

THE ART INSTITUTE OF CHICAGO

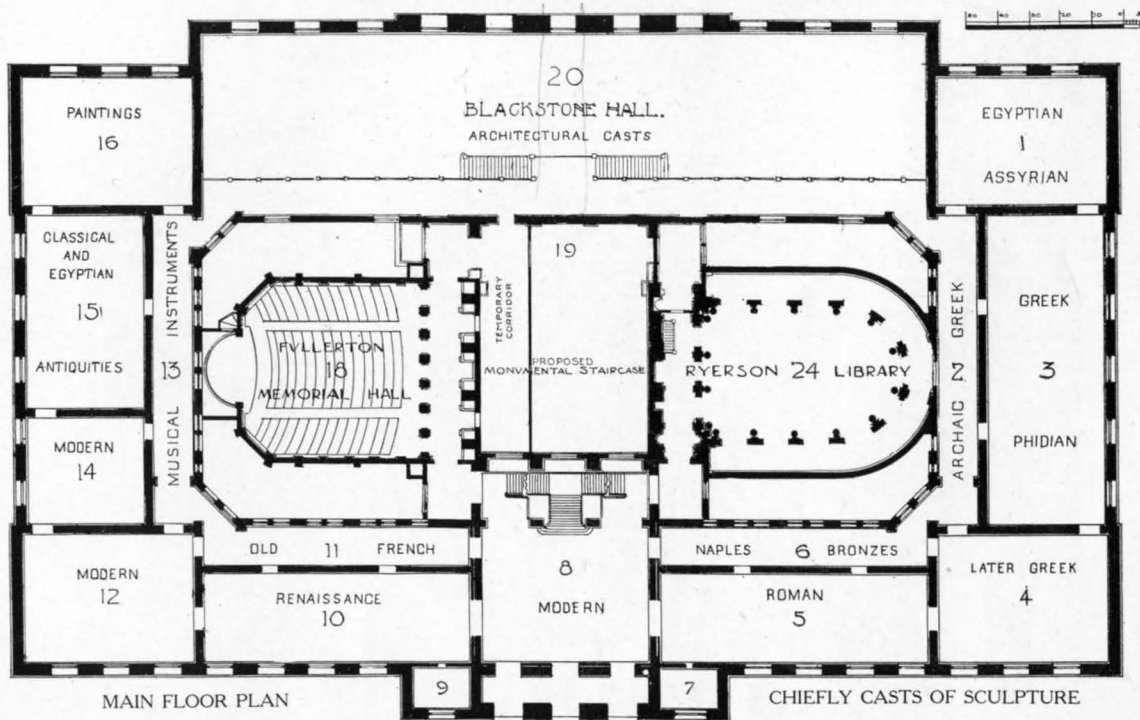
TWENTY-EIGHTH
ANNUAL REPORT

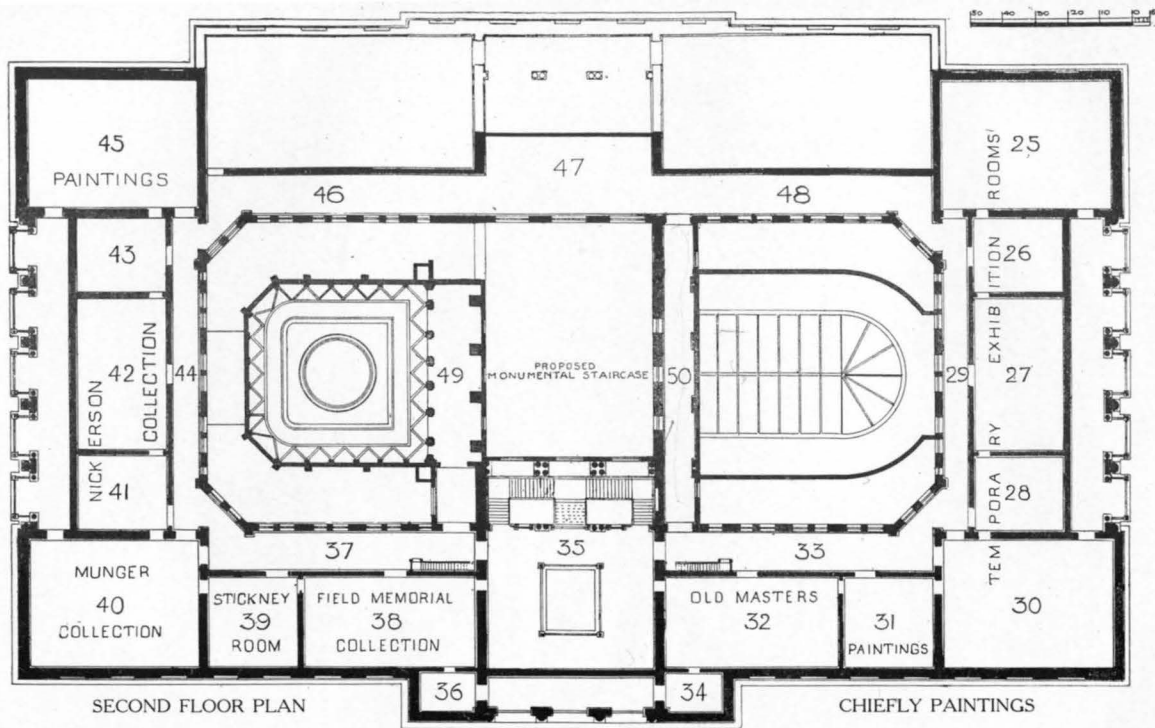


JUNE 1, 1906—JUNE 1, 1907



THE ART INSTITUTE MAIN ENTRANCE.





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TWENTY-EIGHTH ANNUAL REPORT



JUNE 1, 1906—JUNE 1, 1907

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Trustees of the Art Institute of Chicago

1907-8

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FRED A. BUSSE,
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MARTIN A. RYERSON
HOWARD VAN D. SHAW

CLARENCE BUCKINGHAM

Art Committee

CHARLES L. HUTCHINSON
MARTIN A. RYERSON
HOWARD VAN D. SHAW

BRYAN LATHROP
R. HALL McCORMICK
FREDERIC C. BARTLETT

THE ART INSTITUTE OF CHICAGO was incorporated

May 24, 1879, for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." The Museum building upon the Lake Front, first occupied in 1893, is open to the public every week day from 9 to 5, Sundays from 1 to 5. Admission is free to members and their families at all times, and free to all upon Wednesdays, Saturdays, and Sundays.

The Art School, in the same building, includes departments of Drawing, Painting, Sculpture, Illustration, Decorative Designing, Normal instruction, and Architecture.

All friends of the Art Institute are invited to become members. Annual Members pay a fee of ten dollars a year. Life Members pay one hundred dollars and are thenceforth exempt from dues. Governing Members pay one hundred dollars upon election and twenty-five dollars a year thereafter. Upon the payment of four hundred dollars Governing Members become Governing Life Members and are thenceforth exempt from dues. All receipts from life memberships are invested and the income only expended.

All members are entitled, with their families and visiting friends, to admission to all exhibitions, receptions, public lectures, and entertainments given by the Art Institute, and to the use of the Ryerson reference library upon art.



NEW CORRIDOR (Rooms 46, 47, 48)

Twenty-eighth Annual Report of the Trustees.

CHICAGO, June 4, 1907.

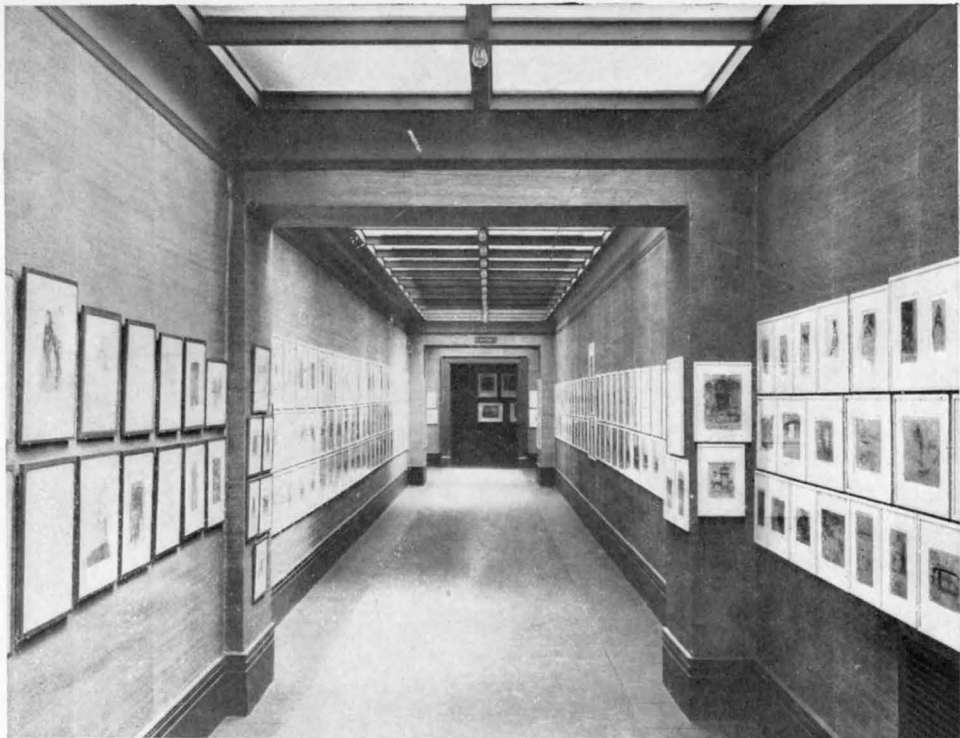
To the Governing Members of the Art Institute of Chicago :

Feeling the pressure for more room the Trustees have again added to the building in accordance with the general plans.

The most important building operation of the year was the construction of the second floor corridor, upon the fourth or eastern side of the building, which was begun in the autumn of 1906 and completed in April, 1907, at a cost of about \$11,000. This is shown in the second-floor plan at the beginning of this report under room numbers 46, 47 and 48. This corridor is a part of the original plan of the building, and is 209 feet long, 12 feet wide and 14 feet high, lighted by large west windows 7 feet from the floor. It is finished in green and black, and forms a stately hall. (See illustration.) The only temporary part is in the centre, where a section of 50 ft. in length is widened to 25 ft. by tile walls (Room 47 of the plan). This corridor answers two very important purposes. It completes the circulation, so that visitors are no longer compelled to turn back when they reach room 25 or Room 45; and it furnishes a large amount of space suitable for the exhibition

of decorative objects. It is at present occupied by porcelains, ivories and metal objects. The Trustees are anxious to complete the top-lighted galleries of the east wing, to which the corridor is properly an adjunct, but the state of our finances does not yet permit it. It will be necessary to finish the East face of the building in stone, since it will be conspicuously visible from the new lake park above the Illinois Central tracks. The cost of completing this part of the building is estimated at \$80,000, and this, with the central staircase and dome, estimated at \$200,000, will complete the building.

Another important addition to the building is the new Print Room, shown in the plan as Room 50 (see illustration), which was constructed during February, March and April, 1907, at a cost of about \$2,500. This is temporary in the sense that when the central part of the building is completed, this room will become an arcade or cloister looking through arches into the grand stair-case. The present improvement consists in furnishing it with iron-framed skylights, cement floor and finished walls covered with Japanese grass-cloth. The result is a very beautiful and well-lighted gallery in the form of a corridor, divided by pilasters into three parts, the whole 85 ft. long, 10 ft. wide and 10 ft. high. It will hang easily 250 framed etchings or engravings. The first exhibition will open in a few days and will consist of a comprehensive collection of the etchings of Whistler loaned by Mr. Bryan Lathrop and Mr. Clarence Buckingham, together with a few from the Stickney Collection of the Art Institute. It is hoped



NEW PRINT ROOM (Room 50)

that the establishment of the Print Room will give a new impulse to this department, to which too little attention has hitherto been given. It will permit the exhibition from time to time of fine engravings selected from the Stickney Collection of Engravings, which formed the private collection of the late Edward S. Stickney, and was presented to the Art Institute in 1887 by Mrs. Stickney. The collection has always been accessible in the library, but has not been much exhibited.

These additions and all changes in the building are of thoroughly fire-proof construction. The floors are of cement, covered with linoleum. The walls, however, except in galleries occupied by permanent collections, are lined with wood from the picture line to a height of from 9 to 14 feet, covered with asbestos paint. Without a continuous wooden lining it is impossible to rehang galleries speedily and freely.

During the summer of 1906 cement floors were laid in rooms 112 and 113 of the basement, completing that work. In the space in the third floor used for class-rooms of the school of architecture the wooden floors and walls were replaced with cement and plaster, and two new class-rooms for the same department were constructed in the fourth floor. The janitor's rooms in the basement also were extended and improved.

In the autumn of 1902 the Munger Gallery (Room 40) was fitted with mosaic floor and marble wainscoting, but the appropriation was insufficient for the decoration of the wall and to furnish metallic sky-light frames. The Mun-

ger Estate has now generously furnished the means to complete the room, and the work will be done immediately.

The invested funds of the Art Institute June 1, 1906, amounted to \$245,000, \$50,000 of which (the Kent bequest) was held by the Northern Trust Co. During the last fiscal year, June 1, 1906, to June 1, 1907, they have been increased by the following receipts:—

Bequest of Berthold Loewenthal	-	-	\$ 2,000
25 Life Memberships	-	-	2,500
3 Governing Life Memberships	-	-	1,200
			<hr/>
			\$ 5,700

So that the present amount of invested funds is \$250,700

The indebtedness of the Art Institute on June 1, 1906,
was - - - - - \$139,700

This has been reduced from receipts from the White
Estate - - - - - 6,000

\$ 133,700

The indebtedness has been increased during the year by the following amounts borrowed to pay for:—

Lockers	-	-	\$ 4,000.00
General expenses	-	-	1,000.00
Purchase of El Greco	-	-	38,277.10
			<hr/>
			\$43,277.10

Making the total liabilities \$176,977.10

W. Moses Willner died in Chicago September 16, 1906. He bequeathed to the Art Institute "the sum of \$50,000, to be used solely as an endowment," but without

other limitation. Mr. Willner was a Bohemian by birth, but a citizen of Chicago from 1858, and for nine years an annual member of the Art Institute.

Mrs. Mary E. Swan, who died in Chicago October 2, 1906, (widow of James H. Swan), directed by her will that certain of her paintings, statues, vases and books should be given to the Art Institute. Mr. and Mrs. Swan had been annual members of the Art Institute for nineteen years.

Victor Weissker, of Chicago, died in Dresden, March 26, 1907. In his will, after giving his wife a life estate in his property and also the right to dispose of the principal of his estate if she sees fit, he made the following provision in case she does not so dispose of it, that, upon her remarriage or death, after the payment of certain legacies :

“I give, devise and bequeath to the Art Institute of Chicago the sum of Twenty-two Thousand Dollars to be held by the same in trust for the following purposes : The Art Institute shall invest this amount as a perpetual fund, and shall give the income of the same to the most talented and deserving student graduating from the Art Institute, for the purpose of travelling and studying abroad. It is understood that this travelling scholarship shall bear the name of the donor, and shall be for the duration of two years for each incumbent. Should, after fifty years, the Art Institute consider it best to discontinue this scholarship, then it shall use the principal sum invested for purchasing works of art.”

