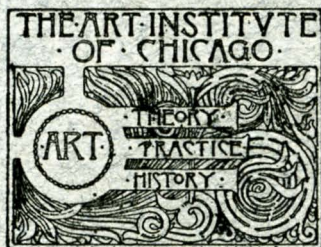


THE ART INSTITUTE OF CHICAGO

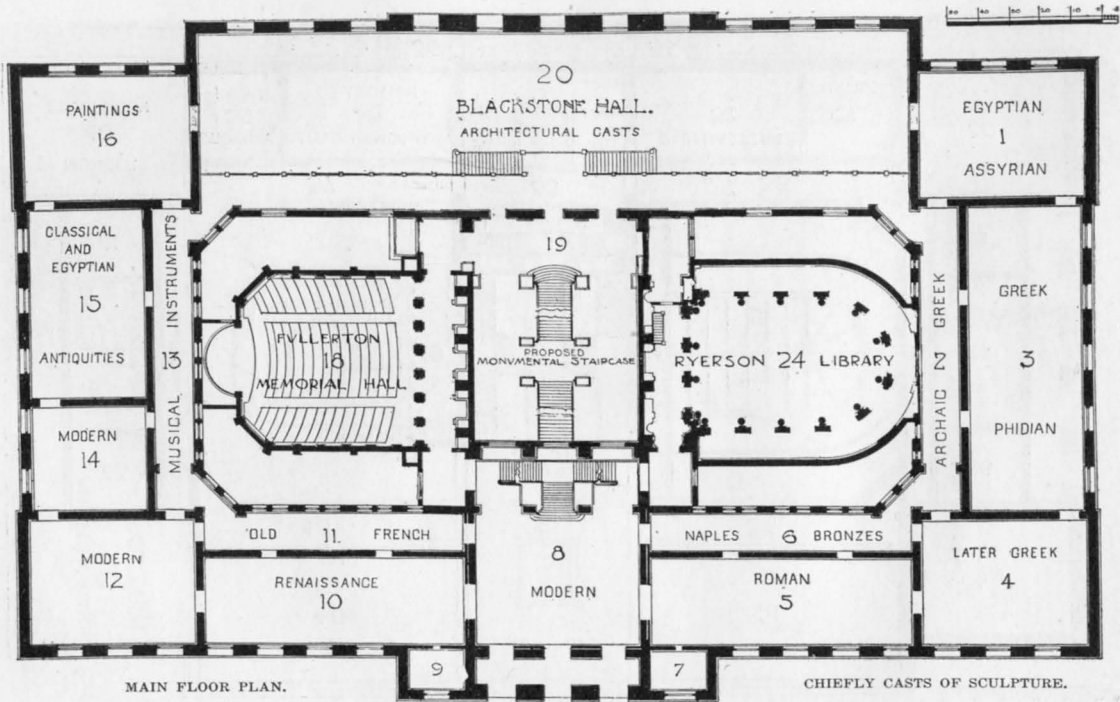
TWENTY-FIFTH
ANNUAL REPORT

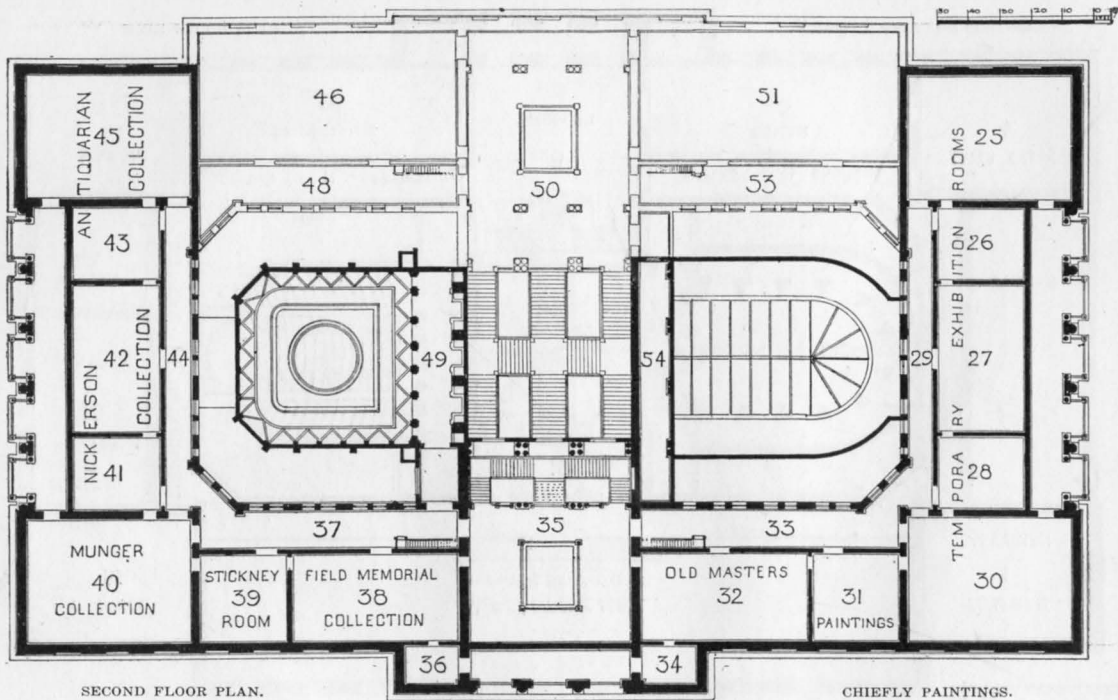


JUNE 1, 1903 — JUNE 1, 1904



THE ART INSTITUTE.
LAKE FRONT, OPPOSITE ADAMS STREET, CHICAGO.





SECOND FLOOR PLAN.

CHIEFLY PAINTINGS.

THE ART INSTITUTE OF CHICAGO

Incorporated May 24, 1879.

TWENTY-FIFTH
ANNUAL REPORT
OF THE TRUSTEES

FOR THE YEAR ENDING
JUNE FIRST, MDCCCIV

WITH REPORTS OF THE DIRECTOR, TREASURER, AND LIBRARIAN,
CATALOGUE OF MEMBERS, HISTORICAL SKETCH,
LIST OF GIFTS, ETC., TOGETHER WITH
THE BY-LAWS



CHICAGO

1904

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Trustees of the Art Institute of Chicago

1904-5

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MARTIN A. RYERSON
SAMUEL M. NICKERSON
ADOLPHUS C. BARTLETT
JOHN J. MITCHELL
ALBERT A. SPRAGUE
SAMUEL E. BARRETT
CHAUNCEY J. BLAIR
STANLEY McCORMICK
HENRY H. GETTY
MARSHALL FIELD
CHARLES D. HAMILL

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ARTHUR ORR
CHARLES DEERING

Ex Officio

CARTER H. HARRISON,
Mayor
LAWRENCE E. MCGANN,
Comptroller

HENRY G. FOREMAN,
Pres. South Park Commissioners
WILLIAM BEST,
Auditor South Park Commissioners

Officers

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President
ERNEST A. HAMILL,
Treasurer
WILLIAM M. R. FRENCH,
Director

MARTIN A. RYERSON,
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Executive Committee

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ALBERT A. SPRAGUE
ARTHUR ORR

CHARLES D. HAMILL
JOHN C. BLACK
MARTIN A. RYERSON
CLARENCE BUCKINGHAM

Art Committee

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

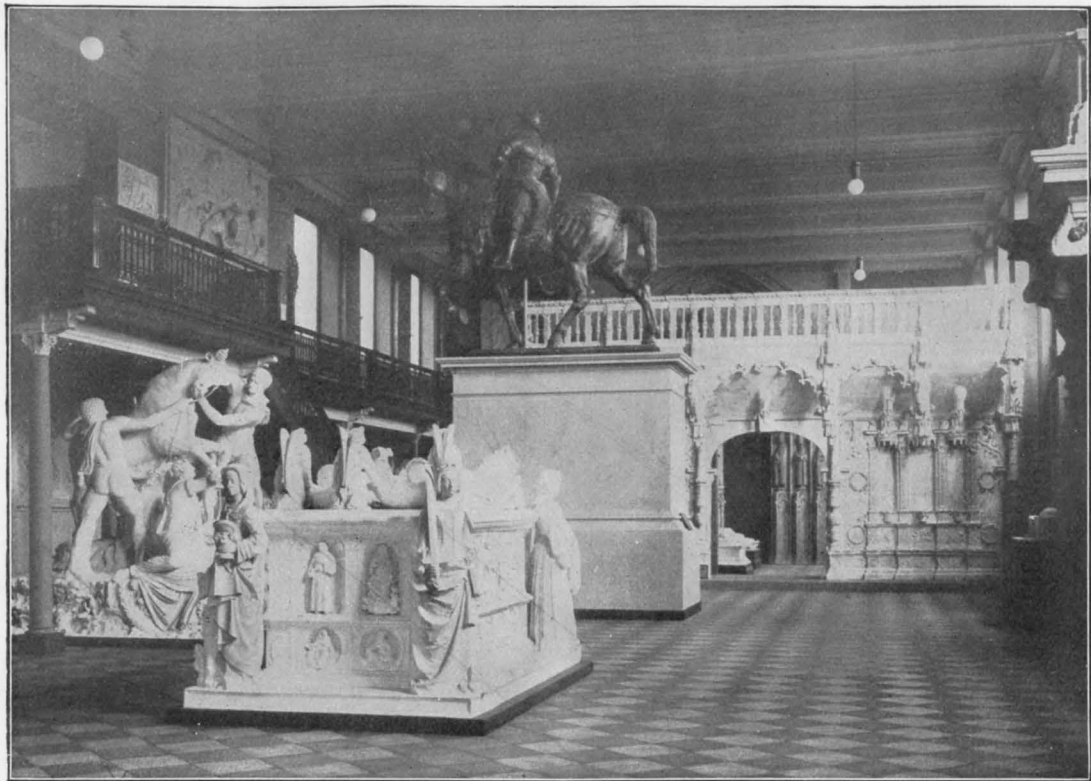
STANLEY McCORMICK
BRYAN LATHROP
R. HALL McCORMICK

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, Decorative Designing, 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 reference library upon art.



BLACKSTONE HALL, LOOKING NORTH.
ARCHITECTURAL CASTS. GIFT OF MR. AND MRS. T. B. BLACKSTONE, 1903.

Twenty-fifth Annual Report of the Trustees

Chicago, June 7, 1904.

To the Governing Members of the Art Institute of Chicago:

Two weeks ago, upon May 24, 1904, the Art Institute passed the twenty-fifth anniversary of its incorporation. We note this anniversary with pleasure, because our history, though short, has been successful enough to warrant high hopes for the future. The institution was founded upon no gift or endowment, but began with nothing but the ideals and intentions of the founders. Our museum now easily takes its place by the side of similar institutions in other cities. The first eight or ten years were a time of preparation, and the collections have been gathered for the most part within the last ten years. Two only of the present Trustees have been Trustees during the whole history of the institution, Mr. Samuel M. Nickerson and Mr. Charles L. Hutchinson. Mr. W. M. R. French, the Director, was one of the original Trustees, and Mr. N. H. Carpenter, the Secretary, has been in the service of the Art Institute during its whole history. The five persons chosen as incorporators are all living, well-known and valued citizens of Chicago: Marshall Field, Murry Nelson Sr., Charles D. Hamill, Ferd. W. Peck, and George E. Adams. The time appears opportune for a review of the history of the institution from the beginning, and a brief historical sketch accompanies this report.

Hitherto the Art Institute has been wholly built up and supported by private liberality. The only external aid it has received has been the \$200,000 appropriated by the Columbian Exposition, and the privilege of building upon the Lake Front.

The important events of the last year give us the immediate prospect of an income from taxation.

Mention was made in the report of last year of measures passed by the Illinois State legislature which deeply concerned the Art Institute. The situation at that time was as follows: An act passed in April, 1903, had conveyed to the South Park Commissioners the control of that part of Grant Park (formerly known as "The Lake Front") east of the Illinois Central tracks. The land on the Lake Front upon which the Art Institute stands, from Jackson Boulevard to Randolph Street and technically the building itself, belonged to the city of Chicago. Another act had been passed by the legislature (printed in full in the report of last year), the effect of which was to authorize the South Park Commissioners to permit the new Field Columbian Museum to be built in Grant Park, and to permit the Art Institute to build extensions of its building. It also authorized the South Park Commissioners to levy an annual tax for the maintenance of the Art Institute and the Field Columbian Museum, provided such tax be approved by a majority of the legal voters of the park district.

To render these acts effective, an ordinance was passed by the City Council of the city of Chicago, July 20, 1903, conveying to the South Park Commissioners complete control of that part of Grant Park west of the railroad and north of Jackson Boulevard, subject to the rights of the

Art Institute under its contract with the city, and subject also to certain rights of the Crerar Library, etc. By the same ordinance the Mayor and Comptroller were authorized to transfer the building of the Art Institute to the South Park Commissioners.

As required by law the owners of a majority of the frontage of the lots and land on Michigan Avenue abutting on this part of Grant Park, filed with the South Park Commissioners their written consents to the South Park Commissioners taking under their control the whole or any portion of Grant Park.

Upon December 30, 1903, the South Park Commissioners accepted this ordinance and agreed to take under their control the land in question and the Art Institute building. By a deed dated February 17, 1904, the city of Chicago conveyed to the South Park Commissioners all right, title and interest in the Art Institute building, subject to the rights of the Art Institute under the ordinance of March 30, 1891. Upon the same day, February 17, 1904, the South Park Commissioners accepted the deed of the Art Institute building upon condition that the President and Auditor of the South Park Commissioners be made ex officio Trustees of the Art Institute. The effect of these proceedings was to transfer the Art Institute from the city to the South Park Commissioners without affecting in any way the rights which the Art Institute has hitherto possessed.

The Executive Committee of the Art Institute immediately appealed to the South Park Commissioners to have the matter of a half mill tax for the maintenance of Museums in public parks submitted to the voters in the South Park District, and at the regular election of April 5, 1904, the proposition was submitted in the following form:

Proposed Annual Levy of ½ Mill Tax by South Park Commissioners to Maintain any Museum or Museums Now or Hereafter Located in Grant Park.

To authorize the South Park Commissioners to annually levy a tax of one-half mill on each dollar of taxable property embraced in the South Park District, according to the valuation of the same, as made for the purpose of State and County taxation by the general assessment last preceding the time when such one-half mill tax shall be levied, said tax to be used for the purpose of maintaining and caring for any museum or museums of Art, Science or Natural History, and the buildings and grounds thereof, which shall be maintained within Grant Park, under the provisions of an Act entitled: "An Act to amend an Act entitled: 'An Act concerning Museums in Public Parks,' approved June 17, 1893, approved May 14, 1903, in force July 1, 1903."

The result of the election was that the proposition was carried by a large majority. The whole number of votes cast was 79,629, of which number 50,086 voted for the tax and 11,102 voted against it, while 18,441 failed to vote upon the measure. A large majority therefore of all the votes were favorable, although only a majority of the votes cast upon this proposition was necessary.

The South Park Commissioners have already taken possession of Grant Park, and will now proceed to levy the tax, which it is calculated will yield not less than \$100,000 a year for the use of the Art Institute, and of the Field Columbian Museum when it shall move to Grant Park.

The tax will be collected early next year, and the proceeds will begin to become available in something less than a year from the present time. This income will be applicable to the care and maintenance of the museum; and the proceeds of memberships, tuition fees, endowments and gifts of friends will be as necessary as heretofore for accessions to the collections.

The installation of the architectural casts in the great sculpture hall, which was in progress at the time of the last annual report was completed, and the hall was thrown open to the public at the annual reception, October 20, 1903. This noble collection has passed under the name of Mr. and Mrs. T. B. Blackstone through a gift of \$75,000 to be devoted to the acquisition of architectural casts, of which \$25,000 was a bequest of Mr. Blackstone and \$50,000 a subsequent gift of Mrs. Blackstone. The gallery is called "Blackstone Hall," and the collection "The Blackstone Collection of Architectural Casts." (See cut, p. 11.) An unexpended balance of this fund remains.

Mr. Henry J. Willing, a valued citizen of Chicago, and a Governing Member of the Art Institute, died Sept. 28, 1903. In his will he directed the trustees of his estate five years after his death to pay to the Art Institute of Chicago the sum of five thousand dollars, to be held as a part of the principal or endowment fund of the Institute, the net income to be used for the purposes of the Institute from time to time.

Mr. Thomas D. Lowther, another of our Governing Members, died Dec. 30, 1903, and bequeathed one thousand dollars to the Art Institute without qualification.

