trotter, Mary Kempton	Study--Boy with Racket	1890 SNBA
1890	Truesdell, Gaylord S. (Gaylord Sangston)	Going to Pasture	1890
1890	Vonnoh, Robert William	"Fais le beau"--Portraits	1890
1890	Vonnoh, Robert William	November	1890

SNBA= Société National des Beaux-Arts

Appendix III:
List of Works that Exhibited in Chicago that also Exhibited at International Expositions

Paris 1867

Chicago Exposition	Artist	Title of Work	
1877	Church, F.E. (Frederic Edwin)	Scene in the Andes	medal
1876	Church, F.E. (Frederic Edwin)	Sunset and West Rock, New Haven	medal
1874	Hays, W.J. (William Jacob, Sr.)	Bison Bull at Bay	
1877	Wagner, Alexander	Roman Chariot Race	

Vienna 1873

Chicago Exposition	Artist	Title of Work	
1875	Elkins, Henry A. (Henry Arthur)	Shasta	
1876	Schleich, Robert	Spring	prize

Philadelphia 1876

Chicago Exposition	Artist	Title of Work
1877	Bacon, Henry	Boston Boys Appealing to General Gage
1875	Baldwin, Albert H. (Albertus H.?)	The Baptistry of St. Marks, Venice
1875	Bellows, A.F. (Albert Fitch)	Sunday in Devonshire
1878	Chase, W.M. (William Merritt)	The Jester (Keying Up—The Court Jester)
1875	Cole, Thomas	The Cross and the Crown, Part I
1875	Cole, Thomas	The Cross and the Crown, Part II
1875	Cole, Thomas	The Cross and the Crown, Part III
1877	Eakins, Thomas (Thomas Cooperthwaite)	The Chess Players
1875	Elkins, Henry A. (Henry Arthur)	Shasta
1875	Gay, W. Allan (Winkworth Allan)	Dutch Wind Mill
1875	Gifford, Sanford R.	San Giorgio, Venice
1878	Hart, James M. (James McDougal)	Landscape and Cattle
1875	Hart, William	Autumn in Keene Valley
1874	Haseltine, W.S. (William Stanley)	Capri
1877	Heade, M.J. (Martin Johnson)	Off the California Coast
1875	Hinckley, Thomas (Thomas Hewes)	The End of the Chase
1875	Johnson, Eastman	Catching the Bee
1875	Johnson, Eastman	Milton Dictating to his Daughters
1875	Johnson, Eastman	The Old Stage Coach
1875	Johnson, Eastman	The Prisoner
1873	Kensett, J. F. (John Frederick)	Lake George

Chicago Exposition	Artist	Title of Work
1874	Key, John R.	Golden Gate, California
1879	La Farge, John	Hollyhocks
1875	La Farge, John	Water Lily
1875	Lambdin, George C. (George Cochran)	On a Summer Sea
1874	Lambdin, George C. (George Cochran)	Reading
1881	Maccari, C.	"Music hath charms"
1881	Maccari, C.	Fond Memories
1874	Max, Gabriel	The Anatomist
1875	McEntee, Jervis	Autumn
1875	Moran, Edward	Minot's Ledge Light House
1877	Page, William	Shakespeare reading. From the death mask at Darmstadt
1875	Perry, E. Wood (Enoch Wood)	Italian Peasant Girl
1875	Perry, E. Wood (Enoch Wood)	Kept In
1875	Richards, William T. (William Trost)	Wissihicken, near Philadelphia
1874	Ritchie, A. H.	Fitting out Moses for the Fair
1874	Ritchie, A. H.	The Death of Lincoln
1875	Robinson, Thomas (Thomas Harris)	Head of a Bull
1873	Rogers, John	Rogers' Groups
1874	Rothermel, P.F. (Peter Frederick)	The Death of Hypatia
1877	Sartain, Emily	The Reproof
1875	Satterlee, Walter	Marguerite
1875	Sellstedt, L.G. (Lars Gustaf)	Mr. Sellstedt in his Studio
1876	Shattuck, A.D. (Aaron Draper)	Lake Champlain
1875	Shattuck, A.D. (Aaron Draper)	White Hills in October
1875	Shirlaw, Walter	Toning the Bell
1873	Smillie, George H. (George Henry)	Lake in the Woods
1875	Smith, T. Henry	Mind and Matter
1874	Story, George H. (George Henry)	Dreaming of the Sea
1875	Thompson, Wordsworth	On the Sands at East Hampton, Long Island
1875	Volk, Douglas (Douglas Stephen)	Scene in Brittany, France
1873	Volk, Leonard W (Leonard Wells)	Statuette, Abraham Lincoln
1873	Volk, Leonard W (Leonard Wells)	Statuette, Stephen A. Douglas
1877	Wagner, Alexander	Roman Chariot Race
1877	Ward, Edgar M. (Edgar Melville)	Washing Place, Brittany
1875	Way, A. J. H. (Andrew John Henry)	Muscat Grapes
1875	Way, A. J. H. (Andrew John Henry)	Prince Albert Grapes