The Art Institute is also made residuary legatee, the residue of the estate of Mr. Weissker to be held in trust “to be invested by said Art Institute as a perpetual fund. The income arising from said fund shall accumulate and shall be used by

said Art Institute from time to time for the purchase of works of art for the galleries of said Institute, but shall not be so used in connection with money from other sources.”

The contingencies are such that it is very uncertain whether the Art Institute will derive anything from this bequest.

The bequest of Berthold Loewenthal, of \$2,000, mentioned in last year's report, has been paid to the Art Institute. It is for “a prize fund or whatever other art or educational purpose the Trustees deem prudent.”

The bequest of Henry J. Willing of \$5,000 (see Report of 1904) will be payable to the Art Institute in September, 1908.

On January 3, 1907, the trustees of the Catherine M. White Estate made their final accounting in the Probate Court and were discharged. The estate was closed and the remaining property turned over to the Art Institute.

The amount the Art Institute has received from the estate is as follows :

Cash	-	-	-	-	\$ 23,319.87
Three scholarships of \$2,500 each ¹	-	-	-	-	7,500.00
Real estate, at valuation of Real Estate Board					134,480.00
Total					<u>\$ 165,299.87</u>

The B. F. Ferguson Trust Fund has begun to yield income. This fund is held in trust by the Northern Trust Company and the income is to be expended by the Trustees of the Art Institute for public monuments in Chicago.

The sum of \$13,026.00 in interest has been received and has been temporarily invested in interest-bearing securities. Deeming it suitable that the first monument should be a memorial of Mr. Ferguson, the donor, the Trustees upon October 25, 1906, adopted a recommendation of the Art Committee "that the first work to be undertaken under the Ferguson Bequest be a monument or memorial to Benjamin Franklin Ferguson, the founder of the fund, and that this monument be in the form of a fountain, to be situated within the territory of the South Parks of Chicago." It would appear suitable that such a monument should be in the centre of the city, that is, in the down-town territory of the South Park. The unsettled condition of the plans for the development of the Lake Front has led to the postponement of definite projects.

The membership record stands as follows :

Honorary members,	-	10—same as last year
Governing members,	-	202—a loss of 6
Annual members,	-	1,837—a loss of 100
Life members,	-	281—a gain of 22
Total	-	<u>2,330—a loss of 84</u>

A total of 240 new annual members has been received during the year, but 340 have dropped out or been transferred to other forms of membership.

The total receipts from members, including \$1,837.17 interest from life membership funds, have been \$28,218.17, against \$30,199.29 of last year—a loss of \$1,981.12.

The governing membership is limited to 250, in whom are vested the property and government of the institution.

During the past year seven governing members have died, as follows:

Roland C. Nickerson	Luther McConnell
Clarence K. Wooster	Caryl Young
Otto Young	James H. Eckels
Orrin W. Potter	

The only person elected to governing membership is Mrs. C. C. Kohlsaatt.

The new charter of the city of Chicago, which has been approved by the Legislature of the State and will be submitted to the people of Chicago next September, may affect the relation of the Art Institute to the South Park Commissioners. For the protection of the Art Institute and other museums in public parks the following provision has been made a part of the new charter :

ARTICLE 18, SECTION 18. The board of park commissioners may, with the consent of the city council, purchase, erect and maintain within any public park any museum, art institute or library, or permit any museum, art institute or library established for public use by private endowment to be erected and maintained within any public park.

An admission fee, not to exceed twenty-five cents for each visitor over ten years of age may be charged or be permitted to be charged for visiting any such museum or art institute, provided that all such museums and institutes shall be open to the public without charge for three days each week, and to the children in actual attendance upon any of the public schools in this city on every day.

Any arrangement or agreements existing at the time this charter shall take effect with any museum, art institute or library that shall be now located or authorized to be located in any park shall not be impaired or affected by the provisions of this charter.

Where any power has heretofore been granted by statute to any board of park commissioners to levy taxes for the support of any museum or museums of art, sciences or natural history, located and maintained or authorized to be located and maintained in any public park, the city council may on request of the board of park commissioners, appropriate and include in the levy of taxes for park purposes, a tax on each dollar of taxable property, not to exceed that named in the statute conferring such power upon said board of park commissioners, for the same purpose or purposes, subject to the provisions of this charter upon the subject of taxation and revenue.

If any owner of land abutting upon any park, or adjacent thereto, have any easement or property right in such park appurtenant to his land which would be interfered with by placing any museum, art institute or library within the park, or any right to have such park remain open and free from buildings, such easement or right may be condemned in accordance with the provisions of the statutes regulating the exercise of the power of eminent domain.

The Norman W. Harris prize of \$500 in the Annual Exhibition of American Paintings was awarded to Henry O. Tanner of Paris, for a picture entitled "The Two Disciples at the Tomb," and the picture was purchased for the permanent collection of the Art Institute. The Martin B. Cahn prize of \$100 was awarded to Alson S. Clark for a painting called "Coffee House." In the exhibition of Chicago Artists the Municipal Art League purchased for its permanent collection four pictures, viz: "Autumn

Afternoon," by Charles Francis Browne; "Lingering Lamps," by J. William Pattison; "Day of the Market, Brittany," by Pauline Palmer; "A Breezy Day in the Harbor," by Anna L. Stacey. The silver medal, awarded by the votes of the Chicago Artists, was given to Lawton S. Parker for a picture entitled "An English Girl." Prizes were also awarded to Mrs. Pauline Palmer, Leonard Crunelle, Miss Clyde G. Chandler, A. E. Albright, and Frank V. Dudley. In the exhibition of the Society of Western Artists prizes were awarded to J. Ottis Adams of Indianapolis, C. F. Browne and O. D. Grover of Chicago, L. H. Meakin, Cincinnati, and F. O. Sylvester, St. Louis.

By far the most important acquisition of the year is the large ecclesiastical painting of El Greco, called "The Assumption of the Virgin", which was purchased in the summer of 1906 from Durand-Ruel of Paris for 200,000 francs. It is shown in the accompanying reproduction.

Domenikos Theotokopolos, called "El Greco" because he was a native of the Greek island of Crete, was born about 1548. When about 25 years old he was in Venice and Rome, in the time of Paul Veronese and Titian, and is said to have studied with the latter. At the age of about thirty he went to Spain, where he was the leading artist of his time until his death in 1614. He painted chiefly religious subjects, but also portraits and other subjects, even landscapes. As an artist he may be considered Spanish, just before the time of Velasquez. His paintings, often forcible and brilliant in execution, embody qualities which are especially acceptable to modern artists and critics.



EL GRECO
The Assumption of the Virgin

"The Assumption of the Virgin" is a great altar piece, painted on canvas, 13 ft. 2 in. high and 7 ft. 6 in. wide. The composition consists of two principal groups, the virgin and angels above, and the twelve apostles grouped round a sarcophagus below. It was painted for the reredos of the altar of the chapel of the convent of Santo Domingo el Antiguo in Toledo, Spain, in 1577, where it is now replaced by a modern copy. It passed into the possession of a branch of the Bourbon family and has been exhibited during late years in the Prado at Madrid. Its authenticity is unquestioned, and it is probably the most important work of the artist out of Spain.

A frame of suitable design has been ordered of Mr. Hermann Dudley Murphy of Boston.

Other important accessions are:

Greek Vases and other objects, 14 in number; of great interest and value. Presented by Martin A. Ryerson.

Oil Painting, Henry O. Tanner, "The Disciples at the Tomb." Purchased from the Stickney Bequest.

Collection of Historical American Pottery and Porcelain, 104 examples. Purchased from the Field Museum of Natural History.

Collection of Textile Fabrics, about 1,900 examples. Purchased from the Field Museum of Natural History.

Small Bronze Groups, 4 in number, American wild animals, by Edward Kemeys. Presented by Miss Margaret S. Watson, Stanley McCormick and others.

Oil Paintings, copies of school of Botticelli, in the Louvre, by Mrs. Mary Fairchild MacMonnies, (1) "Giovanna Tornabuoni and the Graces or Virtues." Presented by Frederic C. Bartlett.

(2) "Lorenzo Albizzi and the Liberal Arts." Presented by Robert H. Allerton.

A complete list of the accessions of the year accompanies this report.

The Art Institute is in good condition, and in view of the attendance of visitors and students to collections, library, lectures and school, it may claim to be one of the most popular and useful art institutions in America. It has not, however, yet come into possession of the great endowments and incomes of several other museums, and if we hope to hold our proper place in this generous rivalry in the promotion of art, there can be no relaxation in our efforts.

CHARLES L. HUTCHINSON, President.

MARTIN A. RYERSON, Vice-President.

EDWARD E. AYER	JOHN J. GLESSNER
SAMUEL E. BARRETT	BRYAN LATHROP
ADOLPHUS C. BARTLETT	FRANK G. LOGAN
JOHN C. BLACK	R. HALL McCORMICK
CHAUNCEY J. BLAIR	STANLEY McCORMICK
CLARENCE BUCKINGHAM	JOHN J. MITCHELL
DANIEL H. BURNHAM	SAMUEL M. NICKERSON
CHARLES DEERING	HOWARD VAN D. SHAW
HENRY H. GETTY	ALBERT A. SPRAGUE

Ex-Officio

FRED A. BUSSE, Mayor	EDWIN G. FOREMAN, Pres. South Park Com.
WALTER H. WILSON, Comptroller	WILLIAM BEST, Auditor South Park Com.

Supplement to the Report of the Trustees

When the Art Institute was organized in 1879, Mr. Charles L. Hutchinson, then a very young man, was made one of the Trustees. Two years later he was made Vice-President, and upon April 27, 1882, he was elected President, and at every annual meeting since that time he has been unanimously elected to the Presidency by the Trustees, so that he has held the office continuously for twenty-five years. The growth of the institution may be measured by the fact that in the year before his election (1881-2) the whole income was \$7,285.82. Last year (1906-7) it was \$154,929.30. To no person is the Art Institute so indebted as to Mr. Hutchinson, although many strong friends have united in building it up.

Deeming it suitable that there should be a permanent memorial of Mr. Hutchinson's able and devoted service of a quarter of a century, the Trustees have determined to give to the gallery of Old Dutch Masters the permanent name of "The Charles Lawrence Hutchinson Gallery of Old Masters," and the Trustees have as individuals proffered to the Art Institute a sum of money sufficient to fit up and decorate the gallery now occupied by these pictures, Room 32 of the South wing, in a similar manner to the

fine galleries of the North wing, with mosaic floor, marble wainscoting, metal skylights, suitable tablet, etc.

It is well known that this collection of Old Masters, which constitutes one of the chief titles of the Art Institute to recognition among the art museums of the world, was secured for the Art Institute and brought to Chicago through the foresight and enterprise of Mr. Hutchinson, earnestly seconded by Mr. Ryerson. He presented one of the finest pictures, the Frans Hals, himself, and has found donors for most of the others. It is therefore altogether appropriate that his name should be permanently connected with the collection. The work of reconstructing and beautifying the gallery will be entered upon immediately.

REPORT OF THE TREASURER

Report of

From June 1, 1906

Cash Receipts

OPERATING ACCOUNT—

South Park Commissioners.....	\$66,755 01
Door Fees	7,180.00
Catalogue Sales.....	1,582.45
Fullerton Hall Receipts.....	698.00

\$76,215.46

MUSEUM ACCOUNT—

Membership Receipts.....	24,518.17
Sundry Library Receipts.....	360.49
Sundry Museum Receipts.....	785.29
Telephone Account	150.45
Etching Corridor Account.....	2,467.52
Lunch Room Receipts.....	3,962.89

32,244.81

SCHOOL ACCOUNT—

Tuitions.....	49,482.98
Locker Receipts.....	2,179 50
Matriculations.....	720.00
Students' Aid Account.....	29.00
Sundries.....	938.41

53,349.89

SUNDRY ACCOUNTS—

Bills Payable (Lockers).....	4,000.00
Bills Payable (Greco)	19,000.00
Bills Payable (General Expenses).....	15,000.00
Accounts Receivable Account.....	770.88
Munger Gallery Account.....	400.00
C. M. White Account.....	6,000.00

45,170.88

410.56

Balance, June 1, 1906.....

\$207,391.60

TRUST FUNDS ACCOUNT.

ENDOWMENT FUNDS ACCOUNT	21,600.00
ENDOWMENT FUNDS INCOME ACCOUNT...	10,772.01
PICTURE SALES ACCOUNT.....	18,902.10
FERGUSON MONUMENT ACCOUNT.....	17,427.06
BLACKSTONE ACCOUNT.....	1,000.00
HARRIS PRIZE ACCOUNT.....	500.00
DICKEY TRUST ACCOUNT	565 96
MUNGER GALLERY ACCOUNT.....	1 200.00
C. M. WHITE ACCOUNT.....	2,529.87
BRAND PRIZE ACCOUNT.....	100.00

BALANCE JUNE 1, 1906..... 4,434.91

79,031.91

\$286,423.51

the Treasurer.

to May 31, 1907.

Cash Disbursements.

OPERATING ACCOUNT—

Museum Operating Expenses.....	\$78,132 32	
Library Operating Expenses.....	3,448.95	
Fullerton Hall Operating Expenses....	1,108.82	
		\$82,690.09

MUSEUM ACCOUNT—

Accessions	68.14	
Library Books, etc.	1,612.15	
Membership Circulars	1,866.11	
Telephone Account.....	185.54	
Etching Corridor Account	2,467.52	
Lunch Room Expenses.....	3,672.86	
Greco Painting Expenses.....	912.81	
Lockers.....	2,000 00	
East Gallery	10,825.84	
New Attic Rooms.....	507.93	
Willner Account.....	38.00	
		24,156.90

SCHOOL ACCOUNT—

Expense	56,113.27	
Lockers.....	226.53	
		56,339.80

SUNDRY ACCOUNTS—

Locker Account.....	4,000.00	
Greco Account.....	19,000.00	
Bills Payable Account.....	20,000.00	
Accounts Receivable Account.....	822.83	
Munger Gallery Account.....	116.03	
		43,938.86
Balance, May 31, 1907.....		265.95

\$207,391.60

TRUST FUNDS ACCOUNT.

