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THE FORMATION AND EARLY YEARS OF THE SOCIETY OF AMERICAN
ARTISTS: 1877 - 1884

City University of New York

Ph.D. 1983

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THE FORMATION AND EARLY YEARS
OF
THE SOCIETY OF AMERICAN ARTISTS:
1877 - 1884
by
JENNIFER A. MARTIN BIENENSTOCK

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.

1983

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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Abstract

THE FORMATION AND EARLY YEARS
OF
THE SOCIETY OF AMERICAN ARTISTS:
1877 - 1884
by
Jennifer A. Martin Bienenstock

Adviser: Professor H. Barbara Weinberg

Following the Civil War, American artists, inspired by optimism and a desire to establish themselves within an international art forum, sought training in Europe in ever-increasing numbers. The strength of the new cosmopolitanism and its receptiveness to European artistic trends was reflected in the formation of the Society of American Artists in 1877. The formative years of the Society between 1877 and 1884 mark the transition from the notion of the American "land" and inventive individualism as the defining feature of America's artistic identity to the alignment of America's artistic goals with international art ideals. Society artists, nurtured in a European academic environment and thus freed from the artistic isolation advocated by the nativist school, redefined America's artistic image and the mission of her artists. An analysis of the Society's first seven exhibitions reveals the organization's devotion to a broadminded range of subject matter, to current and past international styles, and to an individual-

its grounded in subjective creativity rather than in "Yankee ingenuity." More specifically, this dissertation examines the transition from a nativist emphasis on landscape painting to the Society's devotion to figure painting; from Munich as a center of importance for art training to the domination of Paris; from works overtly reflective of school training to more mature and internationally shared interests in plein-airism and decorativeness. As the epitome of artistic internationalism in America in the late nineteenth century, the Society of American Artists signaled the death of a distinctly nationalistic mode of expression and the American acceptance of the concept of the universality of art.

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INTRODUCTION

Recently, the impact of European training on late-nineteenth-century American artists has received a startling renewal of interest among historians of American art. Until a few years ago historians of American art, primarily concerned with what was "American in American art," either disregarded the impact of European training on late-nineteenth-century American artists, or dismissed these artists as derivative, and thus unworthy of examination. Newly emergent revisionist scholars, releasing themselves from that nativist interpretation, have opened the door to a fresh and more positive consideration of cosmopolitanism in America after the Civil War. Thus far, however, revisionist literature has been limited to monographic and specialized studies: Michael Quick's American Expatriate Painters of the Late Nineteenth Century, for example, or his Munich and American Realism in the Nineteenth Century; H. Barbara Weinberg's "American Impressionism in Cosmopolitan Context"; or, even more circumscribed, Gerald Ackerran's early revisionist investigation, "Thomas Eakins and His Parisian Masters, Gérôme and Bonnat."¹

Important insights into late-nineteenth-century internationalism may also be gained, and its spirit, perhaps, be best understood through a study of the Society of American Artists, an organization that epitomized the aspirations of American artists seeking artistic interdependence with Europe. Founded in 1877 to rival the zealously

nativist National Academy of Design, the Society of American Artists championed the American artists' desire to equip themselves with a broad range of European artistic attitudes and techniques, to participate in the international artistic arena, and to define America's artistic identity as one rooted in the storehouse of western civilization, rather than in a distinctly nationalistic mode of expression. Society artists, nurtured in the European academic environment and thus freed from the artistic isolationism of the mid-century, redefined America's artistic image and the mission of her artists. And, it is surely more than coincidence that America's increased desire to promote her industries at the international fairs, and to rival Europe in the technological arena after the Civil War were paralleled by the resolve of her European-trained artists to place themselves on an equal footing with their European counterparts in the artistic sphere. As the epitome of artistic internationalism in America in the late nineteenth century, the Society of American Artists aligned America's artistic goals with international art ideals.

In spite of the centrality of the Society of American Artists within the cosmopolitan mainstream of the late nineteenth century, no thorough study of this organization has yet been undertaken. Thus, this dissertation will initiate an investigation of the Society of American Artists--literally, a community of American artists trained in Europe or inspired by European ideas--which may be regarded as the microcosm and the epitome of artistic internationalism in America in the late nineteenth century.

Further discussion of the Society of American Artists is best

prefaced by a brief summary of existing literature that deals with the organization specifically. Of two notable retrospective commentaries which afford the organization more than passing reference, neither provides a thorough analysis of the Society or an adequate interpretive synthesis. The first discussion was John C. Van Dyke's American Painting and Its Tradition (New York, 1920). Van Dyke, not intending to write an objective history, concentrated on what he perceived to be the legacy of the Society of American Artists. Writing with a nativist bias, he concluded that members of the Society gave the painters of his own day a respect for craftsmanship and technique, but failed, in his opinion, to proclaim American ideals of reflect American life.

In contrast, Lois Fink, a revisionist scholar, recently offered a more objective, if highly summary history of the Society of American Artists in her essay, "American Renaissance: 1870-1917," in the exhibition catalogue, Academy: The Academic Tradition in American Art (National Collection of Fine Arts, 1975). Fink's discussion of the Society of American Artists, however, was confined to its impact on the National Academy of Design, the focus of her essay. As commendable as Fink's first efforts were to initiate a discussion of the Society of American Artists, the brevity of her essay and the fact that the Society was a peripheral concern to her leave ample opportunity for a more thorough analysis.

This dissertation, a point of departure for the author's projected history of the Society of American Artists in its entirety, concentrates on the formative years of the Society from 1877 to 1884.

More than a preamble, however, these early years are of particular importance as the central manifestation of the full impact of cosmopolitan training on American artists. As this dissertation argues, European-inspired art, when exhibited at the rival National Academy of Design between 1877 and 1884, was diluted in subject or style to conform to the prevailing aesthetic demands of the National Academy for native subjects and clarity of execution. After 1885, the establishment of the Prize Fund Exhibitions, and the adoption of an increasingly liberal attitude towards European-inspired art at the National Academy altered the Society's position as the primary forum for the exhibition of undiluted cosmopolitan art.

An analysis of the Society's formative years also explores one of the areas least charted by recent revisionists--the early work of European-trained American artists. Specialized thematic studies by revisionist art historians, and monographic studies, revisionist or not, have tended to emphasize the mature works of the cosmopolites, leaving the nature of their early work little known and often misunderstood.

Thus, this dissertation commences with the events that precipitated the founding of the Society, and proceeds to an examination of the Society's exhibitions between 1878 and 1884 in order to discern the profound and durable impact of European training and aesthetics, as well as the acceptance of cosmopolitanism in America.

An analysis of the Society's formative years was hindered on many fronts. First, the Society's minutes, with the exception of those taken at its first few meetings, are unlocated. Since many

other significant papers of the Society, dated between 1877 and 1884, are preserved at the National Academy of Design, it may be suggested that what remained of the Society's records was turned over to the Academy when the two organizations merged in 1906. Second, the papers of many Society exhibitors which might have illuminated the Society's early years either post-date the chronological range of this study, or are unlocated. The availability of artists' papers and works was further limited by the lack of attention thus far accorded the vast number of European-trained painters and sculptors. Most disappointing was the discovery that catalogues raisonné of such significant exhibitors as George Inness and Alexander Wyant failed to document their Society contributions.² Finally, the obscure or ambiguous titles for works recorded in the Society's exhibition catalogues made certain identification of located works as those exhibited by the Society hazardous or impossible.

Still, the artistic ideals of the Society's formative years have been illuminated by the extant and relevant papers of such central Society members as Augustus Saint-Gaudens, Julian Alden Weir, Robert Swain Gifford, Edwin Howland Blashfield, and Will Hicok Low. A sufficient number of located works, in addition to published illustrations and recorded descriptions, permitted the identification of significant artistic trends. Furthermore, newspaper and journal reviews of Society exhibitions and activities, if not totally adequate as objective records due to their opinionated character, were tremendously informative in the identification of trends.

The format of this dissertation is chronological. In the

interest of natural flow and readability, however, some thematic issues were dealt with topically, rather than purely chronologically. Thus, the issue of artistic finish, while equally pertinent to the Society exhibitions of both 1879 and 1880, was most fully explicated in the discussion of the exhibition of 1879. Such an approach was necessitated by the overlapping aesthetics of the Society's exhibitions, which also required, for the sake of flow, that overlapping exhibitions be considered as one chapter, divided into two parts. The analysis of each exhibition includes a detailed discussion of the works exhibited, and of the critical response to them. In order to avoid unnecessary interruptions in the text, only the locations for extant works have been noted; all other works should be presumed unlocated. Known illustrations for as yet unlocated works are noted in Appendix B. A final word about the cited locations for sculptures exhibited at the Society: since many replicas were frequently made, and it is often impossible to determine which replica was exhibited at a particular exhibition, locations provided for sculptures exhibited at the Society of American Artists should not be presumed to refer to the precise replica exhibited, unless otherwise specified.

After the above explanation of the methodology adopted in this account, a summary of the contents of each chapter follows. The first chapter deals with the formation of the Society in 1877, an event precipitated by artistic and generational conflict between European-trained painters and the nativist National Academy of Design, and exacerbated by the post-Civil War preference among American patrons for contemporary European painting, rather than native works.

Part Two of the first chapter deals with the Society's first exhibition in 1878, one overtly designed to redress the unfair policies of the National Academy of Design towards European-inspired painters in 1877. This section focuses on the preparations for the first exhibition, critical support, the artistic nature of the show, and, finally, the response of the critics and the National Academy.

The second chapter turns to the Society's exhibitions of 1879 and 1880. Part One considers the Society's decision, in 1879, to vehemently assert itself as an artistically progressive organization by alienating its more conservative landscape painters, whose works adhered to the preferences of the rival National Academy, and by exhibiting a particularly large number of broadly painted, preparatory works. The Society's admiration for the sketch, and for French and German Realism, as this chapter argues, lies in artistic methods its members learned abroad. This portion of the second chapter also treats the question of sales by Society exhibitors, and the Society's loan exhibition to the Pennsylvania Academy of the Fine Arts. Part One concludes with mention of the 1878 Paris Exposition as indicative of an official redefinition of America's image as international rather than nationalistic, and with the consequent and renewed conflict between the old guard at the National Academy of Design and the Society of American Artists. The Society's continued artistic progressiveness, and its weakening of the broad base of support acquired at its formation is treated in Part Two of the second chapter, as is the revision of its constitution following the exhibition

of 1880. This exhibition was also notable for its display of works by the "new school of wood engraving."

The third chapter refers to the exhibitions of 1881 and 1882, and looks at the Society's response to European plein-air painting. Also considered as a thematic digression is the popularity of the iconography of the artist's studio and model in works by Society exhibitors. Part Two of the third chapter treats the impact of James McNeill Whistler as indicative of the Society's rising interest in decorative painting, and the first notable signs of the impact of the Society on the policies of the National Academy of Design.

The concluding chapter, which covers the exhibitions of 1883 and 1884, focuses on the dominant aesthetic of decorative painting, and the consequent number of exhibited still lifes. Part One also treats the Society's active participation in international art promotion and affairs, its loan exhibition to the Boston Museum of Fine Arts, and the constitutional changes of 1883. The discussion of the exhibition of 1884 deals with the overt favoritism shown to William Merritt Chase and his students or admirers, the ensuing political discord, the loan exhibition to the Twelfth Annual Inter-State Industrial Exposition in Chicago, and the constitutional changes of 1884 and 1885, which revitalized the Society of American Artists.

This dissertation, then, proceeds from artistic conflict to the establishment of the cosmopolitan mainstream. The formative years of the Society of American Artists mark the transition from the notion of the American "land" and inventive individualism as the

defining character of America's artistic identity to the enthusiastic acceptance of the concept of the universality of art.

¹See Michael Quick, American Expatriate Painters of the Late Nineteenth Century, Dayton Art Institute, 1976; Michael Quick, Munich and American Realism in the Nineteenth Century, E. B. Crocker Art Gallery, 1978; H. Barbara Weinberg, "American Impressionism in Cosmopolitan Context," Arts, 55, No. 3 (1980), pp. 160-165; Gerald M. Ackerman, "Thomas Eakins and His Parisian Masters, Gérôme and Bonnat," Gazette des Beaux-Arts, s. 6, 73 (April 1969), pp. 235-256.

²See LeRoy Ireland, The Paintings of George Inness, Austin, Texas, 1964; and Robert C. Olpin, "Alexander H. Wyant, 1838-1892; American Landscape Painter: An Investigation of His Life and Fame and a Critical Analysis of His Work With a Catalogue Raisonné." Ph.D. dissertation, Boston University, 1971.

CHAPTER I

THE FORMATION AND FIRST EXHIBITION OF THE SOCIETY OF AMERICAN ARTISTS

Part One

The Formation of the Society of American Artists

Until well past mid-century, the National Academy of Design served as a stronghold for nativist art, which concentrated on the national landscape and on indigenous genre as a declaration of America's artistic identity. The Academy's commitment to these depictions was indicative of its preference for subjects which embodied distinctly American qualities of individualism, democratic ideals, and finally a guaranteed independence from Europe.¹ In the 1880s, however, a new generation of American painters, trained in Munich and Paris, desired to establish itself within an international art forum, and advocated a more orthodox, academic devotion to figure painting. The strength of the new cosmopolitanism and its receptiveness to European artistic trends threatened the National Academy of Design, which struggled throughout the 1870s to maintain its political and artistic hegemony. The formation of the Society of American Artists in 1877, precipitated by the Academy's discriminatory policies towards European-trained nonmembers, capped a decade fraught with artistic dissension.

For the greater part of the 1870s, a preference for mid-century ideals held sway at the National Academy of Design as evidenced by the Academy's annual exhibitions and by its appointment of committee members. A survey of the Academy's exhibition catalogues in the 1870s reveals a preponderance of landscape painting—a notable departure from accepted academic tradition. These works depict native scenery, with specific attention to clarity of execution and painstaking fidelity of detail. Furthermore, nativist painters believed in the efficacy of landscape as the revelation of God's transcendent power. Thus, Worthington Whittredge's On the Plains, Colorado (1872; St. Johnsbury Atheneum, St. Johnsbury, Vermont), possibly exhibited at the Academy, and William Trost Richards' Old Orchards at Newport, R. I. (N.A.D. 1875; The Brooklyn Museum) aspired to instill nationalistic pride and to uplift public morality. It should be noted, too, that a similar preference for nativist, edifying subjects and particulate realism may be found among contemporaneous genre painters such as Seymour Guy and John George Brown. Brown's Children at the Gate (1872; collection Jo Ann and Julian Ganz, Jr., Los Angeles), possibly exhibited at the National Academy of Design in 1872, accords with the Academy's preference for meticulous attention to detail and smooth finish. The edifying quality of Brown's work has recently been identified with a post-Civil War vision of childhood as "a redeeming presence, a harmonizing and hopeful element, the token of what we were, and prophecy of what we may be."²

The exhibition of works compatible in spirit and style with mid-century ideals at Academy annuals was assured by the composition

the Academy's hanging committees.³ Beginning in 1869, the hanging committee, which was elected by the Academicians, was composed of three Academicians, who were not officers or Council members; they were solely responsible for selecting works and hanging annual exhibitions.⁴ A study of hanging committees throughout the 1870s reveals the presence of artists who were by and large fully in accord with the prevailing artistic philosophy at the Academy, such as Worthington Whittredge, Edward L. Henry, John B. Irving, and George C. Lambdin. Likewise, the Councils, which managed the affairs of the Academy, were composed in that decade of similarly sympathetic painters, such as Aaron Draper Shattuck, John George Brown, William Beard, Arthur Tait, William Hart, Seymour Guy, Sanford Robinson Gifford, and Jervis McEntee.⁵ McEntee, for example, objected to the generalized forms of Barbizon painting as wanting in "honest impressions of Nature."⁶ Characteristic of his colleagues, McEntee sought, in his paintings of American woodland scenes, to convey "a certain kind of story," which might move and uplift the viewer.⁷ The political dominance of the nativist school at the National Academy is further evidenced in the notable absence from committees of Barbizon-influenced Academicians such as Homer Dodge Martin, Alexander Wyant, and George Inness.

Works by these Barbizon-inspired painters were also absent from the American section of the Philadelphia Centennial exhibition of 1876. Peter Bermingham has noted that "Barbizon painting was conspicuous only by its absence; in the American galleries, the Boston followers of William Morris Hunt were largely ignored and George Inness was not represented at all."⁸ The New York committee for the Centennial in-

cluded Daniel Huntington, Jervis McEntee and Worthington Whittredge, who were instrumental in maintaining the preeminent position of nativist painting as representative of America's artistic identity. Mildred B. Matthews, in her investigation of the status of Hudson River painters at the Centennial Exhibition, concluded that they predominated in the number of exhibited works, and in awards granted. Most numerically conspicuous, for example, were landscapes by Sanford Robinson Gifford and by Worthington Whittredge, President of the National Academy of Design from 1874 to 1877. In addition, Matthews noted that Hudson River painting wielded a discernable influence on the subject matter of minor artists who were not Academicians.⁹ Yet, while the Centennial revealed the strongly nativist bias of American painters, it was also the most comprehensive showing of recent European art in America, consistent with shifting tastes in American art patronage.

After the Civil War American art collectors turned increasingly to contemporary European painting, and their interest in native works languished. In comparison to earlier collectors such as Luman Reed or Robert Gilmor, Jr., who were primarily, but not exclusively, devoted to American art, post-Civil War collectors such as A. T. Stewart and William Vanderbilt amassed collections of European paintings.¹⁰ Earl Shinn's Art Treasures of America (Philadelphia, c. 1879-1882) is fully representative of American collecting after the Civil War. Shinn's lavishly illustrated volumes fail to reproduce even a single work by an American artist, and document the overwhelming preference among American patrons for European painting. Encouraged by the attention

paid to European art in the press, the shift toward cosmopolitanism in collecting was also stimulated by the influence of European-trained American artists. In Boston, for instance, the fashion for collecting Barbizon painting was fostered in large measure by William Morris Hunt, a pupil of Thomas Couture and Jean-Francois Millet, and by Joseph Foxcroft Cole, a pupil of Emile Lambinet and Charles Jacque. With the introduction of contemporary French art to the United States by the French dealers Goupil, Gambart and Cadart, the American taste for foreign art, particularly Barbizon and French academic painting, was insatiable. William Trost Richards wrote from Europe in 1867 that he was "surprised to find how much the dealers counted upon Americans and the American art market" ¹¹ By 1883, American dealers' devotion to European painting was so extreme that the dealer Samuel Avery was severely censured in the Art Interchange because he bought only French art, and "turn[ed] an open purse away from American work." ¹² Daniel Cottier, an English dealer who established a gallery in New York in 1873, was exceptional in his support of American artists, though his support was limited to European-inspired artists such as Albert Ryder, Olin Warner, and William Gedney Bunce. ¹³

This taste for foreign painting among collectors posed an enormous threat to the prosperity of a native school, and engendered, according to Will H. Low, who studied in Paris, "a prejudice against any form of foreign art." ¹⁴ Lois Fink noted that as early as 1866, American painters felt sufficiently intimidated to revive the issue of a tariff on imported works. ¹⁵ Artists' letters from this period document their despair most directly. Robert Swain Gifford wrote in

1869 that "business matters here are in a fearful state and I don't know what the fellows are going to do who have not saved anything when we had good times."¹⁶ In a letter of 1876, John F. Weir informed his brother Julian, who was studying in Paris, "There is nothing doing here in art now, absolutely no interest [in American art] whatever."¹⁷

Not surprisingly, American artists whose own works had begun to reflect European styles were subject to their nativist colleagues' xenophobic prejudices. As was already noted, Barbizon-inspired landscape painters such as Homer Dodge Martin, Alexander Wyant, and George Inness were not elected to Academy committees. Inness, for example, was not made a full Academician until 1868, long after such contemporaries as Frederic Edwin Church, Sanford Robinson Gifford, and Jasper Cropsey received that honor.¹⁸ William Morris Hunt was not elected an Associate until 1871. John La Farge, who became a member of the Academy in 1869, was nominated for the presidency of the Academy several times, but never received more than two or three votes.¹⁹ Furthermore, European-inspired paintings, with their more generalized form and subjective impression, were often ill-received by the Academy. When Homer Dodge Martin submitted his self-portrait to qualify him for Associate membership in 1867, "the Secretary was instructed to return it to Mr. Martin with the request that it be better finished."²⁰ In 1874, the Academy hanging committee, composed of John B. Irving, Carl L. Brandt, and David Johnson, rejected eight paintings by John La Farge. According to Fink, these paintings, "without detail, without edge or line, without sentiment . . . would be difficult to describe except in negative terms . . ." by the Dusseldorf-oriented painters, Brandt and Irving, and by Jasper Cropsey's pupil, David Johnson.²¹

But, this bias was most acutely felt by the younger generation of American painters trained abroad. As one of their number, Will H. Low, observed, they were perceived as virtual traitors to a national cause, and were "met on all sides by the hack criticism that we had lost something of the pristine glory of our native originality by going to acquire definite technical ability in the art of painting in foreign schools"22 John F. Weir, elected Academician in 1866, wrote to his brother Julian that "study abroad leads to an adopted manner I think it certainly very pernicious. Don't lose individuality."²³ John F. Weir's nativist emphasis on "Yankee ingenuity" and inventive individualism brought a curt reply from Julian in a letter dated April 17, 1875: "You make use of a remark which I find very common amongst our American artists However, yours was in a more 'cocasse' [sic.] way suggesting that if in studying abroad one loses his originality he might as well study at home. . . ."²⁴

It was, in fact, precisely this isolationist attitude that younger painters trained in Europe, such as Julian Alden Weir, repudiated. Their internationalism, superior technique, and aesthetic notions, shaped by a European experience, would pose the greatest threat to the nativist school's preeminence at the National Academy of Design. Thus, a summary treatment of European instructional resources utilized by Americans is useful.

After the Civil War, two centers for training were of importance to American students--Munich and Paris. Though Paris was a more active artistic center, and would assume leadership in the 1880s, Munich in the early 1870s attracted a substantial number of American students. Munich's Royal Academy offered a unified course of instruction divided

into three phases: drawing, elementary painting, and the master classes.²⁵ In Munich, in contrast to Paris, the nude was studied to only a limited degree. Instead, classes in painting concentrated on the representation of the draped figure, and particularly the studien kopf. Significantly, training at the Munich Royal Academy emphasized the imitation of Old Master paintings, which inculcated in American students a consciousness of their place in the European artistic tradition.

In contrast to Munich, instructional resources in Paris were more varied. The Ecole des Beaux-Arts was an essential training ground for American painters, but numerous independent academies, most notably the Académie Julian, and private ateliers in and near Paris, such as those of Carolus-Duran or Thomas Couture, offered options to students who were precluded from enrolling at the Ecole or desired alternative instruction.²⁶ Though the variety of education might range from the linear, academic style of Gérôme, who taught at the Ecole, to the more painterly style of Carolus-Duran, shared fundamental attitudes toward art were evident in Parisian academies as well as in private ateliers. The emphasis, as in Munich, was on figure painting, technical expertise, artistic invention, and reverence for Old Master painting.

Finally, mention must be made of Barbizon, two hours from Paris, which attracted numerous Americans especially during the summer months, when the Ecole des Beaux-Arts and many private ateliers were closed.²⁷ There, under the tutelage or indirect impact of Barbizon landscape and figure painters such as Millet or Diaz, American painters

learned to paint in a subjective, intimate manner, with an emphasis on loose brushwork, informality of composition, and broad design.

These aesthetic attitudes were at variance with the National Academy's preference for grand vistas, rather than paysage intime, landscape rather than the figure, literal reproduction of nature rather than subjective invention, and the source of art in God's Nature rather than in the Old Masters.

Artistic dissension and generational conflict, augmented by the pressures of patronage, characterized relations between the National Academy of Design and younger European-trained nonmembers throughout the 1870s. In a letter of April 7, 1871, to his sister, William R. O'Donovan wrote that John Q. A. Ward, then President of the National Academy of Design,

. . . together with other Artists in New York, of his class, consider all young men who are trying to accomplish something in art as interlopers. . . . There are numbers of young men here, living in obscurity and the most abject poverty, who only want a chance These men 'run' the Academy, they 'run' the clubs, and have formed . . . a ring . . . keeping to themselves all the art patronage of the Country. . . . I can never expect to get any help from these young men here for those who really have artistic ability know nothing beyond their art and are content to work and starve in a garret until "something turns up."²⁸

Yet, the attitude of the younger artists was to take a significantly rebellious turn in 1875. Following particularly unjust hanging policies towards European-inspired painters—notably women pupils of William Morris Hunt and John La Farge—by the Academy at its annual exhibition of 1875, the younger artists mounted a separate exhibition at Daniel Cottier's gallery. Opening two weeks after the start of the Academy exhibition, the Cottier show was an important prologue to

the first exhibition of the Society of American Artists three years later. It represented the first large-scale exhibition of primarily Barbizon-inspired works in America.

The alienation of the younger artists manifest in 1875 may well have originated a year earlier, when similarly unjust hanging procedures were adopted by the Academy. It may be recalled that all of John La Farge's paintings were rejected in 1874; in addition, paintings by James McNeill Whistler and Charles DuBois were poorly hung on the Academy walls.²⁹ But, in 1875, the Academy hanging committee, composed of George Henry Hall, Thomas W. Wood, and George B. Butler, Jr., adopted an even more aggressive attitude--they "rejected almost to a body" the works of younger European-influenced artists.³⁰ Helena de Kay Gilder, a pupil of La Farge, wrote in her journal on April 6, varnishing day at the Academy, that, "My sunflower [is] on the floor in the corridor. They have determined that the 'new school' shall have no chance. . . ."31 Elizabeth Greene, a pupil of Hunt, had her still-life "skyed" in the corridor, and works by Francis Lathrop and Wyatt Eaton were rejected altogether. An irate Helena de Kay Gilder wrote on April 12, "It was so wholesale--Lathrop, [Albert] Ryder, Mrs [Susan] Carter, MRO [Maria Richards Oakey] and me. So we are conspiring! Cottier, through F[rancis] Lathrop, has offered his room. Mr. La Farge who was very angry, will countenance and admit. Lathrop will execute. R[ichard Watson Gilder] will send the press."³²

The participants in the Cottier exhibit were described by George Sheldon, critic of the New York Evening Post, as "certain young artists whose work is not congenial to the spirit which controls the Academy

and who find no sympathy or encouragement there."³³ Sheldon's comment was echoed in the Buffalo Courier: "The exhibition . . . is intended to give audience and recognition to certain men and methods which, it is alleged, the academy, with the usual academical conservatism, is not disposed to regard with a favorable eye."³⁴ These young artists, as already noted, were primarily students of Hunt or La Farge; other participants were associated by their receptiveness to European methods--Albert Ryder, Abbott Thayer, and Francis Lathrop. The invitation to the exhibition stated that Cottier had on view "works of some of the most noted, as well as some of the younger artists of New York and Boston."³⁵ The Boston contingent, consisting of William Morris Hunt, Helen Knowlton, S. Salisbury Tuckerman, Elizabeth B. Greene, Susan Minot Lane, Alice M. Curtis, Elizabeth Boott, Adelaide E. Wadsworth, John W. Bolles, and Elizabeth Howard Bartol, were largely students of Hunt.³⁶

Hunt had opened his studio to women pupils in 1868. His instruction, which reflected his own tutelage under Couture and Millet, encouraged spontaneity and the primacy of artistic feeling. He urged his students to subordinate detail, and emphasize broad masses and loose brushwork. In addition, he discouraged conventional notions of finish, insisting to his pupils that they "avoid certain petty trivial details which people call 'finish'."³⁷ La Farge, a dutiful student of Hunt and Couture, had a less formal teaching relationship with his two pupils, Helena de Kay Gilder and Maria Oakey, whom he instructed intermittently in New York or Newport.³⁸

It is difficult to fully assess the nature of the Cottier ex-

hibit, since the work of most of the participants is unlocated. In addition, the ambiguous titles on the reverse of the Cottier invitation card make it difficult to identify the exhibited works. Nevertheless, some analysis is possible on the basis of extant works, and descriptions provided in contemporary reviews of the exhibition.

The tenor of the Cottier exhibition was set largely by John La Farge. In an attempt, perhaps, to distinguish the Cottier show from that at the Academy, La Farge insisted upon decorative painting, rather than portraits or landscapes.³⁹ Decorative painting, in contrast to the particulate realism of portraits or landscapes preferred by the Academy, depicted naturalistic subjects suffused with poetic and lyric feeling. Thus, La Farge's Fish (Figure 1), exhibited at the Cottier show, is primarily a study of design and pattern, with space perceived vertically rather than in recession, strongly suggestive of the impact of Oriental art which had affected La Farge as early as the late 1850s.⁴⁰ Similarly derived compositional devices were noted in Elizabeth Greene's "autumnal bouquet in a china jar," which depicted the jar off to one side of the canvas.⁴¹ This asymmetrical arrangement, and the loose brushwork characteristic of Hunt's students, led one reviewer to remark on the "lack of conventionality which characterizes this school."⁴²

Equally unconventional were paintings by Hunt and La Farge derived from literary sources. La Farge's Lady of Shallot (New Britain Museum of Art) and Hunt's Priscilla (Figure 2) proclaimed their devotion to figure painting in the traditional European academic manner, as distinct from the genre painting so prevalent at the Academy. Hunt's

Priscilla was called "unfinished" because of its scumbled paint, few details and softened contours.⁴³ Similar characteristics may be noted in Helena de Kay Gilder's Portrait of Her Mother (private collection, New York): broad treatment, loose brushwork, closely modulated tonal values, and lyric interpretation. Mrs. Gilder was praised by Clarence Cook, critic of the Tribune, for her ability to combine naturalistic representation with poetic feeling.⁴⁴

Newspaper reviews suggest that the Cottier exhibition was an unqualified success. Cook wrote in the Tribune of the paintings exhibited that, "it is to be hoped that before they are removed they will have been visited by everyone in our city who is interested in the prosperity of Art in America."⁴⁵ The Boston Saturday Evening Gazette recognized the "new-school" exhibition as "represent[ing] one of the most important art movements of the day."⁴⁶ Appleton's Journal referred to the Cottier collection as "a new and fresh development of American art."⁴⁷ Certainly Richard Watson Gilger, Helena's husband and editor of Scribner's Monthly, was instrumental in eliciting critical support for the younger artists. Gilger was particularly useful in obtaining the support of Clarence Cook, at that moment New York's most powerful art critic. The importance of Cook's support for the "new-school" was enormous, but his advocacy of them requires some explanation. Until the late 1860s, Cook had been a pro-Ruskinian critic; yet, after living in Europe as Paris correspondent for the Tribune, Cook became critical of the Academy's insistence on particulate realism and over-finish. Cook's articles covering the Cottier exhibition were particularly effective in arousing public sympathy for the younger

artists. He appealed directly to his audience's sense of fair play. Utilizing a favorite device--the quotation--Cook wrote, "here are the pictures, and the public has been able to enjoy them in spite of the disinterested people who think 'there isn't room on the walls of the academy for all the schools, you know!' or who think these pictures 'too artistic,' which is to say if a man should object to roast-beef, that it is 'too beefy!'"⁴⁸ In Scribner's Monthly, Gilder lauded the idea of a divergent exhibition as presenting to the public the various trends in contemporary American art which the Academy exhibitions were reluctant to reveal.⁴⁹

The favorable press coverage of the Cottier exhibition persuaded the Academy to promise more just treatment for the younger artists at the 1876 annual exhibition. According to Cook, the Cottier group was assured that their pictures would be fairly treated, and that they would be hung either "on the line," or in conspicuous places.⁵⁰ But, privately, Gilder was already contemplating the formation of an alternative art organization.⁵¹ We may conjecture that it was the Academy's promise of fairness, and the upcoming Centennial Exhibition which may have influenced Gilder's associates to delay any immediate action on his proposal. Indeed, Fink noted, "The year 1876 proved to bring a nondeclared moratorium on exhibition controversies."⁵²

The effect of the Cottier exhibition was still to be noted in the composition of the 1877 hanging committee--the academy's most progressive to date. Two of the three members, Charles Henry Miller and A. Wordsworth Thompson, were European-trained and had been elected Academicians at the Annual Meeting in May, 1875. Miller had been a

pupil of Adolph Heinrich Lier's at the Royal Academy in Munich, and Thompson was a pupil of Charles Gleyre and Emil Lambinet. The third member of the committee, Thomas Le Clear, had never been abroad, and was presumably elected to protect the interests of the Academy's old guard.⁵³ The Academy's election of a progressive hanging committee elicited an unprecedented, and uncalculated response from young European-trained nonmembers, many of whom were still abroad. From Paris, in February 1877, Julian Alden Weir wrote to his parents, ". . . I want to write to Wadsworth [sic.] Thompson, who I understand is on the hanging committee. He is a good friend of mine"54 Will H. Low recalled that it was in Paris that he and his colleagues "learned for the first time that his individual effort had been multiplied by the offerings of the others"55 The American artists resident in Europe were unaware that so many of their works would be hung. But, on varnishing day the Academy's members were shocked to discover several large canvases by European-trained nonmembers hung "on the line" in the south room, the best lit gallery, and therefore, most advantageous for attracting prospective buyers. Low's Reverie in the Time of the First Empire was hung alongside Frank Duveneck's Turkish Page (Figure 3), Walter Shirlaw's Sheep Shearing in the Bavarian Highlands, and other works by Abbott H. Thayer and Arthur Quartley. Hung elsewhere were paintings by Julian Alden Weir, William Sartain, Frederick Dielman, Thomas Eakins, William Merritt Chase, J. Carroll Beckwith, and Wyatt Eaton. Eaton's Harvesters at Rest (Figure 4) had been rejected by the Academy's hanging committee in 1875.

The prominent placement of works by European-trained nonmembers,

and the seeming alliance between the progressive hanging committee and outsiders against the Academy's old guard appeared, as Will H. Low wrote later, "like a concerted invasion into an ancient stronghold of American art by a band of young iconoclasts, who had only their birth in their favour, as in all other qualities they were considered aliens."⁵⁶ In response to the threat posed by the influx of European-trained painters, the Academy advanced its most exclusionary policies yet; the Society of American Artists was formed as an immediate reaction to the events surrounding the Academy exhibition of 1877.

In part, the threat perceived by the Academy was rooted in generational conflict, accentuated by the badly-shaken art market for American works. But, it was also rooted in aesthetic conflict. This is particularly apparent in the 1877 hanging committee's rejection of some more broadly conceived works which, in their lack of detail and smooth surface were considered unfinished. In fundamental distinction to the nativist school, which viewed an accurate reproduction of reality as indicative of an artist's capabilities, Paris and Munich training esteemed the "sketch" as well as the polished product as reflective of an artist's originality and creative force. The Academy's insistence on accurate reproduction and smooth finish were no doubt well known to the hanging committee. Thus, broadly painted works by Weir and Chase were skyed. Furthermore, Chase's Unexpected Intrusion was hung in the northwest room, often called the "rubbish room" because it was used for "work too good to be rejected outright but scarcely good enough to be hung anywhere else."⁵⁷ George Maynard's Portrait of Secretary Evarts was rejected, according to Clarence Cook, by a person on the hanging committee--no doubt Le Clear, a portraitist--because it was not a good

likeness.⁵⁸ An irate Cook argued in the Tribune that "we go to see pictures not portraits as portraits."⁵⁹

But, it was the rejection of a plaster sketch by Augustus Saint-Gaudens, coupled with the acceptance of a highly detailed, realistic portrait bust of Thomas Le Clear by William R. O'Donovan (National Academy of Design) which provoked the most controversy and occasioned charges of favoritism. Saint-Gaudens, a pupil of Francois Jouffroy at the Ecole des Beaux-Arts from 1868 to 1870, described his work as a "sketch" of a "young girl lying on her face on a low couch, dandling an infant in her arms. . . ."⁶⁰ Cook was particularly angered by the rejection and wrote,

. . . . We are to presume that Mr. St. Gaudens's work was good since he was personally requested by a member of the Hanging Committee to send it. It was sent in, and returned on the express plea that there was not room. Yet it is well known that there was plenty of room And, as if to make this ill-treatment more marked, a bust by Mr. O'Donovan of another member of the Hanging Committee was taken out of the room usually given up to sculpture, and placed by itself in a good light in another room. . . . The essence of my complaint was that flagrant injustice was done to somebody, and that gross favoritism was shown to somebody else.⁶¹

The critic further maintained that he had not "taken up the cudgels" for Saint-Gaudens, but for the "principle" that the Academy should make room for good work, "and if there is not room, room can always be made."⁶² Many years later, Saint-Gaudens was to say that "the rejection of the sketch was justifiable. It was entirely too unfinished a product to be exhibited, particularly considering the general attitude of artists at that time."⁶³ But in 1877, the rejection of his sketch, indicative of the Academy's parochial attitude, "angered" him.

The Academy's narrow-minded insistence on particulate realism and smooth finish seems to have determined the style of the younger

artists' works submitted to and prominently placed by the hanging committee. This is particularly evident by comparison of these works to those exhibited at the Cottier exhibition in 1875. In comparison to Hunt's Priscilla, Duveneck's Turkish Page or Shirlaw's Sheep Shearing in the Bavarian Highlands are far more attentive to detail and finish. Furthermore, they are more narrative than Hunt's work, which evokes mood rather than tells a story.

While Duveneck, Shirlaw and Eaton's works reflect European training in their depiction of the figure, and cosmopolitan attitudes in their foreign subject matter, these works were, in fact, unusual in their oeuvre at this time. Duveneck's Turkish Page, for example, is the most complex and finished work essayed by him in the 1870s. In comparison to works exhibited by Shirlaw and Eaton at the Society of American Artists shortly thereafter, their Academy contributions in 1877 appear similarly distinguished by their narrative quality, and attention to detail and finish. These characteristics are important to note, as they will later typify the essential difference between works submitted to the Academy by Society members, and those they submitted to the Society of American Artists.

Despite the younger artists' attempts to adhere to the Academy's stylistic preferences in 1877, the prominent placement of so many works by European-trained nonmembers elicited a swift and hostile response from the Academy's old guard. Immediately Daniel Huntington, President of the Academy, demanded that the Council rehang the show. But the Council, not empowered to do so, "cautiously requested" that the hanging committee "rearrange the pictures."⁶⁵ The hanging com-

mittee "declined on the ground that they had made no mistake."⁶⁶ In an attempt to protect the hegemony of the nativist school, the Academicians, at a special meeting on April 20, unanimously passed the "eight foot rule," which entitled each Academician "to have two pictures on the line, (excluding the Corridor) provided the space occupied here shall not exceed eight feet."⁶⁷ In addition, they proposed to increase the hanging committee to a total of five members, three elected by the Academicians as before and two appointed by the Council.⁶⁸ These constitutional proposals (only the proposal to increase the hanging committee was adopted) were accompanied by the blackballing of younger European-trained artists at elections for Associate membership to the Academy. Cook noted that Wyatt Eaton, Robert Swain Gifford and Frank Duveneck were nominated, but he added, quoting an unnamed Academician "the stronger the candidate the less chance there is for him."⁶⁹ To add insult to injury, the Academy elected only one Associate—John Henry Dolph. Cook called it "an act of contempt," for Dolph, though European-trained, was a painter of overtly sentimental paintings of cats and dogs, and totally unrelated to the "new school" in subject matter of style. Charles de Kay, the brother of Helena de Kay, and art critic for the New York Times, wrote that it was understood privately before the meeting for elections at the National Academy of Design that anyone "nearly or remotely connected with new ideas or friendly to certain young painters, and none whose pictures had been well placed by the committee this year, would have the slightest chance to become academicians."⁷⁰ At the Annual Meeting on May 9, President Huntington characterized the present situation at the academy in the following

manner: "This battle must be maintained, there will be no truce. Let us be true to ourselves. Foreign art will continue to pour in its forces and we shall triumph, not by imitating or decrying it but by surpassing it."⁷¹ Finally, the Academy elected a thoroughly conservative hanging committee for 1878, composed of John Casilear, Aaron Draper Shattuck and Henry Loop, thus depriving the European-trained nonmembers of any hope for liberality in the future.⁷²

The Academy's exclusionary policies, as already suggested, elicited stormy protests in the press. The Daily Graphic published a satirical picture with the following caption: "The Graphic would suggest to those members of the National Academy of Design who have voted themselves 'Eight Running Feet on the Line,' and have not 'Picture' enough to fill the space, that the Remainder might be let out for Advertising Purposes. This would yield a nice little income and prevent the 'line' of the Academy from being desecrated by foreign influence."⁷³ The New York Evening Post's critic lambasted the Academy for the "eight-foot rule," and reminded the Academicians that "the interests that they serve are not their own only, but their Country's"⁷⁴ Charles de Kay wrote sarcastically that he admired the Academicians' proficiency in politics, and their mercantile keenness in using the Academy for their own pecuniary advancement.⁷⁵ Clarence Cook also characterized the Academy as an establishment too concerned with the sale of pictures.⁷⁶ Such bold articles, no doubt, were read by the exhibitors at the 1877 exhibition who were still resident abroad. In fact, Saint-Gaudens recalled that before his return to New York in 1876, he and other American artists had meetings in Paris incited by

the bold articles of Clarence Cook. "We voted," Saint-Gaudens recollected, "endless resolutions and endorsements of what he said. . . ."77 A call for an alternative art organization was made by George Sheldon of the New York Evening Post.⁷⁸ In an article of May 6, Charles de Kay advised the younger artists to band together and exhibit elsewhere until the National Academy of Design "had come to its senses."⁷⁹

Such articles were no doubt influential for the formation of the Society of American Artists on June 1, 1877, one day before the closing of the Academy's exhibition. The events of that day were recalled by Richard Watson Gilder in a letter of October 22, 1902, to Augustus Saint-Gaudens:

My recollection is that I had been talking to you on the subject . . . but one day--at noon, I think it was--you, on June 1st, 1877, came to the iron gate at 103 East 15th Street, with your mad up. They had just fired out that statue of the Indian girl of yours. You said you were ready for the new society, and I told you to come around that night, and we sent for Walter Shirlaw, Wyatt Eaton (and for Clarence Cook by way of sympathy). I got the minutes of the first meeting into shape for Eaton, but, of course, did not appear in the proceedings at all, not being an artist."⁸⁰

Helena de Kay Gilder was also a founding member. At that meeting it was resolved "That an association be formed by those present, with the object of advancing the interests of Art in America, the same to be entitled 'The American Art Association'."⁸¹ That name was changed to the Society of American Artists on February 28, 1878.⁸²

Richard Watson Gilder's letter of 1902, and a similarly worded letter of 1907 to Homer Saint-Gaudens, reprinted in The Reminiscences of Augustus Saint-Gaudens (London, 1913) have given rise to the notion that the Society of American Artists was founded specifically on the wrath of Saint-Gaudens. This would appear to be a myth. In fact,

there is a discrepancy in dates: Saint-Gaudens' sculpture was rejected before the opening of the National Academy's exhibition on April 3, 1877, almost two months prior to the formation of the Society of American Artists. Furthermore, a letter of Wyatt Eaton to Richard Watson Gilder, written a few weeks after the formation of the Society, indicates that it was the Academy's unjust policies, rather than Saint-Gaudens' anger, which were the catalyst for an alternative organization. Eaton wrote, "I see the Academy as a great obstacle [sic.] to art culture, growth and education - It must be completely turned over (which I do not believe possible) or it must die. . . . no other evidence is necessary to prove the deformity & dwarf like character of the Academy - I feel deeply thankful for the prospect we now have of something better"83

The formation of the Society of American Artists at the home of Helena and Richard Gilder is notable. Since their marriage in 1874, their home was a central meeting place for the intellectual elite in New York City. Mrs. Daniel Chester French recalled, "I really think, as I look back upon it, that Mrs. Gilder's house was more nearly a salon than anything it was ever my pleasure to know."⁸⁴ To their home at 103 East Fifteenth Street came writers such as Mark Twain, Walt Whitman and Henry James, and artists such as John La Farge, Wyatt Eaton, and John White Alexander. Will H. Low, who returned from France in 1877, remembered that their house was "an oasis in the first few years after the return to our desert home."⁸⁵

The perception of New York as a "desert home" by European-trained artists was significantly altered by the formation of the

Society of American Artists. A writer for Scribner's Monthly noted in December, 1877, that there were never so many artists and art students in New York as that winter. New York, he continued, now had an "art-atmosphere" which it had previously lacked.⁸⁶ Will H. Low, when told of the formation of the new Society by Augustus Saint-Gaudens, felt that "he held out to the homegoer the prospect of finding kindred spirits who would welcome him to their ranks, and drew a cheering horoscope of the future."⁸⁷ Furthermore, Low recalled the "first two or three years of the S.A.A.; when we were all more knit together than any group of men are or can be"⁸⁸ Indeed, according to a writer for Scribner's Monthly, the new art-atmosphere created by the formation of the Society encouraged the return of American artists resident in Europe. The writer related that he had recently heard from an American artist in Paris who, while earlier compelled to return to Europe, now wished to return home.⁸⁹ It is certainly notable that Julian Alden Weir, after having been advised by his brother in February, 1877, to "stay over there as long as you can," would see fit to return to New York in October of that same year.⁹⁰ And Will H. Low recalled that "gradually the conclusion forced itself upon me that, in whatever measure I could be of use, the activities of art in our New World held compensation in some degree for the superior civilization by which I had lived surrounded."⁹¹ It is difficult to document that the return of Will H. Low, Julian Alden Weir, William M. Chase, Walter Shirlaw, or Frank Myers Boggs in 1877 and 1878 was attributable to the existence of the new Society; but, there can be little question that the formation of the Society of American Artists

offered new hope to European-trained artists frustrated by the National Academy of Design's policies for almost a decade.

Part II

The Exhibition of 1878

At the first meeting of the Society of American Artists on June 1, 1877, the founders resolved to "hold annual and special exhibitions of Paintings, Sculpture, and other works of Art . . . the first exhibition [to] be held in the City of New York during the coming winter at a time to be hereafter specified."⁹² In preparation for that exhibition, the founders--Walter Shirlaw, Augustus Saint-Gaudens, Wyatt Eaton, and Helena de Kay Gilder--none of whom were members of the National Academy of Design, immediately altered their exclusive organization in recognition of their need for more widespread support. First, the Society solicited support from certain members of the National Academy of Design whose work was influenced by European methods, and who, observed Will H. Low, "recognized the desirability of a more active competition of effort than was possible in the Academy as then organized."⁹³

The inclusion of Academy members was also, and significantly, a reflection of the Society's desire to establish itself as an exemplar of a reforming and liberal spirit found lacking at the National Academy of Design. Thus, on June 1, Wyatt Eaton, elected secretary of the Society, wrote to Robert Swain Gifford, a Barbizon-inspired landscape painter and an Associate Academician since 1867, "I write hoping that there may be a possibility of your being with us . . .

please write saying whether you would be willing to become a member of the mentioned Society . . . La Farge has already promised his support if an exhibition is held"94 Gifford was elected a member of the Society of American Artists on June 4, and John La Farge (N.A. 1869) on November 5, 1877.⁹⁵ George Inness' support, and that of other Academicians, was obtained by the Society's first President, Walter Shirlaw, according to Inness' letter to J. Carroll Beckwith in 1881, which noted: "I allowed my name to be used with those of other N.A.'s for the furtherance of that society at the solicitation of its first president"96 Thus, in the months preceding the first exhibition of the Society, the following members of the National Academy were elected: Louis C. Tiffany (A.N.A. 1871) on June 4, 1877, Homer Dodge Martin (N.A. 1874) on June 11, 1877, and Alexander Wyant (N.A. 1869) on January 28, 1878. Samuel Colman (N.A. 1862), George Inness (N.A. 1868), A. Wordsworth Thompson (N.A. 1875), and John Henry Dolph (A.N.A. 1877) were elected on as yet unknown dates.⁹⁷

The Society additionally sought support from American artists resident in Paris and Munich. Augustus Saint-Gaudens, who returned to Paris on June 6, 1877, was appointed to organize matters abroad. In a letter of June 15 from Helena de Kay Gilder, Saint-Gaudens was instructed to "choose one or two persons to help you in getting names and works for the exhibition."⁹⁸ Due to the exodus of many Americans from Paris during the summer months, it was not until October 12, 1877, that Saint-Gaudens replied, "I got a meeting together last Sunday evening of several of the artists here--The proposition was rec'd [sic.] with enthusiasm--the following gentlemen have pledged themselves

to send to the A.A.A. and join heartily and earnestly in the idea"99 Among the artists listed by Saint-Gaudens were John Singer Sargent, Mary Cassatt, Charles Sprague Pearce, Henry Leland, Theodore Robinson, Frederick A. Bridgman, Milne Ramsey, Edwin Howland Blashfield, Charles DuBois, Walter Gay, and Frank Millet.¹⁰⁰ These artists, however, pledged their support on the condition that they "select among themselves a jury to accept or reject the pictures their decision to be final for the works sent from here and that the A.A.A. pledge themselves to receive and exhibit all work that has gone through that examination"101 Although Saint-Gaudens confided to Richard Watson Gilder that this stipulation initially "seemed . . . a little unpleasant," he advised his New York colleagues to fulfill the demand since he thought it "best to make the movement a large one"102

The Society's membership in New York concurred. On January 19, 1878, Saint-Gaudens informed Edwin Howland Blashfield that the Society had appointed five jurymen to select pictures presented in Paris for the upcoming exhibition--Bridgman, DuBois, Thayer, Sargent and Saint-Gaudens. But, the last, who could not be in Paris for the judging of works of art, asked Blashfield to take his place.¹⁰³ The existence of a similar jury in Munich may be inferred from the Society's Minutes of June 11, 1877, which note: "General discussion . . . on appointment of Committees in Paris and Munich. . . ." In addition, Saint-Gaudens, in a letter to Richard Watson Gilder dated October 12, 1877, provided that "works sent from Paris (Munich) . . . [be] . . . passed by a jury of admission elected by the exhibiting artists"104 However, it has not been possible to determine the composition of the Munich jury.

While the Society solicited support from certain members of the National Academy of Design, and from artists resident abroad, they also attempted to gain endorsement from the American public, which was unaware of the formation of a new art organization until October 30, 1877. Indeed, the formation of the Society of American Artists was kept secret throughout the summer and early fall. Wyatt Eaton, in his previously mentioned letter to Robert Swain Gifford on June 21, 1877, stated that, "Nothing will be said in regard to the organization publicly for the present"105

The task of securing public sympathy for the fledgling organization fell to Charles de Kay and Clarence Cook. De Kay, opportunely appointed art critic for the New York Times in 1877, was characterized by Eaton as "an important aid to our cause"106 Cook, it may be recalled, was present at the formation of the Society, at the request of Richard Watson Gilder. Both critics, acting virtually as press agents, used their columns to convince the public of the necessity for a new art organization by keeping the unjust policies of the National Academy of Design fresh in the public's mind. On June 5, four days after the formation, Cook published an article entitled, "American Art: Why There Should be a New Academy," in which he discussed the blackballing of European-trained artists at the Academy's elections for membership. Cook advised the young outsiders to "refuse to have anything to do with the Academy . . . begin afresh . . . and start a new exhibition, the foundation of a new academy." Significantly, he concluded with the statement, "The remedy is in the hands of the artists themselves, and we believe the community will amply sustain

them in applying it."¹⁰⁷ Similar articles by Cook, devoted primarily to the rejection of Saint-Gaudens' sculpture, followed on June 9, and June 27.¹⁰⁸ Using his favored device of the provocative quotation, Cook appealed, on June 27, to the public's sense of fair play by citing the following remark by an unnamed Academician, "We have only one man in our whole body who is in sympathy with the outside party, and that is Mr. [Charles Henry] Miller, and we would get rid of him if we could."

Charles de Kay, in an article on June 17, 1877, entitled "Protection in Art," was more subtle in his attempt to convince the public of the need for a new art organization. De Kay argued that it was useless for America to talk of a national school, since it was now part of an international art market from which it could not remove itself. While he said he could understand the Academy's desire to surround itself with a "Chinese wall," he felt it was useless to fight the inevitable. The public, he wrote, demanded new men and new ideas. Alluding to the Academy's unjust policies in 1875 and 1877, de Kay stated, "The public demands fair play for women as well as men, for the youngest as well as the oldest, and if the Academy of Design can not secure it, some other establishment will."¹⁰⁹ As late as October 16, 1877, and only two weeks prior to his official announcement of the formation of the Society in the New York Times, de Kay suggested to the young men that they hold an exhibition of their own. He proposed that the Academy might even allow the younger artists to hold their exhibition in the Academy's building; but he vigorously asserted that any exhibition by the younger men should be run by a committee without direct affiliation to the Academy.

Thus, both Cook and de Kay's articles, written between the formation of the Society and its public announcement, were intentional public relations devices. Both critics were advocating a new organization, knowing full well that it had already been created.¹¹⁰

Charles de Kay's article of October 16 made reference to a central issue with which the Society was grappling--its relationship to the National Academy of Design. It was imperative that the Society determine whether it would be in overt opposition to the Academy or not. On this highly significant issue the Society's membership was divided. Frederick Dielman, who was elected on June 4, 1877, related in an interview with DeWitt M. Lockman in 1927 that, "There was a great divergence of opinion in the Society as to the attitude that should be taken by its members toward the Academy; a large group holding that they should neither send their work to its exhibitions, nor seek or accept membership in it" ¹¹¹

This "large group" was dubbed by Dielman the "irreconcilables." Unfortunately, Dielman did not name any of the "irreconcilables"; thus their identities can only be suggested. Wyatt Eaton may have been a member of this group, as well as Augustus Saint-Gaudens, Francis Lathrop, and Albert Ryder. Eaton's extreme hostility towards the Academy was cited earlier in another context, but should be recalled: "I see the Academy as a great obstacle [sic.] to art culture, growth and education - It must be completely turned over (which I do not believe possible) or it must die" ¹¹² Unfortunately no such overt statements have been found among the papers of Augustus Saint-Gaudens, Albert Ryder or Francis Lathrop. But, it is notable that

these three were the only members of the Society to abstain from exhibiting at the Academy in 1878, after the Society had decided to adopt a conciliatory stance. In addition, Lathrop and Saint-Gaudens exhibited less frequently at the Academy in the ensuing years than most Society artists. Lathrop, for instance, exhibited at the Academy only twice in his lifetime, in 1876 and 1899; Saint-Gaudens exhibited only three times, in 1875, 1888, and 1889.

One might also number among the "irreconcilables" some American artists resident in Paris, who, through Saint-Gaudens, advised their New York colleagues that they desired the Society's first exhibition to commence before and overlap the National Academy's annual exhibition. They no doubt realized that this action would have been certain to establish the Society, in the eyes of the Academy and the public, as an opposition, rather than an independent movement of the younger artists.¹¹³

These "irreconcilables" were opposed, said Dielman, by those who "vigorously expressed . . . that the proper course was to . . . send their work to either Academy or Society exhibitions, to calmly await their election to the former, and so in time gain their due inheritance" ¹¹⁴ This conciliatory stance, in fact, had been enunciated by the Society's membership on June 11, 1877 when it was proposed to discuss "the propriety of securing the south room of the Academy," for their first exhibition. ¹¹⁵ No doubt this proposal was initiated, in part, by members of the National Academy, such as Louis C. Tiffany or Robert Swain Gifford. According to Dielman, both Gifford and Tiffany "disagreed with the policy of boycotting the

N.A.D."¹¹⁶ Tiffany's sentiments, as described by Dielman, are confirmed by Richard Watson Gilder's letter to Saint-Gaudens of June 6, 1877, ". . . Mr. Tiffany will go in heartily if it is not run as an enemy of the Academy." Gilder continued, "That's all right. It's an association of young men who have . . . work to do for art and feel they can not work freely in the Academy."¹¹⁷

Members of the National Academy of Design, elected to the Society of American Artists, were not the only ones to advocate a conciliatory stance towards the Academy. Dielman and Charles DuBois, for example, shared Tiffany and Gifford's attitude. Friendly with many of the Academy's old guard, Dielman quoted for Lockman a remark made by Parke Godwin to the younger artists, "You may have among you stronger painters than my old friends, - - finer men you have not."¹¹⁸ DuBois, resident in Paris, wrote to Julian Alden Weir on March 2, 1878, in reference to the upcoming Society exhibition, "I for one do not consider it an opposition to the Academy, in fact if I had had [a]nother picture ready I should also have sent it to the last mentioned." It might be suggested that DuBois' attitude, and that of other artists advocating a conciliatory stance, may have been motivated by commercial, as well as political considerations.¹¹⁹

When the formation of the Society of American Artists was officially announced to the public by Charles de Kay on October 30 in the New York Times, he asserted that the Society's aim was to encourage art in general, as attested to by its unprejudiced inclusion of Academicians, rather than to rival or oppose the National Academy of Design. In fact, he characterized the Society as a "working committee" rather than an alternative organization.¹²⁰

While de Kay presented the Society's public image as one of conciliation, the last-minute alterations of the closing date for the Society's first exhibition is indicative of residual dissension between "irreconcilables" and those advocating a conciliatory stance. According to the Society's 1878 catalogue, which could not have been printed far in advance of the opening of the exhibition on March 6, the exhibition was to close on April 5, thus overlapping the Academy's show which was scheduled to open April 2.¹²¹ Yet, according to a review of the Society's exhibition, it was, in fact, closed on March 30.¹²²

A further concession, no doubt, to the "irreconcilables" was the hanging of the Society's first exhibition at the Kurtz Gallery, rather than at the National Gallery as proposed at the Society's June 11 meeting, and by de Kay in his October 16 article. Arrangements for the Kurtz Gallery were made in November, 1877, the rental cost being six hundred dollars.¹²³

Interestingly, the Kurtz Gallery, owned by the New York photographer William Kurtz, was an appendage to the Palette Club, which, on February 18, 1878, held a celebratory dinner for the new Society. An article in the New York Mail recorded, "This banquet is its first appearance before strangers, before it opens in the great Hall of this club next month, its first exhibition of pictures."¹²⁴

The aim of the Palette Club, formed in 1869 by German artists, was to promote fine arts, science, and literature. Its membership was limited to artists, authors, and connoisseurs of art, and included John Henry Dolph, Henry Mosler, John La Farge, Will H. Low, William Dannat, Homer Dodge Martin, Albert Ryder, and Lemuel Wilmarth--all European-inspired, or European-trained artists. Active in the administration of the Palette Club were William Kurtz and Julius Gerson.¹²⁵ The Palette Club's support of the Society may reflect the Club's cosmopolitan membership, as well as the German background of the Society's first President, Walter Shirlaw. It is not known whether Shirlaw was a member of the Club, but he had studied in Munich from 1870 to 1877.

Though the Society held its 1878 exhibition at the Kurtz Gallery, rather than at the National Academy of Design, it appears to have encouraged its membership to exhibit at both organizations, in keeping with de Kay's depiction of the Society as a non-opposition movement. Of the Society's Board of Control--Shirlaw, Saint-Gaudens, Eaton, and Tiffany--only Saint-Gaudens abstained from exhibiting at the Academy. Of the Society's remaining eighteen members, only Albert Ryder and Francis Lathrop abstained.¹²⁶

Despite the Society's attempts to project an image of itself as

not in opposition to the Academy, its conception of itself as a reform movement very much belies that image.¹²⁷ In reality, the Society of American Artists was a rival organization, and many of the policies which governed the Society's first exhibition were intentionally distinct from those of the Academy. This fact was admitted by Charles de Kay in 1879 when he wrote that the Society had always been in opposition to the methods and ideas dominant at the National Academy of Design.¹²⁸

Indeed, the first exhibition of the Society of American Artists, in contrast to the Academy's 1877 annual, was arranged as a model of liberality and fairness. To that end, it may be recalled, the Society had elected certain Academicians to its membership; while their elections originated, in part, in the need for widespread support, their paintings were allotted generous space in the Society's exhibition.¹²⁹

Furthermore, the Society's active solicitation of works from artists resident abroad, and from those artists living in Boston and Philadelphia, was consciously antithetical to the National Academy's image of being associated exclusively with New York City. The Society's inclusion of American artists living in Europe, and its consent to the jurying of their works abroad, were characterized by de Kay as the "most salient feature[s] in the new scheme."¹³⁰ In addition, the Society's show included four exhibitors from Philadelphia, and seven from Boston. Saint-Gaudens, for example, had urged the Society to invite the participation of William Sartain, a Philadelphian.¹³¹ The exhibition of work by Thomas Wilmer Dewing, who had only just returned to Boston from Paris, may reflect the influence of Robert Swain Gifford,

who had written admiringly of Dewing's work to David Maitland Armstrong, a Society exhibitor and close friend of Augustus Saint-Gaudens.¹³²

Equally significant was the Society's attention to women artists and sculptors. The Art Journal reported that the Society intended "to encourage women in Art-work as the Italian women were encouraged in the fifteenth and sixteenth centuries. . . ." ¹³³ Helena de Kay Gilder, for example, was a founding member of the Society, and the first exhibition included the work of eight women, four of them students of William Morris Hunt. In addition, the Society requested the participation of Mary Cassatt, but the request arrived too late for her to contribute.¹³⁴

Finally, the Society's support of sculptors also marked a divergent practice from that of the Academy. The Academy's exhibitions, according to Fink, never presented much sculpture, nor had the Academy included many sculptors as members. She noted that in 1877, for example, sculptors were represented in the Academy's membership by only five Academicians, and one Associate. In contrast, the Society's total membership of twenty-two already included two sculptors: Augustus Saint-Gaudens, and Olin Warner.¹³⁵

The Society's desire "to encourage all good work from whatever source . . . and . . . give as little opportunity as possible for prejudice either in regard to the school of Art or the class of pictures," is most particularly evident in its elections of, and exhibition of works by Albert Ryder and Thomas Moran.¹³⁶ According to Will H. Low, the Society was divided over the election of Ryder; some members felt he could not paint, but others said, "If we know anything at

all, we should know a work of art when we see it."¹³⁷ Despite any opposition, Ryder was elected on February 11, 1878. If the Society recognized the highly painterly and poetic work of Ryder, it also hung Thomas Moran's Fort George Island, Florida (Cleveland Museum of Art).¹³⁸ This work may be characterized as a Hudson River School landscape painting in its smooth finish, and meticulous attention to detail. The Society's acceptance of this work in 1878 is all the more significant, because, in 1879, the Society would reject a similarly finished and detailed work by Thomas Moran.

