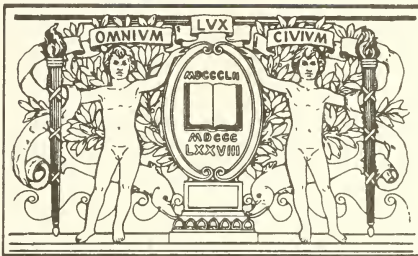




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ART GUIDE

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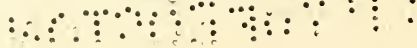
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Preface

THIS Guide has been compiled for the purpose of serving those interested in the *Fine Arts* in this city and throughout the United States. By the term *Fine Arts*, we mean to include all the Graphic Arts, and the volume will show to what extent the Graphic Arts are practised in this city, and it will be of especial interest to those who are immediately interested in their growth and development.

The information contained in the Art Guide will be found accurate. Great care has been exercised in its preparation, and it has been the sole aim of the publishers to make the volume such that it can be implicitly relied on as a book of reference.

Special attention has been given to different exhibits throughout the United States, and to the various art educational institutions. The lists of names will be of service to those who are interested in art work, and will serve a commendable commercial purpose for all those who may have dealings with artists, architects, engravers, etc., and it is hoped that the volume will prove of value to all interested in art.

WHEAT PUBLISHING CO.

14 STATE STREET

Contents

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- Monuments — Names of Sculptors.
- Sculptors.
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- The Law of Copyright.
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New England

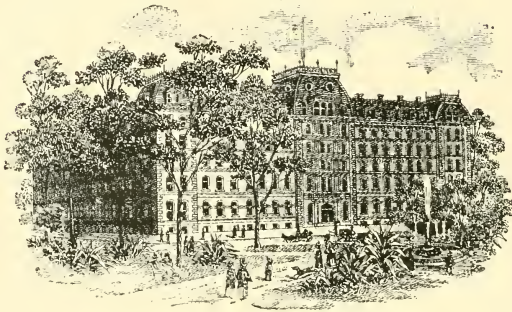
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and Fine Arts.

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◆

Founded by Dr. E. TOURJEE.

CARL FAELTEN, Director.



THE SCHOOL OF FINE ARTS offers the best possible facilities for study in all departments of *Drawing, Oil and Water Color Painting, Architectural Modelling, Sculpture*, etc., under the most competent specialists.

IT IS THE AIM OF THE CONSERVATORY to offer an education in the *Fine Arts* as thorough and complete as is given in the best schools abroad.

THE MANY ADVANTAGES of the school include the convenient arrangement of the art rooms, finely lighted and ventilated studios, and a complete collection of casts from the antique; the finest reproductions of drawings from the best French and German masters; also a collection of paintings and still life objects. Models five days each week. The association with the kindred arts of *Music* and *Elocution* in this great *Conservatory* assures a *School of Art* unsurpassed in this country.

STUDENTS OF THE ART DEPARTMENT are admitted *free* to all the *Collateral Advantages* offered in the *Musical* and other departments of the institution, which consists of *Concerts, Lectures, Library, Gynnasium*, etc.

A SAFE AND INVITING HOME is provided for lady students in the Conservatory building.

For calendar and special art circular, address

FRANK W. HALE, Gen'l Manager,
Franklin Square, Boston, Mass.

The Principal Art Institutions and Clubs of the United States.

ALBANY, N. Y.

THE ALBANY ART LEAGUE. Social organization of those interested in art. No classes of instruction connected with the League.

STATE CAPITOL. Important as an architectural work. Contains the two pictures by the late Wm. Morris Hunt, "The Flight of Night," and the "Discoverer."

ALBUQUERQUE, NEW MEXICO.

NEW MEXICO EXPOSITION AND DRIVING PARK ASSOCIATION. Under the patronage of this Association are classes in painting, sculpture, drawing, etc., etc.

Exhibition of work in September.

AMHERST, MASS.

AMHERST COLLEGE. There is a gallery of art connected with the college. The curriculum embraces a course of lectures on the history of sculpture in the second year.

AUSTIN, TEX.

THE WOMAN'S EXCHANGE. Similar to the various decorative art societies.

BALTIMORE, MD.

BALTIMORE CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS. MARYLAND HISTORICAL SOCIETY. Athenæum Building. Organized in 1844. There is a very fine art gallery connected with the Society, open to the public daily.

MARYLAND INSTITUTE. Organized in 1848. The Institute maintains a School of Art and Design. The curriculum embraces a complete course of elementary artistic, industrial, mechanical, and architectural drawing.

Exhibitions of the students' work in June. Through the liberality of the late Geo. Peabody, the Institute offers prizes amounting to \$500 to the highest graduate.

PEABODY INSTITUTE. Founded by the late Geo. Peabody. The gallery of art, opened in 1881, contains a very fine collection of casts from the antique and Renaissance period.

BERKELEY, CAL.

UNIVERSITY OF CALIFORNIA. Possesses the Bacon art gallery of the University of California. It had its origin in a gift from Henry D. Bacon, of Oakland, Cal.

BOSTON, MASS.

See "Boston Art Guide."

BLOOMINGTON, ILL.

HISTORICAL AND ART SOCIETY. No replies to inquiries.

BROOKLYN, N. Y.

THE ADELPHI ACADEMY. Lafayette Avenue, corner St. James Avenue. Incorporated in 1867. Contains in its curriculum a Department of Fine Arts under the direction of J. B. Whittaker. The regular course is four years, and is very complete.

BROOKLYN ART ASSOCIATION. 179 Montague Street. Instituted in 1861; incorporated in 1864. Maintains, in conjunction with the Brooklyn Institute, the Brooklyn Art School, where splendid facilities are offered for the study of art. There are regular exhibitions held by the Association of oils and water colors.

BROOKLYN ART CLUB. Organized 1879. Secretary, W. Wadsworth. Annual exhibition in February.

BROOKLYN INSTITUTE. Founded in 1824; incorporated in 1890. Among the several departments of the Institute are those of Fine Arts, Architecture, Photography, and Numismatics. The Institute also maintains a Summer School of Art at Shinnecock Hill, L. I., and the Brooklyn Architectural School.

THE PRATT INSTITUTE. Founded through the generosity of Charles Pratt, one of the largest institutions of the kind in the country. The course of instruction in the Art Department includes the Regular Art Course, the Normal Art Course, Clay Modelling, Architectural and Mechanical Drawing, Applied Design, Wood Carving, and Art Needlework.

LONG ISLAND HISTORICAL SOCIETY. Pierrepont Street, corner Clinton Place. Incorporated 1867. The Society possesses a museum of works of art, relics, and curiosities, which are of historic interest in the development of this country.

THE REMBRANDT CLUB. Organized 1880. Secretary, Walter K. Payne. 31 Schermerhorn Street. Is a social organization of those interested in art.

BUFFALO, N. Y.