The final settlement of the estate of Mrs. Catherine M. White (widow of Hugh A. White), who died June 1, 1889, of which the Art Institute is residuary legatee, is still delayed by legal obstacles, which however do not endanger any great proportion of the property.

A bequest of \$50,000 of Sidney A. Kent, who died April 1, 1900, will become available in April, 1905, as an endowment fund. His will contained the following provision: "I direct the Trustees, five years after my death, to set apart

and hold Fifty Thousand Dollars (\$50,000), the net income from which shall be expended from time to time by the Trustees of the Chicago Art Institute for the maintenance of their buildings, or in any such ways as said Trustees of said Institute may deem most conducive to the advancement of education in art of those pursuing courses of study therein."

By vote of the Trustees the income from Mrs. Mahlon B. Ogden's bequest of \$5,000, Huntington W. Jackson's bequest of \$1,000 and John Quincy Adams' bequest of \$5,000 is devoted this year to the purchase of valuable books for the library, these books to be permanently marked as the gift of the respective donors.

The most valuable accessions to the collection during the year have been the following:

Oil painting, "The Water Mill," by Meindert Hobbema. Presented by Mr. and Mrs. Frank G. Logan.

This painting was already in the possession of the Art Institute, and was carried into the name of Mr. and Mrs. Logan upon the presentation of \$25,000. It is one of the finest examples of Hobbema in existence.

Oil painting, "Landscape with Sheep, in Picardy," by Harry Thompson. Presented by Mrs. James H. Dole.

Model in cork of the Temple of Neptune at Pæstum, made by Wellington Jarard Reynolds. Purchased from the Blackstone fund.

Plaster cast. Royal Sarcophagus, from marble in Constantinople Museum. Presented by Charles A. Coolidge.

Nine small bronze figures of animals, by Edward Kemeys. Presented by Miss Margaret Watson, Mrs. Anita McC. Blaine, Thomas D. Jones, Cyrus H. McCormick, Stanley McCormick.

Bronze bust: Portrait of the late James H. Dole, Vice-President of the Art Institute, by Johannes Gelert. Presented by Mrs. James H. Dole.

One Thousand Dollars for the purchase of books of moderate cost needed by the library. Presented by Martin A. Ryerson.

The annual prize of \$500 provided by the liberality of Mr. Norman W. Harris in the annual exhibition of American paintings, was awarded to John S. Sargent for a "Portrait of Wm. M. Chase." The Martin B. Cahn prize of \$100 for the best picture by a Chicago artist was awarded to Mrs. Geneve Sargeant for a painting called "Margaret." In the exhibition of Chicago Artists the fund raised by the Municipal Art League for the purchase of the best picture was expended upon "Frost and Fog," by Adolph R. Shulz. The silver medal, awarded by the votes of the members of the Chicago Society of Artists, was given to John C. Johansen for ten works shown in the exhibition comprising both landscape and figure subjects.

With regard to memberships, there has been an increase in the number of life members and a decrease in annual members. The record at present stands:

Honorary members, 13—the same as last year.

Governing members, 236—a loss of 7.

Annual members, 1,960—a loss of 146.

Life members, 210—a gain of 19.

Total, 2,419—a loss of 134.

A total of 247 new annual members has been received during the year, but 393 have dropped out, or been transferred to other forms of membership.

The total receipts from members, including \$1,143.25 interest from life membership funds, have been \$29,818.50, against \$33,813.42 last year, a loss of \$3,994.92.

The governing membership is limited to 250, in whom are vested the property and government of the institution. They are elected by the Trustees upon the unanimous recommendation of the Executive Committee. It is our effort to admit to this responsible body only persons qualified for such a trust, and possessing the confidence of the public.

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

Baker, Wm. T.	Hibbard, Wm. G.
Counselman, Chas.	Lowther, Thos. D.
Driver, E. A.	Spalding, Jesse
Gillette, E. W.	Willing, Henry J.
Havemeyer, Wm. A.	

The following persons have been elected and have qualified: Charles Deering, Mark Skinner Willing; and there are now 236 governing members.

The exhibitions have been held as usual. The galleries have been open every day (May 30, 1903, to May 31, 1904, inclusive), 199 pay days, and 169 free days. The total attendance of visitors has been 647,957, falling below that of last year by 65,620.

We are again called upon to mourn the loss of one of our Trustees:

It is with genuine and unusual regret that we record the death upon Oct. 6, 1903, of our old friend and associate, William T. Baker.

Mr. Baker was actively engaged in the promotion of Art interests before the formation of the Art Institute, and was a leader in its organization in 1879. He had been a Trustee and a member of the Executive Committee during the

whole period of our history, and during this time, more than twenty-four years, he gave generously of his time, his means, and his personal attention.

The Art Institute has been fortunate in having closely connected with its management a man who in many respects represented the best type of Chicago citizenship, public-spirited without ostentation, of fearless integrity, sagacious in business, simple and unaffected in private intercourse.

As we review the situation at the end of twenty-five years, we find much accomplished and much remaining to be accomplished. Twenty-five years is a short period in the history of an institution. Our progress perhaps has been as rapid as that of any similar organization, but to those actually engaged in the work and deeply sensible of needs and opportunities, progress seems only gradual, and we earnestly appeal to all our natural allies to help us to achieve still greater results.

CHAS. L. HUTCHINSON, *Prest.*
MARTIN A. RYERSON, *V. Prest.*
SAMUEL M. NICKERSON,
ADOLPHUS C. BARWLETT,
JOHN J. MITCHELL,
ALBERT A. SPRAGUE,
SAMUEL E. BARRETT,
CHAUNCEY J. BLAIR,
STANLEY MCCORMICK,
HENRY H. GETTY,

LAWRENCE E. MCGANN,
City Comptroller (Ex Officio),

MARSHALL FIELD,
CHARLES D. HAMILL,
CHARLES A. COOLIDGE,
EDWARD E. AYER,
JOHN C. BLACK,
JOHN J. GLESSNER,
BRYAN LATHROP,
R. HALL MCCORMICK,
CLARENCE BUCKINGHAM;
ARTHUR ORR,

CARTER H. HARRISON,
Mayor (Ex Officio),
Trustees.

Report of the Treasurer.

REPORT OF

June 1, 1903, to June 1, 1904.

CASH RECEIVED.

Balance June 1, 1903.....		\$82.83
Museum Account—		
Admission Fees	\$ 5,811.50	
Catalogue Sales	1,263.05	
Governing Life Membership Fees.....	1,100.00	
Governing Membership Fees.....	200.00	
Governing Members' Dues.....	5,400.00	
Life Membership Fees.....	1,900.00	
Life Membership Income.....	850.00	
Governing Life Membership Income.....	293.25	
Annual Members' Dues.....	18,744.69	
Club Members' Dues.....	1,230.56	
Sundry Receipts	1,812.33	\$ 38,605.38
School Account—Tuition Fees—		
Life Classes	\$14,685.64	
Antique Class	9,790.42	
Modelling Class	726.75	
Designing Class	5,945.17	
Architectural Class	1,815.66	
Normal Art School	1,372.50	
French Classes	96.75	
Saturday Academic Class.....	4,602.50	
Saturday—Winnetka Class	195.75	
Saturday—Ravinia Class	166.00	
Saturday—Normal Class	475.50	
Saturday—Ceramic Class	462.25	
Saturday—Pottery Class	486.50	
Saturday—Metal Class	82.50	
Evening	5,367.50	
Summer School, 1903.....	4,005.50	
Sundry Receipts	1,682.53	\$ 51,959.42
Library Account—		
Matriculation Fees	\$ 686.00	
Sundry Receipts	1,010.00	\$ 1,696.00
Fullerton Hall Account.....		377.00
Picture Sale Account.....		8,044.25
Investment Fund Account.....		19,559.22
Investment Fund Income Account.....		6,253.30
Donation Account		25,060.00
Munger Gallery Account.....		50.00
Blackstone Fund Account.....		30,000.00
Bills Payable Account.....		39,000.00
Lunch Fund Account.....		157.71
		<u>\$220,845.11</u>

THE TREASURER

June 1, 1903, to June 1, 1904.

CASH DISBURSEMENTS.

Museum Account—

Salaries and Extra Help.....	\$25,540.67	
Janitor Supplies and Scrubbing.....	2,425.08	
Hardware, Steam Fitting and Plumbing...	1,273.04	
Lumber and Shipping Supplies.....	374.61	
Stationery, Office Supplies and Postage....	2,026.30	
Reports, Catalogues, Circulars, etc.....	2,748.56	
Musicales, Lectures and Sundry Expenses..	1,742.54	
Reception Expenses	681.50	
Electric Lights	2,772.15	
Watch and Telephone Service.....	350.97	
Interest on Notes	9,459.47	
Street and Lawn	159.94	
Furniture and Fittings	864.95	
Accession Repairs	248.24	
Building Repairs	3,786.44	
Uniforms	224.00	
Water Color Exhibition Expenses.....	953.66	
American Oil Exhibition Expenses.....	3,829.90	
Special Exhibition Expenses.....	1,662.64	
N. W. Harris Prize.....	500.00	
Insurance	1,482.15	
Coal	2,454.04	
Sundry Express, Cartage, Photographers' Room, and Sundry Expenditures.....	546.10	\$ 66,106.95

School Account—

Employees' Salaries, Salaries of Teachers and Lecturers, Extra Help, and Models.	\$49,234.33	
Scrubbing and Janitor Supplies.....	733.32	
Still Life	249.08	
Metals and Pottery.....	721.67	
Office Supplies and Postage.....	570.24	
Catalogues and Circulars.....	1,084.93	
Lecture Expenses	337.68	
Exhibition Expenses	283.14	
Electric Light	1,075.07	
Lumber and Repairs.....	723.12	
Casts, Furniture and Fittings.....	655.41	
Ceramic Class Expenses.....	301.81	
Armour Institute and Refunded Tuition...	944.50	
Hardware, Steam Fitting and Plumbing...	319.80	
Advertising	168.50	
Coal	756.87	
Sundry Expenditures	372.67	\$ 58,532.14

Library Account, Salaries, Books and Periodicals

Fullerton Hall Account.....	3,643.42	
Picture Sale Account.....	212.07	
Investment Fund Account.....	8,044.25	
Investment Fund Income Account.....	18,507.80	
Accession Account	4,836.37	
Building Account	4,454.48	
Blackstone Fund Account.....	1,656.00	
Bills Payable Account.....	1,639.99	
Lunch Fund Account.....	52,277.50	
Balance	596.88	
	337.26	
	<u>\$220,845.11</u>	

ERNEST A HAMILL, *Treasurer.*

Report of the Director.

Chicago, June 9, 1904.

To the Board of Trustees of the Art Institute of Chicago

There have been no important building operations during the past year, but the removal of the architectural casts into Blackstone Hall has permitted extensive changes and improvements in the installation of the sculpture collection.

The Higinbotham Collection of Naples Bronzes has been removed from Room 14 to the south corridor, known as Room 6. The collection is admirably displayed in its present installation, the side light of the corridor proving excellent, especially for the smaller objects. The renaissance sculpture has been removed from Rooms 6 and 35 to Room 10, and has been much dignified by more spacious installation. The modern sculpture has been removed from Room 10 to Rooms 12 and 14, the latter being wholly occupied by American sculpture. Room 11 is still occupied by the old French sculpture of Coysevox, Julien, Lehongre, etc. By these changes the whole sculpture collection, except in the central hall, is brought into very precise and satisfactory chronological order. Room 35, the central hall of the second floor, has been greatly improved by the removal of all objects except bronze sculpture and the great architectural paintings by Hubert Robert. Room 13, the North corridor of the first floor, is now occupied exclusively by the Getty Collection of musical instruments.

The cast of the equestrian statue of Colleoni by Verrocchio, which was imported from Berlin in December, 1902, has been set up in Blackstone Hall, the first time, it is believed, that a reproduction of this statue has been seen in America.

The statue has been bronzed in imitation of the original, and is mounted upon a pedestal following the general lines of the pedestal in Venice. It appears in the general view of Blackstone Hall, which accompanies this report. (p. 11.) The effect of the great portals of the Cathedrals of Bordeaux and St. Gilles has been much enhanced by placing in the doorways painted imitations of the wooden tracery, iron hinges, etc., of the doors. The casts of the carved wooden doors of the Cathedrals of Aix, Beauvais, and St. Maclou have been stained in imitation of oak, and are scarcely distinguishable from real wood. All this work has been very skillfully done by Mr. Edward J. Timmons, an advanced student of the school.

In no part of the institution is the development more gratifying than in the library. That a library so small, comprising only 3,500 books in all, should be so useful, is surprising. Selected with care, confined to the one subject of fine art, carefully catalogued, and finely housed, they form a comprehensive and convenient consulting library appreciated by art students and the public alike. The whole number of consulting visitors during the last year as shown by the Librarian's report, is 51,882, of whom 31,851 were members of our own school. It is gratifying to learn from the librarians that advanced students are taking regular courses of reading upon the history of art, and that a wide range of books aside from those bearing immediately upon class studies (such as the works on anatomy, perspective and design) are consulted by the students.

There is a gradual increase in the yearly expense of maintenance of the museum, which it is not difficult to account for. Within ten years the collections have been more than doubled, the building has been greatly extended and the activities of the institution have enlarged in every direction. The new Ryerson Library, the Fullerton Memorial Hall, and the great Blackstone Gallery of themselves necessitate an additional expense of several thousand dollars a year. It need not be said that they add immensely to the usefulness of the Institute. The income from the tax levied in our behalf upon the South Park District will come at an opportune time to relieve us from embarrassment from our growing expenses.

The exhibitions of the year have been numerous and interesting. A full list of them accompanies this report. (See p. 40.)

Among the more exceptional exhibitions were the collection of works of the International Society of Sculptors, Painters and Gravers, and the loan collection of works of contemporary Dutch artists. The latter was designed in part to mark the eightieth birthday of Josef Israëls, and included twenty works of Israëls, and representative works of Neuhuys, Weissenbruch, Mauve, Blommers, Artz and others, lent by private owners in Chicago, Pittsburgh, Toledo and New York.

At the present moment there is a fine little collection in Room 31 of paintings belonging to private owners in Chicago, which are to be exhibited in the St. Louis Fair as a Chicago Loan Collection. It includes works by Constable, Inness, Rossetti, Watts, Troyon, Corot, Puvis de Chavannes, Whistler, Opie, and Raeburn, twenty-three in all.

The lecture courses have been maintained upon the usual liberal plan. In the long established Tuesday course there have been seventeen lectures by various persons, among them Howard Pyle, J. T. McCutcheon, Mrs. Bernhard Berenson, F. Hopkinson Smith and Edward Howard Griggs. The usual courses upon art and architecture have been given by Mr. Otis, Mr. Taft and Mr. Pattison. Upon certain Tuesdays there have been orchestral concerts. A special course of lectures upon "Art and Daily Life" was given by John Quincy Adams, formerly of the University of Pennsylvania. The second course of Scammon Lectures was given in April, 1904, by Russell Sturgis of New York, upon "The Interdependence of the Arts."

There have been 188 audiences in Fullerton Memorial Hall since June 1, 1903, as follows:

Lectures, open to members and students.....	80
Musicales, open to members and students....	5
School lectures*	55
Lectures and meetings of other societies.....	48
	188

The aggregate attendance was 41,862.

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

FROM JUNE 1, 1903, TO JUNE 1, 1904.

Number of visitors, paid admission.....	23,246
Number of visitors, on free days.....	462,361
Number of visitors, admitted free on membership tickets on other days.....	35,292
Number of visitors, students, artists, etc., admitted free on other days, estimated.	127,058
Total	647,957

*Most of the class lectures are held in the class lecture room.

Average number of visitors on Wednesdays, free all day.....	2,377
Average number of visitors on Saturdays, free all day.....	3,065
Average number of visitors on Sunday, open 1 to 5 free.....	2,938
Average number of paying visitors on other days	116
Largest attendance in one day (Sunday, October 25)	5,540
Smallest attendance in one day (Monday, April 25, rain all day).....	63

The attendance exceeds that of any other art museum in America, a result due in part to the central location of the museum and the attractive passing exhibitions, lectures, etc.

During the past year the Chicago Architectural Club, which has occupied a room in the building of the Art Institute for several years, has relinquished its room here and found accommodation in another part of the city. The room, No. 107, is now used as a class room. The Amateur Photographers' Club also has left our building, and its room is used for occasional meetings of different art clubs and societies. There are no longer any societies or other tenants in the building.