ENDOWMENT FUNDS ACCOUNT	\$21,600.00
ENDOWMENT FUNDS INCOME ACCOUNT..	6,815.58
PICTURE SALES ACCOUNT	18,902.10
FERGUSON MONUMENT ACCOUNT.....	17,432.81
BLACKSTONE ACCOUNT.....	1,023.63
HARRIS PRIZE ACCOUNT.....	500.00
DICKEY TRUST ACCOUNT.....	480.00
MUNGER GALLERY ACCOUNT.....	1,200.00
C. M. WHITE ACCOUNT.	1,681 03
BRAND PRIZE ACCOUNT.....	100.00
TRUST FUNDS INVESTMENT ACCOUNT.....	5 000.00
RYERSON ACCOUNT.....	936.12
BALANCE, MAY 31, 1907	3,360 64

79,031.91

\$286,423 51

Report of the Treasurer

June 1, 1906, to May 31, 1907.

The amount of Endowment Funds held by the Art Institute of Chicago on June 1, 1906 was

\$195,000.00

The increase during the year has been as follows :

Berthold Loewenthal Bequest..... \$ 2,000.00
Twenty-five Life Memberships..... 2,500.00
Three Governing Life Memberships.... 1,200.00

5,700.00

Amount of funds May 31, 1907.....

\$200,700.00

The Endowment Funds and their amounts on May 31, 1907, are as follows :

Stickney Fund.....\$70,500.00
Scammon Lecture Fund..... 35,000.00
Life Membership Fund 30,100.00
Governing Life Membership Fund 12,100.00
Dickey Trust Fund..... 10,000.00
J. Q. Adams Scholarship Fund..... 10,000.00
C. M. White Scholarship Fund 7,500.00
F. E. Ogden Fund..... 5,000.00
H. A. Jones Fund..... 5,000.00
Friday Club Scholarship Fund 4,000.00
Memorial Scholarship Fund..... 4,000.00
M. B. Cahn Prize Fund..... 2,000.00
Berthold Loewenthal Fund..... 2,000.00
Woman's Club Scholarship Fund..... 1 500.00
H. W. Jackson Fund. 1,000.00
T. D. Lowther Fund..... 1,000.00

\$200,700.00

The Sidney A. Kent fund of \$50,000, and the Benjamin F. Ferguson Monument Fund of \$1,075,000, are being held by the Northern Trust Company, as Trustee, the income therefrom being paid to The Art Institute at regular intervals.

Respectfully submitted,

ERNEST A. HAMILL, Treasurer.

This is to certify that the foregoing statements have been verified and found correct. We have audited the cash records from June 1, 1906, to May 31, 1907. Vouchers were presented for all cash payments, properly approved by the Secretary and the Auditor of the institution.

Respectfully submitted,

EVERETT AUDIT COMPANY,

By John Everett, C. P. A., President.

Report of the Director

CHICAGO, June 6, 1907.

To the Board of Trustees of the Art Institute of Chicago:

Various re-installations have been made, partly in consequence of the additions made to the building, and partly in consequence of acquisitions of decorative objects. The Field Museum of Natural History, in pursuance of its policy of retiring altogether from the field of art, has made over to the Art Institute the small collection of porcelains and textiles in its possession. The portion of the porcelains found suitable for a fine art collection are now installed in wall cases in Room 46, the new corridor, and the textiles, most of which are small examples of old French and Italian fabrics, will be installed in swinging frames and placed in Room 45 or Room 46. Mr. Joseph Rosenbaum has again lent to us his fine collection of Ivories, numbering 163 examples, and they are well exhibited in suitable cases in the central portion of the new corridor, Room 47. Most of the cabinets, tables and ornamental woodwork, which occupied Room 43 a year ago, together with some other objects, have been retired from the collection as of modern or inferior workmanship, and Room 43 is now occupied by the paintings of Mr. Cyrus H. McCormick's private collection. Room 31 is occupied by Mr. Logan's fine collection. In Blackstone Hall, containing the great collection of architectural casts (Room 20), a decided improvement in installation has been made by dividing the

space under the gallery by tile walls into recesses or alcoves, in which the smaller casts of architecture are classified as nearly as possible by schools and periods.

A new general catalogue of the collections has just been issued, compiled by Mr. George Corliss in his usual clear, accurate and thorough manner. As the collections increase the catalogue expands, and since it now forms a book of 357 pages (the illustrated edition 456 pages), it is probably the last time that we shall attempt to include the paintings, the sculptures and the other objects in one volume. Otherwise the descriptions of the catalogue cannot be much more full than the printed labels.

One of the four parts of Prof. Alfred Emerson's illustrated catalogue of sculpture, covering in 106 pages the examples in our collection of Oriental and early Greek art, has been issued, and the remaining parts are in preparation. It is a scholarly and satisfactory work as far as it has gone.

Mr. Garrett Chatfield Pier has published a descriptive catalogue of the most important scarab seals of our collection under the title "Historical Scarab Seals from the Art Institute, Chicago", meaning seals having names of royal personages, nobles and others connected with the court or government. This collection was purchased in 1894 from the Rev. Chauncey Murch, and is said to be the most important series of scarabs out of Egypt. Mr. Pier's list constitutes a pamphlet of 20 pages, containing descriptions and cuts of about 270 seals chosen from the 700 of the collection, and was reprinted by the University of Chicago Press

from The American Journal of Semitic Languages and Literatures.

The usual series of exhibitions has been held through the year. The following is a complete list:

Exhibitions of 1906-7.

The Eighteenth Annual Exhibition of Water Colors, Pastels and Miniatures, which was in progress at the time of the last Report, closed June 10, 1906; twelve pictures were sold for \$906.00.

During the Summer of 1906, the fine private collections of paintings of Cyrus H. McCormick, Frank G. Logan, Edward D. Libbey of Cleveland, and C. C. Ruthrauff of New York, were upon exhibition.

(1) On June 15, the annual exhibition of works of students of the Art Institute was opened in Galleries 25, 26, 27, 28, 29, 30 and 114. A portion of the exhibition was removed July 19, when the remaining works were consolidated in Galleries 25 and 114 to make room for the private collections mentioned above, and not taken down until Sept. 12.

(2) From September 12 to October 8 an exhibition of a collection relating to the North American Indians, consisting of 1,103 paintings, drawings, sketches, 122 Iroquois Wooden Masks, Original Indian Treaties, &c., lent by Edward Everett Ayer, Chicago, was held in galleries 25, 26 and 27.

(3) Upon Tuesday, October 16, the Nineteenth Annual Exhibition of Oil Paintings and Sculpture by American Artists was opened in Galleries 25, 26, 27, 28, 29, 30 and 45 by an afternoon reception attended by 500 people. The number of paintings was 351 and of sculptures 11, including 78 paintings by American artists in Paris, selected by Miss Sara Hallowell. Eighteen paint-

ings were sold for \$5,685.00. The Martin B. Cahn Prize of \$100, offered to a Chicago artist for the best oil painting, was awarded to Alson S. Clark for his painting, "Coffee House"; and the Norman W. Harris Prize of \$500 was awarded to Henry O. Tanner of Paris for his painting, "The two Disciples at the Tomb." The exhibition closed November 29.

(4) During the same period, October 16 to November 29, a special exhibition of works of Alphonse Mucha, of Paris, about 75 in number, was held in Gallery 31.

(5) From November 20 to December 2, the Thirteenth Annual Exhibition of the Atlan Ceramic Club was held in Gallery 32. 126 pieces were exhibited.

(6) From December 6 to December 20 the Fifth Annual Exhibition of Art Crafts, including "designs for decorations and examples of workmanship having distinct artistic merit," was held in Galleries 25, 26 and 27. 602 objects were exhibited, of which 176 were sold for \$1,996.

(7) From December 6 to December 26 the Eleventh Annual Exhibition of the Society of Western Artists was held in Galleries 28 and 30. 161 works were exhibited, and four pictures were sold for \$365. An annual prize of \$500, known as the "Fine Arts Building Prize" for the advancement and encouragement of art, open to all Western artists, was awarded for the first time. The prize was divided among the following artists, viz: J. Ottis Adams of Indianapolis, Charles Francis Browne, Chicago, Oliver Dennett Grover, Chicago, L. H. Meakin, Cincinnati, and Frederick Oakes Sylvester, St. Louis.

(8) During the same period, December 6 to December 26, a special exhibition of paintings, 31 in number, by Hermann Dudley Murphy, was held in Gallery 31.

(9) During the same period, December 6 to December 26, an Exhibition of Miniatures, 42 in number, by Miss Anna Lynch of Chicago, occupied a wall in Gallery 31.

(10) From January 1 to January 20, 1907, an Exhibition of Original Drawings, 134 in number, by the following group of illustrators: Frederick Richardson, Ernest C. Peixotto, Orson Lowell and William D. Stevens was held in Galleries 26 and 27. One drawing was sold for \$25.

(11) During the same period, January 1 to January 20, an Exhibition of Mural Paintings and other works of William Penhalow Henderson of Chicago was held in Gallery 30. Forty-one works were exhibited.

(12) During the same period, January 1 to January 20, a special exhibition of paintings by Frederic Clay Bartlett of Chicago, 16 in number, occupied Gallery 28. One picture was sold for \$400.

(13) During the same period, January 1 to January 20, a special Exhibition of Water Colors, 40 in number, by George F. Schultz of Chicago, was held in Gallery 31. Three pictures were sold for \$500.

(14) During the same period, January 1 to January 20, a special exhibition of 43 paintings and four pastels by Birge Harrison of Bearsville, N. Y., was held in Gallery 25. Three pictures were sold for \$975.

(15) From January 29 to February 24 the Eleventh Annual Exhibition of Works of Artists of Chicago and Vicinity was held in Galleries 25, 26, 27, 28, 30 and 31. The catalogue contained 284 numbers. 818 works were submitted to the Jury.

Nine pictures were bought by the following clubs: The Municipal Art League, the West End Woman's Club, Ladies' Auxiliary of the K. A. M. Temple, the Arche Club, Woman's Aid, Union League Club for \$1,040. Forty-five other pictures were sold for \$5,170.

The Annual Prize of the Young Fortnightly was awarded to Mrs. Pauline Palmer for her painting entitled "The Old Mill, Pont Aven." A prize of \$100, offered by Montgomery Ward through the Municipal Art League for the best work of sculpture, was awarded to Leonard Crunelle for his "Design for a Fountain." Miss Clyde G. Chandler was awarded the prize of \$25, offered by Mrs. Lyman A. Walton through the Municipal Art League, for her sculpture entitled "The Magic Shoes." A prize of \$100, offered by Mrs. W. F. Grower through the Municipal Art League, was awarded to Adam Emory Albright for the best group of paintings. The Fortnightly Club of Englewood awarded a prize of \$25 to Frank V. Dudley on his picture entitled "Night and Silence reign." The medal of the Chicago Society of Artists was awarded to Lawton S. Parker for a picture entitled "An English Girl." The Municipal Art League divided its appropriation of \$500 and purchased for its permanent collection the following four pictures: "Autumn afternoon," by Charles Francis Browne; "Lingering lamps," by James William Pattison; "Day of the market, Brittany," by Pauline Palmer; "A breezy day in the harbor," by Anna L. Stacey.

(16) March 1 to March 24 a special Exhibition of Paintings of Contemporary German Artists, collected by Dr. Charles M. Kurtz, Director of the Buffalo Fine Arts Academy, was held in Galleries 28 and 30. Ninety-three pictures were exhibited, of which one was sold for \$3,150.

(17) During the same period, March 1 to March 24, an exhibition styled "The Salon of Photographic Societies of America," under the auspices of the Chicago branch, the Chicago Camera Club, was held in Galleries 25 and 26. The exhibition consisted of 275 photographs, of which two were sold for \$11.

(18) During the same period, March 1 to March 24, the Thirteenth Annual Exhibition of the Art Students' League of Chi-

cago was held in Gallery 27. 165 works were exhibited, of which seven were sold for \$92.

(19) From March 29 to April 26 the Twentieth Annual Exhibition of the Chicago Architectural Club was held in Galleries 25, 26, 27, 28 and 30. 482 drawings were exhibited, six of which were presented to the Chicago School of Architecture, and three loaned for a period of two years.

(20) From April 8 to May 5 an exhibition of color prints, photographic reproductions, etc., about 85 in number, collected by the Public School Art Society for the John Worthy School, was made in Rooms 46, 47 and 48 (the new corridor.)

(21) On May 7 the Nineteenth Annual Exhibition of Water Colors, Pastels and Miniatures by Contemporary American Artists was opened in Galleries 25, 26, 27, 28 and 30. The collection consists of 423 numbers and is still in place.

(22) At the same time the Fifteenth Annual Exhibition of the Chicago Ceramic Art Association and Annual Exhibition of the National League of Mineral Painters was opened in Gallery 31 and closed May 28. The collection consists of 96 pieces.

During the past year there have been seven exhibitions of works of individual artists. Of these four represented Chicago artists: Wm. P. Henderson, Geo. F. Schultz, Frederic C. Bartlett, and Miss Anna Lynch; one, a foreign artist, Alphonse Mucha; and two, other American artists, H. D. Murphy of Boston, and Birge Harrison of Bearsville, N. Y. There was also an exhibition of a group of four New York illustrators, Peixotto, Richardson, Stevens and Lowell, of whom all but the first were formerly of Chicago.

The foreign exhibitions have been those of Mucha's works in the autumn and of German Artists in March. The latter was a circulating collection brought to America through the exertions of Dr. Charles M. Kurtz, Director of the Buffalo Fine Arts Academy, who performs a valuable service to the country in thus securing exhibitions of contemporary foreign works. It includes works of Lenbach, Stuck, Menzel, Von Bartels, Clarenbach, Hübner, Kuehl, Schramm-Zittau, Küstner and others.

In the Tuesday Lecture course there have been twenty lectures by various persons, two lecture recitals upon Greek costumes, etc., and seven concerts. Among the lecturers of the year may be mentioned Prof. William Knight of England, Dr. Heinrich Kraeger of Dusseldorf, and M. Alphonse Mucha of Paris.

There have been 230 audiences in Fullerton Memorial Hall from June 1, 1906, to June 1, 1907, as follows:

Lectures, open to members and students	-	-	95
Musicales, open to members and students	-	-	6
School lectures *	-	-	50
Lectures and meetings of other societies	-	-	79
			<u>230</u>

The aggregate attendance was 52,297.

* These are in addition to the numerous class lectures held in the class lecture room.

Tuesday Afternoon Lecture Course of 1906-7

October 23, 1906—Lecture: Dwight Heald Perkins, Member of Special Park Commission, Chicago. "The proposed Metropolitan Park System of Chicago," illustrated by the stereopticon.