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Chicago Exposition	Artist	Title of Work	Catalogue Number
1879	Bricher, A. T. (Alfred Thompson)	In Old Scituate Harbor	#130
1879	Gifford, R. Swain (Robert Swain)	On the Lagoon, Venice	#134
1880	Wyant, A.H. (Alexander Helwig)	A New England Landscape	#124
1879	Wyant, A.H. (Alexander Helwig)	Valley of the Connecticut	#143
1883	Bristol, J.B. (John Bunyan)	Overlooking Lake Champlain from Ferrisburg	#13
1877	Gifford, R. Swain (Robert Swain)	Evening in the Sahara	#133
1877	Nicoll, J.C. (James Craig)	On the Gulf of St. Lawrence	#137
1874	Church, F.E. (Frederic Edwin)	The Parthenon	#21
1883	Colman, Samuel	Guadalquivir	#25
1875	Beard, William H. (William Holbrook)	The Wreckers	#3
1882	Du Bois, C. E. (Charles Edouard)	Morning in Venice	#34
1890	Homer, Winslow	Sunday Morning in Virginia	#61
1876	Inness, George	View at Medfield	#67
1875	McEntee, Jervis	An Autumn Idyll	#81
1879	McEntee, Jervis	Falling Leaves	#82
1877	Miller, Charles H. (Charles Henry)	Autumn at Creedmoor, L.I.	#83
1875	Quartley, Arthur	On the Hudson River, Morning	#88
1877	Robbins, H.W. (Horace Wolcott)	Harbor Islands, Lake George	#93
1877	Shirlaw, Walter	Sheep Sheering in the Bavarian Highlands	#98
1875	Gifford, Sanford R.	San Giorgio, Venice	#47
1877	Ward, Edgar M. (Edgar Melville)	Washing Place, Brittany	# 113

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Chicago Exposition	Artist	Title of Work	Catalogue Number
1888	Bisbing, Henry Singlewood	Siesta on the Beach	#16
1885	Blashfield, Edwin Howland	Inspiration	#18
1890	Blashfield, Edwin Howland	Portrait of a Lady (Portrait of the Artist's Wife)	#19
1890	Blum, Robert (Robert Frederic)	Venetian Lace Makers	#20
1890	Bridgman, F.A. (Frederic Arthur)	Fete of the Prophet at Blidah, Algeria	#30
1886	Bristol, J.B. (John Bunyan)	Haying Time	#35
1887	Brooks, Maria	Ready for a Bowl	#36
1887	Butler, Howard Russell	Moonrise, St. Ives, Cornwall	#42
1888	Butler, Howard Russell	Seaweed Gatherers	#41
1889	Chase, W.M. (William Merritt)	A City Park	#49
1890	Chase, W.M. (William Merritt)	A City Park	#49
1889	Chase, W.M. (William Merritt)	Portrait of Miss C	#55
1889	Chase, W.M. (William Merritt)	Repaired Docks, Gowanus Bay	#53
1888	Chase, W.M. (William Merritt)	Stone Yard, Brooklyn Navy Yard	#52
1888	Cox, Kenyon	Portrait of Saint-Gaudens	#66
1885	Dannat, William T. (William Turner)	A Quartette	#73
1887	Dannat, William T. (William Turner)	A Sacristy in Aragon	#74
1890	Davis, Charles H. (Charles Henry)	Hillside	#82
1890	Davis, Charles H. (Charles Henry)	The Valley--Evening	#81