BUFFALO FINE ARTS ACADEMY. Maintains a permanent gallery of art. There is an art school connected with the Academy.

THE BOHEMIAN SKETCH CLUB. J. Francis Brown, Secretary, address at the Academy. Is a fine organization of artists. Their first exhibition has just been held at the Academy.

CHARLESTON, S. C.

THE CAROLINA ART ASSOCIATION. Organized in 1857. Washington Square. Sustains a fine art school exhibition of students' work early in June.

CHICAGO, ILL.

ART INSTITUTE OF CHICAGO. 202 Michigan Avenue. Charles L. Hutchinson, President; N. H. Carpenter, Secretary; W. M. R. French, Director. Permanent exhibition. Art school in connection with the Institute.

THE COSMOPOLITAN ART CLUB. Charles F. Browne, Secretary. 249 Wabash Avenue. Annual exhibitions.

DECORATIVE ART SOCIETY. 34 and 36 Washington Street. Objects, to create in Chicago a desire for artistic decoration, and to provide training in artistic industries. Classes in pencil and crayon drawing, painting in oil and water colors, china decoration maintained by the Society. Loan exhibition held. Secretary, Mrs N. S. Davis, Jr.

THE PALETTE CLUB. Organization composed of women. Secretary, Miss Virginia A. Murphy. 2220 Prairie Avenue. Annual exhibitions held at the Art Institute Building in the fall.

THE CHICAGO SOCIETY OF ARTISTS. 26 Van Buren Street. President, C. E. Boutivoo; Secretary, W. W. Vernon. One of the most important clubs in Chicago. Annual exhibition in May at the Art Institute Building. Oils and water colors.

CINCINNATI, O.

CINCINNATI CHAPTER OF THE AMERICAN ARCHITECTS.

CINCINNATI MUSEUM ASSOCIATION.

CINCINNATI ART CLUB. 24 West 4th Street. L. H. Meakin, Secretary. Two annual exhibitions, May and November.

THE ART ACADEMY OF CINCINNATI. Is maintained by the Association. Course includes drawing, painting in oil and water colors, sculpture, pen drawing, decorative design. The Academy also maintains a Summer School from July to Sept. 1.

THE CINCINNATI POTTERY CLUB. Organized in 1879. Ladies only, number limited to fifteen.

COLUMBUS, O.

THE COLUMBUS ART ASSOCIATION. Organized 1879. Y. M. C. A. Building. Maintains an art school, which includes complete course in art. Annual exhibition of students' work in June. A special art exhibition of the Association will be held during Lent, 1893. John E. Hussey, Secretary.

DAYTON, O.

LADIES' ART ASSOCIATION. Maintains a school which furnishes instruction in drawing and painting.

AMATEUR SKETCH CLUB. Miss Yuncel, Secretary. Annual exhibition in November. Organized 1891.

DENVER, COL.

ACADEMY OF FINE ARTS ASSOCIATION. This is an art school, under the patronage of the Association.

DETROIT, MICH.

DETROIT MUSEUM OF ART. Maintains the Detroit Art School, instruction in drawing, designing, and architecture. A. H. Griffiths, Secretary.

ITHACA, N. Y.

CORNELL UNIVERSITY. Has a fine museum, in which are some valuable collections of medals, gems, and medallions, and a fine architectural library.

ITHACA BRANCH OF THE SOCIETY OF DECORATIVE ART, NEW YORK.

JACKSONVILLE, ILL.

ART ASSOCIATION. Annual exhibitions are held. Courses of lectures and instruction given at its meetings.

MADISON, WIS.

STATE HISTORICAL SOCIETY. State Capitol. The art gallery of the Society contains pictures, principally portraits and a cabinet of antiquities, coins, and Revolutionary relics.

MILWAUKEE, WIS.

MILWAUKEE COLLEGE. For women only. Has a very fine Art Department, where exceptional facilities are offered for the study of art.

MILWAUKEE INDUSTRIAL EXPOSITION. Exposition Building. The Association holds annual expositions and therewith art exhibitions.

MILWAUKEE MUSEUM OF FINE ARTS. Maintains the School of Design.

NEW LONDON, CONN.

NEW LONDON COUNTY HISTORICAL SOCIETY. Museum of exhistorical relics, Indian curiosities, etc.

NEW ORLEANS, LA.

SOUTHERN ART UNION AND WOMAN'S INDUSTRIAL ASSOCIATION. Maintains a school of design, in which there are both day and evening classes. The Association also maintains a salesroom, where the works of contributors are sold on commission.

NEWPORT, R. I.

NEWPORT HISTORICAL SOCIETY. Collection of Indian relics and antiquities.

REDWOOD ATHENÆUM AND LIBRARY. Incorporated 1747. One of the oldest institutions of the country. It possesses a very fine art collection.

RHODE ISLAND CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS.

NEW YORK, N. Y.

AMERICAN INSTITUTE OF ARCHITECTS. 18 Broadway.

AMERICAN WATER COLOR SOCIETY. 51 West 10th Street. Secretary, C. H. Eaton. Has a resident membership of 74, and 22 non-resident members. The exhibitions of this club confined to water colors. The exhibitions of the New York Etching Club are held at the same time and place with the Water Color Society. These exhibitions are the most important of their kind in the country.

ARCHITECTURAL LEAGUE. American Art Society Building. Secretary, Edmund T. Hapgood. Objects of the society, the promotion of architecture and the allied fine arts. The membership list numbers 213.

ARTISTS' FUND SOCIETY. Organized 1859, incorporated 1861. Secretary, G. H. Jewell. Is an organization of professional artists for the purpose of giving aid to disabled members. The Society has three funds: (1) The Widows' Fund; (2) The Relief Fund; (3) The Benevolent Fund, for the benefit of artists who are not members of the Society.

ARTISTS' AID SOCIETY. 51 West 10th Street. Secretary, J. C. Nicholl. Organized 1890. It is composed of artists, associated for mutual assistance and benefit. Has a fund of over \$1,000. Membership of 52.

AMERICAN FINE ART SOCIETY. Incorporated 1889. Formed by a combination of the Society of American Artists, the Architectural League, and the Art Students' League, for the purpose of erecting a Fine Arts Building. The building on 57th Street, between Broadway and 5th Avenue, is now owned by the Society.

THE ART STUDENTS' LEAGUE. 143 West 23d Street. Founded 1875; incorporated in 1878. Miss Ellen K. Leute. Secretary. Composed of artists and art students. There are 260 active members. A splendidly equipped art school is maintained by the League. Astor Library, founded and endowed by John Jacob Astor, has a very fine collection of works on archæology and architecture. There is also a small collection of paintings and bronzes loaned by the Astor family.

CENTURY ASSOCIATION. 7 West 43d Street. Founded in 1847; incorporated in 1857. Secretary, Henry Howland. Is one of the most important art clubs in New York. It possesses a very fine permanent collection. There are regular exhibitions

held each month. Admission to the exhibitions obtained through invitation by the members.