- October 30.—Orchestral concert, by members of the Chicago Orchestra.
- November 6.—Lecture: Miss Mary A. Richmond, Ann Arbor, Mich. "Monumental Brasses in English Abbeys, Cathedrals and Churches," illustrated by the stereopticon.
- November 13.—Lecture: Dr. George A. Dorsey, Curator Department Anthropology, Field Museum, Chicago. (1) "Primitive Art in North America," illustrated by the stereopticon.
- November 14.—(Wednesday, an extra lecture) Dr. George A. Dorsey, (2) "Primitive Art in North America," continued, illustrated by the stereopticon.
- November 20.—Lecture: Edmund H. Wuerpel, Instructor in Painting, School of Fine Arts, St. Louis, Mo. "James A. McNeill Whistler, the artist, and the influences surrounding him," illustrated by the stereopticon.
- November 21.—(Wednesday, an extra lecture) Edmund H. Wuerpel, "James A. McNeill Whistler, the man."
- November 27.—Orchestral concert, by members of the Chicago Orchestra.
- December 4.—Lecture recital: Mrs. Lou Wall Moore, Sculptor, Chicago. "Greek costumes and Greek dances;" with exemplifications. (1) "The Bacchanalia and the Spell Dance of the Furies." See Jan. 15.
- December 11.—Lecture: Mrs. Marie J. Adams, of the Rookwood Pottery, Cincinnati, Ohio. "Recent development in American Pottery, especially Rookwood," illustrated by pieces of pottery in different stages, finished and unfinished.
- December 18.—Lecture: Hermann Dudley Murphy, Boston. "A talk on pictures and frames."

January 8, 1907.—Orchestral concert, by members of the Chicago Orchestra.

January 10.—(Thursday, an extra lecture) Dr. Heinrich Kraeger, Professor of History of Art and Literature, Royal Academy of Arts, Düsseldorf. "Menzel and Boecklin, two German artists," illustrated by the stereopticon.

January 15.—Lecture recital: Mrs. Lou Wall Moore, Sculptor, Chicago. "Greek costumes and Greek dances," with exemplifications, archaic Greek costumes. "Dance Symphony, the Dance of the Seasons." Poems by Miss Harriet Monroe, read by the author. See Dec. 4.

January 17.—(Thursday, an extra lecture) Dr. Heinrich Kraeger. "Menzel and Boecklin, two German artists," continued, illustrated by the stereopticon.

January 22.—Lecture: Thomas Wood Stevens, Illustration Department, School of Art Institute, Chicago. "Bruges, a Mediaeval Flemish town," illustrated by the stereopticon.

January 23.—(Wednesday, an extra lecture) F. Hopkinson Smith, New York. "Impressionism and Realism in Art and Literature."

January 29.—Lecture: Dr. Heinrich Kraeger. "Albrecht Dürer," illustrated by the stereopticon.

February 2.—(Saturday, at 3 p. m., an extra lecture under the auspices of the Archæological Society) Prof. Arthur Fairbanks, University of Michigan. "The Oracle of Apollo at Delphi," illustrated by the stereopticon.

February 5.—Lecture: H. H. Powers, of the Bureau of University Travel, Boston, Mass. "The Paintings of the Sistine Chapel," illustrated by the stereopticon.

- February 12.—Lecture : Fräulein Antonie Stolle, Boston, Mass.
“Florence, the cradle of the Florentine School,” illustrated with colored slides.
- February 19.—Orchestral concert, by members of the Chicago Orchestra.
- February 26.—Lecture : Mrs. Clarence Dickinson, Chicago.
“Some Modern German Artists,” illustrated by the stereopticon.
- February 28.—(Thursday, an extra lecture under the auspices of the Archæological Society) Prof. Gordon J. Laing. “The Art of Ancient Etruria,” illustrated by the stereopticon.
- March 5.—Lecture : Prof. Edgar J. Banks, New York. “The Artistic tendencies of the Arabs of Arabia,” illustrated by the stereopticon.
- March 12.—Lecture : Charles M. Kurtz, Director of Fine Arts Academy, Buffalo, N. Y. “Contemporary German Art with especial reference to the present exhibition,” illustrated by the stereopticon.
- March 19.—Orchestral concert, by members of the Chicago Orchestra.
- April 2.—Concert, Chicago Amateur Musical Club.

Special Courses.

Wednesday afternoons at four o'clock, January 16, 30, February 6, 13, 20, 27. Six Lectures : George Breed Zug, University of Chicago. “Great Periods of Mural Decoration,” illustrated by the stereopticon.

Field Museum of Natural History Free Lecture Course, held in Fullerton Memorial Hall, Art Institute, Saturday afternoons at three o'clock, October 6, 13, 20, 27, November 3, 10, 17, 1906; March 2, 9, 16, 23, 30; April 6, 13, 20, 27, 1907. Two courses of eight lectures upon "Science and Travel," illustrated by the stereopticon.

Gallery Lectures upon the Collections.

Friday afternoons at four o'clock, October 12, 19, 26, November 2, 9, 16, 23, 30, December 7, 14. Ten lectures upon "Renaissance and Modern Sculpture," by Lorado Taft, sculptor, illustrated by the stereopticon and the collections of the Art Institute.

Friday afternoons at four o'clock, January 11, 18, 25, February 1, 8, 15, March 1, 8, 15, 22. Ten lectures: James William Pattison, painter. "Antiquities, Metals, Textiles, etc.," illustrated by the stereopticon and the collections of the Art Institute.

Friday afternoon at four o'clock, March 29, and Thursday afternoons April 4, 11, 18, 25, May 2, 9, 16, 23, 30. Ten lectures: Charles Francis Browne, painter. "Modern Painting and Painters, 18th and 19th Centuries," illustrated by the stereopticon and the collections.

Course on Architecture.

Monday afternoons at four o'clock, October 29, November 5, 12, 19, 26, December 3, 10, 17, 1906; January 7, 14, 21, 28, February 4, 11, 18, 25, March 4, 11, 1907. Eighteen lectures: William A. Otis, architect, Chicago. "The History of Architecture from the early Christian to the close of the Gothic," illustrated by the stereopticon.

Course on Composition and Color.

For the students of the Art Institute, October 24, 25, 31, November 1, 7, 8, 19, 22, 23. Nine lectures by Alphonse Mucha.

On January 24, Mr. F. Hopkinson Smith repeated his lecture of January 23 on "Impressionism and Realism," for the students of the Art Institute.

The address at the end of the school year, June 15, 1906, was delivered by Rev. Judson Titsworth of Milwaukee, upon "The Art of Life."

There have been many lectures by leaders of classes in the galleries, and many meetings of classes in the Library class-room.

The third course of the Scammon Lectures was delivered in March, 1907, by Professor William Angus Knight of England. The general subject was "Outlines of Lectures on a few of the XIX Century English Artists", a discussion of the work of Turner, Ruskin, Watts, Rossetti, Burne Jones and other Pre-Raphaelites. Prof. Knight, long a professor at St. Andrews and the author of many books upon poetry, philosophy and esthetics, was personally acquainted with most of the artists of whom he spoke. The literary quality of his lectures, and the earnestness and authority of the lecturer made the course highly interesting and it was attended by a large audience. The lectures will be published in similar form to the lectures of 1904 by Russell Sturgis.

The Scammon Lectures of next year will be delivered by M. Alphonse Mucha, the well-known designer and poster maker.

The usual lectures upon Art and Architecture have been given by Mr. Pattison, Mr. Taft, Mr. Browne, and Mr. Otis. A special course upon "Great Periods of Mural Decoration" was given by Professor George Breed Zug of the University of Chicago.

The galleries have been open to visitors every day from June 1, 1906, to June 1, 1907, 199 pay days and 166 free days.

The attendance of visitors to the museum has been as follows:

From June 1, 1906, to June 1, 1907.

Number of visitors, paid admissions,	-	-	28,720
Number of visitors on free days,	-	-	462,921
Number of visitors, admitted free on membership tickets			
on other days,	-	-	30,453
			522,094
Average number of visitors on Wednesdays, free all day,			2,325
Average number of visitors on Saturdays, free all day,			3,124
Average number of visitors on Sundays, open 1 to 5, free,			3,090
Average number of paying visitors on other days,	-		144
Largest attendance in one day (Monday, Sept. 3,			
Labor Day),	-	-	10,701
Smallest attendance in one day (Monday, April 29,			
rain all day),	-	-	88

The total attendance of visitors during the year has been 522,094. We have in former years enumerated the students of the school once a day in reckoning the aggregate museum attendance, following in this the practice of older museums. Counting in the same way this year, our total attendance would be 661,204, but since the practice is

now generally abandoned, we have this year relinquished it also, and in consequence our attendance appears to be more diminished than it really is. The real diminution compared with last year is 103,741, of which we do not know the reason except that there were no exceptionally popular exhibitions like the Tissot and Collier exhibitions of the previous years. Our attendance is second only to the Metropolitan of New York, and sometimes surpasses that.

The publications of the year have been as follows:

Publications of the Year.

June 1, 1906, to June 1, 1907.

Circular of Instruction of the School of the Art Institute for 1906-7, with catalogue of students for 1905-6.

Twenty-seventh Annual Report of the Art Institute of Chicago, 1905-6, &c.

Catalogue of the Nineteenth Annual Exhibition of Oil Paintings and Sculpture by American Artists, October, 1906.

Catalogue of the Fifth Annual Exhibition of Art-Crafts, December, 1906.

Catalogue of the Eleventh Annual Exhibition of the Society of Western Artists, December, 1906.

Catalogue of a Special Exhibition of Paintings by Hermann Dudley Murphy, of Boston, December, 1906.

Catalogue of a Special Exhibition of Miniatures by Miss Anna Lynch of Chicago, December, 1906.

Illustrated Catalogue of the Antiquities and Casts of Ancient Sculpture in the Elbridge G. Hall and other collections. Part I. Oriental and Early Greek Art. By Alfred Emerson, Ph. D.

Catalogue of a Special Exhibition of Original Drawings by Frederick Richardson, Ernest C. Peixotto, Orson Lowell and William D. Stevens, January, 1907.

Catalogue of a Special Exhibition of Mural Paintings and other works of William Penhallow Henderson of Chicago, January, 1907.

Catalogue of a Special Exhibition of Paintings by Frederic Clay Bartlett of Chicago, January, 1907.

Catalogue of a Special Exhibition of Paintings, including four Pastels by Birge Harrison of Bearsville, N. Y., January, 1907.

Catalogue of a Special Exhibition of Water Colors by George F. Schultz of Chicago, January, 1907.

Catalogue of the Eleventh Annual Exhibition of Works of Chicago Artists, February, 1907.

Catalogue of a Special Exhibition of Paintings of Contemporary German Artists, March, 1907.

Catalogue of the Nineteenth Annual Exhibition of Water Colors, Pastels and Miniatures by American Artists, May, 1907.

New Edition of the General Catalogue of the Objects in the Museum, April, 1907.

Catalogues of the Exhibitions of the Salon of the Federation of Photographic Societies of America, of the Art Students' League of Chicago, of the Chicago Architectural Club, of the Atlan Ceramic Club and of the National League of Mineral Painters have been issued by the respective Societies, as well as a great number of notices, circulars and statements of the Art Institute.

A valuable and scholarly Catalogue of the more important scarab seals of our Egyptian collection has been published by Mr. Garrett Chatfield Pier, under the title, "Historical Scarab Seals from the Art Institute, Chicago.

In no department are the activity and usefulness of the Art Institute better illustrated than in the Ryerson Library.

The number of the books, about 4,500, is so small as to excite a smile from those familiar with the figures of greater libraries. It is, however, strictly confined to fine art, the books are selected with the greatest care, and it constitutes a working library of remarkable utility and availability. It is associated with the large school of art practice, and upon the free days of the museum, Wednesday and Saturday, it is really a free public library. The expense of maintenance of the Ryerson Library, including salaries, heat, light, repairs of books, etc., is about \$3,500. The number of consulting visitors is nearly 40,000 a year, about one-half or one-third that of the great Newberry and Crerar libraries, which have 35 or 40 times as many books as our library. The expense of maintenance in our library is not far from eight cents to a visitor.

Miss Jessie L. Forrester, our Librarian, has been sixteen years in the continuous service of the Art Institute, and has had charge of the organization and administration of the library ever since it became worthy to be called a library. She possesses in an eminent degree the qualities of the successful librarian—method, accuracy, discrimination, courtesy, industry—and has always shown the enthusiastic devotion to the interests of the Art Institute, which may be said to be characteristic of its officers. Under her supervision the Ryerson Library has come to be known as a model of its kind. Miss Forrester now asks a year's leave of absence for the recuperation of her health. In June, 1906, Miss Hope Mason, the Assistant Librarian, resigned and her place has been satisfactorily filled by Miss Mary

Van Horne. During the past year the books have overflowed the alcoves, and we have begun to establish book-stacks in the large stack-room below, which it is estimated will accommodate 75,000 volumes. The small photographs of architecture, painting, etc., have been arranged systematically and now number 4,411. The collection of slides has increased to 2,834. The librarian's report gives full details.

The question of allowing special privileges with regard to photographing and reproducing the paintings and other objects belonging to the museum, is raised from time to time. In this matter, as in all others, the interest of the public only is considered by the management. Our practice is to issue permits to photograph freely, taking precautions only against the reproduction of loan objects and against inconveniencing visitors. To attempt to derive a small income from this source seems unworthy of a public museum. To attempt exclusiveness also is an inconsistency, and, in point of fact, there is an advantage in the widest dissemination of the works in the collection. The visitor, who sees the original of a picture already made familiar by reproductions, is happily impressed. In some cases, as with the Detroit Photograph Company and Ad. Braun & Co. of Paris, we have taken great pains to facilitate photographing, but we have granted no special privileges. In such cases we request, but do not require, that the publishers shall contribute a set of their reproductions to our library, and they have hitherto always been happy to do so. Of course, we know that the photographer can copyright

his own reproductions, so that not even we ourselves can make use of them. The principle upon which all such questions are settled is that the collections are for the benefit of the people, and that they ought to have the freest use of them compatible with safety and administration.

There have been no important changes in the school. The attendance has been as follows:

Day students,	-	-	-	-	949
Evening students,	-	-	-	-	772
Saturday classes,	-	-	-	-	567
Summer school,	-	-	-	-	309
Total,	-	-	-	-	<u>2,597</u>
Counted in two classes,	-	-	-	-	34
Corrected total,	-	-	-	-	<u>2,563</u>

The increase in the total number of students has been from 2,377 in 1905-6 to 2,563 in 1906-7, or 8 per cent; in the day school from 815 to 949, or 16 per cent. The tuition fees this year are, \$53,349.89; last year, \$48,446.32, an increase of \$4,903.57, or 10 per cent. The expenses have increased from \$51,089.39 to 56,339.80, or 10 1-3 per cent, and there is a deficit of \$2,989.91.

By authority of the Trustees the tuition fee will be increased for the next year by about 20 per cent, so that the regular day student will pay \$30 for the term of twelve weeks instead of \$25, and other classes proportionately. During the twenty-eight years of the existence of the school the tuition fee has never before been raised. Meanwhile the privileges of students have widened indefinitely; espe-

cially what may be called the accessory advantages of the school, such as lectures, library, exhibitions, diverse classes, etc., have been increased tenfold.

Mr. Frederic Richardson, the illustrator, of New York, gave a course of instruction in composition, most useful and acceptable to the students in January.