Chicago Exposition	Artist	Title of Work	Catalogue Number
1890	de Haas, M.F.H. (Mauritz Frederic H.)	In the Fisheries	#136
1883	Donoho, R. Gaines (exhib as Ruger-Donoho)	Edge of the Forest	#93
1884	Donoho, R. Gaines (exhib as Ruger-Donoho)	La Marcellerie	#92
1888	Eakins, Thomas (Thomas Cooperthwaite)	Portrait of a Veteran (George Reynolds)	#99
1888	Eakins, Thomas (Thomas Cooperthwaite)	Portrait of Prof. George F. Barker	#97
1880	Eakins, Thomas (Thomas Cooperthwaite)	The Dancing Lesson	#98
1888	Eaton, Wyatt (Charles Wyatt)	Portrait of a Man with Violin (Timothy Cole)	#103
1887	Eaton, Wyatt (Charles Wyatt)	Portrait of Mrs. R. W. G. (Mrs. Richard Warren Gilder [Helena de Kay])	#102
1884	Fowler, Frank	At the Piano	#110
1881	Fuller, George	The Quadroon	#112
1887	Gay, Walter	La tisseuse (The Weaver)	#120
1885	Gay, Walter	Les Fileuses (The Spinners)	# 121
1887	Gay, Walter	The Book-worm	#122
1888	Gifford, R. Swain (Robert Swain)	A Kansas Sheep Ranch	#126
1889	Gifford, R. Swain (Robert Swain)	A Summer Day near the Coast of Massachusetts	#124
1885	Hamilton, Hamilton	Last of September	#138
1888	Harrison, Alexander (Thomas Alexander)	In Arcadia	#143
1883	Harrison, Alexander (Thomas Alexander)	Les Amateurs	#140
1887	Harrison, Alexander (Thomas Alexander)	The Wave	#142
1888	Hart, James M. (James McDougal)	After the Shower	#147
1890	Hitchcock, George	The Annunciation	#166
1887	Howe, William H. (William Henry)	Return of the Herd--Uplands of Normandy	#170
1887	Irwin, Benoni	An Art Votary	#176
1881	Johnson, Eastman	The "Funding Bill"	#178
1888	Kavanagh, John	A Shepherd	#182
1887	King, Louise H. (Louise Howland [Mrs Kenyon Cox])	Lotus-Eaters	#184
1890	Koehler, Robert	The Strike	#179
1888	Loomis, Eurilda Q.	Rustic Life in Picardy	#196
1888	MacEwen, Walter	A Ghost Story	#203
1881	McEntee, Jervis	A Kaatskill Brook	#200
1890	Melchers, Gari (Julius Gari)	Shepherdess	#210
1890	Melchers, Gari (Julius Gari)	The Sermon	#208
1887	Moeller, Louis Henry Charles	Another Investment	#216
1883	Nicoll, J.C. (James Craig)	Sunlight on the Sea	#229
1887	Pearce, Charles Sprague	A Shepherdess--Silent Prayer	#236
1887	Reinhart, Charles S. (Charles Stanley)	Washed Ashore	#247
1890	Shirlaw, Walter	Rufina	#270
1888	Stewart, Julius L. (Julius LeBlanc)	The Hunt Ball	#278

Chicago Exposition	Artist	Title of Work	Catalogue Number
1890	Story, Julian (Julian Russell)	Portrait of William W. Story in Oxford DCL Robes	#286
1888	Story, Julian (Julian Russell)	The Black Prince before the body of the King of Bohemia after the Battle of Crecy, 1346	#284
1890	Theriat, Charles (Charles James)	Corner in Biskra	#290
1888	Tiffany, Louis Comfort	Carrying the Boat at Seabright, NJ	#293
1882	Turner, C.Y. (Charles Yardley)	The Days that are no more	#297
1887	Tyler, James G. (James Gale)	Off Cape Ann	#298
1888	Vail, Eugene L. (Eugene Laurent)	Fishing Harbor of Concarneau	#301
1887	Vail, Eugene L. (Eugene Laurent)	Sur la Tamis (Sure la Thames)	#630
1890	Walker, Horatio	A Pastoral	#315
1890	Ward, Edgar M. (Edgar Melville)	The Tack Workers	#316
1885	Weeks, E. L. (Edwin Lord)	The Last Voyage, a Souvenir	#319
1890	Weir, J. Alden (Julian Alden)	Lengthening Shadows	#325
1890	Whiteman, S. Edwin (Samuel Edwin)	A Quiet September Evening--Late Twilight and Moonrise	#327
1888	Whittredge, W. (Thomas Worthington)	A Brook in the Woods	#329
1886	Wood, Thomas W. (Thomas Waterman)	A Difficult Text	#335
1881	Wyant, A.H. (Alexander Helwig)	Landscape	#336

