EXHIBITION OF PAINTINGS BY AMERICAN ARTISTS
WASHINGTON, D. C.
MARCH, 1889
CATALOGUE
OF THE
EXHIBITION OF PAINTINGS
BY
AMERICAN ARTISTS
...
HELD AT
WASHINGTON, D. C., MARCH, 1889
UNDER THE DIRECTION OF THE
LADY MANAGERS OF THE GARFIELD HOSPITAL

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The Lady Managers of the Garfield Hospital, express their thanks to Mr. and Mrs. L. P. Morton, for the use of their house for this exhibition, to Mrs. Schuyler van Rensselaer for the introduction to the catalogue, and to the Artists and Owners who have contributed Paintings and Sculpture.
INTRODUCTION.

THIS is the first important collection of works by living American artists that has been shown in the capital of their country. I need not dwell upon the reasons—or should I say excuses?—which can be given for a fact that, at first thought, seems so singular. It is sufficient to acknowledge that each community has its own peculiar aims, occupations, and duties, and that in a strenuous new land like ours each is forced, for a time, to give itself entirely up to them. The material cares of daily life engrossed the first settlers of our soil. Commerce wholly absorbed most of our cities during the earlier stages of their existence. And so, for a time, the task of governing a great people exhausted all the energies of Washington. But this time has passed. Washington can think to-day of something besides the main work it has in hand. It holds itself aloof from trade, and this one peculiarity makes it seem more and more a desirable haven of refuge from the stress and strain of life (7)
as our other cities offer it. Year by year its "leisure class" grows larger, and the business of enjoyment is more generally pursued. Year by year we may note an increase in its renown as the home of men of science, and a growth in the interest it takes in the literature that lies outside of blue-books. Its developing attractions bring it throngs of visitors in ever greater numbers. Should Art alone be neglected in this political capital which seems on the road to become our social capital as well?

One wise and generous citizen answered No! when he founded the Corcoran Gallery. But, although this gallery has done much for the pleasure and instruction of the people, it has yet done little in a direct way for American art. And where has American art a stronger claim than in Washington to be known and prized and fostered?

It is well, therefore, that this collection of pictures should have been gathered here. Many more names might have stood in the catalogue without lowering the level of excellence it records. Yet the examples have been selected with care and judgment, and the exhibition suffices to represent—fairly though not completely—the work that is being done just now in America.

Most of the names belong to men comparatively
young in years, for the desire of those in charge of
the exhibition was to show To-day, not Yesterday,
and a sharp line of division marks off the one from
the other in American art. This line may be
drawn at about the year which saw the birth of
our second century of national life. When Europe
was sending her treasures to the Centennial Exhi-
bition, to be shown to thousands of ignorant but
eager eyes, she was sending back the first brood of
young Americans who had gone to her to learn
how those treasures had been produced. Painters
and sculptors we had had before, and some of them
men of exceptional talent. But it was soon per-
ceived that the new influence had awakened us to
effort in a new direction; and now the fact is clear
that in this direction will be found the outlet for
such artistic gifts as may be our portion as a
people.

I hardly know how to explain, in a paragraph or
two, the difference between the elder American
school and the younger. It is a difference, not so
much in the result desired as in the starting-point
selected to achieve it. Only when something very
well worth painting is painted very well and with
individual, personal feeling, can a great picture be
produced;—all schools, all critics thus far agree.
But our younger generation declared that the most
important thing was the power to paint well, and that it must be learned by long and patient study, while our elder school had thought little of this power, or had believed that it might come by nature. Surely the men of to-day are right. To learn how to use brush and colors—this is the most important thing in art, because it is the fundamental thing. To master his means of expression must be the artist's first step. Only when this has been taken can he hope to show whether he has things to say that are worth expressing. A pot or a pan beautifully painted is a beautiful work of art. The loftiest idea, the subtilest meaning, the grandest figure or most lovely landscape badly painted is—the sign of an interesting soul, perhaps, but not a work of art. These truths most of our earlier painters ignored, and so, despite their industry, talent, and ambition, the results they left are gradually fading out of mind. These truths Europe now has taught us, and, in consequence, we have many painters to-day whose works will always seem good, although they be but portraits of a bit of china or a handful of flowers. Say a thing well, and men will listen and remember. Say it badly, and they will stop their ears or quickly forget. And, if this is true of speech, how much more true is it of art, whose smallest product repeats the same
message over and over as long as human patience permits it to exist?