CHAMBER OF COMMERCE. Mutual Life Building. Possesses a large collection of portraits, including some specimens of early American artists.

COOPER UNION. 7th Street, corner 4th Avenue. Founded by the late Peter Cooper. Secretary, Abram S. Hewett. The library contains 30,000 volumes. Maintains a free art school for women.

GENERAL SOCIETY OF MECHANICS AND TRADESMEN OF THE CITY OF NEW YORK. Mechanics' Hall, 18 East 16th Street. Chartered 1792. Is a very wealthy society; maintains a splendidly equipped library, and a free evening school of drawing. There are besides free scholarships in Columbia College and University of New York within the gift of the Society.

LADIES' ART ASSOCIATION. 23 East 14th Street. Incorporated 1877. Objects, to promote the interests of women artists, and to found a central point of union and reference for its members, to provide instruction for those already engaged as teachers of painting and drawing in schools and colleges.

METROPOLITAN MUSEUM OF ART. Central Park, 5th Avenue, and 82d Street. Chartered 1870. The trustees of the Museum have established one of the finest art schools in the country.

THE NATIONAL ACADEMY OF DESIGN. Corner 4th Avenue and West 23d Street. Incorporated 1828. Possesses a fine collection of foreign and American pictures, and a large collection of casts for the use of the schools. One of the best equipped art schools in the country is maintained by the Academy. Two exhibitions annually are held.

THE NEW YORK SCHOOL OF APPLIED DESIGN FOR WOMEN. 200 West 23d Street. Instruction given in all branches of industrial art.

NEW YORK SOCIETY OF KERAMIC ARTS. Organized 1892. Two exhibitions annually, November and February. Secretary, Mrs. E. C. Dean.

NEW YORK ETCHING CLUB. Secretary, Chas. T. W. Neitalz. Objects, to advance the art of freehand etching. Forty-two members. Exhibitions are held at the same time and place as the American Water Color Society.

NEW YORK HISTORICAL SOCIETY. 170 Second Avenue. Instituted in 1804. In addition to a magnificent library, the society possesses in its museum the celebrated Abbott collection of Egyptian antiquities.

NEW YORK INSTITUTE FOR ARTIST ARTISANS. 140 West 23d Street. Ex-Gov. Joshua L. Chamberlain, President. T. W. Stimson, Educational Superintendent of Industrial Art School.

SALMAGUNDI CLUB. 49 West 22d Street. Incorporated 1880. Secretary, R. C. Minor. Society of artists. Only object, the promotion of social intercourse among artists, and the advancement of art by means of frequent exhibitions. Number of members, 124.

SKETCH CLUB. 47 West 42d Street. Incorporated 1892. Secretary, J. N. Hutchins. Object, the study of architecture and the allied arts. Number of members, 105. The Club has two exhibitions. First, exhibition of sketches in October, and the annual exhibition in December.

SOCIETY OF AMERICAN ARTISTS. Founded 1878. Secretary, W. A. Coffin. Number of members, 135. Holds regular annual exhibitions. Fourteenth exhibition held at the 5th Avenue galleries from May 2 to May 8 inclusive.

THE SOCIETY OF DECORATIVE ART. 28 East 21st Street. Incorporated 1878. Provides a place for the exhibition and sale of art work, and maintains a school of instruction.

PHILADELPHIA, PA.

ACADEMY OF FINE ARTS. Founded in 1805. One of the important institutions of the country. Has a magnificent collection of works of art. Holds two regular exhibits annually: oils in November, and water colors in April. Connected with the Academy is a very fine art school. Milton Bancroft, Superintendent.

DREXAL INSTITUTE. Chestnut Street, corner 32d Street. Founded by Anthony T. Drexal. Was opened Dec. 17, 1891. The chief object is the extension and improvement of industrial education. The Art Department is one of the most important features.

FRANKLIN INSTITUTE. 7th Street. Founded in 1824 by Samuel V. Merrick. Connected with the Institute is a drawing school, the chief aim of which is to further industrial art.

HISTORICAL SOCIETY OF PHILADELPHIA. 22 Spruce Street. Founded in 1824. Collection of portraits, paintings, and engravings of historic interest.

INDEPENDENCE HALL AND NATIONAL MUSEUM. Old State House. Collection of portraits of the signers of the Declaration of Independence.

MUSEUM AND SCHOOL OF INDUSTRIAL ART. Memorial Hall, Fairmount Park. Incorporated 1876. Object, the establishment of an institution like the South Kensington Museum and school in London. The school furnishes such instruction as is required by designers and workmen in the various constructive and decorative arts.

PHILADELPHIA ART CLUB. 220 South Broad Street. Incorporated 1887. Secretary, L. M. Miller.

THE PHILADELPHIA SCHOOL OF DESIGN FOR WOMEN. Broad and Master Streets. Founded in 1844 by Mrs. Sarah Peter, and incorporated in 1853. Is the pioneer of all industrial art schools in the United States. Its objects are to give women an opportunity to gain thorough and systematic instruction in practical designing. Thorough courses in portrait and landscape painting. Pen and ink sketching for process reproduction etching, china painting, modelling, wood engraving, and flower painting are open to students, as well as a special course for those who wish to teach. Emily Sartaris is the principal.

PHILADELPHIA SKETCH CLUB. 11th, corner Walnut Street. Organized 1860, chartered 1889. Objects, social intercourse among artists, artistic practice. Exhibitions annually. Secretary C. F. Seise.

PITTSBURG, PA.

PITTSBURG SCHOOL OF DESIGN FOR WOMEN. Incorporated 1865. Exhibition of students' work in January.

AMATEUR ARTISTS' ASSOCIATION. At the Pittsburg School of Design.

PITTSBURG ART SOCIETY. 170 4th Avenue. Chas. W. Scoville, Secretary. In connection with this Society, there has been opened a permanent exhibition of pictures.

PLYMOUTH, MASS.

PILGRIM SOCIETY. Museum of relics, etc.

PORTLAND, ME.

PORTLAND SOCIETY OF ART. 507½ Congress Street. Special exhibition held annually. Walter Clifford, Secretary. 57 Exchange Street.

PROVIDENCE, R. I.

PROVIDENCE ART CLUB. 11 Thomas Street. Two exhibitions held annually.

RHODE ISLAND SCHOOL OF DESIGN. Furnishes instruction in drawing, painting, modelling, and designing. 283 Westminster Street.

QUINCY, ILL.

QUINCY ART ASSOCIATION. No replies to inquiries.

RICHMOND, VA.

RICHMOND ART ASSOCIATION. Organized 1878. 819 East Main Street. Annual exhibition in May. Maintains an art class.

VIRGINIA HISTORICAL SOCIETY. Chartered 1834. Westmoreland Club House. Possesses a fine collection of portraits, relics, etc.

ROCHESTER, N. Y.

POWERS ART GALLERY. Established by D. W. Powers, 1875. One of the most noted galleries of art in the United States.