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Chicago Exposition	Artist	Title of Work	Catalogue Number
1888	Allen, Thomas	Thoroughbreds	#1038
1890	Benson, Frank Weston	Girl With Red Shawl	#552
1890	Boggs, Frank M. (Frank Myers)	Brooklyn Bridge	#468
1883	Boggs, Frank M. (Frank Myers)	Fishing Boats going out into the Tide--Isigny	#863
1889	Bridgman, F.A. (Frederic Arthur)	The Bath, Cairo	#430
1890	Brown, J. Appleton (John Appleton)	Springtime	#334
1885	Brown, J. Appleton (John Appleton)	Springtime	#334
1888	Butler, Howard Russell	Seaweed Gatherers	#411
1889	Church, F.S. (Frederick Stuart)	Knowledge is Power--Dedicated to the College Girls of America	#740
1884	Cox, Kenyon	Flying Shadows	#514
1888	Cox, Kenyon	Portrait of Saint-Gaudens	#829
1890	Cunningham, John Wilton	For my Rabbits	#831
1890	Davis, Charles H. (Charles Henry)	A Summer Morning	#780
1888	Davis, Charles H. (Charles Henry)	April	#721
1888	Davis, Charles H. (Charles Henry)	Close of a Winter Day	#403
1890	Dewey, Charles Melville	The Prelude of Night	#1167
1890	Dumond, Frank Vincent	The Holy Family	#1093
1882	Eakins, Thomas (Thomas Cooperthwaite)	Crucifixion	#1132
1889	Eakins, Thomas (Thomas Cooperthwaite)	Dr. D. Hayes Agnew, Emeritus Professor of Surgery at the University of Pennsylvania	#1052

Chicago Exposition	Artist	Title of Work	Catalogue Number
1882	Eakins, Thomas (Thomas Cooperthwaite)	Mending the Net	#747
1888	Eakins, Thomas (Thomas Cooperthwaite)	Prof. George F. Barker	#1033
1888	Eakins, Thomas (Thomas Cooperthwaite)	Prof. William D. Marks	#1044
1890	Eaton, Charles Warren	Autumnal Moonrise	#389
1890	Eaton, Charles Warren	Moonrise on the Maine Coast	#817
1890	Eaton, Charles Warren	When Woods are bare	#299
1887	Elwell, D. Jerome	Evening at Bruges, Belgium	#539
1885	Elwell, D. Jerome	Moonrise: Domburg, Holland	#1222
1887	Enneking, J.J. (John Joseph)	November Twilight	#451
1889	Fairchild, Marie Louise (as Mary Fairchild MacMonnies)	June Morning--Decorative panel	#307
1889	Foster, Benjamin	A Maine Hillside	#378
1887	Foster, Benjamin	In the Forest of Fontainebleu	#1246
1883	Grayson, Clifford P.	A Rainy Day--Pont Aven, Brittany	#814
1889	Gutherz, Carl	Arcessita ab Angelis	#319
1884	Harrison, Alexander (Thomas Alexander)	A Misty Morning	#1105
1888	Harrison, Alexander (Thomas Alexander)	In Arcadia	#802
1883	Harrison, Alexander (Thomas Alexander)	Les Amateurs	#635
1888	Harrison, L. Birge (Lovell Birge)	In the Forest of Compiègne--A Surprise	#813
1888	Harrison, L. Birge (Lovell Birge)	The Departure of the Mayflower	#506
1887	Hassam, Childe	A Shower--Rue Bonaparte, Paris	#833
1889	Hassam, Childe	Autumn on the Champs Elysees, Paris	#666
1888	Hassam, Childe	Midsummer	#326
1888	Hassam, Childe	The Races--"Grand Prix de Paris"	#931
1889	Hitchcock, George	Dutch Tulip Farm	#532
1886	Homer, Winslow	Lost on the Grand Bank	#693
1890	Howe, William H. (William Henry)	Early Start to Market--Environs of Amsterdam, Holland	#499
1886	Huntington, D. (Daniel)	The Goldsmith's Daughter	#837
1888	Inness, George	Delaware Water Gap	#996
1888	Inness, George	Near Medfield, Mass	#690
1883	Inness, George	Sunset--Medfield	#995
1889	Jones, H. Bolton (Hugh Bolton)	Spring	#470
1890	Koehler, Robert	The Strike	#482
1889	Lamb, Mrs. Ella Condie	An Advent Angel	#1005
1888	Lampert, Emma E. (Mrs. Colin Campbell Cooper)	A Hillside in Picardy	#749
1889	Loring, Francis William	The Great Bridge at Chioggia	#576
1889	Low, Will H. (Will Hickock)	Love Disarmed	#504
1888	MacEwen, Walter	A Ghost Story	#801
1890	MacEwen, Walter	All-Soul's Day	#916