Mr. Alphonse Mucha, distinguished in Paris as an artist and designer, visited the school in October and November, and delivered a course of ten lectures on Composition and Color, and also conducted a class in drawing from life. Although Mr. Mucha's drawings, especially his poster designs, give the impression of great freedom and even waywardness, he is a master of academic drawing, and his theories of execution are well formulated. His inculcation in advanced life classes of flowing line rather than academic blocking was most wholesome, and was cordially accepted by both students and teachers. His lectures, although at the disadvantage of being delivered through an interpreter, were the most fully attended students' course we have ever had, the average attendance being 446. Mr. Mucha is engaged again to teach a class in the spring of 1908, and to deliver the Scammon Lectures of that year.

Mr. Ernest Peixotto, illustrator, of New York, is also engaged to give instruction in drawing and design in pen-and-ink in December, 1907.

Mr. Lorado Taft, the sculptor, after having conducted the classes of modelling and sculpture for twenty-one years, retires this year from class instruction, but will remain lecturer upon sculpture. The remarkable success of this

department of our school under Mr. Taft is well recognized by all conversant with the recent history of sculpture in America. Among his pupils may be mentioned C. J. Mulligan, Leonard Crunelle, Carl A. Heber, Bessie Potter Vonnoh, Janet Scudder, Nellie Walker, and Evelyn B. Longman.

The following movements among our instructors may be noted: Mr. A. E. Philbrick and Mr. A. H. Krehbiel returned from Europe last autumn, and have taught in the school during the last year. Mr. Albert Buehr, Miss C. D. Wade, and Mr. Walton have spent the year in Sicily, Paris, and Germany respectively. Miss Wade and Mr. Walton will return in the autumn. Miss Enella Benedict is now on a journey to Italy. Mr. Frederick Oswald will visit Europe this summer and return to the school in the autumn, deferring his studies abroad till next year. Mr. Boutwood of the Evening School also visits England this summer. Mr. Vanderpoel has received leave of absence for a year and will go to Paris. Mr. Vanderpoel was appointed an instructor in the school at a very early age in 1879 and has been in the service of the Art Institute continuously for twenty-eight years. Reckoning his period of study in the Academy of Design, the lineal predecessor of our school, from 1875, he has been connected with the institution thirty-two years. Mr. Vanderpoel is distinguished as a teacher of the drawing of the human figure—a speciality in which he has no superior. He is embodying the results of his experience in a book for artists and art students entitled, "The Human Figure, Drawing and Construction," which promises

to be a most important contribution to the subject. It is beautifully and copiously illustrated by reproductions of drawings, and will reflect credit upon the Art Institute.

One of the problems of the school has been to promote the practice of composition. The art student, perhaps in common with other students, is in general averse to mental exertion. He likes best to stand up and draw and paint from the living model; but to invent a picture and to relate his figures so as to express something, is an exertion for which too often he has little taste. The school has in past years fostered composition by prizes and by actual problems of mural decoration, but the solution of the difficulty is presenting itself from an unexpected quarter, namely, in connection with the classes of illustration. Illustration is, of course, a continuous exercise in composition for definite purposes. The subjects may be trivial, but they may also be dignified, and the student of illustration forms a habit of inventing and composing. Hence, when a subject was proposed to the advanced students this spring for a mural decoration 16 ft. long and 6 ft. high—an actual decoration for a public school building—sketches were presented by twenty-three students, most diverse in subject, none of them bad and many of them of decided merit, and of these twenty-one were from the students of illustration. The best of these compositions are now in course of actual execution, full size, with the free use of living models and accessories, under the supervision of the teachers. We thus approximate closely to the old relation of master and apprentice, which is so warmly advocated in some quarters.

This report is accompanied by the report of the Librarian of the Ryerson Library, and by complete lists of the accessions to the collections and to the library.

Very respectfully,

WM. M. R. FRENCH, Director.

Report of the Librarian.

CHICAGO, June 6, 1907.

To the Director and Trustees of the Art Institute of Chicago:

The growing usefulness and interest in the library are most satisfactory. Although the books have not yet reached the number of 5,000, there is scarcely a volume on the shelves that has not fulfilled its mission of real and lasting service to the student.

The total number of volumes received during the year by gift, purchase, and subscription is 407, of which 33 have been placed in the Circulating Department and 374 in the Reference Department. The accessions comprise 48 volumes on architecture, 98 on decorative design and applied art, 12 on sculpture, 69 on drawing and painting, including illustration, composition, and artistic anatomy, 51 on the history, theory and practice of art, 7 on landscape gardening, 42 illustrated catalogues, guide-books, etc., 18 on archæology, 12 on engraving, and 50 bound volumes of periodicals.

The total number of bound volumes in the library is 4,540. The number in the accession book reaches 4,906. The difference is due to changes in rebinding, the transfer of volumes to the Catalogue Department, and yearly losses since 1885. Of the books lost during the last year, 21 in number, almost all are small and unimportant, and some will doubtless be returned. Such losses are incidental to open shelves and freedom of privilege.

Several valuable acquisitions have been made this year by gift and purchase, conspicuous among them is "The Complete Work of Rembrandt," eight volumes with reproductions of all his known works, the text by W. Bode, and the entire work published by Sedelmeyer of Paris. Ewald's work on "Farbige Dekorationen," is another very important work which has been added—especially valuable to students of design. Mr. Getty, with his unfailing generosity, has again remembered the library by presenting several volumes of "The Connoisseur," the second volume of Macquoid's History of English Furniture, having already given the first volume, and two other works on furniture, along with several illustrated catalogues. Mr. F. A. Wells, Mr. Woodhead, Mr. Roloson, and Mrs. T. B. Blackstone have also presented valuable volumes. Mention was made in the last report of the complete dictionary and subject catalogue of the pamphlets. This catalogue is installed with the catalogue of the books, and is already of good service. The work on it continues, as catalogues are being daily added to the collection—another item illustrating the never ending nature of the work of the librarian.

The alcoves are unusually well adapted for the Dewey classification. On first taking possession of the Ryerson Library, an alcove promised to afford ample space for any one subject for many years, and the arrangement was very satisfactory. But the departments of architecture, decorative design, and drawing and painting have increased so rapidly that there is a decided overflow, and in order to keep subjects together, it has been found necessary to rearrange

the entire library, and make immediate use of the stack-room below the library proper or reading-room.

A plan for the permanent arrangement of book stacks filling the entire space below the library has been carefully studied and adopted, and a beginning has been made by the installation of two 9 by 7 ft. stacks. These stacks furnish accommodation for the binders containing the pamphlets, several sets of bound periodicals and a few miscellaneous volumes not in very frequent demand. These volumes can all be consulted readily by applying to the librarian. The stacks were provided by Mr. Ryerson and came from the Art Metal Construction Company of Jamestown, N. Y.

The Mrs. D. K. Pearsons collection of photographs continues to be a feature of the library of the highest value. It is highly desirable that it should be brought up to date by the addition of the subjects published by Braun & Cie. since the formation of the collection in 1893.

During the last year a system of installation and cataloguing of the miscellaneous photographs has been adopted. The photographs are mounted on uniform stiff gray cards, 11 by 14 inches, which are set on edge in drawers, in the manner of a card catalogue. They are catalogued by the initial letter of the subject, then by the number representing the country, and finally by artists' names, alphabetically. These photographs now number 4,411, of which 2,460 are architectural subjects (especially Italian architecture), 1,183 sculpture, 524 painting, 74 decoration, and 40 miscellaneous. The photographs added this year have been purchased from the income of the Kent bequest. The

collection is kept in the stack-room below, and is installed, classified, and catalogued so as to be most accessible to students. When issued to students or lent to clubs, each photograph is slipped into a stout paper envelope, which serves the purpose of a frame and protects it from injury. Sixty large sized photographs of Italian architecture have also been received for the Blackstone collection.

Another department which is growing rapidly in usefulness and numbers is the collection of stereopticon slides, installed in the library class room, amounting to about 2,834 numbers. The nucleus of this collection was made in 1892, when Mr. Otis found it necessary to illustrate his lectures on architecture for the students. All these slides are at the disposal of the various lecturers at the Art Institute, and relate to many branches of art. They are under the immediate care of Miss Julia C. Drenning, who is arranging and cataloguing them.

The Library Class Room, situated under the library proper, is a valuable accessory to the library in accommodating art classes with their teachers who wish not only to inspect, but to discuss the photographs and books. 921 photographs have been taken out in this way; 102 have been lent to clubs outside the building; 260 persons have registered during the year to consult the photographs in the library proper, and 214 of the miscellaneous collection have been lent to art classes.

2,581 books have been issued during the year to students of architecture and decorative design for use in the

class room. In the Circulating Department 747 volumes have been issued to regular students of the Art Institute.

The attendance in the library from June 1, 1906, to June 1, 1907, has been as follows:

Students consulting books,	-	-	-	33,419
Visitors consulting books,	-	-	-	6,083
Casual visitors,	-	-	-	10,838
Total,	-	-	-	50,340

Largest attendance of students in one day (Feb. 25), 220

Largest attendance of evening students (March 8), 64

Largest number of visitors (July 7), - - 170

Largest number of consulting visitors (Jan. 19), 72

Largest total attendance (Feb. 27), - - - 325

The accessions of the list of art periodicals are: "Moderne Bauformen," "Salon of the Dilettanti," and the "Inland Architect," the latter being simply a renewal of an architectural magazine which has been dropped from our list for a few years. The following is a complete list of the periodicals to which we at present subscribe:

Academy Notes, Albright Gallery,	Art Bulletin,
American Architect,	Art Journal,
American Architectural Review,	Art Student,
American Art Notes,	Art et Decoration,
American Institute of Architects	Art Workers' Quarterly,
Quarterly Bulletin,	Les Arts,
Architectural Record,	Brickbuilder,
	Brush and Pencil,

Bulletin des Musées Royaux à Bruxelles,	Keramic Studio,
Bulletino della Commissione Arch- eologica Comunale di Roma,	L'Art Decoratif,
Burlington Magazine,	L'Art et les Artistes,
Century Magazine,	Library Journal,
Chronique des Arts,	Manual Training Magazine,
Collector and Art Critic,	Masters in Art,
Country Life,	Materiaux et Documents, etc.,
Country Life in America,	Moderne Kunst,
Craftsman,	Monumental News,
Das Interieur,	Moderne Bauformen,
Das Museum,	Museums Journal,
Gazette des Beaux Arts,	Outlines for the Study of Art,
Harper's Magazine,	Petits Edifices,
House Beautiful,	Portfolio,
House and Garden,	Printing Art,
Inland Architect,	Public Libraries,
Inland Printer,	Records of the Past,
International Studio,	Salon of the Dilettanti,
Journal of Archæology,	School Arts Book,
Journal des Arts,	Scribner's Magazine,
	Sketch Book,
	Studio.

Miss Mary Van Horne was appointed Assistant Librarian in June, 1906, to take the place of Miss Hope Mason, now Mrs. Tolman. The success of the library is in a great measure due to the efficient service rendered by Miss Van Horne and Miss Christopher. The student assistants engaged in the library during the year have also proved most satisfactory.

A complete list of gifts and other acquisitions to the library accompanies this report.

Very respectfully,

J. L. FORRESTER, Librarian.

List of Acquisitions to the Museum.

JUNE 1, 1906, TO JUNE 1, 1907.

1906.

- June 20.—Bronze Medal, building on one side, on the reverse modern group. By Julius Bettowski of Lemberg. Presented by the artist.
- July 6.—Plaster cast, Byzantine Screen. Presented by Prospero Mantani through Zarabbini Angelo of Ravenna.
- July 10.—Four bronzes, by Edward Kemeys, viz.:
Panther on rock, ink-well.
Fox and rabbit.
Mad panther.
Watching the beaters.
Presented by Margaret S. Watson, Anita McC. Blaine, Thomas D. Jones, Cyrus H. McCormick and Stanley McCormick.
- July 17.—Oil painting on canvas, "The Assumption of the Virgin," by Domenikos Theotokopoulos, called El Greco. Purchased.
- Nov. 1.—A collection of forty-five modern miscellaneous coins. Presented by H. H. Getty.
- Nov. 20.—Oil painting on canvas, "The two disciples at the tomb," by Henry O. Tanner. Purchased from the Stickney Bequest.

1907.

Feb. 4.—Collection of Greek objects in terra cotta, viz.:

Kylix.

Alabastron.

Five Oinochoe.

Omphallic Patera.

Three white Lekythos.

Gadrooned, lionhead guttus.

Lamp, negro mask.

Figure of Victory.

Presented by Martin A. Ryerson.

Feb. 28.—Bronze example of the medal issued in memory of John Paul Jones. By Victor D. Brenner. Presented by Edward D. Adams.

March 2.—Plaster casts of architectural fragments of the Cathedral of Nimes. Purchased.

April 3.—Examples from a collection of porcelain, made by the Field Museum of Natural History. Purchased.

April.—Eleven Aztec heads and five ear ornaments in terra cotta. Presented by Mrs. L. A. Coonley Ward.

April 12.—Collection of textiles. Purchased from the Field Museum of Natural History.

May 25.—“Giovanna Tornabuoni and the Graces or Virtues.” Copy from a fresco by Botticelli in the Louvre. By Mary Fairchild MacMonnies. Presented by ~~Frederic C. Bartlett~~.

Robert H. Allerton

May 25.—“Lorenzo Albizzi and the Liberal Arts.” Copied from a fresco of the School of Botticelli, in the Louvre. By Mary Fairchild MacMonnies. Presented by ~~Robert H. Allerton~~.

Frederic C. Bartlett

GIFTS TO THE SCHOOL OF ARCHITECTURE. ARCHITECTURAL
DRAWINGS.

- April.—“Plan and elevation of the Union National Bank,” by
Watson & Huckel. Presented by Watson & Huckel.
- “Plan of garden in the L. A. Thomas Estate,” by Hub-
bard & White. Presented by Pray, Hubbard & White.
- “Plan and section, Estate of Frost West,” by Hubbard
& White. Presented by Pray, Hubbard & White.
- “Plan of garden, Scarborough, N. Y.,” by Olmsted
Bros. Presented by Olmsted Bros.
- “Plan of garden, Manchester, Mass.,” by Olmsted Bros.
Presented by Olmsted Bros.
- “Third Prize design, Brickbuilders’ Competition,” by
Homer Kiessling. Presented by Roger & Manson.

Acquisitions to the Library.

JUNE 1, 1906, TO JUNE 1, 1907.

Gifts.

Illuminated Manuscripts, Miniatures, Borders and Initials in the British Museum, 4 vols. Gift of Mr. F. A. Wells.

Dress and habits of the people of England, 2 vols. By Joseph Strutt. Gift of Mr. F. A. Wells.

Divine Proportion by Marcus Antonio Capello. Gift of Mr. F. A. Wells.

Monumenta Palaeographica Sacra-Atlante Paleografico-Artistico. Gift of Mr. F. A. Wells.

“Dresses and Decorations of the Middle Ages,” 2 vols. By Henry Shaw. Gift of Mr. F. A. Wells.

Psalter of Archbishop Egbert of Treves, 2 vols. By H. V. Sauerland. Gift of Mr. F. A. Wells.