ROCHESTER ART CLUB. Savings Bank Building. Organized in 1877. Annual exhibition in April. Art classes maintained by the club.

ROCHESTER ART EXCHANGE. 191-196 Powers Building. Organized 1880, for the exhibition and sale of art work. Free classes in charcoal drawing and embroidery sustained by the club.

SALEM, MASS.

ESSEX INSTITUTE. Incorporated 1848. Contains an art library and art collection. Course of lectures on art given during the winter season.

PEABODY ACADEMY OF SCIENCE.

SAN FRANCISCO, CAL.

SAN FRANCISCO ART ASSOCIATION. 430 Pine Street. Organized 1871. Maintains the California School of Design. Annual exhibitions are held.

SOCIETY OF DECORATIVE ART OF CALIFORNIA. 631 Sutter Street. Organized 1881. Maintains classes in drawing, painting, and art needlework. Annual exhibition in April.

ST. LOUIS, MO.

THE ST. LOUIS ARTISTS' GUILD. Miss M. Bruere, Secretary, 2670 Washington Avenue.

SCHOOL OF FINE ARTS. Art Department of Washington University, 19th Street and Lucas Place. Established 1879. Halsey C. Ives, Director. The University possesses a splendid permanent collection of works of art.

SOCIETY OF ARTISTS. Organized October, 1892. Only professional artists eligible to membership. Number of members, 26. W. A. Griffith, Secretary. Address, School of Fine Arts. Two annual exhibitions in November and April.

ST. LOUIS KUENSTLERVEREIN. Society of professional artists. Chiefly Germans. Have just dedicated one of the finest galleries in the West, at 1824 Chouteau Avenue. Emile Mench, Secretary.

SYRACUSE, N. Y.

SOCIAL ART CLUB. Organized 1875. Ladies only. Club possesses quite a valuable collection.

UTICA, N. Y.

UTICA ART ASSOCIATION.

WASHINGTON, D. C.

THE CORCORAN GALLERY OF ART. The gift of W. W. Corcoran.

WASHINGTON ART CLUB. Corcoran Building. An art school is maintained by the Club.

The Development of Art in Boston.

THE history of the art of painting in Boston, as told in its various collections, takes us back to the period about 1650. The specimens that have survived from this period would hardly be called "fine" to-day. Nevertheless, evidence exists which proves the fact that the art of painting in this city antedates that of any city in the country. The portrait of John Winthrop at Harvard must have been painted before 1649.

Very little is definitely known of Boston art until we come to Pelham and Smybert, who came to this country about 1726. Pelham was a portrait painter, a steel engraver, and land surveyor, but his chief title to fame rests in the fact that he was the step-father of Copley, and in all probability Copley's earliest efforts were the fruit of Pelham's teachings. Pelham painted portraits of Cotton Mather, Rev. Mather Byles, Dr. Timothy Cutler, president of Yale College, and many others: he made engravings of most of his paintings. Two of his engravings are in the Old South Church collection.

Smybert came from Scotland along with Dean Berkley; he painted portraits of many of the celebrities of that day. There is a portrait of Judge Edmund Quincy in the Museum of Fine Arts, and one of John Lovell in Harvard Memorial by Smybert.

Jonathan B. Blackburn, who came here in 1750, is the next portrait painter of any importance. There is a portrait by him of Col. Jonathan Warren in the Museum of Fine Arts. With Copley the true history of art in Boston begins. Prior to his leaving Boston in 1774, he is said to have painted over 300 portraits of the most famous people of that day. The now famous Copley Square was named after this artist. The Museum of Fine Arts contains several fine Copleys; among them are the famous portraits of John Hancock and Samuel Adams, but probably the best examples of his work are the Boylston portraits at Harvard College. There are several of his portraits in the Old State House. A fine example of his later work, painted in England, "Charles I. demanding in the House of Commons the Five Impeached Members," is the property of the Boston Public Library; it hangs in the Fine Arts Room, and was given to this institution by the Hon. Josiah Quincy and eleven

other citizens. It is 90 x 121 inches. There are about sixty figures in the composition. All the heads are portraits from paintings by Vandyck and other contemporary artists. There is a portrait engraving by Copley in the Old South Church of the Rev. Wm. Wellsted. Copley left Boston in 1774, and spent the rest of his life in England.

Col. John Trumbull, an officer in the Revolutionary Army under Washington, and a native of New Haven, forsook the sword for the brush while the Revolution was still in progress, and took Symbert's old studio on Tremont Row, between Brattle Street and Cornhill, for a short time. Here he painted pictures of John Hancock and other local heroes of the Revolution. He exhibited his picture of the Declaration of Independence, now in the Rotunda of the Capitol at Washington, in Faneuil Hall in 1818. Many examples of Trumbull's work are to be found in the Museum of Fine Arts, among them are: "The Sortie from Gibraltar," "Priam and the Dead Body of Hector," and portraits of Mr. and Mrs. Stephen Minot. In the Memorial Hall at Harvard College are some of his most important portraits, Washington, John Adams, and Christopher Gore, the latter a replica of the portrait in New Haven. His famous picture, the "Battle of Bunker Hill," is in the Yale gallery; Trumbull was adjutant of the first regiment of Connecticut, stationed at Roxbury on the day when the battle was fought.

Art in Boston received a fresh and important impetus in 1806 when Gilbert Stuart, a native of Rhode Island, arrived here, at the age of fifty, after having lived in London, Dublin, New York, Philadelphia, and Washington. He lived here the remaining twenty-two years of his life, and was buried in the cemetery on the Common. Stuart is looked upon to-day as perhaps the best portrait painter of his time; most of his pictures are in admirable condition, probably because he never blended his colors. While in England he had been associated with Sir Joshua Reynolds, Gainsborough, Sir Thomas Lawrence, Benjamin West, Sir Henry Raeburn, and others, and had opportunities to study the best examples of English art of that period. The Museum of Fine Arts contains some of the best examples of his work. Here are the famous Athenæum portraits of Washington and his wife, the "Washington at Dorchester Heights," the portraits of Gen. Knox and Josiah Quincy, also a slight sketch of himself. His first studio was in Washington Place, Fort Hill; he afterwards moved to Essex Street, near Edinboro Street.