The Society's wide-reaching liberality was coupled with an earnest desire for fairness. This principle is most apparent in the fact that the Society did not entitle its members, solely by virtue of their membership, to space in Society exhibitions. Will H. Low wrote that this was "the best and most distinctive reason for the Society's existence"¹³⁹ This policy was markedly different from that of the National Academy, which, according to Fink, exempted the works of its members from judgment by the hanging committee. In addition, Fink noted that Academicians were entitled to three works in Academy exhibitions, and Associates entitled to one. Moreover, by unwritten law, Academicians were entitled to one picture on the line.¹⁴⁰ The extent to which the Society enforced its impartial selection policy is evident from Helena de Kay Gilder's fear that the Society's hanging committee would not accept her works, despite the fact that she was a founding member. On November 11, 1877, she wrote to Saint-Gaudens, "I have two portraits. I don't know what the committee will choose (or whether

they will have anything -- I suspect certain ones of having a very small opinion of my work this entre nous). . . ."141

Also indicative of the Society's desire for impartiality was Eaton's scheme to rehang the exhibition several times. This plan was, no doubt, intended to give each exhibitor advantageous exposure, particularly since the Kurtz Gallery was very small.¹⁴² Moreover, the placement of William Merritt Chase's Ready for the Ride (Figure 5) in the place of honor may be interpreted as reflecting the Society's desire to quell charges by the press that a "war" existed between Munich and Paris-trained artists. Julian Alden Weir, for instance, wrote that "the American papers seem to place us apart." Indeed, the critic of The Nation referred to "a field of tournament" between "two rival camps"143 The accolade awarded Chase seems particularly unusual because he was not even a member of the Society until January 24, 1879, and this was the only known time at Society exhibitions between 1878 and 1884 that the place of honor was given to a nonmember. This action not only underscored the Society's impartiality towards members and nonmembers, but towards Paris and Munich-trained painters. Indeed, the Society's membership was largely composed of Paris-trained artists; only ten of the seventy-one exhibitors were Munich-trained.¹⁴⁴

Finally, the Society also adopted other policies, which were unrelated to impartiality, but were notably unconventional, and thus deserve brief mention. First, the Society deleted the names of the hanging committee from its published catalogue. This novel action may have been designed to protect the Society's hanging committee from attack in the press.¹⁴⁵ Second, the Society hung the works according

to color and tone, rather than size as was the policy at the Academy. Thus, paintings were seen in tonal relationship to one another; canvases brilliant in tone were hung on the west wall of the Kurtz Gallery; those of lower range were hung on the south wall.¹⁴⁶ Third, the Society, in a most unconventional move, allowed its exhibition to remain open on Sundays. According to the Evening Post, the National Academy had often opened its annual exhibition on Sundays to its Academicians and their friends; but the Society's innovation was that it opened its doors to the general public.¹⁴⁷ And finally, the Society, in contrast to the Academy, elected only "active" members, and those by unanimous vote. According to Fink, the Society, "aware of [a] membership weakness that plagued the National Academy--widespread complacency that often resulted in poor attendance at important business meetings. . . ." threatened to drop members residing in or near New York City who missed three consecutive meetings.¹⁴⁸

Aside from being the most liberal exhibition the Society would ever mount, the 1878 show was also the first large-scale display of works by American artists trained in Europe. This distinguishes it from the 1875 Cottier exhibition, which was comprised of largely European-inspired, rather than European-trained exhibitors. Thus, the Society's 1878 exhibition reflected, for the first time, the highly eclectic nature of European training sought by American artists. On view at the Kurtz Gallery were works by artists trained in Munich, and in various academies or ateliers in Paris, as well as works by artists trained in Barbizon, or influenced by French Barbizon painting. This eclecticism was immediately noted by the critics, who were accustomed

to the more homogeneous displays at the National Academy of Design. Susan N. Carter of The Art Journal, for instance, remarked that one of her first impressions on seeing the 1878 Society exhibition was the great variety of styles. Surveying the exhibition, she noted the impact on American artists of Velasquez, Hals, Couture, Gérôme, Boldini, Bonnat, and Diaz.¹⁴⁹

The great variety noted by Carter was evident even among painters who had undergone the same schooling. American artists trained in Munich, for example, differed among themselves. Walter Shirlaw, one of the earliest Americans to study in Munich, exhibited Good Morning, which in its anecdotal quality differs considerably from Chase's non-anecdotal Apprentice (Figure 6).¹⁵⁰

In addition, works by artists trained in Paris manifested a similar diversity. John Singer Sargent, under the influence of his teacher Carolus-Duran, utilized scintillating brushwork in his Fishing for Oysters at Concale (Museum of Fine Arts, Boston), while Sarah Paxton Ball Dodson's The Pupils of Love reflected the careful attention to accurate drawing and linearity emphasized by her teacher, Jules Lefebvre.¹⁵¹

Furthermore, Paris-trained artists differed from their Munich-trained colleagues. None of the Munich painters essayed the nude, and only William Starbuck Macy and John Twachtman contributed landscapes. In contrast, Paris-trained painters essayed both subjects. Dodson's painting, just noted, depicted the nude, as did Thomas Eakins' William Rush, carving his allegorical statue of the Schuylkill (Philadelphia Museum of Art). In addition, the Society's first exhibition, and those

in 1879 and 1880, were significant for the abundance of exhibited works inspired by French Barbizon landscape painting. The importance of Barbizon-inspired landscape painting was largely, but not entirely, due to the Society's inclusion of Academy members, all of whom were landscape painters, and were influenced by Barbizon landscape painting. For example, Robert Swain Gifford's An Old Orchard Near the Sea (Figure 7) depicts a clump of gnarled trees, silhouetted against an overcast sky. In its intimate view, somber mood, and strong brushwork, the painting clearly reflects the impact of French painters like Corot, Daubigny, and Rousseau.¹⁵²

But, the varied quality of the Society's first exhibition, in the eyes of the critics, was also due to the diversity apparent in an individual artist's work. The National Academy's Hudson River School painters, by comparison, essayed the landscape, and rarely, if ever, attempted still-life, genre, or portraits. But the Society's exhibitors, confident in the capabilities acquired by formal training, essayed a broad range of subjects and styles. Clarence Cook, for example, was struck by the variety of William Merritt Chase's works. Referring to Ready for the Ride, the Apprentice, and A Wounded Proacher, Cook wrote that no one would suspect that these three works, so individually characterized, were by the same hand.¹⁵³ Ready for the Ride, which was painted somewhat later than the Apprentice, was smoothly painted and linear in contrast to the earlier work, which displayed bravura brushwork. Not only were European-trained painters capable of working in different styles, they were also able to treat a variety of subjects. Will H. Low, for example, exhibited a portrait and a genre

painting; John La Farge exhibited a still-life and a landscape; and J. Frank Currier exhibited two landscapes and a genre painting.

Yet, if the 1878 exhibition was eclectic in certain ways, it also projected an image of artistic unity. First of all, critics noted the consummate technique acquired by the exhibitors in Europe.¹⁵⁴ In addition, and reflective of their cosmopolitan attitude, the subjects of European-trained exhibitors were, by and large, not American. For example, mention might be made of the following selection of paintings, all, unfortunately, unlocated: Richard Gross' At Nuremberg, William Sargent's Italian Peasant, Douglas Volk's Domestic Life in Normandy, Will H. Low's Le Jour des Morts, and Charles Sprague Pearce's Lamentations over the First Born in Egypt.¹⁵⁵

Furthermore, the impact of European training is evident in the painters' emphases on art as subjective interpretation, rather than literal reproduction of nature. Cook noted that almost all of the landscapes were out of sympathy with the so-called American school of landscape painting; rather than "realistic," the landscapes by the young men were "emotional," and "pathetic."¹⁵⁶ La Farge's Autumn Sunset, Study of Bishop Berkeley's Rock from the Valley behind Newport, R.I. (private collection) was, thus, harshly criticized by William J. Clark, Jr., as "painty and . . . a gross libel on Nature, for Nature, in her most malignant moods, never runs her effects into streaks as Mr. La Farge has represented. . . ." In addition, Clark criticized Francis Lathrop for his portraits of Thomas Winans (Maryland Historical Society), and Ross R. Winans (Maryland Historical Society); Lathrop, he wrote, puts "yellow and red . . . where Nature . . . put grey."¹⁵⁷

The Society's exhibitors were also united by their disregard for uplifting subject matter. The critic of the New York World complained that many of the Society's works lacked meaning; even if agreeable to behold, he asserted, they had no value. Indeed, the Society eschewed nationalistic or moralistic subjects. Thus, the critic for the World found Chase's Apprentice interesting, but devoid of serious purpose. Works such as George Maynard's Water Carriers of Venice, or David Maitland Armstrong's A Corner of My Studio reflected an aesthetic in which art was a vehicle for the display of technique, rather than a vehicle for the transmission of narrative, edifying ideas.¹⁵⁸

In fact, their choice of subjects, in many cases, overtly reflected their school experience. Works such as Pearce's Lamentations over the First Born in Egypt, and Frederick A. Bridgman's Egyptian Fete, House of Ramses II, prompted Susan N. Carter to remark that they "savour[ed] strongly of the life class," at the Ecole des Beaux-Arts, and the "exhibition for the Prix de Rome."¹⁵⁹ The overt reference to school training was also apparent in the Society's admiration for Old Master painting, encouraged in Paris and Munich. According to Albert Boime, the Ecole des Beaux-Arts encouraged a "fetishistic" attitude towards the copying of Old Master paintings; and the painstaking reproduction of Old Master painting represented the core of the Ecole's curriculum.¹⁶⁰ Moreover, American students studying in private ateliers in Paris were encouraged to do the same. Carolus-Duran, for example, inculcated in students such as John Singer Sargent, Will H. Low, and J. Carroll Beckwith, a reverence for the works of Velasquez and Titian.

Thomas Couture impressed upon such students as John La Farge, Maria Oakey, and William Morris Hunt an admiration for Titian and Veronese.

A similar esteem for Old Master painting was developed in Munich-trained exhibitors. In fact, Quick has observed that "their training in the Munich Academy was to a large extent the imitation of the style of the Old Masters. . . ." Between 1870 and 1875, he noted, their work largely derived from Frans Hals, and between 1875 and 1878, it was based primarily on the example of the Caravaggist masters of the Spanish Baroque. But, the Munich Academy's emphasis on Jusepe Ribera and Diego Velasquez also reflected trends in Parisian art, as seen in the work of Théodule Ribot, François Bonvin, and Léon Bonnat.¹⁶¹

The attitude toward Old Master painting, encouraged in Munich and Paris, established an important bond of union among European-trained painters at the Society's 1878 exhibition. This is apparent from the critical response to J. Frank Currier's Bohemian Beggar and head studies by Julian Alden Weir. Currier's work immediately recalled to de Kay Hals' Malle Babbe (Gemäldegalerie, Berlin-Dahlem). De Kay described Currier's work as "low [in] tint with great streaks and dashes of paint."¹⁶² And it was presumably the similar dark tones, associated with Old Master painting, of Weir's head studies which prompted William Clark to say of Weir, "He too has the Munich manner."¹⁶³

Also surprisingly dark in tone was Wyatt Eaton's Portrait of William C. Bryant (Figure 8), which silhouettes the subject against a black background. The dark quality of these paintings, executed by both Munich and Paris-trained artists, may have contributed to the subsequent erroneous belief that the Society's early exhibitions were

Munich-dominated. The critics do not seem to have given Munich painters any more coverage than their Paris-trained colleagues. In fact, many critics appear to have been rather unsure about both the nature of Munich style, and about the identities of the American artists trained there. William J. Clark, Jr., for example, called Will H. Low, who studied with Carolus-Duran in Paris, a Munich artist. That some critics may have mistaken Paris-trained artists' work for that of their Munich-trained colleagues, does not make the exhibition of 1878 Munich-oriented; rather it points to the similarity of academic training in both European art capitals.¹⁶⁴

The works displayed at the Society's first exhibition may be allied, in their generally finished quality, with those exhibited by European-trained painters at the National Academy in 1877, rather than with the more consciously unfinished works shown at the Society's exhibitions of 1879 and 1880. Certainly, it should be acknowledged that some of the works on display at the Kurtz Gallery were purposely unfinished, and very freely painted. One might note, for example, unfinished paintings such as John Singer Sargent's Fishing for Oysters at Concale, and Frank Duveneck's work, unlisted in the catalogue but described by Cook, as a "study in light and shade (perhaps the first laying of a portrait). . . ." ¹⁶⁵

But, in comparison to the enormous number of unfinished works exhibited by the Society in 1879 and 1880, this exhibition was more conservative. This conservative tone was established, first of all, by the setting of Chase's Ready for the Ride in the place of honor. In addition, Shirlaw's Good Morning, Martin's topographically exact

Sand Dunes on Lake Ontario, Low's Portrait of Emma Albani (Figure 9), and Thayer's Landscape with Cattle (collection Chauncey Stillman, New York) suggest, in their relatively smooth finish and attention to detail, a further attempt by the Society to gain public and critical support.¹⁶⁶

In fact, critics closely associated with the "new movement" hailed it as a success. Cook wrote, "This exhibition means revolution. Here . . . Art in America . . . sets off in earnest to climb the heights. Here at last is painting for painting's sake; study, for youth's delight in study . . . the very look of the present exhibition must, I think, be exhilarating . . ."¹⁶⁷ Charles de Kay stated that "it may be safely said that never before has there been brought together a collection so creditable to American art."¹⁶⁸ The critic of the New York Evening Post, probably George Sheldon, who had initiated the call in the press for an alternative organization, characterized the Society's exhibition as "full of promise."¹⁶⁹ The critic for Scriber's Monthly wrote that "everyone interested in the progress of art in America must be gratified with the formation of 'The SAA,' . . . and with the splendid success of its first exhibition."¹⁷⁰ And, William Laffan, critic for the New York Sun, called it a "creditabile display."¹⁷¹

But, the critics also found fault with the Society's exhibition; and adverse criticism centered around specific issues would recur frequently in press coverage of the Society's exhibitions between 1878 and 1880. First, as already noted, critics characterized many artists' works as untrue to nature. Second, the critics' perception

of their works as conceptually or stylistically unfinished provoked characterization of the Society's works as "promises, not performances."¹⁷² The critic of the New York Herald stated that the works by artists resident in Europe were not pictures, but "strong color sketches."¹⁷³ Furthermore, the critics objected to the overt reflection of their school training. The Herald's critic railed against the young men for following the work of their teachers too closely.¹⁷⁴ And finally, Samuel Benjamin recalled in 1880 that the Society's first exhibition could not be considered a test of the vitality of the organization, because most of the contributions were painted abroad.¹⁷⁵

But, Cook and de Kay, acting again as press agents for the Society, attempted to convince the public that lack of finish was not necessarily bad, and that the Society's exhibition was not a threat to a national school. De Kay, in answer to the question of finish, cited the following maxim, "if you cannot improve a picture, let it alone!" He further pointed to the high aesthetic morality of the Society's exhibitors, who, he said, eschewed finishing a work solely for income; they would finish the works, he maintained, "when they were ready."¹⁷⁶ Cook, in an effort to raise the public's estimation of the work of the "new men," quoted an "overheard" comment by a Frenchman, "'Tis the only exhibition of American pictures I did not want to go away from.'¹⁷⁷ The writer for Scribner's Monthly, perhaps Cook or Richard Watson Gilder, asserted that the new Society was not a "foreign thing," but "a most gratifying augury of the true sort of nationality in our art," for its existence suggested that "hereafter foreign study will be less important."¹⁷⁸

Finally, it is important to make brief mention of the response of the National Academy of Design to European-inspired painters at their 1878 exhibition, which opened a few days after the close of the Society's exhibition. As already noted, the Academy accepted works by Society members resident in America, and adopted, at least on the surface, a more liberal attitude towards them than in 1877. First of all, Alexander Wyant was appointed to the hanging committee on March 4, 1878; and his appointment, even as a token representative of the "new movement," should be noted. But, according to Scribner's Monthly, the disposition of pictures by Society members at the Academy's annual suggested that Alexander Wyant, a member of the Academy's hanging committee and a member of the Society, had "little to do."

In fact, this writer noted that many pictures by Society members were "put nearly out of sight." The skying of works by George Fuller, Sarah Whitman, and John La Farge was, he said, "to be expected." A survey of works exhibited in the northwest room, which it may be recalled was dubbed "the rubbish room," reveals quite a few works by Society members or exhibitors such as William Starbuck Macy, David Maitland Armstrong, Albert Ryder, Will H. Low, Helena de Kay Gilder, and Arthur Quartley. The best places, according to the aforementioned critic, were given to works executed in the style preferred by the Academy, whether by Society exhibitors, or by leading "spirits" of the Academy.¹⁷⁹ Thus, Shirlaw's Portrait was hung on the line in a principal gallery, but his Bather was hung in the northwest room.¹⁸⁰

Nevertheless, the Academy does appear, at least in certain respects, to have adopted a more liberal attitude. President Hunting-

ton, also a member of the hanging committee, made the following remarks to the Academy in his Annual Address of May 8, 1878:

It may not be amiss to allude to some distrust of the perfect fairness of the Academy towards the rising and younger Artists, partly by the passage of the so called '8 foot rule' so soon after tumbled into the lumber room of the past. The absence of this new and perhaps stormy element has undoubtedly caused some stagnation and weakened the [Academy] Exhibition. We need all the vital forces -- unity among ourselves is essential in maintaining our position as American Artists amidst the overflowing torrent of foreign competition. If we have been slow to acknowledge the merits of the younger men, if we have barred the door of entrance too obstinately let us correct the error in a magnanimous spirit. Among the younger men whose works for years have proved their talents there are several that we should welcome into our body. Let us in the elections today show a discriminating liberality, be generous as well as just and thus send new and hot blood through our old veins.

Huntington's advice was heeded by his colleagues, who elected Robert Swain Gifford as Academician, and Walter Shirlaw and Benjamin Curtis Porter as Associates. But, the Academy's hanging committee for 1879, elected the same day, reflects the Academy's underlying ambivalence towards the younger painters; indeed, John George Brown (N.A. 1863), Mauritz F. H. de Haas (N.A. 1867), and Lars Sellstedt (N.A. 1874) were elected.¹⁸¹

In conclusion, the first exhibition of the Society of American Artists established the Society as a viable alternative to the National Academy of Design for European-inspired artists. Furthermore, its policies confirmed the new organization as an exemplar of liberality and fairness. But, its emphasis on the creative process, subjective interpretation, reverence for Old Master paintings, and exotic subjects, overtly reflective of their European schooling, confronted their American audience with new ideas about the nature and purpose of art.

¹This nationalistic aesthetic, which the author will refer to as "Academy preferences," "mid-century ideals," or "nativist art," has often been designated by the more limited appellation, Hudson River School. See, for example, Michael Quick, American Expatriate Painters of the Late Nineteenth Century, The Dayton Art Institute, Dayton, Ohio, 1976, especially pp. 16-20. In order to more correctly acknowledge the plurality of styles after the Civil War, a more inclusive term seemed necessary.

²Linda Ayres, "The American Figure: Genre Paintings and Sculpture," An American Perspective: Nineteenth Century Art from the Collection of Jo Ann and Julian Ganz, Jr., National Gallery of Art, Washington, D.C., 1981, p. 57.

³National Academy of Design. Minute Books of the National Academy of Design. Hanging committees were elected yearly at the Academy's Annual Meeting held on the second Wednesday of May.

⁴Lois Marie Fink, "American Departures: 1825-1869," in Academy: The Academic Tradition in American Art. National Collection of Fine Arts, Washington, D.C., 1975, p. 39. [hereafter, Fink, "American Departures."]

⁵National Academy of Design. Minute Books of the National Academy of Design, 1870-1879.

⁶George W. Sheldon, American Painters. New York, 1879, p. 51. Quoted in Fink, "The American Renaissance: 1870-1917," in Academy: The Academic Tradition in American Art. National Collection of Fine Arts, Washington, D.C., 1975, p. 82. [hereafter, Fink, "The American Renaissance."]

⁷Sheldon, p. 51.

⁸American Art in the Barbizon Mood. National Collection of Fine Arts, Washington, D.C., 1975, p. 69.

⁹"The Painters of the Hudson River School in the Philadelphia Centennial Exhibition of 1876," Art in America, 34 (July 1946), pp. 143-160.

¹⁰Significant treatments of the post-Civil War preference for European painting, upon which this discussion relied, include Lois Fink, "The Role of France in American Art, 1850-1870," Ph.D. dissertation, University of Chicago, 1970; and Frederick Baekeland, "Collectors of American Painting, 1813 to 1913," American Art Review, 3, No. 6 (1976), pp. 121-166.

¹¹"Ego Notes," Art Interchange, 10, No. 12 (1883), p. 136.

¹²Quoted in Linda S. Ferber, William Trost Richards, American Landscape & Marine Painter, 1833-1905. The Brooklyn Museum, 1973, p. 33.

¹³For the impact of European art on Albert Ryder, see Albert Boime, "Newman, Ryder, Couture, and Hero-Worship in Art History." American Art Journal, 3 (1971), pp. 5-22.

¹⁴A Painter's Progress. New York, 1910, p. 140.

¹⁵"French Art in the United States, 1850-70, Three Dealers and Collectors," Gazette des Beaux Arts, 92 (September 1978), p. 91.

¹⁶Quoted in Elton W. Hall, R. Swain Gifford, 1840-1905. Whaling Museum, Old Dartmouth Historical Society, New Bedford, Maine, 1974, p. 14.

¹⁷Dorothy Weir Young, The Life and Letters of J. Alden Weir. New Haven, Connecticut, 1960, p. 97.

¹⁸Noted by Nicolai Cikovsky, Jr., George Inness, New York, 1971, p. 41.

¹⁹Fink, "American Renaissance," p. 74.

²⁰Eliot Clark, History of the National Academy of Design, 1825-1953. New York, 1954, p. 95.

²¹Fink, "American Renaissance," pp. 74-75.

²²A Painter's Progress, p. 220.

²³Young, Life and Letters, p. 72.

²⁴Ibid., p. 79.

²⁵Michael Quick, "Munich and American Realism," Munich and American Realism in the 19th Century. E. B. Crocker Art Gallery, Sacramento, California, 1978, is the most accessible treatment of the instructional resources available to Americans in Munich. Though it is now considerably out of date, see also Aloysius George Weimer, "The Munich Period in American Art," Ph.D. dissertation, University of Michigan, 1940.

²⁶Significant and accessible treatments of Parisian training include Albert Boime, The Academy and French Painting in the Nineteenth Century, London, 1971; H. Barbara Weinberg, "Nineteenth-Century American Painters at the Ecole des Beaux-Arts," The American Art Journal, 13, No. 4 (1981), pp. 66-84; Marchal E. Landgren, American Pupils of Thomas Couture, University of Maryland Art Gallery, 1970; Albert Boime, Thomas Couture and the Eclectic Vision, New Haven,

1980, which devotes an entire chapter to a discussion of Couture's impact on his American pupils; Charles Merrill Mount, "Carolus-Duran and the Development of Sargent," Art Quarterly, 26 (1963), pp. 385-417; and Gerald M. Ackerman, "Thomas Eakins and His Parisian Masters Gérôme and Bonnat," Gazette des Beaux-Arts, 73 (April 1969), pp. 235-256.

²⁷ On the impact of Barbizon painting on Americans, see Bermingham, American Art in the Barbizon Mood, and Laura Meixner, Jean Francois Millet: His American Students and Influences," Ph.D. dissertation, Ohio State University, 1979. See also, Meixner, An International Episode: Millet, Monet and their North American Counterparts. The Dixon Gallery and Gardens, Memphis, Tennessee, 1982.

²⁸ Archives of American Art, Papers of Historical Society of Pennsylvania, Roll P23, frames 361-365.

²⁹ Young, Life and Letters, p. 36. Julian wrote to his brother from Paris on the poor hanging of DuBois' works: ". . . I was so sorry to hear that those two fine pictures by DuBois were hung so poorly The papers that we see here are incensed. The work he sent was strong, vigorous and healthy. . . ."

³⁰ Fink, "American Renaissance," p. 76, incorrectly lists the hanging committee as Thomas Hicks, George Lambdin and Albert Bierstadt. New York Public Library, Papers of Richard Watson Gilder, Gilder Scrapbook I, Untitled newspaper clipping, New York Daily Tribune, April 8, 1875, p. 7, c. 1. That the 1875 Academy hanging committee was composed of Wood, Hall and Butler was noted in the National Academy of Design's Minute Books, Annual Meeting in May, 1875. George B. Butler, Jr., a student of Thomas Couture's in 1859, may have been outnumbered by his more conservative colleagues, Thomas W. Wood and George Henry Hall.

³¹ Archives of American Art, Papers of Helena de Kay Gilder, Journal of Richard Watson Gilder and Helena Gilder, 1874-1878. I am grateful to Miss Rosamond Gilder, New York City, for permission to read and to quote from the journal of her parents.

³² University of Berkeley, Huntington Library, Papers of Mary Hallock Foote, Letter of Helena de Kay Gilder to Mary Foote, dated April 12, 1875.

³³ New York Public Library, Papers of Richard Watson Gilder, Gilder Scrapbook I, Untitled newspaper clipping, New York Evening Post.

³⁴ Ibid., Untitled newspaper clipping, Buffalo Courier.

³⁵ New York Public Library, Papers of Richard Watson Gilder. See, the Cottier invitation, which lists the participants and their works on the reverse side.

³⁶Hunt's women students have received recent attention by Martha J. Hoppin, "Women Artists in Boston, 1870-1900: The Pupils of William Morris Hunt," The American Art Journal, 13, No. 1 (1981), pp. 17-46; see also Frederic A. Sharf and John H. Wright, William Morris Hunt and the Summer Art Colony at Magnolia, Massachusetts, 1876-1879. Essex Institute, Salem, Massachusetts, 1981.

³⁷William Morris Hunt, Talks on Art, vol. I, Boston, 1883, p. 5. Hunt's Talks on Art, compiled and edited by his student, Helen Knowlton, is the most well known contemporary account of Hunt's teaching methods.

³⁸Helena de Kay Gilder frequently met with La Farge for instruction, together with Maria Oakey, during their summer holidays in Newport, Rhode Island, where Helena's sister, Katherine Bronson, had a home called "Castle Hill." Helena wrote to Mary Hallock Foote from Newport in August, 1872, that "the place is simply divine and Mr. La Farge was very charming and gave us very good lessons. . . ." Rosamond Gilder, New York, Papers of Helena Gilder, Rosamond Gilder, Two Pictures, MS, p. 128.

³⁹Susan Hobbs, "John La Farge and the Genteel Tradition in American Art: 1875-1900." Ph.D. dissertation, Cornell University, 1974, p. 12.

⁴⁰The most recent studies of La Farge's still-life paintings are Kathleen A. Foster, "The Still-Life Paintings of John La Farge," The American Art Journal, 11, No. 3 (1979), pp. 4-37, and Henry Adams, "A Fish by John La Farge," The Art Bulletin, 62 (1980), pp. 269-280.

⁴¹New York Public Library, Papers of Richard Watson Gilder, Gilder Scrapbook I, Untitled newspaper review, New York Times.

⁴²Ibid.

⁴³New York Public Library, Papers of Richard Watson Gilder, Gilder Scrapbook I, Unsigned article, "A Remarkable Exhibition," New York Evening Post, April 29, 1875.

⁴⁴"Fine Arts: American Pictures at Cottier's," New York Daily Tribune, May 17, 1875, p. 2, c. 4.

⁴⁵Ibid.

⁴⁶New York Public Library, Papers of Richard Watson Gilder, Gilder Scrapbook I, Signed Brunswick, "A New School Exhibition," Boston Saturday Evening Gazette.

⁴⁷New York Public Library, Gilder Papers, Scrapbook I, clipping from Appelton's Journal.

⁴⁸Cook, "Fine Arts: American Pictures at Cottier's," New York Daily Tribune, May 17, 1875, p. 2, c. 4.

⁴⁹Gilder, "Some Other Pictures," Scribner's Monthly 10 (1875), p. 253.

⁵⁰Cook, "The National Academy of Design," New York Daily Tribune, May 19, 1877, p. 3, c. 4-6.

⁵¹Gilder recalled in a letter dated October 22, 1902 to Augustus Saint-Gaudens that, "My recollection is that I had been talking to you on the subject; that, having breathed the spirit of our independence through Helena, yourself and a lot of fellows, I talked to you about starting a new society. The matter was in abeyance. . . ." Dartmouth College, Papers of Augustus Saint-Gaudens, Reel 7, frames 430-431.

⁵²Fink, "American Renaissance," p. 77.

⁵³Fink appears to ally Le Clear with the European-trained members of the hanging committee by characterizing him as "disliked by conservative academicians like McEntee because of his 'personal preferences' in styles of painting." Fink, "American Renaissance," p. 78. But Le Clear, who was born in 1818 and elected Academician in 1863, was surely elected to the hanging committee of 1877 to protect the interests of the Academy's old guard, rather than to undermine them.

⁵⁴Young, Life and Letters, p. 119.

⁵⁵Low, Painter's Progress, p. 202.

⁵⁶Low, Painter's Progress, p. 202.

⁵⁷Charles M. Kurtz, ed. National Academy Notes Including The Complete Catalogue of the Fifty-Eighth Spring Exhibition, New York, 1883, p. 69.

⁵⁸"Academy Criticism," New York Daily Tribune, June 9, 1877, p. 4, c. 1-2.

⁵⁹Ibid.

⁶⁰Homer Saint-Gaudens, The Reminiscences of Augustus Saint-Gaudens, London, 1913, p. 164. The sketch burned in a studio fire in 1904.

⁶¹"The Academy and Art," New York Daily Tribune, June 27, 1877, p. 6, c. 3-4. Attempts to document Cook's assertion that the sculpture was requested by a member of the hanging committee have proved unsuccessful. In all probability the member who would have requested the work was A. W. Thompson, the only member who had studied in Paris, and would have known Saint-Gaudens personally.

- ⁶²Cook, "Academy Criticism."
- ⁶³Homer Saint-Gaudens, The Reminiscences, p. 164.
- ⁶⁴Ibid.
- ⁶⁵Fink, "American Renaissance," p. 78.
- ⁶⁶Ibid.
- ⁶⁷National Academy of Design, Minute Books of the National Academy of Design, Minutes of April 20, 1877.
- ⁶⁸Ibid.
- ⁶⁹Cook, "American Art: Why There Should be a New Academy," New York Daily Tribune, June 5, 1877, p. 5, c. 3-4.
- ⁷⁰De Kay, "Art Politics: Administration of the Academy of Design Criticized; Treatment of Younger Members; The Students' Art League," New York Times, May 21, 1877, p. 4, c. 4.
- ⁷¹National Academy of Design, Minute Books of the National Academy of Design, Minutes of April 20, 1877.
- ⁷²Daniel Huntington and Alexander Wyant were not appointed until March 4, 1878. See, Minutes of the National Academy of Design for April 20, 1877, and March 4, 1878.
- ⁷³The Daily Graphic, May 10, 1877, p. 1.
- ⁷⁴"The Mistake of the Academicians," April 23, 1877, p. 2, c. 3.
- ⁷⁵"Art Politics," New York Times, May 21, 1877, p. 4, c. 4.
- ⁷⁶"Academy Criticism," New York Daily Tribune, June 9, 1877, p. 4, c. 1-2.
- ⁷⁷Homer Saint-Gaudens, Reminiscences, p. 250.
- ⁷⁸Sheldon, "A Word to the Artists. A Remedy suggested for the Hanging Committee's Difficulties," New York Evening Post, April 27, 1877, p. 2, c. 4.
- ⁷⁹De Kay, "Art, or Business?," New York Times, May 6, 1877, p. 6, c. 5.
- ⁸⁰Dartmouth College, Papers of Augustus Saint-Gaudens, Reel 7, frames 430-431.
- ⁸¹Minutes of the June 1, 1877 meeting of the Society of American Artists, in the possession of Miss Rosamond Gilder, New York City.

⁸² According to a note in the possession of Rosamond Gilder, New York City. The note may have been written by Richard Watson Gilder, who, in 1902, sent copies of the early minutes of the Society to Augustus Saint-Gaudens. Dartmouth College, Papers of Augustus Saint-Gaudens, Reel 7, frame 430. The name change was made in order to avoid confusion with the American Art Association, an auction house, founded in 1877 also, by James F. Sutton and Thomas Kirby. See, Letter of Helena de Kay Gilder to Augustus Saint-Gaudens, dated November 11, 1877: "By the way the name is 'preempted' as they say. . . and we will have to have a new one. What shall it be." Dartmouth College, Papers of Augustus Saint-Gaudens, Reel 7, frame 412.

⁸³ New York Public Library, Papers of Richard Watson Gilder, Letter of Wyatt Eaton to Richard Watson Gilder, dated June 21, 1877.

⁸⁴ Memories of a Sculptor's Wife, Boston, 1928, p. 155.

⁸⁵ A Chronicle of Friendships, p. 239.

⁸⁶ "The Old Cabinet," Scribner's Monthly Magazine, 15, No. 2 (1877), p. 275.

⁸⁷ Low, A Chronicle of Friendships, p. 218.

⁸⁸ Columbia University, Avery Library, Papers of Kenyon Cox, Box 3, Letter of Will H. Low to Cox, dated May 2, 1911.

⁸⁹ "Old Cabinet," Scribner's Monthly Magazine, 16, No. 1 (1878), p. 147.

⁹⁰ Young, Life and Letters, p. 118.

⁹¹ Low, A Chronicle of Friendships, p. 218.

⁹² Minutes of the Society of American Artists, June 1, 1877. These Minutes are in the possession of Rosamond Gilder, New York City.

⁹³ Pilgrim's Progress, p. 203.

⁹⁴ Archives of American Art [hereafter AAA], Papers of Robert Swain Gifford, Roll 594, frames 460-461.

⁹⁵ All citations to dates of election to membership in the Society of American Artists are based on a list compiled by Kenyon Cox, secretary of the Society in 1884, entitled, "List of Members In Order of Election," 1884, preserved at the New York Public Library's Annex. While this list cites dates of election for some members not included in the membership lists which regularly accompanied the Society's exhibition catalogues, it does not include the election dates for members who had resigned before 1884. A transcription of Cox's list appears as Appendix C.

⁹⁶ National Academy of Design, George Inness file, Letter of Inness to J. C. Beckwith dated January 13, 1881.

⁹⁷ Colman, Inness, Thompson and Dolph had all resigned by 1884, and thus were not included in Cox's "List of Members In Order of Election," 1884, preserved in the Annex, New York Public Library. Fink, "American Renaissance," p. 80, cites election dates for Samuel Colman and Thomas Moran as October 22 or 29, 1878, but cites no source for her information. Furthermore, she states that La Farge and William Sartain were elected on those dates but, according to Cox's list, La Farge was elected on November 5, 1877, and William Sartain on November 19, 1877. Cox's annotated list is transcribed in Appendix C.

It should be noted that the election of John Henry Dolph provoked serious disagreement between Clarence Cook and Richard Watson Gilder. Cook, feeling that Dolph's sentimental pictures of animals were not up to the standard agreed upon for the new organization, objected strenuously to his election. Gilder "labored with him and told him that when a cause took up physical arms by means of an association, in order to gain the advantages of an association it was apt to come down somewhat from the highest ideals, that even among the apostles there was one not up to the mark . . ." See, Dartmouth College, Papers of Augustus Saint-Gaudens, Letter of R. W. Gilder to Saint-Gaudens, dated October 22, 1902, Reel 7, frames 430-431.

⁹⁸ Dartmouth College, Papers of Augustus Saint-Gaudens, Reel 7, frame 400.

⁹⁹ Dartmouth College, Papers of Augustus Saint-Gaudens, Reel 7, frames 653-655. The A.A.A. refers to the American Art Association. The Society altered its title to Society of American Artists on February 28, 1878.

¹⁰⁰ Dartmouth College, Papers of Augustus Saint-Gaudens, Reel 13, frames 41-43.

¹⁰¹ Dartmouth College, Papers of Augustus Saint-Gaudens, Reel 7, frames 653-655.

¹⁰² Ibid.

¹⁰³ New York Historical Society, Papers of Edwin Howland Blashfield, Letter of Augustus Saint-Gaudens to Blashfield, dated January 19, 1878. The committee named by Saint-Gaudens differs from that named by Fink, "American Renaissance," p. 83, although Fink does not cite her source. Fink cites the following members: Frederick A. Bridgman, Henry Bacon, John Singer Sargent, Augustus Saint-Gaudens, and Douglas Volk. Her source may have been "Notes: The American Art Association," The Art Journal, 4 (1878), pp. 94-95. Since Saint-Gaudens was appointed by the Society's membership in

New York to arrange matters in Paris, and since the letter is dated only a few months before the opening of the first exhibition in New York, it is probable that the committee named by him is the correct one.

¹⁰⁴ Dartmouth College, Papers of Augustus Saint-Gaudens, Reel 7, frames 653-655.

¹⁰⁵ AAA, Papers of Robert Swain Gifford, Roll 594, frames 460-461.

¹⁰⁶ New York Public Library, Papers of Richard Watson Gilder, Letter of Wyatt Eaton to Gilder, dated June 21, 1877. Charles de Kay was born July 25, 1848, in Washington, D.C., the son of George Coleman and Janet Halleck de Kay. Educated in Dresden as a young boy, he later graduated from Yale University. The National Cyclopedia of American Biography, v. 9, p. 206.

¹⁰⁷ New York Daily Tribune, June 5, 1877, p. 5, c. 3-4.

¹⁰⁸ "Academy Criticism," New York Daily Tribune, June 9, 1877, p. 4, c. 1-2; "The Academy and Art," New York Daily Tribune, June 27, 1877, p. 6, c. 3-4.

¹⁰⁹ New York Times, June 17, 1877, p. 6, c. 5.

¹¹⁰ "A New Academy Exhibition, Art Exhibition in New York City by Young Painters Encouraged," New York Times, October 16, 1877, p. 4, c. 5. For de Kay's official announcement of the formation of the Society of American Artists, see, "The American Art Association," New York Times, October 30, 1877, p. 4, c. 6.

¹¹¹ AAA, Papers of DeWitt M. Lockman, Roll 503, unnumbered frames.

¹¹² New York Public Library, Papers of Richard Watson Gilder, Wyatt Eaton to Richard Watson Gilder, June 21, 1877.

¹¹³ Dartmouth College, Papers of Augustus Saint-Gaudens, Reel 7, frame 655.

¹¹⁴ AAA, Papers of DeWitt M. Lockman, Roll 503. Frederick Dielman interview with DeWitt M. Lockman, 1927.

¹¹⁵ Minutes of the Society of American Artists, June 11, 1877. These Minutes are in the possession of Rosamond Gilder, New York City.

¹¹⁶ AAA, Lockman Papers, Frederick Dielman interview with DeWitt M. Lockman.

¹¹⁷ Dartmouth College, Papers of Augustus Saint-Gaudens, Reel 7, frames 404-407.

¹¹⁸ AAA, Lockman Papers, Frederick Dielman interview with DeWitt M. Lockman.

¹¹⁹ AAA, Papers of Julian Alden Weir, Roll 71, frames 1084-1087.

¹²⁰ "The American Art Association," p. 4, c. 6.

¹²¹ Catalogue of the First Exhibition, Society of American Artists at Kurtz Gallery, New York. Open from March 6th until April 5th, 1878.

¹²² "Fine Arts: The Lessons of a Late Exhibition," The Nation, 26 (April 11, 1878), p. 251. Though unsigned, this article is probably by Earl Shinn, art critic for The Nation from 1868 to 1886.

¹²³ Dartmouth College, Papers of Augustus Saint-Gaudens, Letter of Helena de Kay Gilder to Saint-Gaudens, dated November 11, 1877, Reel 7, frames 412-416. The rental cost of six hundred dollars raises the issue of the Society's financial resources. According to a letter of Richard Watson Gilder to Saint-Gaudens, dated June 15, 1877, Tiffany "said that several gentlemen had already told him they would back up the movement with funds." The identities of these "gentlemen" have not been discovered. Papers of Augustus Saint-Gaudens, Reel 7, frames 407-410. In addition, the Society's expenses were met by door receipts at its first exhibition, supplemented by annual dues of ten dollars from each Society member. Low, Painter's Progress, p. 211.

¹²⁴ New York Public Library, Papers of Richard Watson Gilder, Gilder Scrapbook I, "Dinner to the American Art Association at the Palette Club," New York Mail, February 18, 1878. An invitation card to the dinner addressed to Julian Alden Weir may be found in AAA, Papers of Julian Alden Weir, Roll 71, frame 1081.

¹²⁵ Francis G. Fairfield, The Clubs of New York, 1873, pp. 271-281. William Kurtz (1834-1904) was born in Germany. After the Crimean War he went to London where he became a drawing teacher. The financial collapse of 1857 forced him to leave England, and he settled in New York in 1859. In 1865, he began his own photographic gallery, and in 1874 opened the Kurtz Gallery. He is particularly remembered as the inventor of the "Rembrandt" photograph. For information on Kurtz' career, see Benjamin J. Lossing, History of New York City, 2 v., New York, 1884, v. 1, pp. 413-414, and Robert Taft, Photography and the American Scene: A Social History, 1839-1889, New York, 1938, Chapter 17. Interestingly enough, Kurtz exhibited at the National Academy of Design in 1865, 1866, 1867, and 1877.

Julius Gerson, later the father-in-law of Munich-trained William Merritt Chase, was an active supporter of European-trained artists.

¹²⁶Of course, it is possible that works were submitted by Saint-Gaudens, Ryder and Lathrop, and rejected by the Academy. But, the Academy's acceptance of works by the other members of the Society, indicative of the Academy's more liberal attitude in 1878, suggests that these three artists abstained from exhibiting at the Academy.

¹²⁷See, for example, Julian Alden Weir's letter to his brother, John, dated October 7, 1877, ". . . I belong to the reform and we are talking of getting up an exhibition separate from the Academy" AAA, J. A. Weir Papers, Roll 71, frame 981.

¹²⁸"Antagonism of Artists," New York Times, May 28, 1879, p. 5, c. 1.

¹²⁹Will H. Low, in fact, stated that the election of Academy members robbed the new movement of any outward appearance of opposition to the Academy. Painter's Progress, pp. 203-204.

¹³⁰"The American Art Association," New York Times, October 31, 1877, p. 4, c. 6.

¹³¹Dartmouth College, Papers of Augustus Saint-Gaudens, Letter of Saint-Gaudens to Helena de Kay Gilder, n.d., but dated 1877 or 1878. Reel 7, frame 660.

¹³²For reference to Gifford's letter to Armstrong, see Susan Hobbs, "Thomas Wilmer Dewing: The Early Years, 1851-1885," The American Art Journal, 13, No. 2 (1981), p. 16.

¹³³"Notes: The American Art Association," 4 (1878), pp. 94-95. Quoted in Fink, p. 82.

¹³⁴AAA, J. A. Weir Papers, Letter of Mary Cassatt to J. A. Weir, March 10, 1878. Roll 71, frame 1088.

¹³⁵Fink, "American Renaissance," p. 79. Saint-Gaudens is not named in the 1878 Society catalogue as an exhibitor; but, according to a letter from Saint-Gaudens to Stanford White of March, 1878, he had sent a bronze medallion of David Maitland Armstrong, and a plaster bust of Admiral Farragut, neither of which appear to have arrived. What happened to them in transit is unknown. Dartmouth College, Papers of Augustus Saint-Gaudens, Reel 13, frame 887. See also, Saint-Gaudens letter to David Maitland Armstrong, reprinted in D. M. Armstrong, Day Before Yesterday, New York, 1920, p. 263.

¹³⁶Susan N. Carter, "First Exhibition of the American Art Association," The Art Journal, 4 (1878), p. 124.

Moran's election to the Society, on a date as yet unknown, was probably due to the influence of Walter Shirlaw, who had roomed with Moran in Newark, New Jersey, on Shirlaw's return to America in 1877. Thurman Wilkins, Thomas Moran: Artist of the Mountains, Norman, Oklahoma, 1966, p. 114.

¹³⁷ Albany Institute of History and Art, Papers of Will H. Low, Low Autobiography, MS., p. 172.

¹³⁸ Ryder's entry, entitled only Landscape, has not been identified. Moran's Fort George Island, Florida (Cleveland Museum of Art) was purchased by Mr. Hinman B. Hurlbut from Miss Rose Durfee from the Cleveland Art Loan Exhibition of 1878, and presented to the Cleveland Museum in 1915 on a permanent loan basis by the Trustees of the Hurlbut estate. Letter of Margaret H. Wilson of the Cleveland Museum to the author, March 19, 1981. The Cleveland Art Loan Exhibition opened in December, 1878, and Moran may have sent the painting there after the close of the Society's exhibition. In fact, Maria R. Oakey's Violets, also exhibited at the Society's 1878 exhibition, was sent to the Cleveland Art Loan Exhibition. Moran did more than one version of this work, but the Cleveland Museum version is probably that exhibited by the Society.

¹³⁹ Chronicle of Friendships, p. 237.

¹⁴⁰ Fink, "American Renaissance," p. 87.

¹⁴¹ Dartmouth College, Papers of Augustus Saint-Gaudens, Reel 7, frames 412-416. In fact, the Society's hanging committee accepted three works from her: an ideal figure work, a portrait, and a still life.

¹⁴² Dartmouth College, Papers of Augustus Saint-Gaudens, Letter of Augustus Saint-Gaudens to Milne Ramsey, January 11, 1878, Reel 13, frame 44. ". . . I have since received information from Mr. Eaton in which he says that they intend 'hanging the pictures at least three times during the exhibition . . .'" It is not known whether this rehanging in fact occurred.

¹⁴³ Young, p. 127.

"Fine Arts: The Lessons of a Late Exhibition," The Nation, 26 (April 11, 1878), p. 251.

¹⁴⁴ These ten exhibitors were William Merritt Chase, J. Frank Currier, William Dannat, Frank Duveneck, Richard Gross, William Starbuck Macy, Walter Shirlaw, John Twachtman, Frederick Dielman, and Charles Henry Miller. It should be noted that works by American artists resident in Munich were not hung until after the opening of the Society's exhibition, because they were retained by customs upon arrival. Their arrival was noted by de Kay on March 28, 1878. See his "The American Artists," New York Times, March 28, 1878, p. 4, c. 7.

¹⁴⁵ The probable meaning of the Society's action emerged during a conversation between the author and Abigail Booth Gerdts, Special Assistant to the Director, National Academy of Design, March, 1982. I am grateful to her for having shared her thoughts with me. The composition of the Society's 1878 hanging committee is thus unknown. It may be conjectured that Eaton, who intended to rehang the entire

exhibition several times, was a member. In addition, the President of the Society, according to the Society's Minutes of June 1, 1877, was "a member ex officio of all committees." Since the Society's hanging committee for 1879 was named in the press, and was composed of three members, we may presume that the 1878 committee was also composed of three.

¹⁴⁶This hanging procedure was praised by de Kay, "Society of American Artists," New York Times, March 7, 1878, p. 4, c. 6-7.

¹⁴⁷"Sunday and the Fine Arts," New York Evening Post, March 9, 1878, p. 4, c. 1. The origins of the Society's practice may lie in its European experience. According to the Art Interchange, 12, No. 3 (1884), p. 25, it was the custom in Europe to open on Sunday. The Society's innovation may further reflect its awareness that urban living demanded a day for unfettered relaxation. See, Allen Nevins, The Evening Post: A Century of Journalism, New York, 1922, p. 212.

¹⁴⁸Fink, "American Renaissance," p. 86.

¹⁴⁹"First Exhibition of the American Art Association," The Art Journal, 4 (1878), pp. 124-126.

¹⁵⁰Walter Shirlaw's Good Morning was deaccessioned by the Albright Gallery, Buffalo, in 1943, according to a letter to the author from the Gallery, dated March 11, 1981. The painting was reproduced, however, in The Art Journal, 4 (1878), p. 361.

¹⁵¹According to a letter from J. S. Sargent's father to Thomas Parsons Sargent, dated April 3, 1877, Fishing for Oysters at Concale "was very much thought of, apparently by two artists who drew lots as to who should purchase it for \$200, the price he had put upon it." The author is grateful to Stanley Olson, who is presently writing a biography of Sargent, for having brought this letter to my attention. The work was purchased by the artist Samuel Colman, who later gave it to the Museum of Fine Arts, Boston.

Dodson's The Pupils of Love was reproduced in the American Art Review, 2 (1881), p. 108. On Dodson's work, see Barbara Gallati's recent article, "The Paintings of Sarah Paxton Ball Dodson," American Art Journal, 15, No. 1 (1981), pp. 67-82.

¹⁵²Gifford's painting was bought directly from him by L. Clark Seelye, President of Smith College, on February 8, 1879, for \$450. The asking price at the Society's exhibition was \$900. For information on Seelye's purchase of the painting, the author is grateful to Patti Anderson, Curatorial Assistant, Smith College Museum of Art, Northampton, Massachusetts. Letter of July 9, 1981 to the author.

¹⁵³"A New Art Departure," New York Daily Tribune, March 9, 1878, p. 5, c. 4.

¹⁵⁴Noted by S. N. Carter, "First Exhibition of the American Art Association," The Art Journal, 4 (1978), pp. 124-126. [hereafter Carter, First Exhibition.] See also, Charles de Kay, "Society of American Artists," New York Times, March 7, 1878, p. 4, c. 6-7.; de Kay observed that these artists were more thoroughly grounded in the principles of their profession than any other set of American artists who had exhibited in America.

¹⁵⁵This cosmopolitan attitude elicited criticism from the New York Sun, "The Society of American Artists," March 10, 1878, p. 3, c. 2. The Sun objected to the lack of subjects "racy of soil." Pearce's work, and others exhibited by the Society, were caricatured in Puck, March 27, 1878, opposite p. 3.

¹⁵⁶"American Art," New York Daily Tribune, March 30, 1878, p. 6, c. 1.

¹⁵⁷AAA, Papers of the Pennsylvania Academy of the Fine Arts, "American Art," unidentified newspaper article, Scrapbook, 1877-1892; Roll P53, frame 255. [hereafter Clark, American Art.]

For the identifications and locations of works by John La Farge, I am indebted to Henry La Farge, who is compiling a catalogue raisonné of John La Farge's works.

¹⁵⁸"The American Art Society," New York World, March 17, 1878, p. 3, c. 3-4.

¹⁵⁹Carter, First Exhibition, p. 124.

¹⁶⁰Boime, The Academy, p. 123.

¹⁶¹Quick, Munich, pp. 27, 31.

¹⁶²"Society of American Artists," New York Times, March 7, 1878, p. 4, c. 6-7.

¹⁶³Clark, American Art. For example, see Weir's Portrait, probably SAA, #84, at Brigham Young University. For the location of works by Weir, I am indebted to Doreen Bolger Burke, Assistant Curator, Department of American Paintings and Sculpture, Metropolitan Museum of Art. Ms. Burke is currently preparing an exhibition for the Metropolitan Museum of Art, New York City, on Julian Alden Weir. In addition, Weir sketched after Hals. These sketches are preserved in the Weir Family Archives. I am grateful to Doreen Bolger Burke for having shown these sketches to me.

¹⁶⁴Clark, American Art.

¹⁶⁵"American Art," New York Daily Tribune, March 30, 1878, p. 6, c. 1.

¹⁸⁰The placement of Shirlaw's portrait on the line was noted in the New York Evening Post, "The Academy of Design," March 30, 1878, p. 4, c. 2.

¹⁸¹National Academy of Design, Minutes of the National Academy of Design, March 4, 1878, May 8, 1878. The two remaining members of the 1879 hanging committee are noted in the Catalogue of the Fifty-Fourth Annual Exhibition of the National Academy of Design, 1879 as Worthington Whittredge and Alfred F. Bellows.

CHAPTER II

THE EXHIBITIONS OF 1879 AND 1880

Part I

The Exhibition of 1879

The first exhibition of the Society of American Artists was a model of impartiality; but its inclusion of paintings too closely allied with Academy ideals compromised the Society's credibility as artistically progressive. The Society's tacit approval of works by Thomas Moran, A. Wordsworth Thompson, and Robert C. Minor was criticized by George Sheldon of the New York Evening Post, who dubbed such paintings "chip[s] off the old Academy block." Sheldon referred to these painters as "Philistines," and characterized the Society's first exhibition as less than uniform due to the "pell-mell haste" with which the Society had added to its membership.¹ Criticism such as this, no doubt, prompted the Society to more forcefully and consistently assert itself as an artistically progressive organization. Thus, the exhibitions of 1879 and 1880 zealously advocated painterly breath and suggestiveness. Painters stylistically associated with Academy ideals (whether Academicians or not) found their works ill-received, and were thus alienated from the Society of American Artists.

The Society's more progressive second and third exhibitions may also reflect the liberal attitudes of William Merritt Chase, who was a

member of the hanging committee of 1879, and President of the Society of American Artists in 1880.² Chase was contemptuous of the narrow provincialism which he felt characterized the Academy style.³ Thus, it may be more than coincidence that in 1879, when Chase was a member of the hanging committee, paintings by Thomas Moran, A. Wordsworth Thompson, and Robert C. Minor were poorly received, and, in 1880, when he was President and an "ex officio" member of the hanging committee, Robert C. Minor, George Inness, John Henry Dolph, Thomas Moran, A. Wordsworth Thompson, and Samuel Colman did not participate in the Society's annual exhibition.

The first indication, however, of the Society's more progressive attitude was the rejection of landscapes by Moran and Minor, submitted for the Society's exhibition of 1879. The Society's hanging committee, composed of Chase, Homer Dodge Martin, and Julian Alden Weir, rejected Moran's Bringing Home the Cattle, Coast of Florida (Albright-Knox Gallery, Buffalo), and Minor's Coming Storm.⁴ In addition, Thompson's A Steamboat Landing on the Rappahannock River was skyed.

The poor reception accorded these works was probably based on their stylistic adherence to the preferences of the Academy. Moran's painting, for example, was described in the Art Amateur as "a mere theatrical drop-curtain, black in color, and without other charm than a conventional cleverness of scenic arrangement."⁵ When Moran reportedly demanded an explanation for the rejection of his painting, he was told by Chase that the painting represented "worn-out, old fashioned methods."⁶ Though the Society's hanging committee apparently awarded an honorable position to Moran's more intimate landscape, Woodland

Reflections, Moran withdrew the painting and submitted his resignation to the Society, as did A. Wordsworth Thompson.⁷

The Society not only alienated less progressive artists, but also American artists resident in Europe by less actively soliciting their works. This too may have been prompted by criticism of the Society's first exhibition. The Society's inclusion of a large number of works by American artists resident abroad urged critics to question the validity of an organization so dependent on works sent from Europe. The critic of The Nation, for example, was quick to point out that almost all the works shown in 1878, excepting the landscapes, were produced on foreign soil.⁸ And Samuel Benjamin recalled the Society's first exhibition as "not a full test of the vitality" of the organization. The large number of works sent from Europe, he maintained, gave little idea of the "extent of reserve force of the exhibitors when thrown on their own resources."⁹ Thus in 1879 the presence of American artists resident abroad, while still notable, was lessened somewhat; but by the 1880 exhibition, their numbers would be significantly reduced.¹⁰ Of course, the Society continued to support American artists trained, though not resident, in Europe.

While the Society's base of support gradually narrowed, the exhibition of 1879 forcefully projected a progressive, and by academic standards even radical, artistic appearance. For example, the exhibition included a particularly large number of broadly painted, preparatory works entitled study, impression, effect, unfinished, or sketch. The cult of unfinish, which may be said to characterize this exhibition and its successor, may be traced directly to Paris and Munich

training, though it must be added that the Ecole des Beaux-Arts and the Munich Royal Academy confined sketches to the atelier, and advocated only finished works for exhibition.

Nevertheless, the Ecole des Beaux-Arts, wrote Albert Boime, "emphasized the generative function of the sketch as the embryonic expression of a definitive work." The landscape *étude*, in particular, was often considered a self-sufficient work. As Boime noted, ". . . an *étude*, instead of being a preparatory study for a picture, may be a work in its own right, independently of any intention to use it elsewhere. . . ." ¹¹ Barbizon painters such as Corot and Daubigny were the first, in fact, to narrow the gap that had traditionally existed between the sketch and the finished work. The question of conceptual and literal finish was formulated succinctly by Baudelaire in reference to Corot's landscapes exhibited at the Salon of 1845: "There is a great difference between a work that is complete and a work that is finished; . . . in general what is complete is not finished . . . a thing that is highly finished need not be complete at all." ¹² Significantly, landscape *études* were considered acceptable for exhibitions at the Salon, where they were considered significant, if not complete, works.

Indicative of the impact of Barbizon landscape painting on American artists, the most vigorously summary works at the Society's exhibition of 1879 were landscape *études*. Charles Henry Miller's Autumn Landscape (Figure 10), for example, suggests the indirect impact of Jules Dupré, whose work was much admired by Miller's teacher, Adolf Liebermann. Miller's painting, consistent in spirit with Barbizon *études*, depicts the landscape as primarily a disposition of light and dark.

Paint is thickly and rapidly applied in a highly expressive manner.¹³ Equally summary études by Charles Melville Dewey and Wyatt Eaton were singled out by Susan N. Carter of The Art Journal. She described Dewey's Summer Impression as a ". . . hard, green, monotonous stretch of paint under an equally hard and cold strip of blue, where no variety of texture in either green or blue showed distance, atmospheric effect, or any knowledge of the shimmer of summer heat or green grass or blue sky."¹⁴ Upon viewing Wyatt Eaton's Spring-Time Effect, she asked, "how could any skilfull painter consciously prefer to render something so flat, thin and without substance." Finally, George Inness' A Cloudy Day (Figure 11) evidences a grasp of summary form and resonant color; but the close observation of light and air distinguishes this work from the more vigorously expressive études of his younger colleagues.¹⁵

Preparatory studies for the figure were esteemed by the Ecole des Beaux-Arts as a means of capturing spontaneity and individual sensibility. As Boime noted, "Originality in material execution refers to the retention of the sketch qualities in the finished work; the more sketchy the surface texture, the more self-expressive and hence original appears the artist's execution."¹⁶ The Ecole's conception of the sketch as the embodiment of the "première pensée" is most evident in the teachings of Thomas Couture, who believed a painter should be free to "show the viewer the excited traces of inspired execution rather than the tightly controlled residue of hard labor only."¹⁷ In fact, retention of the first impression was implicit in Couture's method, which was distinct from that of the Ecole des Beaux-Arts. The residue of Couture's teaching methods is apparent in the work of his foremost

American pupil, William Morris Hunt. Hunt's Self-Portrait (S.A.A. 1879, Museum of Fine Arts, Boston) is a finished work, but it retains animated brushwork and traces of heavy impasto which give the portrait an astounding vitality. Though exhibited as a Study for a Life-Size Portrait (Figure 12), Maria Oakey's depiction of her father, William Oakey, reflected the value placed upon the *ébauche* (sketch) by her teachers, La Farge, Couture, and Hunt.

According to Michael Quick, a cult of unfinish existed in Munich in the early 1870s. Leibl, in fact, was the first to exhibit unfinished paintings; and at the Munich Art Union in October 1872, Frank Duveneck exhibited two unfinished portrait studies to an outraged critical response.¹⁸ As with the Paris-trained painters, the most obvious sketches shown in 1879 by Munich-trained artists were landscapes, rather than figural works. Twachtman's Venetian sketches were described as "very vigorous effects rapidly laid in."¹⁹

Yet, Duveneck's Lady with Fan (Metropolitan Museum of Art) juxtaposes a more "finished" figure against a noticeably sketchy left hand. One may conjecture that the more freely rendered hand allowed the artist to maintain the immediacy and inventive autonomy implicit in the sketch. It is notable that a similar treatment of the hand appears in John Singer Sargent's Portrait of Carolus-Duran (Figure 13), which was exhibited at the Society's show of 1880.

An analagous regard for the artist's process of creation is apparent in Julian Alden Weir's exhibition of In the Park (Figure 14) with an accompanying preparatory study for the finished work.²⁰ That Weir's In the Park occupied the place of honor is itself indicative of

the fact that the exhibition of 1879 was far more progressive than its predecessor. In contrast to William Merritt Chase's Ready for the Ride, Weir's work was far more painterly. In subject, it was a bold depiction of the concurrent deprivation and luxury observable in urban life. A poor flower seller and other homely street types share New York's Union Square with a fashionable young woman and a man reading a newspaper. Weir's realistic distinctions between the skin coloring of the street types and the fashionably dressed woman drew objections from Susan N. Carter, who faulted Weir for not depicting "proper gradations of light from one face to another."²¹ In addition, one might contrast the works shown by Homer Dodge Martin in the exhibitions of 1878 and 1879. Martin's Sand Dunes on Lake Ontario, exhibited in 1878, was topographically exact in its recording of rocks and driftwood.²² But Evening on the Thames (Figure 15), which reflects the influence of James McNeill Whistler, whom Martin met on a visit to England in 1876, is broadly painted, and replaces conventional perspective with flat, horizontal bands of tonal variations. The work so eschews topographic references that, until recently, it was titled Evening on the Seine.²³

While the Society's 1879 exhibition was notably more progressive, it manifested artists' continued reliance on the style of the Old Masters. Weir's In the Park, for example, depicts street types whose physiognomies strongly suggest the impact of similar low-life figures by Frans Hals. Likewise, Chase's Portrait of Mr. Frank Duveneck (destroyed), in its informal composition, was an undisguised emulation of similar portraits by Hals. Chase depicted his fellow-artist wearing a wide-brimmed hat and smoking a clay pipe in the manner of seventeenth-

century portraits. And, in Duveneck's hand is an etching of Hals' Malle Babbe. Thomas Eakins' Gross Clinic (The Jefferson Medical College of Philadelphia) reflects the influence of Velasquez and Rembrandt in its restricted color scheme, and dramatic focus of light and dark. In his choice of subject, Eakins referred specifically to Rembrandt's Anatomy Lesson of Dr. Tulp. But unlike Rembrandt, Eakins depicted his surgeon in the process of surgery. The heightened drama of Gross Clinic suggests a greater conceptual affinity with the works of Velasquez and the French Realists.²⁴ Finally, mention might be made of J. Carroll Beckwith's Temptation, probably based on Veronese's Temptation of Saint Anthony, which Beckwith copied while on bicycle tour in Normandy.²⁵

Frequent treatments of the nude by Paris-trained exhibitors were, like their emulations of Old Master paintings, overt references to their academic training. The study of the nude figure was a central part of that training, and its significance is reflected in Eakins' Gross Clinic, Wyatt Eaton's The Mirror, and Thomas Wilmer Dewing's A Young Sorcerer (The National Academy of Design). Dewing, for example, was a pupil of Gustave Boulanger and Jules-Joseph Lefebvre at the Académie Julian from 1876 until 1878. Lefebvre, in fact, specialized in depictions of the nude, particularly during the 1870s, and his impact on Dewing is particularly notable in his pupil's attention to accurate drawing and sculptural solidity. Susan Hobbs, in her recent study of Dewing's early work, noted that ". . . the contorted, contrapposto pose and the carefully painted floor tiles are solutions to school problems of foreshortening and perspective. . . ." ²⁶

While a reverence for Old Master painting and the nude identified American artists with the European artistic past, recurring iconographic themes in the Society's exhibitions of 1878 and 1879 allied them to contemporary European Realism, a movement most coherently formulated in France, but with parallels elsewhere.²⁷ Linda Nochlin defined Realism as a "truthful, objective and impartial representation of the real world, based on meticulous observation of contemporary life."²⁸ The Realist outlook, thus, urged the depiction of ordinary people: merchants, workers, and peasants. And, it is in this context that we may consider such paintings as Shirlaw's The Goose Herd (Figure 16), Chase's depiction of a sexton cleaning candlesticks in In the Baptistry of St. Mark's, Weir's In the Park, and Josephine Kibbe's depiction of an unidealized farmhand in Tom.

Furthermore, Physiologies--studies of kinds of people--abounded in this period, and often served as model books for Realist painters, who were also inspired by Dutch seventeenth-century depictions of common people.²⁹ The impact of such a Realist interest may be noted in Currier's Scowling Boy, the varying facial types in Weir's In the Park, and the depiction of an old, weather-beaten man by Richard Gross, entitled Winter. In fact, it is notable that penetratingly realistic studies of the elderly were often shown at Society exhibitions between 1878 and 1880.

In addition, depictions of peasants by Millet, Leibl, Breton, and Courbet found their parallels in Frederick Porter Vinton's Study-Head of a French Peasant, Walter Shirlaw's The Goose Herd, Edgar M. Ward's Breton Peasant, and Charles S. Reinhart's Gathering Fagots.

Another popular subject with Realist painters was a genre figure that was at the same time a portrait of someone in the artists' circle. A painting such as Manet's The Reader (1861; The St. Louis Art Museum) may have inspired Mary Cassatt's Reading the Figaro (Figure 17).

Finally, the Realist outlook also affected some academic painters. Gérôme's The Christian Martyr's Last Prayer (1863-1883; Walters Art Gallery, Baltimore), for example, is a scrupulously factual, historical genre painting, rather than History Painting in the "grand manner." So Gérôme's pupil, Frederick A. Bridgman evidences in Egyptian Fete, House of Rameses II his teacher's interest in the more mundane aspects of life in antiquity.

The impact of Realism on American artists, derived from contemporary European painting and/or Dutch seventeenth-century prototypes, was met with criticism in the American papers.³⁰ George Sheldon characterized the Society as "not sensitive to beauty," and "attracted by the ugly."³¹ Charles de Kay objected to the informal pose of Chase's Portrait of Mr. Frank Duveneck as inappropriate for a large-scale painting. The positioning of the chair, he maintained, obliterated the body, and was thus "against the rules of art."³²

The harshest criticism, however, was directed towards Eakins' Gross Clinic. Charles de Kay concluded that "Power it has, but very little art."³³ Susan N. Carter, though she admired Eakins' modelling and composition, found the work "a degradation of Art," and a "trench on the limits of the aesthetic."³⁴ It is worth recalling, in addition, the adverse criticism of Eakins' William Rush, carving his allegorical statue of the Schuylkill, exhibited in 1878. Most critics objected to

the unidealized nude. But what most shocked Charles de Kay was the placement of the model's clothes on the chair, which reminded the critic that she was not an ideal nude, but a naked model.³⁵ While Eakins' device might immediately suggest the impact of Manet's Déjeuner sur l'herbe (1863; Louvre), it is more likely that Eakins' emphasis on convincing factuality is derived from his teacher, Gérôme. Thus, it should come as no surprise that the other major Realist work in the 1879 exhibition--In the Park--was by another of Gérôme's pupils, Julian Alden Weir.