Catalogue of Ancient Latin Mss. in the British Museum. Gift of Mr. F. A. Wells.

Kunstvolle Miniaturen and Initialen. By L. V. Kovell. Gift of F. A. Wells.

Geschichte der Manesse'schen Handschrift. Gift of Mr. F. A. Wells.

Armour Institute of Technology—Integral. Gift of Board of Directors of Armour Institute.

Illustrated Catalogue, 19th Annual Exhibition, Chicago Architectural Club. Gift of Chicago Architectural Club.

- American Institute of Architects—Quarterly Bulletin. Gift of Mr. Charles L. Hutchinson.
- Catalogue de l'Exposition de Maitres Hollandais. Gift of F. Muller & Co.
- Works of Hogarth. Gift of Mr. Lorado Taft.
- Figaro-Salon for 1885. By Albert Wolff. Gift of Mr. Lorado Taft.
- Chippendale, Sheraton & Hepplewhite designs. By J. Munroe Bell. Gift of Mr. H. H. Getty.
- Recueil de chiffres.—Gift of Mr. H. H. Getty.
- Historical Guide to French interiors, furniture, decoration. By Thomas Arthur Strange. Gift of Mr. H. H. Getty.
- English Furniture, decoration, woodwork, and allied arts. By Thomas Arthur Strange. Gift of Mr. H. H. Getty.
- The Connoisseur—a magazine for collectors—3 vols. Gift of Mr. H. H. Getty.
- History of English Furniture. By Percy Macquoid. Gift of Mr. H. H. Getty.
- Catalogue, Exposition des Primitifs Français. Gift of Mr. H. H. Getty.
- Catalogue, Art Japonais, peintures, dessins, estampes. By P. Barboutan, ed. Gift of Mr. H. H. Getty.
- Le Retable de Beaume. F. D. Mely. Gift of Mr. H. H. Getty.
- Catalogue, Collection Garié Objets d'Art et peintures du Japon et de la Chine. Migeon & Beaumont. Gift of Mr. H. H. Getty.
- Aboriginal American Basketry—Smithsonian Institution. By Otis Tufton Mason. Gift of Mr. J. S. Dickerson.

- The Orthodox Communicant, by way of meditation, &c. Gift of Mr. J. E. Woodhead.
- Outlines of the History of Art, 2 vols. By W. Lubke, edited by Russell Sturgis. Gift of Mr. R. W. Roloson.
- Indians of Southern Mexico, Ethnographic Album. By Frederick Starr. Gift of Mr. Martin A. Ryerson.
- The Nile—notes for travellers in Egypt. By E. A. Wallis. Gift of Mr. Martin A. Ryerson.
- Landscape painting and Modern Dutch artists. By E. B. Green-shields. Gift of Mr. R. W. Roloson.
- Edwin Booth in twelve dramatic characters. By W. Winter, W. J. Hennessey and W. J. Linton. Gift of Mr. J. E. Wood-head.
- American silver of the 17th and 18th centuries. Museum of Fine Arts, Boston. Gift of Museum of Fine Arts, Boston.
- Venus and Apollo in painting and sculpture. W. J. Stillman. Gift of Mr. J. E. Woodhead.
- Egyptian Antiquities in the Pier Collection. By Garrett Chatfield Pier. Gift of Mr. G. C. Pier.
- The Collector—Vol. 4. Alfred Trumble, ed. Gift of Mr. Ruthrauff.
- Catalogue, 22nd Exhibition Architectural League of New York. Donn Barber, ed. Gift of Architectural League.
- Pre-Raphaelitism and the Pre-Raphaelite Brotherhood, 2 vols. By W. Holman Hunt. Gift of Mr. R. W. Roloson.
- Metropolitan Museum of Art, New York. George A. Hearn Collection. Gift of Mr. George A. Hearn.
- Catalogue, Twentieth Annual Exhibition Chicago Architectural Club. Gift of Chicago Architectural Club.

- Catalogues of Paintings—Sedelmeyer Galleries—4 vols. Gift of Mr. Charles Sedelmeyer.
- Katalog der Ornamentstich—Sammlung Kunst gewerbe Museums. Konigliche Museum zu Berlin. Gift of Mr. C. L. Ricketts.
- Floscrittor' utile et briene Segretaris et Giunta—1574 and 1579. Hercolani Giuliantonio. Gift of Mrs. T. B. Blackstone.
- Exemplaren door Meester Wilm Janssens Van Kroegs—1675. Gift of Mrs. T. B. Blackstone.
- Exercitatio Alphabetica—1569. Cl. Perretus. Gift of Mrs. T. B. Blackstone.
- Catalogue of Sedelmeyer Collection of Paintings, 4 vols. Gift of Mr. Charles L. Hutchinson.
- Silver Treasure-Trove of Hildesheim. Published by Th. H. Blume. Gift of Mr. Th. H. Blume.
- Artificial soft paste porcelain—By Edwin Atlee Barber. Gift of Mr. E. A. Barber.

BOOKS PURCHASED FROM THE GIFT OF MARTIN A. RYERSON.

- Frances E. Nesbitt—Algeria and Tunis, painted and described.
- Edwin Atlee Barber—Marks of American Potters.
- W. Alexander Harvey—The model village and its cottages.
- G. F. Hill—Handbook of Greek and Roman coins.
- W. Carew Hazlitt—Coin Collector.
- A. F. Kendrick—English embroidery.
- The Studio—Year book of decorative art, 1906.
- Edward Garnier—Soft porcelain of Sevres.
- Hermann Muthesius—Die Englische Baukunst der Gegenwart, 3 vols.

- Claudius Denis—*Études et idées de décoration—Ausgeführte Bauornamente von Preger Bildhauern.* 2 vols.
- Joseph Folnesics—*Inneuräume und Hausrat der Empire und Biedermeier Zeit.*
- Franz Angz Prag—*Ausgeführte Kunst gewerbliche, Arbeiten Metall, Lederer und Holz.*
- Ed. Bajot—*Encyclopedie du Meuble du XV Siecle jusqu 'a Nos jours.* 7 vols.
- T. G. Jackson—*Reason in architecture.*
- H. C. Tolman and G. C. Scoggin—*Mycenaen Troy.*
- R. L. Hobson—*Porcelain, oriental, continental, and British.*
- David Cumming—*Handbook of Lithography.*
- Albert C. Bates—*An early Connecticut engraver and his work.*
- F. Edward Hulme—*Flags of the world, their history, blazonry, &c.*
- Harry Furniss—*How to draw in pen and ink.*
- Frederick Wedmore—*Whistler and others.*
- William D. Mackay—*Scottish School of Painting.*
- Walter Lowrie—*Monuments of the early church.*
- E. P. Evans—*Animal symbolism in ecclesiastical architecture.*
- Theodore Andrea Cook—*Spirals in nature and art.*
- W. M. Flinders Petrie—*Researches in Sinai.*
- Edward S. Prior—*Cathedral builders in England.*
- E. A. Armstrong—*Axel Herman Haig and his work.*
- Architectural Odds and Ends Series—*Monumental stair cases.*
- Joseph and Elizabeth Pennell—*Lithography and lithographers.*
- Anna R. Sheldon—*Pistoja.*
- John Collier—*Art of portrait painting.*
- G. F. Barber—*Modern dwellings.*
- Edward Duncan—*Marine painting.*
- Walter Crane—*Floral fantasy in an old English garden.*
- W. Wood Seymour—*The Cross in tradition, history, and Art.*

Charles Holme—Art Revival in Austria Royal Academy pictures,
1906.

Salomon Reinach—Repertoire de la Statuaire Grecque et Romaine.

W. R. Lethaby—Mediæval art.

W. Moore Binns—First century of English porcelain.

T. Francis Bumpus—Cathedrals and churches of the Rhine.

Walter Shaw Sparrow—Modern home, British domestic architecture.

G. F. Hill—Coins of ancient Sicily.

Edward Dickinson—Study of the history of music.

Karl Woermann—Catalogue of the Royal Picture Gallery, Dresden.

H. Luckenbach—Kunst und Geschichte.

H. Luckenbach—Die Akropolis von Athen.

Georg Hirth—Das Deutsche Zimmer, Gothik, renaissance, &c.

Georg Hirth—Collection Georg Hirth.

Georg Hirth—Deutsch Tanagra, Porzellan, Figuren, &c.

H. Luckenbach—Olympia and Delphi.

Adolf Rosenberg—Rembrandt, des Meisters gemälde.

Franz Winter—Kunst geschichte in bildern.

Josef Durm—Baukunst der Etrusker und der Römer.

Heinrich Holtzinger—Die Altchristliche und Byzantinische Bau-
kunst.

Max Hasak—Die romanische und die Gotische Baukunst, 2 vols.

Julius Lessing and August Mau—Wand und Deckenschmuck eines
Romieschen hauses.

Frederick Wedmore—Whistler and others.

Charles Holme—Course of instruction in carving, Japanese method.

Martin Hardie—Engraving and etching.

Fletcher Moss—Pilgrimages to old homes.

Alpert Brockhaus—Netsuke.

Edgcumbe Staley—Guilds of Florence.

Arthur Fish—Henrietta Rae.

Robert H. Lamborn—Mexican painting and painters.

Percy Cross Standing—Sir Lawrence Alma-Tadema.

C. Lewis Hind—The education of an artist.

Edgcumbe Staley—Lord Leighton of Stretton.

Charles Diehl—Excursions in Greece.

H. B. Walters—The art of the Greeks.

William Sharp—Fair women in painting and poetry.

H. D'Espouy—Fragments d'Architecture antique.

Tartans of the Clans and Septs of Scotland. 2 vols.

Octave Uzanne—L'art dans la decoration exterieure des livres.

George Edmund Street—Some account of Gothic architecture in Spain.

J. Wood Brown—Dominican church of Santa Maria Novella, Florence.

Chas. James Jackson—English goldsmiths and their marks.

G. F. Hill—Pisanello.

W. Bode and Hofstede de Groot—Complete Work of Rembrandt, 8 vols.

Arthur Hayden—Chats on old prints.

Mrs. Russell Barrington—Life, letters, and work of Frederic Leighton. 2 vols.

J. M. Barrie and A. Rackham—Peter Pan in Kensington gardens.

M. H. Baillie Scott—Houses and gardens.

Musée National du Louvre—Catalogue des bronzes et cuivres du Moyen age.

Ch. Bayet—L'art Byzantin.

Salomon Reinach—Repertoire des Vases peints, Grecs et Etrusques, 2 vols.

- André Michel—Histoire de l'Art depuis les premiers temps Chrétiens jusqu'à nos jours, 2 vols.
- A. Bertrand and G. Perrot—Les Mosaïques de l'Arsenal de Sousse. Musée National du Louvre—Catalogue Sommaire des Sculptures du Moyen Age.
- Charles Diehl—L'église et les Mosaïques du Couvent de Saint Luc in Phocide.
- G. Millet, J. Pargoire and L. Petit—Recueil des Inscriptions Chrétiennes de l'Athos.
- Pierre Gusman—La Villa Imperiale de Tibur.
- A. Venturi—La Madone—Representations de la Vierge dans l'art Italien.
- J. Roussel—Catalogue des Photographies avec Table Analytique.
- Salomon Reinach—Recueil de têtes antiques, idéales ou idéalisées.
- Gabriel Millet—Monastère de Daphni—Histoire, architecture, Mosaïques.
- Ecole Nationale des Beaux Arts—Médailles des Concours d'Architecture, vol. 8.
- Elizabeth Gilbert Martin—Homer Martin, a reminiscence.
- Dion Clayton Calthorp—English costume, Georgian.
- George Lansing Raymond—Essentials of Aesthetics in music, poetry, painting, &c.
- A. M. Mucha—Figures Decoratives.
- R. Beauclair and M. I. Grädl—Documents d'architecture moderne, Vol. V.
L'architecture et la Décoration françaises.
- W. G. Rawlinson—Turner's Liber Studiorum.
- George S. Layard—Sir Thomas Lawrence's letter bag.
- Martin Hardie—English colored books.
- Maud Cruttwell—Antonio Pollainolo.
- Frederick Lawton—Life and work of Auguste Rodin.

- J. Foord—Decorative plant and flower studies.
 Corolla Numismatica—Numismatic Essays in honour of Barclay V. Head.
- Thomas Wright—Life of Walter Pater, 2 vols.
- Edward Dillon—Glass.
 Die Gemäldegalerie Alte Meister.
- Ferd. Ongania—Calli e Canali in Venezia.
- Newnes Art Library—Landscapes of George Frederick Watts.
- Martin Hume—Through Portugal, illustrated by A. S. Forrest.
- Edwin A. Barber—Enamelled pottery, Maiolica, delft, &c.
- W. G. Thomson—History of tapestry from earliest times to present day.
- A. Furtwängler and K. Reichhold—Griechische Vasenmalerei auswahl Hervorragender Vasenbilder.

BOOKS PURCHASED FROM THE JOHN QUINCY ADAMS FUND.

- Joseph Nash—Mansions of England in the olden time. 2 vols.
 Architectural Details from Classic and Renaissance Periods.
- J. B. Piranesi—Coupes, Vases, Candelabres, Sarcophages, &c.
- J. B. Piranesi—Oeuvres choisies, frontispieces, compositions, &c.
 Dekorative Vorbilder. 4 vols.
- F. Winter—Combs of all times.
 Masterpieces of Frans Hals.
- Douglas Sladen—Sicily, the new winter resort.
- F. S. Walker and F. Mathew—Ireland.
- Edwin Atlee Barber—Salt-glazed stoneware.
- Chas Holme—Royal Scottish Academy.
- Alfred East—Art of landscape painting in oil colour.
- E. Cobham Brewer—Dictionary of phrase and fable.

BOOKS PURCHASED FROM THE FRANCES E. OGDEN FUND.

- Henri Frantz—Delacroix.
F. M. Simpson—History of architectural development.
J. A. McClymont—Greece, painted by John Fulleylove.
Alex. Van Milligan—Constantinople, painted by W. Goble.
Charles Thonger—Book of Garden furniture.
E. B. Havell—Handbook to Agra and the Taj.
Paul M. Hasluck—Metal working, tools, materials, &c.
F. E. Kidder—Churches and chapels.
Chas. Ed. Hooper—Country house, practical manual planning.
W. Twopenny and L. Binyon—English metal work.
Andrew Lang—Portraits and jewels of Mary Stuart.
Dion Clayton Calthorp—English costume.
Edward Hutton—Cities of Spain.
Mrs. J. H. Philpot—The sacred tree.
Richard G. Hatton—Figure composition.
Richard G. Hatton—Figure drawing.
H. R. Poore—Pictorial composition.
D. E. Lorenz—Mediterranean Traveller.
Rodolfo Lanciani—Pagan and Christian Rome.
Albert Abenschein—The Secret of the Old Masters.
Edmund von Mach—Outlines of history of painting, 1200-1900.
Fitzgerald Molloy—Sir Joshua and his circle. 2 vols.
J. Cordis Baker—American Country homes and their gardens.
Ernest C. Peixotto—By Italian Seas.
F. R. Stockton and F. Richardson—Queen's Museum and other fanciful tales.
Rodolfo Lanciani—Golden days of the renaissance in Rome.
Dion Clayton Calthorp—English costume (I). Early English.
Pierre de Nolhac—Versailles and the Trianons.