I would not imply by these words that no American painter twenty years ago cared how he painted, or that none to-day cares what he selects to paint, or tries to put a portion of his brain and heart upon the canvas. There are scores of pictures in this exhibition which should protect me from being thus misunderstood. Here and there hangs the work of some veteran in art who painted beautifully while most of those who now paint best were boys at school. And here and there among the works of the very youngest we find some individual way of seeing nature or of feeling life, some true and personal meaning, some poetic sentiment or imaginative power, while purely "idealistic" forms of art contrast with the most "realistic." Perhaps, indeed, its variety will seem the most striking point in the collection, next to the high character of the handiwork it shows. Yet I would call especial attention to this handiwork as such, believing it the only root from which an admirable art can develop, and knowing it, broadly speaking, to be an achievement compassed during the past twenty years.

There is, however, a word of warning that must be written. Even when beautiful handiwork seems the painter's sole concern, do not be too quick to
believe that such has actually been the case. Only the artist himself can know how much of the charm of his result he saw in the subject before him, how much he added from his own soul. The most purely ideal conception must be founded on facts observed with the physical eye. And so the most simply real and literal in appearance must have been in great part the artist's own creation. No picture can give us everything that the subject offered; the more interesting it is, the fewer, very often, are the elements that were chosen for translation; and in this preliminary fact of choice lies a great part of the artist's task, be he realist or idealist. Emerson says it better: "The virtue of art lies in detachment, in sequestering one object from the embarrassing variety;" and the power to do this "depends on the depth of the artist's insight of that object he contemplates." Look at the very slightest, simplest study on these walls, done, apparently, for the mere pleasure of using a brush. It means a subject chosen, for the love of it, from a myriad others, and felt as well as executed in some special way which can never be exactly reproduced. Nor, in reality, is there anything that is simple and easy to paint. Some things are harder, more complicated than others; but all are difficult indeed, and to triumph with a broken jar or a glimpse of a bare
country road means infinitely more than to win half-success with a vast historic pageant or a panorama of a mountain-chain. I do not want to apologize for the simplicity in subject-matter that marks some of these pictures. The number of those which are more visibly ambitious is great enough to satisfy even the visitor who thinks only an "interesting" or "striking" subject can make a valuable work of art. But I do want to protest with a word at least against this very attitude of mind. It is far too common in America, because we know far too little about the true qualities of art. And in the fact that it is so common we may read the reason why our painters so often excite it to utterance. Why, it is often asked, do not American artists devote themselves to more important work? Why do they not paint great historical pictures, monumental decorations, splendid compositions, which would compel the world to stand still and admire? Because what they have already done is not appreciated. They have learned how to paint very beautifully, but few persons seem to realize it. The modest things which they can do without direct popular encouragement are not valued as they deserve. We have still a vague, shame-faced, but persistent feeling, that if we want really good works of art we must go abroad for them. I do
not deny that there was a time when this was true. But it is not true to-day. Our painters and sculptors have now shown that a genuine, vital art is possible in America. Only they themselves could tell with what difficulties they have contended—through what years, at first, of patient, hopeful study, and then of patient, unapplauded, yet enthusiastic toil. Is it not time that the American people should do its part towards their development? Is it not time that we should recognize the courage and devotion of their past and the success that has been its outcome, and should give them for the future hearty helping in the onward path?

M. G. van Rensselaer.
CATALOGUE.

PAINTINGS IN OIL.

Where the name of owner is not given, pictures are for sale.

Prices may be obtained from Mr. Montross or the Committee.

ALLEN, Thomas ................. Boston


No. 1. Head of a Thorough-bred
No. 2. Midsummer

BECKWITH, J. Carroll ........... New York


No. 3. Head
(15)
BELL, Ed. A ........................ New York

Born in New York. Pupil of Wm. M. Chase and Prof. Loefftz. First class Medal at Munich.

No. 4. A Shepherdess

BIRNEY, Wm. Verplanck ........ New York

Born in Cincinnati. Pupil of Penn. Academy of Fine Arts, Royal Academy, Munich.