The Realist outlook aside, what most disturbed the critics and the public about the Society's exhibition of 1879 was the preponderance of sketches. To an audience accustomed to viewing meticulously detailed paintings at the Academy, the unfinished quality of the Society's works suggested a lack of artistic capability. Samuel Benjamin, for instance, recalled the 1879 exhibition as a "falling off in quality," in which "the large number of mere studies included seemed to indicate either that the artists had reached the limit of their original force, or that their interest in the new enterprise had begun to flag."³⁶ George Sheldon also interpreted the large number of unfinished works as an indication of the Society's inability to finish.³⁷ William Laffan, who recognized the artistic progressiveness of the 1879 exhibition, felt that the Society had led people in a quite different direction from that predicted by the exhibition of 1878.³⁸ Susan N. Carter wrote that the sketches "badly bewildered people," who wondered where the excellence lay in these works. And "nature," she continued, "seemed curiously conceived" In contrast, the paintings easily accepted

by Carter (and the viewers) were by Alexander Wyant, Samuel Colman, Robert Swain Gifford, George Inness, and Walter Shirlaw. As Carter observed, "Of these paintings there could be no question. Color, drawing, composition, and chiaro-scuro, were attended to; and, when all is said that can be said, these are as much the form of Art as nouns, verbs, and adjectives, are the body of composition either in speech or writing." She especially approved of La Farge's Flowers (Mrs. Nathan L. Burnett, Brooklyn), for, while they were poetic, they were also a close study of nature. The presumably too abstract rendering in Elizabeth B. Greene's Decorative Panel-Apple Tree caused Carter to remark that the tree was "unnatural" because "the spectator feels as if the picture might have been copied from a mediaeval illumination of fruit in the Garden of Eden."³⁹

The Society's emphasis on individual sensibility, and on loose, vivid brushwork prompted critics to label them, in a general way "impressionists." As William H. Gerdtz recently pointed out, "it is evident that these critics did not mean in their use of the term the aesthetic of prismatic color, broken brushwork and primary concern with light and color which we associate with Impressionism."⁴⁰ Laffan referred to the exhibition of 1879 as "full of wild impressionism and vaporous intensity and affectation."⁴¹ George Sheldon noted that all Society artists painted alike--in the "adopted conventionalism of the Impressionists."⁴² And, Susan N. Carter defined impressionism as "conveying to others the feeling produced by any scene or object in Nature." Thus, she characterized La Farge "in the highest sense an impressionist"⁴³ Charles de Kay similarly identified Albert Ryder. In

commenting on Ryder's Spring (Figure 18), de Kay characterized the artist as "an impressionist in so far as he strives for the 'feeling' of a figure rather than to express its anatomy in definite outlines."⁴⁴

In fact, de Kay was not as adverse in his criticism of the Society's exhibition as were Benjamin, Carter, Laffan, or Sheldon. He wrote that the Society made a better showing than in 1878, as did Clarence Cook.⁴⁵ Though Cook did feel that "execution usurps more place than it deserves," he thanked the Society's artists for their "needed protest against timid conventionalism and finical over-finish."⁴⁶ Indeed, Cook may have encouraged the artistically progressive exhibition of 1879. It was probably he who wrote an article in defense of the sketch in Scribner's Monthly the preceding spring. Therein, the critic attacked the "genuine Philistine," who wants "finish, insipidity, shallowness, and empty prettiness." The critic further distinguished between works that were finished in the "artistic sense," and those that were literally complete by virtue of being smoothly painted.⁴⁷ The majority of critics, however, agreed with the observation made by the New York Herald--the Society's 1879 exhibition indicated "promise, rather than performance," and true finish could only mean literal completion.⁴⁸ It was suggested that the exhibition could be of little interest to the ordinary viewer, and one critic wrote that the Society of American Artists was "supposed to appeal to artists, amateurs, and connoisseurs rather than to the wider public."⁴⁹

This mention of the Society's appeal raises the question of sales by Society exhibitors between 1878 and 1880. Will H. Low, for instance, recalled that "in the Society exhibitions it was notorious

that no one sold anything; we were popularly supposed to be producing art for art's sake, and we were left severely alone to that delightful occupation."⁵⁰ Low's recollection was, by and large, correct, but there were some noteworthy exceptions. Smith College, for example, acquired three paintings exhibited at the Society's 1878 exhibition, though all three were not purchased until 1879: Robert Swain Gifford's An Old Orchard Near the Sea, Thomas Eakins' Spinning, and Alexander Wyant's County Kerry, Ireland (Figure 19). No doubt, Smith College's President Seelye was influenced in his purchases by John Henry Niemeyer, who was a Society exhibitor, and a teacher at the college.⁵¹ Equally significant were Daniel Cottier's purchases for Ichabod T. Williams. Williams owned, for instance, John Singer Sargent's A Capriote (Museum of Fine Arts, Boston), Will H. Low's Cloudy Weather, William Gedney Bunce's La Luna Veneziana, and George Fuller's Boy and Calf (Figure 20).⁵² Finally, and consistent with the observation made by the critics, Society exhibitors bought works by their colleagues. It may be recalled that Samuel Colman bought Sargent's Fishing for Oysters at Cancale; in addition, Francis Lathrop purchased Weir's In the Park, William Merritt Chase bought J. Frank Currier's Scowling Boy, and Twachtman's sketches, too, were bought by fellow-artists.⁵³

The Society's exhibition of highly progressive works, presumably not intended to attract purchasers, is significant. One may recall the widely expressed opinion that the members of the National Academy of Design were too concerned with their own pecuniary advancement. Contrasting the Society with the Academy, one critic, in fact, characterized the role of the Society as "afford[ing] a chance for the exhibition of paintings irrespective of size or popular 'importance'."⁵⁴

Indeed, the recognition of the Society as the exemplar of "the most advanced or radical theories of art," prompted James L. Claghorn, President of the Pennsylvania Academy of the Fine Arts, to request a loan show from the Society of American Artists to open at the Pennsylvania Academy in the spring of 1879.⁵⁵ A similar offer came from the Museum of Fine Arts, Boston, but, according to a letter of Francis Lathrop, the Society chose the Pennsylvania Academy of the Fine Arts because of their "understanding that the collection will be kept together and shown in Philadelphia as the exhibition of the Society of American Artists."⁵⁶

These requests from leading museums in Philadelphia and Boston were indicative of these cities' artistic progressiveness; in fact, both were more progressive than New York. The divergence in taste between New York and Boston is best exemplified by their response to French Barbizon painting. As Carol Troyen recently noted, Bostonians "found their spokesman in William Morris Hunt, who championed the art of Millet and the Barbizon painters as well as that of a group of young Americans, most of them Boston-born, who evolved styles influenced by those French artists." In contrast, New Yorkers enthusiastically embraced the Ruskinian aesthetic of "truth to nature" through the 1870s.⁵⁷

The greater progressiveness of the Pennsylvania Academy of the Fine Arts, in comparison to New York's National Academy of Design, may be inferred from the fact that the Pennsylvania Academy accepted the work of European-trained American artists much sooner than did its New York counterpart. Like the founders of the Society of American Artists, Philadelphia-based painters had also found it necessary to form an

alternative organization--the Philadelphia Society of Artists. But, unlike the National Academy of Design, the Pennsylvania Academy of the Fine Arts, in 1879, allowed the new society to hold their first exhibition within the Academy. From then on, the Pennsylvania Academy became a significant organization for the exhibition of works by European-trained American artists.⁵⁸

Correspondence between the Pennsylvania Academy of the Fine Arts and the Society of American Artists concerning a proposed loan exhibition was begun in late January 1879 and was initially directed to William Sartain, a Philadelphia-born member of the Society, and a one-time teacher at the Pennsylvania Academy, who would initiate arrangements on behalf of the Society. On February 1, Sartain informed the Academy's Secretary, George Corliss,

I am authorized by the Board of Control of the "Society of American Artists" to state that we will send our exhibition (or the greater and better part of it) to the Penn^a Acad, of the Fine Arts - provided the same be exhibited collectively in a separate gallery during your Spring Exhibition - and be announced and marked "Collection of the Society of American Artists of New York" -- and provided also that the expenses of moving the same to be paid by the Penn^a Academy.⁵⁹

The Society's proviso was accepted by the Academy, and arrangements were made with Renner & Co., whose responsibility it was to pack and ship the works. In late April, the Society learned that the Academy had, in fact, not carried out its agreement. The Academy, maintaining that it had received no instructions from the Society through Renner & Co., hung Thomas Moran's Bringing Home the Cattle, Coast of Florida in the place of honor, and rejected Thomas Eakins' Gross Clinic. In addition, the Society's paintings, President Shirlaw learned, had not been hung as a group.

An irate Shirlaw wrote to President Claghorn on May 1 threatening to withdraw the Society's works if they were not rearranged.⁶⁰ Shirlaw demanded that Moran's painting be removed, and that Eakins' work and others by Society members be hung as previously agreed. The Academy called a special meeting for May 12, to which the Society sent William R. O'Donovan and William Merritt Chase. As a result of that meeting, Moran's painting was removed and Eakins' Gross Clinic was hung, but separately from the rest of the Society's collection. In addition, the Academy's Exhibition Committee directed that the Society's works be hung as a group, according to the instructions of Chase and O'Donovan. It was further decided to print "a supplementary slip designating the numbers of the works composing the exhibition of the Society of American Artists." which was then inserted into the already existing catalogue.⁶¹

The Society's loan exhibition was, by and large, similar to that held in New York. Francis Lathrop informed George Corliss that "a portion of the exhibitors object to their works leaving New York, but the bulk . . . will undoubtedly go and deficiencies in the number agreed upon will be made up by contributions from members of the Society and others" ⁶² In fact, Shirlaw told Sartain that he felt the loan exhibition was "better than the late one in Kurtz Gallery."⁶³ Shirlaw's opinion was no doubt based on the greater representation of Society members and on the inclusion of a few paintings only recently returned from the Paris Universal Exposition of 1878.

The Paris Exposition had, in fact, prompted renewed controversy between the Society and the National Academy of Design. Members of the Academy asserted that "at the recent Paris Exposition," the European-

trained American artists "having all the influence of the American colony in Paris at their backs, secured first class positions for their own works and caused the works of academicians to be 'skyed.' "64 Indeed, Augustus Saint-Gaudens and David Maitland Armstrong were on the jury for the American section of the Paris Exposition, and Armstrong had "absolute control over hanging."65 Armstrong recalled that he hung paintings "entirely irrespective of the names or reputations of the various artists concerned This was unprecedented."66

But Armstrong's unprecedented hanging was surely based on more than impartiality; Saint-Gaudens admitted later that "we did some bold things . . . probably some unjust ones in the rashness and enthusiasm of youth and, as far as I was concerned, in my role of 'righter of wrongs'. . . ."67 Thus a painting by Hiram Reynolds Bloomer, a virtually untried artist, who had exhibited with the Society in 1878, was hung on the line, and paintings by one of America's most prominent Hudson River painters--Frederic Edwin Church--were skyed. Thomas Moran, recently slighted by the Society, was not even invited to participate. Thus, the Paris Exposition was most notable for the ample representation of works by American artists trained in Europe. In comparison to the American section at the 1867 Paris Universal Exposition, which highlighted predominantly landscape, and other works essaying uniquely American subjects, and which presented America's artistic identity as provincial and indigenous, the American section of the 1878 Paris Exposition--in paintings such as Shirlaw's Sheep Shearing in Bavaria, William Gedney Bunce's Morning in Venice, and Frederick A. Bridgman's Funeral on the Nine in the Days of the Pharaohs--proclaimed America's

newly-acquired internationalism. This image, represented in the Paris Exposition and in the exhibitions of the Society of American Artists, was indicative of new trends in American art. The 1878 Paris Exposition was an opportunity for the first international and large-scale display of America's alignment of its artistic goals with those of Europe. Concurrently, at the same Exposition, America was also attempting to rival Europe in the technological arena.

America's newly-acquired artistic image was not easily accepted by the members of the National Academy of Design, who struggled to maintain their political hegemony as they had in 1877. Charles de Kay reported that the "academicians returned the snubbing they received in Paris by snubbing the men they believed to have been instrumental in procuring it at the election of associates."⁶⁸ Despite the fact that President Huntington, in his Annual Address on May 14, urged respect for the "creative and poetic art," as well as "minute reproduction of the facts . . . of nature," the Academy's members swiftly rejected Society artists who had been nominated for membership in the Academy. Thus, they rejected for Academician, George Fuller, Louis C. Tiffany, and George Henry Yewell; for Associate, they rejected James Wells Champney, William Merritt Chase, George Maynard, Walter Palmer, Charles S. Reinhart, Rosewell Shurtleff, Julian Alden Weir, Olin Warner, and Robert C. Minor.⁶⁹ An outraged President Shirlaw submitted his resignation to the Academy on May 26, 1879.⁷⁰

George Sheldon aptly characterized relations between the Society and the Academy in 1879 when he wrote, "to say that the representative Academician and the Representative-Society-of-American-Artists'-man

admired, liked or appreciated each other would be untrue." Between the two, he concluded, is at present a serious, if not irrepressible conflict.⁷¹

This conflict is cogently demonstrated by the substantial stylistic and conceptual differences between works submitted by Society artists to the National Academy of Design, and those submitted to the Society in 1879. For example, Julian Alden Weir exhibited In the Park at the Society's annual, and Children Burying a Dead Bird (Figure 21) at the Academy. The latter is more tightly painted, and markedly anecdotal, even sentimental. While Eakins exhibited his provocative Gross Clinic at the Society's exhibition, he exhibited his innocuous A Pair-oared Shell (Philadelphia Museum of Art) at the Academy.⁷² William R. O'Donovan's Portrait of Bayard Taylor (Sage Chapel, Cornell University), shown at the Society in 1879, may be distinguished from his Bust of Robert Swain Gifford (N.A.D., 1879; Century Club, New York). O'Donovan's portrait plaque of Taylor is irregular in its outlines, and notably painterly in its broad treatment; but his bust of Gifford is carefully incised and realistically modelled with attention to minute detail. It should also be noted that Olin Warner reserved his early ideal sculptures--Twilight (Metropolitan Museum of Art) and Dancing Nymphs (National Museum of American Art)--for exhibition at the Society of American Artists. This distinction between the Society of American Artists and the National Academy of Design was made more acute by the progressive nature of the Society's 1879 exhibition. And despite adverse criticism, the Society mounted a similarly progressive exhibition in 1880.

Part II

The Exhibition of 1880

The Society's persistent determination to project an image of artistic progressiveness was evidenced, in part, by its continued alienation of conservative members. Thus in 1880, Robert C. Minor, George Inness, John Henry Dolph, Samuel Colman, Thomas Moran, and A. Wordsworth Thompson did not exhibit, the latter two having resigned in the spring of 1879.⁷³

Furthermore, a large proportion of the Society's membership refrained from exhibiting at the National Academy of Design in 1880, surely a response to the Academy's snubbing of Society members following the 1878 Paris Exposition. Both the Society's President and Vice-President, William Merritt Chase and John LaFarge, abstained, as did Augustus Saint-Gaudens, Helena de Kay Gilder, Francis Lathrop, Albert Ryder, William R. O'Donovan, and Walter Shirlaw.

The Society's alienation of its more conservative members, nearly all members of the Academy also, was coupled with the alienation of American artists resident abroad. According to contemporary accounts, these artists were angered, on the one hand, because the Society denied them a voice in jury selection (a privilege accorded them in 1878, and presumably in 1879), and because the Society denied them membership (a privilege accorded only to artists resident in New York). Edward Strahan, in the Art Amateur, reported the following sentiments of one American artist resident in Europe: "I am sure we did all we could to show our interest . . . signed all sorts of promises, only to find that we had no lot nor part in the organization, and were to be invited or

not, one year after another at the caprice of the messenger of the 'American Artists' for any given season."⁷⁴

An explanation for the Society's alienation of its European-based colleagues can only be conjectural. It may have been a response, as was suggested above, to the critical opinion that the Society was too dependent on support from American artists resident in Europe. In addition, the Society's denial of jurying rights may have originated in a desire to more surely determine the progressive nature of the 1880 exhibition. Yet, it appears that Edward Strahan may have been more to the point when he characterized the Society as "suffer[ing] from want of a definite aim."⁷⁵ The Society's policies resulted in a lack of participation by artists such as George Burnap, William Dannat, Henry Mosler, Charles DuBois, Richard Gross, Hugh Bolton Jones, Frank Duveneck, Mary Cassatt, J. Frank Currier, and Frederick A. Bridgman, who had participated in either or both of the Society's previous exhibitions.⁷⁶ Bridgman, in fact, in what was described by one critic as "rank treachery," sent his works to Avery Gallery.⁷⁷ Significantly, many of these artists began exhibiting with the Philadelphia Society of Artists, which offered associate membership to American artists resident abroad. The Philadelphia Society of Artists, like the Society of American Artists, was formed to meet the needs of European-trained painters and sculptors; but since it included artists such as John George Brown, it may be assumed that it had a wider scope and, furthermore, it appears to have been almost exclusively Paris-oriented.⁷⁸

The Society also alienated nonmembers resident in America. Contemporary accounts suggest that nonmembers were expressly invited to

contribute to the Society's exhibitions. In 1880, the Society was sorely criticized for entrusting the responsibility for selection of paintings to only one man--John La Farge. The Art Journal, quoting a comment by a critic for the Boston Advertiser, stated:

This is neither fair, fraternal, nor broad in spirit . . . John LaFarge was the delegate chosen this year, and he, after visiting one or two studios, went away, shifting his powers and responsibilities upon a well-known artist in the city, with instructions to do the work for which he, as a delegate, was sent. The artist in question is capable enough to select for any exhibition, and no one doubts his fairness or the soundness of his judgement. But the fact that a single artist should have full powers to select for a gallery that is supposed to have the character of an exhibition, with the least possible restrictions, is sufficient to excuse a protest.⁷⁹

Thus the Society so weakened the widespread base of support which it had established in 1878, that in May 1880, it issued a new Constitution in which it firmly defined its position towards American artists resident in Europe, and amplified its Committee on Exhibition. It is significant to note that the new Constitution in no way redressed the alienation felt by the Society's conservative members. While this new Constitution was not written until after the close of the 1880 exhibition, it is most appropriately considered here.⁸⁰

First, the Society created a by-law expressly allowing space in succeeding exhibitions to the work of American artists resident in Europe. Second, the Society extended membership to these artists, as well as to those resident in Boston and Philadelphia. This policy was facilitated by changes in the Society's voting procedures. Previously, candidates needed a unanimous vote; now they would need only a two-thirds vote. Thus, on May 1, 1880, the Society elected thirty-one new members, among them Elihu Vedder, Mary Cassatt, James McNeill Whistler,

John Singer Sargent, Frederick A. Bridgman, J. Frank Currier, Frank Duveneck, Thomas Eakins, J. Foxcroft Cole, and George Fuller. The Society was then composed of fifty-eight members, three of whom were women--Helena de Kay Gilder, Mary Cassatt, and Sarah Whitman--and four of whom were sculptors--Theodore Baur, William R. O'Donovan, Augustus Saint-Gaudens, and Olin Warner.⁸¹

The Society included a second by-law which stated, "Invitations to artists, not members of the Society, to submit pictures for exhibition, shall be issued only by the Committee on Exhibition." This committee was enlarged to consist of the Board of Control and the hanging committee; thus, after 1880, the selection and arrangement of works, by members and nonmembers, was entrusted to seven artists. The arrangement of works for the exhibition of 1880, however, was delegated to a three-man hanging committee--William Gedney Bunce, Albert Ryder, and Olin Warner, though Chase, as President, would have been an "ex officio" member.⁸²

The hanging policies adopted for the exhibition of 1880 were, in fact, innovative procedures advocated by Charles de Kay in January, 1880. At that time, de Kay urged the abandonment of the "architectural system of hanging," in which smaller paintings were grouped around a centrally placed, larger work. He suggested that paintings be hung according to color, subject, and adaptability to light. He also advocated the abolition of the line and places of honor.⁸³ The Society, anxious to appear progressive in all ways, heeded the suggestions of de Kay, and their novel hanging procedures received praise from the critics. Samuel Benjamin, for instance, wrote that "This is beyond all

question the only way to exhibit works of art" Cook approved too, stating that the Society did everything "in a way of its own, and without reference to conventionalities," but he disliked the disorderly appearance of the walls.⁸⁴

In its progressive spirit, the exhibition of 1880 was allied to the exhibition of 1879 as evidenced by the Society's continued preference for broadly painted works, some of which were preparatory sketches. It is notable that the titles in 1880 did not, as they did in 1879, specify that the works were sketches, a more forceful indication that the Society's exhibitors considered them complete, if not literally finished works. This conscious lack of denotation may have been prompted by the adverse critical response to the exhibition of 1879. One reviewer, upon seeing the exhibition of 1880, stated that the majority of works were "studies," not "pictures," and that only twelve exhibitors were frank enough to say so in the catalogue, though more should have.⁸⁵

Elizabeth Bartol's Mother and Child, for example, was considered unfinished because of its vigorous paint application. Samuel Benjamin wrote that ". . . it would be preposterous to call it a finished work, The best art is that which achieves its results with the least evidence of mechanism" ⁸⁶ Walter Shirlaw's Realist depiction of workers in the Marble Quarry was considered "slightly sketchy" by many critics who recalled his Sheep Shearing in Bavaria, which had been exhibited at the National Academy of Design in 1877.⁸⁷ The sculptures of Theodore Baur, all unfortunately unlocated, elicited a similar critical response. Baur, who came to America in 1850 from Wurtemberg, Germany, was considered one of "the most poetic of American sculptors," whose

work "rarely gets beyond suggestiveness."⁸⁸ In fact, the critic of the New York World stated that Baur's capabilities as a sculptor were questioned by many who "see sculpture as severe at least to completeness."⁸⁹ Even Charles de Kay wrote of Baur's works that he "long[ed] to see them carried out adequately," despite his admiration for Baur's imaginative conceptions.⁹⁰

The critics were far more enthusiastic about Augustus Saint-Gaudens' marble bust of Theodore Dwight Woolsey (Figure 22) and Olin Warner's plaster bust of Julian Alden Weir (National Portrait Gallery, Washington, D.C.). The restrained classicism of the latter could not be more different from the realistic characterization of the former. Warner's bust, even more than Saint-Gaudens', was perceived as an artistic image, suggestive of his affinity for the classical spirit and the works of Carpeaux, as well as a faithful and "complete" depiction of his fellow-artist.⁹¹

Baur's work was indicative of a more painterly approach to sculpture, sanctioned by the Society of American Artists, and evidenced particularly in the works of Baur and O'Donovan. For instance, O'Donovan's relief of Edmund Stedman was recognized for its "novel experiments in introducing into bas relief painting-like shading and illumination." Of O'Donovan's reliefs, Sheldon wrote that "they are as artistic as they are slight."⁹²

The "artistic" quality of other works exhibited in 1880 was, in the minds of many critics, further evidence of their incompleteness. Indeed, the Society's exhibitors seemed indifferent to Nature, and their works were often referred to as "affectations," or "decorations." In

regard to George Fuller's Boy and Calf (Figure 20), the critic of the New York Herald wrote that Fuller had carried his "mystic methods" too far. However, this same critic excused Fuller's use of mist in Portrait of a blond lady because the face was so naturalistic.⁹³ Susan N.

Carter characterized the dark tones in Thomas Eakins' Portrait-At The Piano (Addison Gallery, Andover, Massachusetts) as creating an "effect" rather than a "thoughtfully wrought-out picture."⁹⁴ Tiffany's Still Life (collection Tiffany family), described as "a decorative motif . . . [of] some pale vases against pale, stained glass, and a crumple of pale, black-corded embroideries. . . ." was considered by most reviewers to be unsatisfactory.⁹⁵ But by far the harshest criticism was accorded William Merritt Chase's Portrait of a lady in a red dress against a red background, unfortunately unlocated. Clarence Cook called it "deplorable," and an "affectation."⁹⁶ In fact, he wrote that the work was "not a picture," but only a "diagram of a young lady." Another entry by Chase of a Portrait of a lady in a maroon dress and bonnet, against a background of a similar color, was apparently designed by the artist to harmonize with a particular room in the patron's house. An unidentified critic wrote that Chase could not stoop lower than to play "second fiddle to house decorations."⁹⁷

Works such as these were adversely considered by the last-mentioned critic as "mere subjective schemes of color--schemes that were conceived and nurtured in the artist's minds, and have no correspondencies in the external world." Thomas Bangs Thorpe, a literary ally of the National Academy's old guard, also derided the work of these artists as "purely artificial, and the result of an artificial inspira-

tion."⁹⁸ To the Society's exhibitors, as Nicolai Cikovsky has pointed out, "artificiality, which allowed the fullest display of an artist's powers of execution and was a token of his inventive autonomy was a virtue, not a fault."⁹⁹ Yet to the majority of the Society's audience, a devotion to Art, rather than to Nature, was cause for grave criticism. For example, George Sheldon quoted Thackeray's remarks upon seeing late Turner landscapes, "O for the old days, when Mr. Turner could see like other people." In contrast, William Brownell, in appreciation of the Society's departure from the traditionally indigenous and transcriptional aesthetic, remarked that "we are beginning to paint as other people paint."¹⁰⁰ Brownell thus confirmed the Society's alignment of America's artistic goals with those of Europe.

Though the Society continued to prefer broadly painted work, as it had in 1879, it radically departed from the preceding exhibition in its emphasis on figure painting and portraiture. In part, this new emphasis was due to the exclusion of conservative Society members, almost all of whom were landscape painters. In addition, some of William Morris Hunt's students, who had previously exhibited landscapes, now exhibited figural works, such as Elizabeth Bartol. Others, such as Helen Knowlton, did not exhibit at all. It should be stressed that the honor positions in 1878 and 1879 had been given to figural works, despite the fact that both exhibitions consisted primarily of landscape paintings. Of course, this emphasis on figure painting reflected the impact of European academic training, which stressed the depiction of the figure rather than the landscape, as well as the loss of the notion that America's artistic identity was rooted in the "land."

Two figural works exhibited in 1880 merit attention: George de Forest Brush's Miggles (Figure 23) and Julian Alden Weir's The Good Samaritan (Figure 24). Brush's Miggles, which depicts the heroine, and her bear, Joaquín, was painted in Paris under the direction of his teacher, G  r  me. Based on Bret Harte's recent short story drawn from Western American life, Miggles was undoubtedly an attempt on Brush's part to satisfy the American public's need for indigenous subjects. Indeed, Samuel Benjamin wrote that "it is pleasant to find a young American drawing inspiration from an American subject."¹⁰¹ Most reviewers, however, were critical of Brush's subordination of details to the main figure of Miggles. The Art Amateur objected to the bear as "in no sense a study from zoology," and the New York Herald stated that the bear was not prominent enough.¹⁰² Susan N. Carter, too, berated Brush for allowing details to "fade into vagueness." She considered the work no more than a study; the lack of anecdotal details deprived the viewer of a conceptually complete work, in the traditional sense.¹⁰³

Carter thought the same of Weir's Good Samaritan, as did Samuel Benjamin, who felt the rock was not realistic enough, nor the light, which he found "difficult to understand."¹⁰⁴ In addition, George Sheldon, in his American Painters, criticized Weir for not being faithful to the story. Weir, he maintained, wanted to make a picture, no matter what the cost to the historical scene itself.¹⁰⁵ Notably, Weir's interpretation of the story was untraditional, and its novelty suggests the direct impact of a similar treatment of the Samaritan theme by the French Realist, Th  odule Ribot. Ribot's first version of the Good Samaritan (now lost, and presumed destroyed in World War II), exhibited

at the Salon of 1870, was a traditional rendering of the story in that it depicted the moment of abandon after the passersby have ignored the wounded traveller. Ribot's second version (ca. 1870-75, Figure 25), which was never exhibited at the Salon, but was acquired directly from the artist by the city of Pau, was a departure from the familiar theme, in that it depicted the Samaritan kneeling by the side of the road and treating the stranger's wounds. This unusual presentation was, in fact, exactly that adopted by Julian Alden Weir. While it is impossible to document that Weir knew the second version, though he was in Paris between 1873 and 1877, his close adherence to Ribot's radical reinterpretation suggests that he did.¹⁰⁶ Like Ribot, Weir depicted the Samaritan kneeling at the wounded man's left side: and both artists displayed the nude on a diagonal in the foreground, with his head towards the spectator. Weir's affinity for Ribot's interpretation, which stressed a humanistic attitude towards suffering, might recall Weir's similarly sympathetic depiction of homely details in In the Park.

Realism also appears to have affected portraiture at the Society's exhibition of 1880. The interest in portraiture, which is notable in this show, may reflect similar concerns in Europe; but, it may also reflect the younger American artists' need for income, since, as already noted, sales from the Society of American Artists' exhibits were slight. From 1880 on, for example, Wyatt Eaton exhibited portraits almost exclusively, though he disdained portrait painting.¹⁰⁷ Eaton's approach to portraiture is indicative of the impact of Realism, which required that portraits reveal the character of the

sitter, express his individuality, and eschew traditional poses and arrangements. Eaton's portrait of an old woman, which he exhibited in 1880, is unlocated, but his intentions may be inferred from his remarks concerning his depiction of William C. Bryant (Figure 8), which he exhibited in 1878: "I aime'd to give preeminence to the principal fact of his character, to produce that which was most really Bryant, to portray the real form of his head, and the life that issued from his eyes" ¹⁰⁸ Like Eaton's Bryant, John Singer Sargent's Portrait of Carolus-Duran (Figure 13), which arrived in America too late to be noted in the 1880 exhibition catalogue, sought to express the essence of human character. Sargent's emphasis on gesture and posture imparted a sense of vitality to the portrait of his teacher. Benjamin wrote of Sargent's work that it was "as good an example as we can probably get of the present state of portraiture in France." ¹⁰⁹

Finally, another innovative aspect of the 1880 exhibition—the display of works by the "new school of wood engraving"—merits brief consideration. Timothy Cole and Frederick Juengling were leading exponents of a new method of engraving which emerged about 1877. In contrast to the old method of engraving, which emphasized "legitimate line," the "new school of wood engraving" devoted itself to the reproduction of texture and tone. As with painters in the Society of American Artists, the engravers, according to Sylvester R. Koehler, were influenced by the rising French influence in art, which, with its emphasis on individualism, was "the real factor of importance in the development of painter-etching here." ¹¹⁰ Wood-engraving, and etching, under the impact of the Society of American Artists, began to adjust

itself to the character of European-inspired art. As Timothy Cole stated, "at last it became apparent that the old conventions were inadequate. . . . The line had to be tampered with in order faithfully to render the qualities characteristic of the artist's painting. . . . All the old conception of reproducing textures--a certain sort of line for this and another . . . for that--had to go."¹¹¹ Thus the European emphasis on technique and color affected wood-engravers also, and it was therefore appropriate that their work be recognized by the Society of American Artists. Like the Society, the "new school of wood engraving" was under fire from critics such as William J. Linton, who disapproved of the engravers' attempts to imitate brushwork. Linton also vehemently opposed the engravers' disdain for finish, which, as with the Society's painters, was intended to give the effect of results gained "by first intention."¹¹²

The inclusion of the "new school of wood engraving" was undoubtedly due to the urging of Vice-President John La Farge, who had only recently appealed for the recognition of wood-engraving as a fine art, and for the admission of engravings to the 1878 Paris Exposition.¹¹³ One might speculate as to the possible impact of Whistler, who had gone to Venice in 1878, in the aftermath of his suit with John Ruskin, in order to devote himself to the "lesser" media of etching and pastel. Yet, it is significant to note that critical reviews of the Society's 1880 exhibition rarely acknowledged the work of the wood-engravers, an indication that they failed, despite La Farge's appeal, to recognize it as a fine art.

The critical response to the painting and sculpture shown in

1880 differed little from the response in 1879. George Sheldon wrote that this exhibition was not an advance over the preceding one. Likewise, Susan N. Carter regretted that the subjects were not treated in a more "careful and deliberate way."¹¹⁴ Charles de Kay felt it was a better showing in terms of "interest" and "technical qualities," and the Art Amateur noted that the Society "represents the new tendencies and intentions of a cosmopolitan art-education," though it regretted that the general public's eyes would "necessarily be sealed" to much of the Society's "promise and achievement."¹¹⁵

Certainly one of the most interesting critical issues prompted by the Society's exhibitions of 1879 and 1880 was the search by reviewers for the "bond of union" among Society exhibitors. No doubt these critics, accustomed to the more homogeneous displays at the National Academy of Design, where the emphasis was on the artist as transcriber, rather than on the artist's inventive autonomy, were perplexed by the Society's concern with individual, subjective expression. One critic, for example, asked how the Society could honor the finish of Saint-Gaudens' Woolsey, with its minute detailing of costume and features, and at the same time honor the highly sketchy sculptures of Theodore Baur. Moreover, he sought the affinity between works by Blakelock or Ryder, and Ehninger's Turkey Shoot (Figure 26).¹¹⁶

Indeed, the hanging of the latter painting requires some explanation. Its inclusion was highly criticized by Charles de Kay who felt it was, in its smooth treatment and anecdotal qualities, an "ante-bellum" painting, and inappropriate for an exhibition of the Society of American Artists.¹¹⁷ Ehninger, an Academician since 1860,

had studied very briefly, however, with Thomas Couture in 1853, and then again in 1859. Albert Boime has recently pointed to Ehninger's use of dark outlines in the Turkey Shoot as indicative of the impact of Couture's teaching.¹¹⁸ While Ehninger was Paris-trained, his painting was distinctly different from those exhibited at the Society by virtue of its smooth finish, attention to minute detail, anecdotal qualities, and native subject matter. Thus, one might speculate that Ehninger's inclusion may have originated in his political views, rather than his artistic kinship; indeed, he never exhibited with the Society again. It is noteworthy that in 1883, Ehninger, in a letter to the New York Times dated April 2, protested the National Academy of Design's practice of automatically accepting works for exhibition by Academicians. Though written three years after the exhibition of his work with the Society, the feelings which prompted that letter may also have provoked him to exhibit with the Society in 1880.¹¹⁹ In fact, the Art Amateur reported discord within the National Academy over exactly this issue.¹²⁰ Whatever the reason for the Society's hanging of Ehninger's painting, its policy foretells the Society's hanging of works by other Academy figure painters in 1881, such as Eastman Johnson, and John George Brown.

The exhibitions of 1879 and 1880, then, established the Society of American Artists as the most artistically progressive organization in the United States. But these exhibitions, in their esteem for sketches, Old Master painting, and Realism, were distinguished from the ensuing displays. By 1880, most of the Society's artists had

been separated from the source of their artistic inspiration--Europe-- for more than two years; thus, in the summers of 1880 and 1881, many Society artists returned to Europe, bringing back with them to America a new mode of art, which would lead the Society towards still more current displays in 1881 and 1882.

¹"Seccession in Art," New York Evening Post, March 19, 1878, p. 1, c. 1-2.

²According to the Society's Constitution and By-Laws of the Society of American Artists, 1880 "the officers of the Society shall be a President, Vice-President, Secretary and Treasurer; these, together with three other members, shall constitute a Board of Control; all to be elected at the annual meeting." Officers were elected by a majority of votes cast by the Society's membership. See Dartmouth College, Augustus Saint-Gaudens Papers, Roll 13, frames 49-53. The Society's procedures before 1880 are not documented.

³See William McKay Laffan and Edward Strahan, "The Tile Club Afloat," Scribner's Monthly, 21 (1880), pp. 641-671

⁴The newspaper accounts vary as to whether Minor's Coming Storm was rejected, or skyed and then withdrawn by the artist. According to "Art Notes," Newark Sunday Sun, March 9, 1879, the painting was skyed and then withdrawn. But, according to an untitled, undated review of the exhibition of Coming Storm at the Union League Club a few days after the opening of the Society's 1879 show, Minor's painting was rejected. The latter review would appear to be correct, since Coming Storm is not listed in the 1879 exhibition catalogue. Archives of American Art [hereafter AAA], Thomas Moran Papers, Clippings in Thomas Moran Scrapbook, Roll N-730, unnumbered frames.

As in 1878, the Society did not include the names of its hanging committee in its exhibition catalogue. The composition of the 1879 committee was noted in AAA, Thomas Moran Papers, Thomas Moran Scrapbook, "A Much-offended Artist," New York World, undated review.

⁵"Exhibition of the Academy of Design," Art Amateur, 2, No. 6 (1880), p. 112. Significantly, Moran's painting, rejected by the Society in 1879, was accepted by the National Academy in 1880.

⁶Quoted in Thurman Wilkins, Thomas Moran: Artist of the Mountains, Norman, Oklahoma, 1966, p. 117.

⁷ According to T. Wilkins, Thomas Moran, p. 118, Moran did not withdraw Woodland Reflections until after the opening of the exhibition on March 10, 1879. This is unlikely, since the painting is not listed in the Society's exhibition catalogue.

Resignation letters from Moran and Thompson have not been located, but Moran's resignation was widely noted in newspaper coverage. Thompson's resignation may be conjectured, since his name was no longer included in the list of members accompanying the Society's 1880 exhibition catalogue. Though Minor did not resign, he did not exhibit with the Society again until 1883.

⁸ "Fine Arts: The Lessons of a Late Exhibition," The Nation, 26 (1878), p. 251.

⁹ "Society of American Artists: Third Exhibition," American Art Review, 1 (1880), pp. 258-262.

¹⁰ The composition of juries in Paris and Munich for the 1879 exhibition is unknown.

¹¹ Albert Boime, The Academy and French Painting in the Nineteenth Century, London, 1971. For an understanding of the role of the sketch in instruction at the Ecole des Beaux-Arts, the author has relied primarily on Chapter IX, entitled "The Aesthetics of the Sketch."

¹² Quoted by Linda Nochlin, Realism, New York, 1971, p. 139.

¹³ The identification of this painting as that exhibited at the Society in 1879 was made by Patricia Mandel, "Selections VII: American Paintings from the Museum's Collection, c. 1800-1930," Bulletin of the Rhode Island School of Design, 63, No. 5 (1977), p. 63.

¹⁴ "Exhibition of the Society of American Artists," 5, (1879), p. 156. Dewey's Summer Impression was reproduced in The Daily Graphic, March 8, 1879, p. 56.

¹⁵ The identification of Inness' A Cloudy Day as that exhibited at the Society in 1879 was made by P. Mandel, Selections VII, p. 56. Mandel retitled the work In the Berkshire Hills.

¹⁶ Boime, The Academy, p. 173.

¹⁷ Peter Bermingham, American Art in the Barbizon Mood, National Collection of Fine Arts, Washington, D.C., 1975, p. 20.

¹⁸ "Munich and American Realism," Munich and American Realism in the 19th Century, E. B. Crocker Art Gallery, Sacramento, California, 1978, esp. pp. 30-31.

¹⁹ Susan N. Carter, "The Exhibition of the Society of American Artists," The Art Journal, 5 (1879), p. 157.

²⁰Weir subsequently divided this canvas into three parts. Two parts are owned by the Brooklyn Museum, and the third by the National Museum of American Art, Washington, D.C. The only known reproduction of the complete original appeared in The Daily Graphic, March 8, 1879, p. 56. For the history of this painting, see John I. H. Baur, "J. Alden Weir's Partition of 'In the Park'," The Brooklyn Museum Quarterly, 25, No. 4 (1938), pp. 125-129.

Weir's Weir's Study of a Head was referred to in the New York Daily Tribune as a study for the old woman in In the Park. See "The Society of American Artists," March 22, 1879, p. 5, c. 1-2.

²¹"Exhibition of the Society of American Artists," The Art Journal, 5 (1879), p. 157.

²²Though Martin painted several paintings with this title and his 1878 contribution cannot be identified, the paintings are stylistically alike.

²³The correct title, based on the recognition of the Houses of Parliament in the background, was made by Patricia C. F. Mandel, "Homer D. Martin: American Landscape Painter (1836-1897)," Ph.D. dissertation, New York University, 1973, p. 88.

²⁴For further information, see Elwood C. Parry, "'The Gross Clinic' as Anatomy Lesson and Memorial Portrait," Art Quarterly, 32 (1969), pp. 373-391.

²⁵Beckwith's copy after Veronese's Temptation at the Museum of Caen was shown in an exhibition of Beckwith's works at the Buffalo Fine Arts Academy. See, AAA, An Exhibition of Copies of Some of the World's Masterpieces by Carroll Beckwith, N.A. Lent by the Artist. Roll N517, frames 344-348.

²⁶"Thomas Wilmer Dewing: The Early Years, 1851-1885," The American Art Journal, 13, No 2 (1981), p. 18.

²⁷The most recent full-scale studies of Realism are Gabriel P. Weisberg, The Realist Tradition, The Cleveland Museum of Art, 1981, and Linda Nochlin, Realism, New York, 1971.

²⁸Ibid., p. 13.

²⁹As noted by G. Weisberg, Realist Tradition, p. 6.

³⁰On the connection between Dutch seventeenth century art and French Realism, see Petra Ten Doesschate-Chu, French Realism and the Dutch masters: The Influence of Dutch seventeenth-century painting on the development of French painting between 1830 and 1870, Utrecht, 1974.

³¹"Fine Arts: The Kurtz Gallery Exhibition," New York Evening Post, March 21, 1879, p. 2, c. 5.

³²"The American Artists," New York Times, March 8, 1879, p. 5, c. 1-2.

³³Ibid.

³⁴"Exhibition of the Society of American Artists," The Art Journal, 5 (1879), pp. 156-158.

³⁵"The American Artists," New York Times, March 28, 1878, p. 4, c. 7. For a more detailed analysis of this painting see Gordon Hendricks, "Eakins' William Rush Carving His Allegorical Statue of the Schuylkill," Art Quarterly, 31, No. 4 (1968), pp. 393-404.

³⁶"Society of American Artists: Third Exhibition," American Art Review, 1 (1880), p. 258. It is worthwhile noting, however, that Benjamin (1837-1914) was a marine painter, who exhibited at the National Academy of Design between 1878 and 1882.

³⁷"Fine Arts: The Kurtz Gallery Exhibition," New York Evening Post, March 21, 1879, p. 2, c. 5. For a similarly conservative opinion toward the sketch, see J. B. F. W., "Society of American Artists," The Aldine, 9, No. 9 (1879), pp. 275-282.

³⁸"The Society of American Artists," New York Sun, March 21, 1880, p. 5, c. 1-2.

³⁹"Exhibition of the Society of American Artists," The Art Journal, 5 (1879), pp. 156-158. Carter's appreciation for poetic, but closely studied nature may derive from her training with Robert Swain Gifford. For a brief biography of her see "Some Lady Artists of New York," Art Amateur, 3, No. 2 (1880), p. 28.

⁴⁰American Impressionism, The Henry Art Gallery, University of Washington, Seattle, 1980, p. 27.

⁴¹"The Society of American Artists," New York Sun, March 21, 1880, p. 5, c.1-2.

⁴²"Fine Arts: The Kurtz Gallery Exhibition," New York Evening Post, March 21, 1879, p. 2, c. 5.

⁴³Carter, p. 156.

⁴⁴"The American Artists," New York Times, March 8, 1879, p. 5, c. 1-2.

⁴⁵Charles de Kay, "The American Artists," New York Times, March 8, 1879; Clarence Cook, "The Society of American Artists," New York Daily Tribune, p. 5, c. 2.

⁴⁶"The Society of American Artists," New York Daily Tribune, March 22, 1879, p. 5, c. 1-2.

⁴⁷"The Old Cabinet," Scribner's Monthly, 16, No. 1 (1878), p. 147. An alternative view of the sketch may be found in the "Editor's Table," Appleton's Journal, 5, No. 26 (1878), pp. 185-186. While Appleton's editor did not conceive of smoothness and polish as the "crowning qualities of a finished painting," he also did not approve of the sketch as a finished work. He considered a work finished when the "methods and processes of the work are hidden, so that one who looks at it sees textures, not paint, force by virtue of completeness and not by ruggedness, things and not guesses at things."

⁴⁸"Fine Arts: Second Exhibition of the Society of American Artists," New York Herald, March 24, 1879, p. 8, c. 5-6.

⁴⁹"The Society of American Artists," Scribner's Monthly, 18 (1879), pp. 311-313.

⁵⁰A Painter's Progress, New York, 1910, p. 215.

⁵¹Gifford and Wyant's paintings were bought on February 8, 1879; Eakins' work was bought on May 3, 1879. The author is very grateful to Patti Anderson, Curatorial Assistant, Smith College Museum of Art, for her assistance. Another Society exhibitor, J. Wells Champney, who joined the staff of Smith College in 1883, would later be instrumental in the purchase of other Society paintings, as was Dwight Tryon, hired in 1885.

⁵²See AAA, The Notable Collection Formed by the Late Ichabod T. Williams, Esq., of New York, American Art Association, February 3-4, 1915. Roll N162, frames 849-970. The sale of Sargent's Capriote and Low's Cloudy Weather to Williams was noted in the "Fine Arts: Exhibition of the Society of American Artists, Second Notice," New York Herald, March 17, 1879, p. 8, c. 6.

⁵³For the purchase of Weir's painting, see Baur, p. 125. For Chase's ownership of Currier's Scowling Boy (retitled In a Serious Mood), see AAA, The Private Collection of William Merritt Chase, N.A. American Art Galleries, March 7-8, 1912. Roll N157, frames 412-530. The purchase of Twachtman's sketches by other artists was noted in "The Society of American Artists," Scribner's Monthly, 18 (1879), pp. 311-313.

⁵⁴"The Society of American Artists," Scribner's Monthly, 18 (1879), pp. 311-313.

⁵⁵AAA, Pennsylvania Academy of the Fine Arts, Annual Report of 1879, Roll P51, frames 192-202.

⁵⁶AAA, Pennsylvania Academy of the Fine Arts, Correspondence, Undated Letter of Francis Lathrop to George Corliss, Roll P66, frame 265-266. [hereafter, PAFA, Correspondence]. The possibility of the loan show going to Boston was recorded in "Notes," The Art Journal, 5 (1879), p. 128. However, no confirmation of a request from the Museum of Fine Arts could be found among the AAA, Director's Correspondence, Museum of Fine Arts, Boston, Roll 549.

⁵⁷The Boston Tradition: American Paintings from the Museum of Fine Arts, Boston. Museum of Fine Arts, Boston, 1980, esp. pp. 5-6. Boston was to see a great many Society paintings in 1880, however. Though the Society did not send an official loan show, many of the paintings shown at the Society of American Artists in 1880 were sent to the St. Botolph Club's first exhibition in May, 1880. See "American Art Chronicle," American Art Review, 1 (1880), p. 363; and The St. Botolph Club, Exhibition of Paintings and Statuary, May 19-29, 1880.

⁵⁸On the Philadelphia Society of Artists, see "Art in the Cities," The Art Journal, 6 (1880), p. 32. For the Philadelphia Academy of the Fine Arts' active solicitation of works by American artists resident abroad for their exhibition of 1881, see "American Art Chronicle: Exhibitions and Sales," American Art Review, 1 (1880), pp. 362, 410.

⁵⁹AAA, PAFA, Correspondence, frames 166-167.

⁶⁰AAA, Pennsylvania Academy of the Fine Arts, Minutes of the Committee on Exhibition, Roll P48, frame 34. See also AAA, PAFA Correspondence, frames 340-342.

⁶¹AAA, PAFA, Minutes of the Committee on Exhibitions, Roll P48, frames 36-38. The only known copy of the supplementary slip may be found in the Catalogue of the Fiftieth Annual Exhibition of the Pennsylvania Academy of the Fine Arts, 1879, at the Metropolitan Museum of Art, New York. The Pennsylvania Academy of the Fine Arts informed the author that they have no copy of the supplementary slip. Letter from Kathleen A. Foster, Assistant Curator, PAFA, to the author, February 4, 1981.

⁶²AAA, PAFA, Correspondence, frame 262.

⁶³AAA, PAFA, Correspondence, frame 337.

⁶⁴Charles de Kay, "Antagonism of Artists," New York Times, May 28, 1879, p. 5, c. 1.

⁶⁵Homer Saint-Gaudens, Reminiscences of Augustus Saint-Gaudens, London, 1913, pp. 253-254.

⁶⁶Day Before Yesterday, New York, 1920, p. 269.

⁶⁷H. Saint-Gaudens, Reminiscences, p. 251.

⁶⁸"Antagonism of Artists," New York Times, May 28, 1879, p. 5, c. 1.

⁶⁹AAA, Minutes of the National Academy of Design, Roll 798, unnumbered frames.

⁷⁰Ibid. See also Truman H. Bartlett, "Walter Shirlaw," American Art Review, 2 (1881), pp. 101-102.

⁷¹"Fine Arts: The Kurtz Gallery Exhibition," New York Evening Post, March 21, 1879, p. 2, c. 5.

⁷²In 1880, William Brownell distinguished between works submitted by William Gedney Bunce; Brownell preferred Bunce's 1880 contribution to the Academy because it "was distinctly a Venetian moonlight," while his Society contribution was "merely a 'nocturne.'" See, "The Younger Painters of America," Scribner's Monthly, 20, No. 3 (1880), p. 322.

⁷³The Society's actions may have been approved by George Inness, who advocated that the Society "harmonize and crystallize itself." He felt that the Society "possibly embraces discordant elements yet to be sifted out." See George Inness, "Strong Talk on Art," New York Evening Post, June 3, 1879, p. 3. Inness' sentiments are confirmed by his resignation letter submitted to the Society on January 13, 1881, "I allowed my name to be used . . . for the furtherance of that society . . . with the understanding that active membership could not be expected on my part. As the S.A.A. is now fully fledged I think it better that it be left wholly to the younger artists." National Academy of Design, George Inness file, Letter of George Inness to J. Carroll Beckwith, dated January 13, 1881.

⁷⁴The anger over being denied a voice in jury selection was reported in "Society of American Artists," New York Evening Post, March 15, 1880, p. 4, c. 7. The anger over being denied membership was noted by Edward Strahan, "Exhibition of the Philadelphia Society of Artists," Art Amateur, 4, No. 1 (1880), pp. 4-6.

The composition of juries appointed in Paris and Munich for the exhibition of 1880 is unknown.

⁷⁵Ibid.

⁷⁶Since Mary Cassatt exhibited with the Society in only 1879 and 1892, it might be suggested that her withdrawal from Society affairs was indicative of her greater commitment to the French Impressionists, with whom she began to exhibit in 1879.

⁷⁷"The Society of American Artists," New York Sun, March 21, 1880, p. 5, c. 1-2.

⁷⁸For coverage of the Philadelphia Society of Artists at this time. see "Notes," The Art Journal, 4 (1878), p. 96; "Art in the Cities," The Art Journal, 6 (1880), p. 32; S. R. Koehler, "Second Annual Exhibition of the Philadelphia Society of Artists," American Art Review, 2 (1880), pp. 103-115.

⁷⁹"Art in the Cities," The Art Journal, 6 (1880), p. 159. It is not known whom La Farge chose to assume his responsibilities for selecting works by nonmembers.

⁸⁰Constitution and By-Laws of the Society of American Artists, 1880. Copies of this document may be found at the National Academy of Design, and at Dartmouth College, Papers of Augustus Saint-Gaudens, Roll 13, frames 49-53.

⁸¹See New York Public Library, Society of American Artists, Seventh Annual Exhibition (May 26-June 21, 1884), "List of Members In Order of Election," copy annotated by Kenyon Cox. It might be noted that the elections of Vedder, Cassatt and Whistler reflected the Society's esteem for them, rather than their commitment to the Society of American Artists. For, Vedder exhibited with the Society only once, in 1898; Cassatt exhibited only twice, in 1879 and 1892; and Whistler on a sporadic basis. One of the most consistent expatriate exhibitors was John Singer Sargent, who also sat on many Society juries in Paris. Sargent's commitment to the Society may reflect the influence of his father, who fostered loyalty and affection for the United States in his children. See Richard L. Ormond, "The Letters of Dr. Fitzwilliam Sargent: The Youth of John Singer Sargent," Archives of American Art Journal, 14, No. 1 (1974), p. 17.

⁸²As in 1878 and 1879, the Society did not list its hanging committee in the exhibition catalogue. The composition of the 1880 committee was reported in "Fine Arts: The Society of American Artists," New York Herald, March 8, 1880, p. 8, c. 4. The participation of Ryder further confirms Elizabeth Johns' recent argument that Ryder was not a recluse. See E. Johns, "Albert Pinkham Ryder: Some Thoughts on His Subject Matter," Arts, 54, No. 3 (1979), pp. 164-171.

⁸³"Pictures Hanged, Not Hung," New York Times, January 1, 1880, p. 4, c. 6.

⁸⁴S. G. W. Benjamin, "Society of American Artists: Third Exhibition," American Art Review, 1 (1880), p. 259; Clarence Cook, "Society of American Artists," New York Daily Tribune, March 16, 1880, p. 5, c. 3.

The exhibition catalogue, however, received tremendous criticism because, according to de Kay, it "failed to note paintings not present, misplaced numbers, omitted names of exhibitors and took no note of prices of works." Therefore, a new catalogue was issued. "One Day in the Gallery," New York Times, March 26, 1880, p. 5, c. 3. Clarence Cook also wrote that a new catalogue had been issued; see, "Society of American Artists," New York Daily Tribune, March 16, 1880, p. 5, c. 3. The author has been unable to locate the new catalogue. All located copies of the 1880 catalogue have misplaced numbers and no prices, indicative that they are the first, rather than the second, edition of the 1880 catalogue.

⁸⁵AAA, Pennsylvania Academy of the Fine Arts Scrapbook, "Artistic Incompletion," unspecified newspaper clipping, Roll P53, frame 256.

⁸⁶"Society of American Artists: Third Exhibition," American Art Review, 1 (1880), p. 261. A reproduction of Bartol's painting appeared in The Daily Graphic, March 18, 1880, pp. 158-159, as did reproductions of many other paintings exhibited by the Society in 1880.

⁸⁷Marble Quarry was reproduced in S. G. W. Benjamin, "Society of American Artists: Third Exhibition," American Art Review, 1 (1880), p. 260. The painting's sketchy quality was noted in "Art for Artists," Art Amateur, 2, No. 5 (1880), pp. 90-91, and "Society of American Artists' Exhibition," Art Interchange, 4, No. 7 (1880), pp. 55, 59.

⁸⁸"The Society of American Artists," New York World, March 21, 1880, p. 4, c. 5-6.

⁸⁹Ibid.

⁹⁰"Varnishing Day Scenes," New York Times, March 16, 1880, p. 5, c. 3-4.

⁹¹For a further analysis of Warner's Weir, see George Gurney, "Olin Levi Warner (1844-1896): A Catalogue Raisonné of His Sculpture and Graphic Works," Ph.D. dissertation, University of Delaware, 1978, esp. pp. 89-92.

⁹²"Art for Artists," Art Amateur, 2, No. 5 (1880), pp. 90-91; "Society of American Artists," New York Evening Post, March 15, 1880, p. 4, c. 7.

⁹³"Fine Arts: Third Annual Exhibition of the Society of American Artists," New York Herald, March 16, 1880, p. 6, c. 5-6. For the identification of works by George Fuller, the author is particularly indebted to Sarah Burns, Assistant Professor, Department of Fine Arts, Indiana University. Letter of February 9, 1981 from Burns to the author. See also S. Burns, "A Study of the Life and Poetic Vision of George Fuller (1822-1884)," The American Art Journal, 13, No. 4 (1981), pp. 11-37.

⁹⁴"Society of American Artists," The Art Journal, 6 (1880), p. 155.

⁹⁵"Art for Artists," Art Amateur, 2, No. 5 (1880), pp. 90-91. This still life was illustrated in Gary A. Reynolds, Louis Comfort Tiffany: The Paintings, Grey Art Gallery, New York University, 1979, p. 45 as Still Life with Oriental Vases and Milkweed.

⁹⁶"Society of American Artists," New York Daily Tribune, March 16, 1880, p. 5, c. 3.

⁹⁷AAA, Pennsylvania Academy of the Fine Arts Scrapbook, "Artistic Incompletion," unspecified newspaper clipping, Roll P53, frame 256.

⁹⁸Quoted by Nicolai Cikovsky, Jr., "William Merritt Chase's Tenth Street Studio," Archives of American Art Journal, 16, No. 2 (1976), p. 9.

⁹⁹Ibid.

¹⁰⁰"Society of American Artists," New York Evening Post, March 15, 1880, p. 4, c. 7. William C. Brownell, "The Younger Painters of America," Scribner's Monthly, 20, No. 1 (1880), p. 1. Brownell's article, the first of three articles of that title, was to the author's knowledge the first in-depth analysis of the Society of American Artists' painters, as opposed to reviews of individual exhibitions. That the above-mentioned article did not appear until 1880 may be due to Brownell's desire to fully acquaint himself with the work of the "new movement." Brownell (1851-1928) was a good friend of John La Farge and Homer Dodge Martin. He was on the editorial staff of the New York World from 1871-1879; thereafter, until 1881, he wrote for The Nation. For biographies of Brownell, see Dictionary of American Biography, v. 2, pp. 172-173; and National Cyclopedia of American Biography, v. 22, p. 6.

¹⁰¹"Society of American Artists: Third Exhibition," American Art Review, 1 (1880), pp. 258-262.

¹⁰²"Art for Artists," Art Amateur, 2, No. 5 (1880), pp. 90-91; "Fine Arts: Third Annual Exhibition of the Society of American Artists," New York Herald, March 16, 1880, p. 6, c. 5-6.

¹⁰³"Society of American Artists," The Art Journal, 6 (1880), pp. 155-156.

¹⁰⁴"Society of American Artists: Third Exhibition," American Art Review, 1 (1880), pp. 258-262.

¹⁰⁵Sheldon, American Painters, New York, 1881, pp. 192-193. The 1881 edition of American Painters, in contrast to the earlier edition published in 1879, included eighteen new painters, almost all of whom were exhibitors with the Society of American Artists.

¹⁰⁶For a discussion of Ribot's painting, the author has relied on Gabriel Weisberg, The Realist Tradition, pp. 123-125.

¹⁰⁷Laura Meixner, "Jean Francois Millet: His American Students and Influences," Ph.D. dissertation, Ohio State University, 1979, p. 293.

¹⁰⁸Charlotte Eaton, "Wyatt Eaton, Painter," Canadian Magazine, 22 (1908), pp. 148-149.

¹⁰⁹"Society of American Artists: Third Exhibition," American Art Review, 1 (1880), p. 261.

¹¹⁰Quoted by Frank Weitenkampf, American Graphic Art, New York, 1912, p. 7.

¹¹¹Ibid., p. 157.

¹¹²Ibid., pp. 156-157.

¹¹³John La Farge, "American Wood Engraving. Shall It Not Be Shown at Paris?" New York Daily Tribune, March 16, 1878, p. 2, c. 5. George Inness disputed La Farge's perception of the equality of wood-engravers and painters. See Nicolai Cikovsky, Jr., George Inness, New York, 1971, p. 44.

¹¹⁴G. Sheldon, "Society of American Artists," New York Evening Post, March 15, 1880, p. 4, c. 7; S. N. Carter, "Society of American Artists," The Art Journal, 6 (1880), pp. 155-156.

¹¹⁵Charles de Kay, "Varnishing Day Scenes," New York Times, March 16, 1880, p. 5, c. 3-4; "Art for Artists," Art Amateur, 2, No. 5 (1880), pp. 90-91.

¹¹⁶AAA, Pennsylvania Academy of the Fine Arts Scrapbook, "Artistic Incompletion," unspecified newspaper clipping, Roll P53, frame 256. A similar search for the "bond of union" among the artists of the Society of American Artists may be found in an interview between a reporter for Harper's Weekly and Alexander Wyant of October 23,

1880. The reporter asked, "What is the bond of union of those young men, and what is the reason for their corporate existence?" Wyant replied, "I believe that nobody knows yet where they come in, and for this reason: they haven't done enough American things; they haven't sufficiently tried their skill in depicting the life of their own land. . . . I don't know that the Society of American Artists has a single bond of union, for every member paints Egypt, Syria, Patagonia, Munich, in independent and hap-hazard fashion." National Academy of Design, clipping files, Harper's Weekly, October 23, 1880, pp. 676-677.

¹¹⁷"One Day in the Gallery," New York Times, March 26, 1880, p. 5, c. 3.

¹¹⁸Albert Boime, Thomas Couture and the Eclectic Vision, New Haven, Connecticut, 1980, pp. 591-592. Ehninger's Turkey Shoot betrays the impact of his Dusseldorf training (he was in Dusseldorf beginning in 1847), relatively untempered by his contact with Couture.

¹¹⁹Letter from J. W. Ehninger to the Editor of the New York Times, "Letters to the Editor," New York Times, April 5, 1883, p. 2, c. 2.

¹²⁰"The 'Academy' Hanging," Art Amateur, 4, No. 6 (1881), p. 112.

CHAPTER III

THE EXHIBITIONS OF 1881 AND 1882

Part I

The Exhibition of 1881

After 1880, the Society of American Artists began to abandon its adulation of the sketch and Old Master painting as it responded to progressive European developments in plein-air painting. It should be pointed out that the pictorial concern in Europe with the depiction of light took several directions. By 1881, Americans were not yet attracted to the more radical version of plein-air painting advocated by the French Impressionists, who were less concerned with solid form and well defined space than they were to such European plein-air painters as Jules Bastien-Lepage or Mariano Fortuny (1838-1874), who maintained a more traditional academic appearance in their paintings, while incorporating "progressive" interests in a lightened palette and atmospheric effects. The European elimination of the dark tones of Old Master painting was paralleled by the Society's stylistic realignment, which was stimulated by the work of Jules Bastien-Lepage, whose Joan of Arc (Figure 27) was the sensation of the Salon of 1880, and by the bright sunlit paintings of Mariano Fortuny. Under the impact of French plein-air painting and the "glare aesthetic," developed in and around Pont-Aven in Brittany, as well as in Italy and Spain, the

Society's artists moved away from an art largely dependent on their school experiences to an art more fully determined by current international trends.¹ These trends, first manifested in the exhibition of 1881, a transitional exhibition, became most fully apparent in the exhibition of 1882.

Even before 1881, the work of Bastien-Lepage received isolated recognition at Society exhibitions through their reflections in the paintings of John Singer Sargent, whose expatriate status often made his works harbingers of the Society's future artistic concerns. In 1878, for example, he exhibited Fishing for Oysters at Cancale (Museum of Fine Arts, Boston), a study in the effects of dazzling sunlight. In 1879 Sargent showed A Capriote (Figure 28), which strongly suggests the impact of Bastien-Lepage, particularly in Sargent's exaggerated treatment of the foreground weeds. Stylistic affinities with Bastien-Lepage are evident too in Sargent's depiction of a monumental figure silhouetted against the trees, rather than against the sky, in a landscape setting permeated by an even, diffused grey light.

In addition to accepting Sargent's Bastien-like painting, the Society, no doubt encouraged by Julian Alden Weir's friendship with and admiration for Jules Bastien-Lepage, emphatically endorsed Bastien's style by hanging his recent Salon success, Joan of Arc, in the exhibition of 1881.² In addition, the Society displayed a bronze bas-relief of Bastien by Saint-Gaudens (Museum of Fine Arts, Boston), and an etching after Saint-Gaudens' relief by Frederick Juengling.³

The hanging of Bastien's Joan of Arc, bought by Julian Alden Weir for the American collector, Erwin Davis on a trip to Europe in

the summer of 1880, was indicative of the Society's cosmopolitan attitude; it was the first, but not the last, time that the Society exhibited the work of a foreign artist.⁴ Some xenophobic critics objected to the Society's hanging procedure. Samuel Benjamin, in his review of the Society's fourth exhibition, refused to discuss Bastien's work because it was "foreign, not . . . native. . ."⁵ The Art Amateur questioned the right of Bastien-Lepage to be included in an exhibition of the Society of American Artists.⁶ In contrast, the New York World, indicative of its more international outlook, gave Bastien's painting extended coverage, feeling that the work of the Society's artists compared well with that of their foreign guest.⁷

The salient feature of Bastien's approach to plein-air painting, as exemplified in Joan of Arc, is the depiction of a carefully drawn, monumentalized figure in a landscape permeated by a softly diffused grey light. Other distinctive features of Bastien's plein-air painting, often adopted by his followers, include a muted palette, high horizon line, shallow space, and squared brush strokes. In addition, Bastien sought to imbue his peasant subjects with a psychological intensity by depicting them with vacant, staring looks; this psychological intensity was heightened by the shallow space which forced the spectator into a more intensified encounter with the figure.⁸

With the exception of Julian Alden Weir, Society artists attracted to the work of Bastien-Lepage in the early 1880s were pupils of Carolus-Duran: John Singer Sargent, Frank Fowler, and Will H. Low. Their apparent predisposition to Bastien-Lepage may lie in Carolus-Duran's own excursions into plein-air painting in the 1860s.⁹

The influence of Bastien-Lepage, as manifested in the Society's exhibition of 1881, is most apparent in Frank Fowler's Twilight (Figure 29).¹⁰ Fowler had only just returned to New York from Paris in 1880, and thus could have recently familiarized himself with Bastien's work. The impact of the French plein-airist is evident in Fowler's placement of his peasant women against a stark landscape with a very high horizon line; in addition, he utilized a shallow space which pushed his foreground figure into an encounter with the spectator. Will H. Low's Skipper Ireson (Figure 30) is also notable for the influence of Bastien. Low, who had returned to the United States in 1877, may have also been predisposed to Bastien-Lepage's influence through his study with Jean-François Millet, a source of inspiration for Bastien too. Skipper Ireson was begun in 1878 on commission from the Albany collector, John Boyd Thatcher, and Low worked on the painting intermittently until 1881. Based on Whittier's poem of "Skipper Ireson's Ride," Low's work depicted the hard-hearted skipper, tarred and feathered for refusing to go to the rescue of a fellow fisherman in distress, at the moment when he has been released from his tormenters. In the spirit of Realism, Low traveled to the sea-faring island of Nantucket, and utilized local people as models. The impact of Bastien is evident in Low's reliance on softly diffused grey light, precise rendering of details, muted tonalities, and on a high horizon line. Furthermore, Low's concentration on the vacant, staring eyes of Skipper Ireson imbues his principal character with a psychological intensity reminiscent of Bastien's Joan of Arc.

Low's Skipper Ireson is also worthy of consideration as one

of the few excursions by a Society artist into native subject matter. In fact, Low's commission from John Boyd Thatcher was conditional on the subject being "absolutely American." Indicative of the international outlook of many Society artists and their broad-minded attitude towards subject matter, Low wrote later that; "it had never occurred to the youth that a work of art could have a geographical limitation. . . ." His reluctance to essay American subjects was also rooted in his feeling that "in modern costume our country people are all dressed like city folks, everybody's clothes come from almost the same 'ready-to-wear shops.' Abroad the peasants are picturesque as are all their implements of labor, but here everything is machine-made and has no character." Though Low accepted the commission, he recalled that "his heart would never be in it."¹¹

In contrast to Will H. Low, older Society artists, particularly those influenced by Barbizon landscape painting but not trained in Europe, adopted a more nativist attitude. Alexander Wyant, for example, remarked, "I am dead set on the necessity of painter[s]" depicting the "life of their own land."¹² Like Wyant, Homer Dodge Martin, Robert Swain Gifford, and George Inness frequently grafted a foreign technique onto American subject matter. Finally, it is noteworthy that similar grafting is typical even among older Society artists trained in Europe, such as Thomas Eakins, John La Farge, and Charles Henry Miller. While some of these artists may have shared Wyant's nativist attitude, others may have succumbed to the pressures of their patrons, as did Will H. Low, or to the exhortations of the press.