- Wm. R. Ware—The American Vignola.
Loring Underwood—The garden and its accessories.
Julia de W. Addison—The art of the Dresden gallery.
F. G. Hill—Historical Greek coins.
Pompeo Molmenti—Venice, the Middle Ages. 2 vols.
Helen C. Candee—Decorative styles and periods in the home.
Leopold Claremont—The gem-cutter's craft.
G. Wooliscroft Rhead—Chats on costume.
Dolores Bacon—Old New England Churches and their Children.
N. Hudson Moore—The Collector's Manual.
Frederick W. Fairholt—Rambles of an archæologist.
Louis Veuillot—Jesus Christ—Etude sur l'art chretien.
Daniel B. Parkhurst—Painter in oil.
F. Hamilton Jackson—Shores of the Adriatic.
Elise Whitlock Rose—Cathedrals and Cloisters of the South of France. 2 vols.
Alex. Gilchrist—Life of William Blake.
Frank Newbolt—Etchings and Engravings of Wm. Strang.
Herbert W. Tompkins—In Constable's Country.
Edgar T. A. Wigram—Northern Spain.
T. J. Cobden-Sanderson—Arts and Crafts Movement.
H. J. L. J. Massé—Oxford.
T. Sturge Moore—Correggio.
Walter Pater—Greek Studies—a series of essays.
Walter Pater—Appreciations with an essay on style.
Lucy Fitch Perkins—The goose girl.
Russell Sturgis—History of architecture.
Edward Johnston—Writing, illuminating, lettering.
Mrs. A. H. Christie—Embroidery and tapestry weaving.
Henry J. Cunynghame—European enamels.
Cyril Davenport—Mezzotints.

- T. G. Tucker—Life in ancient Athens.
Ephraim Emerton—Mediæval Europe.
Philip Van Ness Myers—Gen'l history for colleges and high schools.
Elisabeth Luther Cary—Works of James McNeill Whistler.
Belle Sumner Angier—The garden book of California.
M. S. Levussove—The new art of an ancient people.
George Clausen—Six lectures in painting.
George Clausen—Aims and ideals in art.
Arthur Symons—Studies in Seven Arts.
Gertrude L. Bell—The desert and the sown.
Linns Faunce—Mechanical drawing.
Owen Jones—Grammar of ornament.
Sadakichi Hartmann—Japanese art.
Camille Mauclair—Antoine Watteau.
Mrs. Wm. Starr Dana—How to know the wild flowers.
Julia Ellen Rogers—The tree book.
A. S. Forrest and J. Henderson—Jamaica.
Edward McCurdy—Leonardo da Vinci's note-books.
Karl Baedeker—Palestine and Syria.
Richard Muther—History of painting from 4th to early 19th century. 2 vols.
S. E. St. Leger—War sketches in colour.
John C. Van Dyke—Studies in pictures.
William Knight—Philosophy of the beautiful.
William Knight—Theory and discussion of the arts.
James M. Dunlop—Anatomical diagrams for the use of students
Max Nordau—On art and artists.
C. William Beebe—Log of the Sun—Nature's year.
Chandler R. Clifford—Decorative periods.
Documents Lithographiques.
Tierbben in Schoenbrunn.
W. Ostwald—Letters to a painter on theory and practice of painting.

Denman W. Ross—Theory of pure design, harmony, balance, rhythm.

Carleton Noyes—The gate of appreciation.

Malcolm C. Salaman—Old engravers of England.

The Studio—Year Book of Decorative Art, 1907.

H. F. Tomalin—Three Vagabonds in Friesland with yacht and camera.

Eleanor Rowe—Practical wood carving.

Sadakichi Hartman—Shakespeare in Art.

Augustus F. Rose—Copper work.

BOOKS PURCHASED FROM THE GENERAL FUND.

Clodd—Story of Creation.

Charles Dana Gibson—The Gibson Book. 2 vols.

Thomas Wood Stevens—Lettering for printers and designers.
Drawings of Gainsborough.

Ida Prentice Whitcomb—Young people's story of art.

Esther Singleton—Historic buildings of America.

A. A. Green and F. Richardson—The good fairy and the bunnies.

Edward Strahan—Masterpieces Centennial Exposition, Fine Arts.

Walter Smith—Masterpieces Centennial Art—Industrial Art.

Joseph M. Wilson—Masterpieces Centennial Art—History of
Mechanics, Science.

British Museum—Guide to the Mediæval Room, by O. M. Dalton.

Elizabeth Otis Williams—Sojourning, shopping and studying in Paris.

S. Reinach—Apollo, a history of art throughout the ages.

Duval—Artistic Anatomy. Ed. by A. Melville Paterson, M. D.

Karl Langenbeck—Chemistry of Pottery.

Alex. Bronguiart—Coloring and decoration of Ceramic Ware.

The remainder of the 383 volumes added during the year are bound volumes of periodicals subscribed to by the Art Institute.

By-Laws of the Art Institute of Chicago.

ARTICLE I.

OF MEMBERS.

Section 1. Members of the Art Institute shall be of four classes: Governing Members, Honorary Members, Life Members, and Annual Members.

Sec. 2. Governing Members only shall have the right to vote for or be eligible to the office of Trustee. They shall be chosen by ballot by the Board of Trustees at any of its meetings, upon the recommendation of the Executive Committee, and shall each pay into the treasury the sum of One Hundred Dollars or more; and in the election of Trustees each Governing Member shall be entitled to one vote. The annual dues of Governing Members shall be Twenty-five Dollars after the first year of membership, and no one shall exercise the rights of a Governing Member till his dues are paid. (The name of any Governing Member whose dues are unpaid on the thirty-first day of December of each year shall be posted by the secretary in his office at the Art Institute, and notice of such posting shall be sent to such delinquent member; and in case he shall continue delinquent for six months after his name has been posted, and he has been notified as herein provided, the Executive Committee shall terminate his membership.) The number of Governing Members shall be limited to two hundred and fifty.

Sec. 3. Honorary Members shall be chosen from among persons who have rendered eminent services to the institution, or who have claim to the rank of artists or patrons of art. They shall be chosen in the same manner as Governing Members, but only upon the unanimous nomination of the Executive Committee. They shall be exempt from the payment of dues, and shall have all the rights and privileges of Governing Members, except the right to vote.

Sec. 4. Annual Members shall have the privileges of Honorary Members for one year upon the payment of ten dollars.

Sec. 5. All members shall be entitled, with their families, to admission to all exhibitions, receptions and public entertainments of the Art Institute, and all members shall be eligible to appointment upon committees other than the Executive Committee.

Sec. 6. Suitable certificates of membership shall be provided by the Board of Trustees, and shall be signed by the President and countersigned by the Secretary. At any election Governing Members may be represented by proxy, the presentation of their certificates admitting the person who holds the same to cast the vote to which its owner would be entitled if present.

Sec. 7. Life Members, upon the payment of one hundred dollars, shall have the privileges of Annual Members for and during their respective lives, and the money so received shall not be expended for current expenses, but shall

be invested and the income thereof may be disbursed under the direction of the Executive Committee.

Sec. 8. Governing Members upon the payment of four hundred dollars shall be exempt from dues, and shall be known as Governing Life Members. The money so received from said Governing Members shall be invested, and only the income thereof expended.

ARTICLE II.

OF MEETINGS.

Sec. 1. The Annual Meeting of the Governing Members shall be held on the first Tuesday of June in each year, and at this meeting the Governing Members shall choose by ballot Trustees for the ensuing year. At the Annual meeting of 1880, twenty-one Trustees shall be chosen, who shall divide themselves by lot into three classes of seven each, one of which classes shall hold office for one year and until their successors shall be elected, another class for two years and until their successors shall be elected, and a third class for three years and until their successors shall be elected. At each subsequent Annual Meeting seven Trustees shall be chosen to hold office for three years and until their successors shall be elected. Vacancies in the Board of Trustees, occasioned by death, resignation, or removal from the State of Illinois, may be filled by the Board of Trustees at any of its regular meetings. The President and Auditor of the South Park Commissioners

shall be *ex officio* members of the Board of Trustees. In addition to the Trustees provided for in this section, the Mayor and Comptroller of the City of Chicago shall be *ex officio* members of the Board of Trustees, this provision to take effect and be in force from and after the time when the Art Institute of Chicago shall occupy a building to be upon the Lake Front Park, so-called, east of Michigan Avenue, according to the terms of an ordinance passed by the City Council of said city, and this provision shall be in force only so long as such building is so occupied.

SEC. 2. Regular meetings of the Board of Trustees shall be held upon the first Thursday after the first Tuesday in June, and upon the last Thursday of October and January in each year. Special meetings may be called by the President at any time, and shall be called upon the written request of three Trustees. Seven Trustees shall constitute a quorum.

SEC. 3. The meeting at which these By-Laws shall be adopted shall be held to be the first regular meeting of the Board of Trustees.

SEC. 4. At the first regular meeting of the Board of Trustees, after the annual election each year, the Trustees shall choose by ballot, from their own number, a President and Vice-President. They shall also choose from their number five persons, who with the President and Vice-President shall constitute an Executive Committee, and the President of the Art Institute shall be *ex officio* Chairman of the Executive Committee. They shall also choose by ballot a Secretary and a Treasurer.

Sec. 5. The President, Vice-President, Secretary, Treasurer, and Executive Committee shall hold office one year, and until their successors shall be elected and qualified respectively. Vacancies in any of the above named offices may be filled by the Board of Trustees at any of its meetings.

ARTICLE III.

OF DUTIES OF OFFICERS.

Section 1. The President shall preside at all meetings of Governing Members, and the Board of Trustees, and shall sign certificates of membership.

Sec. 2. The Vice-President shall be vested with the powers and perform the duties of the President in case of the President's absence or inability to act.

Sec. 3. The Secretary shall make and preserve complete records of all meetings of the Governing Members, and of the Board of Trustees, and shall perform such other appropriate duties as may be required by the Executive Committee.

Sec. 4. The Treasurer shall receive and keep funds of the Art Institute and shall disburse the same only under the direction of the Executive Committee, upon the order of the President, countersigned by the Secretary. His books shall be open at all times to the inspection of Trustees. He shall make a full financial exhibit of the institution at the annual meeting of Governing Members, and

shall make such additional reports from time to time as may be required by the Executive Committee. He shall give a bond in such amount, and with such surety as shall be approved by the Executive Committee, for the faithful discharge of the duties of his office.

Sec. 5. The Executive Committee shall have full control of the affairs of the Art Institute, under the general direction of the Board of Trustees.

ARTICLE IV.

OF AMENDMENTS.

These By-Laws may be amended at any regular meeting of the Trustees, by a two-thirds vote of all the members present, provided the amendment shall have been proposed at the last regular meeting preceding, or shall be recommended by the Executive Committee.

Form of Bequest.

I do hereby give and bequeath to The Art Institute of Chicago, in the City of Chicago, a corporation created under the statutes of Illinois,

to be applied to the uses and purposes of said institution.

The Trustees are deeply grateful to those who have already made gifts and bequests, and most earnestly solicit all those wishing to aid and encourage the Trustees in the work that the Art Institute is accomplishing, either to give or bequeath to it, money, pictures, sculpture, or books for its library. Endowments are greatly needed for the purchase of paintings, sculpture and books, and for prizes, lectures, additional buildings, the art school, etc.

Honorary Members.

Honorary members are chosen from among persons who have rendered eminent services to the institution, who have claim to the rank of artists or patrons of art.

Clarke, Thomas B.	Page, Mrs. Thomas Nelson
Earle, L. C.	Pearsons, D. K.
Ellis, Mrs. A. M. H.	Walker, Edwin
Ives, Halsey, C.	Nickerson, Samuel M.
Layton, Frederick	Nickerson, Mrs. Matilda

Governing Life Members.

Governing members, upon the payment of four hundred dollars, are exempt from dues, and are known as Governing Life Members. All receipts from these memberships are invested, and the income only expended.

Allerton, Robert Henry	Hibbard, William G., Jr.
Barrett, Samuel E.	Horton, Horace E.
Bartlett, Adolphus C.	Hutchinson, Charles L.
Bartlett, Frederic C.	Kohlsaat, Mrs. Frances S.
Blair, Chauncey J.	Lathrop, Bryan
Blair, Watson F.	Lawson, Victor F.
Carrington, William T.	Logan, Frank G.
Deering, Charles	McCormick, Stanley
Dickinson, Charles	Nickerson, Samuel M.
Griffin, Thomas A.	Noyes, La Verne W.
Hamill, Ernest A.	Ricketts, C. L.
Harris, Norman W.	Ryerson, Martin A.
Haskell, Frederick T.	Smith, Byron L.
Heckman, Wallace	Walker, William B.

Governing Members.

The property, management and control of the Art Institute are vested in the Governing Members. Each Governing Member pays One Hundred Dollars upon election and annual dues of Twenty-five Dollars.

Adams, Cyrus H.
Adams, George E.
Angell William A.
Armour, Allison V.
Armour, George A.
Armstrong, F. H.
Ayer, Edward E.
Baker, Alfred A.
Bannard, Henry C.
Barnes, Charles J.
Barnhart, A. M.
Barnum, William L.
Bartlett, William H.
Barton, Enos M.
Beale, William G.
Becker, A. G.
Beidler, Francis
Bigelow, N. P.
Black, John C.
Blaine, Mrs. Emmons
Blair, Edward T.
Blair, Henry A.
Bodman, L. W.
Booth, W. Vernon
Bowen, Joseph T.
Bradley, J. Harley
Brewster, Edward L.
Brooks, James C.
Brosseau, Z. P.
Buckingham, Clarence
Buckingham, Ebenezer
Bullen, George

Burnham, Daniel H.
Butler, Edward B.
Bush, William H.
Cable, Ransom R.
Carpenter, Augustus A.
Carton, L. A.
Chalmers, William J.
Chapin, Simeon B.
Chatfield-Taylor, Hobart C.
Clark, John M.
Cobb, Walter F.
Coburn, Lewis L.
Comstock, William C.
Conkey, W. B.
Conover, Charles H.
Coolidge, Charles A.
Coonley, Avery
Corwith, Charles R.
Crane, Charles R.
Crane, Richard T.
Crosby, Frederick W.
Cudahy, John
Cudahy, Michael
Dibblee, Henry
Dickinson, William
Dixon, Arthur
Donnelley, Thomas E.
Dwight John H.
Eckels, James H.
Eckhart, Bernard A.
Eddy, Augustus N.
Ellis, Mrs. A. M. H.