No. 5. A Young Reader
Loan ed by Mr. John F. Plummer.

BENSON, Frank W .................. Boston


No. 6. St. Cecilia

BLAKELOCK, R. A .................. New York

Born in New York.

No. 7. Moonlight
Loan ed by Mr. John J. Phyfe.

(16)
BLASHFIELD, Edwin Howland. New York


No. 8. Portrait

BLUM, Robert...................... New York


No. 9. Venetian Palaces

BOGERT, George H.......... New York


No. 10. Moonrise

BROWN, J. Appleton.............. Boston

Born at Newburyport, Mass. Pupil of Lambinet.

No. 11. May

2 (17)
BROWN, J. G .......................... New York


No. 12. Happy Jim
Loaned by Mr. Jesse G. Keys.

BRUSH, George De Forest  ...... New York


No. 13. Mourning Her Brave
Loaned by Mr. Thomas B. Clarke.

BUNCE, William Gedney  .......... New York

Born in Hartford, Conn. Pupil of William Hart, Andreas Achenbach, and of P. J. Clays.

No. 14. Venice
Loaned by Mr. Stanford White.

(18)
BUTLER, George B  ............ New York


No. 15. Boy with Sling

BUTLER, Howard Russell ...... New York


No. 16. Santo Domingo (Cuantla, Mexico) by Moonlight

CARR, Lyell ..................... New York


No. 17. Strayed (19)
CHASE, William M. New York


No. 18. Young Girl in Japanese Gown
No. 19. City Park
No. 20. Brooklyn Docks

CHURCH, F. S. New York


No. 21. Idyl

COFFIN, William A. New York


No. 22. Evening Shadows
No. 23. The Day after the Storm
COLE, J. Foxcroft ................. Boston

Member Society of American Artists.

No. 24. DORCHESTER MEADOWS
No. 25. DUTCH FISHING BOATS

COX, Kenyon ..................... New York


No. 26. A SOLO

COXE, Reginald Cleveland .... New York


No. 27. MORNING ON THE HUDSON
No. 28. CLOUDY AFTERNOON—NORTH RIVER

CALIGA, I. H ....................... Boston

Born in Auburn, Ind. Pupil of Prof. Lindenschmidt.

No. 29. FIGLIA DI MARIA

(21)
CRANE, Bruce .................. New York


No. 30. The Riverside at Evening

CHAMPNEY, J. Wells .......... New York


No. 31. The Coquette

DAVIS, Charles H ................ Boston


No. 32. A Cool Twilight
No. 33. The Coming Night

DE LUCE, Percival ............... New York

Pupil of Academy of Antwerp, of Joseph Porteels and Bonnat. Member of Water Color Society and Artists' Fund Society.

No. 34. A Welcome Message

(22)
DENMAN, Herbert ............. New York


No. 35. Near Fort Hamilton

DEWING, Thomas W ............ New York


No. 36. A Prelude
Loaned by Mr. Charles T. Barney.

No. 37. Portrait
Loaned by Mr. Stanford White.

No. 38. A Note

DIELMAN, Frederick ............. New York

Born in Hanover, Germany. Studied at the Royal Academy of Munich. Member National Academy of Design, Water-Color Society and Artists’ Fund Society.

No. 39. A Green Lane
Loaned by Mr. Stanford White.

No. 40. Head
Loaned by Mr. Robbins Battelle.

(23)
EATON, Wyatt ............... New York

Born in Philipsburg, Canada. Pupil of J. O. Eaton and Gérôme.

No. 41. LA CIGALE
Loanèd by Mr. Jas. S. Inglis.

No. 42. MAGDALINE

EICHELBERGER, Robert A. ... New York


No. 43. SUNSHINE

FAXON, William Bailey ........... New York

Born at Hartford, Conn. Pupil of Jacquesson de la Chevreuse. Member Architectural League.

No. 44. A YOUNG SAINT
No. 45. SPRING
( 24 )
FITZ, Benjamin R. New York


No. 46. The Interruption
No. 47. Mourning

FOSTER, Ben New York


No. 48. An August Afternoon among the Maine Hills
No. 49. Still Life

FREER, Frederick W. New York


No. 50. A Final Glance

Loaned by Mr. John F. Plummer.