Washington Allston, a native of South Carolina, came to Boston in 1818, when he was thirty-nine years of age, and lived mostly in Cambridge during the remaining twenty-five years of his life. He was the lion of Boston art in his day;

the friend of Longfellow, Lowell, Emerson, and the celebrities of his time; he was regarded as a sort of American Titian by his admirers. The critics of that period raved over his sentimental productions. His large unfinished picture of "Belshazzar's Feast" hangs in the Museum of Fine Arts, also his "Rosalie," "The Flight of Florimel," "Elijah Fed by the Ravens," "The Rising of a Thunder-Storm at Sea," the portrait of Benjamin West, of Isaac of York, and a portrait of himself. There are many of his tracings and unfinished paintings in the Museum also. Allston was much admired by his contemporaries, and he wielded a strong influence over such men as George Fuller, Henry Sargent, Chester Harding, D. C. Johnston (Boston's first caricaturist of note), Joseph Ames, Francis Alexander, T. Buchanan Read (the artist and author of "Sheridan's Ride"), R. M. Staigg, and many others. Most of these artists were members of the Boston Artists' Association of which Allston was the first president. Col. Henry Sargent painted the portrait of Peter Faneuil, which now hangs in Faneuil Hall. James Frothingham, born in 1786, was also much influenced by Allston; he painted the portrait of Samuel Dexter, which now hangs in the Harvard Memorial.

Samuel F. B. Morse, the famous inventor of telegraphy, was a pupil of Allston, with whom he went to London in 1811 for a short stay; while in London he studied with West and Copley; he was afterwards elected president of the National Academy of Design. The portrait of Noah Webster, engraved as a frontispiece to the dictionary, is from a drawing by Morse.

Chester Harding, born in 1792, was the rage in Boston about 1823. He painted the full-length portrait of Daniel Webster and Chief Justice Marshall, now in the Athenæum. Harding was a backwoodsman, and to a certain extent a self-taught man. He went to England and met with some success there, painting portraits of the poet Rogers, the historian Alison, and many others.

Alvan Fisher, born in 1792, flourished at this same period. Several examples of his work are in the Harvard Memorial Hall.

Gilbert Stuart Newton, born in 1792, a nephew and pupil of Stuart, painted *genre* subjects mostly. In the Museum of Fine Arts are several of his pictures, among them his "Forsaken," which somebody at the time called the painting of "a sob." The portraits of John Adams and Fisher Ames are after Stuart. There is a portrait of Samuel Appleton by him in the Harvard Memorial Hall.

Thomas Doughty, born the same year as Newton, was a native of Philadelphia, but moved to Boston. He was one of the most accomplished of early American landscapists. Doughty's small paintings are rare to-day. The British

minister to the United States paid him twenty-five hundred dollars for one of his pictures.

Francis Alexander, born in 1800, a friend of Stuart's, was a successful portrait painter. He painted the portrait of Joseph Tuckermun in Harvard Memorial, and the portrait of Francis C. Gray in the Museum of Fine Arts.

G. P. A. Healy, born in 1808, was a celebrated portrait painter. He painted the portrait of Longfellow as a young man in the Museum of Fine Arts; here also may be found the portrait of himself as a young man. The work by which he is best known is the famous painting in Faneuil Hall of Webster replying to Hayne; it measures 16 x 30 feet, and contains about 130 figures, nearly all of which are accurate portraits. There is a full-length portrait of Mrs. Harrison Gray Otis, Jr., in the Old State House, by him.

Joseph Ames, born in 1816, was another "self-made" artist, and a friend of Allston's. He painted portraits of Lincoln, Webster, Choate, Prescott, Emerson, and Pius IX. His Lincoln and Choate are in Faneuil Hall. In the Museum of Fine Arts hangs his Webster, and in Harvard Memorial is his portrait of President Fulton. He also painted the famous "Death of Webster."

Richard M. Staigg was a miniaturist and *genre* painter. He painted some celebrated miniatures of Webster, Everett, and Washington Allston.

T. Buchanan Read, born in 1822, lived in Boston from 1842 to 1846. He was secretary of the Artists' Association. His poem, "Sheridan's Ride," made him famous. His painting of Longfellow's children in a group attained a great deal of popular ity.

William Dunlap was a portrait painter. He exhibited in 1822 a large picture, "Christ Rejected," and painted several portraits here. He wrote a history of the "Rise and Progress of the Arts of Design in the United States," a good share of which was devoted to his own performances.

R. A. Salmon was an Englishman who lived on a rude wharf at South Boston, about this period, and painted marines.

Edward G. Malbone, the famous miniaturist, was a close friend of Allston's, he was a native of Newport. His stay in Boston was short. There is an excellent miniature of Mrs. James Carter in the Museum of Fine Arts by him. Malbone died in Charleston, S. C., at the age of thirty.

William Page, born in 1811, was one of the most famous portrait painters of his day—about 1845. The portrait of John Quincy Adams in the Museum of Fine Arts is a very fine piece of work. Many of his portraits are in the Harvard Memorial Hall. James Russell Lowell dedicated one of his volumes to Page. He was a very fine draughtsman.

About 1852, the most famous landscapist in Boston was Joseph Morvillier, a Frenchman. He painted certain phases of nature with a great deal of feeling.

Hamat Billings was regarded as the best illustrator in the country during the period about 1860.

With the advent of William Morris Hunt about 1861, came a new era in art. His influence still lives, as many of the prominent painters of to-day can testify. Fresh from the schools of France and Italy, burning with enthusiasm for the paintings of Millet and the Barbezon school, he became an influence immediately. His "Prodigal Son," "Girl at the Fountain," "Girl Reading," and study for the figure of Fortune, are hung at the Art Museum. Hunt exerted a marked influence on Ames, Johnston (the son of the caricaturist), Bicknell, Cole, Fisher, Fumen, Gay, Lafarge, Robinson (the famous cattle painter), Vedder, and many others who have since become famous, and specimens of whose work may be seen at the Art Museum.

Richard H. Fuller, the Chelsea watchman, became famous about this time for his delicate landscapes, one of which hangs in the Art Museum. Dr. Rimmer was at this time a unique figure in art in Boston, where his peculiar talents were best appreciated by the artists and students.

George Fuller, born in 1822, will ever remain one of the most unique personalities in American art. The Art Museum contains several of the finest examples of George Fuller's work, among them the famous "Arethusa."

This brief sketch merely outlines the history of painting in Boston up to a recent period.

Art Institutions and Collections.

THE BOSTON ATHENÆUM.

10½ BEACON STREET.

Officers.— President, Samuel Eliot; Vice-President, J. Elliot Cabot; Treasurer, Charles P. Bowditch; Secretary, William R. Richards; Trustees, Edward N. Perkins, Francis Parkman, George W. Wales, Arthur T. Lyman, John C. Gray, H. C. Lodge, Howard Stockton, Russell Gray, Roger Wolcott, Edward J. Lowell, George B. Shattuck, Thornton K. Lothrop, Charles C. Jackson, Barrett Wendell, T. W. Minns.

The Athenæum is a private association controlled entirely by shareholders. The library, however, which contains about 150,000 volumes very rich in work of art, is easily accessible to students who are not shareholders.

The first exhibition of paintings was held at its old quarters on Pearl Street, in 1826. There were annual exhibitions until 1849, at which date the institution was moved to its present quarters on Beacon Street.

For a long time the upper floor was devoted to an art gallery, the only kind of a permanent exhibition in Boston. In this gallery the collections of the present Museum of Fine Arts were exhibited, and on the completion of the Museum most of the art treasures were deposited with the new institution.