- Ewen, John M.
Fargo, Livingston W.
Farr, Albert G.
Farwell, Granger
Farwell, John V., Jr.
Fisher, Lucius G.
Foreman, Edwin G.
Foreman, Oscar G.
Forgan, James B.
Frank, Henry L.
Fuller, William A.
Getty, Henry H.
Giles, William A.
Glessner, J. George M.
Glessner, John J.
Goodman, William O.
Granger, Alfred H.
Green, Augustus W.
Grey, Charles F.
Gunther, Charles F.
Gurley, W. W.
Hamilton, David G.
Hatley, John C.
Head, Franklin H.
Herrick, John J.
Higinbotham, H. N.
Holmes, Marshall F.
Houghteling, James L.
Hughitt, Marvin
Hulburd, Charles H.
Insull, Samuel
Jenkins, John E.
Jones, David B.
Jones, Thomas D.
Kammerer, Frank G.
Keep, Chauncey
Kennett, Francis J.
Keyes, Rollin A.
King, Francis
Kirk, Milton W.
Kohlsaat, Herman H.
Kuppenheimer, L. B.
Lamson, Lorenzo J.
Lefens, Thies
Lincoln, Robert T.
Linn, William R.
Lord, John B.
Lowden, Frank O.
Lynch, John A.
McCagg, Ezra B.
McConnell, Luther W.
McCormick, Cyrus H.
McCormick, Harold F.
McCormick, R. Hall
Macfarland, Henry J.
MacVeagh, Franklin
Mair, Charles A.
Mandel, Emanuel
Mandel, Leon
Manierre, George
Miller, James A.
Mitchell, John J.
Morgan, F. W.
Moore, J. H.
Morton, Joy
Murdoch, Thomas
Nickerson, Roland C.
Otis, Joseph E., Jr.
Palmer, Honorè
Palmer, Potter, Jr.
Peabody, Francis B.
Peck, Ferd. W.
Pike, Eugene S.
Porter, Henry H.

Potter, E. A.
Potter, Orrin W.
Raymond, Charles L.
Ream, Norman B.
Revell, Alexander
Ripley, E. P.
Rogers, J. Gamble
Roloson, Robert W.
Rosenbaum, Joseph.
Schmidt, Otto L.
Schmitt, Anthony
Schwab, Charles H.
Sears, Joseph
Seipp, William C.
Shaw, Howard Van D.
Sheldon, George W.
Shonts, T. P.
Shortall, John G.
Singer, Charles J.
Smith, Delavan
Smith, Frederick B.
Spoor, John A.

Sprague, Albert A.
Stevens, Charles A.
Towle, Henry S.
Tree, Lambert
Trego, Charles T.
Valentine, Edward H.
Valentine, P. Anderson
Wacker, Charles H.
Walker, Mrs. J M.
Ward, Mrs. Coonley
Ward, A. Montgomery
Warner Ezra, J.
Webster, George H.
Wells, Frederick Latimer
Willing, Mark Skinner
Wilmarth, Mrs. H. M.
Wilson, Walter H.
Wooster, Clarence K.
Wrenn, John H.
Young, Caryl
Young, Otto

Life Members.

Life Members, upon the payment of One Hundred Dollars, have the privileges of annual members during their respective lives. All receipts from these memberships are invested, and the income only expended.

Adams, Joseph
Adcock, Edmund
Alexander, Miss Ellen C.
Allen, Benjamin
Allerton, Mrs. S. W.
Andrews, E. W.
Armour, Mrs. P. D.
Arnold, Bion Joseph
Atkins, Llewellyn R.
Austin, Mrs. F. C.
Barber, Mrs. Helen
Bartholomay, Henry, Jr.
Baumann, Gustave
Behrens, J. H.
Beidler, Augustus F.
Benson, E. A.
Bentley, Cyrus
Best, William
Billings, Frank
Bird, Mrs. Harry Lewis
Blackman, Mrs. Edwin
Blackstone, Mrs. Isabella F.
Boal, Ayres
Boal, Mrs. Charles T.
Bodman, A. C.
Booth, Miss Mary E.
Borland, Mrs. Harriet B.
Born, Moses
Bouton, N. S.
Boyce, S. Leonard

Braun, George P.
Brown, Sanger
Brown, William L.
Bryant, Mrs. J. J.
Burley, Clarence A.
Burrows, D. W.
Bush, William H.
Busse, Fred A.
Butler, J. W.
Callahan, J. E.
Camp, Mrs. Emma B.
Carmichael, Mrs. George S.
Carpenter, A. A., Jr.
Carpenter, Frederic I.
Carpenter, W. O.
Caruthers, Mrs. Kate
Catlin, George
Chapin, Charles A.
Church, A. B.
Colvin, Miss Jessie
Condon, John
Conkling, Allen
Coolbaugh, Mrs. A. R.
Copelin, Alex J. W.
Cox, R. W.
Coy, Mrs. J. Augusta
Crabb, C. C.
Cramer, Mrs. Ambrose
Culver, Mrs. George N.
Daniels, Charles

Davis, Edward H.	Gross, Alfred H.
Davis, Lewis H.	Hall, Thomas A.
Deering, Charles	Harding, A. J.
Deering, James	Harris, D. J.
Deering, William	Hastings, S. M.
Delano, F. A.	Henderson, Howard
De Wolf, W. L.	Henkel, Mrs. F. W. E.
Dick, A. B.	Hertle, Louis
Dickinson, Albert	Hibbard, William G., Jr.
Dickinson, Miss M.	Hill, Miss Martha
Dillman, Louis M.	Hines, Edward
Dixon, George Wm.	Hoagland, Mrs. Mary Adams
Douglass, William	Hoerber, Miss Caroline S.
Downs, Mrs. C. S.	Holmes, Frederick
Dummer, W. F.	Holt, George H.
Dunham, Miss M. V.	Horton, Horace E.
Edwards, R. A.	Howard, Miss Katherine
Eisendrath, W. N.	Hoyt, T. W.
Ettinger, Charles D.	Hughitt, Mrs. Marvin
Ewing, Charles Hull	Hull, Perry A.
Fay, Charles N.	Husser, Joseph John
Field, Miss Florence	Hutchinson, Mrs. B. P.
Fleming, John C.	Isham, Mrs. K. P.
Fleming, R. H.	Isham, Ralph
Fraley, James B.	Isham, Mrs. R. N.
Frank, Joseph	Johnston, Mrs. Hugo R.
Frankenthal, Lester	Jones, Arthur B.
Frazier, Frank P.	Joyce, William T.
Fry, Henry T.	Johnson, L. M.
Gallup, Mrs. Benjamin E.	Judah, Noble B.
Gaylord, Mrs. Edward L.	Kelly, William V.
Gibbs, William B.	Keene, Joseph
Gibson, Mrs. Mina Field	Kern, Mrs. Charles
Gindele, Charles W.	Kesner, Jacob L.
Glessner, Arthur W.	Kimball, C. N.
Graue, John George	Kimball, Mrs. W. W.
Green, Miss Mary P.	Kimbell, Mrs. Edward C.

- Kimball, Eugene S.
Kirchberger, Mrs. S. H.
Kirkwood, William
Knight, Clarence A.
Kohnstamm, M. V.
Kohlsaat, C. C.
Lafin, John P.
Lamson, S. Warren
Lancaster, E. A.
Lee, Blewett
Leland, E. F.
Lowenstein, Sidney
Lytton, Henry C.
MaWhinney, Elgin
McArthur, Warren
McCorkle, J. H.
McFarland, J. C.
McKay, Alexander A.
McKinlock, George A.
McLaury, Mrs. T. G.
McMullin, Frank R.
McMunn, S. W.
Mack, Julian W.
Madlener, Mrs. A. F.
Mallen, H. W.
Manson, William
Mansure, E. L.
Marble, Mrs. Martha J.
Markwald, E. M.
Mather, Alonzo C.
Mattheissen, E. A.
Mayer, Murry C.
Mead, W. L.
Mehen, Floyd R.
Mergentheimer, Mrs. Babetta
Merrick, Miss Zella
Miles, Mrs. Herbert D.
Miles, H. E.
Miller, Charles P.
Moore, Francis Bliss
Moore, Rose Marie
Morris, Edward
Morrison, Charles E.
Morse, Charles J.
Moulton, R. G.
Mulliken, Alfred H.
Munger, Orett Lyman
Nelson, Murry Jr.
Nelson, Oliver R.
Nelson, Mrs. Walter C.
North, W. S.
Norton, J. Henry
Oliver, John
Oneal, Oren
Orb, John A.
Orr, Mrs. Arthur
Ortseifen, Adam
Page, Mrs. Florence T.
Parkinson, Robert H.
Patten, James A.
Peck, Clarence I.
Pettibone, A. G.
Pick, Albert
Pinkerton, William A.
Pope, Mrs. Charles
Porter, George French
Porter, H. H., Jr.
Porter, Mrs. Julia F.
Porter, James F.
Porter, James W.
Purcell, William
Reid, W. H.
Rew, Irwin
Robertson, Miss Ina Law

-
- Robbins, Burr
Roche, Miss Emily
Roenitz, Frank L.
Rogers, Miss Susan C.
Rogers, Joseph M.
Rosenfield, Maurice
Rosenwald, J.
Rudolph, Franklin
Russell, E. A.
Sackley, James A.
Sage, Mrs. Ellen
Sargent, Homer E., Jr.
Sargent, John R. W.
Schaffner, Joseph
Schaffner, Robert C.
Schmitt, F. P.
Schnering, Julius
Schwill, Ferdinand
Scott, Mrs. James W.
Scudder, Miss Mary
Sears, R. W.
Seipp, Mrs. Catharina
Sells, Elijah
Shaffer, J. C.
Sheriffs, Walter
Sherman, James M.
Sherman, Mrs. Andrew
Skinner, Miss Elizabeth
Skinner, Miss Frederika
Snow, Miss Helen E.
Sollitt, Oliver
Southwell, H. E.
Sprague, O. S. A.
Stafford, John B.
Starkweather, Mrs. R. E.
Stillwell, Homer A.
Stirling, W. R.
Stone, Frank B.
Stone, Mrs. H. O.
Stout, Frank D.
Swift, Charles H.
Swift, Louis F.
Taber, Sydney Richmond
Tewksbury, George W.
Thompson, Leverett
Tourtellotte, Frederick J.
Uihlein, E. G.
Valentine, A. I.
Van Kirk, Charles B.
Van Pelt, George H.
Vierling, Louis
Viles, James
Von Frantzius, Fritz
Walker, Charles Cobb
Wallach, J. F.
Ware, J. H.
Ware, Lyman
Watry, Nicholas
Watson, Mrs. Margaret
Weeks, Mrs. Anna R.
Weiss, John H.
Wells, Arthur B.
Wells, F. A.
Wentworth, Mrs. Abbie M.
Wheeler, Arthur
Wheeler, Arthur D.
Wickes, Mrs. Pere L. Jr.
Williams, Lucian
Williams, Miss Anna P.
Williams, Miss Cornelia B.
Wood, Casey
Worcester, Charles H.
Young, Lawrence A.

Annual Members.

Annual Members pay Ten Dollars a year, and are entitled, with their families and visiting friends, to the privileges of exhibitions, lectures, library, etc.

Abbott, A. H.
Abbott, Frank I.
Abbott, W. C.
Abbott, F. D.
Abbott, Miss I. L.
Abeel, Miss Ella J.
Abt, Levi
Ackhoff, H. W.
Adams, Abbott L.
Adams, Mrs. Charles F.
Adams, Charles
Adams, Cyrus H., Jr.
Adams, Miss Julie R.
Adams, Miss N. M.
Adler, Mrs. Dankmar
Adolphus, Wolfe
Adsit, Charles C.
Affeld, C. E.
Affleck, Benjamin F.
Aldis, Arthur T.
Aldrich, A. L.
Aldrich, W. H.
Alexander, William A.
Allen, C. L.
Allen, Ira W.
Allen, J. N.
Alling, Mrs. Van Wagenen
Allport, W. H.
Alstrin, John
Amberg, J. Ward
Ames, Franklin

Anderson, C. P.
Anderson, J. N.
Andrews, A. H.
Andrews, Frank W.
Angell, William R.
Anguish, B. D.
Annis, F. M.
Anthony, Walter M.
Armour, Mrs. J. Ogden
Armour, M. Cochrane
Arms, Richard H.
Armstrong, Mrs. James J.
Armstrong, Richard
Arnold, W. L.
Ash, L. H.
Ashcraft, Edwin M.
Atwater, Walter Hull
Auten, Aaron O.
Averell, Mrs. A. J.
Baaches, Mrs. Frank
Babcock, Frederick R.
Babson, Mrs. F. K.
Bach, Emanuel
Bacon, Carl Edward
Bacon, George, A.
Badger, H. H.
Bailey, Edward P.
Bailey, E. W.
Baker, Charles H., Jr.
Baker, E. J.
Baker, Edward L.

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|--------------------------|-------------------------|
| Baker, Frank | Beach, Calvin B. |
| Baker, Howard | Beach, Myron H. |
| Baker, J. M. | Beaunisque, Albert G. |
| Baker, Samuel | Beauvais, E. A. |
| Baldwin, Abraham | Beck, Charles A. |
| Baldwin, C. A. | Becker, A. W. |
| Baldwin, Mrs. Clara | Beidler, A. W. |
| Baldwin, Jesse A. | Beifield, Joseph. |
| Bancroft, Edgar A. | Belden, J. S. |
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| Bass, John F. | Blakely, Mrs. C. H. |
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| Baum, Ignatz | Bliss, Mrs. S. E. |
| Baumann, Fred O. | Block, Isaac |
| Bayley, Edwin F. | Blodgett, E. A. |

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| Blood, Miss Mary A. | Bradley, James |
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| Bolter, Joseph C. | Brooks, E. W. |
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| Brachvogel, Mrs. Christiana | Buckingham, Miss May |
| Bradley, Miss Anna M. | Buffington, E. J. |

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| Carpenter, Benjamin | Childs, R. A. |
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| Carr, Clyde M. | Clark, Edward G. |

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Gatzert, August
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Glogauer, Fritz
Goetz, Miss Katherine
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Goodkind, M. L.
Goodman R. F.
Goodrich, A. W.

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| Graham, D. W. | Hagerty, T. A. |
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| Greeley, Samuel S. | Hall, Lemuel R. |
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| Greenebaum, Mrs. James | Halsted, Joseph |
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| Gregory, W. D. | Hamill Charles H. |
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| Griffin, Joseph A. | Hamlin, George A. |
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| Grower, William F. | Hanford, Mrs. P. C. |
| Gruenewald, Augustus H. | Hanson, Burton |
| Gubbins, George P. | Hanson, David N. |

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| Hardy, Francis A. | Helmer, Frank A. |
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| Harris, Joseph | Henry, William T. |
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| Harsha, William M. | Herrick, Miss Louise |
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| Hart, Harry | Hervey, J. F. |
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| Hart, Max | Hettler, H. H. |
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Hollis, William D.
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King William G.
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