No. 51. After the Waltz
(25)
GAUL, Gilbert.................New York


No. 52. Silenced
   Loaned by Mr. Wm. M. Chase.

No. 53. Charging the Earthworks

No. 54. With fate against them

GAUGENGIGL, I. M.................Boston

No. 55. A Lounger

No. 56. Without Fear

GIFFORD, R. Swain.............New York


No. 57. Morning—Near Nonquitt

No. 58. New England Moorlands

(26)
HARRIS, Chas. X. ............... New York


No. 59. An Accident
Loaned by Mr. John F. Plummer.

HARRISON, Alexander ............... Paris


No. 60. The Wave
Loaned by Mrs. Chanler.

HITCHCOCK, George ................. Paris


No. 61. Toilers of the Sea
Loaned by Mr. Adolph Obrig.

(27)
HOVENDEN, Thos... Plymouth Meeting, Pa.


No. 62. Never Too Late to Mend
Loaned by Mr. Washington Wilson.

INNESS, George................. New York


No. 63. A September Afternoon
Loaned by Mr. Thomas B. Clarke.

No. 64. Moonlight

JOHNSON, Eastman............. New York

Born in Lovell, Me. Member National Academy of Design and Society of American Artists.

No. 65. Portrait of a Lady
No. 66. Embers
No. 67. In the Barn (28)
JONES, H. Bolton ................. New York


No. 68. Autumn

JONES, Francis C ................. New York


No. 69. A Nosegay

KAPPES, Alfred ..................... New York

Born in New York City. Associate of the National Academy of Design. Member of the Water-Color Society.

No. 70. Mending His Ways

Loaned by Mr. John F. Plummer.

(29)
LOW, Will H. ................. New York


No. 71. DOLCE FAR NIENTE
Loaned by Mr. J. M. Lichtenauer.

No. 72. 'NEATH APPLE BOUGHS
Loaned by Mr. Thomas B. Clarke.

No. 73. PURPLE AND GOLD

MARTIN, Homer D ............... New York


No. 74. ON THE SANDS

MAYNARD, George W .......... New York


No. 75. DAPHNE

(30)
MILLET, Frank D .............. New York


No. 76. A Summer Day

MOELLER, Louis............... New York


No. 77. Morning News

Loaned by Mr. Thomas B. Clarke.

MORAN, Thomas............... New York


No. 78. Long Island Landscape

(31)
MOWBRAY, H. Siddons ......... New York


No. 79. EVENING BREEZE
Loaned by Mr. Thomas B. Clarke.

MURPHY, J. Francis ............ New York


No. 80. SUNDOWN
No. 81. AFTERGLOW

PICKNELL, W. L .................. Boston


No. 82. WAITING FOR A BITE
Loaned by Mr. Washington Wilson. (32)
PLATT, Charles A .................. New York


    No. 83. HILLSIDE AND SKY

REHN, F. K. M .................. New York


    No. 84. PASSING SHOWER

    No. 85. A CLEAR NIGHT

RICHARDS, William T .......... Philadelphia


    No. 86. FISHING SCHOO NERS OFF CAPE ANN
ROBINSON, Theodore ............. New York


No. 87. Vachere
No. 88. On the Seine
No. 89. Normandy Kitchen

RYDER, Albert ...................... New York


No. 90. Moonlight

SARGENT, John S .................... London


No. 91: Venetian Life
Loaned by Mr. Stanford White.

(34)
SARTAIN, William ............ New York


        No. 92. The Young Musician

SAWYER, Roswell Douglas .... New York

    Born at Watertown, N. Y. Pupil of Boulanger and Lefebvre.

        No. 93. Waiting

SHIRLAW, Walter ............ New York


        No. 94. The Miniature

TARBEll, Edmund C .......... Boston

    Member Society of American Artists.

        No. 95. Girl with a Rose

(35)
THAYER, Abbott H ............ New York


No. 96. A Brother and Sister

Loaned by Mr. Arthur A. Carey.