If Low's Skipper Ireson was affected by the plein-air interests of Bastien-Lepage, other Society artists explored a different plein-airism in Venice. In the late 1870s and early 1880s, Venice was an extremely important center for artistic development. It was there, probably prompted by Frank Duveneck, that Society artists such as William Merritt Chase, William Starbuck Macy, and John Twachtman encountered the brightly colored and sun-filled paintings of the Italian and Spanish plein-air painters, who depicted intense sunlight reflected off building walls and the waters surrounding Venice. The impact of this approach, recently entitled the "glare aesthetic," is most notable in William Merritt Chase's In Venice (Figure 31). Chase's painting is filled with sunlight which strikes the buildings and sets up a rhythmic procession of three brilliant white verticals; the water in the foreground dazzles with the effects of reflected sunlight. Until recently this painting, although known to have been exhibited at the Society's exhibition of 1881, was thought to have been executed by Chase in 1877, when he traveled to Venice on his return to the United States from Munich.¹³ However, it was Chase's usual habit to exhibit his latest works, and the fact that two of the works he exhibited at the Society in 1881 were of European subjects--In Venice and Garden of the Old Monastery (possibly Arkansas Art Center, Little Rock, Arkansas)--strongly suggests that Chase was in Venice in 1880.¹⁴ Chase's Garden of the Old Monastery also displays an interest in light sharply reflected off the monastery walls. Chase's abandonment of the dark tonalities associated with Munich painters appears typical for other Munich-trained

artists at this date, such as Frank Duveneck and William Starbuck Macy. Duveneck did not exhibit with the Society in 1881, but Macy's unlocated New England Hillside was praised by Samuel Benjamin, who approved of his depiction of sunlight and "progress from his earlier sooty tones. . . ."15

In the work of American artists still resident in Munich one might observe a change too towards a more finished style reflective of the influence of the Dutch and Flemish little masters, such as David Teniers the Younger, Frans van Mieris, and Hans Holbein the Younger. This finish is particularly evident in J. Frank Currier's Boy in Red and John Paul Selinger's A Little Bavarian Girl (Figure 32). Selinger's work, recently compared to Wilhelm Leibl's Countess Rosine Treuberg (1878; Hamburger Kunsthalle) shares his teacher's concern with finish, and intense photographic realism.¹⁶ In addition, Selinger pushes his figure close to the foreground plane, and establishes a highly charged psychological encounter between the spectator and the vacant, staring eyes of the subject. Interestingly, and perhaps not coincidentally, this photographic accuracy and psychological encounter suggests parallels between Leibl and his pupil, and Jules Bastien-Lepage. While Bastien-Lepage may not have directly influence Wilhelm Leibl, their stylistic affinities may be rooted in shared interests in photography and in the work of Hans Holbein the Younger.

Bastien-Lepage's Joan of Arc shared prominent placement at the Society's 1881 exhibition with William Merritt Chase's Interior of a Studio (St. Louis Art Museum), a work suggestive of the Society's

growing interest in decorative painting. Chase depicted himself sitting on a lounge, conversing with a lady seated in a plush arm-chair in his Tenth Street studio, surrounded by bric-a-brac. The figures, however, are relegated to the role of props in a painting primarily concerned with the decorative interplay of colors and textures. As Benjamin noted, Interior of a Studio is "really a study of bric-a-brac," in which the artist "revels in externals rather than in what they suggest."¹⁷ A similar emphasis on the decorative, rather than the narrative possibilities of painting are evident too in Rosina Emmet's Portrait (Figure 33) of a blond child in a blue velvet dress, standing on a tiger skin rug. Chase's pupil conceived of her subject primarily as a vehicle for the study of color; for, the subject's dress, the surrounding drapery, and the furniture were all in shades of blue. The source of Emmet's conception is no doubt William Merritt Chase's decorative portraits shown at the Society's exhibition of 1880. In addition to the decorative compositions of Chase and Emmet, one might also note ornamental works by Francis Lathrop, Music and Dance—A Panel for Decoration, and Robert Blum, The Dance (Figure 34).¹⁸ Significantly, Lathrop's work, like La Farge's Fish (Figure 1), exhibited at the Cottier gallery in 1875, and Chase's Portrait in brown, exhibited by the Society in 1880, were conceived as ornamental additions for private residences. The decorative concerns of these Society artists were noted by the critics, who frequently disapproved of the decorative impulse because it departed from closely observed nature. The critic of the New York Evening Post, for instance, referred to decorativeness as "a working principle of some of

the younger American painters," but berated them for ignoring drawing, subject, and nature.¹⁹ Samuel Benjamin found Chase's Interior of a Studio indicative of the artist's ability to depict "arrangements of rich stuff," but "deficient in imagination."²⁰

Chase's Interior of a Studio is also illustrative of a common iconographic theme in Society exhibitions--the artist and his studio. Of works exhibited between 1878 and 1884 of the artist in his studio, and the related theme of the artist's model, one might note, for example, David Maitland Armstrong's A Corner of My Studio (exhibited 1878), J. Carroll Beckwith's A Model's Breakfast (Figure 35; exhibited 1882), Edward Bell's A Favorite Model (exhibited 1884), George Burnap's Bisogna un Model Signor? (exhibited 1879), William Merritt Chase's Interior of a Studio (Brooklyn Museum, exhibited 1883), William Dannat's Corner of a Studio (exhibited 1881), and Thomas Eakins' William Rush (Philadelphia Museum of Art, exhibited 1878). The source of this pictorial theme lay in Old Master painting, such as Velasquez's Las Meninas (1656, The Prado, Madrid), Vermeer's An Artist in His Studio (c. 1665, Kunsthistorisches Museum, Vienna), and Rembrandt's The Artist in His Studio (undated, Museum of Fine Arts, Boston). In addition, Society artists must also have been aware of the revival of this pictorial theme among French nineteenth-century painters; and one might note Ingres' Raphael and the Fornarina (c. 1814, Fogg Art Museum, Cambridge, Massachusetts), Delacroix's Michaelangelo in His Studio (1850, Musée Fabre, Montpellier), Courbet's Interior of My Studio, A Real Allegory Summing Up Seven Years of My Life as an Artist (1854-55, Musée du Louvre), Corot's The Artist's Studio (c. 1855-60,

National Gallery of Art, Washington, D.C.), Fantin-Latour's Studio in Batignolles (1870, Musée du Louvre, Galerie du Jeu de Paume), and Messonnier's Artist at His Easel (1877, collection of Mr. and Mrs. Noah L. Butkin, Cleveland).²¹

The significance of the popularity of this iconographic theme among Society artists is that it makes an important statement about the nature of the Society artist and his relationship to European art. These works identified the American artist with a venerated artistic heritage and placed him within an international art forum. Furthermore, works such as Chase's Interior of a Studio declared that the artist's inspiration lay in a consciously prepared artistic environment, rather than in Nature. As Cikovsky aptly wrote, ". . . Chase declared his artistic presence and avowed his and his age's artistic mission most fully and memorably . . . through the studio he occupied in the Studio Building at Tenth Street."²²

The fact that Society artists found their inspiration in Art rather than in Nature, and more specifically in the American "land," was a source of continued adverse criticism by reviewers of Society exhibitions. Benjamin, for example, censured the work of William Gedney Bunce because "it suggests that the color . . . was drawn from his inner consciousness, rather than from a careful observation of nature."²³ Yet, in general, the critical response to the Society's exhibition of 1881 was one of approval. In particular, critics admired the greater finish and brighter colors. There were few sketches, and critics were quick to point out that Thomas Hovenden's Sketch was placed in a secluded corner by the Society's hanging committee.²⁴

Even among Society artists whose work does not appear specifically affected by Bastien-Lepage, or the "glare aesthetic," one might note a greater finish, and higher key palette. Of Abbott Thayer's Mrs. Milton (Metropolitan Museum of Art), one critic observed that hardly anyone would recognize the work as Thayer's because the artist had "carried forward its scheme" to such completeness.²⁵ Thomas Eakins' Pathetic Song (Figure 36) is notable for its exploration of natural lighting, which catches in the folds of the singer's pale lavender satin dress. Other treatments of the figure in natural daylight included Gilbert Gaul's The Truant Abroad, which depicted a young boy whiling away his summer hours in an apple orchard, and Birge Harrison's Fugitive, which depicted a young woman reclining on a hillside.

Paintings such as these prompted the critic of the Evening Post to remark that the Society now showed growth in "the right direction," they were "no longer divorced from the beautiful. . . . The sturm and drang period is past," he remarked, and "the era of slapdash has slipped away."²⁶ The critic of the New York World stated that this was the best exhibition by the Society of American Artists since its formation.²⁷ Samuel Benjamin wrote that the Society had "spent its pyrotechnics," and there was now little difference between the work exhibited at the Society of American Artists and that exhibited at the National Academy of Design.²⁸

In fact, despite the Society's greater finish and brighter colors, there continued to be significant differences between paintings submitted by Society artists to the Society's exhibitions, and those submitted to the National Academy of Design. One might compare,

for instance, Thomas Eakins' Pathetic Song to his A May Morning in the Park, shown at the National Academy in 1881, and usually titled Fairman Rogers Four-in-Hand (Philadelphia Museum of Art). Eakins' Academy submission is far sweeter in tone, and more academically ambitious than a Pathetic Song, which prompted Samuel Benjamin to remark that Eakins "cares little for what the world of taste considers the beautiful."²⁹ While the Society's exhibition of 1881 contained more finished paintings in comparison to its previous exhibitions, its paintings are still less transcriptional than those shown at the National Academy of Design. Robert Swain Gifford's The Beach Road (possibly collection of Graham Williford, New York) is far more broadly painted than Gifford's The Hillside (N.A.D., 1881), which was praised as a truthful and characteristic portrait of place.³⁰ Indeed, William Laffan of the New York Sun noted that the Academy's "walls are a revelation of the silly favoritism, pretence and ignorance that have been so long a reproach to the National Academy." Laffan was irate that poetic works by Arthur Quartley and William Coffin were skyed.³¹ Furthermore, the Art Amateur noted that "as usual, Beard and Tait" were hung on the line as "jewels of the show."³² While the Academy's exhibitions continued to receive adverse criticism, the Society's 1881 exhibition prompted the World's critic to remark that "to be badly hung in this collection would mean something more of a compliment than to be well placed in most other exhibitions."³³ The technical skill and progressiveness of the Society of American Artists inspired this same critic to proudly exclaim that he wished to "transport the pictures en masse to some foreign land and say, 'Here is American art as it

is to-day.' "34 This internationalist statement, with which Society artists would have agreed, reflects the desire of some progressive critics to place American artists on an equal footing with their European counterparts. It is probably no coincidence that simultaneously American businessmen desired to promote their products in the international technological arena.

Part II

The Exhibition of 1882

In 1882, the Society launched a more progressive exhibition, indicative of its widespread response to European plein-air painting. The interest in plein-airism may have prompted some Society artists to briefly return to Europe. Following the exhibition of 1881, William Merritt Chase, Julian Alden Weir, J. Carroll Beckwith, Abraham A. Anderson, Robert Blum, and William Gedney Bunce went abroad; and the impact of plein-air painting is evident in the works exhibited by many of these artists at the Society's exhibition of 1882. In addition, the Society's interest in decorative painting—a term utilized in the 1880s—received further impetus from James McNeill Whistler's Symphony in White, No. 1: The White Girl (Figure 37), exhibited in 1881 at the Union League Club and at the Metropolitan Museum of Art, and from his Arrangement in Grey and Black, No. 1: The Artist's Mother (Louvre), shown at the Pennsylvania Academy of the Fine Arts in 1881, and included in the Society's exhibition of 1882. Curiously, the latter painting did not generate much critical interest in New York, but the impact of Whistler, evidenced by the spate of adaptations

of these paintings, and of plein-airism is fundamental to the Society's exhibition of 1882.³⁵

In that year, the Society of American Artists mounted two consecutive exhibitions. The decision to hold a second show, made at a specially called meeting in William Merritt Chase's studio on April 8, was a novel and unprecedented resolution to the problem of limited gallery space which plagued the Society.³⁶ According to Charles de Kay of the New York Times, the Society had accepted more paintings than it could advantageously place.³⁷ The Society's Exhibition Committee had been forced to reject large canvases such as Thomas Eakins' Crucifixion (Philadelphia Museum of Art), Frank Millet's Portrait of Lawrence Barrett as Cassius, William Merritt Chase's Riverside Landscape, and Walter L. Palmer's Morning Light on Venice.

Since its inception, the Society's exhibitions had been praised by critics for their small size; yet the small size of available galleries, and the Society's desire to avoid skying and flooring had necessitated large-scale rejections by the Society's Exhibition Committees. In 1881, for example, the Society had accepted only one-third of the four hundred paintings submitted for review.³⁸ Of a similar number submitted in 1882, the Society initially accepted only one hundred and twenty-eight works. The severe limitations imposed upon the Society's 1882 Exhibition Committee may be inferred from a statement made by Charles Melville Dewey, a member of that committee, in an interview conducted the following year. When asked why he submitted paintings to exhibitions at the Art Club, rather than to those at the Society of American Artists or to those at the National Academy

of Design, Dewey replied that if he sent a work to the Academy, ". . . it will be hung too high; if it goes to the Society it will not be hung at all—their wall space is too limited. . . ."39 Thus, the decision to hold a second show enabled the Society to display large worthy canvases which it had been initially forced to reject, as well as works by expatriate artists, such as J. Frank Currier, whose works arrived too late to be included in the first exhibition.

Though the second display should not be considered a salon des refusés, it did include some works less in favor with the ruling tastes of the Society. For example, the second hanging included more landscapes than the first. The Society's apparent prejudice against landscapes was noted by the critic of the New York Sun, who recognized Charles Melville Dewey as the only landscape painter on the Society's Exhibition Committee. In addition, the critic noted that Dewey was hard-pressed to insure the hanging of his own contribution, Midday on the Meadows, in the first exhibition.⁴⁰ The critic of the Sun may have exaggerated somewhat, since John Twachtman's unlocated winter landscape received more votes than any other picture accepted for the first exhibition.⁴¹ Yet it is noteworthy that figural works by William Merritt Chase and Abbott Thayer were hung in the first exhibition, while landscapes by both artists, admittedly large in size, were hung in the second show.

Paintings considered somewhat more conservative in treatment or subject also appear to have been relegated to the second exhibition. One might note, for example, Charles Noel Flagg's rather tightly-rendered and reportorial Portrait of Robert Van Boskerck

(National Academy of Design) and John White Alexander's anecdotal Thirty-Two Pounds, Massa, which depicted a grinning Negro boy holding a thirty-two pound turkey. Similarly reminiscent of native genre painting in the style of Winslow Homer was Theodore Robinson's Wisconsin Haying (New York State Historical Association, 1946). Notably, Robinson's Venetian Fruit Shop (Figure 38), selected for the first exhibition, was more progressive in its freely rendered depiction of a foreign scene, full of sunlight and air. Finally, Maria Oakey Dewey's Mother and Child, an adaptation of Renaissance depictions of the Virgin and infant Christ, may have been hung in the second showing because its Old Master derivations were no longer considered progressive.

Thus, in general, the first exhibition appears to have been more fully representative of the progressive styles of painting preferred by the Society's Exhibition Committee. A study of this exhibition reveals a widespread adoption of plein-air painting by Society exhibitors. Bright colors, and the depiction of sunlight and air were central to paintings such as Robert Blum's Off for the Lido, Theodore Robinson's Venetian Fruit Shop, Sarah Whitman's Portrait of a girl with dandelions in a sunlit field, Frederick A. Bridgman's An Interesting Game (Figure 39), which depicts sunlight streaming through a window of a Cairo cafe where Arabs are playing chess, William Merritt Chase's Girl Reading, which represented a girl in a blue Japanese kimono surrounded by brilliant sunlight, and finally J. Carroll Beckwith's A Model's Breakfast (Figure 35), a sensuous exploration of reflected light. A related study of the effects of reflected light is Ferdinand Harvey Lungren's Shadows on the Snow, a depiction of

Parisians dancing under electric lights.⁴² Lungren's painting is particularly interesting as an early example of a poetically suggestive cityscape by an American artist,⁴³ and the critic of Art Interchange noted the similarity of Lungren's work to similar cityscapes by the French painter, Marie Firmin-Girard.

Lungren's cityscape may be considered in the context of the Society's continued interest in Realism; as may such works as Edwin Abbey's Winter, a pastel-colored painting of a woman walking, which was criticized for its monumental treatment of a "modern subject,"⁴⁴ and Francis C. Jones' At the Ferry, a depiction of a "woman in a bulrushy place on the swampy edge of a drowning wood calling out to an unseen man to help her carry her basket over the stream."⁴⁵ Jones' choice of a rather mundane subject prompted this critic to remark that the artist made something of nothing. Also indicative of Realist inspiration is the predilection among some Society artists for abrupt cropping, a technique frequently used by Gustave Caillebotte and Edgar Degas to emphasize vivid immediacy. J. Carroll Beckwith's A Model's Breakfast is radically cropped, as in close-up photography. A similar disjunctive quality was noted in Rosina Emmet's A November Day on Long Island, in which the artist cropped her foreground figures at the knees, and cut off a young man depicted in the right-hand corner of the composition.⁴⁶ Emmet's subject, workers unloading cargo on a chilly November day, is a further indication of her Realist concerns.

Of the Realist-inspired paintings exhibited by the Society in

1882, the life-size canvases of Frank Millet and Thomas Eakins, hung in the Society's second exhibition, received the most extensive critical appraisal. Unanimous approval was awarded to Millet's Portrait of Lawrence Barrett as Cassius, which was situated in the place of honor, and depicted the actor "covering his head with . . . his toga, and look[ing] down [with] . . . anger and disdain."⁴⁷ The critic of the New York Tribune praised Millet's work as "distinctly a portrait," in which there was "no attempt to idealize the actor."⁴⁸ In contrast, Thomas Eakins' Crucifixion received a more mixed critical reception. Charles de Kay of the Times found the work "repulsive," and an "unnecessary picture in the present age." Yet de Kay was quick to note Eakins' artistic skill.⁴⁹ The critics of the Art Amateur and the Tribune found the work too scientific, and not elevated enough, though the Tribune acknowledged Eakins' work as the most important study of a nude by an American artist he could remember.⁵⁰ More sympathetic, and perhaps perceptive, criticism of Eakins' Crucifixion was written by Mariana Griswold Van Rensselaer, critic for the American Architect and Building News, and by the critic of the New York World. Both critics recognized the novelty of Eakins' interpretation, which dispensed with traditional accessories and wounds, and presented the crucified Christ under a sunlit sky, rather than under the more traditional gloomy sky, an allusion to the "sympathy of nature."⁵¹ Lois Dinnerstein's recent interpretation seems apt: Eakins' Crucifixion is "a nonsectarian Everyman . . . summoned by Death, abandoned by his friends, possessions, and faculties, but imbued by the artist with humanity."⁵² While the studied realism of Eakins' work indicates a

profound indebtedness to Léon Bonnat's Crucifixion (1876; Hotel de Ville, Paris), Eakins' broadened notion of history suggests a greater conceptual debt to his first teacher, Gérôme.⁵³ In particular, the sense of contemporaneity allies his work to Julian Alden Weir's The Good Samaritan, exhibited by the Society in 1880. By dispensing with traditional accessories and well known interpretations, both of these pupils of Gérôme invite the viewer to more actively and directly participate in the pathos of an historical event.

The Society's continued devotion to Realism was paralleled by a rising interest in decorative painting, which according to contemporary usage primarily concerned itself with the imaginative transformation of Nature, released from its descriptive function, and viewed as a complex code of flat, color relations. Whistler's Arrangement in Grey and Black, No. 1: The Artist's Mother, shown at the Pennsylvania Academy of the Fine Arts in 1881, and at the Society's exhibition of 1882, is essentially a decorative arrangement of color, as its title suggests, rather than a psychologically probing portrait of the subject. This painting, and Whistler's Symphony in White, No. 1: The White Girl, exhibited in 1881 at the Union League Club and at the Metropolitan Museum of Art, generated a spate of decorative figure paintings among Society artists over the next few years. Among the earliest responses to Whistler's White Girl was Julian Alden Weir's Portrait of a Lady (Brigham Young University), which depicted a lady in white, set against a white wall, wreathing white roses into a garland. Weir had visited England in 1880, and at that time may have had the opportunity to see Whistler's White Girl. Frank Millet, who

lived in England, may also have had the opportunity to see Whistler's White Girl before its exhibition in New York; its impact was suggested in his Portrait of Lawrence Barrett as Cassius, which depicted the actor in white drapery set against a white wall.⁵⁴ One might also suspect the influence of Whistler on another expatriate, Edwin Austin Abbey, whose pastel-colored painting entitled Winter was surely a study of whites.⁵⁵ In 1883, Abraham A. Anderson would exhibit Lady in White, which depicted a bride pulling aside a curtain in a work frequently described as primarily a study of whites. Finally, one might note Abbott Thayer's Portrait of Bessie Stillman (collection of Chauncey Stillman, New York), also exhibited in 1883, which depicted Miss Stillman in a white dress, accompanied by a decoratively placed white lily.

Aside from decorative works by Whistler, or those inspired by his paintings, one should note in the exhibition of 1882 decorative compositions such as Edwin H. Blashfield's Autumn, Will H. Low's Arcades (private collection), and Abbott Thayer's Lady and Horse. Thayer's painting, accorded a place of honor along with Whistler's Arrangement in Grey and Black and Douglas Volk's Puritan Captives, depicted a half-length figure of a girl in an olive-green riding habit beside her horse. The critic of the Art Interchange observed the striking flatness of Thayer's composition, a quality noted too in Chase's Riverside Landscape.⁵⁶ Chase's unlocated work was described by the critic of the Tribune as "a straight band of water across the foreground; then a straight band of meadow with two or three willows . . . and above all a straight band of sky. . . ." The critic dis-

liked the flatness of Chase's composition, which forced his eye to move "monotonously" from one side of the canvas to the other.⁵⁷ What the critic suggests, however, is that Chase had subordinated reference to the physical world and emphasized instead a broadly unified, banded surface. In general, American critics appear to have been far more critical of the decorative impulse when applied to landscape painting, or to sculpture.

Theodore Baur's depiction of a "salamander in the flames," and William R. O'Donovan's Portrait of Virginia Gerson (Figure 40) were both censured by the critic of the Tribune because they "confound[ed] sculpture with painting."⁵⁸ The critic much preferred Olin Warner's Portrait of Mrs. H. P. W. (National Museum of American Art, Washington, D.C.), which was far more rigorously modelled, with careful distinctions between the smoothly treated surfaces of the neck and cheek, and the more rippling flow of the hair.

The general critical response to the Society's exhibitions of 1882 was, as in 1881, overwhelmingly favorable. The New York Sun called it an "excellent collection" because the Society's artists evidenced more independent personalities, greater mastery of color, and more completeness of execution.⁵⁹ The sentiments of the Sun's critic were echoed in the Art Interchange, which characterized the Society's 1882 show as the "best ever held by native artists."⁶⁰ Equally high praise was awarded the Society by the critic of the Tribune who described the Society's exhibition as "a mere bushel of wheat," due to its small size, without "a handful of chaff in it." Indeed, the critic wrote that he breathed an atmosphere of art upon entering the

gallery.⁶¹ The most eloquent adulation surely came from Mariana G. Van Rensselaer, who wrote that ". . . it is every year becoming more and more an acknowledged fact that the mere presence of a picture on the walls of this exhibition is a guaranty of excellence; and year by year our artists, old as well as young, are getting to preserve their best work more exclusively for this occasion."⁶²

Van Rensselaer's reference to "our artists, old as well as young," may pertain to the participation in 1882 of artists closely associated with the National Academy of Design, such as John George Brown, George Smillie, and Worthington Whittredge. Indeed, by 1882 one may begin to note the impact of the Society's aesthetics on the Academy's old guard. Unfortunately, the works of these exhibitors have not been located; yet it is generally agreed that Whittredge and Smillie began to paint more poetic landscapes by the 1880s, abandoning their earlier Ruskinian approach. Of John George Brown's depiction of "a motherly old country body, seated in . . . an old rocking chair . . ." entitled At the Old Cottage Door, Charles de Kay remarked that it was accepted by the Society for cause, since it was a remarkably good picture.⁶³ One can only conjecture that Brown may have responded to the plein-air interests of the Society; but one can be sure of a response by George Inness, whose work in the early 1880s demonstrates his increased devotion to light and air. Inness' biographer, Nicolai Cikovsky, Jr., has noted the substantial increase in the importance and size of figures in Inness' landscapes during this period. This change may be due, in great measure, to the Society's emphasis on the monumental figure depicted in a landscape setting. In 1881, Inness

wrote to his wife that "it is therefore desirable that I get myself firmly fixed in this painting of figure and overcome the tendency to an old sympathy."⁶⁴ Though Inness' Society contributions in 1882 cannot be identified with any certainty, the increased importance of his figures may be noted in his contributions to the Academy in that year: Winter Morning, Montclair (Montclair Art Museum, Montclair, New Jersey) and Under the Greenwood (North Carolina Museum of Art, Raleigh, North Carolina).

The impact of the Society of American Artists on the policies of the National Academy of Design is first evident in 1882 also. In that year the Academy issued a new constitution with two major changes that suggest the influence of the Society's policies. First, the Academy raised its restrictions on membership to 100 for both Academicians and Associates, an alteration which may stem from the Society's policy of not limited membership. In addition, the Academy enlarged its hanging committee from five Academicians to five Academicians and two Associates. No doubt in the interest of greater impartiality, the names of the Academicians were to be drawn from a hat, rather than elected by ballot or appointed by Council, as had been the case in the past.⁶⁵ Finally, it is noteworthy that the Academy's 1882 exhibition isolated light-toned paintings in the Northwest room, a procedure which suggests the impact of the Society's coloristically determined hanging methods.⁶⁶ Paintings by Society artists such as Douglas Volk, Dwight Tryon, Edwin H. Blashfield, Hugh Bolton Jones, and Frank Fowler were hung in that room. Yet the critic of the New York Sun, William Laffan, maintained that the Academy grudgingly gave room to paintings

by outsiders; and it is noteworthy that Julian Alden Weir's Portrait of George Maynard (National Academy of Design) was skyed, and other works submitted by him were hung in a dark corner of the corridor.⁶⁷ Similarly rude treatment was accorded John White Alexander's Portrait of Thurlow Weed (National Academy of Design).⁶⁸ Since both portraits are more conservative in style than their artists' Society contributions, one might wonder to what extent their poor reception by the Academy was based on continued political rivalry between the two organizations, rather than on stylistic grounds.

Despite continued political rivalry, the progressive plein-air style of Society artists was slowly gaining acceptance at the National Academy of Design. Yet, the clearly more progressive exhibition of the Society revealed their widespread response to European developments in plein-air painting, and to the decorative paintings of James McNeill Whistler. Decorative painting, which had grown in importance in the last few exhibitions of the Society, would become dominant in the exhibitions of 1883 and 1884, and the subordination of Nature to aestheticism would arouse a new wave of adverse criticism.

¹The term "glare aesthetic" was developed by William H. Gerdts to refer to the "effects of intense daylight, portrayed in strong tonal contrasts, often achieving the powerful effect of glare from reflecting surfaces." See his American Impressionism, The Henry Art Gallery, University of Washington, Seattle, 1980, p. 17. In addition, see Michael Quick, American Expatriate Painters of the Late Nineteenth Century, The Dayton Art Institute, Dayton, Ohio, 1976, pp. 24-27.

²The author was unable to locate any documents that related the circumstances under which the Joan of Arc was submitted to the Society of American Artists.

³The Society's Exhibition Committee was composed of Augustus Saint-Gaudens, J. Alden Weir, Frederick Dielman, Francis Lathrop,

Abbott Thayer, Will H. Low, Thomas Wilmer Dewing, William Gedney Bunce, William M. Chase, and Olin Warner. See "Fine Arts," New York Herald, March 27, 1881, p. 12, c. 6.

⁴Of the foreign artists who exhibited with the Society of American Artists after 1881, one might note especially the inclusion of Thomas M. Dow in 1884, Frank Holl in 1886, Auguste Rodin in 1895, Frank Brangwyn in 1898, and Pascal A. J. Dagnan-Bouveret in 1899.

⁵"Society of American Artists. Fourth Annual Exhibition," American Art Review, 2 (1881), p. 72.

⁶Montague Marks, "My Notebook," Art Amateur, 4, No. 6 (1881), p. 112. Similar xenophobic sentiments were expressed in 1883 when Bastien-Lepage visited the United States; for instance, Art Interchange warned Bastien that he was not welcome "if he is coming as a foreign curiosity to be lionised and advertised. . . ." This critic continued, "I do not believe in exalting other prophets than our own at our cost. If we are to honor specially any artists, let it be our countrymen. . . ." See "Ego Notes," Art Interchange, 11, No. 6 (1883), p. 62.

⁷"The Society of American Artists," New York World, April 4, 1881, p. 4, c. 4-5.

⁸Significant recent treatments of Bastien-Lepage's work include W. S. Feldman, "The Life and Work of Jules Bastien-Lepage," Ph.D. dissertation, New York University, 1973; Kenneth McConkey, "The Bouguereau of the Naturalists: Bastien-Lepage and British Art," Art History, 1, No. 3 (1978), pp. 371-379; 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), pp. 154-160.

⁹Weir, a pupil of Gérôme, had enjoyed a close friendship with Bastien since 1873. Weir's Children Burying a Dead Bird (1879; private collection) is clearly a response to Bastien's plein-air painting; however, Weir submitted this work, in 1879, to the National Academy of Design, rather than to the Society of American Artists, a choice no doubt based on the greater finish of Bastien-inspired works.

For insights into the impact of Carolus-Duran on his American pupils, the author is indebted to Mary Jo Viola, "American Students of Carolus-Duran," unpublished paper, Graduate Center, City University of New York, 1977.

¹⁰Reproduced in S. G. W. Benjamin, "Society of American Artists. Fourth Annual Exhibition," American Art Review, 2 (1881), p. 76.

¹¹Albany Institute of History and Art, Will H. Low Papers, Autobiography of Will H. Low, pp. 180-182, 208. Low's comments on American "ready-to-wear" clothing are reflective of the striking

growth in the manufacture of readymade clothes in the United States after the Civil War. See Allan Nevins, The Emergence of Modern America, Chicago, 1927, p. 45.

¹²National Academy of Design, clipping files, untitled clipping, Harper's Weekly, October 23, 1880, pp. 676-677.

¹³Patricia Mandel, "Selections VII: American Paintings from the Museum's Collection, c. 1800-1930," Bulletin of the Rhode Island School of Design, 63, No. 5 (1977), pp. 167-168.

¹⁴The author's assumption that Chase visited Venice in 1880 was confirmed by Ronald Pisano (who is preparing a catalogue raisonné of Chase's work) in a conversation with the author on November 4, 1981. As Pisano indicated to the author, Chase's trips to Europe are not, as yet, well documented.

¹⁵"Society of American Artists. Fourth Annual Exhibition," American Art Review, 2 (1881), p. 74.

¹⁶Patricia Mandel, "Selections VII: American Paintings from the Museum's Collection, c. 1800-1930," Bulletin of the Rhode Island School of Design, 63, No. 5 (1977), p. 116.

¹⁷"Society of American Artists. Fourth Annual Exhibition," American Art Review, 2 (1881), p. 73.

¹⁸For the identification of Blum's work, the author is grateful to Bruce Weber, who is writing a dissertation on Blum for the Graduate Center, City University of New York.

¹⁹"Painters as Decorators," New York Evening Post, March 16, 1881, p. 3, c. 8. The critic, probably George Sheldon, was a good friend of George Inness. This article, conservative in tone, may be the one referred to by Inness in a letter to J. A. Weir, dated April 25, 1881, in which Inness explains to Weir that though he is a good friend of Sheldon's, he cannot be responsible for what Sheldon writes. See Archives of American Art, Julian Alden Weir Papers, Roll 70, frame 46-47.

²⁰"Society of American Artists. Fourth Annual Exhibition," American Art Review, 2 (1881), p. 73. For the importance of the Society's decorative concerns, see also "Art and Artists in New York, Sixth Paper," Independent, 33 (1881), p. 8; quoted in William H. Gerds, Painters of the Humble Truth. Masterpieces of American Still Life, 1801-1939, Philbrook Art Center, Tulsa, Oklahoma, 1981, p. 28.

²¹Recent studies of the pictorial theme of the artist and his studio include, Celia Betsky, "In the Artist's Studio," Portfolio Magazine, 4, No. 1 (1982), pp. 32-39; Ronnie L. Zakon, The Artist and the Studio in the Eighteenth and Nineteenth Centuries, The Cleveland

Museum of Art, 1978; and Nicolai Cikovsky, Jr., "William Merritt Chase's Tenth Street Studio," Archives of American Art Journal, 16, No. 2 (1976), pp. 2-14.

²²Cikovsky, *Ibid.*, p. 2. The Tenth Street Studio Building had since its completion in 1856, been associated primarily with Hudson River school painters. More closely associated with Society artists was the Sherwood Building, erected by J. Carroll Beckwith's uncle, John Sherwood, at 58 West 57th Street. Among the earliest residents there were Beckwith, E. H. Blashfield, Robert Blum, Harry Chase, Bruce Crane, Thomas Hovenden, Francis C. Jones, H. Bolton Jones, F. H. Lungren, R. M. Shurtleff, and A. H. Wyant.

²³"Society of American Artists. Fourth Annual Exhibition," American Art Review, 2 (1881), p. 77.

²⁴"The Young Artists," New York World, March 27, 1881, p. 5, c. 4.

²⁵"The Society Exhibition," New York Evening Post, March 28, 1881, p. 4, c. 7. This painting was not noted as exhibited at the Society's exhibition of 1881 in Doreen Bolger Burke, American Paintings in the Metropolitan Museum of Art, v. III, New York, 1980. The identification of this portrait as that exhibited by Thayer is based on the review in the Evening Post of a life-size, half-length portrait of a lady holding a mother-of-pearl fan.

²⁶*Ibid.*

²⁷"Society of American Artists," New York World, April 9, 1881, p. 5, c. 1-2.

²⁸"Society of American Artists. Fourth Annual Exhibition," American Art Review, 2 (1881), p. 71.

²⁹*Ibid.*

³⁰Reproduced in Charles M. Kurtz, ed., National Academy Notes Including the Complete Catalogue of the Fifty-Sixth Spring Exhibition of the National Academy of Design, 1881.

³¹"The National Academy Exhibition," New York Sun, March 27, 1881, p. 2, c. 1-2.

³²"Exhibition of the Academy of Design," The Art Amateur, 4, No. 6 (1881), p. 115.

³³"The Society of American Artists," New York World, April 4, 1881, p. 4, c. 4-5.

³⁴*Ibid.*

³⁵The Society's Exhibition Committee consisted of J. Carroll Beckwith, Julian Alden Weir, Augustus Saint-Gaudens, Frederick Dielman, William M. Chase, Olin Warner, Charles Melville Dewey, Frederick Stuart Church, and Douglas Volk. See National Academy of Design, J. C. Beckwith Papers, Beckwith diary for 1882, April 2, 1882 entry, unnumbered pages. Beckwith's inclusion of F. S. Church is problematic, since F. S. Church resigned from the Society on February 25, 1881. See National Academy of Design, File of Frederick Stuart Church, Letter from Church to Kenyon Cox, dated February 25, 1881.

³⁶"Fine Arts," New York Herald, April 9, 1882, p. 13, c. 6.

³⁷"American Artists' Works," New York Times, April 23, 1882, p. 3, c. 3.

³⁸"The Society Exhibition," New York Evening Post, March 28, 1881, p. 4, c. 7.

³⁹"Ego Notes," Art Interchange, 10, No. 5 (1883), p. 52. The Art Club founded on an as yet unknown date by Charles Henry Miller was a forum for the exchange of ideas among mainly European-trained artists, most of whom were members of the Society of American Artists. Other members included Walter Shirlaw, Frederick Dielman, Robert Blum, William M. Chase, Augustus Saint-Gaudens, and Robert Swain Gifford. The Art Club held meetings at the Studio, a chophouse on Sixth Avenue, and held exhibitions of works by its membership. See, "First Art Club," Art Interchange, 10, No. 4 (1883), p. 48; Katherine M. Roof, The Life and Art of William Merritt Chase, New York, 1917, p. 57; and Ronald G. Pisano, William Merritt Chase In the Company of His Friends, The Parrish Art Museum, Southampton, New York, 1979, pp. 22-23.

⁴⁰"The Society of American Artists," New York Sun, April 9, 1882, p. 2, c. 1-2.

⁴¹See Mariana G. Van Rensselaer, "Art Matters. The Fifth Annual Exhibition of the Society of American Artists, New York," Lippincott's Monthly, 30 (1882), p. 107. According to Van Rensselaer, 100 was the largest possible vote accorded any painting; Twachtman received 98 for his winter scene, while Whistler's Arrangement in Grey and Black, No. 1: The Artist's Mother received 92. She further recorded that 30 votes secured admission, but few paintings received more than 60 votes.

⁴²The Bicentennial Inventory of American Paintings lists a painting of that title in the collection of Mr. Arthur Altschul, New York City. On viewing that painting, the author discovered that it did not accord with descriptions of Lungren's painting provided by reviews of the Society's 1882 exhibition, or with the partial illustration of Lungren's work in the 1882 exhibition catalogue. In all probability, Mr. Altschul's painting is a variant on Shadows on the Snow. The most comprehensive description of Lungren's work appeared in "Fifth American Artists," Art Interchange, 8, No. 8 (1882), p. 90.

⁴³See the author's "Childe Hassam's Early Boston Cityscapes," Arts, 55, No. 3 (1980), pp. 168-171.

⁴⁴"Society of American Artists," New York Daily Tribune, April 9, 1882, p. 7, c. 1.

⁴⁵"Society of American Artists," New York Daily Tribune, April 6, 1882, p. 5, c. 1.

⁴⁶For a full description of Emmet's work, see "The American Artists Supplementary Exhibition," Art Amateur, 7, No. 1 (1882), p. 2.

⁴⁷"Society of American Artists," New York Times, May 4, 1882, p. 5, c. 1. According to L. Hutton, the painting mysteriously disappeared. See Laurence Hutton, Talks in a Library, New York, 1907, p. 98.

⁴⁸"Society of American Artists," New York Daily Tribune, May 4, 1882, p. 5, c. 2-3.

⁴⁹"Society of American Artists," New York Times, May 4, 1882, p. 5, c. 1.

⁵⁰"The American Artists Supplementary Exhibition," Art Amateur, 7, No. 1 (1882), p. 2. "Society of American Artists," New York Daily Tribune, May 17, 1882, p. 5, c. 1-2.

⁵¹Mariana Griswold Van Rensselaer, "Society of American Artists, New York--II," American Architect and Building News, 11, No. 334 (1882), p. 231. "The Society of American Artists," New York World, May 15, 1882, p. 5, c. 4-5.

⁵²"Thomas Eakins' 'Crucifixion' as Perceived by Mariana Griswold Van Rensselaer," Arts, 53, No. 9 (1979), p. 145. On Van Rensselaer as an art critic, see Lois Dinnerstein, "Opulence and Ocular Delight, Splendor and Squalor: Critical Writings in Art and Architecture by Mariana Griswold Van Rensselaer," Ph.D. dissertation, Graduate School, City University of New York, 1979; and Cynthia Doering Kinnard, "The Life and Works of Mariana Griswold Van Rensselaer, American Art Critic," Ph.D. dissertation, The Johns Hopkins University, 1977.

⁵³See Gerald Ackerman, "Thomas Eakins and His Parisian Masters, Gérôme and Bonnat," Gazette des Beaux Arts, 73 (1969), pp. 235-256.

⁵⁴For a description of Millet's painting, see Mariana G. Van Rensselaer, "Art Matters. The Fifth Annual Exhibition of the Society of American Artists, New York," Lippincott's Monthly, 30 (1882), p. 106.

⁵⁵Abbey, in fact, had met Weir in London in 1880. See New York Public Library, Papers of Richard Watson Gilder, Letter of E. A. Abbey to R. W. Gilder, dated August 30, 1880, "Weir was here--jolly and bubbling over with the real thing just the same as ever--He was after Bastien Lepage's Joan and I hope to heaven he got it. . . ."

⁵⁶"Fifth American Artists," Art Interchange, 8, No. 8 (1882), p. 90.

⁵⁷"Society of American Artists," New York Daily Tribune, May 4, 1882, p. 5, c. 2-3.

⁵⁸"Society of American Artists," New York Daily Tribune, April 9, 1882, p. 7, c. 1.

⁵⁹"The Society of American Artists," New York Sun, April 9, 1882, p. 2, c. 1-2.

⁶⁰"Fifth American Artists," Art Interchange, 8, No. 8 (1882), p. 90.

⁶¹"Society of American Artists," New York Daily Tribune, April 6, 1882, p. 5, c. 1.

⁶²"The Society of American Artists-I," American Architect and Building News, 11, No. 333 (1882), p. 219.

⁶³"American Artists' Works," New York Times, April 23, 1882, p. 3, c. 3.

⁶⁴Quoted in Cikovsky, Jr., George Inness, New York, 1971, p. 49.

⁶⁵Eliot Clark, History of the National Academy of Design, 1825-1953, New York, 1954, p. 100.

⁶⁶Charles M. Kurtz, ed. National Academy Notes Including The Complete Catalogue of the Fifty-Seventh Spring Exhibition, New York, 1882.

⁶⁷"The National Academy of Design," New York Sun, April 2, 1882, p. 2, c. 1-2. For the placement of Weir's works, see Mariana G. Van Rensselaer, "Fifty-Seventh Annual Exhibition of the National Academy of Design, New York," American Architect and Building News, 11, No. 329 (1882), p. 175. Ironically, Weir's portrait of Maynard was accepted as Maynard's qualifying portrait for Associate membership by the Academy to which Maynard had been elected on May 11, 1881. See Doreen Burke, Julian Alden Weir and the National Academy of Design, New York, 1981, p. 10.

⁶⁸For the placement of Alexander's portrait, see "Society of American Artists," New York Daily Tribune, May 17, 1882, p. 5, c. 1-2.

CHAPTER IV

THE EXHIBITIONS OF 1883 AND 1884

Part I

The Exhibition of 1883

Decorative painting, already strongly evident in the Society's exhibition of 1882, dominated the exhibition of 1883, as exemplified by the awarding of the place of honor to Thomas Wilmer Dewing's The Prelude (Figure 41). A fine contemporary description of this unlocated work appeared in The Nation:

It belongs to that class of fanciful aesthetic designs which are growing daily more common, but it is far above the average of such works. It represents two maidens, clad in loose and simple gowns--of delicate cinnamon, and rosy-lilac colors respectively--seated upon low chairs of antique pattern, with harps by their sides. They are relieved against a background of pale growing roses, which are reflected upon the polished surface of the marble floor, so that the entire background, from top to bottom of the canvas, is one delicately varied field of rose color.¹

As the keynote work of the 1883 exhibition, Dewing's painting emphasized mood, rather than action or narrative; thus, his maidens do not play their harps, but are idle and contemplative. The artist's adoption of a frieze-like compositional format, and his utilization of classical drapery permits a traditional iconographic interpretation of the musical instruments and roses as symbolic of love. One may conjecture that The Prelude evoked, by its props and the expectant gazes of its maidens, a mood of amorous longing.

The probable sources for Dewing's conception are varied, and reflect his receptivity to current international styles. On the one hand, as Susan Hobbs recently posited, the substantial and classically garbed figures placed against a flat, patterned ground ally The Prelude to the work of James McNeill Whistler and Albert Moore.² Yet Dewing's decorative canvas also suggests an affinity to the work of his Parisian teacher, Jules Joseph Lefebvre. A comparison of The Prelude with Lefebvre's Sleeping Vestel or White Dove reveals a probable debt by Dewing to his teacher's preference for nonanecdotal paintings of mood. Furthermore, Dewing's use of the antique as a prop device in a decorative scheme, and his liking for profile views of dreamy-eyed, indolent women, reflects the lingering impact of Lefebvre.³

Despite the apparent enthusiasm of the Society's Committee on Selection, The Prelude provoked an outpouring of adverse critical responses. Clarence Cook objected to the work as "artificial," and "ugly."⁴ A more revealing censure of Dewing's work appeared in the Art Interchange:

It is, in fact, nothing more than a charming decorative fancy. The picture itself, the honor accorded it . . . typify the unspirituality of the day. Faith with us is well nigh dead, and until such time as there is a revival in some form of the old . . . belief in things spiritual, it is not possible for art to do more than . . . show forth the fruits of materialism.⁵

This critic may well have been alluding to the economic boom after the Civil War as partially responsible for the loss of mid-century aesthetic and social ideals. A similar, if less profound, dissatisfaction with the decorative quality of Dewing's painting, and its devotion to color harmonies rather than uplifting subject matter, was seen by the

Tribune's critic as indicative of the "besetting sin" of the Society's 1883 show, in which art was rendered superficial because it only "tickles" with form and "juggle[s]" colors.⁶

Of artists allied to Dewing by their decorative inclinations, John Singer Sargent, whose Society contributions had, more often than not, met with praise from American reviewers, received noteworthy criticism for his Lady with a Rose (Metropolitan Museum of Art). Compositionally, Sargent's depiction of a woman in a black dress holding a yellow rose recalls Whistler's Symphony in White, No. 1: The White Girl (Figure 37). As in Dewing's The Prelude and Whistler's The White Girl, Sargent's work suggests rather than describes; the stemless yellow rose, loosely arranged hair, and placement of the right hand on the hip suggest a mood of coquettish self-assurance. The Tribune objected to the artificiality of the work, and dubbed it "Impudence."⁷ The critic of the Evening Post objected to the ungraceful pose and ugly costume, and further remarked that the hair was improperly arranged for a dignified portrait.⁸ A similar critical reception greeted Abbott Thayer's Portrait of Bessie Stillman, (collection of Chauncey Stillman, New York), a work even more clearly dependent on Whistler's The White Girl, as evidenced by Thayer's depiction of Miss Stillman in a white dress, with a white lily in the left corner of the canvas. The critic for Art Interchange found the work "mystifying," and "odd," though he praised its "sense of ladyhood" and "dignity of pose."⁹

The critics were, in general, far more appreciative of Julian Alden Weir's Portrait of Richard Grant White (collection of White

Family, St. James, New York) because, as the Art Interchange described it, the portrait had vigorous character, strong realism, and lacked obtrusive mannerisms.¹⁰ The Tribune's critic noted that Weir's portrait made no attempts at display or effect, demonstrating a self-restraint he found lacking in portraits by artists such as Thayer or Sargent.¹¹ The difference between portraits by Weir and those by Sargent or Thayer reflects the significant departure by many Society artists in the early 1880s from character-searching portraits to portraits as excuses for the exploration of color harmonies and generalized mood. The departure may be attributed primarily to the impact of portraits by James McNeill Whistler, whose philosophy of portraiture was aptly summed up in his reference to his Arrangement in Grey and Black, No. 1: The Artist's Mother (Louvre), exhibited by the Society in 1882. Whistler's comment, though made in retrospect, is particularly pertinent: "To me it is interesting as a picture of my mother; but what can or ought the public to care about the identity of the portrait?"¹²

The impact of this "art for art's sake" aesthetic as it affected Society artists may be seen in a comparison of Wyatt Eaton's Portrait of William C. Bryant (Figure 8), exhibited by the Society in 1878, with his Portrait of Mrs. Sidney de Kay, exhibited in 1883. It may be recalled that the portrait of Bryant was noted, and even criticized, for its penetrating realism; in contrast, the portrait of Mrs. de Kay appears to have concentrated, to a larger extent, on color harmonies and textures. This unlocated work was described in the New York Times as depicting its "subject seated in a large chair

facing the spectator, against a background of tapestry, in a costume of white muslin and laces. . . ."13 Yet, the praise accorded Eaton's portrait, as compared to the critical response to Thayer and Sargent's works, suggested that Eaton retained a somewhat more realistic approach than did his two colleagues, perhaps a lingering reflection of his training with Gérôme and Millet. Despite Eaton's obvious debt to Whistler, the Tribune's critic commended his portrait for its directness of attack.¹⁴ It is interesting to recall that the same critic, probably Clarence Cook, was among the most virulent critics of Eaton's penetrating realism in the Bryant portrait of 1878.

The difference between Eaton and Weir, who retain greater realism in their portraits than Thayer, is also important, for it should be recalled that all three painters were pupils of Gérôme. In the earlier exhibitions of the Society, they might all be characterized as more uniform in their realism, but by 1883 their individual artistic personalities had become more pronounced. In fact, the Tribune's critic noted "distinct signs of growth and of progress on the part of some exhibitors in the way of frank and individual expression."¹⁵ This individuality was generated by the varied current and past international origins of the decorative impulse among Society artists. They felt free to consult the storehouse of western and eastern civilization, defining their artistic identity as one rooted in the universality of art. Thus, Society artists looked to the current and past art of Europe, as well as to Japanese art.

Whistler, whose impact on the Society of American Artists was apparent primarily through the example of his portraiture, was only

one source for the decorative impulse. In the case of William Merritt Chase's In the Studio (Brooklyn Museum), the source may well have been Alfred Stevens, a Belgian artist whom Chase met while in Paris in 1881.¹⁶ In the Studio differs significantly from Chase's prior Society contributions on the same theme; notably, his 1883 entry excludes representation of the artist, and dwells instead on an attractive female visitor to the studio. Furthermore, Chase devotes greater attention to textural qualities. In fact, the work was praised by the critic of the Evening Post for its accurate presentation of the silk in the wall hangings, and in the lady's dress.¹⁷ Chase's debt to Stevens is suggested by his depiction of a genteel woman in the studio environment, and by his increased attention to mood and the rendering of textural qualities, all characteristics of Stevens' contemporaneous decorative compositions.

Still another source for the Society's decorative approach was Japanese art, the impact of which is particularly evident in John La Farge's contribution, Fish (Figure 1). This work, one of four panels for a complete dining room decorative scheme for the Bostonian Charles Freeland was based on Hiroshige's compositions with fish and flowers.¹⁸ It is significant that La Farge chose to exhibit this eighteen-year-old panel in the Society's 1883 exhibition, as he had also shown it at the Cottier exhibition in 1875. It will be recalled that the tenor of the Cottier show was set largely by La Farge, who wished to emphasize decorative painting.¹⁹ The neutral background and flattened pictorial space of La Farge's Fish are reflections of the artist's debt to Japanese design.

La Farge's still-life painting was only one of many still-lives exhibited in the 1883 show, which, as a whole, demonstrated the growing interest among Society artists in this subject. As William H. Gerdts has recently written, "during most of the nineteenth century, still-lives were viewed as decorations, particularly the floral component of that genre. . . ." The Society artists' appreciation of that genre was rooted, Gerdts maintained, in the "legitimization of decoration as an aesthetic concern," in their formal artistic training, and finally, in their "trumpeting, of art for art's sake and of virtuoso paint handling for its own expressivity." The emerging interest in this subject among Society artists was alluded to, no doubt, by a critic for the Independent, who suggested in 1881 that "if art is no more than decoration--and it is the fashion nowadays among a certain class of artists to hold that it is no more--then flower and fruit subjects furnish most admirable motives to a display of the artist's skill."²⁰ It is significant that the interest in floral subjects is manifested not only in the number of pure still-lives, but also in the prominent placement of flowers in figural works, as for example, in Dewing's The Prelude or Chase's In the Studio, as well as in portraits, such as those of Sargent and Thayer. This emphasis on floral design in figural works and portraiture patently underscores the decorative intent of these works, thereby removing them even further from the realm of mere literal transcription.

The appreciation of still-life painting by Society artists may, to some extent, be rooted in a like appreciation of that genre by the Old Masters. It is not coincidental that Weir's Still Life (Phillips

Gallery, Washington, D.C.) was described as "delightful bits from an old Dutch master," and William Gedney Bunce's Venetian Mulletts was described as "full of old mastery."²¹ Society artists continued to demonstrate an enthusiasm for Old Master paintings other than still-lives. William Merritt Chase, despite his newfound decorative concerns, prominently placed an engraving of Frans Hals' Malle Babbe in In the Studio. The Society's continuing adoration of Old Master painting, reflective of their European schooling, was most overtly evidenced in their hanging of Velasquez's small portrait of the daughter of Philip IV of Spain, a work then owned and lent by the collector, Erwin Davis. This was a unique instance in the Society's exhibitions between 1878 and 1884.²²

Finally, mention should be made of two works exhibited in 1883 which presage the decorative projects more typically associated with the American Renaissance of the 1890s. Francis Lathrop exhibited an elaborate oil sketch for the proscenium arch of the Bijou Theater in Boston, an early mural project which should be considered in the light of Lathrop's assistantship to John La Farge at Trinity Church in Boston in 1876. Secondly, George Fletcher Babb, an architect, submitted "ingenious conceits of interwoven ribbon-work," designs for covers for Century Magazine. Lathrop and Babb's decorative projects were characterized as "entirely in place in a show like this," a further confirmation of the decorative intent of the 1883 exhibition.²³

Though the decorative dominated, the show also included a great variety of alternative individual styles. The Realist interests of certain Society members were acknowledged, as in William Dannat's

Après La Messe, a depiction of "a group of Spanish peasants gathered in a kitchen and listening to a priest who reads a paper."²⁴ Dannat's work was characterized by the critic of the Evening Post as "utterly vulgar realism," and a "debasement" subject.²⁵ Among other styles of painting were Chase's Hackensack Landscape (Museo de Arte de Ponce, Ponce, Puerto Rico), which was characterized as reflecting the influence of Mauve or Maris, while R. M. Shurtleff's Adirondack Landscape was cited as a "topographical scene."²⁶ J. Carroll Beckwith's Summer, a plein-air study of a girl in a grey summer costume seated on a "camp" chair, may well have combined some decorative concerns with the artist's interests in plein-air painting.²⁷ The continuing influence of Bastien-Lepage may be noted in Birge Harrison's The Return from the First Communion. Harrison's subject had only recently been undertaken by Bastien-Lepage himself, and like the French artist Harrison utilizes a vertical format, exaggerates the foreground weeds and flattens the pictorial space.²⁸

Further, mention should be made of Charle Ulrich's Carpenter, for it was in the tight linear style adopted by Wilhelm Leibl in the early 1880s--a style already apparent in earlier Society exhibitions in works by John Selinger and J. Frank Currier. The accurate detail and anecdotal qualities of Ulrich's work gained him an immediate and favourable response from the American critical audience; but the Ulrich work also reflects the declining importance of Munich as a center for training for American artists, when compared to Paris. This decline, already well documented, is evidenced in the Society's exhibition catalogues. By 1883, Ulrich was one of the few Americans coming

to maturity in the early 1880s to have been trained in Munich, and those trained there earlier, such as Chase or Twachtman, had abandoned their Munich style, based on Leibl's painterly experiments of the early 1870s, in order to respond to wider European, and often specifically French, impulses. As in past exhibitions, Society artists consistently attempted to align their artistic goals with current European art ideals.

The Society's responsiveness to varied European artistic trends was accompanied by an active participation in international art promotion and affairs, a situation paralleled by our active involvement in the international economic arena. In 1883, J. Carroll Beckwith and William Merritt Chase arranged the Pedestal Fund Exhibition at the National Academy of Design, an exhibition featuring works by French Barbizon and French Impressionist artists. In the same year, the Society actively sought to solicit American works of art for the Internationale Kunstausstellung in Munich, sending a letter, for example, to the Museum of Fine Arts in Boston requesting their aid in sending pictures to the Bavarian capital.²⁹

The Society sent its 1883 show on loan to Boston's Museum of Fine Arts. It should be recalled that Boston had requested a loan exhibition from the Society as early as 1879, but had lost its bid to the Pennsylvania Academy of the Fine Arts. With the exception of paintings sold in New York, or otherwise unavailable, the Boston loan show was identical with that held in New York.³⁰ The Society's hanging committee, composed of Thomas Wilmer Dewing, Hugh Bolton Jones, and Augustus Saint-Gaudens, delegated Jones to oversee the hanging

in Boston, and a new catalogue was issued.³¹ According to Theodore Robinson, who saw the exhibition in Boston, "the hanging is about the same as in N.Y. where changes have been made they are sensible ones."³²

Robinson's observation is noteworthy because the hanging of the 1883 show in New York was novel, and the cause of much criticism. According to the Tribune, the hanging was more like that in a parlor than in an exhibition hall.³³ In addition, the Society's Committee on Selection accepted so many paintings that the Society again resorted to skying and flooring. No doubt the acceptance of more paintings than could be hung advantageously may be related to the unusual hanging policies adopted in 1882, when the Society was forced to mount two separate exhibitions in order to accommodate the large number of selected works. According to the reviewer of the Times, there was some question as to the option of rehanging the 1883 show as in 1882, a possibility apparently decided against.³⁴ Thus the Society was forced to resort to a very informal hanging procedure, and to reject approximately three hundred works.³⁵ Clarence Cook, writing in the Art Amateur, maintained that the informal hanging was "inexcusably bad."³⁶ The critic of the New York Sun advised the Society to obtain a larger gallery because he feared that the Society's large-scale rejections might suggest a clique.³⁷

In response to critical comments such as these, in the air since 1882, the Society made some fundamental changes in its Constitution. This new Constitution was appended to the Society's 1883 exhibition catalogue, and its new policies appear to have been in effect for the exhibition itself. First, the Society altered its voting

procedures for membership; now a three-quarters vote was necessary, rather than the two-thirds vote established by the Constitution of 1880. This slightly enlarged percentage of votes needed may reflect the Society's desire to limit its membership, as it had elected large numbers of new members in 1882. One immediate product of this change was that, according to the Society's membership lists, only three new members were added in 1883, in contrast to the sixteen members added in 1882.³⁸

Furthermore, and most significantly, the Society articulated for the first time its rules for the "Selection of Pictures for Exhibition." No doubt this change was an attempt to quell charges of unfairness by the Society's Committee of Selection, and to clarify procedures which so often resulted in large-scale rejections of works submitted to the Society's exhibitions, rejections necessitated by the limited gallery space obtainable by the organization. The selection of pictures was now to be determined by a newly enlarged Committee of Selection, composed of nine "jurors." According to the rules for the "Selection of Pictures for Exhibition," each picture submitted was to have the artist's signature concealed, and to pass preliminary examination by the nine jurors. Each picture was voted upon "by the use of a numerical series of ratings--ninety being the highest--decreasing by tens." The sum total of votes was marked on the back of the canvas, which was then subject to a second vote the following day. The Jury by a "two-thirds majority vote . . . shall decide with which number in the series rejections begins." The accepted works were to be handed over to a three-man hanging committee, which was responsible

for their placement on the gallery walls. But, "should it be impossible to hang all the pictures, only those ranked the lowest shall remain unhung, the full Jury to decide by a majority vote as to their rejection . . . and a line of pictures may be . . . placed upon the floor or on screens, should the full Jury so decide by a majority vote." A final revision was then possible after the gallery was hung by the Jury, who, if they requested changes, might offer them to the hanging committee.

If the Society's hanging procedures in 1883 were controversial, so were those of the National Academy of Design. Theodore Robinson wrote that the Academy exhibition was "rotten" with "the vilest" hanging. "Our little show," he continued, "was good in comparison."³⁹ The critic of the New York Times agreed, maintaining that the Society should be content when their show was compared to that at the Academy.⁴⁰

These remarks raise the issue of the reception of works by Society artists at the National Academy of Design. Again, comments by Theodore Robinson, in a letter to Kenyon Cox, are particularly enlightening. On May 22, he wrote, "You would have thought that young men would have changed things," but at the National Academy a light grey picture looks "lonely and queer, rather frightened-like." Next you know, he continued, "you try and paint 'richer' so your things won't look so pale there."⁴¹ Indeed, the artistic and aesthetic differences between the Academy and the Society appear to have remained apparent even six years after the formation of the Society of American Artists. As Robinson remarked to Cox, "We have quite a fight on

our hands in America to get people away from their liking for the damnd 'low-toned' greasy bitumous sort of things niggled over no end, which came in with the Dusseldorf men, and has been faithfully kept up since."⁴² In light of Robinson's letter, it is important to note that the National Academy's hanging committee continued to isolate lighter-toned paintings in the Northwest room.⁴³

In addition to the alterations made by Robinson to his Academy submissions--painting "richer"--other distinctions might be noted between paintings submitted by Society artists to the Society and those which they submitted for exhibition at the Academy. Benoni Irwin, for example, sent only portraits to the Society's exhibition of 1883, but to the Academy he sent a sentimental and highly anecdotal work entitled A Stitch in Time Saves Nine, which depicted an old Irishman attempting to thread a needle. A similar preference for submitting sentimental and anecdotal genre to the Academy may be noted in the work of James Wells Champney, who submitted One More Story, Grandma to the Academy in 1883, but only landscapes to the Society.

Finally, it is noteworthy that at the Academy's Annual Meeting on May 9, 1883, the Academicians elected Charles Ulrich as an Associate of the Academy by an overwhelming number of votes. Ulrich's tight linear style and anecdotal qualities were in harmony with the mid-century ideals advocated by the Academy. In contrast, artists whose Society works may be characterized as painterly and nonanecdotal--Abraham Anderson, J. Carroll Beckwith, and John White Alexander--received a notably small number of votes at the 1883 Annual Meeting, and hence were not elected.⁴⁴

The apparent distinction between works submitted by Society artists to the Academy, and those which they submitted to the Society, as well as the Academy's continued and overt favoritism towards works reflective of mid-century ideals confirms the Society's continuing role, six years after its formation, as the leading organization for the exhibition of progressive art in the United States. In 1883 the Society, under the Presidency of Wyatt Eaton, championed a new decorative aesthetic, rooted in varied sources indicative of a respect for individuality that was also reflected by the many other styles apparent in the exhibition of 1883. This variety is all the more notable because in 1884 the Society would mount a distinctly limited and controversial exhibition which would plunge the Society into bitter internal conflict, and provoke outraged disapproval by the American critical audience.

Part II

The Exhibition of 1884

Ever since its formation on June 1, 1877, the Society of American Artists had prompted controversy among the press and the gallery-going public. Prior to the exhibition of 1884, controversy was focused largely upon the Society's artistic progressiveness, and upon its novel exhibition policies. In 1884, however, the Society elicited thoroughgoing condemnation for the undue favoritism shown by its Exhibition Committee towards the works of William Merritt Chase and his pupils. The force of that outrage was rooted in the Society's stated aspiration, as manifested in its formation and in its ensuing exhibitions, to establish itself as an exemplar of liberality and fairness.

Thus, the overt favoritism which characterized the exhibition of 1884, coupled with the Exhibition Committee's decision to hold their annual exhibition at the National Academy of Design, plunged the Society into internal political discord which threatened its very existence.