During the year a new edition of the general catalogue has been carefully prepared by Mr. George Corliss. This catalogue is a model of clearness and comprehensiveness and puts in the hands of the ordinary visitor for fifteen cents just what he wants for a short visit to the collections.

More detailed catalogues of special departments, paintings, sculpture, antiquities, etc., have been planned, but have not yet been brought to completion.

The attendance of the Art School has been about as usual. The whole number of students in the various departments has been as follows:

Day students	765
Evening students	713
Saturday classes	821
Summer school	347
	2,646
Total	2,646
Counted in two classes	142
	2,504
Corrected total	2,504

This shows a decrease of 76 as compared with last year. The greatest number enrolled at one time was 1,538.

The tuition receipts have been \$51,959.42; \$1,324.20 less than last year.

The American Traveling Scholarships proposed for the persons adjudged the best students in the school were awarded in June, 1903, to Miss Alice Cleaver, Mr. Allen E. Philbrick and Miss Mary M. Wilson.

A representative exhibit of the work of the school in its various departments has been sent to the World's Fair at St. Louis.

The principal changes this year in the staff of the school are that Mr. Charles Francis Browne returns from Europe; Mr. Johansen, after one year of most satisfactory service, retires from class work; Mr. Harry H. Osgood, a former student, who has just returned from study in Europe, will take the junior composition class; Mr. Allen E. Philbrick will go abroad for a year; Mr. Henry Harwood Hewitt will teach architectural design; Mr. Carl Beil will teach ornamental modelling. Mr. Taft, Miss Wade, Mr. Bartlett, Miss Forrester and Miss Buckley all make summer journies

to Europe. This constant interchange with the schools and institutions of Europe is most wholesome for the school. Among recent students, Krehbiel, Harper, Gruenhagen and Hagerman are studying abroad. Mr. Louis J. Millet, who has charge of the department of decorative design, was appointed Chief of Mural Decoration at the St. Louis Fair, and has been absent a large part of the year. In his absence Mrs. Leila Wells Sinclair has carried on his classes successfully. Mention may be made of two important books published by members of the staff, "The History of American Sculpture," by Lorado Taft, and "Painters since Leonardo," by James William Pattison.

For several years past the Art Institute, in co-operation with Armour Institute of Technology, has maintained a school of architecture, offering a two years and a four years course. While it has been difficult, under the severe limitation of self-support, to maintain the school of architecture, good work has been done and the graduates have made good records in the practice of their profession. Armour Institute of Technology now offers to assume a preponderating influence in the school, to take the financial responsibility, and to make some expenditure if necessary. This arrangement is very welcome to the Art Institute. Under the advice of the Advisory Committee of Architects a system of study is now proposed which embodies some features of the *École des Beaux Arts* of Paris, and which has been worked out by Mr. J. Gamble Rogers, and Prof. Walter F. Shattuck of the school. Advancement will depend upon credits in competitions passed upon by juries of practicing architects rather than upon periods of study. Prizes will be offered, culminating in a foreign scholarship. Young architects not in the school will be permitted to

enter the competitions. Drawings in competition will be exhibited publicly, so that architects seeking assistants may find them among the students. Meanwhile it is proposed to continue the two and four years course for the present. The adoption of this system must now depend upon the action of Armour Institute of Technology. Mr. Henry Harwood Hewitt, a graduate of the University of Chicago, of the Mass. Institute of Technology, and of the École des Beaux Arts of Paris, has been engaged to teach architectural design in place of Mr. Fellows, who resigned a year ago. Mr. Ben Holden has filled the place satisfactorily for the last year. Through these changes the conditions will be much more favorable to the success of the school of architecture than heretofore.

The subject of Arts and Crafts in the school has reached no final settlement. The classes in pottery, china painting and metal work, which had sprung up almost spontaneously, have been continued, and examples of their work have been sent with the school exhibition to the World's Fair at St. Louis. Various causes have prevented the committee of Trustees from settling upon a fixed policy with regard to these classes. There is a strong drift towards arts and crafts in educational circles at present, and there can be no doubt that training in this direction is a useful element in the education of children. Some practice of the lesser crafts must always remain in our normal classes, but it still remains in question whether it is desirable for us to teach arts and crafts excepting as applications of decorative design. It is difficult if not impossible to make such classes self supporting and they occupy room needed for the academic classes. Under these circumstances it would

seem advisable to transfer this department to any responsible society or organization which will undertake to carry them forward.

This report is accompanied by the report of the Librarian of the Ryerson Library, and by complete lists of the accessions to the collection, the gifts and other accessions to the library, and the exhibitions, lectures and publications of the year.

Very respectfully,

WM. M. R. FRENCH,
Director.

Report of the Librarian.

Chicago, June 9, 1904.

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

It gives us pleasure at this time to report on the most prosperous year the library has yet experienced. In accessions and attendance the numbers have far exceeded those of any previous year. At a meeting of the Trustees, October 29, 1903, it was voted that the income from the John Quincy Adams fund, the Frances E. Ogden fund, and the Huntington W. Jackson fund (the interest of \$11,000), be appropriated this year to the purpose of buying books for the Ryerson Library. This assured income, although small, is a great benefit, especially after years of utter lack of any fund with which to acquire books. During the summer of 1903 the librarian was asked to prepare a bibliography of about five hundred works on art, not already in the Ryerson library, which would greatly enhance its value. This bibliography was made out with some care, and a copy of it sent, at his request, to Mr. Ryerson, who in January of this year gave \$1,000 to the library with the suggestion that this sum be expended in the purchase of the more inexpensive books mentioned in the list. In accordance with this request we have adhered to an average price of about \$3.00 per volume. Out of the 276 books ordered we have received 224 at a cost of \$629.35. Fifty-two books are yet to come. These latter are all foreign publications, and in some cases out of print.

The total number of volumes received during the year by gift, purchase, and subscription amounts to 474 volumes. Fifty-one of these volumes have been placed in the circulating department, the circulation being confined to students of the Art Institute. The reference department is accessible to both students and members of the Art Institute, and indeed to all visitors to the institution. The accessions include 70 volumes on architecture, 134 on decorative design and applied art, 18 on sculpture, 57 on drawing and painting, 25 on art criticism, 10 on landscape gardening, 38 catalogues of sales of paintings, etc., in general profusely illustrated; 77 volumes on the history, theory and practice of art, and 45 bound volumes of periodicals. From the John Quincy Adams fund we have been enabled to place on our shelves Berenson's work on the "Drawings of the Old Masters," the "Work of John Sargent," "History of Lace," by Mrs. Bury Palliser, and other valuable additions. In the departments of Decorative Design and Architecture, when considered necessary by the teachers, and under their direction, reference books are allowed to be taken to the class rooms. Under these conditions 1,118 books have been issued to the students in these departments during the past season. This privilege is very essential to the work of the student of architecture. In the circulating department of the library 935 volumes have been issued to regular students of the Art Institute.

The Mrs. D. K. Pearsons' collection of carbon photographs constitutes a feature of the library of the highest value and is most accessible. It was found that many of the photographs of the works of the Modern Masters were without titles, the photographer simply giving the number.

By this number, with the help of the Braun Catalogue, a student assistant has been able to identify them, and fill in the missing names.

The Kendall Room, situated under the Library proper, is a most valuable accessory to the Library, in accommodating art classes with their teachers wishing to consult the photographs and to discuss the works represented, conversation not being permitted in the Library. Many groups of students of the Art Institute have also availed themselves of this privilege. One thousand four hundred and eleven photographs have been taken out of the library during the season by different art clubs and lecturers, many going out of the city, but the majority being made use of in the Kendall Room. In addition 306 persons have consulted the photographs in the Library. Several talks by the members of the Art Students' League have been given in Kendall Room during the Winter.

From June 1, 1903, to June 1, 1904, the students who have made use of the library number 31,851, the number of visitors consulting the books for purposes of study 5,250, and the number of casual visitors 14,781, making a total for the year of 51,882. The largest attendance of students in one day (November 30) was 224, the largest attendance of evening students in one evening (February 3) was 74, the largest number of visitors in one day (August 19) was 324, and the largest number of consulting visitors was on March 5, registering 57, and the largest total attendance was (August 19) 397.

An accession book for pamphlets on art and catalogues of various exhibitions will be undertaken shortly.

On Nov. 17, 1902, an arrangement was made by which the Illinois Chapter of the American Institute of Archi-

fects loans to the Art Institute its library, consisting of 15 bound volumes, 73 bound magazines, 13 unbound folios, principally plates, a large number of files (many of them incomplete) of architectural, engineering and scientific journals, and a collection of miscellaneous photographs and pamphlets. Such of these volumes as were not already in our library have been placed upon our shelves.

The accessions to our list of art periodicals are "The Burlington Magazine," "Country Life," "Museums Journal," "Masters in Art," "Manual Training Magazine," "Printing Art"; the first three are English publications, the remaining three are published in America. "The Art Amateur," "Art Collector" and "Brochure Series" have ceased to appear. The Applied Arts Book has changed its name to the "School Arts Book."

A complete list of the periodicals to which we at present subscribe is appended:

American Architect,	Burlington Magazine,
American Architectural Review,	Century Magazine,
American Institute of Architects Quarterly Bulletin,	Chautauquan,
School Arts' Book,	Chronique des Arts,
Architectural Record,	Country Life,
Art Interchange,	Das Interieur,
Art Journal,	Gazette des Beaux Arts,
Art Student,	Handicraft,
Art et Decoration,	Harper's Magazine,
Les Arts,	House Beautiful,
Brickbuilder,	House and Garden,
Brush and Pencil,	Inland Architect,
Bulletino della Commissione Archeologica Comunale di Roma,	Inland Printer,
	Journal of Archæology,
	Journal des Arts
	L'Art pour Tous,
	L'Art Decoratif,

Library Journal,	Petits Edifices,
Magazine of Art,	Portfolio,
Manual Training Magazine,	Printing Art,
Masters in Art,	Public Libraries,
Materiaux et Documents, etc.,	Scribner's Magazine,
Monumental News,	Sketch Book,
Museums Journal,	Studio.
Outlines for the Study of Art,	The Craftsman,

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

Very respectfully,

J. L. FORRESTER,

Librarian.

Exhibitions of 1903-1904.

The fifteenth annual exhibition of water colors, pastels and miniatures which was in progress at the time of the last report, closed June 7, 1903. Sixteen pictures were sold for \$980.

During the same period the Society of Illustrators of New York held their second exhibition in Gallery 27.

(1) From June 19 to July 31 the annual exhibition of work of students of the Art Institute was held in Galleries 25, 26, 27, 28, 29, 30.

(2) During the summer of 1903 the private collections of F. G. Logan, Cyrus H. McCormick and Ralph H. Booth were upon exhibition.

(3) Upon Tuesday, October 20, the sixteenth annual exhibition of oil paintings and sculpture by American artists, including a special exhibition of works of John W. Alexander, was opened in Galleries 25, 26, 27, 28, 29, 30 and 31, by an evening reception attended by 1,063 people. The number of paintings was 396 and of sculptures 9, including 81 paintings by American artists in Paris, selected by Miss Sara Hallowell. Four works were sold for a total of \$760. The exhibition closed November 25. The new hall for architectural sculpture, named Blackstone Hall, after the donors of the collection, was opened at the same time as the annual exhibition.

(4) From December 3 to December 20, the second exhibition of arts crafts, including designs for decorations and examples of workmanship having distinct artistic merit, was held in Galleries 25, 26, 27. 171 objects were sold for \$2,280.

(5) During the same period, December 3 to December 20, a special exhibition of the works of Howard Pyle, 111 in number, was held in Galleries 28 and 30. Eleven pictures were sold for \$1,425.

(6) From December 29 to January 4, 1904, the eighth annual exhibition of the Society of Western Artists was held in Gallery 30. Three works were sold for \$26.50.

(7) During the same period, December 29, 1903, to January 24, 1904, the Photographic Salon, an exhibition of artistic photographs, arranged by the Society of Amateur Photographers, was held in Gallery 25. Six photographs were sold for \$50.

(8) From January 5 to January 24, a loan exhibition of works of Josef Israëls and other contemporary Dutch painters, 94 works in all, was held in Galleries 27 and 28.

(9) During the same period, January 5 to January 24, a special exhibition of studies in Venice, 32 in number, by Oliver Dennett Grover, was held in Gallery 31. Two pictures were sold for \$650.

(10) From January 28 to February 28, the eighth annual exhibition of works of artists of Chicago and vicinity was held in Galleries 25, 26, 27, 28 and 30. 274 works were exhibited. Pictures were bought by the following clubs: Arché Club, Woman's Aid, Klio Association, Evanston Woman's Club, Lake View Woman's Club and Municipal Art League, for a total of \$935. Eleven pictures were sold by the agent of the Art Institute for \$276. The annual prize of the Young Fortnightly was awarded to Frank R. Wadsworth's "Windmill, Adrian, Haarlem," and the Chicago Society of Artists' Medal was awarded to John C. Johansen for the best group of pictures.

(11) From March 3 to March 27, an exhibition of works of the International Society of Sculptors, Painters and Gravers of London, numbering 135 works, was held in Galleries 25 and 26.

(12) During the same period, from March 3 to March 27, the Art Students' League of Chicago held their tenth annual exhibition in Galleries 27 and 28. 257 works were exhibited, of which 2 objects were sold for \$8.

(13) During the same period, March 3 to March 27, a special exhibition of the sculptured works of Karl Bitter, numbering 20 sculptures and 13 photographs and drawings, was held in Gallery 30.

(14) Also during the same period a special exhibition of the works of Carl Olof Eric Lindin, 32 in number, was held in Gallery 31. Two pictures were sold for \$150.

(15) From March 31 to April 20, the seventeenth annual exhibition of the Chicago Architectural Club, consisting of 469 works, was held in Galleries 25, 26, 27, 28 and 30.

(16) On April 28, the sixteenth 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 436 works, and is still in place.

(17) From May 17 to June 17 a collection of 23 paintings, constituting the Chicago Loan Exhibition to the St. Louis Fair, was exhibited in Gallery 31.

LECTURES OF 1903-1904.

TUESDAY AFTERNOON COURSE OF LECTURES AND MUSICALES FOR MEMBERS AND STUDENTS.

November 3, 1903.—Lecture: William T. Dudley, State Normal School of Wisconsin, Platteville, Wis.: "The Nature of Color and Color in Nature;" illustrated by experiments and by lantern slides made by color photography. Repeated by request.

November 10.—Orchestral Concert: Members of the Chicago Orchestra.

November 17.—Lecture: Yamei Kin, M. D. (a Chinese lady): "Symbolism of Chinese and Japanese Art"; in native costume, and illustrated with material brought from the Orient.

November 24.—Lecture: Frank F. Frederick, University of Illinois, Urbana: "Newlyn, Penzance and St. Ives as a Sketching Ground"; illustrated by reproductions of pictures painted there.

December 1.—Lecture: Howard Pyle, Wilmington, Del.: "The Art of the Age."

December 3.—(Thursday, an extra lecture) Howard Pyle: "The Art of the Age," continued.

December 8.—Orchestral Concert: Members of the Chicago Orchestra.

- December 15.—Lecture: Mrs. Eleanor Bingham, Chicago: "Decorations of the Congressional Library."
- January 5, 1904.—Lecture: John T. McCutcheon, Chicago: "Cartoons."
- January 6.—(Wednesday, an extra lecture): Mrs. Bernhard Berenson, Florence: "The New Art Criticism."
- January 12.—Lecture: Edward Howard Griggs: "Naples, the Meeting of Greece and Italy"; the opening lecture of a course of six upon "The Cities of Italy, and their Gift to Civilization."
- January 19.—Orchestral Concert: Members of the Chicago Orchestra.
- January 26.—Lecture: Edward Howard Griggs: "Rome, the Centre of the Ancient World"; illustrated by the stereopticon.
- February 2.—Lecture: Rev. C. B. Antisdell, Mukimvika, Congo, Africa: "Art Crafts on the Congo"; illustrated by the stereopticon.
- February 9.—Lecture: Edward Howard Griggs: "Ravenna, the Light that Failed"; illustrated by the stereopticon.
- February 16.—Lecture: F. Hopkinson Smith, New York: "Venice, the Beautiful."
- February 23.—Lecture: Edward Howard Griggs: "Rome; the Mistress of the Middle Ages and the Capital of Italy"; illustrated by the stereopticon.
- March 1.—Orchestral Concert: Members of the Chicago Orchestra.
- March 8.—Lecture: Edward Howard Griggs: "Venice, the City of Golden Dreams"; illustrated by the stereopticon.
- March 15.—Lecture: R. D. Hollington, Kenton, Ohio: "Franz von Lenbach, the Artist and the Man;" illustrated by the stereopticon.
- March 22.—Lecture: Edward Howard Griggs: "Florence, the Spirit of Florentine Life and Art"; illustrated by the stereopticon.
- March 29.—Concert: Chicago Amateur Musical Club.