Of the pictures and sculpture which it retained, the casts of Ball Hughes's statue of Dr. Bowditch and of Houdon's Washington, Greenough's boy with eagle in bronze, and some casts from the antique, are placed in the vestibule. On the staircase are hung Leslie's portrait of Benjamin West, after Lawrence Harding's Daniel Webster, and Chief Justice Marshall. Cole's immense "Angel appearing to the Shepherds," Sully's portrait of Col. T. H. Perkins, Neagle's "Patrick Lyon at the Forge." A landscape by Allston, several copies from the old masters. Paintings by Allston, Stuart, Inman, Waldo, and Sully; and sculptures by Dexter, Gould, Powers, Crawford, Ball Hughes, Frazer, Greenough and Clevenger are in the reading-room and various other rooms.

The library is open from 9 A. M. until 6 P. M. The works of art in the vestibule and about the staircase are free for in-

spection. Permission to see the other rooms can be obtained from the librarian.

There are also a Claude, one Murillo, and two Guidos.

THE BOSTON MUSEUM OF FINE ARTS.

COPLEY SQUARE.

Was incorporated in 1870. Objects, to erect a museum for the preservation and exhibition of works of art, making, maintaining, and exhibiting collections of such works, and affording instruction in the fine arts. It is governed by a Board of Trustees, to include three appointed by Harvard College, three by the Boston Athenæum, and three by the Massachusetts Institute of Technology, and *ex-officio* the Mayor of the city, the President of the Trustees of the Public Library, and the Superintendent of the Public Schools, the Secretary of the Board of Education, and the Trustee of the Lowell Institute of Design. The income of the Museum is derived from subscriptions, legacies, and donations, from entrance fees, and from the interest on various endowment funds. The present building was erected from plans by Sturgis & Brigham, and is at present only one third of the size contemplated. The Museum, though perhaps not the richest, is one of the most systematic and complete collections in the country, and therefore invaluable educationally. In its collection of Egyptian antiquities, Assyrian, Greek, and Roman sculpture, it illustrates nearly every phase of the development and decline of ancient sculpture.

The minor arts of the ancients too are well illustrated by the very rich collection of bronzes, earthen and glass vessels, and a complete set of electrotypes of ancient coins published by the South Kensington Museum.

The collections of architectural casts are very rich. The sculpture of the Renaissance and its industrial arts and of mediæval Europe are well represented in ceramics, enamels, textiles, carvings, metal work, etc.

Of the Dutch school it contains some of the very best examples, including canvases by Rysdael, Teniers, Metz, Cuyp, Netscher, Maas, Verelst, Van Hysmun, Kalf, and a small Rubens.

The English school is represented by Sir Peter Lely, of Charles II.'s time, Sir Joshua Reynolds, Gainsborough, Lawrence, Constable, William Etty, Robert Barrett Browning, son of the poet, and others. The Italian school is represented by a Siennese altar piece from the Renaissance period, with paintings by Bartolomeo Vivarini, a sketch of the Assumption by Tintoret, a "Christ and the Woman of Samaria" by Carlo Maratti, three paintings by Luca Giordano, two paintings by Giovanni Paolo Pannini, and several others.

There are three pictures from the German school, Cranach's "Deposition from the Cross," a Holbein, and a landscape by Rosa di Tivoli.

The French school, from the seventeenth century to the present time, is very well represented; there are examples of Santerre, Chardin, Boucher, Greuze, Gericault, Ary Scheffer, Corot, Troyon, Courbet, Rousseau, Millet, Couture, Bastian Le Page, Dore, and Regnault. The "Quarry," by Courbet, was originally purchased by the Allston Club at the suggestion of Mr. A. H. Bicknell in the spring of 1866. The much-discussed "Joan of Arc," by Bastien Le Page, is among the examples of the later French school, also Regnault's "Automedon with the Horses of Achilles."

The room devoted to sculpture contains casts of some of the most celebrated Greek, Roman, and modern sculpture.

The Egyptian Room contains some very interesting specimens of mummies, sarcophagi, sculpture, coins, and interesting archæological and ethnological bric-a-brac.

The Japanese Department contains the great collection of pottery by Prof. Morse, and probably the finest collection of Japanese prints and painting in existence, belonging to Prof. Fenellosa. The Chinese Room contains some very fine examples of patient art work.

The Museum also contains some very rare engravings, both copper, steel, and wood, including examples of Durer, Rembrandt, Turner, and some choice proofs of the later French and English engravers.

A distinctive feature of this collection is the American Department. The interest shown by the institution in the etchings, engravings, etc., of this country has resulted in a very complete collection of this branch of art.

THE BOSTON MUSEUM.

The Boston Museum, opened at its present quarters, 28 Tremont Street, in 1847. It is the oldest existing theatre in Boston, and formerly was known as the Boston Museum and Gallery of Fine Arts, the exhibition of pictures, statuary and curios taking precedence to the stage performance. That order is quite reversed at present, but something of the old character is retained in the large hall, which serves as a foyer to the theatre. In connection with the ordinary collection of pictures, casts, and curiosities are some good examples of American art: Rembrandt Peale's "Roman Daughter," painted 1820; "Gen. Washington and his family," painted by Savage (engraved by the painter himself); "The Signers of the Declaration of Independence," by the same artist; Charles Wilson Peale's portrait of David Rittenhouse; Winstantly's portrait of John

Adams; Pine's "Mad Woman in Chains"; Sully's "Passage of the Delaware." There are a few good old pictures by European artists.

HARVARD MEMORIAL HALL.

CAMBRIDGE.

CAMBRIDGE AND QUINCY STREETS.

The dining hall of this building, which was erected in commemoration of the students who fell in the service of their country, contains a large and valuable collection of portraits and portrait busts, mostly of persons connected with the college as officers or benefactors. The collection is very valuable and important as showing the development of portrait painting in the United States. There are, besides some old pictures of indifferent value, good examples of the following painters: Smybert, Copley (several, including the fine portrait of Mrs. Thos. Boylston Savage, portrait of Washington), Stuart, Sully, Frothingham, Trumbull, Newton, Alexander, Alvan Fisher, Bass Otis, Chester Harding, Page, Healy, Hunt, Hayward, Joseph Ames, and Cobb. There are busts by Houdon, Lander, Hiram Powers, R. S. Greenough, H. Greenough, Carew, Story, Crawford, Cieveuger, and Dexter.

There is also a beautiful stained-glass window by La Farge in the building.

FANEUIL HALL.

Faneuil Hall, one of the chief historic buildings in Boston, contains the immense picture measuring 16 x 30 feet, "Webster replying to Hayne in the U. S. Senate, Jan. 26 and 27, 1830," painted by Geo. P. A. Healy. A key to the picture can be obtained of the superintendent for ten cents. Numerous portraits of celebrated Americans, especially those associated with the history of Massachusetts, hang upon the walls, and there are a few busts on the platform. The most notable among the old pictures, such as Copley's John Hancock and Samuel Adams, have been removed to the Old State House and Museum of Fine Arts, and replaced by copies. The hall is open daily from 10 A. M. to 5 P. M., from April 1 to Oct. 1, from 10 A. M. to 4 P. M. the rest of the year.