In many significant respects, the exhibition of 1884 differed from all those which preceded it. First, it was the smallest show ever mounted by the Society; only eighty-eight paintings were hung--no sculptures were accepted--and the papers variously reported that anywhere from two hundred to seven hundred works were rejected by the Exhibition Committee, composed of Dwight Tryon, George DeForest Brush, Kenyon Cox, Abbott Thayer, Walter Shirlaw, William Merritt Chase, Thomas Wilmer Dewing, Montague Flagg, and Hugh Bolton Jones.⁴⁵

Large scale rejections had been necessitated in the past by the limitations of small gallery spaces; but in 1884 they appear to have been prompted less by the exigencies of limited space than by Chase's desire to facilitate the domination of that exhibition by himself and his pupils, whose works usurped approximately one-fourth of the available exhibition space.⁴⁶ As the critic of the Art Interchange noted, the "unfairness [of the National Academy of Design] . . . never equalled the evident partiality of the Society in the exhibition this year, in which Mr. William M. Chase is conspicuously prominent; and where he is not found, room seems to have been made for his numerous pupils."⁴⁷ The Art Amateur, in addition, reported that the majority of exhibitors were "admirers" of Chase.⁴⁸

It is important to recall that Chase had aroused conflict within the Society before 1884. In 1880, while Chase was President

of the Society, many of its more conservative members, such as Robert C. Minor, George Inness, John Henry Dolph, and Samuel Colman, did not participate in the Society's annual exhibition. Of particular significance to the exhibition of 1884, however, is the fact that in the exhibition of 1880 Chase was noted for usurping "more than a lion's share of the wall space. . . ."49

The partiality shown to Chase's students at the exhibition of 1884 may have been due to the apparent wholesale rejection of his students' works by the National Academy of Design, whose annual exhibition, for the first time, opened prior to that of the Society. According to a purposefully vague contemporary article, an unnamed "man" in the Society stated that "he" did not choose to exhibit his works at the Academy's exhibitions, but his pupils did. According to this article, the Academy's hanging committee of 1884 overheard this statement by a "man" in the Society, and ensured that in 1884 his pupils did not exhibit.⁵⁰

In addition to the considerable outrage which ensued from the Society's large-scale rejections, and from its evident favoritism towards Chase and his "admirers," equally strong offense was taken at the decision to hold the Society's exhibition at the National Academy of Design. In the eyes of the press and a large proportion of the Society's membership, that decision amounted to a "tacit acknowledgment" that the Society had abandoned its "opposition" to and "rivalry" with the Academy, and had adopted a "second position." Furthermore, by exhibiting at the Academy, the Society forfeited its traditional habit and "old advantage" of opening its exhibitions before

those of the Academy.⁵¹ The Society was also forced to forego its policy of opening on Sundays, a policy unacceptable to the Academy's membership.⁵²

The Society's decision to rent exhibition space at the Academy prompted the critic of the New York Sun to write that the Society had made a "spectacle" of itself. He objected to the late opening date of the exhibition--May 16--and remarked that the show should never have been held at the Academy.⁵³ Charles de Kay of the Times commented that the Society had "made a mistake which may in time cost it dearly." But, de Kay also offered an explanation for the Society's action. He maintained that there had existed "constant confusion" between the Society of American Artists and the American Art Galleries, where the Society had been exhibiting, and thus the Society had decided not to exhibit there any longer. This confusion was based, according to de Kay, on the Society's use of the "ungainly" and "unnecessary" adjective, "American." Though the Society had officially adopted the name Society of American Artists on February 28, 1878, discarding its earlier appellation of American Art Association, critics indiscriminately referred to the organization as either the American Art Association or the Society of American Artists. As to the Society's choice of the Academy's exhibition space, de Kay wrote, "the move is from the frying-pan into the fire."⁵⁴

Due to the apparent confusion between the Society of American Artists and the American Art Galleries, the Society sought alternative exhibition space. According to John Twachtman:

. . . the Society will have its exhibition in the Academy this coming season. It seems to me that we are driven to the wall and the only reason we take it is because there is nothing else to get. The U.S. is a country of fifty millions of people and in all the broad land there is not even one gallery to exhibit in.⁵⁵

Apart from Twachtman's explanation that "the only reason we take it is because there is nothing else to get," one might conjecture that the Society was sorely limited by its poor financial resources. According to the Academy's Council Minutes, the Academy requested a rental fee from the Society of one thousand dollars, but J. Carroll Beckwith, the Society's Treasurer, was able to "offer" the Academy only seven hundred and fifty dollars. Though the Academy's initial rental fee would have provided the Society with the "large south room" for six weeks, the Society, it would appear, was only able to afford the room for four weeks. In fact, the Times reported that the Society's Board of Control maintained that they rented the National Academy's south room because of "poverty."⁵⁶

Despite any explanations for the Society's decision to exhibit at the Academy and its favoritism towards Chase and his pupils, its action prompted censure by the press, and alienated many of the Society's members. The New York Tribune referred to "this foolishly conducted society."⁵⁷ The Art Amateur remarked that the Society's show was the "greatest exhibition of charlatanry that the public of New York has ever been amused with."⁵⁸ The New York World, which had supported the Society in its columns since 1878, gave the Society significantly little coverage in 1884.

Even more potentially damaging to the Society was the wide-

spread alienation of its members. Augustus Saint-Gaudens, Wyatt Eaton, Olin Warner, Robert Swain Gifford, Frederick Dielman, Thomas Eakins, Francis Lathrop, John Twachtman, and John Singer Sargent either withheld entries or had their works rejected.⁵⁹ Startling too is the realization that two members of the 1884 Committee of Selection, Thomas Wilmer Dewing and Montague Flagg, were not represented in the Society's exhibition. While some members declined participation, others resigned. Letters of resignation were received from Charles Henry Miller, John Henry Dolph, and Charles Y. Turner.⁶⁰

The criticism surrounding the exhibition of 1884 was not limited to the Society's politics, but was directed also to the decorative aesthetic which dominated the exhibition. As in 1883, that aesthetic emphasized flatness, color harmonies, and textural contrasts, while eschewing the nativist ideal that artists elevate and educate their audience. Thus, one critic characterized the 1884 exhibition as one of "shallow affectation, empty ostentation, and wasted ability."⁶¹ Certainly the harshest disapproval was aimed at the six paintings shown by William Merritt Chase. In general, the critics described his works as no more than technical tours-de-force, lacking in feeling and sentiment. Chase's The Young Orphan, for example, which depicted a "girl in modified black projected against so much redness,"⁶² was characterized as a "pointless muddle of color," without any "genuine artistic feeling."⁶³ Similar sentiments were expressed towards Chase's Spanish Bric-a-Brac Shop (Figure 42), which depicted a merchant, dressed in characteristically Spanish costume, awaiting customers in his shop, which is cluttered with vases, gold draperies, and

rich brown wood furniture. This work was seen as "all futility," with "no real worth of attainment."⁶⁴ The decorative aspects of this work may be particularly appreciated when Spanish Bric-á-Brac Shop is compared with a related work by Chase, In the Baptistery of St. Mark's, exhibited at the Society's exhibition of 1879. Although it already suggests Chase's decorative inclinations, In the Baptistery of St. Mark's was primarily prompted by a Realist approach. Thus, Chase depicted the sexton cleaning candlesticks. In Spanish Bric-á-Brac Shop, by contrast, the merchant sits idle in the right corner, while the viewer's attention is focused on his rich stuffs.

The decorative approach is also evident in Chase's Portrait of Dora Wheeler (Figure 43), which elicited the most lengthy adverse criticism from the American press. The work depicted one of Chase's students in an armchair, set against a silk wall hanging with inter-woven flowers. The critic of the New York Sun objected to the work as a "vast conceit of decoration," lacking in seriousness, and imparting no "soul" or "emotions" to its sitter.⁶⁵ The critic of the Evening Post remarked on the "crude color" and "flimsy execution." The painting, he maintained, "defies all the decorum of serious art," and is the "insanity of chic, sacrificing the real excellence of execution to the shallowest pedantry of the palette."⁶⁶ The critical objections to the "art for art's sake aesthetic" implied in the decorative approach, already voiced with regard to Thomas Wilmer Dewing's The Prelude, shown by the Society in 1883, were reiterated in reviews of Chase's Dora Wheeler. The reviewer in Art Interchange wrote that Dora Wheeler had no soul or emotions; rather, "everything is subordinate to

the decoration and to the premeditated scheme of color." The reviewer advised Chase to concern himself with higher things, and look more deeply into the human side of his subject.⁶⁷

The inspiration for Chase's portrait clearly lies in Whistler's Arrangement in Grey and Black, No. 1: The Artist's Mother (Louvre), which Chase's work recalls in pose and philosophic approach. Chase's artistic individuality and receptivity to current international styles, however, is apparent in his decorative emphasis, which suggests the influence of Alfred Stevens or Edouard Manet. In particular, one might think of Manet's L'Automne (1881; Musée de Nancy), which also depicted a female sitter against a silk wall hanging festooned with flowers. Chase's admiration for Manet was demonstrated in 1881, when he recommended that Julian Alden Weir purchase Manet's Boy with a Sword and Woman with a Parrot for the collector, Erwin Davis, who later donated both works to the Metropolitan Museum of Art. In addition, in 1883 Chase and J. Carroll Beckwith awarded Manet the place of honor in the Pedestal Fund Art Loan Exhibition.

The evident impact of Chase's artistic inclinations on his students provoked one critic to remark on the "moral of the school of Mr. Chase." That moral he described as follows:

Be huge, be reckless; show that you are above nature and refined art alike; that you are bound by no rule or propriety, and an ignorant public will be sure to take you for great, and the learned are so few that it is of no use to bother one's self to work hard for

While some of Chase's students may have studied with him at his studio in the Tenth Street Studio Building, others studied with Chase at the Art Students League, whose faculty was primarily composed of Society

members, and whose instruction was based on European methods.⁶⁹ In the context of the Society's exhibition of 1884, it is difficult to determine the identities of many of Chase's students, as the Society's exhibition catalogue does not provide any information concerning the training of its exhibitors. Further complications lie in the vastly obscure biographies of many of the women painters, most of whom were probably Chase students. However, one can be certain about Dennis Miller Bunker, who had studied with Chase at the Art Students League in 1878, before leaving for study in Paris in 1882; about G. Ruger Donoho, who also studied with Chase at the League in 1878; about Edward August Bell, who studied with Chase before leaving for Munich in 1883; and finally about Rosalie Gill, who studied with Chase at the League in the early 1880s. One might suggest that other Chase students included Caroline T. Hecker and Maud M. Wright, whose association with Chase may be inferred from the fact that they offer the Tenth Street Studio Building address as their residence for the 1884 catalogue. Of course, the possibility exists that they might have been pupils of other Society artists resident in that building. Yet, Hecker was listed as a student of Chase's in a review of the Society's 1886 exhibition.⁷⁰

In the critical reviews of the Society's exhibition of 1884, G. Ruger Donoho received the greatest adverse criticism for his Mauvaise Herbe; significantly, most of Chase's pupils received little or no comment in the newspaper or journal coverage. Donoho's painting was described as "composed of a foreground of tangled weeds and saplings . . ., through which a peasant girl and two shaggy calves are

forcing their way. There is a rich strip of meadow farther on and some cottages with another belt of wood of better growth."⁷¹ One critic advised Donoho to "change his company" and move away from the influence of Chase. The critic called the work "mere weeds of art although hugely displayed on the line."⁷²

Though Chase's students got little or no coverage, the so-called "admirers" of Chase received ample criticism. Foremost among these "admirers," as perceived by the critics, was Abbott Thayer, whose Portrait of Two Ladies (Figure 44) was hung in the place of honor. The critic of the Art Amateur objected to Thayer's loose brushwork, neglect of detail, and insistent decorativeness as indicative only of a "good beginning." The critic described Thayer, Chase and others as members of the "flimsy school," referring to the "vicious characteristic of the school which seems to have taken control of the Society."⁷³ Other members of the "flimsy school," noted by the reviewer for the Art Amateur, were Kenyon Cox, Walter Palmer, and Douglas Volk. Describing himself as a "sincere lover of nature," the critic objected to Cox's Flying Shadows (Figure 45) as "crudely incomplete." No doubt the criticism was directed at Cox's thin paint application, reduction of nature into closely conceived color patterns, and evident flattening of the pictorial space. The imaginative interpretation of nature by Society artists such as Cox, Palmer, Thayer, and Chase "exasperated" this critic, who preferred landscapes by William Sartain, whose less decorative approach to nature reflected the influence of Robert Swain Gifford.⁷⁴

The critic of the Art Amateur was not alone in his adverse

critical judgment. The critic of the Evening Post remarked that "non-chalant execution" was the " 'en règle' " of the Society, while the critic of the Tribune wrote that such works were "signals of distress of poverty-stricken imaginations."⁷⁵ Even Charles de Kay of the Times, long a supporter of the Society, commented that the prominent placement of Thayer's work "points to the conclusion that [either] the Society has fallen into the wrong hands, or that indifference and self-seeking have taken the place of the old zeal and disinterested love of art which made it the foremost art society in America. . . ."⁷⁶

The decorative direction taken by the Society's exhibition of 1884 is also notable in the large number of still-life paintings exhibited: of eighty-eight paintings shown, fifteen were still lifes. Additionally, one should consider the importance of still-life elements in figural works such as Chase's Spanish Bric-à-Brac Shop and Kenyon Cox's nude, entitled significantly A Rose. It is notable too that Julian Alden Weir exhibited only still lifes in 1884, a circumstance regretted by the critic of the Tribune, who wrote that he had hoped for more "ambitious" work from Weir.⁷⁷

Despite the harsh criticism directed towards this exhibition, the Society decided to loan its show to the Twelfth Annual Inter-State Industrial Exposition in Chicago, where it was hung in Gallery D from September 3 until October 18. As in 1879, the Society was able to keep its paintings in a single unit.⁷⁸ When it opened in Chicago, the Chicago Tribune made no mention of the political discord which occupied the New York papers. But, the paintings received a similar critical reception. Chase's Portrait of Dora Wheeler, for example,

was criticized because its sitter lacked "mental character" or physical beauty. In general, one might note a more evident objection, in comparison to most New York reviewers, to the lack of minutely realistic details. Of Miss Wheeler's fur wrap, for example, the Chicago Tribune commented it was a garment that "any intelligent squirrel would repudiate"; of the decorative floral background, it stated that it looked like a "bed-quilt robbed by frequent washing of its patchwork."⁷⁹

At the close of its exhibition in Chicago, the Society made preparations for its 1885 exhibition, an exhibition which was never realized due to the internal dissension provoked by the exhibition of 1884.⁸⁰ In the aftermath of that exhibition, the Society devoted endless meetings throughout 1885 to constitutional changes which would insure a more liberal policy for the Society in the future. Unfortunately, due to the disappearance of the Society's minutes, the meetings can be traced only through newspaper or journal coverage, of which the Art Interchange was the most avid and useful reporter. Their coverage is helpful, if not totally adequate, in illuminating the Society's activities of 1885. On January 1 the Art Interchange reported that the "event of the month in art circles was the defeat of an amendment" to the Society's constitution, proposed by J. Carroll Beckwith. In the interest of a more liberal policy for Society members, Beckwith advocated that each member be entitled to have at least one picture accepted for Society exhibitions. Beckwith's proposal aimed to bring back to the Society many of its dissatisfied members, as well as to make the organization appealing to young nonmembers. His proposal,

however, was unfortunately too reminiscent of the Academy's infamous eight-foot rule of 1877. Thus, as the Art Interchange recorded, the amendment was opposed on the grounds "that . . . [it] would be contrary to the principle of the Society and whether expedient or not could not be entertained." As a result, Beckwith resigned in January, 1885, but reassumed his post as Treasurer of the Society in May of the same year.⁸¹

Progress towards resolution of the Society's internal conflicts was made on May 2, when the Society held a meeting at the University Building. At that time, the Art Interchange reported the "success of a new ticket" of officers which ensured a compromise between "conservative" and "reform" elements within the Society's membership. The newly elected Board of Control included Chase as President, William Sartain as Vice-President, Kenyon Cox as Secretary, and J. Carroll Beckwith as Treasurer; also elected to the Board were Thomas Wilmer Dewing, Dwight Tryon, and Hugh Bolton Jones. The "reform" elements were primarily represented by Chase and Cox, while the "conservative" membership was apparently represented by Sartain, Jones, and Beckwith. Now more confident about its future, the membership resolved "that the Society of American Artists authorises the board of control to select a gallery and make all arrangements for the exhibition of the Society to be held in 1886."⁸²

As the Society arranged its upcoming exhibition, to be held at the Metropolitan Museum of Art, it made significant changes in its constitution. On November 19, 1885, the Art Interchange reported that the Society proposed to increase its Jury for the selection of

works from nine to thirty.⁸³ This proposal was the most important of the amendments to the Society's constitution passed at a meeting held on December 14 in the University Building. The enormous enlargement of the Society's Jury reflected an attempt to prevent the favoritism which had characterized the exhibition of 1884. Furthermore, the Art Interchange noted that of the thirty Jury members, twenty-one were figure painters, seven were landscape or marine painters, and two were sculptors.⁸⁴

Having recovered the spirit of liberality and fairness in which it was founded nine years earlier, the Society sought in its exhibition of 1886 to regain the support which had been sorely threatened in 1884. First, the exhibition was open from May until October in order to afford the public ample viewing time. Notable also is the presence of works by such members as Augustus Saint-Gaudens, Olin Warner, and John Singer Sargent. The exhibition of one hundred and twenty-one works represented the efforts of an enlarged Committee Selection, based in New York, as well as the efforts of John Singer Sargent and G. Ruger Donoho in Paris, who formed a Committee of Selection abroad. The Society awarded revitalized attention to American artists resident in Europe in a spirit of liberality reminiscent of its first exhibition, and one might note the contributions of artists such as Frank Myers Boggs, George Hitchcock, Gary Melchers, Charles Sprague Pearce, and Theodore Robinson. In addition, the Society, in a manner further reminiscent of 1878, appears to have actively sought the participation of artists resident in Boston and Philadelphia such as Childe Hassam, Margaret Lesley, James Rogers Rich, and even the

notable participation of Theodore C. Steele of Indianapolis. Thus the Society of American Artists, having survived the turmoils of the past two years, emerged in 1886 as a vital and progressive art organization, much as it had first appeared in 1877. As the reviewer for the Art Interchange noted, despite the Society's mistakes, it "still remains the most efficient upholder of that most disputed quantity, the best American Art."⁸⁵

¹Quoted in Susan Hobbs, "Thomas Wilmer Dewing: The Early Years, 1851-1885," The American Art Journal, 13, No. 2 (1981), p. 33.

The awarding of the place of honor to Dewing's The Prelude was based on a voting system outlined in "The Society of Artists: Some of the Features of Its Sixth Annual Exhibition," New York Times, April 8, 1883, p. 3, c. 7. Accordingly, each painting submitted for review by the Society's Committee of Selection could receive a vote ranging from ten to ninety, by multiples of ten. In the event that a work by a member of the Committee of Selection came up, he voted ten. The average produced by adding the votes of the nine members of the Committee of Selection together, and dividing them by nine, gave the rank of the painting. The painting with the highest rank was awarded the place of honor. In 1883, the Committee of Selection was composed of Augustus Saint-Gaudens, Hugh Bolton Jones, Julian Alden Weir, Thomas Wilmer Dewing, George Fuller, Robert Swain Gifford, William Merritt Chase, Abbott H. Thayer, and Frederick Dielman. It is noteworthy that this Committee was named, for the first time, in the Society's exhibition catalogue. The hanging committee, also enumerated in the exhibition catalogue, was comprised of Hugh Bolton Jones, Thomas Wilmer Dewing, and Augustus Saint-Gaudens.

²Hobbs, "Thomas Wilmer Dewing: The Early Years, 1851-1885," p. 34.

³For illustrations of Lefebvre's work, see New York Public Library, Art Room, Clipping File on Jules Joseph Lefebvre.

⁴"The Society of American Artists' Exhibition," The Art Amateur, 8, No. 6 (1883), p. 125.

⁵Untitled review, Art Interchange, 10, No. 7 (1883), p. 75.

⁶"The Society of American Artists," New York Daily Tribune, March 25, 1883, p. 5, c. 5-6.

⁷"The Society of American Artists," New York Daily Tribune, March 25, 1883, p. 5, c. 5-6.

⁸"Fine Arts: The Sixth Annual Exhibition of the Society of American Artists," New York Evening Post, April 13, 1883, p. 4, c. 1-2.

⁹"Sixth American Artists," Art Interchange, 10, No. 7 (1883), p. 82.

¹⁰Ibid.

¹¹"The Society of American Artists," New York Daily Tribune, March 25, 1883, p. 5, c. 5-6.

¹²The Gentle Art of Making Enemies, New York, 1890; Dover reprint, New York, 1967, p. 128.

¹³"Art Notes," New York Times, April 1, 1883, p. 12, c. 7. The author was probably Charles de Kay, the brother-in-law of Eaton's sitter. For another description of Eaton's portrait, see Sixth Annual Exhibition, Society of American Artists 1883, annotated exhibition catalogue at New York Public Library.

¹⁴"The Society of American Artists," New York Daily Tribune, March 25, 1883, p. 5, c. 5-6.

¹⁵Ibid.

¹⁶On Chase's friendship with Stevens, see Ronald G. Pisano, William Merritt Chase in the Company of Friends, The Parrish Art Museum, Southampton, New York, 1979, p. 33; and William Coles, Alfred Stevens, The University of Michigan Museum of Art, Ann Arbor, Michigan, 1977, p. xxix.

¹⁷"Fine Arts: The Sixth Annual Exhibition of the Society of American Artists," New York Evening Post, April 13, 1883, p. 4, c. 1-2.

¹⁸See Kathleen A. Foster, "The Still-Life Paintings of John La Farge," The American Art Journal, 11, No. 3 (1979), p. 20. On the impact of Japanese prints on the work of La Farge, see Susan J. Clarke, "A Chapter in East Meets West: The Japanese Print and the Work of John La Farge, William Morris Hunt, and Winslow Homer, 1858-1870," Master's thesis, University of Michigan, 1973. For an in-depth study of La Farge's Fish, see Henry Adams, "A Fish by John La Farge," The Art Bulletin, 62 (June, 1980), pp. 269-280.

¹⁹Susan Hobbs, "John La Farge and the Genteel Tradition in American Art: 1875-1900," Ph.D. dissertation, Cornell University, 1974, p. 12.

²⁰William H. Gerdts, Painters of the Humble Truth: Masterpieces of American Still Life, 1801-1939. Philbrook Art Center, 1981, pp. 27-28.

²¹"The Society of Artists: Some of the Features of Its Sixth Annual Exhibition," New York Times, April 8, 1883, p. 3, c. 7.

²²The hanging of this work was omitted from the Society's 1883 exhibition catalogue, but its inclusion was noted in Archives of American Art, George Fuller Papers, newspaper clipping from Evening Transcript, March 27, 1883, Roll 610, frame 494.

²³"The Society of Artists: Some of the Features of Its Sixth Annual Exhibition," New York Times, April 8, 1883, p. 3, c. 7.

²⁴"The Society of American Artists," New York Daily Tribune, April 15, 1883, p. 5, c. 6.

²⁵"Fine Arts: The Sixth Annual Exhibition of the Society of American Artists," New York Evening Post, April 13, 1883, p. 4, c. 1-2.

²⁶"The Society of American Artists," New York Daily Tribune, March 25, 1883, p. 5, c. 5-6. The reviewer did not specify whether he was referring to Matthew or Jacob Maris.

²⁷For a description of Beckwith's work, see "Fine Arts: The Sixth Annual Exhibition of the Society of American Artists," New York Evening Post, April 13, 1883, p. 4, c. 1-2.

²⁸Harrison's painting is unlocated; but, a pen and black ink drawing by the artist after this painting is owned by the Pennsylvania Academy of the Fine Arts, Philadelphia.

²⁹Archives of American Art, Papers of the Museum of Fine Arts, Boston, Minutes of the Committee on Museum, Letter dated April 3, 1883, Roll 551, unnumbered frame.

³⁰For example, John White Alexander requested that his portrait, exhibited in New York, be returned to its owner. See National Academy of Design, John White Alexander file, letter of Alexander to Will H. Low, dated April 25, 1883, informing Low that the owner of his portrait, Mr. Clarke, wanted the work returned at the close of the New York show.

³¹"Studio and Gallery Notes," Boston Daily Advertiser, May 4, 1883, p. 5, c. 5. For a transcribed copy of the Boston catalogue, see Appendix A.

³²Columbia University, Papers of Kenyon Cox, Letter of Theodore Robinson to K. Cox, dated May 22, 1883, Box 3.

³³"The Society of American Artists," New York Daily Tribune, March 25, 1883, p. 5, c. 5-6.

³⁴"The Society of Artists: Some of the Features of Its Sixth Annual Exhibition," New York Times, April 8, 1883, p. 3, c. 7.

³⁵For the large number of rejections, see "The Society of American Artists," New York Daily Tribune, April 15, 1883, p. 5, c. 6.

³⁶The Society of American Artist's Exhibition," Art Amateur, 8, No. 6 (1883), pp. 124-126.

³⁷"Art Exhibitions: The Society of American Artists," New York Sun, March 25, 1883, p. 5, c. 2.

³⁸These figures are based on New York Public Library, Society of American Artists, Seventh Annual Exhibition (May 26-June 21, 1884), copy annotated by Kenyon Cox. A transcribed copy of this list may be consulted in Appendix C.

³⁹Columbia University, Papers of Kenyon Cox, Letter of Theodore Robinson to Kenyon Cox, dated May 1, 1883, Box 3.

⁴⁰"The Society of Artists: Some of the Features of its Sixth Annual Exhibition," New York Times, April 8, 1883, p. 3, c. 7.

⁴¹Columbia University, Papers of Kenyon Cox, Letter of Theodore Robinson to Kenyon Cox, dated May 22, 1883, Box 3.

⁴²Ibid.

⁴³National Academy Notes Including the Complete Catalogue of the Fifty-Eighth Spring Exhibition. National Academy of Design, New York, 1884, ed. Charles M. Kurtz, p. 69.

⁴⁴National Academy of Design, Minutes, Annual Meeting of May 9, 1883.

⁴⁵As in 1883, the Committee of Selection and the hanging committee, composed of Tryon, Cox, and Brush, were announced in the Society's exhibition catalogue.

⁴⁶See the Art Interchange, 12, No. 13 (1884), p. 145.

⁴⁷"Seventh Exhibition of the Society of American Artists," Art Interchange, 12, No. 12 (1884), p. 136.

⁴⁸J. M. T. [possibly James M. Tracy], "The American Artists' Exhibition," Art Amateur, 11, No. 2 (1884), p. 30.

⁴⁹"Varnishing Day Scenes," New York Times, March 16, 1880, p. 5, c. 3-4.

⁵⁰Archives of American Art, Thomas B. Clarke Scrapbook, unspecified newspaper clipping, Roll 598, frame 250. Unfortunately, the Minutes for the Academy's 1884 hanging committee were not preserved.

⁵¹"Art Notes," New York Times, February 14, 1884, p. 2, c. 6.

⁵²National Academy of Design, Council Minutes, Meeting of January 14, 1884. The Council agreed to rent the Society space provided that the exhibition not open on Sundays. The same restriction was imposed on the American WaterColor Society, which also had a policy of opening on Sunday, when it requested exhibition space at the Academy. See Council Minutes, Meetings of January 21, and February 4, 1884.

⁵³"The Society of American Artists," New York Sun, June 1, 1884, p. 3, c. 1-3.

⁵⁴"Art Notes," New York Times, February 14, 1884, p. 2, c. 6; and "American Art Association," New York Times, January 19, 1884, p. 3, c. 5.

⁵⁵John Douglass Hale, "The Life and Creative Development of John Twachtman," Ph.D. dissertation, Ohio State University, 1957, pp. 56-57. Twachtman addressed his thoughts to Julian Alden Weir in a letter dated December 7, 1883. Weir, at that time, was in Paris.

⁵⁶"The Society of Artists," New York Times, June 8, 1884, p. 3, c. 3. National Academy of Design, Council Minutes, Meetings of October 29, 1883 and January 14, 1884.

⁵⁷"The Society of American Artists," New York Daily Tribune, June 2, 1884, p. 2, c. 3.

⁵⁸J. M. T., "The American Artists' Exhibition," Art Amateur, 11, No. 2 (1884), p. 30.

⁵⁹According to "Society of American Artists," New York Daily Tribune, June 2, 1884, p. 2, c. 3, Saint-Gaudens and Warner declined to exhibit with the Society or participate in its affairs.

⁶⁰National Academy of Design, Membership Files. See J. H. Dolph File, Letter of May 26, 1884 to Dwight Tryon, Secretary of the Society of American Artists, resigning his membership; Charles H. Miller File, letter of December, 1884 to Tryon, resigning his membership.

No letter of resignation from Charles Y. Turner has been located, but a comparison of membership lists published in the exhibition catalogues of 1884 and 1886 reveals the absence of Turner's name

in the latter catalogue. In addition, see New York Public Library, Society of American Artists, Seventh Annual Exhibition catalogue, 1884, annotated by Kenyon Cox, in which he crossed out the names of Dolph, Miller, and Turner from the published membership list.

⁶¹"Exhibition of the Society of American Artists," New York Evening Post, May 27, 1884, p. 3, c. 3-4.

⁶²"Mr. William M. Chase's Art," Art Interchange, 12, No. 13 (1884), p. 148.

⁶³"Exhibition of the Society of American Artists," New York Evening Post, May 27, 1884, p. 3, c. 3-4.

⁶⁴"Mr. William M. Chase's Art," Art Interchange, 12, No. 13 (1884), p. 148.

⁶⁵"The Society of American Artists," New York Sun, June 1, 1884, p. 3, c. 1-3.

⁶⁶"Exhibition of the Society of American Artists," New York Evening Post, May 27, 1884, p. 3, c. 3-4.

⁶⁷"Mr. William M. Chase's Art," Art Interchange, 12, No. 13 (1884), p. 148.

⁶⁸J. M. T., "The American Artists Exhibition," Art Amateur, 11, No. 2 (1884), p. 30.

⁶⁹The Art Students League was founded in 1875 by students of the National Academy of Design, many of whom were participants in the Cottier exhibit, as a protest against the Academy's disinterest in art training. It should be recalled that the ruling old guard of the Academy saw the artist's teacher as Nature, rather than casts, live models, engravings, or Old Master paintings. See Marchel E. Landgren, Years of Art: The Story of the Art Students League of New York, New York, 1940.

⁷⁰For a complete list of the residents of that building between 1857 and 1895, see Annette Blaugrund, "The Tenth Street Studio Building: A Roster, 1857-1895," The American Art Journal, 14, No. 2 (1982), pp. 64-71. A survey of Ms. Blaugrund's list reveals that at no time did Gill, Hecker, or Wright occupy studios in the Tenth Street Studio Building. On Rosalie Gill, see her biography in The National Cyclopaedia of American Biography, vol. 7, pp. 462-463. On Caroline T. Hecker, see "The Eighth Exhibition of the Society of American Artists," Art Interchange, 16, No. 10 (1886), p. 145.

⁷¹The most ample description of this painting appeared when the painting was exhibited at the Pennsylvania Academy of the Fine Arts in 1883. See Roger Riordan, "The Exhibition of the Pennsylvania Academy," Art Amateur, 10, No. 1 (1883), p. 7.

⁷²J. M. T., "The American Artists Exhibition," Art Amateur, 11, No. 2 (1884), p. 30.

⁷³Ibid.

⁷⁴Ibid.

⁷⁵"Exhibition of the Society of American Artists," New York Evening Post, May 27, 1884, p. 3, c. 3-4; "Society of American Artists," New York Daily Tribune, June 2, 1884, p. 2, c. 3.

⁷⁶"Society of Artists," New York Times, May 25, 1884, p. 9, c. 3.

⁷⁷"Society of Artists," New York Daily Tribune, June 2, 1884, p. 2, c. 3.

⁷⁸Catalogue of the Art Hall of the Inter-State Industrial Exposition of Chicago, Twelfth Annual Exhibition, September 3-October 18, 1884. The only copy the author was able to locate is on microfilm at the Library of Congress, Washington, D.C.

⁷⁹"The Brush," The Chicago Tribune, September 14, 1884, p. 17, c. 3-4.

⁸⁰See "Art Notes and News," Art Interchange, 14, No. 7 (1885), p. 76.

⁸¹"Art Notes and News," Art Interchange, 14, No. 1 (1885), p. 5 supplement. For Beckwith's resignation, see "Art Notes and News," Art Interchange, 14, No. 3 (1885), p. 29. Since articles in the Art Interchange were usually unsigned, and the journal does not appear to have adopted a consistent attitude in its columns towards the Society, it is difficult to assess its critical stance as surely as was possible with contemporary newspaper accounts.

⁸²"Art Notes and News," Art Interchange, 14, No. 11 (1885), p. 121.

⁸³"Art Notes and News," Art Interchange, 15, No. 11 (1885), p. 133.

⁸⁴"Art Note and News," Art Interchange, 15, No. 13 (1885), p. 168. The changes to the Society's constitution may be found in an annotated copy of the Society's 1884 catalogue made by Kenyon Cox on which he wrote, "Catalogue containing only copy of Constitution with amendments. . . . To be carefully preserved." See New York Public Library, Society of American Artists, Seventh Annual Exhibition, 1884.

⁸⁵"Art Notes and News," Art Interchange, 16, No. 7 (1886), p. 99.

CONCLUSION

The formative years of the Society of American Artists mark the transition from the notion of the American "land" and inventive individualism as the defining feature of America's artistic identity to the alignment of America's artistic goals with international art ideals. As the epitome of artistic internationalism in America in the late nineteenth century, the Society of American Artists rejected the mid-century's conviction that the "land" embodied distinctive American qualities of individualism, democratic ideals, and finally a guaranteed independence from Europe.

In contrast, the Society sought artistic interdependence with Europe, and promoted this philosophy by supporting the American artists' desire to equip themselves with a broad range of European artistic attitudes and techniques, to participate in the international artistic arena, and to define America's artistic identity as one rooted in western civilization, rather than in a distinctly nationalistic mode of expression. Society artists, nurtured in the European academic environment and thus freed from the artistic isolationism of the mid-century, redefined America's artistic image and the mission of her artists. No longer constrained by the demand that they educate and elevate their audience, or by the stipulation that they proclaim nationalistic ideals, Society artists advocated a more orthodox and European academic devotion to the figure, a more broad-minded range

of subject matter, a receptivity to current and past international styles, and an individuality grounded in subjective creativity rather than in "Yankee ingenuity."

To fully comprehend the emergence of internationalism in America's artistic community, however, one must acknowledge analogous developments in the economic and social spheres of American life following the Civil War. For the formation of the Society of American Artists cannot be fully explained if it is severed from its historical context. It is surely more than coincidence that America's increased desire to promote her industries at the international fairs and to rival Europe in the technological arena were paralleled by the resolve of her European-trained artists to place themselves on an equal footing with their European counterparts in the artistic sphere.¹

Although the author did not begin this dissertation with this premise in mind, it became increasingly apparent that the breakdown of economic provincialism accompanied, and perhaps even preceded, the breakdown of America's artistic provincialism. Before examining this premise in greater detail, however, the author readily admits that decisions as to the preeminence of one historic factor over another are best left to more authoritative students of American history, especially economic history.

It is well documented, however, that the emergence of the North as an industrial giant following the Union's triumph in the Civil War created a need for a greater export market, and prompted America to more actively compete in the global commercial sphere.² The heavy demands of industry after the Civil War established a climate in which,

Allan Nevins observed, "the nation and the planet seemed to shrink perceptibly in size." In 1866, Cyrus Field laid the first successful transatlantic cable, and, continued Nevins, "men within a few years accepted as a matter of course the intimate contact with European events."³

Improvements in steamships, which transported America's goods to her European markets, made "oceans highways rather than road-blocks."⁴ The impact of mechanization altered notions of space and time. Not only did the increased speed and cheapness of transatlantic travel make Europe more accessible to Americans, but it also prompted the establishment, in international congresses, of Greenwich time--the prime basis for standard time throughout the world--as well as the standardization of naval charts.⁵

Moreover, America's industrial boom broadened the ethnic diversity of American society. The relative prosperity of our labor market brought a significant increase in European immigration. In fact, Edward Kirkland noted that in 1882 immigration reached its nineteenth century peak.⁶ Much of this immigration was induced as American manufacturers, for the first time, "combined in considerable numbers to send agents to Europe to stimulate migration."⁷

America's economic prosperity and the resultant impact of European immigration, the spate of guidebooks generated by increased transatlantic travel, and America's increased participation in overseas industrial exhibitions were among the factors which broke down America's isolation in the years following the Civil War. The impact of America's growing interest in and contact with the wider

Milton Plesur wrote, was a potent force in the development of a more cosmopolitan spirit.⁸

Recognizing that economic pressures contributed, at least in part, to the breakdown of America's isolation, one might also propose that the economic pressures created by the shift in taste among American art collectors after the Civil War further induced the erosion of America's nativism in the artistic sphere. In comparison to pre-Civil War collectors such as Luman Reed or Robert Gilmor, Jr., who were primarily, but not exclusively, devoted to American art, post-Civil War collectors such as A. T. Stewart and William Vanderbilt amassed collections of European painting. The overwhelming post-Civil War preference among American patrons for European painting may, in part, have stimulated young American artists to eschew the artistic isolation of the mid-century, and to put themselves on an equal footing with their European counterparts. No matter what the factors, however, the tenets of the mid-century gave way to the establishment of an international mainstream epitomized artistically by the Society of American Artists. This circumstance was regretfully noted by Worthington Whittredge, who wrote that in contrast to the "old days" when art was stamped with a "national or local character different from all other schools," now "all the nations are hobnobbing together and shaking hands as if they were all of one breed."⁹ Whittredge, whose work was in harmony with Academy preferences, still longed for art of a "distinctive character so that we can speak of an American School of Art." He even anticipated that it could "come from this new condition, the close intermingling of the peoples of the earth in our

peculiar form of government." The product of an outworn aesthetic, Whittredge failed to understand that the credo of the Society of American Artists signaled the death of a distinctly nationalistic mode of expression and the birth of the concept of the universality of art.

The Society's dedication to European art ideals and the durability of European training is evident beyond the chronological terminus of this dissertation. While it is not possible here to evaluate in detail the Society's exhibitions after 1884, the following summation may be of interest. The Society's continued receptivity to European art was, on the one hand, reflected by the continued admission of European artists to its exhibitions. After 1884, the following foreigners were included: Frank Holl in 1886; Auguste Rodin in 1895, Frank Brangwyn in 1898, and Pascal A. J. Dagnan-Bouveret, whose The Disciples at Emmaus was accorded the place of honor in 1899. Furthermore, a survey of later exhibitions reveals that Society artists continued to equip themselves with a broad range of European attitudes and techniques in order to compete successfully in the international artistic arena. By 1892, for example, the artistic pendulum had swung clearly to Impressionism. This style, which dominated in the Society's later years, was reflected in works such as William Merritt Chase's The Fairy Tale (S.A.A. 1893; collection of Mr. and Mrs. Raymond J. Horowitz, New York) and Childe Hassam's The Room with Flowers (S.A.A. 1896; collection of Arthur G. Altschul, New York). In addition, the Society's later exhibitions reveal the impact of Symbolism, as in Julian Alden Weir's The Open Book (S.A.A. 1891; National Museum of American Art, Washington, D.C.); of the decorative aesthetic

of Puvis de Chavannes, as in the subdued colorism of works exhibited in 1899 by Bryson Burroughs; of Tonalism, as in Dwight Tryon's Early Spring in New England (S.A.A. 1899; Freer Gallery of Art, Washington, D.C.); and of the Mural Movement of the American Renaissance, as in Kenyon Cox's large panel, The Common Law (S.A.A. 1899).

While the Society attempted to remain abreast of new European artistic developments, it continued to show artistic styles adopted during the formative years of the Society: the decorative aesthetic, as in James McNeill Whistler's The Music Room (S.A.A. 1899; Freer Gallery of Art, Washington, D.C.), and Realist-inspired works such as Thomas Eakins' portrait of Cardinal Martinelli (S.A.A. 1897; The Armand Hammer Foundation, Los Angeles, California).

The durability of European training is evident too in the Society's constant devotion to figure painting, which continued to predominate over landscape in the Society's exhibitions, to old master painting, to academic subjects, and to the nude. Depictions of the female nude, in particular, came to carry an increasing burden of allegory and symbolic meaning. One might note, for example, Abbott Thayer's Virgin Enthroned (S.A.A. 1892; National Museum of American Art, Washington, D.C.), which depicts idealized Womanhood, with underlying moral connotations.

As the prior discussion of artistic trends might suggest, early members of the Society—William Merritt Chase, Dwight Tryon, Abbott Thayer, John Singer Sargent, Theodore Robinson, John Twachtman, Francis C. Jones, J. Carroll Beckwith, Elizabeth B. Greene, Kenyon Cox, Julian Alden Weir, John La Farge, and Will H. Low—maintained

active involvement in Society exhibitions and affairs. Chase, for example, was President of the Society from 1885 to 1895, Edwin Howland Blashfield succeeded him in 1896, and John La Farge assumed that post from 1897 until 1906, when the Society merged with the National Academy of Design. The ranks of these early members were joined by more recently, and predominantly French-trained artists such as Childe Hassam, Charles C. Curran, William W. Churchill, Samuel Isham, and Robert Vonnoh.

Over the years, the Society's membership was enlarged considerably, as was the size of its exhibitions; by the 1890s, Society exhibitions often included as many as five hundred works. The ever-present need for suitable exhibition space prompted the organization, in 1892, to purchase the Fine Arts Building on 57th Street, which it officially opened with a Retrospective Exhibition. This purchase, however, did not alleviate the severe pressures for ample exhibition space. In fact, the large size and cramped arrangements of the Society's latter exhibitions was one of the major reasons for the formation of the "Ten American Painters." Founded in 1898 by Thomas Wilmer Dewing, Frank Benson, Joseph deCamp, Childe Hassam, Willard Metcalf, Robert Reid, Edward Simmons, Edmund Tarbell, John Twachtman (whose place was taken by William Merritt Chase following Twachtman's death in 1902), and Julian Alden Weir, the "Ten" did not espouse any radical aesthetic notions. Rather, they wanted a smaller, and more select, company with whom to exhibit their paintings.¹⁰ Bound by a common faith in the Impressionist mode--with the exception of Simmons, a mural painter, or Dewing, a Tonalist--the "Ten" held their first exhibition in 1898 at the Durand-Ruel Galleries in New York City.

Another crisis which affected the Society occurred in 1903, in a situation reminiscent of the 1879 crisis over the hanging of Thomas Eakins' Gross Clinic. Apparently Henry Prellwitz, secretary of the Society in 1903, had promised Charles Lang Freer that paintings by James McNeill Whistler, which Freer had agreed to loan to the Society's 1903 exhibition, would be hung in positions of honor. When this arrangement was not forthcoming, Freer withdrew the works and Will H. Low, who had requested the loan from Freer, threatened to resign.¹¹

In addition to these crises, the Society also had to meet the competition of an increasingly liberal National Academy of Design, and the Prize Fund Exhibitions. The latter were particularly tempting to Society artists since they offered prize money for the best picture. The Society, anxious to maintain the high quality of its exhibitions, responded by offering prizes also. Immediately following the organization of the Prize Fund Exhibitions in 1886, the Society instituted the Webb Prize, which offered three hundred dollars for the best landscape by a painter under forty, to be awarded by the Jury of the exhibition. In 1892, they began the Shaw Prize, founded by Samuel T. Shaw in memory of his mother, Julia, who was an artist. The Shaw Prize offered three hundred dollars to the best figure painting in oil. In 1901 Andrew Carnegie instituted the Carnegie Prize which awarded five hundred dollars to the most meritorious oil painting, portraits being excepted.

If the Society adopted new policies, it also clung to some of the innovative procedures adopted in its formative years. For example, the coloristic hanging of the exhibition of 1878 was repeated at the

exhibition of 1893, in which dark paintings were separated from light ones. Furthermore, the Society's early commitment to fair jurying by a substantial enough committee was expanded even further, ultimately to include thirty members. This jury system, in fact, was one of the major features which the Society of American Artists insisted had to be accepted by the National Academy of Design as part of its merger agreement in 1906. In addition, the Society's committee for the merger, composed of Kenyon Cox, Robert Henri, and Samuel Isham, also insisted that the Academy more effectively encourage the participation of its Associate members. While most of the Society's membership may have approved of the 1906 merger, J. Carroll Beckwith regretted that the Society merged with the National Academy, "where it lost that energy and spontaneity which made it a force in the art world."¹²

Beckwith's comment raises the important question as to how progressive the Society remained in the years after 1884. This question cannot be extensively addressed here, but the author suggests that the answer may be more complex than has been thought. Certainly by the 1890s critics often remarked that the Society had become less progressive. Yet, the critic of the New York World wrote in 1893 that the Society still stood for the ". . . imagination as against the merely pictorial . . . the conventional and traditional and intrinsically mechanical manifestations of a painter's skill." In the same year, Charles de Kay noted in the New York Recorder that the Society's exhibition had more imaginative works than the exhibition of the National Academy of Design, which still preferred story-telling paintings.¹³ Finally, on this point of progressiveness, it is worth noting

the Society's acceptance of "Ashcan" painters such as Robert Henri, Jerome Myers, William Glackens, and George Luks, whose paintings were often poorly received by the National Academy of Design.

The Academy's continued conservatism, even long after the merger of 1906, prompted the Academy's liberal members to attempt once again to liberalize it; in 1919 they formed the Society of American Painters, Sculptors and Engravers, whose very name suggests a recollection of the Society of American Artists, and its successful liberalization of the Academy in the nineteenth century.

In its first seven years, however, the Society of American Artists had accomplished far more than the liberalization of the National Academy of Design. Its youthful and idealistic members, confident in their abilities to alter their world, succeeded in aligning our artistic goals with those of Europe, and in redefining America's artistic image and the mission of her artists.

¹See, Merle Curti, "America at the World Fairs, 1851-1893," American Historical Review, 55 (July 1950), pp. 833-856.

²For historical data, the author has relied upon: Alan Trachtenberg, The Incorporation of America: Culture and Society in the Gilded Age, New York, 1962; Edward C. Kirkland, Industry Come of Age: Business, Labor, and Public Policy, 1860-1897, New York, 1961; Allan Nevins, The Emergence of Modern America, 1865-1878, New York, 1927.

³Nevins, p. 86.

⁴Milton Plesur, "Rumblings Beneath the Surface," in The Gilded Age, Syracuse, New York, 1963, p. 155.

⁵Plesur, p. 155.

⁶Kirkland, p. 326.

⁷Nevins, p. 48.

⁸Plesur, p. 154.

⁹Quoted in John W. McCoubrey, American Art, 1700-1960: Sources and Documents, Englewood Cliffs, New Jersey, 1965, p. 121; excerpted from Worthington Whittredge, "The Autobiography of Worthington Whittredge," John I. Baur, ed., Brooklyn Museum Journal, I (1942).

¹⁰For more amplified discussions of the "Ten," see Kenneth Haley, "The Ten American Painters: Definition and Reassessment," Ph.d. dissertation, State University of New York, Binghamton, 1975; Patricia Jobe Pierce, The Ten, Concord, New Hampshire, 1976; and William H. Gerds, American Impressionism, The Henry Art Gallery, University of Washington, Seattle, Washington, 1980, pp. 77-79.

¹¹See, Albany Institute of History and Art, Will H. Low Papers, Box 4, folder 5.

¹²National Academy of Design, Beckwith File, Membership Files, untitled newspaper clipping.

¹³National Academy of Design, Scrapbooks of Clippings of Exhibitions of the Society of American Artists, Scrapbook 2, pp. 5, 8.

ILLUSTRATIONS

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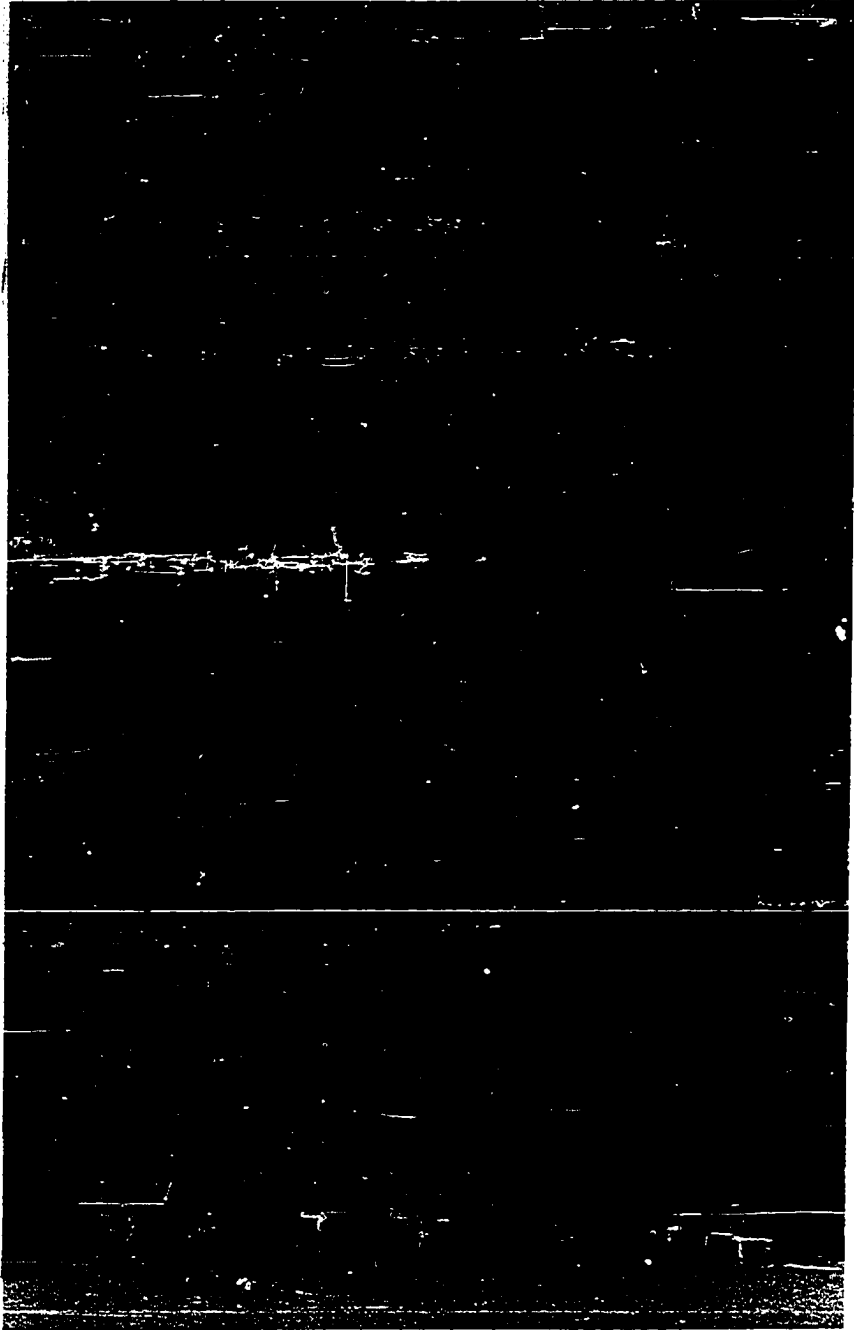


Figure 1. John La Farge. Fish.

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Figure 17. Mary Cassatt. Reading the Figaro.

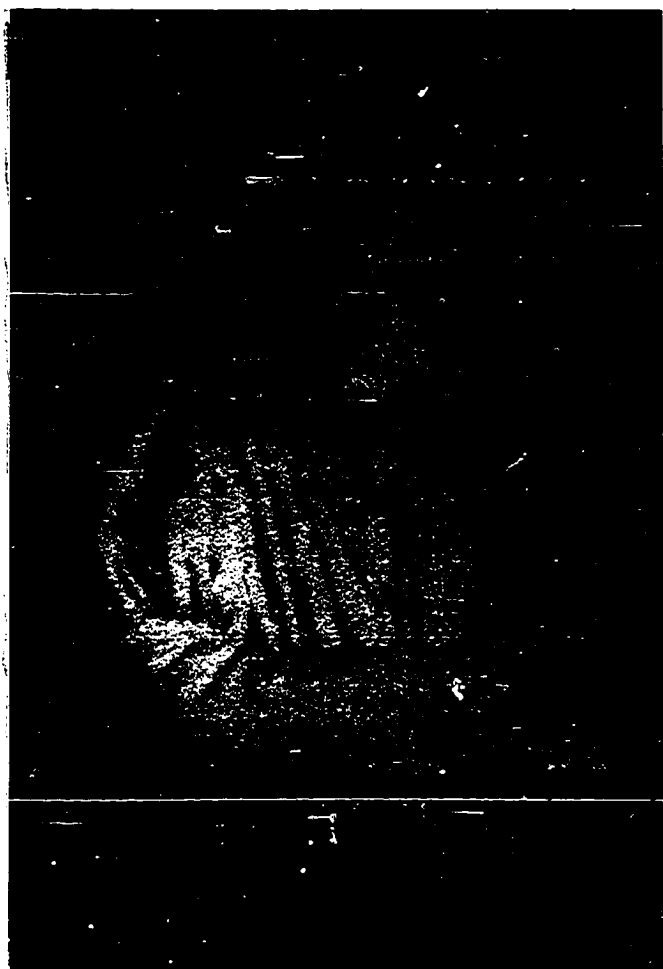


Figure 22. Augustus Saint-Gaudens. Theodore Dwight Woolsey.



Figure 25. Theodule Ribot. The Good Samaritan.



Figure 29. Frank Fowler. Twilight.

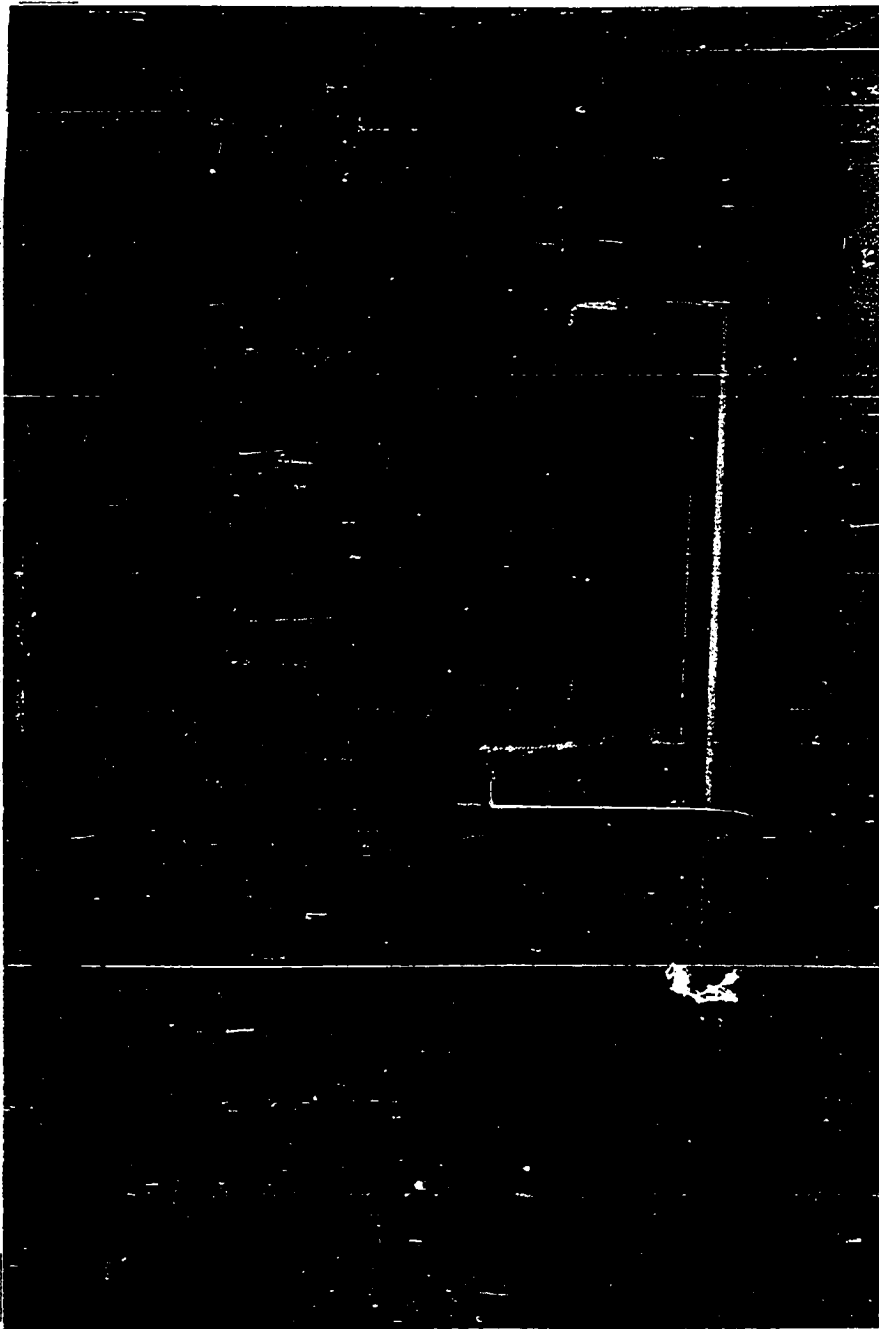


Figure 30. Will H. Low. Skipper Ireson.



Figure 33. Rosina Emmet. Portrait.

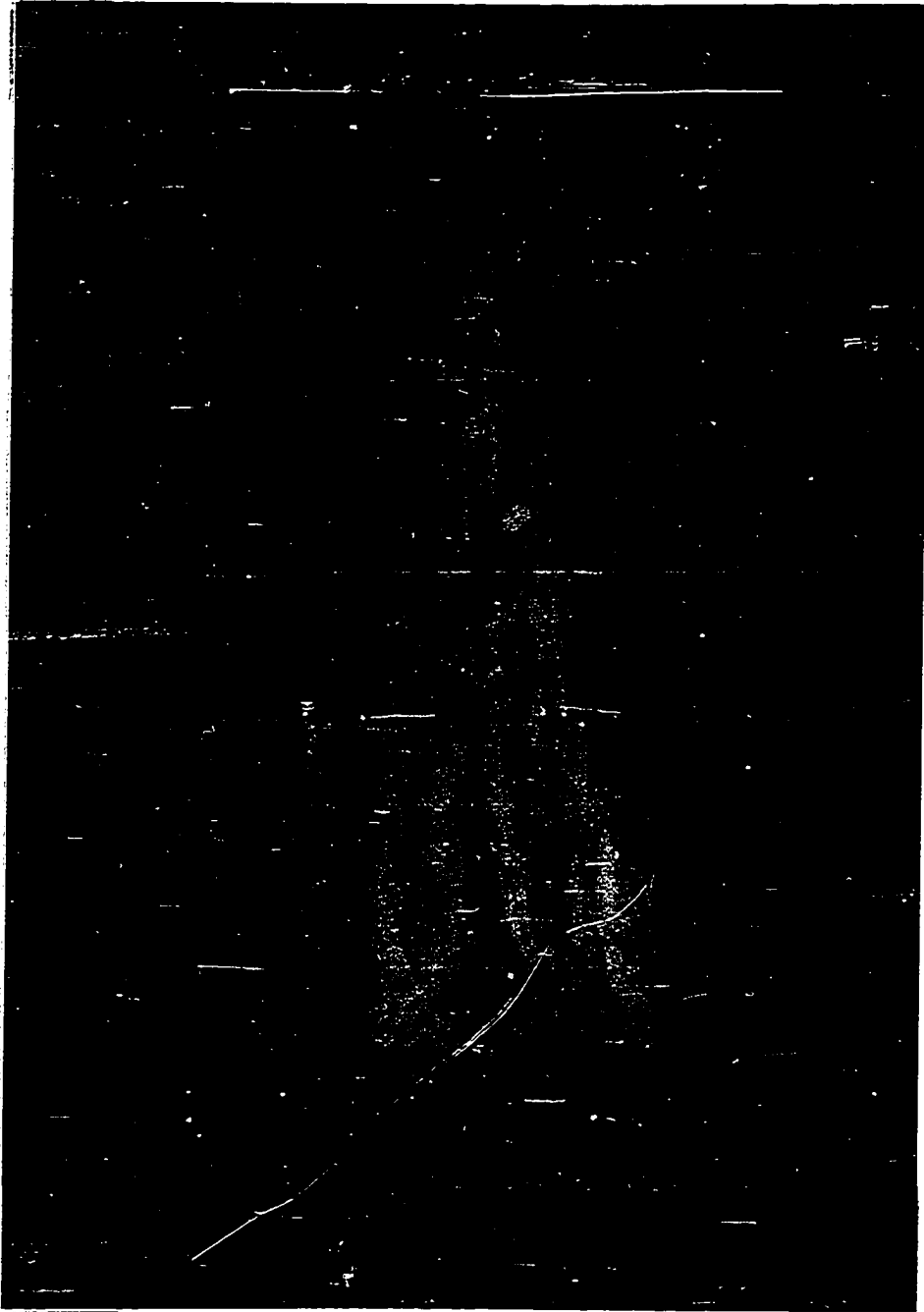


Figure 37. James McNeill Whistler. Symphony in White,
No. 1: The White Girl

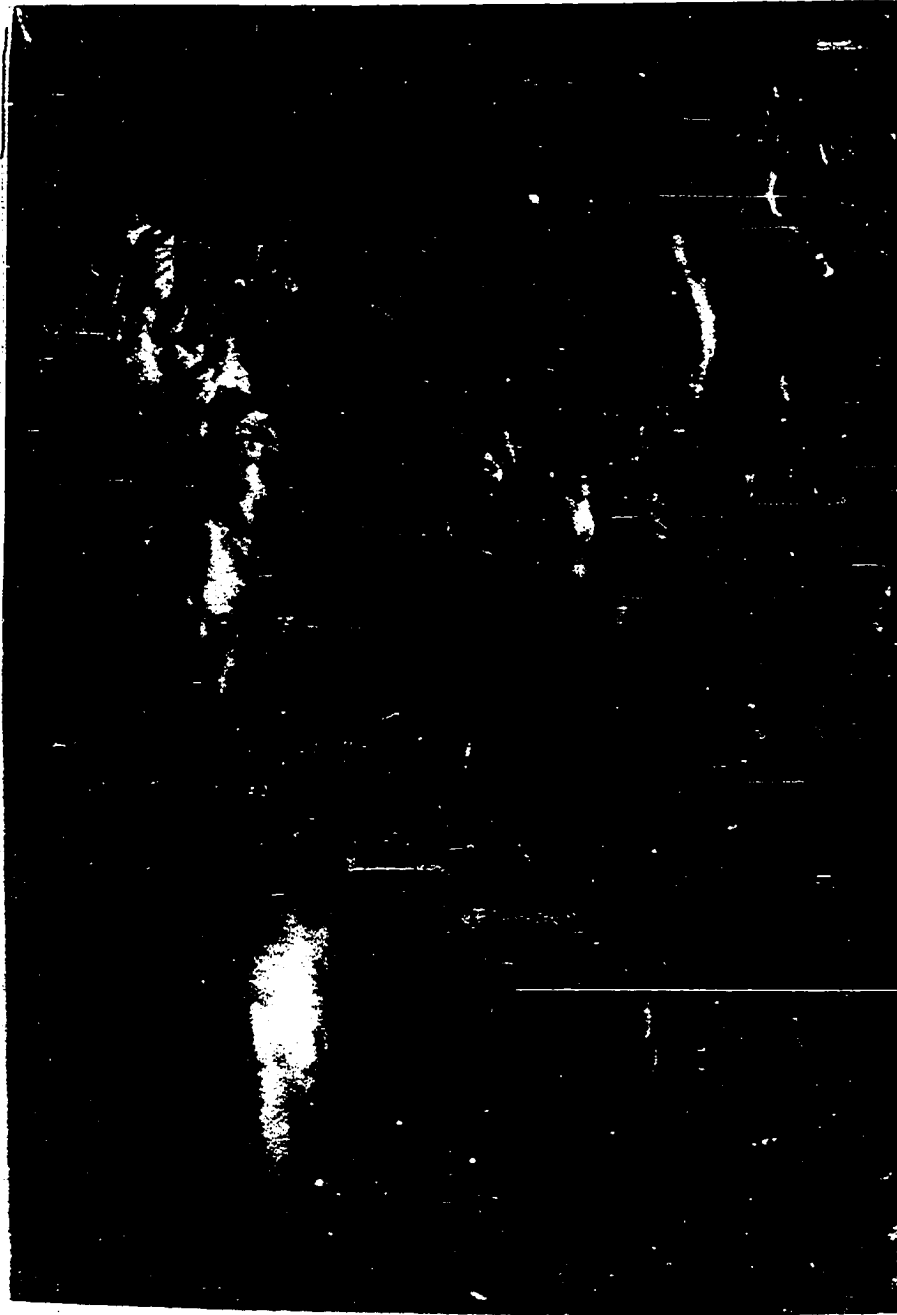


Figure 40. William R. O'Donovan. Portrait of Virginia Gerson.

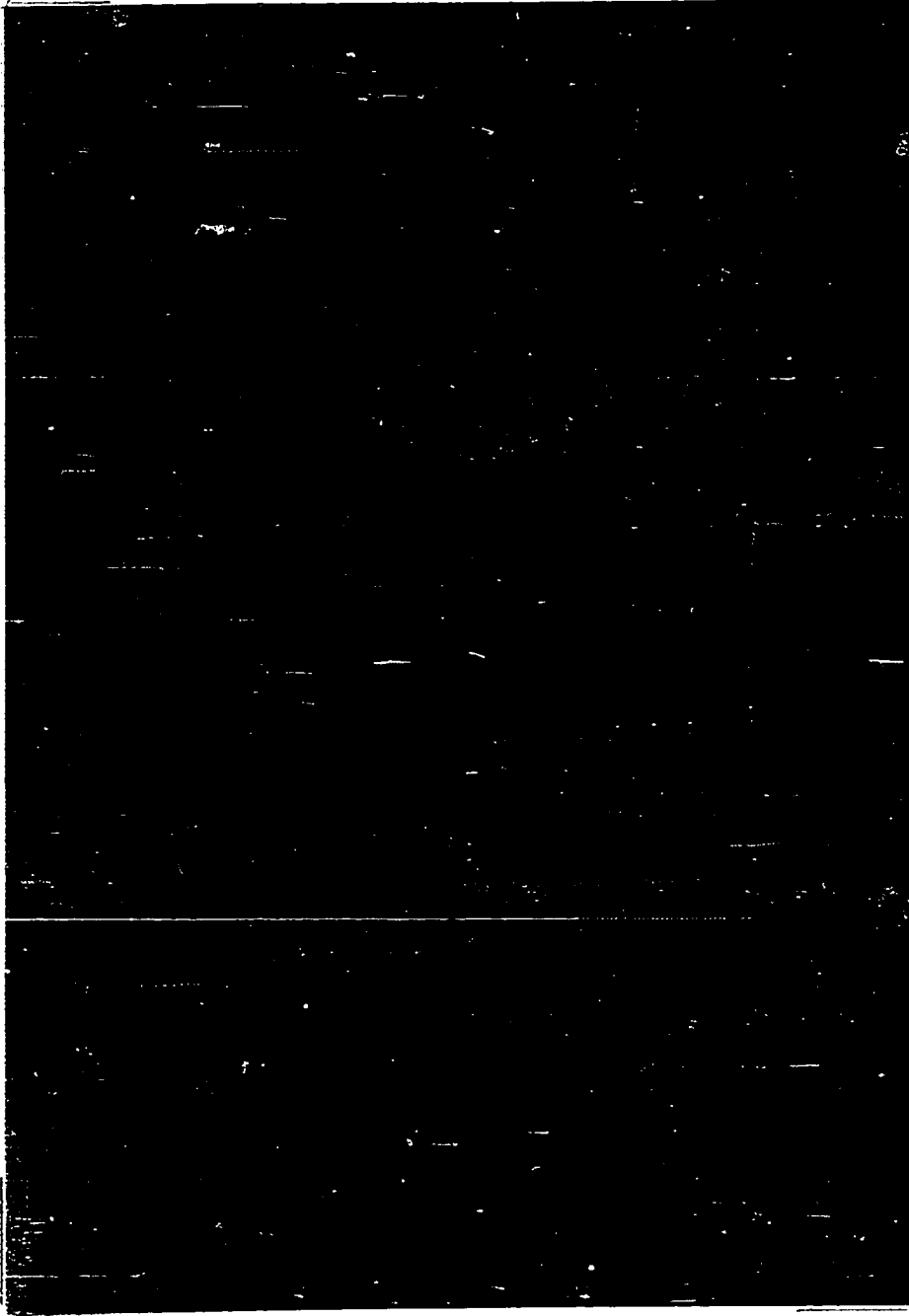


Figure 41. Thomas Wilmer Dewing. The Prelude.