Occasional lectures upon art topics have been delivered in Fullerton Memorial Hall before the Archaeological So-

ciety, the Alliance Française, the Amateur Photographers' Society, etc. Upon Friday, June 4, 1903, M. Antoine M. Borel delivered a lecture upon "Hubert Robert and his four decorative panels from Mereville now in the collection of the Art Institute."

SPECIAL COURSES.

Thursday afternoons at four o'clock, January 7, 14, 21, 28, Feb. 4, 11, 1904.—Six lectures: A University Extension Course, John Quincy Adams, formerly of the University of Pennsylvania: "Art and Daily Life"; stereopticon.

The Second Course of Lectures under the Maria Sheldon Scammon Endowment, known as "The Scammon Lectures," was delivered by Russell Sturgis, New York, upon April 12, 14, 19, 21, 26, 28, 1904. Subject: "The Interdependence of the Arts of Design"; illustrated by the stereopticon.

GALLERY LECTURES UPON THE COLLECTIONS.

Friday afternoons at four o'clock, October 9 to December 11, 1903.—Ten lectures on "Sculpture, Ancient and of the Renaissance," by Lorado Taft, sculptor; illustrated by the stereopticon and the collections of the Art Institute.

Friday afternoons at four o'clock, January 8, 1904, to March 11, 1904.—Ten lectures upon Antiquities, Metals, Textiles, etc., by James William Pattison, painter; illustrated by the stereopticon and the collections of the Art Institute.

Friday afternoons at four o'clock, April 1 to June 3, 1904.—Ten lectures upon "Pictures, Old and Contemporary" with especial reference to the Art Institute collections; illustrated by the stereopticon and the collections. In the absence of Mr. Chas. Francis Browne in Europe, this course was delivered by James Wm. Pattison.

COURSE ON ARCHITECTURE.

Monday afternoons at four o'clock, Nov. 2, 1903, to March 14, 1904.—Eighteen lectures on "The History of Architecture from the beginning of the Early Christian to the close of the Gothic," by William A. Otis, architect; stereopticon.

LIST OF GIFTS AND ACQUISITIONS.

- June 17.—Model in cork of the "Temple of Neptune at Pæstum," by Wellington Jarard Reynolds. Purchased from the Blackstone Fund.
- August 18.—Two pen and ink Drawings: (1) "The Hunting Season"; (2) "At the Seaside," by Frederick Richardson. Presented to the School of the Art Institute by the artist.
- August 24.—Oil painting. "The Water Mill," by Meindert Hobbema. Presented by Mr. and Mrs. Frank G. Logan.
- December 1.—Plaster cast of a Royal Sarcophagus from the original in marble in Constantinople Museum, found in Sidon. Presented by Charles A. Coolidge.
- December 2.—Seven small bronze figures of animals, by Edward Kemeys. Presented by Miss Margaret S. Watson, Mrs. Anita McC. Blaine, Thomas D. Jones, Cyrus H. McCormick, Stanley McCormick.
- February 3.—Bust in bronze of the late James H. Dole, former Vice-president of the Art Institute of Chicago, by Johannes Gelert. Presented by Mrs. James H. Dole.
- February 8.—Two antique marble fragments: (1) male torso, nude; (2) female torso, draped. From the bridge connecting Baiæ with Naples. Purchased.
- February 10.—Oil painting. "Landscape with sheep in Picardy," by Harry Thompson. Presented by Mrs. James H. Dole.
- June and October.—Collection of architectural casts. Presented by Mrs. T. B. Blackstone.
- April 18.—Silver medal, rectangular, "Amerigo Vespucci." Executed by Victor David Brenner. Presented by Edward D. Adams, New York.
- April 19.—Silver bronze medal, rectangular, "Laboremus pro patria." By J. C. Chaplain. Presented by Carl Jacobsen, Trustee Musée Royal des Beaux Arts at Carlsberg, Co-

GIFTS TO THE LIBRARY.

June 1, 1903, to May 31, 1904.

- Emile Pacully. Catalogue collection tableau anciens et modernes. Gift of M. Lair Dubreuil.
- C. Roger Miles. Dessins et modèles. La peinture decorative. Gift of Charles Francis Browne.
- A. de Champeaux. Dessins et modèles. Les arts du tissu. Gift of Charles Francis Browne.
- Les aventures de Telemaque représentées en tapisseries. Gift of the Publisher.
- American Institute of Architects. Proceedings of the 35th Annual Convention. Gift of Mr. Peter B. Wight.
- Mathias Duval. Artistic Anatomy. Gift of Dr. L. A. Shultz.
- Rossiter Johnson, editor. History of the World's Columbian Exposition. 4 vols. Gift of Mr. H. N. Higinbotham.
- Pavolo Alessandro Maffei. Raccolta di Statue antiche e moderne. Published in Rome, 1704. Gift of Mr. J. E. Woodhead.
- C. P. Landon. Annales du Musée et de l'école moderne des Beaux Arts. 17 vols. Gift of Mrs. Jas. M. Walker.
- Designs of decorative details of the Sistine Chapel. Gift of Mr. Joseph Jastrow.
- Horace Spencer Fiske. Chicago in picture and poetry. Gift of Mrs. Davis.
- Mosaics. Modern designs. Gift of Mrs. E. W. Belknap.
- Muster. Alphabets. Gift of Mrs. E. W. Belknap.
- J. Suter. Costumes Suisses. Gift of Mrs. A. M. H. Ellis.
- Rare specimens of sea mosses from Monterey. Gift of Mrs. A. M. H. Ellis.
- Le case ed i Monumenti di Pompei. Gift of Mr. Martin A. Ryerson.
- C. Emma Cheney. Mistress Alice Jocelyn—Her Letters. Gift of Mr. Thomas W. Stevens.
- T. W. Stevens and A. C. Noble. The morning road. Gift of Mr. Thomas W. Stevens.

- Elia W. Peattie. Castle, Knight and Troubadour. Gift of Mr. Thomas W. Stevens.
- Charles G. Blanden. Omar resung. Gift of Mr. Thomas W. Stevens.
- Robert Browning. In a balcony. Gift of Mr. Thomas W. Stevens.
- Elia W. Peattie. How Jacques came into the forest of Arden. Mr. Thomas W. Stevens.
- Eduard Engerth. Figaro's wedding. Gift of Mr. Geo. B. Upton.
- Eduard Engerth. Fable of Orpheus. Gift of Mr. Geo. B. Upton.
- William Shakespeare. Plays. 3 vols. Gift of Mrs. Jas. M. Walker.
- The Portfolio. 5 vols. Gift of Mrs. A. M. H. Ellis.
- Art Journal. 3 vols. Gift of Mrs. A. M. H. Ellis.
- M. T. Wright. Official history of Spanish-American war. Gift of Mr. W. J. Onahan.
- Report of the librarian of Congress for 1903. Gift of the Library of Congress.
- The Builder. 35 vols. Gift of Mr. Henry W. Hill. Given through the Illinois Chapter of American Architects.

BOOKS PURCHASED FROM THE GIFT OF MARTIN A.
RYERSON.

- Alice Morse Earle. Two centuries of costume in America. 2 vols.
- Camille Mauclair. The French impressionists.
- Augustus J. C. Hare. Cities of Central Italy. 2 vols.
- Georges Perrot and Charles Chipiez. History of art in Persia.
- Lady Dilke. French architects and sculptors of the 18th century.
- Lady Dilke. French engravers and draughtsmen of the 18th century.
- John C. Van Dyke, editor. Modern French masters.
- Ernest Rhys. Frederic, Lord Leighton.
- Bernhard Berenson. Study and criticism of Italian art. 2 vols.

- James Ward. Color harmony and contrast.
F. Mason Perkins. Giotto.
Evelyn March Phillipps. Pintoricchio.
W. G. Waters. Piero della Francesca.
George Lansing Raymond. Painting, sculpture and architecture.
Robert Burn. Ancient Rome and its neighborhood.
Edward William Lane. An account of the manners and customs of the modern Egyptians. 2 vols.
Philip Gilbert Hamerton. Modern Frenchmen.
Joseph Pennell. Modern illustration.
Leader Scott. Filippo di Ser Brunellesco.
Herbert Cook. Giorgione.
W. Martin. Gerard Dou.
Theodore Andrea Cook. Story of Rouen.
Wirt Gerrare. Story of Moscow.
William Holden Hutton. Story of Constantinople.
Ernest Gilliat Smith. Story of Bruges.
Count Lützw. Story of Prague.
Cecil Headlam. Story of Chartres.
Stanley Lane-Poole. Story of Cairo.
Hannah Lynch. Story of Toledo.
Margaret Symonds and Lina Duff Gordon. Story of Perugia.
Cecil Headlam. Story of Nuremberg.
Lina Duff Gordon. Story of Assisi.
Augustus J. C. Hare. Studies in Russia.
Augustus J. C. Hare. Sketches in Holland and Scandinavia.
Romain Rolland. Millet.
Howard Pyle. The merry adventures of Robin Hood.
Esther Singleton. French and English furniture.
Esther Singleton. Romantic castles and palaces.
Julia A. Shedd. Famous painters and paintings.
Esther Singleton. Famous paintings.
George B. Rose. Renaissance masters.
Charles D. Maginnis. Pen Drawing.
Ernest Arthur Gardner. Ancient Athens.
Theodore Andrea Cook. Old Touraine. 2 vols.
Howard Crosby Butler. The story of Athens.

- Heinrich Wölfflin. The art of the Italian renaissance.
Julia Cartwright. Jean François Millet.
Clara Erskine Clement. Heroines of the Bible in art.
Ernest W. Clement. Handbook of modern Japan.
George Jack. Wood carving.
Anne Hollingsworth Wharton. Heirlooms in miniatures.
John Dennie. Rome of to-day and yesterday.
E. H. and E. W. Blashfield. Italian cities. 2 vols.
John La Farge. An artist's letters from Japan.
Russell Sturgis. European architecture.
Charles Thompson Mathews. The story of architecture.
Edward S. Morse. Japanese homes and their surroundings.
Karl Emick. Count zu Leiningen-Westerburg. German
book-plates.
Julia A. Shedd. Famous sculptors and sculpture.
Charles Holroyd. Michael Angelo Buonarroti.
Arts and Crafts Exhibition Society. Arts and crafts essays.
Charles Dexter Allen. American book-plates.
Egerton Castle. English book-plates.
Walter Hamilton. French book-plates.
Frank Rede Fowke. The Bayeux tapestry.
G. W. Eve. Decorative heraldry.
Chas. G. Leland. Leather work.
Brander Matthews. Bookbindings old and new.
Maud R. Hall. English Church needlework.
Alfred R. Barker. Introduction to the study of textile design.
Clarence Moores Weed. The flower beautiful.
Edwin Atlee Barber. Tulip ware of the Pennsylvania German
potters.
John Kimberly Mumford. Oriental rugs.
M. G. Van Rensselaer. Art out of doors.
Chas. Mulford Robinson. Modern civic art.
Edith Wharton and O. Codman Jr. The decoration of houses.
N. Hudson Moore. The old china book.
Alice Morse Earle. Sun-dials and roses of yesterday.
John D. Sedding. Garden craft old and new.
Ernest Lefébure. Embroidery and lace.
The book of a hundred houses.

- Frances Clary Morse. Furniture of the olden time.
W. P. P. Longfellow. The column and the arch.
Edmund von Mach. Greek sculpture.
Chas. A. Cummings. History of architecture in Italy. 2 vols.
W. G. Bowdoin. The rise of the book-plate.
W. and G. Audsley. Polychromatic decoration as applied to buildings.
Charles Dexter Allen. Ex libris. Essays of a collector.
E. Bengough Ricketts. Composite book-plates.
Thomas Arthur Strange. Historical guide to French interiors.
Ernest Newton. Book of country houses.
René Tugot. Tentures d'art nouveau.
Julia Cartwright. Isabella d' Este. 2 vols.
William J. Anderson. Architecture of the renaissance in Italy.
George H. Boughton. Sketching rambles in Holland.
H. Edith Legge. Short history of ancient Greek sculptors.
Walter Crane. Decorative illustration of books.
W. L. Price and W. M. Johnson. Home building and furnishing.
George Moore. Impressions and opinions.
Charles Bell. Anatomy and philosophy of expression.
Maud Naftel. Flowers and how to paint them.
Cyril Davenport. English embroidered book bindings.
Henry Turner Bailey. City of refuge.
Gertrude Jekyll. Wall and water gardens.
Charles H. Caffin. American masters of painting.
Charles H. Caffin. American masters of sculpture.
Estelle M. Hurl. The life of our Lord in art.
Charles Waldstein. Art in the nineteenth century.
H. W. Henfrey. Guide to the study of English coins.
Henry Holiday. Stained glass as an art.
Russell Sturgis. How to judge architecture.
A. S. Murray. Sculptures of the Parthenon.
Egerton R. Williams. Hill towns of Italy.
Reginald Blomfield. The formal garden in England.
J. J. Hummel. The dyeing of textile fabrics.
David Denning. Polishes and stains for woods.

- Richard G. Hatton. Design.
C. F. Dawson. Elementary design.
Harry J. Powell. Principles of glass making.
W. J. E. Crane. Bookbinding for amateurs.
Louisa Walker. Varied occupations in string-work.
Emily N. Vanderpoel. Color problems.
Banister F. Fletcher. Andrea Palladio.
A. L. Baldry. Hubert von Herkomer.
George Frederick Kunz. Gems and precious stones.
W. G. Paulson Townsend. Plant and floral studies.
Raffaele Cattaneo. Architecture in Italy.
Charles Sprague Smith. Barbizon days.
Fred Miller. Art crafts for amateurs.
Ralph Adams Cram. Church building.
W. C. Brownell. French art.
Charles Knowles Bolton. The reign of the poster.
Facsimiles of some examples of book ornamentation.
A. M. Cust. Ivory workers of the middle ages.
Candace Wheeler. How to make rugs.
Mary Beach Langton. How to know oriental rugs.
W. Rothenstein. Goya.
Herbert P. Horne. Leonardo da Vinci.
Roger E. Fry. Giovanni Bellini.
T. Sturge Moore. Altdorfer.
J. A. McN. Whistler. Ten o'clock.
J. T. McCutcheon. Bird Center Cartoons.
Ernest Guillot. Ornamentation des manuscrits au moyen age.
Julian Klaczko. Rome and the renaissance.
Who's who 1904.
C. J. Holmes. Hokusai.
O. Fidière. Chapu, sa vie et son œuvre.
A. M. de Belina. Nos peintres; dessinés par eux-memes.
M. Paleologue. L'art Chinois.
Ernest Chesneau. Le statuaire J. B. Carpeaux.
Eugene Müntz. Donatello.
Alexis Bertrand. François Rude.
E. E. Viollet le Duc. L'art russe.
Olivier Merson. Les vitreaux.
Arsène Alexandre. A. L. Barye.

- Auguste Choisy. Histoire de l' architecture. 2 vols.
J. MacWhirter. Landscape painting in water colors.
Edward Sharpe. Seven periods of English architecture.
Thomas Bolas. Glass blowing and working.
Maria Millington Evans. Chapters on Greek dress.
A. M. Sharpe. Point and pillow lace.
Charles Hiatt. Picture posters.
Mrs. Murray-Aynsley. Symbolism of the east and west.
Emile Favart. Flowers and plants.
Thomas Ball. My three score years and ten.
Montgomery Schuyler. American architecture.
Arsène Alexandre and others. The modern poster.
William Morris. Art and beauty of the earth.
Wilson H. Blake. The cross, ancient and modern.
M. Louise McLaughlin. Pottery decoration under the glaze.
Frank T. Robinson. Living New England artists.
Louis L. Noble. The course of empire—voyage of life.
Jules Labarte. Le palais imperial de Constantinople.
W. P. Jervis. The encyclopedia of ceramics.
J. Elliot and Edith Hodgkin. Examples of early English pottery.
Basil Hall Chamberlain. Things Japanese.
Arts and Crafts Exhibition Society. Art and life.
W. G. Gulland. Chinese porcelain.
W. H. Singer and W. Strang. Etching and engraving.
James Atkins. Coins and tokens of the colonies of the British Empire.
B. H. Chamberlain and W. B. Mason. Handbook for travellers in Japan.
B. C. Seward. Decorative painting.
W. Robinson. The English flower garden.
Frederick Tayler. Studies in animal painting.
C. J. Herringham, tr. The book of the art of Cennino Cennini.
W. J. Muckley. Handbook for painters.
Nathan Cole. Royal parks and gardens.
W. Robinson. Gleanings from French gardens.
T. S. Robertson. The progress of art in English church architecture.
W. J. Cripps. Old French plate.