THE BOSTON PUBLIC LIBRARY.

At present located on Boylston Street, near Tremont, was founded in 1852.

The library contains a very complete list of books on art topics. In 1852 it was the recipient of \$100,000 in money and books from Joshua Bates of London, after whom the upper hall was named. The famous Cardinal Tosti's collection of steel

engravings, containing about 6,500 prints, was purchased by the late Mr. Thomas Appleton and given to the library. Many of these engravings are hung upon the walls, but most of them are in large portfolios in Bates Hall.

In the Fine Art Room is Copley's painting of "Charles I. demanding in the House of Commons the Five Impeached Members." There are works in marble in this room by Ball, Greenough, Story, Albertine, and Troschel. In the Trustees' Room are two portraits of Franklin, one by Greuze and the other by Duplessis. There are also portraits of Joshua Bates, by Eddis; Edward Everett, by J. Harvey Young; and Charles Sumner, by Moses Wright. Access to this room can be obtained by application at the desk in Bates Hall. A number of busts, etc., are scattered throughout the various rooms of the library.

THE MASSACHUSETTS HISTORICAL SOCIETY.

30 TREMONT STREET.

Was founded in 1791. The membership is limited to 100. The officers of the society are: president, George Edward Ellis; vice-presidents, Francis Parkman, Charles Francis Adams; recording secretary, Edward James Young; corresponding secretary, Justin Winsor; treasurer, Charles Card Smith; Librarian, Samuel Abbott Green; cabinet-keeper, Fitch Edward Oliver; members at large of the council, Edward Jackson Lowell, Edward Griffin Porter, Henry Fitch Jenks, Horace Elisha Scudder, Solomon Lincoln.

It contains, in addition to a very fine library, which can be used by any one introduced by a member, many valuable relics and some interesting portraits, among which are those of Governor Endicott Winslow (believed to be by Vandyke); Pownall, a copy by Henry C. Pratt; Dudley Belcher, Winthrop, Hutchinson, and Strong, by Chester Harding.

There is also a portrait of John Adams, by Gilbert Stuart Newton. A copy of a portrait of Sir Richard Saltonstall by Rembrandt. A copy of an excellent portrait of Sebastian Cabot from an original said to be by Holbein. Portraits by Stuart, of Allen, Edward Everett (unfinished), and Lieutenant-Governor Cobb, and others by Henly, Osgood, Sargent, Marston, and Wright.

THE OLD STATE HOUSE.

The exterior of the building, the old council chamber, and representatives' hall of the provincial period, have been restored as nearly as possible to their original form. There are, besides many valuable relics of early Massachusetts history, some interesting works of art. Copley's portraits of Samuel Adams and John Hancock are here. A Washington by Stuart, painted for Josiah Quincy in 1810 from an engraving and the artist's recol-

lection. A very early picture by Moses Wright, "The Laying of the Corner-Stone of Beacon Hill Reservoir, Nov. 22, 1847," and a number of other old portraits and early views in and about Boston, all of which have an historic interest. The State House is open during the week from 9.30 A. M. until 5 P. M.

OLD SOUTH CHURCH.

WASHINGTON STREET, CORNER MILK.

There are many historical associations connected with this building, and they are enhanced by the museum of colonial, Revolutionary, and other relics collected within its walls. In the collection are some good specimens of the work of the early engravers, such as Pelham's portrait of Cotton Mather, engraved by him in 1727; John Adams, engraved by Geo. Graham; the Rev. William Wellstead, painted and engraved by Copley, 1753; Paul Revere, "Bloody Massacre," etc.

There are also some paintings, among them being a full-length of Edward Everett by Henry C. Pratt, a little known New England artist. Open from 9 A. M. until 6 P. M. Admission, twenty-five cents.

Art Clubs and Associations of Boston.

THE BOSTON ART CLUB.

CORNER DARTMOUTH AND NEWBURY STREETS.

Is the most important of the art clubs in the city, and contains perhaps the best collection of recent local paintings. The club was organized in 1855, Joseph Ames being the first president. It was to a certain extent the outgrowth of the New England Art Union, which was organized three years previous to this date, and with the exception of the Boston Artists' Association, of which Allston was president, and the Allston Club, of which Hunt was president, it was the first serious attempt at an artists' organization in Boston. The club was incorporated in 1871, and in 1889 the club was authorized to hold real and personal property to the extent of \$300,000. The success of the club financially and artistically has been most pronounced. It occupies a very beautiful club-house at the corner of Dartmouth and Newbury Streets, and is one of the most democratic and hospitable clubs in the city.

It has a fine library, a splendid gallery for exhibition purposes, and every equipment necessary to the existence of the modern club.

One feature of the club is an evening class under the instruction of Ernest Major. Two annual exhibitions are held: those for 1893, being, oils, Jan. 30 to Feb. 18; water colors, pastels, sculpture, etc., from April 7 to April 29. Admission to the club exhibitions are practically free, as tickets can be obtained from any member of the club. There is a membership of about 750. The officers are:—

President, Stephen M. Crosby; vice-presidents, Thomas Allen, Benjamin C. Clark; treasurer, Samuel N. Aldrich; secretary, Arthur D. McClellan; librarian, Samuel S. Curry; executive committee, elected in 1893, Nathaniel J. Rust, Ross Turner, Charles H. Allen, John W. Leghton; elected in 1891, John J. Enneking, Albert L. Newman, Theodore H. Tyndale, N. Wilbur Jordan; elected in 1892, Charles T. Gallagher, Alphonso S. Covel, William G. Preston, Frank H. Tompkins.