No. 97. A Young Woman

TRYON, D. W ................. New York


No. 98. The Setting Sun

No. 99. Early Moonrise

No. 100. Evening

No. 101. October Sunset

No. 102. Winter

TURNER, C. Y .................. New York


No. 103. A New Book

No. 104. Tasting the Pudding

(36)
TWACHTMAN, John H. New York


No. 105. Winter
No. 106. Summer Afternoon

ULRICH, Charles F. Venice, Italy


No. 107. The Old Spinner
Loanied by Mr. Thomas B. Clarke.

VAN BOSKERCK, Robert W. New York

Born in New Jersey. Pupil of Wyant and Swain Gifford. Member of Society of American Artists.

No. 108. An Adirondack Path

VAN SCHAICK, S. W. New York


No. 109. The Strolling Players

(37)
WALKER, Henry Oliver. New York


No. 110. Decorative Panel

WALKER, Horatio. New York


No. 111. A Shower

WARD, Edgar M. New York


No. 112. Motherly Care

WATERMAN, Marcus. Boston

No. 113. The Shrine of Sidi Abder Rahman, Algiers

WATROUS, Harry W. New York

No. 114. Sketching her in (38)
WEBB, J. Louis .................. New York


No. 115. Thoughts

WEIR, J. Alden ................. New York


No. 116. Reverie
No. 117. Dogs before the Hearth Fire

WHITTEMORE, Wm. J .......... New York


No. 118. By the Sea

WIGGINS, Carleton ............. Brooklyn, N. Y.


No. 119. Autumnal Haze

(39)
WILES, Irving R ...............New York


No. 120. Idleness
No. 121. Beatrice

WYANT, A. H .....................New York


No. 122. Evening
No. 123. Afternoon

WORES, Theodore ...............New York


No. 124. The Lantern Painter (San Francisco)
Loaned by Mr. Thomas B. Clarke.

(40)
WATER COLORS.

BLUM, Robert (see p. 17) .......... New York

No. 125. The Venetian Pumpkin Vender
No. 126. Knitting
No. 127. Grey Holland (Pastel)

CHASE, Wm. M (see p. 20) ........ New York

No. 128. In Brooklyn Navy Yard

COFFIN, Wm. A (see p. 20) ........ New York

No. 129. Moonlight

CHAPMAN, Carlton T ............ New York


No. 130. On the Beach at Katwyk

(41)
COLMAN, Samuel ............Newport, R. I.


No. 131. The Canon of the Colorado River
Loaned by Mr. Henry G. Marquand.

CHAMPNEY, J. Wells (see p. 22) ....New York

No. 132. Mellicent (Pastel)

CRANE, Bruce ................. New York

No. 133. Cold and Drear

FOSTER, Ben (see p. 25) ............... New York

No. 134. The Shore of Wiscasset Harbor

HOMER, Winslow ............... New York


No. 135. Baiting the Lobster Pot
No. 136. Rocks and Sea Swell

(42)
LA FARGE, John ............... New York


No. 137. THE LAMP BEARER
No. 138. SINGLE WATER LILY
No. 139. THE HARPIST
No. 140. FIGURE IN BLUE, READING
No. 141. WATER LILY (On Japanese paper)
No. 142. WILD ROSES IN WHITE CHINESE BOWL

MILLET, F. D (see p. 31) ............... New York

No. 143. FOR THE VICTOR

MAYNARD, Geo. W (see p. 30) .... New York

No. 144. THE BATH

REHN, F. K. M (see p. 33) ............... New York

No. 145. A BREAK IN THE STORM (43)
ROBINSON, Theodore  (see p. 34) .. New York
   No. 146. Primavera

TURNER, C. Y  (see p. 36) ........ New York
   No. 147. The Letter

WALKER, Horatio  (see p. 38) ..... New York
   No. 148. Evening

WEIR, J. Alden  (see p. 39) ........ New York
   No. 149. A Puritan Maiden
           Loaned by Mrs. H. S. F. Davis.

WHITTEMORE, W. J  (see p. 39)... New York
   No. 150. Salt Marsh Land in Autumn
   No. 151. Low Tide
(44)
SCULPTURE.

ST. GAUDENS, Augustus ...... New York


No. 152. Portrait in Low Relief
Loaned by Mrs. Schuyler van Rensselaer.


WARNER, Olin L .............. New York


No. 154. Portrait Bust
Loaned by Mr. W. C. Brownell.

(45)