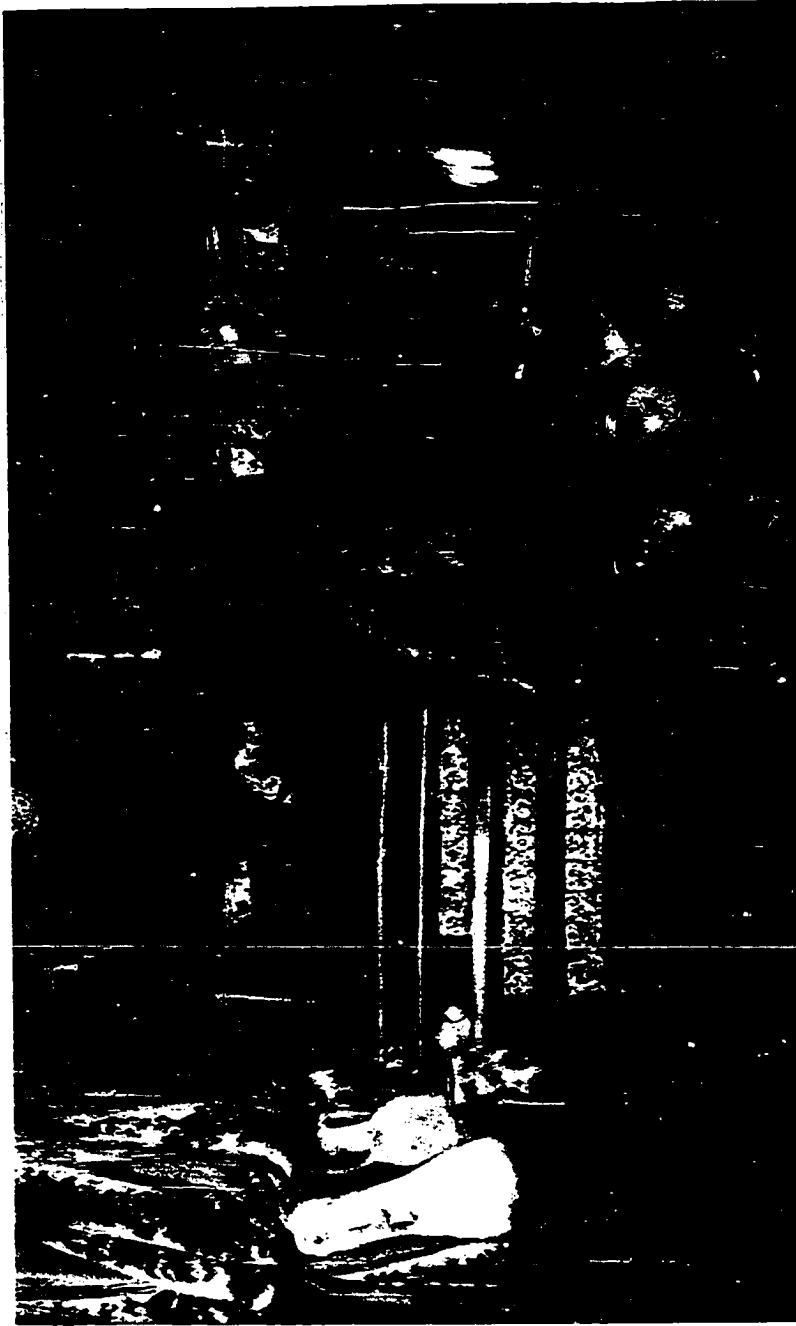


Figure 42. William Merritt Chase. Spanish Bric-à-Brac Shop.

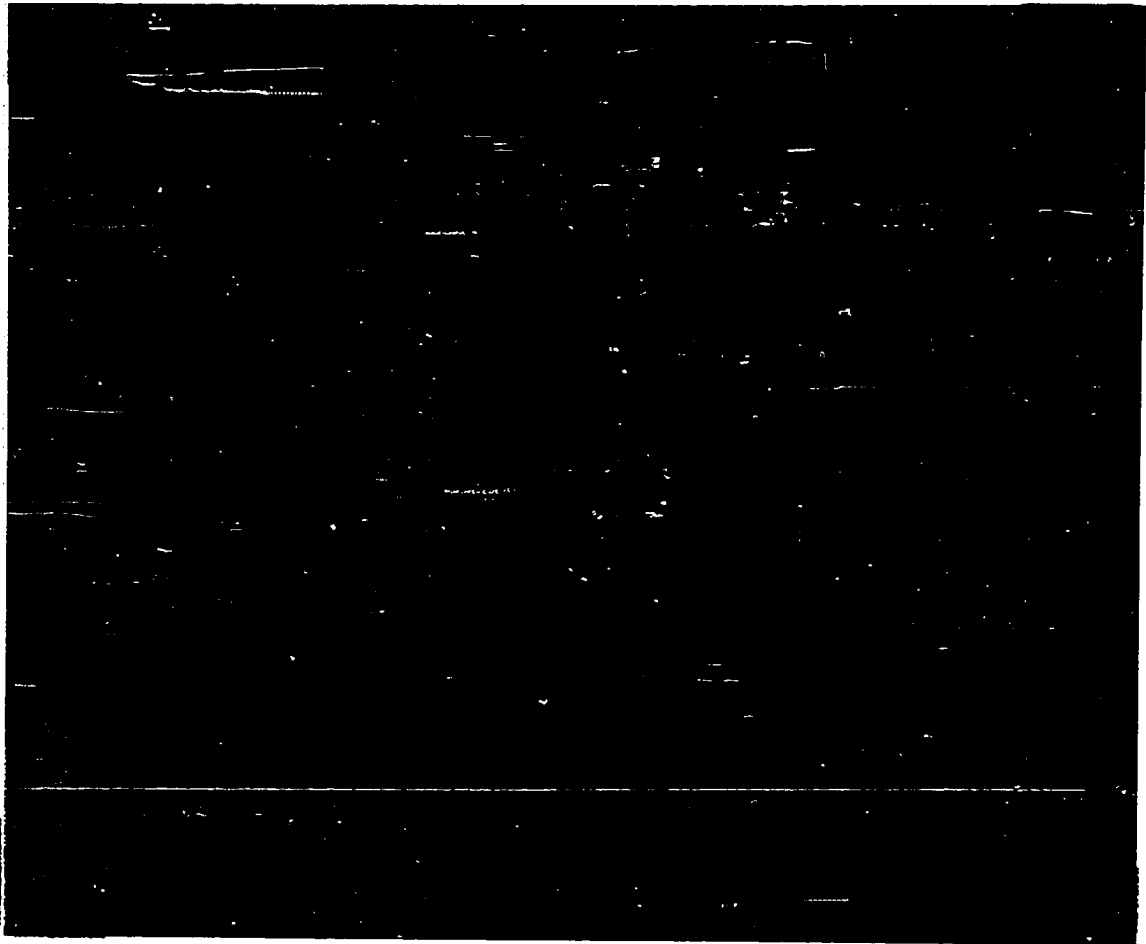


Figure 45. Kenyon Cox. Flying Shadows.

APPENDICES

Introduction to the Appendices

This section consists of three appendices: Appendix A which transcribes copies of the Society's exhibition catalogues between 1878 and 1884; Appendix B which indexes those catalogues by artist, and provides an addendum; Appendix C which transcribes the List of Members and Dates of their Election to the Society (1877-1885) made by Kenyon Cox.

Appendix A consists of exact transcriptions of the Society's exhibition catalogues between 1878 and 1884. No corrections were made of misspellings, misplaced numbers, abbreviations, or other errors; and in presentation, the transcriptions attempt to retain the "flavor" of the originals. The transcriptions are limited to the artists and their works, but do not include addresses (which are included in Appendix B), constitutions, membership lists, etc.

The catalogues published by the Society -- not the catalogues for loan shows -- may be found on microfilm at the Archives of American Art, and at the National Academy of Design, New York City. Of the loan catalogues, the Society's catalogue for its 1879 loan show to the Pennsylvania Academy of the Fine Arts may be located at the Metropolitan Museum, New York City; the Society's catalogue for its loan show to Chicago in 1884 may be found on microfilm at the Library of Congress, Washington, D.C.

Annotated copies of the Society's catalogues between 1878 and 1884 may be found at the National Academy of Design (1883, 1884); New York Public Library (1883, 1884), and the New York Historical Society (1882, 1884). The National Academy's catalogue of 1883 is annotated

with prices; the 1884 catalogue records votes. Both annotated catalogues at the New York Public Library provide descriptions of the paintings exhibited, though the descriptions are often difficult to decipher. The New York Historical Society's annotated catalogue for 1882 indicates that works were "sold;" the catalogue of 1884 has numbers appended to the names of the Committee on Selection. The 1882 copy was apparently annotated by Charles de Kay, brother of one of the Society's founders and art editor for the *New York Times*.

Other runs of the Society's catalogues between 1878 and 1884 which were consulted, but contained no annotations and were often incomplete, were at the following institutions: Library of Congress, Washington, D.C.; Columbia University, Avery Library, New York City; Metropolitan Museum of Art, New York City; Albany Institute of History and Art, Albany, New York; and the Frick Art Reference Library, New York City.

Appendix B provides an index to the Society's catalogues between 1878 and 1884. The index is arranged by artist, and cites known illustrations or locations. The following designations, kept to a minimum, were utilized:

- * indicates that the work was illustrated in the Society's 1882 catalogue, its only illustrated catalogue between 1878 and 1886.
- R refers to the Addendum, where the reader will find references to paintings reviewed by critics of the Society's exhibitions; these works, however, were not listed in the exhibition catalogues.
- P refers to a poem which accompanied the painting in the catalogue. See Appendix A, which transcribes the text of poems.

[?] this designation, which follows illustrations or locations, indicates that the author could not be certain that this was the work exhibited by the Society.

Two points should be made concerning the author's citations to illustrations and locations. First, all citations to *Puck*, March 27, 1878, refer to caricatures of the Society's paintings, rather than illustrations. In some cases, these caricatures may be helpful in identifying a Society work, and thus were included. Second, works not assigned locations or illustrations should not be presumed lost, or never illustrated. The author consulted magazine illustrations, clipping files, the Sculpture Index at the University of Delaware, and the Bicentennial Inventory; located relatives of Maria Oakey Dewing, William R. O'Donovan, Helena Gilder, and Wyatt Eaton; and consulted specialists engaged in monographic studies on Society artists. The author is hopeful that this dissertation will stimulate a search for many more of these early Society paintings and sculptures.

Following Appendix B is an Addendum which documents paintings which were not listed in the Society's catalogues, but which were noted in contemporary reviews as having been exhibited. Titles given in the Addendum were constructed by the author based on newspaper descriptions.

Appendix C transcribes the Dates of Election for Society members contained in the Society's 1884 catalogue, which was annotated by Kenyon Cox and is preserved at the New York Public Library's Annex. It should be noted that Cox does not include dates for members who had resigned by 1885, such as Thomas Moran, Samuel Colman, etc.

APPENDIX A

THE CATALOGUES
OF
THE SOCIETY OF AMERICAN ARTISTS:
1878-1884

CATALOGUE
of the
FIRST EXHIBITION
SOCIETY OF AMERICAN ARTISTS

KURTZ GALLERY

New York

March 6th - April 5th, 1878

No.	TITLE	OWNER OR PRICE	ARTIST
1	The Road to the Saw Mill	\$200.00	A. W. Thompson
2	Le Jour des Morts	400.00	Will. H. Low
<p>William Rush, ship carver, was called on to make a statue for a fountain at Central Square, on the completion of the first Water Works of Philadelphia. A celebrated belle consented to pose for him, and the wooden statue he made, now stands in Fairmount Park, one of the earliest and best of American statues.</p>			
3	Expectation	E. S. Clark	Henry Leland
4	Thomas Winans, Esq.	T. Winans	Francis Lathrop
5	Studio of Corot	500.00	Robert C. Minor
6	Autumn Sunset, Study of Bishop Berkeley's Rock from the Valley behind Newport, R.I.	1500.00	John LaFarge
7.	"Street View in Algiers"	300.00	William Sartain
8	William Rush, carving his allegorical statue of the Schuylkill	600.00	Thomas Eakins
<p>Following the pious custom of the country, the peasants of Barbizon, on the day following All Saints' Day, (the day of the dead,) cross the plain to Chailly, there to celebrate a mass for the repose of the dead.</p>			
9	Portrait of a Lady		Benj. Porter
10	Near North Conway, N.H.	325.00	George Inness

No.	TITLE	OWNER OR PRICE	ARTIST
11	Portrait		J. Alden Weir
12	Fort George Island, Florida	400.00	Thomas Moran
13	At Nuremburg	For Sale	Richard Gross
14	La Luna Veneziana	200.00	William E. Bunce
15	Violets	300.00	Maria R. Oakey
16	After the Storm		Charles H. Miller
17	Girl and Cat	125.00	G. W. Whitman
18	Landscape		William M. Hunt
19	An Autumn Afternoon	250.00	Thomas Moran
20	Forenoon	150.00	A. H. Wyant
21	Landscape	100.00	J. Frank Currier
22	Good Morning!	1000.00	Walter Shirlaw
23	Fishing for Oysters at Cancale	200.00	John S. Sargent
24	Caught in the Act	250.00	Walter Blackman
25	Forest Scene in Bavaria	325.00	W. S. Macy
26.	Portrait		J. Alden Weir
27.	A Windy Day in September	250.00	R. Swain Gifford
28	The Last Arrow	200.00	Helena de Kay
29	Morning Toilet	500.00	J. H. Dolph
30	Portrait		Helena de Kay
31	Kanab Canon, Southern Utah	500.00	Thomas Moran
32	Italian Girl	250.00	William Sartain
33	Portrait		Elizabeth Boott
34	Portrait	Mrs. M. Fowler	Frank Fowler
35	An Old Orchard Near the Sea	900.00	R. Swain Gifford
36	Water Carriers of Venice	500.00	George W. Maynard
37	The Coming Man		Frank Duveneck
38	Interior of St. Marks		Frank Duveneck
39	Italian Scene		W. Twachtmann
40	Italian Scene		W. Twachtmann
41	An Old Mill at Ar- genteuil	75.00	F. E. Boggs
42	Domestic Life in Normandy	100.00	Douglas Volk
43	Portrait		J. Alden Weir
44	Landscape		Charles H. Miller
45	Autumn Woods	175.00	Robert C. Minor
46	Portrait of Mother and Child	Mrs. Anderson	Wyatt Eaton
47	Ross R. Winans, Esq.	Ross R. Winans	Francis Lathrop
48	Lamentations over the first born in Egypt		Chas. Sprague Pearce

No.	TITLE	OWNER OR PRICE	ARTIST
49	Under the Oaks	100.00	Robert C. Minor
	Exodus xii:30—"And there was a great cry in Egypt, for there was not a house where there was not one dead."		
50	Spinning	200.00	Thomas Eakins
51	A Musician		T. W. Dewing
52	Portrait of William Cullen Bryant		Wyatt Eaton
53	A Corner of my Studio	300.00	D. M. Armstrong
54	Bohemian Beggar	200.00	J. Frank Currier
55	Ready for the Ride, 1795	S. P. Avery	William M. Chase
56	The Wounder Poacher	250.00	William M. Chase
57	Apprentice	300.00	William M. Chase
58	Evening	125.00	A. H. Wyant
59	Court Yard, Paris	150.00	William Sartain
60	Interior	150.00	J. Alden Weir
61	Young Patrician		Walter Shirlaw
62	Still Life		Charles G. Dyer
63	Wild Rose		John La Farge
64	Neapolitan Child	75.00	Theodore Robinson
65	A Canal in Holland	700.00	Samuel Colman
66	Sleep	200.00	Walter Shirlaw
67	A Shepherdess and her Flock	350.00	Fred'k D. Williams
68	Bird Fanciers	Mr. Ellis	Milne Ramsey
69	Portrait		W. H. Hunt
70	The Mower	For Sale	Louis C. Tiffany
71	Interior at Tlemcen	For Sale	Louis C. Tiffany
72	Portrait of Miss P.	F. H. Peckham	Rosa F. Peckham
73	November at New buryport	75.00	E. H. Bartol
74	Study from Nature	500.00	George Fuller
75	French Port by Moonlight	300.00	Einrich Rein
76	Coast of Brittany		James M. Whistler
77	Still Life		Helena de Kay
78	The Edge of a Wood	100.00	A. H. Wyant
79	Sand Dunes of Lake Ontario		Homer D. Martin
80	October	125.00	F. E. Wright
81	Portrait of Mlle. Emma Albani, Costume of Lucia di Lammermoor—1st Act	R. Higgins, Esq.	Will H. Low
82	Study		J. C. Beckwith
83	A Landscape	250.00	A. H. Wyant
84	Portrait	Dr. Horst	J. Alden Weir
85	Castle Elizabeth from the Sands--Jersey	300.00	D. W. Tryon
86	The Pupils of Love	1,000.00	Sarah P. B. Dodson

No.	TITLE	OWNER OR PRICE	ARTIST
87	The Young Artist	100.00	George Brush
88	Study for a Portrait		J. Alden Weir
89	Landscape	100.00	Albert Ryder
90	Study, Head	150.00	William M. Chase
91	Landscape	500.00	H. R. Bloomer
92	Study for a Portrait		J. Alden Weir
93	Gathering Salt Hay		R. Swain Gifford
94	Little Prince	250.00	Wm. H. Lippincott
95	In the Village		Fanny Osborne
96	A Path in the Woods	60.00	A. H. Wyant
97	Study of Hollyhocks	700.00	John La Farge
98	My Janitor	100.00	J. McClure Hamilton
99	Les bords de l'Oise	300.00	C. B. Comans
100	Egyptian Fête, House of Rameses II	For Sale	Fred. Bridgman
101	Landscape, with Cattle	For Sale	A. H. Thayer
102	Monarch of the Farm	250.00	George Inness, Jr.
103	Keene Valley	250.00	Robert C. Minor
104	A Canal in Venice		A. F. Bunner
105	Italian Peasant	150.00	William Sartain
106	Study-Head	75.00	Walter Shirlaw
107	A Kerry County Scene		A. H. Wyant
108	Evening at East Hampton, L.I.	500.00	C. E. Du Bois
109	Domestic Life in Normandy	100.00	Douglas Volk
110	Succotash	For Sale	Frederick Dielman
111	Study of a Head		William Dannat
112	Windsor		Homer D. Martin
113	Lot's Wife, Statu- ette in Marble	1,500.00	Howard Roberts
114	Portrait Bust		Olin L. Warner
115	Portrait Medallion		Olin L. Warner
116	Medallion Portrait		Olin L. Warner
117	June Morning	800.00	Robert C. Minor
118	Landscape	50.00	J. Frank Currier
119	Court Jester (Henry III)	For Sale	C. M. Leland
120	Twilight	For Sale	Thomas Moran
121	"A bit o' Weather"	75.00	A. H. Wyant
122	Evening	125.00	Robert C. Minor

SOCIETY OF AMERICAN ARTISTS
CATALOGUE OF THE SECOND EXHIBITION,
1879

KURTZ GALLERY

Madison Sq., New York

March 10th - March 29th, 1879

No.	SUBJECT	OWNER	ARTIST
1	Decorative Panel-- Grape Vine	*	Elizabeth Green
2	Winter		Richard Gross
3	Study of a Child's Head	*	Mary B. Platt
4	Study--Head of a French Peasant		F. P. Vinton
5	Interior "Friends' Meeting"	The Artist	Chas. L. Fussell
6	"Who will put the Bell on the Cat"	*	J. H. Dolph
7	Professor Gross	Jef.Med.Col.Phil.	Thomas Eakins
8	A Passing Thun- derstorm	*	G. Inness
9	Summer--An impressi ^o n	*	C. M. Dewey
10	Sunset at Creedmor	*	Chas. H. Miller
11	Study for a Life Size Portrait		M. R. Oakey
12	The White House at Pont-Aven, Brittany		D. Mait'd Armstrong
13	Boy Smoking	T. Wigglesworth	F. Duveneck
14	Portrait (unfinished) of Frank Dengler		J. M. Stone
15	Landscape	*	Wm. M. Chase
16	Cloudy Weather--The Seine at Jumièges	*	Will H. Low
17	Interior of a Car- penter Shop	*	J. Alden Weir
18	A Young Sorcerer	*	T. W. Dewing
19	Market Horse		Albert P. Ryder
20	Landscape		T. H. Shields
21	Farm in the Mountains	Dr. Eggleston	Allegra Eggleston

* Indicates the picture is for sale--for prices apply at the desk.

No.	SUBJECT	OWNER	ARTIST
22	A Serious Mishap	*	Clement N. Swift
23	A Hillside	*	Robert C. Minor
24	Landscape, with Figure	*	George Fuller
25	Cloudy Afternoon on the Mosel	*	A. H. Thayer
26	Landscape		John B. Johnson
27	Portrait		Rob't Hinckley
28	Study Head	*	B. Irwin
29	On the Banks of the Loing--France	*	Harvey Young
30	Meadows at Auver-- Twilight	*	D. W. Tryon
31	Old Trees--Coast of Massachusetts	*	R. Swain Gifford
32	The Goose Herd	*	Walter Shirlaw
33	Gertrude	*	F. Duveneck
34	Lake Champlain		Mrs. S. T. Darrah
36	Market Day at Quimper	*	Louis C. Tiffany
37	A Capriote	*	John S. Sargent
38	November Sunset	*	John I. Enneking
39	Normandy Cooper	*	Edgar M. Ward
40	Landscape	*	J. W. Twachtmann
41	Resignation	The Artist	Dewey Bates
42	Bisogna un Model 'Signor?	*	S. Burnap
43	Portrait of F. S. Church	Mr. Frank Waller	Wm. M. Chase
44	Summer Landscape	*	Homer D. Martin
45	Waterfall		William Hunt
46	Une Lande en Fleur en Bretegne		Bolton Jones
47	The Quadroon Girl		Henry Mosler
48	Portrait of Frank Fowler	Mrs. O. Fowler	Mrs. O. Fowler
49	Portrait	*	J. Frank Currier
50	An Early Spring Day	*	W. S. Macy
51	Sketch	Boston Art Club	J. M. Stone
52	A Flemish Beauty of the 17th Century	*	Geo. Hoesslin
53	Little "Matches," (A Sketch among the Waifs.)		John Ward Stimson
54	Ganymede		J. Eliot Gregory
55	Study of Pond Lily	*	Douglas Volk
56	Study of a Head	*	J. Alden Weir
57	Eleanor		Francis Lathrop
58	Morning on Lake Champlain	Roosevelt Schuyler	Homer D. Martin
59	Rosamond		Francis Lathrop

*Indicates the picture is for sale--for prices apply at the desk.

No.	SUBJECT	OWNER	ARTIST
60	The Path to the Sea	*	F. S. Church
61	A Game of Tenpins		Herbert H. Gilchrist
62	Still Life	*	Edgar M. Ward
63	In the Park	*	J. Alden Weir
64	A Study--Twilight	*	A. H. Wyant
65	Evening	*	George Inness, Jr.
66	Court-Yard in Trastevere, Rome		William Sartain
67	Venetian Sketch	*	I. W. Twachtmann
68	Study on Raquette Lake		Homer D. Martin
69	Played Out	*	J. M. Stone
70	Study from Life	*	George Fuller
71	Two Trees, Newport, R.I.	*	Helen M. Knowlton
72	Study Head	*	Julius Schledorn
73	Portrait Head	*	Helena De Kay
74	A Slave	*	T. W. Dewing
75	Indian Summer	*	R. Swain Gifford
76	Spring-time Effect	*	Wyatt Eaton
77	Lady, with Fan	Miss Curtis, Boston	F. Duveneck
78	A Puritan	*	C. S. Reinhart
79	Scowling Boy	Wm. M. Chase	J. Frank Currier
80	Nubian Shiek	*	William Sartain
81	In Baptistry of St. Mark's	*	Wm. M. Chase
82	Portrait of Mr. Frank Duveneck	*	Wm. M. Chase
83	Tombs of Saints at Bouzareah, Algiers		William Sartain
84	Study Head	*	William Sartain
85	Sketch	*	S. A. Douglas Volk
86	Head	*	Walter Shirlaw
88	Tom	*	Josephine B. Kibbe
89	Antwerp Fishing Boats at Low Tide	*	Samuel Colman
90	Sleeping Nymph	*	Wyatt Eaton
91	A Street in Roccabrunna	*	Louis O. Tiffany
92	Study for Life-size Portrait		Miss M. R. Oakey
93	Sylvia	*	Frank Fowler
94	Jeanne		J. C. Beckwith
95	Evening	Aug. St. Gaudens	W. G. Bunce
96	Little River, Mass.	J. Abner Harper	R. Swain Gifford
97	The Chase	J. S. Inglis	Albert P. Ryder
98	Good Friends		J. W. Dinsmore
99	Portrait	Mrs. Cassatt	Miss Mary Cassatt
100	The Mirror	*	Wyatt Eaton
101	Gathering Fagots	*	C. S. Reinhart
102	Landscape and Figures	*	A. P. Ryder

*Indicates the picture is for sale--for prices apply at the desk.

No.	SUBJECT	OWNER	ARTIST
103	Morning	Miss Nellie Bunce	W. G. Bunce
104	A Wet Day	*	W. S. Macy
105	Portrait	Robert C. Hinckley	Russell
106	Rest by the Way- Side	*	Walter Shirlaw
107	In the Wood	J. S. Inglis	A. P. Ryder
108	Head	*	F. Dielman
109	Evening	*	A. H. Wyant
110	The Siesta	J. W. Stearns	F. A. Bridgman
111	Browsing	.	F. H. Hitch
112	View near Cincinnati	*	J. W. Twachtman
113	Portrait of Wm. Hunt		Wm. Hunt
114	Venus Rising from the Sea	E. W. Hooper	John La Farge
115	Shell and Flower	J. P. Hazard	John La Farge
116	Flowers	*	John La Farge
117	Interior	E. W. Hooper	James Whistler
118	Venetian Sketch	*	J. W. Twachtman
119	Flowers	*	Helena De Kay
120	A Hillside of Hol- lyhocks		Helena De Kay
121	Manasquan Inlet	*	Josephine B. Kibbe
122	A Spanish Beggar	*	H. Humphrey Moore
123	Landscape Study	Wyatt Eaton	Ella Martin
124	Village Church at Gretz	*	Douglas Volk
125	In the Pasture	*	Geo. Inness, Jr.
126	Evening on the Thames	Jas. Stillman	Lomer D. Martin
127	A Song in Time of Harvest	*	Will H. Low
128	Morning in Venice	*	Charles Ed. Dubois
129	Portrait	Prof. C. Schussell	S. H. Macdowell
130	Young Bacchus	*	Frank Fowler
131	In the Church of San Pietro, Perugia, Italy		Geo. H. Yewell
132	Souvenir of Nantucket	*	Will H. Low
133	An October Day	J. H. Sherwood	A. H. Wyant
134	Study	*	Walter Shirlaw
135	The Flower		Elizabeth Gardner
136	The Mandolin Player	*	Mary S. Cassatt
137	Landscape, near Grez	*	Harvey Young
138	Landscape	*	M. Kollock
139	A Cloudy Day	Geo. Inness	Geo. Inness
140	Autumn Landscape	*	Chas. Miller
141	Head of a Boy	*	George Fuller
142	View of Notre Dame	*	F. M. Boggs
143	The Cavalier	Wm. F. Morgan	Montague Flagg
144	Briton Peasant		E. M. Ward

*Indicates the picture is for sale--for prices apply at the desk.

No.	SUBJECT	OWNER	ARTIST
145	A Steamboat Landing on the Rappahannock River	J. F. Clapp	A. Wordsworth Thompson
146	Spring		Albert P. Ryder
147	View near Munich	*	I. W. Twachtmann
148	Status (marble)— "Twilight"	I. T. Williams	Olin L. Warner
149	Model for bronze bust of Lady		Olin L. Warner
150	Bronze double Me- dallion	W. W. Newell	Olin L. Warner
151	Bust (bronze) of Dr. W. W. Walker	W. W. Walker	Olin L. Warner
152	Drunken Silenus, Sketch in Plaster	Wm. E. Marshall	Theodore Baur
153	Portrait of Bayard Taylor	Cornell University	Wm. R. O'Donovan
154	Portrait of E. Wim- bridge		Wm. R. O'Donovan
155	Portrait of Mme. Blavatsky		Wm. R. O'Donovan
156	Bust of Boy	Dr. P. Lynch	Wm. R. O'Donovan
157	A Member of the Tile Club		Wm. R. O'Donovan
158	Three Bronze Por- trait Medallions		Aug. St. Gaudens
159	Three Bronze Por- trait Medallions		Aug. St. Gaudens
160	Portrait-Medallion		J. S. Hartley
161	Decorative Panel, Apple Tree	*	Elizabeth Green
162	Decorative Panel, Lilacs	*	Elizabeth Green
163	Bronze Medallion	H. Wearne	Olin L. Warner
164	Bronze Medallion		Olin L. Warner
165	Study Head	*	Wm. T. Dannat
166	Spanish Figure	*	Wm. T. Dannat
167	Temptation of St. Anthony	*	J. C. Beckwith
168	Portrait		J. H. Niemeyer

*Indicates the picture is for sale—for prices apply at the desk.

CATALOGUE
of the
FIFTIETH ANNUAL EXHIBITION
of the
PENNSYLVANIA ACADEMY
of the
FINE ARTS
1879

[The following . . . are from the "Society of American Artists" of New York, and lately on exhibition at the Kurtz Gallery in that city.]

SUBJECT	ARTIST	OWNER OR PRICE
157 Gathering sea-weed	Mrs. S. T. Darrah	
158 Portrait of a lady	Mary S. Cassatt	
162 Harvest study in Brittany	J. Alden Weir	\$ 75.00
163 Venetian sketch	J. H. Twachtman	75.00
164 Temptation	J. C. Beckwith	
166 A Study of twilight	A. H. Wyant	
168 Court-yard in the Trastavere, Rome	Wm. Sartain	
169 Among the weeds (Water color)	Louis C. Tiffany	350.00
173 Portrait of a lady	Frank Fowler	
174 On the lagoon, Venice	R. Swain Gifford	400.00
176 Portrait head--Male	J. Alden Weir	
178 Landscape	Homer D. Martin	
179 Sketch of boy's head, with Fez cap	J. M. Stone	Boston Art Club
180 City missionary of New Haven	John H. Niemeyer	
181 Head of old lady	Robt. Hinckley	
182 Fish market	W. M. Chase	
183 Study of male head	W. M. Chase	
184 Morning--Marine	W. G. Bunce	
185 Une lande en fleur en Bretagne	H. Bolton Jones	
187 The young sorcerer	T. W. Dewing	150.00
188 Harlem lowlands-- November	Albert P. Ryder	

SUBJECT	ARTIST	OWNER OR PRICE
189 A head	Dannat	
190 Mandolin player	Mary S. Cassatt	\$ 250.00
191 Portrait head	Helena De Kay	75.00
191½ In the park	J. Alden Weir	
192 In New York harbor	J. H. Twachtman	50.00
193 Study head--Male	Wm. Sartain	
194 Souvenir of Nantucket	Will. H. Low	150.00
195 Study of an old man	Edgar M. Ward	
196 Grove, with figure	George Fuller	250.00
197 Apple blossoms	Miss M. K. Baker	150.00
199 Cloudy afternoon on the Moselle	A. H. Thayer	300.00
201 Portrait sketch	Russell.	Robt. C. Hinckley
202 The broken pitcher	W. M. Chase	
203 The dogs and their masters	Walter Shirlaw	
205 Horse	A. P. Rich	
206 Flower girl	Elizabeth Gardner	
207 Old oak at Fountainbleau	Wyatt Eaton	For sale.
208 Old houses at Berne	Louis C. Tiffany	\$ 125.00
209 Lake Champlain	Mrs. S. T. Darrah	
210 A Spaniard	Dannat	
212 Portrait of Frank Fowler	M. B. Odenheimer-Fowler	Artist
213 Study--Male head	F. Duveneck	
215 At Pont Aven, Brittany	D. Maitland Armstrong	
216 The quadroom girl	Henry Mosler	
<p>"Her eyes were large and full of light, Her arms and neck were bare, No garment she wore save a kirtle bright, And her own long raven hair."--H. W. Longfellow</p>		
217 Scowling boy	J. Frank Currier	W. M. Chase
218 Flemish lady of the 17th century	George Hoesslin	
219 Study of male head and bust in costume	B. Irwin	\$ 150.00
220 Woodland pasture	J. H. Dolph	
222 Nubian Sheik	W. Sartain	
223 Study	F. Duveneck	
224 On the banks of the Loing	Harvey Young	W. H. Kenyon
225 The coming man	F. Duveneck	
226 Evening--Marine	W. G. Bunce	Mrs. St. Gaudens
227 One the coast of Jersey, Channel Islands	W. R. W. Dana	
228 Study of head--Female		
229 The wheelwright	J. Alden Weir	
230 A street in Algiers	Wm. Sartain	\$ 300.00
231 A hillside of hollyhocks	Helena De Kay (Mrs. Gilder)	35.00
232 Tomb of the Saints, Bouzareah, near Algiers	Wm. Sartain	175.00

	SUBJECT	ARTIST	OWNER OR PRICE
233	Vase and brushes	Ward	
234	Sunset	H. D. Martin	
235	Huckleberrying	Fred. James	\$ 150.00
236	Evening	A. H. Wyant	
237	The 'prentice boy	F. Duveneck	
238	Landscape	John B. Johnston	
239	Mountain road	W. M. Chase	
240	Tom	Josephine B. Kibbe	
241	The bather	Walter Shirlaw	
242	Study from life	George Fuller	200.00
243	The meadow at Anvers	D. W. Tryon	150.00
244	Interior of the baptistry at St. Mark's	W. M. Chase	
245	Flowers	Helena de Kay (Mrs. Gilder)	35.00
246	Hotel des voyageurs, Pont Aven	Clement Swift	
247	An early spring day	W. S. Macy	
248	Good friends	J. W. Dinsmore	
250	Wet day near Munich	W. S. Macy	
251	"Bisogna un model, signor?"	Geo. S. Burnap	100.00
252	Sunset	Homer D. Martin	
253	Alderney cattle	A. H. Thayer	
254	Young Bacchus	Frank Fowler	200.00
255	Who'll bell the cat?	J. H. Dolph	
256	Market day at Quimper	Louis C. Tiffany	700.00
258	The mirror	Wyatt Eaton	1000.00
259	Study of a boy's head	W. M. Chase	
260	Sheep shearing in the Bavarian highlands	Walter Shirlaw	
261	Head of a boy	George Fuller	250.00
262	Long Island millpond	Chas. H. Miller	300.00
263	Dartmouth moors	R. Swain Gifford	
266	A New England landscape	A. H. Wyant	
267	Study for full-length portrait of a gentleman	Mrs. M. R. Oakey	
268	Street in Roccabruna	L. C. Tiffany	150.00
269	A canal in Venice	William Sartain	150.00
270	Landscape	A. P. Ryder	
271	In the boyhood of the year	A. P. Ryder	
272	Sketch at Gretz, France	Douglas Volk	
273	Head of French peasant woman	F. P. Vinton	
274	Landscape near Gretz	Harvey Young	W. W. Kenyon
276	Unfinished portrait of Frank Dengler	J. M. Stone	
278	The rock of Gibraltar from the Spanish shore	R. Swain Gifford	
279	Grandmother	Walter Shirlaw	

	SUBJECT	ARTIST	OWNER OR PRICE
280	The old life boat	C. S. Reinhart	
282	Windsor castle and town	Francis Lathrop	
283	Springtime	Will H. Low	
285	The yoked steers	Mrs. S. T. Darrah	
288	Study of female head	Walter Shirlaw	
289	Old hayricks	F. S. Church	\$ 75.00
291	Landscape, with sheep	G. Inness, Jr.	
293	Showery day	George Inness	250.00
294	Study of head	Walter Shirlaw	
296	Cow, in a stream	G. Inness, Jr.	
298	Connecticut barnyard	C. S. Reinhart	150.00
301	At Long Branch	Humphrey Moore	100.00
302	A street in Tetuan	Humphrey Moore	75.00
303	Cooper shop	Edgar M. Ward	
[Numbers 304 to 322 are water colors, unless otherwise described.]			
304	A forenoon effect	A. H. Wyant	
312	The bay of Naples, with a ruined castle of Charles V	Samuel Colman	
313	Farmington meadows	do.	125.00
314	Study from nature, Narragansett	do.	
317	Road side scene	J. Frank Currier	
318	Sunset	do.	
319	Rocks	do.	
320	Beechwood interior	do.	
321	Grove	do.	
321½	Pines	do.	
322	Vicinity of Newport	A. H. Wyant	
323	Apple tree		
324	Lilacs	Large decorative panels by Elizabeth Greene	
325	Grape vine		
326	Life size medallion head of Bayard Taylor, in copper	W. R. O'Donovan	Cornell University
327	Three artist friends (small bronze reliefs)	Aug. St. Gaudens	
328	Three bronze portrait medallions	do.	
329	Bronze medallion portrait of E. Wimbridge	W. R. O'Donovan	
330	Double portrait medallion	O. L. Warner	
331	Ye tylesmanne medallion	W. R. O'Donovan	
332	Medallion portrait of Mme. Blavatsky	do.	
333	Portrait bust (Page)	do.	
334	Portrait bust (Power)	do.	
335	Small bust of a boy	do.	Dr. P. Lynch

	SUBJECT	ARTIST	OWNER OR PRICE
336	Small bust of Homer	do.	
337	Small terra-cotta portrait bust	O. L. Warner	
338	Small bust of President Hayes	do.	
339	Small portrait bust	do.	
465	Professor Gross	Thomas Eakins	

SOCIETY OF AMERICAN ARTISTS
CATALOGUE OF THE THIRD EXHIBITION

1880

ART GALLERY

845 Broadway, N.Y.

March 17th - April 16th, 1880

No.	SUBJECT	OWNER	ARTIST
1	Landscape		J. Foxcroft Cole
2	Nymph and Tigers		A. H. Thayer
3	View—Tenth Street and Sixth Avenue		Homer D. Martin
4	Portrait		Wm. M. Chase
5	On the Flemish Banks		Harry Chase
6	Chess		Walter Shirlaw
7	On the Canal		J. H. Twachtmann
8	Still Life		Ross Turner
9	A Residence on Madison Avenue, New York City		Louis C. Tiffany
10	Autumn		J. H. Twachtmann
11	Portrait of Child		Frank Fowler
12	Portrait		Wyatt Eaton
13	Fencing—Master Senac		Douglas Volk
14	Still Life		Ross Turner
15	Summer		Frederick Dielman
16	Chill November		Albert P. Ryder
17	On the New Jersey Coast		J. H. Twachtmann
18	Portrait		George Fuller
19	Hoeing		C. S. Reinhart
20	Music		Frank Fowler
21	Nubian Girl		Wm. Sartain
22	Mt. Pleasant, Wood- ford, Vermont		Thomas Robinson
23	Landscape		Rosalie Palmié
24	Old Houses near Rothenberg		Wm. M. Chase
25	Landscape		Chas. H. Miller
26	Digger Indians of Pentaluma		R. A. Blakelock
27	Les Amateurs		Walter Gay
28	A Chorister		Emma Haviland
29	Dartmouth Marshes		W. S. Macy

No.	SUBJECT	OWNER	ARTIST
30	Still Life		John LaFarge
31	The Good Samaritan		J. Alden Weir
32	Portrait		McEwen
33	Portrait		Wm. M. Chase
34	Hollyhocks		Frank Fowler
35	Flowers		Ella Martin
36	Morning in Utah		R. A. Blakelock
37	Head		John Selinger
38	Still Life		Louis C. Tiffany
39	An August Day		Chas. Melville Dewey
40	Autumn Afternoon in Berkshire		A. H. Thayer
41	Portrait		Wm. M. Chase
42	New Bridge, Manasquan River		Wyatt Eaton
43	Sunshine in the Forest		J. W. Mansfield
44	Forest Evening		Wyatt Eaton
45	Portrait of W. Gedney Bunce		Montague Flagg
46	Portrait		Dora Wheeler
47	April Clouds		J. H. Twachtmann
48	Head		Frances Houston
49	Contented		G. W. Piggott
50	Wild Flowers		Josephine B. Kibbe
51	Flowers		Josephine B. Kibbe
52	Mother and Child		Miss Bartol
53	The Home of the Muskrat		F. S. Church
54	Portrait		J. Alden Weir
55	Morning--Venice		W. Gedney Bunce
56	October		R. Swain Gifford
57	Moonlight		Albert P. Ryder
58	Portrait--Boy and Dog		John LaFarge
59	Two Lovers		Albert P. Ryder
60	"Nourmahal"		Albert P. Ryder
61	Indian Girl		Walter Shirlaw
62	Portrait--Artist's Mother		Wm. E. Marshall
62	Hollyhocks		Josephine B. Kibbe
64	Boy and Calf		George Fuller
65	Still Life		Wm. M. Chase
66	Portrait		Wm. M. Chase
67	Low Tide		R. Swain Gifford
68	A Summer Morning		Wm. Gedney Bunce
69	Portrait of the Artist		George D. Brush
70	Girl in Orchard		Theodore Robinson
71	Henry VIII, entertained by Cardinal Wolsey		Max Von Schmaddel
72	Portrait		J. Alden Weir
73	A Piece of Water		J. H. Twachtmann
74	Head		Wm. M. Chase

No.	SUBJECT	OWNER	ARTIST
75	Fagot Gatherers		W. P. Phelps
76	Any Man's Land		A. H. Wyant
77	Old Mill		Chas. H. Miller
78	Tulips		Helena DeKay
79	Study--Flowers		Jessie D. Savage
80	A Water Gate		D. Mait'd Armstrong
81	Cattle		John H. Enneking
82	Marble Quarry		Walter Shirlaw
83	Avenue of Trees, in Montmartre		Wm. Sartain
84	Mid-Summer day		W. Gedney Bunce
85	Jollity		Walter Shirlaw
86	Girl with Ruff		John Selinger
87	Gen. James Watson Webb		Wm. M. Chase
88	Sleeping Setter		F. W. Rogers
89	An Eastern Scene		Albert P. Ryder
90	Very Old		Walter Shirlaw
91	Flowers		Jeanne de McCarty
92	Portrait		M. B. Odenheimer- Fowler
93	Sunset		Homer D. Martin
94	A Turkey Shoot		John W. Ehninger
95	Maine		George S. Wasson
96	Study from Life		Frederick Dielman
97	A Rural Flirtation		Douglas Volk
98	Landscape		Walter L. Palmer
99	Study		Louis Moeller
100	Cattle and Landscape		George Inness, Jr.
101	A Study		John LaFarge
102	Watering Place		George Inness, Jr.
103	The Daisies		J. N. Marble
104	Portrait,—at the Piano		Thomas Eakins
105	The Haystack		R. Swain Gifford
106	Sunlight in the Forest		McEwen
107	Flowers		Emma Haviland
108	"Miggles"		George D. Brush
	"Well, gentlemen, are your glasses ready?"		
	They were.		
	"Here's to Miggles, God Bless her." Perhaps he had, who knows?		
	- From <u>Bret Harte's Story</u> .		
109	Portrait		George Inness, Jr.
110	Cattle in Autumn Woods		A. H. Thayer
111	Portrait		
112	Study		Elizabeth Whitman
113	Study—Head		Louis C. Tiffany
114	Out of the Way		Wm. M. Chase
115	Study		Helena DeKay
116	Sunlight--Venice		J. H. Twachtmann
117	Boy and Butterfly		F. W. Dewing
118	Calling the Cows Home		Will H. Low

No.	SUBJECT	OWNER	ARTIST
119	On the Nantucket Commons		W. Ferdinand Macy
120	The Back Yard of a Country House		W. Ferdinand Macy
121	The Bootblack--engraved by Fred. Juengling		Wm. M. Chase
122	Impression--Water Colors		R. Riordan
123	Tideway Mill, L.I.		R. Riordan
124	Study--engraved by Willey Miller		W. Gedney Bunce
125	Bust of Bayard Taylor, engraved by Fred. Juengling		Wm. R. O'Donovan
126	A Pond		R. Riordan
127	Swamp Maple in Bloom		R. Riordan
128	Entrance to an Old Bavarian Monastery		H. Muhrman
129	The Orphan		H. Muhrman
130	Heigh Ho!--Water Color		Robert Blum
131	Milking Time		H. Muhrman
132	Reading the Koran		H. Muhrman
133	Study		Albert P. Ryder
134	The Miracle--Etching		Pionduy
135	Etching--after Cremona, by Cisoni		
136	Study from Life-- engraved by Fred. Juengling		Wm. M. Chase
137	Medalion--W. B. Duncan		Olin L. Warner
138	Medalion--W. F. Mills		Olin L. Warner
139	Stuck on the Beach		Wendell Macy
140	Medalion--Mrs. W. W. Walker		Olin L. Warner
141	Medalion--Thomas Fenton		Olin L. Warner
142	Bas Relief--Plenty		Theodore Baur
143	Bas Relief--A Fragment		Theodore Baur
144	Portrait--Bust		O. L. Ward
145	Character Sketch		Wm. R. O'Donovan
146	Edmund Clarence Stedman		Wm. R. O'Donovan
147	Portrait--J. S. Hartley		Wm. R. O'Donovan
148	Portrait--Bust		J. S. Hartley
149	Head of an Indian Chief, in Terra Cotta; for Architectural Decora- tion intended to be placed .25 feet from the ground.		Olin L. Warner
150	Medalion--Artist's Parents		Olin L. Warner
151	Bust--Model for Bronze-- J. Alden Weir		Olin L. Warner

No.	SUBJECT	OWNER	ARTIST
152	Marble Bust of Theodore Dwight Woolsey, D.D., LL.D.		A. St. Gaudens
153	Dog's Head (plaster)		Theodore Baur
154	Nubian Ganymede, engraved by Fred. Juengling		Wm. M. Chase
155	Savanarole Preaching Before the Novices of St. Marco		S. W. Van Schaick
156	Savanarole Preaching in the Duomo		S. W. Van Schaick
157	Study from Nature		F. S. Church
158	The Canal		J. H. Twachtmann
159	Landscape		Ross Turner
160	Landscape		Ross Turner
161	Bas Relief--Sketch		Wm. R. O'Donovan
162	Portrait		J. Carroll Beckwith

SOCIETY
of
AMERICAN ARTISTS

FOURTH ANNUAL EXHIBITION

March 28th - April 29th

NEW YORK

1881

No.	SUBJECT	OWNER OR PRICE	ARTIST
1	Spring	\$400.00	Geo. Inness
2	Twilight	200.00	J. Francis Murphy
3	Among the Reeds	Dr. Wynkoop	Douglas Volk
4	Study of a Man Sneezing	100.00	Edw. Dowdall
5	Portrait of a Baby	Arthur Parton	J. Carroll Beckwith
6	The Prayer	200.00	S. W. Van Schaick
7	Street by the Ram- parts	For Sale	William Sartain
8	A Frugal Meal		Alfred Kappes
9	Twins	150.00	Th. Robinson
10	Daffodils	100.00	E. B. Greene
11	Sketch	75.00	Fred. W. Freer
12	Landscape	For Sale	A. M. Farnham
13	Boy in Red	Geo. C. Cooper	J. Frank Currier
14	Study		Thomas Hovenden
15	The Letter	For Sale	Walter McEwen
16	Portrait of Miss L.J.	J. F. J., Esq.	Wyatt Eaton
17	Head		John Selinger
18	The Hay Cart		H. Bisbing
19	Landscape	For Sale	J. H. Twachtmann
20	Portrait	The Artist	Abbott H. Thayer
21	Lady Singing a Path- etic Song	1,200.00	Thos. Eakins
22	Portrait		Abbott H. Thayer
23	Landscape	For Sale	J. Frank Currier
24	A Lesson in House- keeping	150.00	Frank C. Jones

No.	SUBJECT	OWNER OR PRICE	ARTIST
25	In Venice	250.00	Wm. M. Chase
26	Joan of Arc		J. Bastien-Lepage
27	The Giudecca, Venice	For Sale	William Sartain
28	Kathleen	The Artist	Geraldine Reed
29	Portrait		Abbott H. Thayer
30	French Court-yard	175.00	Frank Fowler
30a	A Breezy Day in June	800.00	J. Appleton Brown
31	Spanish Gypsy	200.00	Wm. T. Dannat
32	Twilight	175.00	Frank Fowler
33	Morning	600.00	Homer Martin
34	Editor's Sanctum	250.00	Lyell Carr
35	The End of a Storm	1,000.00	Geo. Inness
36	After the Rain	600.00	Arthur Quartley
37	Skipper Ireson	2,000.00	Will H. Low

Then the wife of the skipper lost at sea
 Said, "God has touched him! why should we?"
 Said an old wife, mourning her only son,
 "Cut the rogue's tether and let him run!"
 So, with soft relentings and rude excuse,
 Half scorn, half pity, they cut him loose,
 And gave him a cloak to hide him in,
 And left him alone with his shame and sin.

Poor Floyd Ireson, for his hard heart
 Tarred and feathered and carried in a cart

By the women of Marblehead.

Skipper Ireson's Ride.--- John Greenleaf Whittier

38	In the Valley	475.00	Hamilton Hamilton
39	Moonlight	For Sale	W. P. W. Dana
40	October near South Orange, N.J.	The Artist	H. Bolton Jones
41	Portrait		Abbott H. Thayer
42	Landscape	300.00	Walter L. Palmer
43	The Advance	200.00	J. M. Stone
44	Bull-fighter		E. H. Blashfield
45	Landscape and Cattle	T. Cole	Abbott H. Thayer
46	Landscape	500.00	Wm. M. Chase
47	Interior of Studio	Mr. Samuel M. Dodd	Wm. M. Chase
48	Portrait of Miss A. F.	Hon. C. B. F.	Wyatt Eaton
49	A Reminiscence of Sicily		Geo. Fuller
50	An Old Tree at Non- quitt	For Sale	William Sartain
51	Venezia	1,500.00	Wm. Gedney Bunce
52		Rev. N. W. Conkling	A. P. Ryder

No.	SUBJECT	OWNER OR PRICE	ARTIST
	In splendor rare, the moon, In full-orbed spendor, On sea and darkness making light, While windy spaces and night, In all vastness, did make, With cattled hill and lake, A scene grand and lovely. Then, gliding above the Dark water, a lover's boat, In quiet beauty, did float Upon the scene, mingling shadows Into the deeper shadows Of sky and land reflected.		
53	Garden of the Old Monastery	400.00	Wm. M. Chase
54	Portrait	The Artist	Geo. D. Brush
55	Portrait	Mr. Warren Delano	J. Alden Weir
56	A New England Hill- side	350.00	W. S. Macy
57	Portrait in Costume		F. D. Millet
58	The Great Bog, South of Tralee, Ireland	500.00	A. H. Wyant
59	Pink Roses	100.00	E. B. Greene
60	Holland Apples	Cottier & Co.	Wm. Gedney Bunce
61	Tenth Street Dock	For Sale	J. H. Twachtmann
62	Andante	750.00	Fred. W. Freer
63	The Fugitive	For Sale	T. W. Dewing
64	The Truant Abroad	150.00	L. B. Harrison
65	"Companions"	250.00	Gilbert Gaul
66	Evening	75.00	Frederick Dielman
67	Impressions of a Rainy Night, N.Y.	For Sale	Geo. W. Maynard
68	In the Fields	200.00	F. H. Lungren
69	Music and Dance--A Panel for Decoration	Edw. A. Wickes	Rosina Emmet
70	The Beach Road	300.00	Francis Lathrop
71	A Prelude	Mr. Cyrus Butler	R. Swain Gifford
72	Wisconsin Pastoral	75.00	Wm. M. Chase
73	Capri Peasant--Study		Th. Robinson
74	Portrait of Miss M. G. R.	Mrs. S. R.	John S. Sargent
75	Still Life--Fruit	225.00	Wyatt Eaton
76	November--Mt. Desert, Maine	300.00	W. T. Dannat
77	Study		Wm. Gedney Bunce
78	Music	1,500.00	John La Farge
79	A Concert	350.00	J. Alden Weir
80	White Roses	100.00	T. W. Dewing
81	Nebo	300.00	E. B. Greene
82	Suburbs of Cincinnati	For Sale	Wm. Gedney Bunce
			J. H. Twachtmann

No.	SUBJECT	OWNER OR PRICE	ARTIST
83	Flowers	The Artist	C. Wheeler
84	Corner of a Studio	350.00	Wm. T. Dannat
85	Flowers	Mrs. D. C. Eaton	J. Alden Weir
86	Study of a Peasant Girl		John Selinger
87	Pasture	75.00	Fred W. Freer
88	Portrait	The Artist	Abbott H. Thayer
89	Horse's Head		G. W. Brennenman
90	In the Orange Grove	450.00	George B. Butler
91	Study of a Head	For Sale	William Sartain
92	Portrait of Mr. B.	Mrs. H. Hadden	John S. Sargent
93	A Mountain Path through Cedars	250.00	R. A. Blakelock
93a	Telegraph Station, Sandy Hook	300.00	R. Swain Gifford
94	August Among the Apple Trees	For Sale	Charles M. Dewey
95	A Sketch from Nature	50.00	D. M. Bunker
96	Portrait of a Boy		Abbott H. Thayer
97	Portrait		Rosina Emmet
98	Sunset at Purgatory Newport, R.I.	For Sale	Chas. H. Miller
99	A Portrait		Eastman Johnson
100	A Portrait	Rev. G. W. Dorrance	Geo. W. Maynard
101	Connecticut Pasture	Mrs. I. C. Eaton	J. H. Niemeyer
102	Marblehead Harbor	300.00	J. Foxcroft Cole
103	Landscape--Autumn	E. P. Fabbri	J. Alden Weir
104	Ralph Waldo Emerson	600.00	D. C. French
105	Portrait Bust--Mr. Cabot		D. C. French
106	The Dancing Nymph		Olin L. Warner
107	Portrait of Two Boys		Augustus St. Gaudens
108	Kid's Head in Bronze	12.00	Paul W. Bartlett
109	Rodman DeKay Gilder		Augustus St. Gaudens
110	Portrait		Augustus St. Gaudens
111	Medallion Portrait of Geo. Jones, Esq.	Geo. Jones	Olin L. Warner
112	Portrait of Doctor Henry Shiff		Augustus St. Gaudens
113	J. Bastien-Lepage	Scribner's Monthly	Augustus St. Gaudens Eng. by Fred. Juengling
114	Study for Portrait of Doellinger, after Lenbach	Scribner's Monthly	Eng. by Fred. Juengling
115	Portrait, Thomas Carlyle	Scribner & Co.	Eng. from Photo. by T. Cole
116-133	Sketches in Venice-- eighteen Etchings		Otto H. Bacher

No.	SUBJECT	OWNER OR PRICE	ARTIST
134	Portrait of a Lady, after Wm. M. Chase	Am. Art Review	Eng. by Fred. Juengling
135	J. Bastien-Lepage	Boston Art Museum	Augustus St. Gaudens
136	Portrait Bust of Miss Maud Morgan		Olin L. Warner
137	Crayon Portrait of Mrs. W. W. L., Jr.	W. W. L., Jr., Esq.	Wyatt Eaton
138	The Dance	400.00	Robt. Blum
139	Medallion Portrait of a Lady		Olin L. Warner
140	The Roadside Murder	125.00	G. W. Brenneman
141	Barn-yard		John Ward Stimpson
142	Very Old, after Wal- ter Shirlaw	Am. Art Review	Eng. by Fred. Juengling
143	Quiet Place	100.00	R. Bruce Crane
144	Clay Relief--Study of a Head		Hoburt B. Jacobs
145	Summer Flowers		Wm. Prettyman
146	Water Lilies	50.00	Josephine B. Kibbe
147	Winter Sunshine	For Sale	J. H. Niemeyer

SOCIETY OF AMERICAN ARTISTS

FIFTH ANNUAL EXHIBITION

at

THE AMERICAN ART GALLERY

Madison Square

April 6th - May 6th, 1882

C A T A L O G U E

[Works marked with a star are not for sale.]

ABBEY, E. A.

1. Winter

ALLEN, Thomas

2. Cattle in the Meadows

BACHER, Otto H.

3. Zattere Venice

BAUR, Theodore

4. Section of large panel, modeled for Messrs. Louis C. Tiffany & Co.

BECKWITH, J. Carroll

5. *Portrait
6. A Model's Breakfast
7. Normandy Landscape
*Owned by Mrs. L.

BLASHFIELD, Edwin H.

8. Autumn

BLUM, Robert

9. Off for the Lido

BRANDEGEE, R. B.

- 10 *The Country Doctor
*Owned by E. B., M.D.

BREWSTER, A.

11. An Autumn Morning

BRIDGMAN, F. A.

12. An Interesting Game

BROWN, J. G.

13. At the Old Cottage Door

BRUSH, Geo. De F.

14. An English Lane

- BUNCE, W. Gedney
15. Venetian Boats
16. Venetian Lagoon
17. A Morning with the Sails
- BUNKER, Dennis M.
18. Old Wrecks, Port Jefferson, L.I.
- CHASE, William M.
19. Interior
20. Girl Reading
- CHASE, Harry
21. Fishing Smack of the North Sea
- CHURCH, F. S.
22. In the Marshes
- COLLINS, A.
23. Water Color
- CRANE, Bruce
24. Early Morning
- CREIFELDS, Richard
25. Portrait Study
- DE KAY, Helena
26. Flowers
- DEWEY, Chas. Melville
27. Midday on the Meadows
- DEWING, T. W.
28. A Portrait
29. Two Portraits
- DIELMAN, Frederick
30. Girl Reading
Erratum--Illustration of Mr. Dielman's picture--title now
veil reading should be girl reading.
- DONOHOC, G. Ruger
31. Clover Field at Barbison
32. Stacks
- DUVENECK, Frank
33. Portrait of a Lady
34. Portrait of a Lady
- EATON, Wyatt
35. *Portrait of Mrs. A. H. G.
36. *Portrait of Mrs. N.D.
*Owner, A.H. G., U.S.N.
*Owner, H. D.
- EMMET, Rosina
37. Snow Balls
- FOSTER, Ben.
38. At Moose River Settlement
- FOWLER, FRANK
39. Portrait of Dr. Neftel
40. Huntington Bay
- FREER, Fred. W.
41. *Choosing a Study
*Owned by Mr. T. B. Clark

- FULLER, George
42. Evening--Lorette
43. Priscilla Fauntleroy
- GAUL, Gilbert
44. To the Rear
- GIFFORD, R. Swain
45. Near the Swamp
- GRANT, C. R.
46. The Wish
- GREEN, CHARLES
47. An August Day
- HARRISON, Alex
48. Au bord de la mer
- HARRISON, Birge L.
49. Motherless
50. Tricoteuse
- HEINEMAN, E.
51. Two Engravings on Wood
- HOVENDEN, Thomas
52. A Study
- INNESS, George
53. Meadows of Montclair, N.J.
54. Spring Greeting the Remains of Autumn
- IRWIN, Benoni
55. Sketch for Portrait of Jos. Grinnell
- JOHNSON, Eastman
56. *Portrait
*Owned by Mr. Einstein
- JONES, Frank C.
57. At the Ferry
- JONES, H. Bolton
58. Early Spring
- JUENGLING, Fred'k
59. Chiaroscuro--(Engraving on wood after photograph)
60. Spanish Type--(Engraving on wood after charcoal drawing
by Wm. M. Chase
- KAPPES, Alfred
61. Poverty's Feast
- LOW, Will H.
62. Arcades
- LUNG-REN, F. H.
63. Shadows on the Snow
- MACY, W. S.
64. Winter in New England
- MARSHALL, C. E.
65. Roses
66. Jonquils
- HAYNARD, Geo. W.
67. Marblehead
68. *An Inventor
*Owned by Dr. Edward Maynard
- MILLER, Charles H.
69. Overcast Sky, Long Island

- MILLET, F. D.
70. A North-Easter
- MORAN, Leon
71. Autumn
- MURPHY, J. Francis
72. Grey Autumn
- NIEMEYER, J. H.
73. Corrina
74. The Window
75. Old Apple Orchard
- O'DONOVAN, W. R.
76. Portrait of Miss Erménnie Smith
77. Portrait of Miss Virginia Gerson
- PFISTER, Eugene
78. Study of Head
- QUARTLEY, A.
79. New York, from the Jersey Shore
80. Sketch from Nature
- REED, Geraldine M.
81. Sylvia Playing
- REID, M. C. W.
82. Pink Roses
83. Geraniums
84. Peonies
85. Lilacs
- REINHART, C. S.
86. A Cottage in Picardie
87. Foggy Morning, Treport
88. Gathering Potatoes, Picardie
- ROBINSON, Theo.
89. Venetian Fruit Shop
- RYDER, A. P.
90. *Curfew Hour
91. *Homeward Plodding
*Owned by Mrs. J. H. De Kay
- ST. GAUDENS, Augustus
92. *Portrait of a Child
93. *Panel
94. *Portrait
*Owner, Dr. Schiff
*Owner, Cornelius Vanderbilt
*Owner, S. G. Ward
- ST. GAUDENS, Louis
95. *Young Pan
*Owned by Mr. Chas. F. Barney
- SARTAIN, Wm.
96. Nonquitt Marsh
97. Sandylands near the Sea
- SHIELDS, Thos. W.
98. Still Life
- SHURTLEFF, R. M.
99. A Forest Scene

- SMEDLEY, W. T.
100. *The Weekly Mail
*Owner, Mr. Thos. B. Clark
- SMILLIE, Geo. H.
101. October Storm
- SPRING, Edward A.
102. Portrait--Relief
- STIMSON, John W.
103. The Blacksmith's Shop
- SUTTON, E.
104. Fish
- THACHER, A. C.
105. Still Life
- THAYER, Abbott H.
106. Lady and Horse
107. A Student
- TRYON, D. W.
108. Cernay-la-Ville
- TUCKERMAN, S. S.
109. Landscape
- TURNER, C. Y.
110. "Where the rude Fore-fathers of the Hamlet sleep"
- TWACHTMAN, J. H.
111. Winter
112. Village of Popenricht
113. Near Alblasadam
114. City of Dordt
- VINTON, Frederic P.
115. *Portrait
*Owned by the Academy at Andover
- VOLK, Douglas
116. *The Puritan Captives
*Owner, George I. Seney
- WARNER, Olin L.
117. Cupid and Psyche
118. *Medallion Portrait
*Owned by Mrs. H. P. W.
- WEBER, F.
119. Landscape
- WEIR, J. Alden
120. Portrait of a Lady
121. Mill at Dordt
122. Reflections
123. A Bather
- WHISTLER, J. A. McNeill
124. *Arrangement in grey and black. Portrait of the Artist's
Mother
*Owners, Henry Graves & Co., London
- WHITMAN, Sarah W.
125. *Rhododendrons
126. Portrait
*Owned by Mrs. M. Brimmer

WHITTREDGE, W.

127. An Old New England House

WYANT, A. H.

128. Landscape

SOCIETY OF AMERICAN ARTISTS

FIFTH ANNUAL EXHIBITION

at

THE AMERICAN ART GALLERY

Madison Square

May 1st - May 20th, 1882

C A T A L O G U E

[Works marked with a star are not for sale.]