- J. Tavenor Perry. Chronology of mediæval and renaissance architecture.
- Herbert W. Macklin. Monumental brasses.
- E. A. Green. Saints and their symbols.
- Henry Wallis. The art of the Precursors.
- W. Jones. Finger ring lore.
- Richard Wake. The new education.
- Leon Lefèvre. Architectural pottery.
- Franz Sales Meyer. Handbook of art smithing.
- W. J. Cripps. Old English plate.
- Richard Glazier. Manual of historic ornament.
- Edward F. Strange. Color prints of Japan.
- F. Hamilton Jackson. Intarsia and marquetry.
- I. Page. Guide for drawing the acanthus.
- D. S. MacColl. Nineteenth century art.
- Thomas Arthur Strange. English furniture.
- Hon. Alicia Amherst. History of gardening in England.
- G. Perrot and Charles Chipiez. History of art in Phrygia.
- W. J. Loftie. Inigo Jones and Wren.
- Karl Karoly. Raphael's Madonnas and other great pictures.
- Friedrich Fischbach. Ornamente der Hausindustrie Ungarn's.
- A. L. Baldry. Modern mural decoration.
- Charlotte M. Salwey. Fans of Japan.
- Philip H. Delamotte. Art of sketching from nature.
- F. Edward Hulme. Examples of fret cutting and wood carving.
- Henry Wallis. Persian lustre vases.
- A. von Scala. Turkish, Arabian, Central Asiatic and Indian metal ware.
- R. Phené Spiers. Orders of architecture.
- J. E. Harrison and D. S. MacColl. Greek vase paintings.
- Joseph Edkins. Chinese architecture.
- Cecil Headlam. Peter Vischer.
- H. Knackfuss. Rubens.
- F. D. Millet and others. Some artists at the fair.
- Richard Lovett. Pictures from Holland.
- Rev. Samuel G. Green. Pictures from the German fatherland.
- Twenty styles of architecture.

Gustave Bourcard. Dessins Gouaches Estampes et Tableaux du 18me siècle.

A. A. Introduction to the study of painted glass.

F. Delamotte. Primer of the art of illumination.

W. Hamilton. The aesthetic movement in England.

David Denning. The art and craft of cabinet making.

J. W. Pattison. Painters since Leonardo.

BOOKS PURCHASED FROM THE JOHN QUINCY ADAMS
FUND.

Bernhard Berenson. Drawings of the Florentine painters. 2 vols.

George C. Williamson, editor. Bryan's dictionary of painters and engravers. 3 vols.

Howard Crosby Butler. Architecture and other arts of Syria.

Mrs. Bury Palliser. History of lace.

E. A. Wallis Budge. The gods of the Egyptians. 2 vols.

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Mrs. Alice Meynell, editor. Work of John S. Sargent, R. A.

Lionel Cust. Anthony Van Dyck.

W. H. Pyne. Costume of Great Britain.

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JACKSON FUND.

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BOOKS PURCHASED FROM THE GENERAL FUND.

June 1, 1903, to May 31, 1904.

Catalogue officiel du Salon. 1902 and 1903. 2 vols.

Catalogue illustré du Salon. 1903 and 1904. 3 vols.

W. J. Clark Jr. Great American sculptures.

Marked catalogues of sales at Christies. 6 vols.

Chas. Holme. Masters of English landscape painting.

Nature. The second guild folio.

W. H. Downes. Twelve great artists.

- E. Doepler and W. Ranisch. Walhall.
Karl Baedeker. Spain and Portugal.
Howard Pyle. The wonder clock.
J. W. Leonard. Who's who in America. 1903-1905.
L. F. Day. Lettering in ornament.
F. C. Brown. Letters and lettering.
Prang. Standard alphabets.
Russell Sturgis. Dictionary of architecture and building. 3 vols.
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G. L. Becker. Ornamental penmanship.
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O. L. Triggs. Chapters in the history of the arts and crafts movement.
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John La Farge. Great masters.
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Chas. Holme. The genius of J. M. W. Turner.
G. H. Birch. London on Thames in bygone days.
Arthur H. Chamberlain. Paper and cardboard construction.
Chas. G. Wheeler. Woodworking for beginners.

PUBLICATIONS OF THE YEAR.

June 1, 1903, to June 1, 1904.

Circular of Instruction of the School of the Art Institute for 1903-1904, with catalogue of students for 1902-1903.

Twenty-fourth Annual Report of the Art Institute of Chicago, 1902-1903.

Catalogue of the Sixteenth Annual Exhibition of Oil Paintings and Sculpture by American Artists, October, 1903.

Catalogue of the Second Annual Exhibition of Arts-Crafts, December, 1903.

Catalogue of an Exhibition of Works by Howard Pyle, December, 1903.

Catalogue of the Eighth Annual Exhibition of the Society of Western Artists, December, 1903.

Catalogue of a Loan Exhibition of Contemporary Dutch Paintings, January, 1904.

Catalogue of a Special Exhibition of Studies in Venice by Oliver Dennett Grover, January, 1904.

Catalogue of the Eighth Annual Exhibition of Works by Chicago Artists, January, 1904.

Catalogue of an Exhibition of Works of the International Society of Sculptors, Painters, and Gravers of London, March, 1904.

Catalogue of Sculptured Works by Karl T. F. Bitter, March, 1904.

Catalogue of an Exhibition of Works by Carl Olof Eric Lindin, March, 1904.

Catalogue of the Seventeenth Annual Exhibition of the Chicago Architectural Club, March, 1904.

Catalogue of the Sixteenth Annual Exhibition of Water Colors, Pastels and Miniatures by American Artists, April, 1904.

Catalogues of the Exhibitions of the Art Students' League, and the Chicago Society of Amateur Photographers have been issued by the respective societies as well as a great number of notices, circulars and statements by the Art Institute.

Historical Sketch and Description of the Art Institute of Chicago.

Chicago, June 7, 1904.

The Art Institute has just completed its twenty-fifth year and the time appears opportune for a brief review of the history of the institution from the beginning. It is a remarkable fact that a school of art practice, including work from the human figure, was established in Chicago in 1866, earlier perhaps than in any other city in the country except New York and Philadelphia. The society of which this class was the nucleus was soon organized into the Chicago Academy of Design, an association of artists which continued its active career with many vicissitudes until about 1882. For a considerable period it played a valuable part, and was the only important art centre in the city. The organization has been maintained, and all the members of the Academy of Design have been made life members of the Art Institute. The school has never been suspended except at the time of the great fire. In 1878 an effort was made to promote the prosperity of the Academy of Design by adding to the artist membership a board of trustees composed of business men, but in the course of a year difficulties arose, connected chiefly with business matters, the trustees resigned, and a new organization was formed called at first the Chicago Academy of Fine Arts, subsequently (December, 1882) changed to the Art Institute of Chicago.

The Art Institute was incorporated May 24, 1879, for "the founding and maintenance of schools of art and de-

sign, 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 first president was George Armour, and at the expiration of his term of office of one year, L. Z. Leiter held the position for two years. He was succeeded by Charles L. Hutchinson, who has been re-elected each succeeding year, and with whom the active career of the institution began. Mr. Hutchinson and Mr. Samuel M. Nickerson are the only persons remaining who have been Trustees during the whole history of the institution. Wm. M. R. French, the present Director, has had charge of the school and museum, and Newton H. Carpenter, the Secretary, has been in the business department from the beginning.

For three years the Art Institute occupied rented rooms at the Southwest corner of State and Monroe Streets. From the beginning an art school was maintained and occasional exhibitions were given. In 1882, property at the corner of Michigan Avenue and Van Buren Street, 54 x 172 feet, occupied partly by a three-story building, was purchased at a cost of \$45,000. The considerations which led to the selection of this locality have been justified by experience. The fine situation upon the lake shore and proximity to the heart of the city are overwhelming recommendations both of the former and present sites of the museum. During 1882, a substantial brick building, 72 x 54 feet, containing exhibition galleries and school rooms and fronting on Van Buren Street, was built upon a part of this property. Up to this time the Art Institute had come into possession by purchase or gift of a very few good pictures, marbles, and casts. During 1885, a collection of casts of antique sculpture, costing about \$1,800 was

imported and placed upon permanent exhibition. The cost of these improvements and purchases was met by subscriptions, membership dues and the issue of bonds secured upon the property. In 1885, twenty-six feet of land adjacent on the south was purchased, and in 1886 and 1887 a beautiful brown stone building, 80 x 100 feet, and four stories high, of Romanesque design, planned by John W. Root, architect, was erected, occupying the southwest corner of Michigan Avenue and Van Buren Street. This building was opened November 19, 1887. During the next five years additions and changes were made almost every year, until the building was outgrown, and in 1892 the property was sold for \$425,000 to the Chicago Club, the present occupant. By this time the Institute had not only become possessed of valuable collections of casts of sculpture, pictures, metals, antique vases, etc., but had gained the favor of the community. It was prepared, therefore, to take advantage of the opportunity offered by the Columbian Exposition to obtain a footing upon the Lake Front. The Columbian Exposition had determined to expend \$200,000 upon a temporary building upon the Lake Front to be used for World's Congresses. It was proposed by the officers of the Art Institute that they should be allowed to add to this sum such amounts as they could raise, and erect a permanent building, which, after serving the purposes of the World's Congresses, should be permanently occupied as a museum by the Art Institute. By city ordinance, passed in March, 1891, permission was given for the erection of such building upon the Lake Front, opposite Adams Street. Between February, 1892, and May, 1893, the present museum building was completed after the plans of Shepley, Rutan & Coolidge, architects. Dur-

ing the construction, May 31, 1892, an injunction was issued, restraining the city from allowing the erection of any building upon the Lake Front, but was dissolved upon a rehearing, June 23, mainly upon the ground that the Legislature of Illinois, by an act of 1890, had authorized the city to permit the erection of buildings connected with the Columbian Exposition upon the Lake Front, and to retain some of them permanently. By this decision and under circumstances quite exceptional, the Art Institute was firmly established in its rights upon the Lake Front. The cost of the original building was \$648,000, including two temporary halls removed at the end of the Fair, costing \$27,000. Of this sum the Columbian Exposition paid \$200,000 and the Art Institute \$448,000. The money contributed by the Art Institute was raised partly by the sale of former property and partly by subscription. The ownership of this building was vested in the City of Chicago, until 1904, when it passed to the South Park Commissioners, while the right of use and occupation is vested in the Art Institute so long as it shall fulfill the purposes for which it was organized, shall open the museum free to the public on Wednesdays, Saturdays, Sundays and public holidays, shall make the Mayor and Comptroller of the city ex officio members of the Board of Trustees, and shall conform to some other simple conditions. This property, comprising 400 feet front on Michigan Avenue, is exempt from taxation of all kinds. The Art Institute thus in effect made a gift to the people of the city of the money expended by it upon the building, and gained a public character very advantageous for the public service at which it aims.

The building is built of Bedford limestone, fire-proof, Italian Renaissance in style, the details classic and of Ionic and Corinthian orders. The front is 80 feet back from Michigan Avenue, the building 320 feet long, the wings 170 feet deep, with projections which make the whole depth 208 feet. The central dome is not yet built, and the rear is not completed to its full height. It was planned with great care for exhibition purposes, and there are few better buildings in existence for the exhibition of pictures and fine art objects, as regards lighting, accessibility, simplicity of arrangement and convenience of classification. A view of the building and plans of the main floors accompany this report. The building was formally opened as a museum December 8, 1893. Its whole cost up to the present time has been \$890,000.

The building policy has been fully justified, for within a year after the completion of the present building, gifts of fine arts objects had been received equal in value to half the cost of the building, and a greater amount has been received since, gifts which never would have been offered if a proper place had not been provided for their reception.

During 1897 a lecture room, in accordance with the original plans of the building, was built, and presented to the institution by Charles W. Fullerton, as a memorial to his father, Alexander N. Fullerton. This room seats 500 persons and is a model lecture room, as regards comfort in seating, ventilation, acoustic properties, and tasteful adornment.

In 1900-1, the Ryerson Library also provided for in the original plans, was built and presented by Martin A. Ryerson, one of the Trustees. It is a beautiful and commodious

building, and the library has become one of the most valuable parts of the Institute, consulted annually by about 50,000 persons. It contains at present about 3,500 volumes, strictly confined to fine art, and including many valuable works. In it is kept the great collection of large carbon photographs known as the Braun autotypes, sixteen thousand in number, including reproductions of the paintings, drawings and sculpture of most of the well-known galleries of Europe. These are the gift of Dr. D. K. Pearsons. The library is open at all times to members and students, and is practically a free public library upon Wednesdays and Saturdays, the open days of the museum.

In 1903 a great sculpture hall, constituting the fourth side of the building, was completed and named Blackstone Hall after Mr. and Mrs. Timothy B. Blackstone, who presented the great collection of architectural casts by which it is occupied. This hall is 208 feet long, 58 feet wide and 33 feet high.

The parts of the building which remain uncompleted are the central staircase and dome, and the galleries over the Blackstone sculpture hall. It is expected that extensions will be made to the eastward, bridging the Illinois Central tracks with skylighted galleries and building new museum buildings upon the land reclaimed from the lake.

The accessions to the collections during the last ten years have been numerous and important, so that the Art Institute now ranks, as an art museum, among the first three or four in the country.

Mrs. Henry Field has committed permanently to the Art Institute the entire collection of paintings which belonged to her husband, the late Henry Field, a former Trustee of the Art Institute. This collection comprises

forty-one pictures and represents chiefly the Barbizon school of French painters, including Millet's well-known "Bringing Home the New-born Calf," Jules Breton's "Song of the Lark," Troyon's "Returning from the Market," and fine examples of Rousseau, Corot, Cazin, Constable and Daubigny. The collection is placed in a separate room known as the Henry Field Memorial Room, beautifully fitted for its reception, and held in trust by five Trustees, appointed by Mrs. Field. Mrs. Field also authorized the Trustees to order from Mr. Edward Kemeys, the sculptor of animals, two monumental bronze lions to stand upon the flanks of the great external approach of the museum. These lions were unveiled May 10, 1894.

In 1890 the dispersion of the choicest works of the famous Demidoff collection of works by Old Masters, which had been withheld from the sale of the collection in 1880, furnished an opportunity through which the Art Institute secured thirteen works by Old Masters of the Dutch school of the highest value. The reception of these pictures marks an epoch in the artistic development of the city. The collection contains five examples of portraiture, which are representative of Rembrandt, Rubens, Van Dyck, Frans Hals and Holbein; "The Guitar Lesson," by Terburg, and "A Family Concert," by Jan Steen, which are admirable works of these artists; a landscape by Hobbema, which may be counted among his masterpieces; the "Jubilee," by van Ostade, one of the most important works of the artist; and creditable examples of the work of Teniers, Ruisdael, and Adriaan van de Velde.

The Museum has also been gradually accumulating valuable paintings by purchase and gift. In 1898 a fine collection of paintings, which had for some time been

exhibited in the galleries, was bequeathed to the Art Institute by Albert A. Munger, a life-long citizen of Chicago. One of the chief merits of the Munger collection is its comprehensiveness; among works of high merit it contains Meissonier's "Vidette"; "The Bathers," by Bouguereau; "Just Before Sunrise," by Corot; "A Piece in Danger," by de Neuville; "A Reconnaissance," by Detaille; "Queen of the Camp," by Jacquet; "Springtime and Love," by Michetti; and "The Challenge," by Munkacsy. Gérôme, Rosa Bonheur, Van Marcke, Fromentin, Vibert, Roybet, Bargue, Zimmerman, Koekkoek, Troyon, Courbet, Isabey, Makart and many other leaders of the modern world of art are represented by important examples.

In 1900 Mr. and Mrs. Samuel M. Nickerson presented to the Art Institute the remarkable collection of objects of art contained in their home. They also bore the expense of fitting up two galleries and the adjacent corridor with marble wainscoting, mosaic floor, etc., for the reception of the collection. This was the most munificent single gift ever received by the Art Institute.