Chicago Exposition	Artist	Title of Work	Catalogue Number
1888	Major, Ernest L.	Saint Genevieve	#1090
1887	Martin, Homer D. (Homer Dodge)	Mussel Gatherers Returning Home--Coast of Normandy	#839
1888	Martin, Homer D. (Homer Dodge)	Sand Dunes, Lake Ontario	#965
1890	Melchers, Gari (Julius Gari)	The Sermon	#573
1889	Metcalf, Willard Leroy	"Krouse Krouse" Market, Turin	#1030
1889	Millet, F.D. (Francis Davis)	Anthony Van Corlear, the Trumpeter	#759
1884	Minor, Robert C. (Robert Crannell)	Evening	#832
1890	Moran, Edward	Melodies of the Sea	#915
1890	Moran, Edward	New York Harbor	#588
1886	Moran, Peter	Down the Arroya	#1120
1890	Mowbray, H. Siddons (Henry Siddons)	Arcadia	#775
1888	Mowbray, H. Siddons (Henry Siddons)	Rose Festival (Lalla Rookh)	#774
1882	Murphy, J.F. (John Francis)	Gray Autumn	#531
1889	Parrish, Stephen	The Road to Perry's Peak	#1125
1890	Parton, Arthur	A May Morning	#792
1884	Pattison, J.W. (James William)	The Sheep of Ecouen	#439
1887	Pearce, Charles Sprague	A Shepherdess--Silent Prayer	#755
1889	Raught, John W. (John Willard)	The Highway	#1121
1887	Rehn, F.K.M. (Frank Knox Morton)	Close of a Summer Day	#875
1887	Reinhart, Charles S. (Charles Stanley)	Washed Ashore	#591
1890	Richardson, F. H. (Francis Henry)	The Widow	#610
1882	Sartain, Emily	Marie	#826
1886	Sartain, William	Nubian Sheik	#1284
1890	Sartain, William	Sand Dunes of Mannasquan	#595
1882	Schilling, Alexander	In the leafy month of June	#907
1888	Sewell, Amanda Brewster (Mrs. Robert V. V. Sewell)	Lavoir in the Gatinais	#629
1890	Sewell, Amanda Brewster (Mrs. Robert V. V. Sewell)	Mother and Son	#398
1890	Sewell, Amanda Brewster (Mrs. Robert V. V. Sewell)	Pleasures of the Past	#828
1888	Sewell, Amanda Brewster (Mrs. Robert V. V. Sewell)	Portrait of Miss Dora Wheeler	#501
1889	Sewell, Robert V. V. (Robert Van Vorst)	Sea Urchins	#1189
1888	Sewell, Robert V. V. (Robert Van Vorst)	Suburban Shanties in Winter	#449
1888	Sewell, Robert V. V. (Robert Van Vorst)	Winter	#626
1890	Shirlaw, Walter	Rufina	#850
1888	Smith, De Cost	Souix Lovers	#1089
1888	Stewart, Julius L. (Julius LeBlanc)	The Hunt Ball	#542
1889	Thayer, Abbott H (Abbott Henderson)	Portraits of a Brother and Sister	#699
1890	Thouron, Henry (Henry Joseph)	Etruria--A Decorative Study	#1282
1890	Tolman, Stacy	The Etcher	#1037

Chicago Exposition	Artist	Title of Work	Catalogue Number
1889	Tompkins, F. H. (Frank Henry)	Good Friday in Bavaria	#855
1890	Trotter, Mary Kempton	Lamplight	#1097
1886	Tryon, D.W. (Dwight William)	A New England Road	#422
1890	Tryon, D.W. (Dwight William)	Sunset at Sea	#739
1889	Tryon, D.W. (Dwight William)	The Rising Moon--Autumn	#753
1886	Turner, C.Y. (Charles Yardley)	A Little Tea	#729
1887	Vail, Eugene L. (Eugene Laurent)	Sur la Tamis (Sure la Thames)	#303
1887	Vail, Eugene L. (Eugene Laurent)	Widowed!	#302
1889	Wiles, Irving R. (Irving Ramsay)	The Sonata	#481

Illustrations

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