- ADAMS, Willis S.
129. Morning, Bavaria
- ALEXANDER, John W.
130. "Thirty-two Pounds, Massa"
- BOOT, Elizabeth
131. Peonies
- BRIDGMAN, F. A.
132. Bey of Constantine Receiving Guests from Syria
- BROOKS, E. D.
133. Study of a Head
- BUNCE, Wm. Gedney
134. Sunset, Venice
135. Bessie Watts Meadow
- CHASE, J. Eastman
136. A Summer Morning
- CHASE, Wm. M.
137. Riverside Landscape
- COFFIN, W. A.
138. Une Académie de Peinture Moderne
- COX, Kenyon
139. *Lady in Black
*Owner, Mr. J. M. Brown
- CRANE, Bruce
140. A Winter Piece
- CURRIER, J. Frank
141. Landscape
142. Stormy Sky
143. Edge of the Woods

- DANNAT, Wm. T.
144. Spanish Peasant
- DEWING, Mrs. T. W.
145. Mother and Child
- EAKINS, Thomas
146. The Crucifixion
- EGGLESTON, Allegra
147. Portrait of Edward Eggleston
- EMMET, Rosina
148. A November Day on Long Island
149. Five O'clock Tea
- EVANS, Joe
150. A Green Corner in Nantucket
- FLAGG, Charles Noel
151. Portrait of Van B---
- FRANK, Eugene C.
152. Morning
- GAY, Walter
152. Souvenir d'Espagne
- GRANT, C. R.
154. Une Paysanne
- GREATOREX, E.
155. Azaleas
- GREATOREX, K. A.
156. Fruit
- GROVER, Dennet
157. Landscape
- HOVENDEN, Mrs. H. Corson
158. At the Saddlers
- KAPPES, Alfred
159. Morning After the Rain
- KEENAN, M.C.
160. Roses
- LIPPINCOTT, Wm. H.
161. Portrait of Mr. E. W.
- LOW, Will H.
162. *Master Philip
163. Portrait
*Owner, J. Munson Coan
- McLAUGHLIN, M. Louise
164. An Hour of Rest
- MANSFIELD, John W.
165. Among the Berkshire Hills
- MARSHALL, C. E.
166. *Portrait
*Owner, Artist
- MARTIN, Homer D.
167. Newport Landscape
- MILLET, F. D.
168. Portrait of Lawrence Barrett as Cassius
- MORTIMER, Stanley
169. Le Repos du Modele
- PALMER, Walter L.
170. Morning Light on Venice

- QUARTLEY, Arthur
171. Building the Ship
- ROBINSON, Theodore
172. A Wisconsin Haying
173. A South Slope in April
174. Dead Dandelions
- ROLSHOVEN, J. C.
175. Landscape
- SELINGER, John
176. Lake Scene, Bavaria
- SHAW, Annie C.
177. A Grey Day at Medford
178. Afternoon
- SMILLIE, N. S. Jacobs
179. Sketch from Nature
- SMITH, Sidney L.
180. Bric-a-Brac
- SUTTON, E.
181. *Portrait
*Owner, Silas McBee, Esq.
- THACHER, A. C.
182. Potatoes
183. Still Life
- THAYER, A. H.
184. The Sea at Nantucket
- TRYON, D. W.
185. Early Spring
- TUCKERMAN, S. Salisbury
186. Boat-House, Fish-Wives on the Hill
- TWACHTMAN, J. H.
187. Canal, Holland
- TWACHTMAN, M. S.
188. Calm Morning
- VAN BOSKERCK, R. W.
189. Meadow at Woodridge, N.J.
- WHEELER, DORA
190. Portrait Sketch
- WINANT, H.
191. Fruit
192. Portrait

SOCIETY OF
AMERICAN ARTISTS
1883
March 26th - April 28th
SIXTH ANNUAL EXHIBITION
AMERICAN ART GALLERY

[Works marked with a star are not for sale.]

C A T A L O G U E

ALEXANDER, J. W.

1. Portrait

ALLEN, Thomas

2. Les Marais, Isle of Jersey
Owner, E. B. Haskell
3. Woodland Pasture in Early Autumn
Owner, Prof. Horsford

ANDERSON, A. A.

4. Lady in White

BABB, Geo. Fletcher

5. Designs for Cover to Bound Volume of Century Magazine--
Stamped in Gold on Vellum, by Tomkins, McIndoe & Co.
6. Cover Lining, for Century Magazine (Bound Volume).
Interior design by Elihu Vedder.

BECKWITH, J. Carroll

7. "Summer"

BLASHFIELD, E. H.

8. "The Minute Men"

BLUM, Robert

9. The Casa D'Oro

BOOTT, Elizabeth

10. Roses

BRANDEGEE, R. B.

11. Portrait
12. The Singer (David)

- BREWSTER, Amanda
13. A Corner in the Orchard
- BRUSH, Geo. De F.
14. The Revenge
15. A Winter Sketch among the Crows
16. Indian Chief
- BUNCE, Wm. Gedney
17. Venice
18. Venetian Mullet
- CARR, Lyell
19. Girl Reading
- CHAMPNEY, J. Wells
20. April in the Woods
21. Early Spring, in Deerfield, Mass.
22. Sketch at Cookham, England (Water Color).
- CHASE, Wm. M.
23. Studio Interior
 Owned by T. A. Howell
24. Hackensack Landscape
- CHERITREE, Olive E.
25. Sheep
- COFFIN, W. A.
26. Apres Le Déjeuner
- COLE, J. Foxcroft
27. A Cloudy Day, New England
- COX, Kenyon
28. Afternoon
 Owner, J. M. Brown
- CRANE, Bruce
29. After Rain
- CRANFORD, Kenneth R.
30. Scrub Pines
- CURTIS, A. M.
31. Mountain Laurel
- DANNAT, Wm. F.
32. Après la Messe
33. Arragonese Peasant
- DeCAMP, Jos. R.
34. "S. Vio," Venice
- DEWEY, Charles Melville
35. A Pool in the Meadows
- DEWING, T. W.
36. A Prelude
- DOLPH, J. H.
37. Still Life
- DONOHU, J.
38. La Marcelline
- DURAND, E. Léon
39. Easter Morning
- EAKINS, Thomas
40. The Writing Master
- EATON, Wyatt
41. Portrait of Mrs. S. de K.
 Owner, S. de K., Esq.

- EGGLESTON, Allegra
42. Portrait
- EMMET, Rosina
43. Head
44. Yellow Roses
- EVANS, Joe.
45. "Mr. Gardner's Orchard"
46. A Dead Quince Tree
- FAXON, Wm. Bailey
47. A Young Mariner
- FLAGG, Montague
48. Portrait
Owner, Miss Clarke
49. Portrait of a Lady
50. Portrait
Owner, Chas. Foster
- FOSTER, Ben.
51. A Study of Flowers
52. A Study of Flowers
- FOWLER, Frank
53. Héloïse
- FREER, Fred. W.
54. Scene near Pulling, Bavaria
55. "Le Repos"
- FULLER, Geo.
56. Nydia
- GAY, Walter
57. Une Leçon d'Escrime
- GIFFORD, R. Swain
58. Evening in Autumn
59. Sand Dunes
- GRAFFLIN, F. D.
60. "Toil Comes with the Morning and Rest with the Night"
- GREATOREX, Kathleen
61. Study
- HARRIS, Chas. X.
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- HARRISON, L. B.
63. Summer Idyl
64. Two Little Wooden Shoes
65. Return from First Communion
- HARRISON, T. A.
66. Castle Keeper
- HEINIGKE, O.
67. Long Pond, Bay Ridge, L.I.
- HOPKINS, Geo. E.
68. Evening
- INNESS, George
69. The Short Cut, Watching Station, N.J.
- IRWIN, Benoni
70. "Mate in Two Moves" (Portrait Group)
71. Portrait
72. Portrait of C. H. Farnham

- JONES, Frank C.
73. The Fisherman's Daughter
- LA FARGE, John
74. Fish
- LANSIL, Walter F.
75. Fishermen Becalmed
- LATHROP, Francis
76. "Sleeping Titania and Dancing Elves" (Project for decoration
for E. P. Treadwell, Esq., in the Bijou Theatre, Boston.)
- LATHROP, Wm. L.
77. Frozen Fields
- LENT, Frank T.
78. A Meadow View
- LIPPINCOTT, Wm. H.
79. Landscape, France
- LOW, Will. H.
80. Chloé
- "Dea que me fera le baiser de Chloé? Ses lèvres sont plus tendres
que roses, sa bouche et son haleine plus douce qu'une gauffre à miel,
et toutefois son baiser est plus piquant que l'aiguillon d'une
abeille."—Daphnis and Chloé—Longu Strauss, of Amyot.
- MACY, W. S.
81. Sunrise after the Snow
- MARSHALL, C. E.
82. Grey Day in Midsummer
83. Roses
- MAYNARD, Geo. W.
84. Portrait
- MILLER, Chas. H.
85. A Cloudy Day in Spring
- MILLET, F. D.
86. Lolla
- MINOR, Robt. C.
87. Morning in Belgium
- MURPHY, Francis J.
88. An Old Home
- Palmer, Walter L.
89. "Noon"
- PARTON, Arthur
90. Free Pasture Land
- PIERCE, Winthrop
91. Altar Boy
92. Forest at Fontainebleau
- PICKNELL, Wm. L.
93. After the Storm
94. Getting under Way
Owner, Thos. B. Clarke
- PENNIE, R. M.
95. Landscape
- PLATT, Chas. A.
96. Canal in France (Water Color)

- REID, M. C. W.
97. Pomegranates
- REINHART, Chas. S.
98. Card Players
- RITTER, Louis
99. Portrait
- ROBINSON, Theo.
100. Nantucket Girl
- RYDER, A. P.
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102. Moonlight
- SARGENT, John S.
103. Portrait of a Lady
- SARTAIN, Wm.
104. A French Farm-yard
105. Paquita
- SAWYER, Wallace
106. Study (Water Color)
- SAVAGE, Jessie D.
107. Fruit
- SENAT, Prosper L.
108. Summer Time in the Land of Weirs, Campobello, N.B.
Owner, Mr. Arthur Padelford
- SHIELDS, Thos. W.
109. Slave in Arabia
- SHURTLIFF, R. M.
110. Adirondack Landscape
- SMILLIE, Geo. H.
111. A Gray Day on Long Island
- SMITH, F. Hopkinson
112. A Rainy Day (Water Color)
- SMITH, H. P.
113. Twilight--Mid-ocean
- STIMSON, Mrs. Eleanor
114. Paeonia
- STITES, J. R.
115. Autumn
- STONE, Miss Ellen J.
116. Roses
- THAYER, Abbott H.
117. Portrait
- THOMASON, H. G.
118. Winter Landscape
- TIFFANY, Louis C.
119. At St. Augustine, Florida--A Study
120. "Sand River," Aiken, S.C.--A Study
- TRACY, J. M.
121. Preparing for a Hunt
- TREGO, W. T.
122. Battery of Light Artillery--En Route
Owner, Pennsylvania Academy of Fine Arts

- TROTTER, Mary J.
123. "May"
owner, Francis Rogers
- TRYON, D. W.
124. Haymaking, East Chester, N.Y.
125. "April," near Cernay la Ville
126. A Roadway, South Dartmouth
- TURNER, C. Y.
127. A Portrait
- TWACHTMAN, J. H.
128. Silver Poplars
129. Landscape
130. Winter
- ULRICH, Chas. F.
131. A Dachanerin
Owner, Thomas B. Clarke
132. The Carpenter
- WALKER, H. O.
133. "Le Philtre"
- WEBBER, C. T.
134. Portrait of W. H. Veneble
- WEIR, J. Alden
135. Portrait of a Young Girl
136. Portrait of a Gentleman
137. Flowers
- WENDEL, Theo.
138. By Ways of Venice
139. The Antiquarian
- WHITTREDGE, W.
140. An Out-of-Door Sketch
- WOODWARD, J. D.
141. On the Sand Dunes, East Hampton
- ZOGBAUM, Rufus Fairchild
142. The Division Staff

S C U L P T U R E

- BROWN, H. K.
143. Cow (bronze)
- EZEKIEL, M.
144. Liszt (Life-size bust, marble)
Owner, Dr. Normand Smith
- HARTLEY, J. S.
145. Portrait
- MAC MONNIES, T. Wm.
146. Portrait Bust of Wm. Mac Monnies
- NOURSE, Elizabeth
147. Elaine (Plaster bust)
- WARNER, O. L.
148. Study of Head (Bronze)--Portrait of Miss E. C.
Owner, Cottier, of Fifth Avenue

SOCIETY OF
AMERICAN ARTISTS

1883

Opens in Boston, May 7th. Closes June 3d.

SIXTH ANNUAL EXHIBITION

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- LOW, Will. H.
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et toutefois son baiser est plus piquant que l'aiguillon d'une
abeille."—Daphne and Chloe—Longus—Translation of Jaques Amyot.

Owner, Miss Oakes

- MACY, W. S.
78. Sunrise after the Snow
- MARSHALL, C. E.
79. Grey Day in Midsummer
80. Roses
- MAYNARD, Geo. W.
81. Portrait
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- PIERCE, WINTHROP
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Owner, Thos. B. Clarke
- PENNIE, R. M.
92. Landscape

- PLATT, Chas. A.
93. Canal in France (Water Color)
Owner, Mr. C. J. Lawrence
- REID, M. C. W.
94. Pomegranates
- REINHART, Chas. S.
95. Card Players
- RITTER, Louis
96. Portrait
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97. Nantucket Girl
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99. Moonlight
Owner, Mr. E. M. Whiting
- SARGENT, John S.
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- SARTAIN, Wm.
101. A French Farm-yard
102. Paquita
- SAWYER, Wallace
103. Study (Water Color)
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- THAYER, Abbott H.
114. Portrait
- THOMSON, H. G.
115. Winter Landscape
Owner, F. W. Lockwood
- TIFFANY, Louis C.
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117. "Sand River," Aiken, S.C.--A Study

- TREGO, W. T.
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Owner, Pennsylvania Academy of Fine Arts
- TROTTER, Mary K.
119. "May"
Owner, Fairman Rogers
- TRYON, D. W.
120. Haymaking, East Chester, N.Y.
121. "April," near Cernay la Ville
122. A Roadway, South Dartmouth
- TURNER, C. Y.
123. Portrait
- TWACHTMAN, J. H.
124. Silver Poplars
125. Landscape
126. Winter
- ULRICH, Chas. F.
127. A Dachanerin
Owner, Thos. B. Clarke
128. The Carpenter
Owner, Thos. B. Clarke
- WALKER, H. O.
129. "Le Philtre"
Owner, F. A. Foster
- WEBBER, C. T.
130. Portrait of W. H. Veneble
- WEIR, J. Alden
131. Portrait of a Young Girl
132. Portrait of a Gentleman
133. Flowers
Owner, Miss R. M. Jones
- WENDEL, Theo.
134. By Ways of Venice
135. The Antiquarian
- WHITTREDGE, W.
136. An Out-of-Door Sketch
- WOODWARD, J. D.
137. On the Sand Dunes, East Hampton
Owner, F. Hall, Esq.
- ZOGBAUM, Rufus Fairchild
138. The Division Staff

S C U L P T U R E

- BROWN, H. K.
139. Cow (Bronze)
- HARTLEY, J. S.
140. Portrait
- MAC MONNIES, F. Wm.
141. Portrait Bust of Wm. Mac Monnies

NEIMEYER, J. H.

142. Portrait of William M. Hunt (Bronze Plaque)

NOURSE, Elizabeth

143. Elaine (Plaster Bust)

WARNER, O. L.

144. Study of Head (Bronze)--Portrait of Miss E. C.
Owner, Cottier, of Fifth Avenue

SOCIETY OF
AMERICAN ARTISTS
1884
26th May - 21st June
SEVENTH ANNUAL EXHIBITION
NATIONAL ACADEMY OF DESIGN

C A T A L O G U E

- ALLEN, Thos.
1. Marine
- ALEXANDER, Henry
2. The Old Man's Pleasure
- ALEXANDER, I. W.
3. Portrait
- BACHER, Otto H.
4. Calle Manzoni, Chioggia
5. Madonna, Chioggia
6. Ponte La Rosa
7. Sunshine in Chioggia
- BAKER, William Bliss
8. Silence
Owner, T. B. Clarke
- BEACH, E. B.
9. Study Head
- BECKWITH, J. Carroll
10. Children by the Brook
- BELL, Ed. A.
11. A Favorite Model
- BLAKELOCK, R. A.
12. Landscape
Owner, T. B. Clarke
13. Landscape
Owner, T. B. Clarke
- BRUSH, Geo. De F.
14. "The Picture Writer"
Owner, Washington Wilson
15. Study Head
- BUNCE, William Gedney
16. Drifting
17. Fishing Boats on the Lagoon

- BUNKER, Dennis M.
18. On the Banks of the Oise
19. Midsummer
- BUTLER, E. R.
20. Reflections
- CALIGA, I. H.
21. A German Schoolmaster
22. Head
- CARSEN, Emil
23. Fish
- CHASE, Wm. M.
24. Portrait of Miss Dora Wheeler
25. Garden of the Orphanage, Haarlem, Holland
26. Still Life
27. Study of a Child
28. The Young Orphan
29. Spanish Bric-a-Brac Shop
- COX, Kenyon
30. Flying Shadows
31. Thistle-down
32. A Rose
- CURTIS, Ralph W.
33. Souvenir de Paris
- CRANE, Bruce
34. November
- DAVIS, Chas. H.
35. First Touch of Spring
- DIXWELL, Anna P.
36. Still Life
- DONOHO, C. Ruger
37. Mauvaise Herbe
- DOW, Thomas Millie
38. Roses
39. Roses
40. Portrait of the Artist
- EATON, Chas. Warren
41. Still Life
- EICHELBERGER, R. A.
42. "The Old Mill"
- FAXON, Wm. Bailey
43. A Young Saint
- FOWLER, Frank
44. "At the Piano"
- FOSTER, Chas.
45. Portrait
- GILL, Rosalie
46. Portrait
- GREATOREX, Eleanor E.
47. Sketch
- HECKER, Caroline T.
48. "White Azalias"
49. Roses

- JONES, Francis C.
50. A Hazy Afternoon
- JONES, H. Bolton
51. Spring Morning
- KAPPES, Alfred
52. "A Serious Matter"
- LA FARGE, John
53. "Visit of Nicodemus to Christ"
54. Water Lily
- LIPPINCOTT, Wm. H.
55. Portrait
56. Portrait
- LOW, Will H.
57. Narcissa
- MAYNARD, G. W.
58. The Bride
- MILLET, F. D.
59. A Spring Offering
- MOORE, Bessie
60. Daffodils
- MURPHY, J. Francis
61. Woodland
- NICHOLLS, Rhoda Holmes
62. On the Zattere, Venice
- PALMER, Walter L.
63. The Oat Field
- PARRISH, Stephen
64. A Grey Day, Study
- PORTER, B. C.
65. Portrait of a Lady
- QUARTLEY, Arthur
66. Fishing Boat on the English Channel
- ROBERTS, Ellen
67. Nasturtiums
- ROBINSON, Theo.
68. A Pastoral
- RYDER, Albert
Owner, T. C. Williams
"Neath the shifting skies,
O'er the billowy foam,
The hardy fisher flies
To his island home.
- SARTAIN, W.
69. The Marsh Brook
70. The Road to the Sea
- SHIRLAW, Walter
71. Kappel Meister
72. The Alarm
- STILLMAN, Miss Clara F.
73. Laurel

- STITES, J. R.
74. Banks of the Hudson
- STONE, Ellen J.
75. Chrysanthemums
- THAYER, Abbot H.
76. Portrait of Two Ladies
77. Child and Cats
- THOMSON, H. G.
78. In the Gallery
- TRYON, D. W.
79. Evening Near Dartmouth
80. Early Spring, Long Island
81. June, Westchester County
- TURNER, C. Y.
82. An Autumn Day
- WALKER, Horatio
83. A Siesta
- WENDEL, Theo. M.
84. Old Boathouse, Venice
- WEIR, J. Alden
85. Flowers
86. Flowers
- WRIGHT, Maud M.
87. Interior
- VOLK, Douglas
88. Accused of Witchcraft

CATALOGUE OF THE ART HALL
of the
INTER-STATE INDUSTRIAL EXPOSITION
of
CHICAGO
TWELFTH ANNUAL EXHIBITION
September 3rd - October 18th, 1884

GALLERY D

COLLECTION OF THE
SOCIETY OF AMERICAN ARTISTS

As shown at its late exhibition in New York.

[All paintings not marked in the catalogue with an asterisk are for sale.]

301.	A German Schoolmaster	I. H. Caliga
302.	Midsummer	Dennis M. Bunker
303.	The Road to the Sea	William Sartain
304.	Head	I. H. Caliga
305.	Old Boathouse, Venice	Theodore M. Wendel
306.	The Old Man's Pleasure	Henry Alexander
307.	*Study Head	E. B. Beach
308.	Study Head	George de F. Brush
309.	*Portrait	William H. Lippincott
310.	Fish	Emil Carlsen
311.	*Portrait	William H. Lippincott
312.	"Ponte La Rosa"	Otto H. Bacher
313.	Sunshine in Chioggia	Otto H. Bacher
314.	The Marsh Brook	William Sartain
315.	Roses	Thomas Millie Dow
316.	November	Bruce Crane
317.	Garden of the Orphanage, Haarlem, Holland	William M. Chase
318.	Roses	Caroline T. Hecker
319.	Children by the Brook	Carroll Beckwith
320.	Still Life	William M. Chase
321.	<u>La Marcellerie</u>	Ruger Donoho

Exhibited at the Paris Salon, 1882

322. A Young Saint William Bailey Faxon
323. A Gray Day--Study Stephen Parrish
324. The Bride George W. Maynard
325. *Marine Albert Ryder
 "'Neath the shifting skies
 O'er the billowy foam,
 The hardy fisher flies
 To his island home."
 Lent By Mr. T. C. Williams, New York
326. On the Zattere, Venice Rhoda Holmes Nicholls
327. Early Spring, Long Island D. W. Tryon
328. Dawn Thomas Allen
329. A Siesta Horatio Walker
330. Interior Maud M. Wright
331. *Portrait Rosalie Gill
332. A Serious Matter Alfred Kappes
333. Flowers J. Alden Weir
334. Spanish Bric-à-Brac Shop William M. Chase
335. *At the Piano Frank Fowler
336. Souvenir de Paris Ralph Wormley Curtis
337. *Portraits of Two Ladies Abbott H. Thayer
338. Flying Shadows Kenyon Cox
339. The Young Orphan William M. Chase
340. Still Life Anna P. Dixwell
341. Chrysanthemums Ellen J. Stone
342. A Pastoral Theodore Robinson
343. *Portrait of the Artist Thomas Millie Dow
344. In the Gallery H. G. Thomson
345. The Old Mill R. A. Eichelberger
346. Calle Manzoni, Chioggia Otto H. Bacher
347. *Portrait J. W. Alexander
348. Child and Cats Abbott H. Thayer
349. Flowers J. Alden Weir
350. Banks of the Hudson J. R. Stites
351. Madonna--Chioggia Otto H. Bacher
352. A Rose Kenyon Cox
353. June, Westchester County D. W. Tryon
354. *Portrait of Miss Dora Wheeler William M. Chase
 Exhibited at the Paris Salon, 1883
355. Thistle-Down Kenyon Cox
356. White Azaleas Caroline T. Hecker
357. *The Picture Writer George de F. Brush
 Lent by Mr. Washington Wilson, New York
358. The Oat Field Walter L. Palmer
359. Study of a Child William M. Chase
360. Water Lily John La Farge
361. Fishing Boat on the English Channel Arthur Quartley
362. First Touch of Spring Charles H. Davis
363. On the Banks of the Oise Dennis M. Bunker
364. A Hazy Afternoon Francis C. Jones
365. Evening near Dartmouth D. W. Tryon

366.	Laurel	Clara F. Stillman
367.	A Favorite Model	Edward A. Bell
368.	*Portrait	Charles Foster
369.	Roses	Thomas Millie Dow
370.	Sketch	Eleanor E. Greatorex
371.	Still Life	Charles Warren Eaton
372.	Daffodils	Bessie Moore
373.	Spring Morning	H. Bolton Jones
374.	Reflections	E. R. Butler

APPENDIX B

INDEX TO THE CATALOGUES
WITH AN ADDENDUM

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
ALLEN, Thomas		
1882 Pittsfield, Massachusetts		
2. Cattle in the Meadows		
1883 64 Boyleston Street, Boston, Massachusetts		
2. Les Marais, Isle of Jersey	E. B. Haskell	
3. Woodland Pasture in Early Autumn	Prof. Horsford	
1883---BOSTON		
2. Les Marais, Isle of Jersey	E. B. Haskell	
3. Woodland Pasture in Early Autumn	Prof. Horsford	
1884 44 Boyleston Street, Boston, Massachusetts		
1. Marine		
1884---CHICAGO		
328. Dawn		
ANDERSON, Abraham Archibald		
1880R	Roses near a blue curtain	
1883 58 West 57 Street, New York		
4. Lady in White		
1883---BOSTON		
4. Lady in White		
ARMSTRONG, David Maitland		
1878 Newburgh, New York		
53. A Corner of My Studio	\$300.00	
1879 No address		
12. The White House at Pont-Aven, Brittany		
1879---PAFA		
215. At Pont Aven, Brittany		
1880 No address		
80. A Water Gate		

ARTIST/WORK ----- OWNER/PRICE ----- PRESENT LOCATION/ILLUSTRATION -----

BABB, George Fletcher

- 1883 No address
- 5. Designs for Cover to Bound Volume of Century Magazine--Stamped in Gold on Vellum by Tomkins, McIndoe & Co.
 - 6. Cover Lining, for Century Magazine (Bound volume). Interior design by Elihu Vedder
- 1883--BOSTON
- .5. Designs for Cover to Bound Volume of Century Magazine--Stamped in Gold on Vellum by Tomkins, McIndoe & Co.
 - 6. Cover Lining, for Century Magazine (Bound volume). Interior design by Elihu Vedder.

BACHER, Otto H.

- 1881 No address
- 116-133. Sketches in Venice--eighteen etchings
- 1882 Venice, Poste Restante
- 3. Zattere Venice
- 1884 Cleveland, Ohio
- 4. Calle Manzoni, Chioggia
 - 5. Madonna, Chioggia
 - 6. Ponte La Rose
 - 7. Sunshine in Chioggia

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
BACHER, Otto H. (cont'd.)		
1884--CHICAGO		
312. "Ponte La Rosa"		
313. Sunshine in Chioggia		
346. Calle Manzoni, Chioggia		
351. Madonna--Chioggia		
BAKER, M. K.		
1879--PAFA	\$150.00	
197. Apple Blossoms		
BAKER, William Bliss		
1884 7 West 14 Street, New York		
8. Silence		Art Age, 6, No. 53 (1887), p. 77.
BARTLETT, Paul W.		
1881 Federal Street, Boston, Massachusetts		
108. Kid's Head in Bronze	\$12.00	
BARTOL, Elizabeth H.		
1878 60 Mt. Vernon Street, Boston		
73. November in Newburyport	\$75.00	
1880 No address		
52. Mother and Child		The Daily Graphic, March 18, 1880, pp. 158-159.
BASTIEN-LEPAGE, Jules J.		
1881 Damvilliers, Meuse, France		
26. Joan of Arc		Metropolitan Museum, New York

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
BATES, Dewey		
1879 1123 Chestnut Street, Philadelphia	The Artist	
41. Resignation		
BEACH, Emma B.		
1884 Peekskill, New York		
9. Study Head		
1884---CHICAGO		
307. Study Head	For Sale	
BECKWITH, James C.		
1878 73 Rue Notre Dame des Champs, Paris		
82. Study		
1879 11 East 14 Street, New York		
94. Jeanne		
167. Temptation of St. Anthony	For Sale	
1879---PAFA		
164. Temptation		[1892 S.A.A. Retrospective Catalogue records owner as Noël Kentish.]
1880 11 East 15th Street, New York		
162. Portrait		
1881 58 West 57th Street, New York		
5. Portrait of a Baby	Arthur Parton	
1882 58 West 57th Street, New York		
5. Portrait	Not For Sale	
6. A Model's Breakfast*		
7. Normandy Landscape		
1883 58 West 57th Street, New York		
7. "Summer"		
1883---BOSTON		
7. "Summer"		

Joan Michelman Gallery, New York City

* Illustrated

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
BECKWITH, James C. (cont'd.)		
1884 58 West 57th Street, New York		
10. Children By the Brook		
1884---CHICAGO		
319. Children By the Brook		
BELL, Edward A.		
1884 Art Academy, Munich		
11. A Favorite Model		
1884---CHICAGO		
367. A Favorite Model		
BISBING, Henry		
1881 Philadelphia, Pennsylvania		
18. The Hay Cart		
BLACKMAN, Walter		
1878 Paris, France	\$250.00	
24. Caught In The Act		
BLAKELOCK, Ralph A.		
1880 Y.M.C.A. Building		
26. Digger Indians of Pentaluma		
36. Morning in Utah		
1881 355 West 22nd Street, New York		
93. A Mountain Path through Cedars	\$250.00	
1884 51 West 10th Street, New York		
12. Landscape		T. B. Clarke
13. Landscape		T. B. Clarke

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
BLASHFIELD, Edwin Howland		
1881 849 Broadway, New York 44. Bull-fighter		
1882 58 West 57th Street, New York 8. Autumn*		
1883 58 West 57th Street, New York 8. "The Minute Men"		Art Amateur, 8, No. 6 (1883), p. 124.
1883---BOSTON 8. "The Minute Men"		
BLOOMER, Hiram R.		
1878 53 Rue Notre Dame des Champs, Paris 91. Landscape	\$500.00	
BLUM, Robert		
1880 No address 130. High-Hol --- water color		
1881 58 West 57th Street, New York 138. The Dance		
1882 58 West 57th Street, New York 9. Off for the Lido	\$400.00	Hirschl and Adler Gallery, New York City
1883 58 West 57th Street, New York 9. The Casa D'Oro		
1883---BOSTON 9. The Casa D'Oro		

* Illustrated.

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
BOGGS, Frank Myers		
1878 Paris, France		
41. An Old Mill at Argenteuil	\$75.00	<i>Puck</i> , March 27, 1878, opp. p. 3.
1879 New York		
142. View of Notre Dame	For Sale	
BOOTT, Elizabeth		
1878 Cambridge, Massachusetts		
33. Portrait		
1882 (Part 2) Boston, Massachusetts		
131. Peonies		<i>Puck</i> , March 27, 1878, opp. p. 3.
1883 47 Mount Vernon Street, Boston, Massachusetts		
10. Roses		
1883--BOSTON		
10. Roses	Miss Morse	
BRANDEGEE, Robert B.		
1882 Berlin, Connecticut		
10. The Country Doctor	E. B., M.D.	
1883 Berlin, Connecticut		
11. Portrait		
12. The Singer (David)		
1883--BOSTON		
11. Portrait		
12. The Singer (David)		
BRENNEMAN, G. W.		
1881 11 East 14th Street, New York		
89. Horse's Head		
140. The Roadside Murder	\$125.00	

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
BREWSTER, Amanda		
1882 127 East 10th Street, New York		
11. An Autumn Morning		
1883 115 East 23rd Street, New York		
13. A Corner in the Orchard		
1883--BOSTON		
13. A Corner in the Orchard		
1884 (Paris) 115 West 23rd Street, New York		
13. Study	For Sale	
14. Study	For Sale	
15. Study	For Sale	
16. Study	For Sale	
BRIDGMAN, Frederick		
1878 75 Boulevard Clichy, Paris		
100. Egyptian Fête, House of Rameses II	\$2000.00	
1879 Paris		
110. The Siesta	J. W. Stearns	The Daily Graphic, March 8, 1879, pp. 56-57.
1882 Mr. R. E. Moore, American Art Gallery		Brooklyn Museum
12. An Interesting Game		
1882 (Part 2) Paris, France		
132. Bey of Constantine Receiving Guests from Syria		
BROOKS, E. D.		
1882 (Part 2) 1175 Broadway, New York		
133. Study of a Head		

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
BROWN, Henry K. Bush		
1883 No address		
143. Cow (Bronze)		
1883--BOSTON		
139. Cow (Bronze)		
BROWN, John Appleton		
1881 5 Park Street, Boston		
30a. A Breezy Day in June	\$800.00	
BROWN, John George		
1882 51 West 10th Street, New York		
13. At the Old Cottage Door		[1892 S.A.A. Retrospective Catalogue records owner as Gilbert Gaul.]
BRUSH, George De Forest		
1878 76 Rue de la Seine, Paris		
87. The Young Artist	\$100.00	
1880 6 Astor Place, New York		
69. Portrait of the Artist		
108. "Miggles" ^p		Chrysler Museum, Norfolk, Virginia
1881 San Francisco		
54. Portrait		Brush family, Peterborough, New Hampshire
1882 109 West 34th Street, New York		
14. An English Lane		Brush family, Peterborough, New Hampshire
1883 No address		
14. The Revenge		Pennsylvania Academy of the Fine Arts, Philadelphia
15. A Winter Sketch Among the Crows		
16. Indian Chief		

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
BRUSH, George De Forest (cont'd.)		
1883---BOSTON		
14.. The Revenge		Pennsylvania Academy of the Fine Arts, Philadelphia
15. A Winter Sketch Among the Crows		
16. Indian Chief		
1884 146 West 55th Street, New York		
14. "The Picture Writer"	Washington Wilson	Brush clipping file, New York Public Library
15. Study Head		
1884---CHICAGO		
308. Study Head		
357. The Picture Writer	Washington Wilson, New York	
BUNCE, William Gedney		
1878 59 B'd d'Enfer, Paris		
14. La Luna Veneziana	\$200.00	Archives of American Art, the Notable Collection Formed by the Late Ichabod T. Williams, Esq. of New York, American Art Association, February 3-4, 1915, no. 106, Roll N162[?].
1879 Paris		
95. Evening	Augustus St. Gaudens	
103. Morning	Miss Nellie Bunce	
1879---PAFA		
184. Morning--Marine		
226. Evening--Marine	Mrs. St. Gaudens	
1880 The Benedik, East Washington Square		
55. Morning--Venice		The Daily Graphic, March 18, 1880, pp. 158-159.

ARTIST/WORK ----- OWNER/PRICE ----- PRESENT LOCATION/ILLUSTRATION -----

BUNCE, William Gedney (cont'd.)		
68.	A Summer Morning	
84.	Mid-Summer Day	
124.	Study---engraved by Willey Miller	
1881	80 East Washington Square, New York	
51.	Venezia	
60.	Holland Apples	Cottler & Co.
76.	November---Mt. Desert, Maine	
81.	Nebo	\$300.00
1882	80 East Washington Square, New York	
15.	Venetian Boats	
16.	Venetian Lagoon	
17.	A Morning with the Sails	
1882	(Part 2)	
134.	Sunset, Venice	
135.	Bessie Watts Meadow	
1883	80 East Washington Square, New York	
17.	Venice	
18.	Venetian Mullet	
1883---	BOSTON	
17.	Venice	
18.	Venetian Mullet	
1884	80 East Washington Square, New York	
16.	Drifting	
17.	Fishing Boats on the Lagoon	

Archives of American Art, The Notable Collection Formed by the Late Ichabod T. Williams, Esq., of New York, American Art Association, February 3-4, 1915, no. 8, Roll N162.

Archives of American Art. [Sale catalogue of] James S. Inglis; Cottier & Co. (New York); and others. American Art Association, March 11, 1909, no. 20, Roll N153.

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
BUNKER, Dennis Miller		
1881 788 Broadway, New York		
75. A Sketch from Nature	For Sale	
1882 788 Broadway, New York		
18. Old Wrecks, Port Jefferson, L.I.		
1884 Paris, France		Berry-Hill Gallery, New York City
18. On the Banks of the Oise		
19. Midsummer		
1884---CHICAGO		
302. Midsummer		
363. On the Banks of the Oise		
BUNNER, Andrew F.		
1878 Paris		
104. A Canal in Venice	\$650.00	
BURNAP, George S.		
1879 73 Notre Dame des Champs, Paris		
42. Bisogna un Model Signor	For Sale	
1879---PAPA		
251. "Bisogna un model, signor?"	\$100.00	
BUTLER, E. R.		
1884 Paris, France		
20. Reflections		
1884---CHICAGO		
374. Reflections		
BUTLER, George B., Jr.		
1881 No address		
90. In The Orange Grove	\$450.00	

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
CALIGA, Isaac Henry		
1884 Boston, Massachusetts		
21. A German Schoolmaster		
22. Head		
1884--CHICAGO		
301. A German Schoolmaster		
304. Head		
CARLSEN, Emil		
1884 Care of J. E. Chase, Boston, Massachusetts		
23. Fish		
1884--CHICAGO		
310. Fish		
CARR, Lyell		
1881 1267 Broadway, New York		
34. Editor's Sanctum	\$25.00	
1883 52 East 23rd Street, New York		
19. Girl Reading		
1883--BOSTON		
19. Girl Reading		
CASSATT, Mary S.		
1879 Paris, France	Mrs. Cassatt	Mrs. Eric de Spoelberch, Haverford, Pennsylvania
99. Portrait	For Sale	Philadelphia Museum of Art
1879--PAFA		
136. The Mandolin Player		
158. Portrait of a Lady		
190. Mandolin Player	\$250.00	

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
CHAMPNEY, James Wells		
1883 337 Fourth Avenue, New York		
20. April in the Woods		
21. Early Spring in Deerfield, Massachusetts		
22. Sketch at Cookham, England (water color)		
CHASE, Henry		
1880 St. Louis		
5. On the Flemish Banks		The <i>Daily Graphic</i> , March 18, 1880, pp. 158-159.
1882 58 West 57th Street, New York		
21. Fishing Smack of the North Sea		
CHASE, J, Eastman		
1882 (Part 2) Boston, Massachusetts		
136. A Summer Morning		
CHASE, William Merritt		
1878 Munich		
55. Ready for the Ride, 1795	S. P. Avery	Union League Club, New York
56. The Wounded Poacher	\$250.00	<i>Puck</i> , March 27, 1878, opp. p. 3.
57. Apprentice	\$300.00	Wadsworth Atheneum
90. Study, Head	\$150.00	
1879 51 West 10th Street, New York		
15. Landscape	For Sale	The <i>Daily Graphic</i> , March 8, 1879, pp. 56-57.
43. Portrait of F. S. Church	Mr. Frank Waller	Duveneck File, Members' Files, National Academy of Design, New York
81. In Baptistery of St. Mark's	For Sale	

ARTIST/WORK ----- OWNER/PRICE ----- PRESENT LOCATION/ILLUSTRATION

CHASE, William Merritt (cont'd.)

1879 (cont'd.)

82. Portrait of Mr. Frank Duveneck For Sale

Ronald Pisano, *William Merritt Chase in the Company of Friends*, The Parrish Art Museum, New York, May 13-June 24, 1979, p. 38.

1879---PAFA

182. Fish Market

183. Study of a Male Head .

239. Mountain road.

244. Interior of the Baptistry of

St. Mark's

259. Study of a boy's head

The Detroit Institute of Art, Detroit, Mich.

1880 51 West 10th Street, New York

4. Portrait

24. Old Houses near Rothenberg

- 315 -

The Daily Graphic, March 18, 1880, pp. 158-159.

33. Portrait

41. Portrait

65. Still Life [with cockatoo]

66. Portrait

74. Head

87. Gen. James Watson Webb

114. Out of the Way

121. The Bootblack---engraved by

Fred. Juengling

136. Study from Life---engraved by

Fred. Juengling

154. Nubian Ganymede, engraved by

Fred. Juengling

Parrish Art Museum, Southampton, L.I.[?]

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
CHASE, William Merritt (cont'd.)		
1881 51 West 10th Street, New York		
25. In Venice	\$250.00	Rhode Island School of Design, Providence, Rhode Island
46. Landscape	\$500.00	
47. Interior of Studio	Mr. Saml. M. Dodd	St. Louis Art Museum
53. Garden of the Old Monastery	\$400.00	Arkansas Art Center, Little Rock [?]
71. A Prelude	Mr. Cyrus Butler	
1882 51 West 10th Street, New York		
19. Interior		The Virginia Steele Scott Foundation
20. Girl Reading		
1882 (Part 2)		
137. Riverside Landscape*		
1883 51 West 10th Street, New York		
23. Studio Interior	T. A. Howell	Brooklyn Museum
24. Hackensack Landscape		Museo de Arte de Ponce, Puerto Rico
1883--BOSTON		
23. Studio Interior	T. A. Howell	Brooklyn Museum
24. Hackensack Landscape		
1884 51 West 10th Street, New York		
24. Portrait of Miss Dora Wheeler		Cleveland Museum of Art
25. Garden of the Orphanage, Haarlem, Holland		
26. Still Life		
27. Study of a Child		
28. The Young Orphan		
29. Spanish Bric-a-Brac Shop		Kennedy Galleries, New York City

* Illustrated.

<u>ARTIST/WORK</u>	<u>OWNER/PRICE</u>	<u>PRESENT LOCATION/ILLUSTRATION</u>
CHASE, William Merritt (cont'd.)		
1884--CHICAGO		
317. Garden of the Orphanage, Haarlem, Holland		
320. Still Life		
334. Spanish Bric-a-Brac Shop		
339. The Young Orphan		
354. Portrait of Miss Dora Wheeler		
359. Study of a Child		
CHERTREE, Olive E.		
1883 26 East 23rd Street, New York 25. Sheep		
1883--BOSTON	J. B. Strong	
25. Sheep		
CHURCH, F. S.		
1879 58 East 13th Street, New York 60. The Path to the Sea	For Sale	The Daily Graphic, March 8, 1879, pp. 56-57.
1879---PAFA		
289. Old Hayricks	\$75.00	
1880 58 East 13th Street 53. The Home of the Muskrat		The Daily Graphic, March 18, 1880, pp. 158-159.
157. Study from Nature		
1882 58 East 13th Street, New York 22. In the Marshes		
COFFIN, William A.		
1882 (Part 2) Paris, France		
138. Une Academie de Peinture Moderne		

<u>ARTIST/WORK</u>	<u>OWNER/PRICE</u>	<u>PRESENT LOCATION/ILLUSTRATION</u>
COFFIN, William A. (cont'd.)		
1883 58 West 57th Street, New York 26. Apres Le Dejeuner		Art Interchange, 10, No. 7 (1883), opp. p. 76.
COLE, J. Foxcroft		
1880 Boston, Massachusetts 1. Landscape		
1881 433 Washington Street, Boston 102. Marblehead Harbor	\$300.00	
1883 433 Washington Street, Boston 27. A Cloudy Day, New England		
1883--BOSTON 27. A Cloudy Day, New England		
COLE, Timothy		
1881 No address 115. Portrait, Thomas Carlyle-- engraved from Photo by T. Cole	Scribner & Co.	
COLLINS, Alfred Q.		
1882 No address 23. water color		
COLMAN, Samuel		
1878 337 Fourth Avenue, New York 65. A Canal in Holland	\$700.00	
1879 337 Fourth Avenue, New York 89. Antwerp Fishing Boats at Low Tide	For Sale	Rhode Island School of Design, Providence, Rhode Island

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
COLMAN, Samuel (cont'd.)		
1879--PAFA		
312. The Bay of Naples, with a ruined castle of Charles V		
313. Farmington Meadows	\$125.00	
314. Study from nature, Narragansett		
COMAN, Charlotte Buell [listed as C. S. COMANS]		
1878 7 Rue Neuve Fontaine St. George		
99. Les Bords de l'Oise	\$300.00	
COX, Kenyon		
1882 (Part 2) Paris, France		
139. Lady in Black	Mr. J. M. Brown	
1883 103 Broadway, Cincinnati, Ohio		
28. Afternoon	J. M. Brown	
1883--BOSTON		
28. Afternoon	J. M. Brown	
1884 145 West 55th Street, New York		
30. Flying Shadows		Corcoran Gallery of Art, Washington, D. C.
31. Thistle-down		Washington Museum of Fine Arts, Hagerstown, Maryland
32. A Rose		
1884--CHICAGO		
338. Flying Shadows		
352. A Rose		
355. Thistle-down		
CRANE, Robert Bruce		
1881 No address		
143. Quiet Place	\$100.00	

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
CRANE, Robert Bruce (cont'd.)		
1882 58 West 57th Street, New York		
24. Early Morning		
1882 (Part 2)		
140. A Winter Piece		
1883 58 West 57th Street, New York		
29. After the Rain		
1883--BOSTON		
29. After Rain [sic.]		
1884 58 West 57th Street, New York		
34. November		
1884--CHICAGO		
316. November		
CRANFORD, Kenneth R.		
1883 1212 Macdonough Street, Brooklyn, L.I.		
30. Scrub Pines		
1883--BOSTON		
30. Scrub Pines		
CREIFELDS, Richard		
1882 New York Savings Bank Boulevard		
14th Street and Fourth Avenue, New York		
25. Portrait Study		
CURRIER, J. Frank		
1878 Munich		
21. Landscape	\$100.00	
54. Bohemian Beggar	\$200.00	Puck, March 27, 1878, opp. p. 3.
117. Landscape	\$ 50.00	

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
CURRIER, J. Frank (cont'd.)		
1879 Munich, Bavaria		
49. Portrait	For Sale	
79. Scowling Boy	William M. Chase	<i>The Daily Graphic</i> , March 8, 1879, pp. 56-57.
1879--PAFA		
217. Scowling Boy	W. M. Chase	
317. Road side scene		
318. Sunset		
319. Rocks		
320. Beechwood Interior		
321. Grove		
321½. Pines		
1881 Munich, Bavaria		
13. Boy in Red		
23. Landscape		
1882 (Part 2) Munich, Bavaria		
141. Landscape		
142. Stormy Sky		
143. Edge of the Woods		
CURTIS, A. M.		
1883 7 Hamilton Place, Boston		
31. Mountain Laurel		
1883--BOSTON		
31. Mountain Laurel		
CURTIS, Ralph W.		
1884 care of J. Eastman Chase, Boston		
33. Souvenir de Paris		
1884--CHICAGO		
336. Souvenir de Paris		
	George C. Cooper	
	For Sale	

ARTIST/WORK OWNER/PRICE PRESENT LOCATION/ILLUSTRATION

DANA, William P. W.

1879--PAFA

227. On the Coast of Jersey, Channel Islands

228. Study of head--Female

1881 No address

39. Moonlight

For Sale

DANNAT, William T.

1878 German Bank Building

111. Study of a Head^R

122. Study--Head^R

\$200.00

\$125.00

1879 Florence, Italy

165. Study Head

166. Spanish Figure

For Sale

For Sale

1879--PAFA

189. A Head

1881 The Knickerbocker, 14th Street and Fifth Avenue, New York

31. Spanish Gypsy

75. Still Life--Fruit

84. Corner of a Studio

\$200.00

\$225.00

\$350.00

1882 (Part 2) 2 West 14th Street, New York

144. Spanish Peasant

1883 71 Avenue de Villiers, Paris

32. Apres La Messe

33. Arragonese Peasant

1883--BOSTON

32. Apres La Messe

33. Arragonese Peasant

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
DARRAT, Mrs. S. T. or DARRAH		
1879		
35. Lake Champlain		
1879--PAFA		
157. Gathering Sea-Weed		
209. Lake Champlain		
285. The yoked steers		
DAVIS, Charles H.		
1884 Paris, France		
35. First Touch of Spring		
1884--CHICAGO		
362. First Touch of Spring		
DeCAMP, Joseph R.		
1883 65 Pike's Boulding, Cincinnati, Ohio		
34. "S. Vio," Venice		
DeKAY, Helena		
1878 103 East 15th Street, New York		
28. The Last Arrow	\$200.00	Puck, March 27, 1878, opp. p. 3.
30. Portrait		
77. Still Life		Puck, March 27, 1878, opp. p. 3.
1879 103 East 15th Street, New York		
73. Portrait Head		For Sale
119. Flowers		For Sale
120. A Hillside of Hollyhocks		
1879--PAFA		
191. Portrait head	\$ 75.00	
210. A Spaniard		
231. A hillside of hollyhocks	35.00	
245. Flowers	35.00	

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
DeKAY, Helena (cont'd.)		
1880 103 East 15th Street, New York		
78. Tulips		
115. Study		
1882 103 East 15th Street, New York		
26. Flowers		
DENGLER, Frank		
1879 [Cited as exhibitor, but no works listed.]		
DEWEY, Charles Melville		
1879 Corner 10th Street and Broadway, New York	For Sale	The Daily Graphic, March 8, 1879, pp. 56-57.
9. Summer--An Impression		
1880 Corner 10th Street and Broadway, New York		
39. An August Day		
1881 No address		
94. August Among the Apples Trees	For Sale	
1882 788 Broadway, New York		
27. Middy on the Meadows		
1883 788 Broadway, New York		
35. A Pool in the Meadows		
1883--BOSTON		
35. A Pool in the Meadows	J. Q. Adams	
DEWING, Maria Oakey [see also OAKEY, Marial]		
1882 (Part 2) 152 West 57th Street, New York		
145. Mother and Child*		

* Illustrated.

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
DEWING, Thomas Wilmer		
1878 Lawrence Building, Boston		
51. A Musician	\$150.00	Puck, March 27, 1878, opp. p. 3.
1879 Boston		
18. A Young Sorcerer	For Sale	National Academy of Design, New York
74. A Slave		
1879---PAFA		
187. The Young Sorcerer	\$150.00	
1880 [as F. W. Dewing] Boston		
117. Boy and Butterfly		
1881 68 University Building, Washington		
Square, New York		
62. (with Fred. W. Freer) Andante	750.00	American Art Review, 2 (1881),
79. A Concert	For Sale	opp. p. 74.
1882 152 West 57th Street, New York		
28. A Portrait		
29. Two Portraits		
1883 139 West 55th Street, New York		
36. A Prelude		The American Art Journal, 13,
1883---BOSTON		
36. A Prelude	Mr. C. T. Barney	No. 2 (1981), p. 32.
DIELMAN, Frederick		
1878 Booth's Building		
110. Succotash	For Sale	
1879 Booth's Building		
108. Head	For Sale	

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
DIELMAN, Frederick (cont'd.)		
1880 Booth's Building		
15. Summer		
96. Study from Life		
1881 146 East 40th Street	For Sale	American Art Review, 2 (1881), p. 73.
65. "Companions"		
1882 51 West 10th Street, New York		
30. Girl Reading*		
DINSMORE, John W.		
1879 Paris		
98. Good Friends		
1879---PAFA		
248. Good Friends		
DIXWELL, Anna		
1884 Care of J. E. Chase, Boston, Massachusetts		
36. Still Life		
1884---CHICAGO		
340. Still Life		
DODSON, Sarah P. B.		
1878 71 Avenue de Villars, Paris		
86. The Pupils of Love	\$1000.00	Scribner's Magazine, 42 (1908), p. 509.
DOLPH, John Henry		
1878 1151 Broadway, New York		
29. Morning Toilet	500.00	
1879 1151 Broadway, New York		
6. "Who Will Put the Bell on the Cat"	For Sale	

<u>ARTIST/WORK</u>	<u>OWNER/PRICE</u>	<u>PRESENT LOCATION/ILLUSTRATION</u>
DOLPH, J. H. (cont'd.)		
1879--PAFA		
220. Woodland Pasture		
255. Who'll Bell the Cat?		
1883 58 West 57th Street, New York		
37. Still Life		
1883--BOSTON		
37. Still Life		
DONOHO, G. Ruger		
1882 No address		
31. Clover Field at Barbison		
32. Stacks		
1883 [as J. DONOHO]		
38. La Marcelline		
1883--BOSTON		
38. La Garenne		
1884 Paris, France		
37. Mauvaise Herbe		
1884--CHICAGO		
321. La Marcellerie		
DOW, Thomas Millie		
1884 Cornwall on Hudson		
38. Roses		
39. Roses		
40. Portrait of the Artist		
1884--CHICAGO		
315. Roses		
343. Portrait of the Artist		
369. Roses		

ARTIST/WORK ----- OWNER/PRICE ----- PRESENT LOCATION/ILLUSTRATION

DUVENECK, Frank (cont'd.)

- 1882 No address
- 33. Portrait of a Lady
- 34. Portrait of a Lady

DYER, Charles G.

- 1878 Munich
- 62. Still Life

EAKINS, Thomas

- 1878 1729 Mt. Vernon Street, Philadelphia
- 8. William Rush, carving his allegorical statue of the Schuylkill*
- 50. Spinning

- 1879 1729 Mt. Vernon Street, Philadelphia
- 7. Professor Gross

1879--PAFA

- 465. Professor Gross

- 1880 1729 Mt. Vernon Street, Philadelphia
- 104. Portrait--at the Piano

- 1881 1729 Mt. Vernon Street, Philadelphia
- 21. Lady Singing a Pathetic Song

- 1882 (Part 2) 1729 Mt. Vernon Street, Philadelphia
- 146. Crucifixion

* Illustrated.

Philadelphia Museum of Art
Smith College [?]

\$600.00
200.00

Jefferson Medical
College, Philadelphia

Jefferson Medical
College, Philadelphia

Addison Gallery, Phillips Academy,
Andover, Massachusetts

Corcoran Gallery, Washington, D.C.

\$1,200.00

Philadelphia Museum of Art

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
EAKINS, Thomas (cont'd.)		
1883 Philadelphia		Metropolitan Museum, New York
40. The Writing Master		
1883--BOSTON		
40. The Writing Master		
EATON, Charles Warren		
1884 19 East 21 Street, New York		
41. Still Life		
1884--CHICAGO		
371. Still Life		
EATON, Wyatt		
1878 153 Fourth Avenue, New York		
46. Portrait of Mother and Child	Mrs. Anderson	Brooklyn Museum
52. Portrait of William Cullen Bryant		
1879 153 Fourth Avenue, New York		
76. Spring-time Effect	For Sale	
90. Sleeping Nymph	For Sale	
100. The Mirror	For Sale	
1879--PAFA		
207. Old Oak at Fountainebleau	For Sale	
258. The Mirror	\$1000.00	
1880 153 Fourth Avenue, New York		
12. Portrait		
42. New Bridge, Manasquan River		
44. Forest Evening		
1881 153 Fourth Avenue		
16. Portrait of Miss L. J.	J. F. J., Esq.	
48. Portrait of Miss A. F.	Hon. C. B. F.	

ARTIST/WORK ----- OWNER/PRICE ----- PRESENT LOCATION/ILLUSTRATION -----

EATON, Wyatt (cont'd.)		
1881 (cont'd.)		
74. Portrait of Miss M. G. R.	Mrs. S. R.	
137. Crayon Portrait of Mrs. W. W. L., Jr.	W. W. L., Jr., Esq.	
1882 80 East Washington Square, New York		
35. Portrait of Mrs. A. H. G.	A. H. G., U.S.N.	
36. Portrait of Mrs. N.D.	H. D.	
1883 80 East Washington Square, New York		
41. Portrait of Mrs. S. de K.	S. de K., Esq.	
1883--BOSTON		
41. Portrait of Mrs. S. de K.		
EGGLESTON, Allegra		
1879 153 Fourth Avenue, New York		
21. Farm in the Mountains		Dr. Eggleston
1882 (Part 2) 115 East 10th Street, New York		
147. Portrait of Edward Eggleston		
1883 Lake George, Warren County, New York		
42. Portrait		
1883--BOSTON		
42. Portrait		
EHNINGER, John W.		
1880 Saratoga, New York		
94. A Turkey Shoot		Museum of Fine Arts, Boston

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
EICHELBERGER, Robert A.		
1884 Urbana, Ohio		
42. "The Old Mill"		
1884--CHICAGO		
345. The Old Mill		
EMMET, Rosina		
1881 51 West 10th Street, New York	\$200.00	
68. In the fields		
97. Portrait		American Art Review, 2 (1881), p. 74.
1882 East Rockaway, L. I.		
37. Snow Balls		
1882 (Part 2)		
148. A November Day on Long Island		
149. Five o'clock Tea		
1883 East Rockaway, L.I.		
43. Head		
44. Yellow Roses		
1883--BOSTON		
43. Head		
44. Yellow Roses		
ENNEKING, John		
1879 Boston		
38. November Sunset	For Sale	
1880 Boston		
81. Cattle		

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
EVANS, Joe		
1882 (Part 2)	36 East 31 Street, New York	
150.	A Green Corner in Nantucket	
1883	36 East 31 Street, New York	
45.	"Mr. Gardner's Orchard"	
46.	A Dead Quince Tree	
1883--BOSTON		
45.	"Mr. Gardner's Orchard"	
46.	A Dead Quince Tree	
EZEKIEL, Moses		
1883	Paris	
144.	Liszt (Life-size bust, marble)	Dr. Normand Smith
1883--BOSTON		
144.	Liszt (Life-size bust, marble)	
FARNHAM, A. M.		
1881	No address	For Sale
12.	Landscape	
FAXON, William Bailey		
1883	152 West 57th Street, New York	
47.	A Young Mariner	
1883--BOSTON		
47.	A Young Mariner	
1884	152 West 57th Street, New York	
43.	A Young Saint	
1884--CHICAGO		
322.	A Young Saint	

ARTIST/WORK ----- OWNER/PRICE ----- PRESENT LOCATION/ILLUSTRATION -----

FLAGG, Charles Noel
 1882 (Part 2) 152 West 57th Street, New York
 151. Portrait of Van B--
 National Academy of Design, New York

FLAGG, Montague
 1879 Paris
 143. The Cavalier
 Wm. F. Morgan

1880 Paris
 45. Portrait of W. Gedney Bunce

1883 145 West 55 Street, New York
 48. Portrait
 Miss Clarke
 49. Portrait of a Lady
 Chas. Foster
 50. Portrait
 Miss Clarke

1883--BOSTON
 48. Portrait
 Miss Clarke
 49. Portrait
 Chas. Foster
 Metropolitan Museum, New York

FOSTER, Ben
 1882 309 Henry Street, Brooklyn
 38. At Moose Settlement

1883 309 Henry Street, Brooklyn
 51. A Study of Flowers
 52. A Study of Flowers
 Mrs. W. T. Ryerson

1883--BOSTON
 50. A Study of Flowers
 Mrs. W. T. Ryerson

FOSTER, Charles
 1884 140 West 55th Street, New York
 45. Portrait

1884--CHICAGO
 368. Portrait

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
FOWLER, Frank		
1878 Paris	Mrs. M. Fowler	
34. Portrait		
1879 59 Boul. d'Enfer, Paris	For Sale	<i>The Daily Graphic</i> , March 8, 1879, pp. 56-57.
93. Sylvia		
130. Young Bacchus	For Sale	
1879--PAFA		
173. Portrait of a Lady		
254. Young Bacchus	\$200.00	
1880 59 Boul. d'Enfer, Paris		
11. Portrait of a Child		
20. Music		
34. Hollyhocks		
1881 University Building, Washington Square, New York		
30. French Court-yard	175.00	
32. Twilight	175.00	<i>American Art Review</i> , 2 (1881), p. 76.
1882 New York University Building, Washington Square, New York		
39. Portrait of Dr. Neftel		
40. Huntington Bay		
1883 University Building, Washington Square, New York		
53. Héloïse		
1883--BOSTON		
51. Héloïse		
1884 University Building, New York		
44. "At the Piano"		

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
FOWLER, Frank (cont'd.)		
1884--CHICAGO		
335. At the Piano		
FOWLER, Mrs. Mary B. Odenheimer		
1879 59 Boul. d'Enfer, Paris		
48. Portrait of Frank Fowler	Mrs. O. Fowler	
1879--PAFA		
212. Portrait of Frank Fowler	Artist	
1880 59 Boul. d'Enfer, Paris		
92. Portrait		
FRANK, Eugene C.		
1882 (Part 2) 1 Union Square, New York		
152. Morning		
FREER, Frederick W.		
1881 61 University Building, Washington		
Square, New York		
11. Sketch	\$ 75.00	
62. (with T. W. Dewing) Andante	750.00	
87. Pasture		
1882 New York University Building,		
Washington Square, New York		
41. Choosing a Study		T. B. Clarke
1883 University Building, New York		
54. Scene near Pulling, Bavaria		
55. "Le Repos"		
1883--BOSTON		
52. Scene near Pulling, Bavaria		
53. "Le Repos"		

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
FRENCH, Daniel Chester		
1881 Concord, Massachusetts		Harvard University
104. Ralph Waldo Emerson		
105. Portrait Bust--Mr. Cabot		
FULLER, George		
1878 Boston, Massachusetts	\$500.00	
74. Study from Nature		
1879 Boston, Massachusetts	For Sale	
24. Landscape with Figure	For Sale	
70. Study from life	For Sale	
141. Head of a Boy		
1879--PAPA	\$250.00	
196. Grove, with figure	200.00	
242. Study from life	250.00	
261. Head of a Boy		
1880 Boston, Massachusetts		Washington County Museum of Fine Arts, Hagerstown, Maryland
18. Portrait		
64. Boy and Calf		
1881 Boston, Massachusetts		Corcoran Gallery, Washington, D.C.
49. A Reminiscence of Sicily		Lyman Alllyn Museum, New London, Connecticut
1882 Boston, Massachusetts		Metropolitan Museum, New York
42. Evening--Lorette		
43. Priscilla Fauntleroy		
1883 1490 Tremont Street, Boston, Massachusetts		
56. Nydia		
1883--BOSTON		
54. Nydia		

ARTIST/WORK ----- OWNER/PRICE ----- PRESENT LOCATION/ILLUSTRATION -----

FUSSELL, Charles L.			
1879 Philadelphia			
5. Interior "Friends' Meeting"	The Artist		
GARDNER, Elizabeth			
1879 No address			
135. The Flower			
1879--PAFA			
206. Flower Girl			
GAUL, Gilbert			
1881 51 West 10th Street, New York			
64. The Truant Abroad			
1882 51 West 10th Street, New York			
44. To the Rear			
GAY, Walter			
1880 Paris			
27. Les Amateurs			
1882 (Part 2) Paris, France			
153. Souvenir d'Espagne			
1883 Paris			
57. Une Lecon D'Escrime			
1883--BOSTON			
55. Une Lecon D'Escrime			
GIFFORD, Robert Swain			
1878 Y.M.C.A. Building			
27. A Windy Day in September	\$250.00		
35. An Old Orchard Near the Sea	900.00		
93. Gathering Salt Hay			

Art Amateur, 8, No. 6 (1883), p. 124.

Smith College Art Museum, Northampton,
Massachusetts

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
GIFFORD, Robert Swain (cont'd.)		
1879 Y.M.C.A. Building		
31. Old Trees--Cost of Massachusetts	For Sale	<i>The Daily Graphic</i> , March 8, 1879, pp. 56-57
75. Indian Summer	For Sale	
96. Little River, Mass.	J. Abner Harper	
1879--PAFA		
174. On the Lagoon, Venice	\$400.00	
263. Dartmouth Moors		
278. The rock of Gibraltar from the Spanish shore		
1880 Y.M.C.A. Building		
56. October		
67. Low Tide		
105. The Haystack		
1881 52 East 23rd Street, New York		
70. The Beach Road	300.00	
93a. Telegraph Station, Sandy Hook	300.00	Graham Williford, New York [?]
1882 152 West 57th Street, New York		
45. Near the Swamp*		
1883 152 West 57th Street, New York		
58. Evening in Autumn		
59. Sand Dunes		
1883--BOSTON		
56. Evening in Autumn		
57. Sand Dunes		
GILCHRIST, HERBERT H.		
1879 112 Madison Avenue, New York		
61. A Game of Tenpins		

* Illustrated

ARTIST/WORK

OWNER/PRICE

PRESENT LOCATION/ILLUSTRATION

GILL, Rosalie

1884 51 West 10th Street, New York
46. Portrait
1884--CHICAGO
331. Portrait

GRAFFLIN, F. D.

1883 Greenwich, Connecticut
60. "Toil Comes With the Morning
and Rest With the Night"
1883--BOSTON
58. "Toil Comes With the Morning
and Rest With the Night"

GRANT, Charles R.

1878 Boston
124. Olden Times \$500.00
1882 No address
46. The Wish
1882 (Part 2) Boston, Massachusetts
154. Une Paysanne

GREATOREX, Eleanor E.

1882 (Part 2) 58 West 57th Street, New York
155. Azaleas
1884 58 West 57th Street, New York
47. Sketch
1884--CHICAGO
370. Sketch

ARTIST/WORK ----- OWNER/PRICE ----- PRESENT LOCATION/ILLUSTRATION -----

GREATOREX, Kathleen A.

1882 (Part 2) 58 West 57th Street, New York
156. Fruit

1883 58 West 57th Street, New York
61. Study

1883--BOSTON
59. Study

GREEN, Charles

1882 40 West 29th Street, New York
47. An August Day

GREEN, Elizabeth B.

1879 Boston

1. Decorative Panel--Grape Vine For Sale
161. Decorative Panel, Apple Tree For Sale
162. Decorative Panel, Lilacs For Sale

1879--PAFA

323. Apple Tree
324. Lilacs
325. Grape Vine

1881 20 Cedar Street, Boston, Massachusetts

10. Daffodils
59. Pink Roses \$100.00
80. White Roses

GREGORY, J. Elliot

1879 New York
54. Ganymede

<u>ARTIST/WORK</u>	<u>OWNER/PRICE</u>	<u>PRESENT LOCATION/ILLUSTRATION</u>
GROSS, Richard		
1878 896 Broadway, New York 13. At Nuremberg	\$125.00	
1979 Munich 2. Winter		
GROVER, Dennet		
1882 (Part 2) No address 157. Landscape		
HAMILTON, Hamilton		
1881 Booth's Building, Sixth Avenue and 23rd Street 38. In the Valley	475.00	
HAMILTON, J. McClure		
1878 1819 Delancey Place, Philadelphia 98. My Janitor	100.00	
HARRIS, Charles X.		
1883 1227 Broadway, New York 62. Gathering Fagots 1883---BOSTON 60. Gathering Fagots		
HARRISON, Alexander		
1882 No address 48. Au bord de la mer		
1883 Paris 66. Cattle Keeper		

ARTIST/WORK OWNER/PRICE PRESENT LOCATION/ILLUSTRATION

HARRISON, Alexander (cont'd.)