The Nickerson Collection embraces two distinct classes of objects—a large collection of fine Japanese, Chinese and East Indian objects of art, and a collection of modern paintings. The most extraordinary feature of it, perhaps, is the collection of jades, agates and crystals, which is one of the finest in America, numbering about 275 specimens. These objects are wrought, as is usual, into buckles, vases, cups and other highly decorated forms. There is also a large collection of Japanese swords, sword guards, and sword mountings, of lacquer boxes, cabinets, trays, wine cups and sword cases, of inros and medicine boxes, of

Chinese cloisonné ware and snuff bottles of porcelain, agate and jade, and of Indian jewelry. In all there are about 1,300 objects.

The pictures of the Nickerson Collection consist of oil paintings, water colors, engravings and Japanese prints and kakemonos. The oil paintings number sixty-two, and include works of Cabanel, Bouguereau, Cazin, Couture, de Neuville, Delacroix, Gérôme, Van Marcke, Rousseau, Achenbach, Inness, C. H. Davis, Bridgman, Vedder, etc.

The Art Institute also keeps up important loan collections, and holds passing exhibitions, so that the exhibition of pictures is at all times very extensive.

The collection of reproductions of sculpture is very large and comprehensive. A great proportion of it is the gift of Mrs. A. M. H. Ellis, who has put it under the name of her former husband, "The Elbridge G. Hall Collection." In accordance with the wishes of the donor it includes only full-sized fac-similes of original works of sculpture. It includes not only classical but renaissance and modern sculpture, the contemporary collection being the most important in America. Among modern sculptors represented are Dubois, Mercié, Barrias, Cain, Chapu, Falguiere, Rodin, Fremiet, Thornycroft, St. Gaudens, Bartlett, French, Potter, etc.

Another element in the sculpture collection is the gallery of reproductions of the antique bronzes of the Naples Museum, 109 fac-similes of the most famous statues, busts, tripods, statuettes, lamps and other objects found at Herculaneum and Pompeii. This collection was the gift of H. N. Higinbotham in 1893.

The Blackstone Collection of architectural casts presented by Mr. and Mrs. T. B. Blackstone, occupies an

immense gallery, and consists chiefly of French historic sculptures. There is no other similar collection in America. These casts, of cathedral portals and other architectural sculpture from the 11th to the 19th Century, were sent to the Columbian Exposition by the French Government, and thence passed into the possession of the Art Institute. The collection was formed under the direction of the French National Committee on Historic Monuments, from the Trocadero, the Louvre, and the Museum of Decorative Arts in Paris. Some of the casts are 35 feet long and more than 30 feet high. The largest pieces are portals of the cathedrals of Bordeaux, Charlieu and St. Gilles, and the choir gallery of Limoges, while of almost equal importance are the Tomb of Louis de Brézé, the equestrian statue of Colleoni and parts of the Cathedrals of Amiens, Aix, Reims and Beauvais.

Another department, which has attained importance, is that of original Egyptian antiquities. Through the interest of Mr. Getty, Mr. Ryerson, Mr. Harris, and Mr. Hutchinson accessions have been made of typical Egyptian objects of great rarity and value, sufficient to form a collection respectable in quantity, and more than respectable in quality. There is also a very carefully collected and adequately representative collection of classical antiquities, Greek vases, figurines, lamps and fragments, and marble Roman remains, both sculptural and architectural. Other fields of art are represented by collections of embroideries, tapestries, painted fans, textiles, etc., presented by the society of ladies called The Antiquarians of the Art Institute, and of musical instruments, armor, etc.

The school of instruction in art practice has always been a vital part of the Art Institute. It includes well

organized departments of painting, sculpture, decorative designing, normal instruction, and architecture. Excellent accommodation has been secured by building a series of low skylighted studios in the rear of the main building, and the students enjoy the full use of galleries, library, lecture-room, etc. It has grown to be the most comprehensive, and probably the largest fine art school in the United States. There are 700 regular day students, about 400 evening students, and 400 normal and juvenile students. The whole enrollment is about 2,500 a year. This school is wholly self-supporting, earning and expending about \$50,000 per annum. The most advanced branches are taught, and distinguished teachers from a distance are called in from time to time. Diplomas are given in the departments of decorative designing, normal instruction and architecture, and honors are conferred in the academic department. The history and theory of art as well as practice are made subjects of instruction. Extended lecture courses, open to members as well as students, upon all subjects relating to art, are given every year.

The Scammon Lectureship is established on an ample foundation by the bequest of Mrs. Maria Sheldon Scammon, who died in 1901. The will prescribes that these lectures shall be upon the history, theory, and practice of the fine arts (meaning thereby the graphic and plastic arts), by persons of distinction or authority on the subject of which they lecture, such lectures to be primarily for the benefit of the students of the Art Institute, and secondarily for members and other persons. "The Scammon Lectures" were given in 1903 by John LaFarge and in 1904 by Russell Sturgis.

The Art Institute has but a small endowment. The total of the endowment funds now in the actual possession of the Art Institute is \$163,400. Of this sum \$14,500 is restricted to scholarships for students; \$2,000 to a prize fund for pictures, \$37,000, the Scammon fund, is for lectures, and \$70,500, the Stickney fund, is for the purchase of pictures or "the general purposes of the Art Institute." The proceeds of this last fund have been strictly applied to the purchase of pictures. This leaves only \$39,400 wholly unrestricted, of which \$28,400 is the endowment strictly so-called, and \$11,400 the proceeds of unrestricted bequests not yet applied.

The Art Institute is in the fullest sense an institution conducted for the public good. The galleries are open absolutely free to the public more than 160 days every year, and upon other days not only the members and their families, numbering more than 10,000, but professional artists and public school teachers to the number of 6,000 and the pupils in the public schools when accompanied by their teachers are freely admitted. Classes studying art are admitted free at all times under easy conditions. The attendance of visitors last year was 647,957, exceeding that of any other art museum in America.

Its support has hitherto been derived from membership dues, door fees and voluntary gifts, the membership being the most important feature. 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 reference library upon art.

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. There are about 2,000 annual members, and 400 members of other classes.

Important changes in the business status of the Art Institute are now in progress. The land on the Lake Front upon which the Art Institute stands, from Jackson Boulevard to Randolph Street, and technically the building itself, belonged to the City of Chicago. By city ordinance (July 20, 1903) and with the written consent of the property holders on Michigan Avenue, the complete control of this land and the building, was conveyed to the South Park Commissioners. By an act of the Legislature of the State of Illinois the South Park Commissioners are authorized to permit extensions of the Art Institute building, and to levy an annual tax for the maintenance of the Art Institute and the Field Columbian Museum. This tax has been approved by the legal voters of the district and is now being levied. The proceeds will become available early in 1905, and will form a valuable addition to the support of the institution. The income from memberships and other sources will however still be necessary for the acquisition of paintings and other objects of art, and important additions to building or collections will depend upon private liberality as heretofore.

Gifts and bequests therefore are earnestly solicited for such purposes as the completion of the galleries over Black-

stone Hall, the monumental staircase and dome forming the centre of the building, the construction of mosaic floors and marble or fire-proof wainscoting all over the building, endowment of the school and library, funds for prizes in exhibitions and scholarships in the school, and most of all general endowment whereby the best experts, instructors and artists may be employed in the various departments.

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.

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 Govern-

ing 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.

Section 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 Tues-

day of 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.

June 1, 1904.

Honorary Members are 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.

Clark, Thomas B.	Walker, Edwin
Earle, L. C.	Root, John W. (deceased)
Ellis, Mrs. A. M. H.	Shaw, Miss Annie C.
Ives, Halsey C.	(deceased)
Layton, Frederick	Munger, A. A. (deceased)
Page, Mrs. Thomas Nelson	Nickerson, Samuel M.
Pearsons, D. K.	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	Heckman, Wallace
Barrett, Samuel E.	Hibbard, William G. Jr.
Bartlett, Adolphus C.	Hutchinson, Charles L.
Bartlett, Frederic C.	Lathrop, Bryan
Blair, Chauncey J.	Lawson, Victor F.
Blair, Watson F.	McCormick, Stanley
Carrington, William T.	Noyes, LaVerne W.
Dickinson, Charles	Ricketts, C. L.
Haskell, Frederick T.	Smith, Byron L.

Governing Members

Adams, Cyrus H.	Brosseau, Z. P.
Adams, George E.	Buckingham, Clarence
Alexander, W. A.	Buckingham, Ebenezer
Angell, Wm. A.	Bullen, George
Armour, Allison V.	Burnham, Daniel H.
Armour, George A.	Butler, Edward B.
Armstrong, F. H.	Bush, William H.
Ayer, Edward E.	Cable, Ransom R.
Bannard, Henry C.	Carpenter, Augustus A.
Barnes, Charles J.	Carter, Zina R.
Barnhart, A. M.	Carton, L. A.
Barnum, William L.	Caton, Arthur J.
Barrett, Elmer E.	Chalmers, William J.
Bartlett, William H.	Chapin, Simeon B.
Barton, Enos M.	Chatfield-Taylor, Hobart C.
Beale, William G.	Clark, John M.
Becker, A. G.	Cobb, Walter F.
Beidler, A. W.	Coburn, Lewis L.
Beidler, Francis	Cole, William O.
Bigelow, N. P.	Comstock, William C.
Billings, C. K. G.	Conkey, W. B.
Birch, Hugh T.	Conover, Charles H.
Black, John C.	Coolidge, Charles A.
Blaine, Mrs. Emmons	Coonley, Avery
Blair, Edward T.	Corwith, Charles R.
Blair, Henry A.	Crane, Charles R.
Bodman, L. W.	Crane, Richard T.
Borden, William	Crosby, Frederick W.
Bowen, Joseph T.	Cudahy, John
Bradley, J. Harley	Cudahy, Michael
Brega, Charles W.	Deering, Charles
Brewster, Edward L.	Dibblee, Henry
Briggs, Clinton	Dickinson, William
Brooks, James C.	Dixon, Arthur

Donnelley, Thomas E.	Head, Franklin H.
Durkee, R. P. H.	Herrick, John J.
Dwight, John H.	Higinbotham, H. N.
Eckels, James H.	Holmes, Marshall F.
Eckhart, Bernard A.	Houghteling, James L.
Eddy, Augustus N.	Hughitt, Marvin
Eddy, Arthur J.	Hulburd, Charles H.
Ellis, Mrs. A. M. H.	Irwin, Charles D.
Fargo Livingston W.	Jenkins, John E.
Farr, Albert G.	Jones, David B.
Farwell, Granger	Jones, Thomas D.
Farwell, John V. Jr.	Kammerer, Frank G.
Field, Marshall	Keep, Chauncey
Field, Marshall Jr.	Keith, Elbridge G.
Fisher, Lucius C.	Kennett, Francis J.
Foreman, Edwin G.	Keyes, Rollin A.
Foreman Oscar G.	Kimball, W. W.
Forgan, James B.	King, Francis
Frank, Henry L.	Kirk, Milton W.
Fuller, William A.	Kohlsaas, Herman H.
Getty, Henry H.	Kuppenheimer, L. B.
Giles, William A.	Lafin, George H.
Glessner, J. George M.	Lamson, Lorenzo J.
Glessner, John J.	Lefens, Thies
Goodman, William O.	Leiter, Levi Z.
Gookin, Frederick W.	Lincoln, Robert T.
Granger, Alfred H.	Linn, William R.
Green, Adolphus W.	Logan, Frank G.
Green, Augustus W.	Lord, John B.
Grey, Charles F.	Lowden, Frank O.
Griffin, Thomas A.	Lynch, John A.
Gross, Samuel E.	McCagg, Ezra B.
Gunther, Charles F.	McConnell, Luther W.
Gurley, W. W.	McCormick, Cyrus H.
Hamill, Charles D.	McCormick, Harold F.
Hamill, Ernest A.	McCormick, R. Hall
Hamilton, David G.	Macfarland, Henry J.
Harris, Norman W.	MacVeagh, Franklin
Hately, John C.	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.
Orr, Arthur
Otis, Joseph E. Jr.
Palmer, Honore
Palmer, Potter Jr.
Peabody, Francis B.
Peck, Ferd W.
Perry, Isaac N.
Perry, Lewis S.
Phelps, Erskine M.
Pike, Eugene S.
Porter, Henry H.
Potter, E. A.
Potter, Orrin W.
Raymond, Charles L.
Ream, Norman B.
Revell, Alexander
Rew, Henry C.
Ripley, E. P.
Rogers, J. Gamble
Rosolon, Robert W.
Rosenbaum, Joseph
Ryerson, Martin A.
Schmitt, Anthony
Schwab, Charles H.
Sears, Joseph
Selfridge, Harry G.
Seipp, Wm. C.
Shaw, Howard Van D.
Sheldon, George W.
Shonts, T. P.
Shortall, John G.
Singer, Charles J.
Smith, Delavan
Smith, Frederick B.
Smith, George T.
Spoor, John A.
Sprague, Albert A.
Stevens, Charles A.
Teall, E. M.
Towle, Henry S.
Tree, Lambert
Trego, Charles T.
Valentine, Edward H.
Valentine, P. Anderson
Van Inwagen, James
Vilas, Royal C.
Wacker, Charles H.
Walker, George C.
Walker, Mrs. J. M.
Walker, William B.
Ward, Mrs. Coonley
Ward, A. Montgomery
Warner, Ezra J.
Weare, Portus B.
Webster, George H.
Willing, Mark Skinner
Wilmarth, Mrs. H. M.
Wilson, Walter H.
Wrenn, John H.
Young, Caryl
Young, Otto

Life Members

Adams, Joseph
Adcock, Edmund
Allen, Benjamin
Allerton, Mrs. S. W.
Andrews, E. W.
Armour, Mrs. Philip D.
Austin, Mrs. F. C.
Barber, Mrs. Helen
Bartholomay, Henry Jr.
Baumann, Gustave
Behrens, J. H.
Beidler, Augustus F.
Benson, E. A.
Bentley, Cyrus
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.
Braun, George P.
Brown, Sanger
Brown, William L.
Bryant, Mrs. Matilda
Burley, Clarence A.
Burrows, D. W.
Bush, Wm. H.
Butler, J. W.
Callahan, J. E.
Camp, Arthur B.
Carpenter, A. A. Jr.
Carpenter, Frederic I.
Carpenter, W. O.
Chapin, Charles A.
Church, A. B.
Colvin, Miss Jessie
Condon, John
Conkling, Allen
Coolbaugh, Mrs. A. R.
Copelin, Alex. J. W.
Cox, R. W.
Crabb, C. C.
Cramer, Mrs. Ambrose
Culver, Mrs. George N.
Daniels, Charles
Davis, Edward H.
Davis, Lewis H.
Deering, James
Deering, William
Delano, F. A.
DeWolf, W. L.
Dick, A. B.
Dickinson, Albert
Dickinson, Miss M.
Dillman, Louis M.
Douglass, William
Downs, Mrs. C. S.
Dummer, W. F.
Dunham, Miss M. V.
Edwards, R. A.
Eisendrath, W. N.
Ettinger, Charles D.
Ewing, Charles Hull

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|---------------------------|-----------------------------|
| Ferguson, Benjamin F. | Lowenstein, Sidney |
| Field, Miss Florence | Lytton, Henry C. |
| Fitz Simons, Charles | McCorkle, J. H. |
| Fraleigh, James B. | McFarland, J. C. |
| Frankenthal, Lester | McLaury, Mrs. T. C. |
| Gallup, Mrs. Benjamin Ela | McMullen, Frank R. |
| Gaylord, Edward L. | McMunn, S. W. |
| Gibbs, William B. | Mack, Julian W. |
| Gibson, Mrs. Mina Field | Mallen, H. W. |
| Goodman, James B. | Manson, William |
| Gross, Alfred H. | Mansure, E. L. |
| Harding, A. J. | Marble, Mrs. Martha J. |
| Harris, D. J. | Markwald, E. |
| Henderson, Howard | Mather, Alonzo C. |
| Hertle, Louis | Matheissen, E. A. |
| Holmes, Frederick | Mayer, Murry C. |
| Holt, George H. | Mead, W. L. |
| Horton, Horace E. | Mergentheim, Mrs. Babetta |
| Howard, Miss Katherine | Miles, Mrs. Delia H. Gallup |
| Hoyt, T. W. | Miles, H. E. |
| Hughitt, Mrs. Marvin | Moore, Francis Bliss |
| Hull, Perry A. | Moore, Rose Marie |
| Husser, Joseph John | Morris, Edward |
| Hutchinson, Mrs. B. P. | Morrison, Charles E. |
| Isham, Mrs. Katherine P. | Moulton, R. G. |
| Isham, Ralph | Mulliken, Alfred H. |
| Judah, Noble B. | Nelson, Mrs. Walter C. |
| Keene, Joseph | Nelson, Murry Jr. |
| Kern, Mrs. Charles | Norton, J. Henry |
| Kesner, Jacob L. | North, W. S. |
| Kimball, Eugene S. | Orb, John A. |
| Kimbell, Mrs. Edward C. | Ortseifen, Adam |
| Kirchberger, Mrs. S. H. | Page, Mrs. Florence T. |
| Kirkwood, William | Papin, Mrs. K. R. |
| Laffin, Albert S. | Patten, James A. |
| Laffin, John P. | Peck, Clarence I. |
| Lancaster, E. A. | Pettibone, A. G. |
| Lee, Blewett | Pinkerton, William A. |
| Leland, E. F. | Pope, Mrs. Charles |

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|-------------------------|------------------------------------|
| Porter, George French | Starkweather, Mrs. R. E. |
| Porter, H. H. Jr. | Stillwell, Homer A. |
| Porter, James W. | Stone, Mrs. H. O. |
| Porter, Mrs. Julia F. | Stout, Frank D. |
| Purcell, William | Swift, Charles H. |
| Reid, W. H. | Swift, Louis F. |
| Rew, Irwin | Taber, Sydney Richmond |
| Robertson, Miss Ina Law | Thompson, Leverett |
| Robbins, Burr | Tilton, Mrs. L. J. |
| Roche, Miss Emily | Uihlein, Edward G. |
| Rogers, Miss Susan C. | Valentine, A. I. |
| Rogers, Joseph M. | Van Kirk, Charles B. |
| Rosenfeld, Maurice | Vierling, Louis |
| Rosenwald, J. | Viles, James |
| Rudolph, Franklin | Wallach, J. F. |
| Ryerson, Mrs. Martin | Ware, J. H. |
| Sage, Mrs. Ellen | Ware, Lyman |
| Sargent, Homer E. Jr. | Watry, Nicholas |
| Schmitt, F. P. | Watson, Mrs. Margaret |
| Schwill, Ferdinand | Weeks, Mrs. Anna R. |
| Scott, Mrs. James W. | Weiss, John H. |
| Scudder, Miss Mary | Wells, F. A. |
| Seipp, Mrs. Catharina | Wentworth, Mrs. Abbie Mon-
fort |
| Sells, Elijah | Wheeler, Arthur |
| Sherman, James M. | Wickes, Mrs. Pere L Jr. |
| Skinner, Miss Elizabeth | Williams, Miss Anna P. |
| Skinner, Miss Frederika | Williams Miss Cornelia B. |
| Snow, Miss Helen E. | Williams, Lucian M. |
| Sollitt, Oliver | Wood, Casey |
| Sprague, O. S. A. | |
| Stafford, John B. | |

Annual Members

- Abbott, A. H.
Abbott, Frank I.
Abt, Levi
Ackers, Thomas B.
Ackhoff, H. W.
Adams, James W.
Adams, Miss Julie Regula
Adler, Mrs. Dankmar
Adolphus, Wolfe
Adsit, Charles C.
Affeld, C. E.
Agnew, John P.
Aldis, Arthur T.
Aldrich, W. H.
Allen, C. L.
Allen, Ira W.
Allen, J.
Allen, Mrs. C. W.
Allport, W. H.
Amberg, J. Ward
Ames, Franklin
Anderson, J. N.
Andrews, A. H.
Andrews, C. F. E.
Anquish, B. D.
Anthony, Walter M.
Antisdell, Albert
Appleyard, Milo P.
Armour, Mrs. J. Ogden
Armour, M. Cochrane
Armsby, J. K.
Arnold, Bion Joseph
Arnold, W. L.
Aronson, Henry A.
- Arntzen, Bernard E.
Armstrong, Mrs. James J.
Ash, L. H.
Ashcraft, Edwin M.
Ashley, E. M.
Atkinson, J. M.
Atwater, Walter Hull
Augur, W. W.
Auten, Aaron O.
Averell, Mrs. A. J.
Avery, Miss Margaret
Ayer, Mrs. Benjamin F.
Bach, Emanuel
Bacon, Carl Edward
Bacon, George A.
Badger, H. H.
Bailey, E. P.
Bailey, E. W.
Baker, Alfred L.
Baker, E. J.
Baker, Frank H.
Baker, Howard W.
Baker, Samuel
Baldwin, Abraham
Baldwin, A. E.
Baldwin, C. A.
Baldwin, Jesse A.
Baldwin, R. R.
Bancroft, Edgar A.
Banga, Henry
Banks, A. F.
Barber, B. H.
Barker, D. N.
Barker, George W.

- Barker, N. E.
Barker, O. B.
Barlow, Robert W.
Barnard, Mrs. James H.
Barnes, Charles O.
Barnes, Frank G.
Barnhart, A. E.
Barnheisel, Mrs. Henrietta
Barnum, Mrs. D. B.
Barrell, James
Barrett, Charles R.
Barrett, John F.
Barrett, J. P.
Barrett, M. L.
Barth, L. L.
Bartlett, Mrs. P. S.
Barwell, John W.
Bass, George
Bass, John F.
Bass, Mrs. Perkins
Bassett, R. J.
Batcheller, Webster
Bauer, Louis
Baughman, Mrs. George H.
Bausher, H.
Bayley, Edwin F.
Beach, Calvin B.
Beach, Myron H.
Beaunisne, Albert G.
Beauvais, E. A.
Beck, Charles A.
Becker, Adolph W.
Becker, A. W.
Beecher, Mrs. Jerome
Beeman, C. W.
Beifeld, Joseph
Belden, J. S.
Bell, Mrs. E. C.
Bellows, Mrs. K. H.
Beman, S. S.
Benson, Frank A.
Benson, O.
Bennett, A. F.
Bennett, E. W.
Bennett, R. J.
Bensley, John R.
Bent, George P.
Bernard, A. B.
Berry, C. De Peyster
Besley, Charles H.
Best, William
Bettman, P. H.
Bines, Robert
Bingham, S. H.
Bird, A. C.
Birkhoff, George Jr.
Bisbee, Mrs. Jane E.
Black, Mrs. John Donald
Blackman, George A.
Blackman, W. L.
Blackwelder, I. S.
Blair, Mrs. L.
Blair, Mrs. William
Blakely, Mrs. C. H.
Blatchford, E. W.
Blatchford, N. H.
Bliss, Frank T.
Bliss, Mrs. S. E.
Block, Isaac
Blodgett, E. A.
Blomgren, O. N.
Blood, Miss Mary A.
Blount, F. M.
Blum, August
Boak, Robert B.
Bode, Frederick
Bodwell, George F.
Boericke, R. H.

- Boesenberg, Henry H.
Bokum, R. D.
Boldenweck, William
Bolles, C. E.
Bolton, James
Bolza, Oskar
Booth, Ralph Harmon
Booth, W. Vernon
Borden, James U.
Bosch, Henry
Botsford, Mrs. Bennet B.
Botsford, H.
Boulton, George D.
Bournique, Eugene A.
Bouton, C. B.
Bowen, Ira P.
Bowers, L. W.
Boyce, S. Leonard
Boyles, Charles D.
Boynton, Mrs. C. T.
Boynton, C. W.
Bradbury, George L.
Bradford, Mrs. N. G., Jr.
Bradley, Benjamin W.
Bradley, F. G.
Bradley, James
Bradley, M. S.
Bradley, P. B.
Bradwell, James B.
Brand, Rudolf
Brand, Virgil M.
Brandt, George W.
Brayton, J. P.
Bremner, D. F.
Brennock, John
Brewster, Walter S.
Brill, George M.
Brink, Arthur P.
Briggs, David C.
Brooks, E. W.
Bromell, George D.
Brosseau, A.
Broughton, Mrs. J. W.
Brower, Daniel R.
Brown, F. C.
Brown, George F.
Brown, Isaac E.
Brown, John H.
Brown, John N.
Brown, John
Brown, Taylor E.
Brown, Warren, M.
Bryan, Ben B.
Bryan, F. W.
Bryson, Wm. J.
Brush, Mrs. E. H.
Buck, O. J.
Buckingham, John
Buckingham, Miss May
Buckingham, Wm. F.
Buehrman, Miss Elizabeth
Bull, Richard B.
Bullock, Mrs. C. C.
Bullock, Henry Edwin
Bullock, Mrs. M. C.
Bunge, William H.
Burgett, J. M. H.
Burke, Robert E.
Burkhardt, H. S.
Burley, F. E.
Burlingham, C. L.
Burrows, J. M.
Burrows, W. F.
Burrows, W. A.
Burton, Le Grande
Bush, Mrs. M. J.
Busse, Fred A.
Butler, Miss Annette

- Butler, Miss Beatrice
Butler, Hermon B.
Butler, Walter
Butlin, T. G.
Buttolph, A. C.
Butts, Miss Kathryn B.
Butz, Otto C.
Cahn, Bernard
Cahn, B. R.
Calhoun, W. J.
Calkins, L. A.
Callahan, Mrs. A. F.
Callan, Frank D.
Campbell, John R.
Campbell, Mrs. Robert C.
Card, Mrs. Catherine M.
Carlton, W. G.
Carmack, E. H.
Carman, G. N.
Carmichael, Mrs. G. S.
Carney, W. J.
Carpenter, George B.
Carpenter, M. J.
Carson, Mrs. Jennie E.
Carter, Miss Helen L.
Carter, Leslie
Carter, Lincoln J.
Carter, Miss S. Frances
Caruthers, Mrs. Malcom
Cary, Eugene
Caryl, A. H.
Case, J. E.
Casey, C. E.
Cashman, Father Thomas F.
Casselberry, W. E.
Castle, C. H.
Catlin, George
Chadwick, Charles H.
Chadwick, Wm. H.
Chamberlain, George B.
Chamberlain T. C.
Chambers, Mrs. A. F.
Chandler, E. E.
Chandler, H. H.
Chandler, Joseph B.
Chandler, Joseph H.
Chandler, R. G.
Chandler, W. T.
Chancellor, Justus
Chapman, James R.
Chappell, Charles H.
Chard, Thomas S.
Charles, Oscar
Chase, Edward G.
Chattell, B. M.
Cheesman, James
Cheney, Augustus J.
Cheney, C. E.
Cheney, Wm. W.
Chesrown, M. M.
Childs, Frank Hall
Childs, R. A.
Chisholm, Mrs. R. B.
Chytraus, Axel.
Clark, Alison E.
Clark, A. L.
Clark, C. R.
Clark, Edward G.
Clark, E. A. S.
Clark, George M.
Clark, Miss Matilda
Clark, M. J.
Clark, Melville
Clark, Mrs. R. P.
Clark, William Jerome
Clarke, Mrs. R. G.
Clarke, W. E.
Cleland, Jonas M.

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| Cleveland, F. W. | Crilly, D. F. |
| Clifford, R. W. | Crombie, Robert |
| Clissold, H. R. | Crouse, J. N. |
| Clover, Mrs. J. W. | Crumb, W. H. |
| Clow, William E. | Culver, Mrs. C. E. |
| Cobb, Joseph P. | Culver, Miss Helen |
| Cochran, J. Lewis | Cummings, E. A. |
| Cohn, Daniel A. | Cummings, R. F. |
| Colbert, Dennis | Cuneo, Frank |
| Cole, Mrs. Ella P. | Curlett, A. S. |
| Cole, John A. | Curtis, D. H. |
| Coleman, A. E. | Curtis, Lester |
| Collins, Thomas T. | Curtiss, C. C. |
| Collins, Mrs. William A. | Curtiss, Henry |
| Colvin, Miss Katharine | Cushing, E. T. |
| Conley, John W. | Custer, J. R. |
| Conrad, Mrs. J. H. | Cutting, C. S. |
| Conway, E. S. | Dahl, H. L. |
| Conway, Richard F. | Daily, Milton |
| Cook, Alexander | Damsel, William H. |
| Coonley, Mrs. Avery | Danforth, I. N. |
| Coonley, John Stuart | Daniels, E. F. |
| Cooper, L. C. | Darling, Mrs. Adeline |
| Corbin, C. R. | Dart, C. R. |
| Corcoran, M. J. | Darvill, Frederick |
| Corneau, D. E. | Dau, J. J. |
| Cotton, Arthur B. | Daube, M. Jacob |
| Cowan, W. K. | Dautell, George |
| Cowan, W. P. | David, C. A. |
| Cowles, Alfred | Davidson, W. A. |
| Cox, Eugene R. | Davis, Andrew |
| Coy, Mrs. Irus | Davis, Charles G. |
| Coy, Lincoln | Davis, Charles E. |
| Coyne, F. E. | Davis, Nathan S. |
| Cramer, Frank | Day, Albert M. |
| Crawford, B. F. | Day, Chapin A. |
| Crawford, Henry | Dean, John E. |
| Crerar, John | Dean, M. A. |

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Decker, Henry P.
Defebaugh, J. E.
Defrees, Joseph H.
De Koven, Mrs. John
Delaney, Daniel
Demmler, K.
Dennis, Mrs. Charles H.
Dennis, Charles S.
Dent, Thomas
de Puy, Clarence E.
Derby, W. M., Jr.
Desjardines, R. N.
Despres, Samuel
Devlin, F. A.
Devoe, Frederick W.
Devore, John A.
Dexter, G. W.
Dewar, Alex. L.
Dewes, F. J.
Dewey, A. B.
de Windt, H. A.
Dewitz, Charles E.
Dewitz, Henry
Dezendorf, James D.
Dickason, L. T.
Dickey, F. H.
Dickinson, Frederick
Dickinson, Guy V.
Dickinson, John W.
Dickinson, Nathan
Dixon, L. B.
Dixon, Mrs. Zella
Dodge, G. E. P.
Dodge, O. D.
Dolph, Fred. A.
Donahue, M. A.
Donaldson, Henry H.
Donald, Francis C.
Donnelley, Mrs. R. R.
Donnelley, R. H.
Donnelley, T. N.
Doty, L. R.
Doud, L. B.
Dougherty, Charles L.
Douglas, F. Wilber
Douglas, James H.
Dow, Mrs. William C.
Downs, J. Edward
Downs, Myron D.
Drake, Mrs. John B.
Drew, Charles W.
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Dreyfus, Moise
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Dudgeon, William H.
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Duncan, John A.
Dunn, F. K.
Dupee, John, Jr.
Durand, Elliott
Dye, Harry D. W.
Dyer, Mrs. E. C.
Dyniewicz, W.
Dyrenforth, Philip C.
Eames, E. J.
Eames, M. D.
Eastman, J. C.
Eaton, E. N.
Eberhart, Mrs. Max
Eddy, Devotion C.
Edgerly, Risley
Edwards, Deutsch and Heit-
man
Edmonds, H. O.
Edmunds, A.
Edwards, E. P.

- Edwards J. A.
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Egan, Charles W.
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Eisendrath, Joseph N.
Eldredge, G. C.
Ellbogen, Max
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Elliott, W. S. Jr.
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Elmore, W. O.
Eltonhead, E. Y.
Emerson, Mrs. Ralph
Emmerich, Mrs. Charles
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Ernst, Leo
Eustis, Truman W.
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Evans, Lynden
Ewing, W. G.
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Fabyan, George
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Fairchild, A. E.
Falk, M. L.
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Fansler, Thomas L.
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Felsenthal, Eli B.
Fenton, W. T.
Ferry, C. H.
Field, John S.
Finch, Hunter W.
Fine, W. O.
Finney, C. Edgar
Fishburn, Eugene H.
Fisher, Francis P.
Fisher, William E.
Fitch, Alfred L.
Fitzpatrick, Mrs. John
Fitz Randolph, E. L.
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Flavin, Timothy E.
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Fleming, R. H.
Fleming, T. R.
Florsheim, Simon
Follansbee, C. E.
Foote, Erastus, Jr.
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Ford, J. Sawtelle
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Forsyth, Robert
Forsyth, William
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Foster, George A.
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Fox, Leo
Frank, Mrs. Louis
Frank, Max
Frankenthal, E.
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Fraser, Norman D.
Frasher, J. E. L.
Freeman, M. M.

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Frolichstein, W. B.
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Fry, H. T.
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Fulton, F. R.
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Furry, Frank W.
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Gary, John W.
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Gates, Philetus W.
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Goodkind, M. L.
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Gramm, Carl T.
Grannis, U. B.
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Graves, W. W.