1883--BOSTON

64. Cattle Keeper

HARRISON, Birge L.

1881 108 Queen Street, Germantown,
Pennsylvania

63. The Fugitive

For Sale

1882 No address

49. Motherless

50. Tricoteuse

1883 Colorado Springs, Colorado

63. Summer Idyl

64. Two Little Wooden Shoes

65. Return from First Communion

1883--BOSTON

61. Summer Idyl

62. Two Little Wooden Shoes

63. Return from First Communion

HARTLEY, Jonathon Scott

1879 896 Broadway, New York

160. Portrait--Medallion

1880 826 Broadway, New York

148. Portrait--Bust

1883 145 West 55th Street, New York

145. Portrait

1883--BOSTON

140. Portrait

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
HAVILAND, Emma		
1880 153 Fourth Avenue, New York		
28. A Chorister		
107. Flowers		
HECKER, Caroline T.		
1884 51 West 10th Street, New York		
48. "White Azaleas"		
49. Roses		
1884--CHICAGO		
318. Roses		
356. White Azaleas		
HEINEMAN, E.		
1882 36 Seventh Street, Philadelphia		
51. Two Engravings on Wood		
HEINIGKE, O.		
1883 Bay Ridge, L.I.		
67. Long Pond, Bay Ridge, L.I.		
1883--BOSTON		
65. Long Pond, Bay Ridge, L.I.		
HINCKLEY, Robert		
1879 Boston		
27. Portrait		
1879--PAFA		
181. Head of old lady		
HITCH, F. H.		
1879 1227 Broadway, New York		
111. Browsing		

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
HOESSLIN, George		
1879 Munich		
52. A Flemish Beauty of the 17th Century	For Sale	<i>The Daily Graphic</i> , March 8, 1879, pp. 56-57.
1879--PAFA		
218. Flemish lady of the 17th Century		
HOPKINS, George E.		
1883 64 Pike's Building, Cincinnati, Ohio		
68. Evening		
1883--BOSTON		
66. Evening		
HOUSTON, Frances C.		
1880 No address		
48. Head		
HOVENDEN, Mrs. Helen Corson		
1882 (Part 2) 58 West 57th Street, New York		
158. At the Saddlers		
HOVENDEN, Thomas		
1881 58 West 57th Street, New York		
14. Study		
1882 58 West 57th Street, New York		
52. A Study		

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
HUNT, William Morris		
1878 Boston		
18. Landscape		Puck, March 27, 1878, opp. p. 3.
69. Portrait		
1879 Boston		
45. Waterfall		Museum of Fine Arts, Boston
113. Portrait of Wm. Hunt		
INNESS, George		
1878 Booth's Building	\$325.00	
10. Near North Conway, N.H.		
1879 University Building, New York		
8. A Passing Thunderstorm	For Sale	Rhode Island School of Design,
139. A Cloudy Day	Geo. Inness	Providence, Rhode Island
1879--PAFA		
293. Showery Day		
1881 University Building, Washington Square, New York		
1. Spring	The Artist	
35. The End of a Storm	The Artist	
1882 145 West 55th Street, New York		
53. Meadows of Montclair, N.J.		
54. Spring Greeting the Remains of Autumn		
1883 145 West 55th Street, New York		
69. The Short Cut, Watching Station, N.J.		Philadelphia Museum of Art
1883--BOSTON		
67. The Short Cut, Watching Station, N.J.		

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
INNESS, George Jr.		
1878 Booth's Building	\$250.00	
102. Monarch of the Farm		
1879 986 Broadway, New York	For Sale	
65. Evening	For Sale	
125. In the Pasture		
1879---PAFA		
291. Landscape, with Sheep		
296. Cow, in a stream		
1880 University Building, Washington Square, New York		
100. Cattle and Landscape		
102. Watering Place		
109. Portrait		
IRWIN, Benoni		
1879 52 Boul. de Montmartre, Paris	For Sale	
28. Study Head		
1879---PAFA		
219. Study of male head and bust in costume	\$150.00	
1882 152 West 57th Street, New York		
55. Sketch for Portrait of Jos. Grinnell		
1883 152 West 57th Street, New York		
70. "Mate in Two Moves" (Portrait Group)		
71. Portrait		
72. Portrait of C. H. Farnham		

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
IRWIN, Benoni (cont'd.)		
1883--BOSTON		
68. "Mate in Two Moves" (Portrait Group)	Thos. Richardson, Esq.	
69. Portrait of C. H. Farnham		
JACOBS, Hoburt B.		
1881 1267 Broadway, New York		
144. Clay Relief--Study of a Head		
JAMES, Frederick		
1879--PAFA	\$150.00	
235. Huckleberrying		
JOHNSON, Eastman		
1881 65 West 55th Street, New York		
99. Portrait		
1882 65 West 55th Street, New York		
56. Portrait	Mr. Einstein	
JOHNSON, John B.		
1879 Paris		
26. Landscape		
1879--PAFA		
238. Landscape		
JONES, Francis C.		
1881 58 West 57th Street, New York		
24. A Lesson in Housekeeping	\$150.00	
1882 58 West 57th Street, New York		
57. At the Ferry		

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
JONES, Francis (cont'd.)		
1883 58 West 57th Street, New York		
73. The Fisherman's Daughter		
1883---BOSTON		
70. The Fisherman's Daughter		
1884 58 West 57th Street, New York		
50. A Hazy Afternoon		
1884---CHICAGO		
364. A Hazy Afternoon		
JONES, Hugh Bolton		
1879 35 Rue de Seine, Paris		
46. Une Lande en Fleur en Bretagne		
1879---PAFA		
185. Une Lande en Fleur en Bretagne		
1881 58 West 57th Street, New York		
40. October near South Orange, N.J.	The Artist	<i>American Art Review</i> , 2 (1881), opp. p. 74
1882 58 West 57th Street, New York		
58. Early Spring		
1884 58 West 57th Street, New York		
51. Spring Morning		
1884---CHICAGO		
373. Spring Morning		
JUENGLING, Frederick		
1880 No address		
121. The Bootblack, after Wm. M. Chase		
125. Bust of Bayard Taylor, after William R. O'Donovan		

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
JUENGLING, Frederick (cont'd.)		
1880 (cont'd.)		
136. Study from Life, after Wm. M. Chase		
154. Nubian Ganymede, after Chase		
1881		
220 East 48th Street, New York		
113. J. Bastien Lepage, after Augustus Saint-Gaudens	<i>Scribner's Monthly</i>	
114. Study for Portrait of Doellinger, after Lenbach	<i>Scribner's Monthly</i>	
134. Portrait of a Lady, after Wm. M. Chase	<i>American Art Review</i>	
142. Very Old, after Walter Shirlaw	<i>American Art Review</i>	
1882		
220 East 48th Street, New York		
59. Chiaroscuro--(Engraving on wood after photograph)		
60. Spanish Type--(Engraving on wood after charcoal drawing by Wm. M. Chase)		
KAPPES, Alfred		
1881		
596 Broadway		
8. A Frugal Meal		
1882		
1 Great Jones Street, New York		
61. Poverty's Feast		
1882 (Part 2)		
159. Morning After the Rain		
1884		
744 Broadway, New York		
52. "A Serious Matter"		
1884--CHICAGO		
332. A Serious Matter		

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
KEENAN, M. C.		
1882 (Part 2) 130 West 52nd Street, New York 160. Roses		
KIBBE, Josephine B.		
1879 153 Fourth Avenue, New York	For Sale	
88. Tom	For Sale	
121. Manasquan Inlet		
1879--PAFA		
240. Tom		
1880 153 Fourth Avenue, New York		
50. Wild Flowers		
51. Flowers		
63. Hollyhocks		
1881 160 West 55th Street, New York	\$ 50.00	
146. Water Lilies		
KNOWLTON, Helen M.		
1879 153 Tremont Street, Boston		
71. Two Trees, Newport, R.I.	For Sale	
KOLLOCK, M.		
1879 896 Broadway		
138. Landscape	For Sale	
LAFARGE, John		
1878 51 West 10th Street, New York		
6. Autumn Sunset, Study of Bishop Berkeley's Rock from the Valley Behind Newport, R.I.	\$1500.00	Private coll.

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
LAFARGE, John (cont'd.)		
1878 (cont'd.)		
63. Wild Roses		Cyrus Seymour, New York
97. Study of Hollyhocks	\$700.00	Private coll., England
1879		
51 West 10th Street, New York		Thomas Colville, New Haven, Connecticut
114. Venus Rising from the Sea		
115. Shell and Flower	E. W. Hooper	
116. Flowers	J. P. Hazard	
	For Sale	Mrs. Nathan Burnett, Brooklyn
1880		
51 West 10th Street, New York		
30. Still Life		Charles D. Childs, Boston
58. Portrait--Boy and Dog		Metropolitan Museum, New York
101. A Study		
1881		
39 West 4th Street, New York		J. N. Bartfield, New York
77. Study		
1881		
33 East 17th Street, New York		Fogg Art Museum, Cambridge, Massachusetts
74. Fish		
1883--BOSTON		
71. Fish		
1884		
51 West 10th Street, New York		Kennedy Gallery, New York
53. "Visit of Nicodemus to Christ"		Graham Gallery, New York
54. Water Lily		
1884--CHICAGO		
360. Water Lily		
LANSIL, Walter F.		
1883		
Dorchester, Massachusetts		
73. Fisherman Becalmed		Art Interchange, 10, No. 10 (1883), opp. p. 112.
1883--BOSTON		
72. Fisherman Becalmed		

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
LATHROP, Francis		
1878 171 West 10th Street		
4. Thomas Winans, Esq. #	T. Winans	Maryland Historical Society [?]
47. Ross R. Winans, Esq. #	Ross R. Winans	Maryland Historical Society
1879 Concord, Massachusetts		
57. Eleanor		
59. Rosamond		
1879--PAFA		
282. Windsor castle and town		
1881 51 West 10th Street		
69. Music and Dance--a Panel for Decoratation	Edw. A. Wickes	
1883 80 Washington Square, New York		
76. "Sleeping Titania and Dancing Elves" (Project for decoration executed for E. P. Treadwell, Esq., in the Bijou Theatre, Boston)		
1883--BOSTON		
73. "Sleeping Titania and Dancing Elves"		
LATHROP, William L.		
1883 Painesville, Ohio		
77. Frozen Fields		
1883--BOSTON		
74. Frozen Fields		

1892 Retrospective Catalogue records owner as Mrs. G. M. Hutton.

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
LELAND, Henry		
1878 (deceased)		
3. Expectation	E. S. Clark	
118. Court Jester (Henry III)	\$200.00	
LENT, Frank T.		
1883 52 East 23 Street, New York		
78. A Meadow View		
1883--BOSTON		
75. A Meadow View		
LIPPINCOTT, William H.		
1878 63 B'd Clichy, Paris		
94. Little Prince	250.00	
1882 (Part 2) 1293 Broadway, New York		
161. Portrait of Mr. E. W.		
1883 44 West 30th Street, New York		
79. Landscape, France		
1883--BOSTON		
76. Landscape, France		
1884 146 West 53rd Street, New York		
55. Portrait		
56. Portrait		
1884--CHICAGO		
309. Portrait		
311. Portrait		
LOW, Will H.		
1878 153 Fourth Avenue, New York		
2. Le Jour des Morts P	400.00	

<u>ARTIST/WORK</u>	<u>OWNER/PRICE</u>	<u>PRESENT LOCATION/ILLUSTRATION</u>
LOW, WILL H. (cont'd.)		
1883--BOSTON		
77. Chloe	Miss Oakes	
1884 152 West 57th Street, New York		
57. Narcissa		
LUNGREN, Ferdinand H.		
1881 [as J. H. Lungren] 21 East 10th Street New York		
67. Impression of a Rainy Night, N.Y.	For Sale	
1882 58 West 57th Street, New York		
63. Shadows on the Snow*		
MCCARTY, Jeanne de		
1880 New Brighton, Staten Island		
91. Flowers		
McEWEN, Walter		
1880 No address		
32. Portrait		
106. Sunlight in the Forest		
1881 No address		
15. The Letter	For Sale	
McLAUGHLIN, M. Louise		
1882 (Part 2) Cincinnati, Ohio		
164. An Hour of Rest		

* Illustrated.		

<u>ARTIST/WORK</u>	<u>OWNER/PRICE</u>	<u>PRESENT LOCATION/ILLUSTRATION</u>
MacDOWELL, S. H.		
1879 2056 Race Street, Philadelphia 129. Portrait	Prof. C. Schussell	
MacMONNIES, Frederick		
1883 643 Madison Street, Brooklyn, L.I. 146. Portrait Bust of Wm. MacMonnies 1883--BOSTON		
141. Portrait Bust of Wm. MacMonnies		
MACY, Wendell		
1880 Nantucket, Massachusetts 119. On the Nantucket Commons 120. The Backyard of a Country House 139. Stuck on the Beach		
MACY, William S.		
1878 Munich 25. Forest scene in Bavaria	\$325.00	
1879 52 East 23 Street, New York 50. An Early Spring Day 104. A Wet Day	For Sale For Sale	
1879--PAFA 247. An Early Spring Day		The Daily Graphic, March 8, 1879, pp. 56-57.
250. Wet Day near Munich		
1880 52 East 23 Street, New York 29. Dartmouth Marshes		
1881 52 East 23 Street, New York 56. A New England Hillside	\$350.00	

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
MACY, William S. (cont'd.)		
1882 52 East 23 Street, New York 64. Winter in New England		
1883 52 East 23 Street, New York 81. Sunrise After the Snow		
1883--BOSTON 78. Sunrise After the Snow		
MANSFIELD, John W.		
1880 61 West 42 Street, New York 43. Sunshine in the Forest		
1882 (Part 2) 61 West 42 Street, New York 165. Among the Berkshire Hills		
MARBLE, J. N.		
1880 146 West 40 Street, New York 103. The Daisies		
MARSHALL, C. E.		
1882 214 East 17 Street, New York 65. Poses 66. Jonquils		
1882 (Part 2) 166. Portrait		The Artist
1883 214 East 17 Street, New York 82. Grey Day In Midsummer 83. Roses		
1883--BOSTON 79. Grey Day In Midsummer 80. Roses		

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
MARSHALL, William E.		
1880 New York		Metropolitan Museum, New York
62. Portrait--Artist's Mother		
MARTIN, Ella		
1879 153 Fourth Avenue, New York	Wyatt Eaton	
123. Landscape Study		
1880 153 Fourth Avenue, New York		
35. Flowers		
MARTIN, Homer Dodge		
1878 51 East 10 Street, New York		Puck, March 27, 1878, opp. p. 3.
79. Sand Dunes of Lake Ontario		
112. Windsor		
1879 51 West 10 Street, New York		
44. Summer Landscape	For Sale	
58. Morning on Lake Champlain	Roosevelt Schuyler	
68. Study on Raquette Lake		
126. Evening on the Thames	Jas. Stillman	National Museum of American Art, Washington, D.C.
1879--PAFA		
178. Landscape		
234. Sunset		
252. Sunset		
1880 51 East 10 Street		
3. View--Tenth Street and Sixth Avenue		
93. Sunset		
1881 51 West 10 Street		
33. Morning		American Art Review, 2 (1881), p. 77.
1882 (Part 2) New York		
167. Newport Landscape		Butler Institute of American Art, Youngstown, Ohio [?]

ARTIST/WORK OWNER/PRICE PRESENT LOCATION/ILLUSTRATION

MAYNARD, George W.			
1878	21 B'd Clichy, Paris		
	36. Water Carriers of Venice	\$500.00	
1881	80 East Washington Square, New York		
	66. Evening	75.00	
	100. A Portrait	Rev. G. W. Dorrance	
1882	80 East Washington Square, New York		
	67. Marblehead		
	68. An Inventor	Dr. Edward Maynard	
1883	80 East Washington Square, New York		
	84. Portrait		
1883	---BOSTON		
	81. Portrait		
1884	80 East Washington Square, New York		
	58. The Bride		
1884	---CHICAGO		
	324. The Bride		
MILLER, Charles Henry			
1878	146 West 40 Street, New York		
	16. After the Storm	\$350.00	
	44. Landscape	250.00	
1879	146 West 40 Street, New York		
	10. Sunset at Creedmor		For Sale
	140. Autumn Landscape		For Sale
1879	---PAFA		
	262. Long Island Millpond	\$300.00	
1880	146 West 40 Street		
	25. Landscape		
	77. Old Mill		
			Rhode Island School of Design, Providence, Rhode Island

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
MILLER, Charles Henry (cont'd.)		
1881 108 West 23 Street, New York 98. Sunset at Purgatory Newport, R.I.	For Sale	
1882 108 West 23 Street, New York 69. Overcast Sky, Long Island		
1883 108 West 23 Street, New York 85. A Cloudy Day in Spring		
1883--BOSTON 82. A Cloudy Day in Spring		
MILLET, Francis Davis		
1878 Boston Boys Fishing ^R	\$500.00	
1881 335 Fourth Avenue, New York 57. Portrait in Costume		
1882 578 Fifth Avenue, New York 70. A North-easter		
1882 (Part 2) 168. Portrait of Laurence Barrett as Cassius		
1883 578 Fifth Avenue, New York 86. Lolla		
1883--BOSTON 83. Lolla		
1884 578 Fifth Avenue, New York 59. A Spring offering		
MINOR, Robert C.		
1878 Y.M.C.A. Building, New York 5. Studio of Corot	500.00	

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
MINOR, Robert C. (cont'd.)		
1878 (cont'd.)		
45. Autumn Woods	\$175.00	
49. Under the Oaks ^P	100.00	
103. Keene Valley	250.00	
121. Evening	125.00	
1879 Y.M.C.A. Building, New York		
23. A Hillside	For Sale	The Daily Graphic, March 8, 1879, pp. 56-57.
1883 University Building, Washington Square, New York		
87. Morning in Belgium		
1883--BOSTON		
84. Morning in Belgium		
MOELLER, Louis		
1880 Munich		
99. Study		
MOORE, Bessie		
1884 788 Broadway, New York		
60. Daffodils		
1884--CHICAGO		
372. Daffodils		
MOORE, H. Humphrey		
1879 11 East 14 Street, New York		
122. A Spanish Beggar	For Sale	

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
MOORE, H. Humphrey (cont'd.)		
1879--PAFA		
301. At Long Branch	\$100.00	
302. A Street in Tetuan	75.00	
MORAN, Leon		
1882 107 9 Street, South Brooklyn, New York		
71. Autumn		
MORAN, Thomas		
1878 9 Thomas Street, Newark, New Jersey		
12. Fort George Island, Florida	400.00	Cleveland Museum of Art [?]
19. An Autumn Afternoon	250.00	
31. Kanab Cañon, Southern Utah	500.00	National Museum of American Art [?]
119. Twilight	For Sale	
MORTIMOR, Stanley		
1882 (Part 2) Booth Building, New York		
169. Le Repos du Modele		
MOSLER, Henry		
1879 13 Rue Navarin, Paris		
47. The Quadroon Girl ^p		
1879--PAFA		
216. The Quadroon Girl		Cincinnati Art Museum
MUHRMAN, Henry		
1880 University Building, Washington Square, New York		
128. Entrance to an Old Bavarian Monastery		
129. The Orphan		

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
MUHRMAN, Henry (cont'd.)		
1880 (cont'd.)		
131. Milking Time		
132. Reading the Koran		
MURPHY, J. Francis		
1881 788 Broadway, New York	\$200.00	
2. Twilight		
1882 788 Broadway, New York		
72. Grey Autumn		
1883 788 Broadway, New York		
88. An Old Home		
1883---BOSTON		
85. An Old Home		
1884 No address		
61. Woodland		
NICHOLLS, Rhoda Holmes		
1884 58 West 57 Street, New York		
62. On the Zattere, Venice		
1884---CHICAGO		
326. On the Zattere, Venice		
NIEMEYER, John H.		
1879 New Haven, Connecticut		
168. Portrait		
1879---PAFA		
180. City Missionary of New Haven		
1881 Yale College, New Haven		
101. Connecticut Pasture		
147. Winter Pasture		
		Mrs. I. C. Eaton For Sale

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
NIEMEYER, John H. (cont'd.)		
1882 No address		
73. Corrina		
74. The Window		
75. Old Apple Orchard		
1883--BOSTON No address		
142. Portrait of William M. Hunt (Bronze Plaque)		
NOURSE, Elizabeth		
1883 No address		
147. Elaine (Plaster Bust)		
1883--BOSTON		
143. Elaine (Plaster Bust)		
OAKEY, Maria Richards [see DEWING, Maria Oakey]		
1878 44 West 17 Street, New York		
15. Violets	\$300.00	Puck, March 27, 1878, opp. p. 3.
1879 44 West 17 Street, New York		
11. Study for a Life-Size Portrait		Private coll., New York
92. Study for a Life-Size Portrait		Private coll., New York [?]
1879--PAFA		
267. Study for full-length portrait of a gentleman		
O'DONOVAN, William R.		
1879 51 West 10 Street, New York		
153. Portrait of Bayard Taylor	Cornell Uni-	Cornell University, Sage Chapel, Ithaca, New York
154. Portrait of E. Wimbridge	versity	
155. Portrait of Mme. Blavatsky		

ARTIST/WORK ----- OWNER/PRICE ----- PRESENT LOCATION/ILLUSTRATION -----

O'DONOVAN, William R. (cont'd.)		
1879 (cont'd.)		
156. Bust of a Boy	Dr. P. Lynch	
157. A Member of the Tile Club		
1879--PAFA		
326. Life size medallion head of Bayard Taylor, in copper	Cornell Univ.	
329. Bronze medallion portrait of E. W. bridge		
331. Ye tylesmanne medallion		
332. Medallion portrait of Mme. Blavatsky		
333. Portrait bust (Page)		
334. Portrait bust (Power)		
335. Small bust of a boy	Dr. P. Lynch	
336. Small bust of Homer		
1880 15 Street, New York		
125. Bust of Bayard Taylor, engraved by Fred. Juengling		
145. Character Sketch		
146. Edmund Clarence Stedman		
147. Portrait--J. S. Hartley		
161. Bas Relief--Sketch		
1881		
Bust of Arthur Quartley--Bronze ^R		
1882 218 East 25 Street, New York		
76. Portrait of Miss Erménie Smith		
77. Portrait of Miss Virginia Gerson		
OSBORNE, Fanny		
1878 Paris		
95. In the Village		
		Graham Williford, New York

Pennsylvania Academy of the Fine Arts,
Philadelphia

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
PALMER, Walter L.		
1880 51 West 10 Street, New York 98. Landscape		
1881 51 West 10 Street 42. Landscape		
1882 (Part 2) 5 Fayette Street, Albany, New York 170. Morning Light on Venice*		
1883 5 Fayette Street, Albany, New York 89. "Noon"		
1883--BOSTON 86. "Noon"		
1884 5 Lafayette Street, Albany, New York 63. The Oat Field		
1884--CHICAGO 358. The Oat Field		
PALMIÉ, Rosalie		
1880 153 Fourth Avenue, New York 23. Landscape		
PARRISH, Stephen		
1884 1334 Chestnut Street, Philadelphia 64. A Grey Day, Study		
1884--CHICAGO 323. A Gray Day--Study		
PARTON, Arthur		
1883 51 West 10 Street, New York 90. Free Pasture Lands		
1883--BOSTON 87. Free Pasture Lands		

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
PEARCE, Charles Sprague		
1878 Paris		
48. Lamentations over the First Born in Egypt	\$2,500.00	Puck, March 27, 1878, opp. p. 3.
PECKHAM, Rosa F.		
1878 11 Rue Mansart, Paris		
72. Portrait of Miss P.	F. H. Peckham	
PENNIE, R. M.		
1883 Paris		
95. Landscape		
1883--BOSTON		
92. Landscape		
PFISTER, Eugene		
1882 97 East Houston Street, New York		
78. Study of a Head		
PHELPS, W. P.		
1880 Lowell, Massachusetts		
75. Fagot Gatherers		
PICKNELL, William L.		
1883 161 Tremont Street, Boston,		
93. After the Storm		
94. Getting Under Way		
1883--BOSTON		
90. After the Storm		
91. Getting Under Way	Thos. B. Clarke	

<u>ARTIST/WORK</u>	<u>OWNER/PRICE</u>	<u>PRESENT LOCATION/ILLUSTRATION</u>
PIERCE, Winthrop		
1883 No address		
91. Altar Boy		
92. Forest at Fontainebleau		
1883--BOSTON		
88. Altar Boy		
89. Forest at Fontainebleau		
PIGGOTT, G. W.		
1880 New York		
49. Contented		
PIONDUY		
1880 No address		
134. The Miracle--etching		
PLATT, Charles A.		
1883 90 Lexington Avenue, New York		
96. Canal in France (watercolor)		
1883--BOSTON		
93. Canal in France (watercolor)	Mr. C. J. Laurence	
PLATT, Mary B.		
1879 153 Fourth Avenue, New York		
3. Study of a Child's Head		For Sale
PORTER, Benjamin C.		
1878 Boston		
9. Portrait of a Lady		
1884 48 Boylston Street, Boston		
65. Portrait of a Lady		

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
PRETTYMAN, William		
1881 67 Hawk Street, Albany, New York		
145. Summer Flowers		
QUARTLEY, Arthur		
1881 1 Union Square, New York		
36. After the Rain		
1882 Union Square, New York		
79. New York, from the Jersey Shore		
80. Sketch from Nature		
1882 (Part 2)		
171. Building the Ship*		
1884 58 West 57 Street, New York		
66. Fishing Boat on the English Channel		
1884--CHICAGO		
361. Fishing Boat on the English Channel		
RAMSEY, Milne		
1878 75 B'd Clichy, Paris		
68. Bird Fanciers	Mr. Ellis	
REED, Geraldine M.		
1881 6 East 53 Street, New York		
28. Kathleen	The Artist	
1882 6 East 53 Street, New York		
81. Sylvia Playing		

* Illustrated.

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
REID, M. C. W.		
1882 New Rochelle, New York		
82. Pink Roses		
83. Geraniums		
84. Peonies		
85. Lillacs		
1883 80 East Washington Square, New York		
97. Pomegranates		
1883---BOSTON		
94. Pomegranates		
REIN. Einrich		
1878 31 Rue Bayen, Paris		
75. French Port by Moonlight	\$300.00	
REINHART, Charles Stanley		
1879 337 Fourth Avenue, New York		
78. A Puritan		For Sale
101. Gathering Fagots		For Sale
1879---PAFA		
280. The Old Life Boat		
298. Connecticut barnyard	\$150.00	
1880 146 West 40 Street, New York		
19. Hoeing		
1882 Paris		
86. A Cottage in Picardie		
87. Foggy Morning, Trepot		
88. Gathering Potatoes, Picardie		
1883 Paris		
98. Card Players		
1883---BOSTON		
95. Card Players		

ARTIST/WORK OWNER/PRICE PRESENT LOCATION/ILLUSTRATION

RICH, A. P.
 1879--PAFA 205. Horse

RIORDAN, R.
 1880 New York
 122. Impression--Water Colors
 123. Tide way Mill, L.I.
 126. A Pond
 127. Swamp Maple in Bloom

RITTER, Louis
 1883 182 Walnut Street, Cincinnati, Ohio
 99. Portrait
 1883--BOSTON 96. Portrait

ROBERTS, Ellen
 1884 1522 Arch Street, Philadelphia
 67. Nasturtiums

ROBERTS, Howard
 1878 1731 Chestnut Street, Philadelphia
 113. Lot's Wife, Statuette in Marble \$1500.00 David Sellin, Washington, D.C.

ROBINSON, Theodore
 1878 B'd Mt. Parnasse, Paris
 64. Neapolitan Child 75.00
 1880 188 Broadway, New York
 70. Girl in Orchard

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
ROBINSON, Theodore (cont'd.)		
1881 1267 Broadway		
9. Twins	\$150.00	
72. Wisconsin Pastoral	75.00	Berry-Hill Gallery, New York
1882 52 East 23 Street, New York		
89. Venetian Fruit Shop		
1882 (Part 2)		
172. A Wisconsin Haying*		New York State Historical Association
173. A South Slope in April		
174. Dead Dandelions		
1883 52 East 23 Street, New York		
100. Nantucket Girl		Kennedy Gallery, New York
1883--BOSTON		
97. Nantucket Girl		
1884 Care of Will H. Low,		
152 West 57 Street, New York		
68. A Pastoral		
1884--CHICAGO		
342. A Pastoral		
ROBINSON, Thomas		
1880 Boston		
22. Mt. Pleasant, Woodford, Vermont		
ROGERS, F. W.		
1880 Boston		
88. Sleeping Setter		
ROLSHOVEN, Julius C.		
1882 (Part 2) Florence, Italy		
175. Landscape		

* Illustrated.

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
RUSSELL, Montreal		
1879 No address	Robert C. Hinckley	
105. Portrait		
1879--PAPA		
201. Portrait sketch	Robert C. Hinckley	
RYDER, Albert P.		
1878 144 Fifth Avenue, New York		
89. Landscape	\$100.00	
1879 432 Broadway, New York		
19. Market House		
97. The Chase	J. S. Inglis	
102. Landscape and Figures	For Sale	
107. In the Wood	J. S. Inglis	The Saint Louis Art Museum
146. Spring		Toledo Art Museum
1879--PAPA		
188. Harlem Lowlands--November		
270. Landscape		
271. In the boyhood of the year		
1880 The Benedick, East Washington Square, New York		
16. Chill November		
57. Moonlight		
59. Two Lovers		
60. "Nourmahal"		
89. An Eastern Scene		Larry Fleischman, New York
133. Study		
1881 80 East Washington Square, New York		
52. No titleP	Rev. N. W. Conkling	

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
RYDER, Albert P. (cont'd.)		
1882 80 East Washington Square, New York		
90. Curfew Hour	Mrs. H. H. DeKay	Metropolitan Museum, New York
91. Homeward Plodding	Mrs. J. H. DeKay	
1883 80 East Washington Square, New York		
101. Landscape		
102. Moonlight		
1883--BOSTON		
98. Landscape		
99. Moonlight	Mr. E. M. Whiting	
1884 80 East Washington Square, New York		
# No title	T. C. Williams	Metropolitan Museum, New York
1884--CHICAGO		
325. Marine	T. C. Williams	
SAINT-GAUDENS, Augustus		
1879 Paris		
158. Three Bronze Portrait Medallions		<i>The Daily Graphic</i> , March 8, 1879, pp. 56-57.
159. Three Bronze Portrait Medallions		<i>The Daily Graphic</i> , March 8, 1879, pp. 56-57.
1879--PAFA		
327. Three Artist Friends (small bronze reliefs)		
328. Three bronze portrait medallions		
1880 Paris		
152. Marble bust of Theodore Wright Woolsey, D.D., L.L.D.		Yale University, New Haven, Connecticut

No number assigned.
* Illustrated.

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
SAINT-GAUDENS, Augustus (cont'd.)		
1881 58 West 57 Street, New York		
107. Portrait of Two Boys		Metropolitan Museum [?]
109. Rodman DeKay Gilder		Rosamond Gilder, New York
110. Portrait		
112. Portrait of Doctor Henry Schiff		Saint-Gaudens' National Historic Site, Cornish, New Hampshire
113. J. Bastien-Lepage, engraved by Fred. Juengling	<i>Scribner's Monthly</i> Boston Art Museum	
114. J. Bastien-Lepage		Museum of Fine Arts, Boston
1882 148 West 36 Street, New York		
92. Portrait of a Child	Dr. Schiff	Saint-Gaudens' National Historic Site, Cornish, New Hampshire
93. Panel	Cornelius Vanderbilt	
94. Portrait	S. G. Ward	Metropolitan Museum
SAINT-GAUDENS, Louis		
1882 80 East Washington Square, New York		
95. Young Pan	Chas. P. Barney	
SARGENT, John S.		
1878 73 Rue Notre Dame des Champs, Paris		
23. Fishing for Oysters at Concale	\$200.00	Museum of Fine Arts, Boston
1879 73 Rue Notre Dame des Champs, Paris		
37. A Capriote	For Sale	Museum of Fine Arts, Boston
1880 73 Rue Notre Dame des Champs, Paris		
Portrait of Carolus-Duran ^R		Sterling and Francine Clark Art Institute, Williamstown, Massachusetts
1881 73 Rue Notre Dame des Champs, Paris		
73. Capri Peasant--Study		Ormond Family
92. Portrait of Mr. B.	Mrs. H. Hadden	Francis B. Riggs, Cambridge, Massachusetts

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
SARGENT, John S. (cont'd.)		
1883 73 Rue Notre Dame des Champs, Paris		Metropolitan Museum, New York
103. Portrait of a Lady		
1883--BOSTON		
100. Portrait of a Lady		
SARTAIN, William		
1878 Y.M.C.A. Building, New York	\$300.00	
7. "Street View in Algiers"	250.00	
32. Italian Girl	150.00	
59. Court Yard, Paris	150.00.	
105. Italian Peasant		
1879 Y.M.C.A. Building, New York		
66. Court-Yard in Trastevere, Rome		The Luxembourg Museum, Paris
80. Nubian Sheik	For Sale	
83. Tombs of Saints at Bouzareah, Algiers		
84. Study Head	For Sale	
1879--PAFA		
168. Court-yard in Trastevere, Rome		
193. Study head--Male		
222. Nubian Sheik		
230. A Street in Algiers	\$300.00	
232. Tomb of the Saints, Bouzareah, near Algiers		
269. A Canal in Venice	150.00	
1880 Y.M.C.A. Building, New York		
21. Nubian Girl		
83. Avenue of Trees, in Montmarte		
1881 40 East 23 Street, New York		
7. Street by the Ramparts	For Sale	
27. The Giudecca, Venice	For Sale	
50. An Old Tree at Nonquitt	For Sale	
91. Study of a Head	For Sale	

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
SARTAIN, William (cont'd.)		
1882 152 West 57 Street, New York		
96. Nonquitt Marsh		
97. Sandylands near the Sea		
1883 152 West 57 Street, New York		
104. A French Farm-yard		
105. Paquita		
1883---BOSTON		
101. A French Farm-yard		
102. Paquita		
1884 152 West 57 Street, New York		
69. The Marsh Brook		
70. The Road to the Sea		
1884---CHICAGO		
303. The Road to the Sea		
314. The Marsh Brook		
SAVAGE, Jessie D.		
1880 153 Fourth Avenue, New York		
79. Study---Flowers		
1883 119 Washington Place, New York		
107. Fruit		
1883---BOSTON		
104. Fruit		
SAWYER, Wallace		
1883 38 West 25 Street, New York		
106. Study (water color)		
1883---BOSTON		
103. Study (water color)		

ARTIST/WORK ----- OWNER/PRICE ----- PRESENT LOCATION/ILLUSTRATION -----

SCHLEDORN, Julius		
1879 No address		
72. Study head	For Sale	
SCHMADDEL, Max von		
1880 No address		
71. Henry VIII, entertained by Cardinal Woolsey		
SELINGER, John		
1880 No address		
37. Head		
86. Girl with Ruff		
1881 42 Wilcox Building, Providence, Rhode Island		
17. Head		
86. Study of a Peasant Girl		
1882 (Part 2) 27 Butler Exchange, Providence, Rhode Island		
176. Lake Scene, Bavaria		
SENAT, Prosper L.		
1883 1520 Chestnut Street, Philadelphia		
108. Summer Time in the Land of the Weirs, Campobello, N.B.		Mr. Arthur Padelford
1883--BOSTON		
105. Summer Time in the Land of the Weirs, Campobello, N.B.		Mr. Arthur Padelford
		Rhode Island School of Design, Providence, Rhode Island

ARTIST/WORK _____ OWNER/PRICE _____ PRESENT LOCATION/ILLUSTRATION _____

SHAW, Annie C.		
1882 (Part 2) Chicago, Illinois		
177. A Grey Day at Medford		
178. Afternoon		
SHIELDS, T. H.		
1879 53 Notre Dame des Champs, Paris		
20. Landscape		
SHIELDS, Thomas W.		
1882 New York University Building,		
Washington Square, New York		
98. Still Life		
1883 University Building, New York		
109. Slave in Arabia		
1883--BOSTON		
106. Slave in Arabia		
SHIRLAW, Walter		
1878 Booth's Building, New York		
22. Good Morning!	\$1000.00	<i>The Art Journal</i> , 4 (1878), p. 361.
61. Young Patrician	200.00	<i>Puck</i> , March 27, 1878, opp. p. 3.
66. Sleep	75.00	
106. Study--Head		
1879 University Building, New York		
32. The Goose Herd	For Sale	Indianapolis Art Museum
86. Head	For Sale	
106. Rest By the Way Side	For Sale	
134. Study	For Sale	

ARTIST/WORK ----- OWNER/PRICE ----- PRESENT LOCATION/ILLUSTRATION -----

SHIRLAW, Walter (cont'd.)

1879---PAFA

203. The dogs and their masters

National Academy Notes and Complete Catalogue, *Sixty-Third Spring Exhibition*. Ed. Charles M. Kurtz, New York, 1888, p. 21 [?]

241. The bather

260. Sheep Shearing in the Bavarian Highlands

Shirlaw clipping file, New York Public Library

279. Grandmother

288. Study of female head

294. Study of head

1880 University Building, New York

6. Chess

61. Indian Girl

82. Marble Quarry

85. Jollity

90. Very Old

Shirlaw clipping file, Art Room, New York Public Library, New York

1884 51 West 10 Street, New York

71. Kappel Meister

72. The Alarm

SHURTLIFF, R. M.

1882 58 West 57 Street, New York

99. A Forest Scene

1883 58 West 57 Street, New York

110. Adirondack Landscape

1883---BOSTON

107. After the Storm

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
SMEDLEY, William T.		
1882 German Bank Building, 14 Street and Fourth Avenue, New York 100. The Weekly Mail	Thos. B. Clarke	<i>Harper's Weekly</i> , 28, No. 1455 (1884), p. 735.
SMILLIE, George H.		
1882 337 Fourth Avenue, New York 101. October Storm		
1883 337 Fourth Avenue 111. A Gray Day on Long Island 1883--BOSTON		
108. A Gray Day on Long Island		
SMILLIE, Nellie S. Jacobs		
1882 (Part 2) 337 Fourth Avenue, New York 179. Sketch from Nature		
SMITH, F. Hopkinson		
1883 150 West 34 Street, New York 112. A Rainy Day (water color) 1883--BOSTON		
109. A Rainy Day (water color)		
SMITH, Henry P.		
1883 862 Broadway, New York 113. Twilight--Mid-ocean 1883--BOSTON		
110. Twilight--Mid-ocean		

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
SMITH, Sidney L.		
1882 (Part 2) 80 East Washington Square, New York		
180. Bric-a-brac		
SPRING, Edward A.		
1882 Perth Amboy, New Jersey		
102. Portrait--Relief		
STILLMAN, Clara F.		
1884 Cornwall on the Hudson, New York		
73. Laurel		
1884--CHICAGO		
366. Laurel		
STIMSON, Eleanor		
1883 14 West 48 Street, New York		
114. Paeonia		
1883--BOSTON		
111. Paeonia		
STIMSON, John Ward		
1879 No address		
53. Little "Matches" (A Sketch Among the Waifs)		
1881 No address		
141. Barn-yard		
1882 11 East 14 Street, New York		
103. The Blacksmith's Shop		

<u>ARTIST/WORK</u>	<u>OWNER/PRICE</u>	<u>PRESENT LOCATION/ILLUSTRATION</u>
STITES, John R.		
1883 52 East 23 Street, New York		
115. Autumn		
1883--BOSTON		
112. Autumn		
1884 152 East 23 Street, New York		
74. Banks of the Hudson		
STONE, Ellen J.		
1883 115 East 23 Street, New York		
116. Roses		
1883--BOSTON		
113. Roses		
1884 25 East 45 Street, New York		
75. Chrysanthemums		
1884--CHICAGO		
341. Chrysanthemums		
STONE, J. M.		
1879 Boston		
14. Portrait (unfinished)		
of Frank Dengler		
51. Sketch	Boston Art Club	
69. Played Out		
1879--PAPA		
179. Sketch of Boy's Head,		
with Fez Cap		
276. Unfinished Portrait of	Boston Art Club	
Frank Dengler		
1881 Boston, Massachusetts		
43. The Advance	\$200.00	

ARTIST/WORK ----- OWNER/PRICE ----- PRESENT LOCATION/ILLUSTRATION -----

THAYER, Abbott H. (cont'd.)

1880 (cont'd.)
110. Cattle in Autumn Woods

1881 Y.M.C.A. Building, 23 Street and
Fourth Avenue, New York
20. Portrait
22. Portrait
29. Portrait
41. Portrait
45. Landscape and Cattle

88. Portrait
96. Portrait of a Boy

1882 New York Studio, 19 Association
Building, 23 Street, New York
106. Lady and Horse
107. A Student
1882 (Part 2)

184. The Sea at Nantucket
1883 139 West 55 Street, New York
117. Portrait

1883--BOSTON
114. Portrait

1884 Cornwall on the Hudson, New York
76. Portrait of Two Ladies
77. Child and Cats

1884--CHICAGO
337. Portrait of Two Ladies
348. Child and Cats

Metropolitan Museum, New York

The Artist
The Artist

Nelson C. White, *Abbott H. Thayer*,
Hartford, Connecticut, 1951, opp. p. 36.

T. Cole

The Artist

Chauncey Stillman, New York

Brooklyn Museum

<u>ARTIST/WORK</u>	<u>OWNER/PRICE</u>	<u>PRESENT LOCATION/ILLUSTRATION</u>
THOMPSON, A. Wordsworth		
1878 Y.M.C.A. Building, New York 1. The Road to the Saw Mill	\$200.00	
1879 Y.M.C.A. Building 145. A Steamboat Landing on the Rappahannock River	J. F. Clapp	
THOMSON, H. G.		
1883 51 West 10 Street, New York 118. Winter Landscape		
1883--BOSTON 115. Winter Landscape	F. W. Lockwood	
1884 51 West 10 Street, New York 78. In the Gallery		
1884--CHICAGO 344. In the Gallery		
TIFFANY, Louis C.		
1878 Y.M.C.A. Building, New York 70. The Mower 71. Interior at Tlemcen	\$250.00 175.00	
1879 26 Street and Fourth Avenue, New York 36. Market Day at Quimper 91. A Street in Roccabrunna	For Sale For Sale	
1879--PAFA 169. Among the Reeds 208. Old Houses at Berne 256. Market Day at Quimper 268. Street in Roccabrunna	\$350.00 125.00 150.00	

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
TIFFANY, Louis C. (cont'd.)		
1880 26 Street and Fourth Avenue, New York		
9. A Residence on Madison Avenue, New York City	Tiffany Family	
38. Still Life		
113. Study--Head		
1883 48 East 26 Street, New York		
119. At St. Augustine, Florida, A Study		
120. "Sand River," Aiken, S.C.-- A Study		
1883--BOSTON		
116. At St. Augustine, Florida, A Study		
117. "Sand River," Aiken, S.C.-- A Study		
TRACY, John M.		
1883 Greenwich, Connecticut		
121. Preparing for a Hunt		
TREGO, William Thomas		
1883 1712 North 22 Street, Philadelphia		
122. Battery of Light Artillery-- En Route		
1883--BOSTON		
118. Battery of Light Artillery-- En Route		
	Pennsylvania Academy of the Fine Arts	Pennsylvania Academy of the Fine Arts, Philadelphia
	Pennsylvania Academy of the Fine Arts	Pennsylvania Academy of the Fine Arts

ARTIST/WORK ----- OWNER/PRICE ----- PRESENT LOCATION/ILLUSTRATION -----

TROTTER, Mary Kempton		
1883 Philadelphia		
123. "May"	Francis Rogers	
1883--BOSTON		
119. "May"		
TRYON, Dwight T.		
1878 Paris		
85. Castle Elizabeth from the	\$300.00	
Sands--New Jersey		
1879 34 Rue de Guy Lussac, Paris		
30. Meadows at Auver--Twilight	For Sale	Montclair Art Museum, Montclair, New Jersey [?]
1879--PAFA		
243. The Meadows at Anvers	\$150.00	
1882 152 West 57 Street, New York		
108. Cernay-la-ville*		Smith College Museum of Art, Northampton, Massachusetts [?]
1882 (Part 2)		
185. Early Spring		
1883 152 West 57 Street, New York		
124. Haymaking, East Chester, N.Y.		
125. "April," Near Cernay La Ville		
126. A Roadway, South Dartmouth		
1883--BOSTON		
120. Haymaking, East Chester, N.Y.		
121. "April," Near Cernay La Ville		
122. A Roadway, South Dartmouth		

* Illustrated.

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
TRYON, Dwight T. (cont'd.)		
1884 152 West 57 Street, New York		
79. Evening Near Dartmouth		
80. Early Spring, Long Island		
81. June, Westchester County		
1884---CHICAGO		
327. Early Spring, Long Island		
353. June, Westchester County		
365. Evening, near Dartmouth		
TUCKERMAN, S. Salisbury		
1882 No address		
109. Landscape		
1882 (Part 2) Holland		
186. Boat-House, Fish-Wives on the Hill		
TURNER, Charles Yardley		
1882 11 East 14 Street, New York		
110. "Where the rude fore-fathers of the hamlet sleep"		
1883 11 East 14 Street, New York		
127. Portrait		
1883---BOSTON		
123. Portrait		
1884 35 West 14 Street, New York		
82. An Autumn Day		
TURNER, Ross		
1880 Munich		
8. Still Life		
14. Still Life		

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
TURNER, Ross (cont'd.)		
1880 (cont'd.)		
159. Landscape		
160. Landscape		
TWACHTMAN, John Henry		
1878 Munich		
39. Italian Scene		
40. Italian Scene		
1879 New York		
[Name variously appears as J. W.		
Twachtman, or I. W. Twachtman]		
40. Landscape	For Sale	
67. Venetian Sketch	For Sale	
112. View near Cincinnati	For Sale	
118. Venetian Sketch	For Sale	
147. View near Munich	For Sale	
1879--PAFA		
163. Venetian Sketch	\$ 75.00	
192. In New York Harbor	50.00	
1880 New York		
7. On the Canal		
10. Autumn		
17. On the Jersey Coast		
47. April Clouds		
73. A Piece of Water		
116. Sunlight--Venice		
158. The Canal		
1881 Florence, Italy		
19. Landscape	For Sale	
61. Tenth Street Dock	For Sale	
82. Suburbs of Cincinnati	For Sale	

Gilbert S. McClintock, Wilkes-Barre,
 Pennsylvania

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
TWACHTMAN, John Henry (cont'd.)		
1882	Care of J. Alden Weir, Benedict Building, Washington Square, New York	
	111. Winter	
	112. Village of Pependricht	
	113. Near Alblasadam	
	114. City of Dordt	
1882 (Part 2)		
	187. Canal, Holland	
1883	80 East Washington Square, New York	
	128. Silver Poplars	
	129. Landscape	
	130. Winter	
1883--BOSTON		
	124. Silver Poplars	
	125. Landscape	
	126. Winter	
TWACHTMAN, Martha S.		
1882 (Part 2)	80 East Washington Square, New York	
	New York	
	188. Calm Morning	
ULRICH, Charles F.		
1883	New York	
	131. A Dachanerin	Thomas B. Clarke
	132. The Carpenter	
1883--BOSTON		
	127. A Dachanerin	
	128. The Carpenter	Thomas B. Clarke

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
VAN BOSKERCK, Robert W.		
1882 (Part 2)	152 West 57 Street, New York	
189.	Meadow at Woodridge, N.J.	
VAN SCHAICK, Stephen W.		
1880	Florence, Italy	
155.	Savanarole Preaching before the Novices of St. Marco	
156.	Savanarole Preaching in the Duomo	
1881	Florence, Italy	\$200.00
6.	The Prayer	
VELASQUEZ, Diego		
1883	No address	Erwin Davis
	Daughter of Philip IV of Spain ^R	
VINTON, Frederick Porter		
1879	Boston	
4.	Study--Head of a French Peasant	
1882	Boston	Academy at Andover
115.	Portrait	
VOLK, Douglas		
1878	Paris	
42.	Domestic Life in Normandy	\$100.00
109.	Domestic Life in Normandy	100.00
1879	New York	
55.	Study of Pond Lily	For Sale
85.	Sketch	For Sale
124.	Village Church at Gretz	For Sale

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
VOLK, Douglas (cont'd.)		
1879--PAFA		
272. Sketch at Gretz, France		
1880 765 Broadway, New York		
13. Fencing--Master Scnac		
97. A Rural Flirtation		
1881 109 West 34 Street, New York	Dr. Wynkoop	
3. Among the Reeds		
1882 109 West 34 Street, New York	George I. Senev	
116. The Puritan Captives		
1884 146 West 55 Street, New York		
88. Accused of Witchcraft		Volk clipping file, Corcoran Gallery of Art, Washington, D.C.
WALKER, Henry Oliver		
1883 9 West 14 Street, New York		
133. "Le Philtre"		
1883---BOSTON		
129. "Le Philtre"	F. A. Foster	Mr. and Mrs. David B. Lawall, Carhottesville, Virginia
WALKER, Horatio		
1884 40 Elwood Building, Rochester, New York		
83. A Siesta		
1884---CHICAGO		
329. A Siesta		
WARD, Edgar M.		
1879 Paris		
39. Normandy Cooper		
62. Still Life		
		For Sale
		For Sale

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
WARD, Edgar M. (cont'd.)		
1879 (cont'd.)		
144. Briton Peasant		
1879--PAFA		
195. Study of an Old Man		
233. Vase and Brushes		
303. Cooper Shop		
WARD, Olivia		
1880 Morristown, New Jersey		
144. Portrait--Bust		
WARNER, Olin		
1878 144 Fifth Avenue, New York		
114. Portrait Bust		
115. Portrait Medallion		
116. Medallion Portrait		
1879 144 Fifth Avenue, New York		
148. Statue (marble)--"Twilight"	I. T. William	Metropolitan Museum, New York
149. Model for bronze bust of a Lady		
150. Bronze double medallion	W. W. Newell	
151. Bust (bronze) of Dr. W. W. Walker	W. W. Walker	National Museum of American Art, Washington, D.C.
163. Bronze Medallion	H. Wearne	National Museum of American Art, Washington, D.C.
164. Bronze Medallion		
1879--PAFA		
330. Double portrait medallion		
337. Small terra-cotta portrait bust		
338. Small bust of President Hayes		
339. Small portrait bust		

ARTIST/WORK OWNER/PRICE PRESENT LOCATION/ILLUSTRATION

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
WARNER, Olin (cont'd.)		
1880	The Benedick, East Washington Square, New York	Metropolitan Museum, New York
137.	Medalion--W, B. Duncan	National Museum of American Art, Washington, D.C.
138.	Medalion--W. F. Mills	Metropolitan Museum, New York
140.	Medalion--Mrs. W. W. Walker	Metropolitan Museum, New York
141.	Medalion--Thomas Fenton	
149.	Head of an Indian Chief, in Terra Cotta; for Architectural Decoration intended to be placed 25 feet from the ground.	
150.	Medalion--Artist's Parents	Metropolitan Museum, New York
151.	Bust--Model for Bronze--- J. Alden Weir	Metropolitan Museum, New York
1881	80 East Washington Square, New York	Brooklyn Museum
106.	The Dancing Nymph	National Museum of American Art, Washington, D.C.
111.	Medallion Portrait of Geo. Jones, Esq.	Metropolitan Museum, New York
136.	Portrait Bust of Miss Maud Morgan	
139.	Medallion Portrait of a Lady	
1882	80 East Washington Square, New York	Brooklyn Museum
117.	Cupid and Psyche	National Museum of American Art, Washington, D.C.
118.	Medallion Portrait	
1883	80 East Washington Square, New York	National Museum of American Art, Washington, D.C.
148.	Study of Head (Bronze)--Portrait of Miss E.C.	
1883--BOSTON		
144.	Study of Head (Bronze)--Portrait of Miss E.C.	

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
WASSON, George S. 1880 No address 95. Maine		
WEBBER, C. T. 1883 Cincinnati, Ohio 134. Portrait of W. A. Veneble 1883---BOSTON 130. Portrait of W. A. Veneble		
WEBER, F. 1882 21 East 15 Street, New York 119. Landscape		
WEIR, Julian Alden 1878. 11 East 14 Street, New York 11. Portrait 26. Portrait 43. Portrait 60. Interior 84. Portrait 88. Study for a Portrait 92. Study for a Portrait	\$150.00 Dr. Horst	Brigham Young University Thomas Colville, New Haven
1879 University Building, New York 17. Interior of a Carpenter Shop 56. Study of a Head 63. In the Park	For Sale For Sale For Sale	Brooklyn Museum, and National Museum of American Art, Washington, D.C.
1879---PAFA 176. Portrait head--Male 191½. In the Park 229. The Wheelwright		

ARTIST/WORK ----- OWNER/PRICE ----- PRESENT LOCATION/ILLUSTRATION -----

WEIR, Julian Alden (cont'd.)		
1880	The Benedict--East Washington Square, New York	
31.	The Good Samaritan	
54.	Portrait [of Erwin Davis?]	
72.	Portrait	
1881	80 East Washington Square, New York	
55.	Portrait	Mr. Warren Delano
78.	Music	\$1500.00
85.	Flowers	Mrs. D. C. Eaton
103.	Landscape--Autumn	E. P. Fabbri
1882	80 East Washington Square, New York	
120.	Portrait of a Lady*	
121.	Mill at Dordt	
122.	Reflections	
123.	A Bather	
1883	80 East Washington Square, New York	
135.	Portrait of a Young Girl	
136.	Portrait of a Gentleman [of Richard Grant White]	
137.	Flowers	
1883--	BOSTON	
131.	Portrait of a Young Girl	
132.	Portrait of a Gentleman	
133.	Flowers	Miss R. M. Jones

St. Paul's Episcopal Church, Windham,
Connecticut
American Academy of Arts and Letters,
New York

National Park Service, Hyde Park,
New York
Fine Arts Museum of San Francisco
Huguenot Historical Society,
New Paltz, New York

Private collection

Private collection

* Illustrated.

ARTIST/WORK ----- OWNER/PRICE ----- PRESENT LOCATION/ILLUSTRATION -----

WEIR, Julian Alden (cont'd.)		
1884 80 East Washington Square, New York		
85. Flowers		
86. Flowers		
1884---CHICAGO		Phillips Collection, Washington, D.C.
333. Flowers		
349. Flowers		
WENDEL, Theodore M.		
1883 No address		
138. By ways of Venice		
139. The Antiquarian		
1883---BOSTON		
134. By ways of Venice		
135. The Antiquarian		
1884 Newport, Rhode Island		
84. Old Boathouse, Venice		
1884---CHICAGO		
305. Old Boathouse, Venice		
WHEELER, C.		
1881 335 Fourth Avenue, New York		
83. Flowers		The Artist
WHEELER, Dora		
1880 50 West 10 Street, New York		
46. Portrait		
1882 (Part 2) 115 East 23 Street, New York		
190. Portrait Sketch		

ARTIST/WORK PRESENT LOCATION/ILLUSTRATION
OWNER/PRICE

WHISTLER, James McNeil.			
1878	London		
	76. Coast of Brittany	Wadsworth Atheneum, Hartford	
1879	London		
	117. Interior	Thomas M. Evans, New York	
1882	London		
	124. Arrangement in grey and black. Portrait of the Artist's Mother.	Henry Graves & Co., London	Louvre, Paris
WHITMAN, Elizabeth			
1880	Boston		
	112. Study		
WHITMAN, Sarah W.			
1878	Paris		
	17. Girl and Cat		\$125.00
1882	77 Mt. Vernon Street, Boston		
	125. Rhodendrums		
	126. Portrait		
WHITTREDGE, Worthington			
1882	51 West 10 Street, New York		
	127. An Old New England House		
1883	51 West 10 Street, New York		
	140. An Out-of-Door Sketch		
1883	---BOSTON		
	136. An Out-of-Door Sketch		Museum of Fine Arts, Boston [?]

ARTIST/WORK OWNER/PRICE PRESENT LOCATION/ILLUSTRATION

WILLIAMS, Frederick D.
1878 Paris 67. A Shepherdess and Her Flock \$350.00

WINANT, H.
1882 (Part 2) 403 Lexington Avenue, New York
191. Fruit
192. Portrait

WOODWARD, J. D.
1883 "Sherwood" Studio
141. On the Sand Dunes, East Hampton
1883--BOSTON
137. On the Sand Dunes, East Hampton F. Hall, Esq.

WRIGHT, F. E.
1878 3 Winter Street, Boston \$125.00
80. October

WRIGHT, Maud M.
1884 51 West 10 Street, New York
87. Interior
1884--CHICAGO
330. Interior

WYANT, Alexander H.
1878 337 Fourth Avenue
20. Forenoon \$150.00
58. Evening 125.00
78. The Edge of a Wood 100.00
83. A Landscape 250.00
96. A Path in the Woods 60.00

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
WYANT, Alexander H. (cont'd.)		
1878 (cont'd.)		
107. A Kerry County Scene	\$500.00	Smith College Art Museum, Northampton, Massachusetts
120. "A bit o' Weather"	75.00	
1879 337 Fourth Avenue, New York		
64. A Study--Twilight	For Sale	
109. Evening	For Sale	
133. An October Day	J. H. Sherwood	
1879---PAFA		
166. A Study of Twilight		
236. Evening		
266. A New England landscape		
304. A forenoon effect		
322. Vicinity of Newport		
1880 337 Fourth Avenue, New York		
76. Any Man's Land		Terry De Lapp Gallery, Los Angeles, California
1881 58 West 57 Street, New York		
58. The Great Bog, South of Tralee, Ireland	\$500.00	
1882 58 West 57 Street, New York		
128. Landscape		
YEWELL, George H.		
1879 51 West 10 Street, New York		
131. In the Church of San Pietro, Perugia, Italy		

ARTIST/WORK	OWNER/PRICE	PRESENT LOCATION/ILLUSTRATION
YOUNG, Harvey		
1879 Paris		
29. On the Banks of the Loing---		
France	For Sale	
137. Landscape, near Grez	For Sale	
1879--PAFA		
224. On the banks of the Loing	W. H. Kenyon	
274. Landscape near Gretz		
ZOGBAUM, Rufus Fairchild		
1883 New Rochelle, New York		
142. The Division Staff		
1883--BOSTON		
138. The Division Staff		

ADDENDUM

ANDERSON, ABRAHAM Archibald

1880 Roses Near a Blue Curtain

"One Day in the Gallery," *New York Times*, March 26, 1880, p. 5, c. 3.

DANNAT, William T.

1878 Study of a Head
 Head

"Secession in Art," *New York Evening Post*, March 19, 1878, p. 1, c. 1-2;
and "Old and Young Painters," *New York Times*, March 17, 1878, p. 5,
c. 1-2.

DUVENECK, Frank

1878 Head of a Gondolier
 Study in Light and Shade
 Portrait

Clarence Cook, "American Art," *New York Daily Tribune*, March 30, 1878,
p. 6, c. 1.

MILLET, Francis D.

1878 Boys Fishing

Archives of American Art, Papers of the Pennsylvania Academy of the Fine
Arts, "Artistic Incompletion," unspecified newspaper clipping, Roll P53,
frame 255.

O'DONOVAN, William R.

1881 Bust of Arthur Quartley--Bronze

Edward Strahan, "Exhibition of the Society of American Artists,"
Art Amateur, 4, No. 6 (1881), p. 117; and Samuel G. W. Benjamin,
"Society of American Artists," *American Art Review*, 2 (1881), p. 77.

SARGENT, John Singer

1880 Portrait of Carolus--Duran

"Society of American Artists," *New York Daily Tribune*, March 16, 1880, p. 5, c. 3; "Fine Arts: Third Annual Exhibition of the Society of American Artists," *New York Herald*, March 22, 1880, p. 8, c. 6; "The Society of American Artists," *New York World*, March 28, 1880, p. 4, c. 5-6.

THACHER, A. C.

1882 (Part 2)

Dead Bird

"The American Artists Supplementary Exhibition," *Art Amateur*, 7, No. 1 (1882), p. 2; "Society of American Artists," *New York Daily Tribune*, May 18, 1882, p. 5, c. 1.

VELASQUEZ, Diego

1883 Daughter of Philip IV of Spain Erwin Davis

Archives of American Art, Papers of George Fuller, unspecified newspaper clipping, Roll 610, frame 494.

APPENDIX C

LIST OF MEMBERS AND DATES OF ELECTION:
1877-1885

DATES OF ELECTION TO MEMBERSHIP

Source: New York Public Library, *Society of American Artists, Seventh Annual Exhibition* (May 26 - June 21, 1884), catalogue annotated by Kenyon Cox.

June 1, 1877

Walter Shirlaw
Augustus Saint-Gaudens
Wyatt Eaton
Helena Gilder

June 4, 1877

Olin Warner
Robert Swain Gifford
Francis Dielman
Louis C. Tiffany
Francis Lathrop

June 11, 1877

Homer Dodge Martin

October 22, 1877

Julian Alden Weir

November 5, 1877

John LaFarge

November 19, 1877

William Sartain

January 28, 1878

Will H. Low
Robert C. Minor
Alexander Wyant

February 11, 1878

Albert P. Ryder

January 24, 1879

William M. Chase
David M. Armstrong
William R. O'Donovan

October 16, 1879

John W. Twachtman
William Gedney Bruce
Abbott H. Thayer

May 1, 1880

Dewey Bates
George de Forest Brush
Douglas Volk
William Picknell
Stephen Van Schaick
Elihu Vedder
George Fuller
J. M. Stone
Mary Cassatt
*James M. Whistler
*Walter Gay
*William E. Marshall
Frederick Porter Vinton
*George Butler
Francis D. Millet
J. Foxcroft Cole
Sarah Whitman
*Frederick A. Bridgman
*Henry Muhrman
George Inness, Jr.
Charles M. Dewey
Theodore Baur
George Maynard
Thomas Allen
Thomas Eakins
Thomas W. Dewing
Frank Duveneck
Frank Currier
*Charles E. DuBois
John S. Sargent
*John McClure Hamilton

January 25, 1881

J. Carroll Beckwith
Edwin A. Abbey

May 7, 1881

Eastman Johnson
Thomas Hovenden
William Dannat
Hugh Bolton Jones
Theodore Robinson
Walter Palmer

* Names not on previous lists.

October 10, 1881

Frederick Stuart Church
Bruce Crane
Arthur Quartley

May 6, 1882

Daniel Chester French
Edwin H. Blashfield
Frank Fowler
Charles S. Reinhart
Frederick Freer
Rosina Emmett

November 7, 1881

Louis Saint-Gaudens
John H. Niemeyer
William T. Smedley
Gilbert Gaul
Dwight Tryon
Francis C. Jones
Kenyon Cox
G. Ruger Donoho

December 14, 1882

Robert Blum
Birge Harrison

May 5, 1883

John F. Murphy
Montague Flagg
Charles Ulrich

May 2, 1885

Thomas Alexander Harrison
Dennis Miller Bunker

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EXHIBITION REVIEWS

Note: Reviews are arranged chronologically; newspaper reviews precede reviews in magazines. Newspaper reviews are arranged in chronological order; magazine reviews are arranged in alphabetical order.

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1877

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"The Academy Pictures," May 26, 1877, p. 3, c. 4-5.

"American Art: Why There Should be a New Academy," June 5, 1877, p. 5, c. 3-4.

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"The Academy and Art," June 27, 1877, p. 6, c. 3-4.

New York Evening Post

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"The Academy of Design," May 10, 1877, p. 4, c. 7.

"A New Academy," June 5, 1877, p. 2, c. 3.

New York Times

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Treatment of Younger Members; The Students' Art League,"
May 21, 1877, p. 4, c. 4.

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Painters Encouraged," October 16, 1877, p. 4, c. 5.

"The American Art Association," October 30, 1877, p. 4, c. 6.

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1878

New York Daily Tribune

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"Sunday and the Fine Arts," March 9, 1878, p. 4, c. 1.

"Secession in Art," March 19, 1878, p. 1, c. 1-2.

"The Society of American Artists," March 27, 1878, p. 4, c. 2.

New York Herald

"Fine Arts: First Exhibition of the Society of American Artists,"
March 5, 1878, p. 10, c. 4-5.

"Fine Arts: Society of American Artists," March 10, 1878, p. 8,
c. 3-4.

New York Sun

"The Society of American Artists," March 10, 1878, p. 3, c. 2.

New York Times

"Varnishing Day," March 4, 1878, p. 4, c. 5.

"Society of American Artists," March 7, 1878, p. 4, c. 6-7.

"Old and Young Painters," March 17, 1878, p. 5, c. 1-2.

"The American Artists," March 28, 1878, p. 4, c. 7.

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"The American Art Society," March 17, 1878, p. 3, c. 3-4.

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(1878), p. 3.

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The Art Journal, 4 (1878), pp. 124-126.

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