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Greeley, Samuel S.
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Greenlee, Ralph S.
Greensfelder, Isaac
Gregory, Robert B.
Gregory, W. D.
Grey, William L.
Griffin, Joseph A.
Griffiths, John
Griswold, Miss C. C.
Grommes, J. B.
Grower, William F.
Grunewald, Augustus H.
Guenther, Otto
Gump, B. F.
Gunning, R. J.
Gunthorp, William P.
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Haeuser, Mrs. Caroline E.
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Haldeman, R. S.
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Hale, W. G.
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Hall, J. B.
Hall, Lemuel
Halstead, Edward M.
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Hamill, T. W.
Hamilton, I. K.
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Hamline, John H.
Hammer, D. Harry
Hammond, Mrs. Herbert
Hammond, Lyman D.
Handy, H. H.
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Hankey, James P.
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Hanson, Burton
Hanson, David N.
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Harper, A. E.
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Harper, Wm. E.
Harper, William R.
Harrington, S. H.
Harris, George B.
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Harsha, William M.
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Hart, Max
Hart, Louis E.
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Harvey, Joel D.
Harvey, Philip F.
Hasberg, John W.
Hatch, Azel F.
Hatch, S. G.
Hatcly, Walter C.
Hatfield, W. H.
Haugan, H. A.
Hauser, W. E.

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| Hayt, H. C. | Hill, E. N. |
| Head, W. J. | Hill, Mrs. J. M. |
| Healy, Mrs. G. P. A. | Hill, Lysander |
| Healy, James J. | Hill, W. W. |
| Healy, John J. | Hillman, F. H. |
| Healy, P. J. | Hills, Edward R. |
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| Heath, William S. | Hintermeister, Miss Julia |
| Hecht, E. | Hipp, William |
| Hegeler, E. C. | Hitchcock, R. A. |
| Heilprin, Louis | Hobbs, James B. |
| Heisen, C. C. | Hobbs Mrs. J. O. |
| Hellyer, F. | Hodges, W. E. |
| Helmer, Frank A. | Hoerber, Miss C. S. |
| Hemman, J. Hugo | Holbrook, William G. |
| Hendershot, Miss F. M. | Holden, N. B. |
| Henderson, Mrs. C. M. | Holdom, Jesse |
| Henius, Max | Holladay, Jesse |
| Henkle, William H. | Hollis, H. L. |
| Henrotin, Fernand | Hollis, William D. |
| Henry, R. L. | Holmboe, L. |
| Hequembourg, J. E. | Holmes, E. Burton |
| Herbert, Rudolph E. | Holmes, Miss Harriet |
| Herrick, James B. | Holt, Charles S. |
| Herrick, Roswell Z. | Holton, Mrs. E. |
| Hervey, J. F. | Holzheimer, Eda E. |
| Hettler, H. H. | Hooker, H. M. |
| Hewitt, C. M. | Hooper, Miss Eunice |
| Hexter, Stephen | Hooper, Henry |
| Heyman, Emanuel S. | Hoops, Thomas |
| Heyworth, Mrs. J. F. | Hoover, Frank K. |
| Heyworth, James O. | Hopkins, John P. |
| Hibbard, F. Van S. | Horner, Isaac |
| Hickman, Henry A. | Horsting, B. F. |
| Hicks, E. H. | Horton, Oliver H. |
| Hicks, F. M. | Hoskins, William |
| Higgs, C. H. | Hosmer, J. W. |

Hosmer, R. W.	Ingals, E. Fletcher
Houston, George T.	Ingraham, Mrs. G. S.
Howard, Mrs. Beatrix F.	Insull, Samuel
Howard, Frank A.	Isham, Ralph N.
Howard, James	Jackson, H. W.
Howe, Mrs. F. A.	Jackson, Mrs. J. B.
Howe, Richard	Jackson, Jefferson
Howell, J. C.	Jackson, John L.
Howell, T. S.	Jackson, Mrs. H. B.
Howes, A. C.	Jackson, L. B.
Howland, T. S.	Jackson, W. S.
Hoyne, Frank G.	James, Mrs. Emma M.
Hoyt, Henry W.	Janisch, T. C.
Hoyt, William M.	Jeffery, Thomas B.
Hubbard, Charles W.	Jenkins, George H.
Hubbard, H. M.	Jenkins, T. R.
Hubbard, William H.	Jerome, Mrs. Clara
Hudson, Thomas J.	Jerrems, Mrs. W. G.
Hughes, H. L.	Jevne, Mrs. C.
Hughes, J. O.	Jewett, E. A.
Hughes, W. A.	Jewett, Mrs. John N.
Huhn, Samuel P.	Johnson, A. P.
Hulbert, E. D.	Johnson, F. S.
Hull, Morton D.	Johnson, L. M.
Humphrey, Arthur	Johnson, Oliver K.
Hunt, George W.	Johnson, W. F.
Hunt, J. N.	Johnson, W. H.
Hunt, Robert W.	Johnstone, A. Ralph
Hunter, R. J. O.	Jones, Aaron J.
Hunter, Thomas M.	Jones, Arthur B.
Huston, Mrs. Willis H.	Jones, Mrs. Daniel A.
Hutchens, Mrs. Jennie L.	Jones, G. H.
Hutchinson, Mrs. George A.	Jones, John H.
Hutchinson, Miss Sophia C.	Jones, J. S.
Hyde, James Nevins	Jones, Mrs. J. M. W.
Hyman, D. A.	Jones, J. Russell
Hyman, H. S.	Jones, J. H.
Hyman, T. J.	Jones, O. W.
Inderreiden, J. B.	Jones, Miss Mary E.

- Jones, W. H.
Jordan, Mrs. C. H.
Jordan, Scott
Joseph, Carl
Joseph, Milton B.
Joyce, W. T.
Judson, Harry P.
Judson, W. B.
Juergens, Paul
Juergens, William F.
Kahn, Mark
Karpen, Adolph
Karpen, S.
Kasten, H. A.
Kavanagh, C. J.
Keefer, Louis
Keeler, Charles B.
Keeley, E. S.
Keep, Albert
Keepers, William E.
Kehler, Charles S.
Keith, Mrs. Edson
Keith, Edson, Jr.
Keith, W. Scott
Kelley, Mrs. David
Kellogg, Milo G.
Kelly, Edward A.
Kelly, William E.
Kelsey, John W.
Kendrick, J. W.
Kenna, Edward D.
Kennedy, Edward F.
Kenny, J. C.
Kent, Fred I.
Kent, Thomas
Kent, William
Keogh, John W.
Keogh, Mrs. William H.
Kettle, Mrs. R. A.
Keyes, David H.
Keyes, P. B.
Kidston, James
Kilbourne, Charles S.
Kilbourne, F. H.
Kilgallen, M. H.
Kilner, J. C.
Kimball, Alonzo W.
Kimball, Charles N.
Kimball, C. N.
Kimball, Charles F.
Kimball, C. F.
Kimball, Frank
Kimball, Mrs. Mark
Kimbark, C. A.
Kimbark, E. U.
Kimbark, S. D.
Kinder, Mrs. M. J.
Kindred, Mrs. C. G.
King, Charles B.
King, John A.
King, John C.
King, Rockwell
King, Ulric
Kinley, C. B.
Kinsley, Mrs. H. M.
Kiper, Charles
Kirchberger, Celia S.
Kirkland, Miss Cordelia
Kirtland, Mrs. Charles B.
Kitchell, Frank J.
Klebs, A. C.
Klee, Max
Kleinhardt, A.
Knapp, E. J.
Knapp, George O.
Knight, Clarence A.
Knight, Newell C.
Knowles, Mrs. Lizzie D.

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| Kochs, Theodore A. | Laughlin, J. L. |
| Kohl, Charles E. | Lavery, George L. |
| Kohlhamer, R. W. | Lawrence, Mrs. E. F. |
| Kohlsaatt, C. C. | Lawrence, W. M. |
| Kohn, E. J. | Lay, A. Tracy |
| Kohnstamm, M. V. | Leake, J. B. |
| Konsberg, A. V. | Leaming, Jeremiah |
| Korb, Mrs. Louise B. | Learned, Edwin J. |
| Kralovec, John | Leavitt, Wellington |
| Kraus, Adolph | Lee, Allen |
| Kraemer, J. H. | Lee, Fred E. |
| Kraus, John M. | Lee, Walter H. |
| Kreidler, W. A. | Leeds, W. B. |
| Kretzinger, Mrs. G. W. | Leicht, Edward A. |
| Kroeschell, William L. | Leigh, E. B. |
| Kropf, O. F. | Lelewer, David |
| Krum, Charles Lyon | Lenehan, J. H. |
| Kuh, Edwin J. | Lenox, John P. |
| Kuh, Henry | Lester, A. G. |
| Kuhlmey, Albert | Levy, Max |
| Kuppenheimer, Jonas | Lewis, H. F. |
| Kurz, Louis | Lewis, Mrs. Joseph B. |
| Lacey, James D. | Lewis, Mrs. W. R. |
| Lackner, Francis | Lichtstern, A. J. |
| Laffin, Louis E. | Liljencrantz, G. A. M. |
| Laing, John R. | Lillie, F. R. |
| Lake, Richard C. | Lindgren, John R. |
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| Lamb, F. H. | Lister, Walter |
| Lamson, S. Warren | Little, Mrs. Sarah R. |
| Lane, Albert G. | Littlefield, A. S. |
| Langbein, A. F. | Lloyd, Evan |
| Lapham, A. B. | Lloyd, H. D. |
| Lapham, E. N. | Lobdell, Edwin L. |
| Larned, Walter C. | Lockett, Oswald |
| Larson, L. B. | Loeb, Adolph |
| Lasier, D. S. | Loeb, James I. |
| Lau, Max | Loesch, Frank J. |

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Logan, Theron	McCrea, W. S.
Lombard, I. G.	McCullough, H. R.
Long, Miss Mabel M.	McCurdy, George L.
Lord, D. M.	McCutcheon, George Barr
Love, C. F.	McDermid, J. J.
Low, John W.	McDermott, Michael
Low, Mrs. Joseph H.	McDole, W. Henry
Lowe, Perley	McDonald, M. C.
Lowenstein, L.	McDougall, Alexander
Lowenstein, Sophia	McDougall, William
Lukens, William J.	McDowell, David
Lull, Newton	McDuffee, Andrew J.
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Lutz, B. F. M.	McFerrick, J. B.
Lyford, O. S.	McGinness, J. R.
Lyford, W. H.	McGrew, A. H.
Lyman, David B.	McGuire, H.
Lyman, David B., Jr.	McGuire, J. F.
Lyman, Jesse P.	McGuire, W. A.
Lynas, Mrs. Thomas	McIntosh, H. M.
Lyndon, George W.	McKay, James R.
Lyon, G. M.	McKeever, Buell
Lyon, John K.	McKeon, John C.
Lyon, J. B.	McKinlock, George A.
Lyon, Thomas R.	McLaren, John
Lytton, George	McLaughlin, William F.
McArthur, L. L.	McLeish, Andrew
McArthur, Warren	McLennan, J. A.
McBean, Mrs. A. J.	McMillan, James
McBirney, Hugh	McMillan, W. M.
McBride, W. J.	McMillen, Mrs. Sarah H.
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McCarthy, W. H.	McNally, Mrs. Andrew
McCaughan, William J.	McNeal, S. D.
McClurg, Ogden T.	McReynolds, George S.
McConnell, Charles H.	McRoy, H.
McCoole, M. A.	McSurely, William H.
McCord, A. C.	McWilliams, J. G.

- McWilliams, L.
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MacKay, D. S.
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MacVeagh, E.
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Magnus, Arthur J.
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Martin, Horace H.
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Marx, M.
Marx, Zero
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Mattoon, George B.
Matz, Rudolph
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Maurine Club
MaWhinney, Elgin
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Mayer, Levy
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Mead, A. B.
Mechem, Floyd R.
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Melcher, Charles W.
Meloy, John Young
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Merrick, L. C.
Merrill, T. B.
Merriman, H. P.
Merritt, E. L.
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Meyer, Abraham
Meyer, Carl
Meyer, E. F.
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Michels, Miss D.
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Millar, A. P.
Millar, David
Millard, George M.

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Miller, H. H. C.	Morse, C. H.
Miller, Jackson	Morton, Jay
Miller, John B.	Morton, Mark
Miller, John S.	Morton, Paul
Miller, Robert B.	Morton, Mrs. Paul
Miller, Mrs. R. B.	Mott, Mrs. John Granville
Miller, Thomas	Moulton, J. G.
Miller, Waldo F.	Mueller, William Jr.
Mills, H. S.	Muhlke, J. H.
Mills, John N.	Mulliken, C. H.
Mills, Walter	Mullin, A. M.
Miner, Miss Mary E.	Munger, John E.
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Mitchell, W. H.	Murdock, E. P.
Mixer, C. H. S.	Murison, G. W.
Moberly, E. E.	Murphy, John B.
Modjeska, Ralph	Murphy, Mrs. D. J.
Montgomery, Frank B.	Murphy, James A.
Montgomery, F. H.	Murphy, Mrs. M. H.
Montgomery, George W.	Murphy, M. W.
Montgomery, John R.	Murray, E. M.
Moore, J. H.	Musgrave, Harrison
Moore, Mrs. James H.	Nah, Richard
Moore, L. T.	Nast, Samuel
Moore, N. G.	Nathan, Adolph
Moore, Robert C.	Nathan, Alfred M.
Moore, William H.	Neely, John C.
Moore, William J.	Nelson, O. R.
Moran, T. A.	Nelson, W. P.
Morava, John	Newberry, W. C.
Morgan, Mrs. Charles	Newbury, George G.
Morgan, William T.	Newell, F. B.
Morgenthau, S. L.	Newgass, Mrs. L. M.
Morrell, Edward E.	Newkirk, Miss Estelle
Morris, Gardner	Newton, H. S.
Morris, Ira	Nickels, E. A.
Morrison, James W.	Nickels, Miss Edna J.
	Nicholson, George T.

- Nind, J. Newton
Nixon, William Penn
Noble, L. C.
Noble, Mrs. W. L.
Norris, W. W.
Norton, Charles Dyer
Norton, Horatio N.
Norton, Oliver W.
Notter, J. G.
Noyes, David A.
Nusbaum, A. E.
Nutting, W. W.
Oakley, Horace S.
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O'Brien, W. V.
O'Keefe, P. J.
Oberne, George
Ochsner, A. J.
Oehne, Theodore
Offield, Charles K.
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O'Neal, Oren
Orr, Frank B.
Osborn, H. A.
Osmun, Daniel C.
Otis, Charles G.
Otis, Ralph C.
Otis, Spencer
Owen, H. R.
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Packard, Ira W.
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Page, Herman
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Palmeter, DeWitt C.
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Parsons, W. J.
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Patrick, Z. E.
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Pattison, James L.
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Payne, J. B.
Payson, S. Clifford
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Pearson, E. H.
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Peck, Stanton B.
Peck, W. L.
Peeke, W. H.
Peirce, James H.
Pell, W. A.
Peloubet, Louis G.
Pence, A. M.

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| Perrin, William R. | Potter, Theodore B. |
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| Peterson, William A. | Powers, Fred W. |
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| Pope, Richard D. | Ray, Olaf |
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| Porter, Mrs. F. | Raymond, S. B. |

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Richardson, John
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Rubovitz, Tobey
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Schnering, Julius	Shankland, R. M.
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Schmidt, O. G.	Shaw, Edward R.
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Schmitt, A. G.	Shayne, John T.
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Schroter, H. J. M.	Sheridan, W. A.
Schueler, S.	Sheriff, Andrew R.
Schultz, M. M.	Sheriff, Walter

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| Silberman, Sigmund | Sollitt, Sumner |
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Steele, Percival
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Tod, Walter
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Tyson, Russell
Ullman, Frederick
Underwood, J. P.
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Underwood, S. L.
Unzicker, Otto
Upham, Frederick W.
Upton, George P.
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Vanderpoel, John
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Volk, John H.
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Vories, H. F.
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Werno, Henry
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Weston, Charles V.
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Wheeler, Arthur D.
Wheeler, Mrs. C. C.
Wheeler, H. A.
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Wightman, B.
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Willard, Henry
Willard, Monroe L.
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Wooster, Clarence K.
Worcester, Charles H.
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Wrenn, William B.
Wright, James G.
Wright, F. S.

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Wright, Mrs. Mary E.	Younglove, I. S.
Wright, Thomas A.	Younglove, Mrs. W. W.
Wrisley, Allen B.	Yott, Francis
Wyatt, F. O.	Ziehme, A. E.
Wyeth, H. B.	Zeisler, Sigmund
Wygant, Alonzo	Zeiss, Christian
Yoe, Charles C.	Zeller, John G.
Young, Arthur	Ziegfeld, Florence
Young, A. N.	Ziesing, August
Young, George W.	Zuckerman, Miss Helen
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