A list of the artist members is appended:—

- Albee, Byron
 Allen, Francis R.
 Allen, Thomas
 Andrew, George T.
 Bailey, R. M., Jr.
 Barnard, E. H.
 Bartholomew, W. N.
 Benjamin, S. G. W.
 Berry, Nathaniel L.
 Bierstadt, Albert
 Bixbee, William J.
 Bogle, James
 Boit, James
 Boyden, Dwight F.
 Brackett, S. Lawrence
 Brackett, Walter M.
 Brammar, Joseph
 Bricher, Albert T.
 Brown, Edwin Lee
 Bryant, Wallace
 Buidick, Horace R.
 Butler, Philip A.
 Cabot, Edward C.
 Carter, Charles M.
 Champney, Benjamin
 Champney, J. Wells
 Churchill, W. W., Jr.
 Closson, William B.
 Copeland, Charles
 Cowles, Frank M.
 Cross, Anson K.
 Cross, Henry C.
 Cummings, Charles A.
 Dallin, Cyrus E.
 Dana, Charles G.
 Dana, William Jay
 Danforth, C. Austin
 Day, Henry
 Dean, Walter L.
 Draper, Francis
 Dunsmore, John W.
 Eksbergian, Carnig
 Enneking, John J.
 Faxon, John Lyman
 Fisher, William N.
 Flagg, H. Peabody
 Foster, John B.
 Fraser, John A.
 Gallison, Henry H.
 Gay, William Altan
 Gilbert, Robert William
 Griggs, Samuel W.
 Haberstroh, Albert
 Hallett, Hendricks A.
 Halm, George R.
 Halsall, William F.
 Hamilton, E. W.
 Hardwick, M. H.
 Hassam, F. Childe
 Hatfield, Joseph H.
 Hayden, Charles H.
 Hewes, Horace G.
 Hill, Thomas
 Hitchings, Henry
 Hudson, Edmund J.
 Inness, George
 Inness, George, Jr.
 Ireland, Harry C.
 Irwin, Benoni
 Jackson, William H.
 Johnson, Marshall, Jr.
 Key, John R.
 Kimball, C. F.
 Kinsley, Edgar L.
 Kitson, Samuel
 Lansil, Walter F.
 Leavitt, Edward C.
 Leighton, Scott
 Longfellow, William P. P.
 McDonald, Donald
 Meneghelli, Enrico
 Merrill, Frank T.
 Miles, John C.
 Miller, Leslie W.
 Millet, Frank D.
 Moore, Frederick H.
 Monks, Henry G.
 Myrick, Frank
 Neflin, Paul
 Niles, George E.
 Niles, William J.
 Noble, W. Clark
 Norton, William E.
 Notman, James
 Ordway, Alfred
 Parker, Charles S.
 Partridge, William Ordway
 Pettee, William
 Phelps, W. P.
 Pierce, Charles F.
 Pope, Fred
 Preston, William G.
 Prichard, J. Ambrose
 Richard-on, Frank H.
 Robinson, William S.
 Roos, Pe er
 Rotch, Arthur
 Rowe, J. Staples
 Ryder, Henry Orne
 Sanderson, Charles W.
 Sandham, Henry
 Santry, Daniel F.
 Sawyer, Roswell D.
 Scott, John W. A.
 Shapleigh, Frank H.
 Shute, Augustus B.
 Slafter, Theodore S.
 Smith, E. Boyd
 Steele, Thomas Sedgwick
 Storer, Charles
 Strain, Daniel J.
 Stuart, Frederick T.
 Stuart, Ronald A.
 Talbot, Henry S.
 Taylor, G. Wood
 Teel, George A.
 Tilden, George T.
 Tolman, Stacy
 Tompkins, Frank H.
 Triscott, S. P. Rolt
 Tuckerman, S. Salisbury
 Turner, Charles H.
 Turner, Ross
 Von Hosselin, George
 Vonnoh, Robert W.
 Wagner, Jacob
 Walker, Charles A.
 Ware, William R.
 Way, C. Granville
 Weeks, Edward L.
 Wilcox, John A. J.
 Williams, Frederick D.
 Woodbury, Charles H.
 Young, J. Harvey

THE BOSTON ARCHITECTURAL CLUB.

TREMONT PLACE.

Was organized in 1889 for the purpose of the study of architecture and increase the knowledge and appreciation of art, to advance the interests of the profession, and to promote friendly intercourse among the members. In connection with the club are evening classes for the purpose of drawing from life, pen and ink and water color, and there is also a sketch class.

In conjunction with the Boston Society of Architecture, important architectural exhibitions are held, the last one occurring from Oct. 28 to Nov. 4, 1891, at the new Public Library Building.

C. H. Blackall, President, Music Hall Building.

Geo. F. Newton, Secretary, 919 Exchange Building.

MEMBERS.—PROFESSIONALS.

- | | |
|-----------------------|------------------------|
| Adden, Willard P. | Drew, Stephen A. |
| Alden, Charles H. | Driver, James |
| Aldrich, Will S. | Dudley, W. N. |
| Allen, Francis R. | Dunham, Charles B. |
| Andrews, R. D. | Eastman, Alfred C. |
| Atherton, Walker | Eastman, C. A. |
| Ball, H. B. | Elliott, Ernest H. |
| Ballantine, George A. | Everett, A. G. |
| Barker, Edward T. | Faxon, John L. |
| Barton, George F. | Ferguson, Frank W. |
| Bemis, John W. | Fernald, George P. |
| Benton, E. R. | Fisher, Gordon R. |
| B'gelow, H. F. | Ford, Lyman A. |
| Bixby, C. W. | Fowler, J. Chandler |
| Blackall, C. H. | Fowler, J. Sumner |
| Blake, H. L. | Fraser, John |
| Blaney, Dwight | Frazer, H. S. |
| Boone, Allen E. | Gay, Joseph B. |
| Bosworth, W. W. | Gibbon, Robert W. |
| Bowditch, A. H. | Goodrich, D. P. |
| Brown, Samuel J. | Gray, Arthur F. |
| Browne, H. W. C. | Hale, D. C. |
| Bubier, A. C. | Hale, Herbert D. |
| Busworth, George F. | Haley, John J. |
| Cabot, Edward C. | Hall, John W. |
| Cabot, F. Elliott | Harding, George C. |
| Cabot, W. R. | Hayward, H. C. |
| Cate, John W. | Higginson, Augustus B. |
| Chandler, F. W. | Hill, C. M. |
| Chandler, Jos. E. | Holt, H. C. |
| Chapman, J. H. | Hooker, Richard |
| Chase, W. C. | Howard, John G. |
| Clark, Eugene L. | Howe, Wallis E. |
| Clark, W. J. | Hoyt, Edward H. |
| Cobb, Albert W. | Hoyt, W. S. S. |
| Codman, Ogdan, Jr. | Hurd, B. F. |
| Coit, Robert | Hutchins, Franklin H. |
| Cole, George Warren | Jaques, Herbert |
| Coolidge, Charles A. | Jenks, Barton P. |
| Cooper, Frank Irving | Jones, I. H. |
| Corner, J. M. | Kavanaugh, James F. |
| Cram, Ralph Adams | Kendall, Frank A. |
| Crockett, G. W. | Kerr, William G. |
| Crosby, C. F. | Kilham, Walter H. |
| Dana, Edward Percy | Lane, J. A. |
| Darrow, Alfred L. | Lebon, Charles P. |
| Dean, G. R. | Lee, J. S. |
| Dexter, George B. | Little, Arthur |
| Dow, R. N. | Little, Charles A. |

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|------------------------|------------------------|
| Mack, John A. | Schiller, F. A. |
| Maginnis, Charles D. | Sears, W. T. |
| Magenigah, Harold | Simon, L. A. |
| Maier, E. F. | Smith, Frank P. |
| Mann, J. R. | Smith, Frank W. |
| Mauran, J. L. | Soderholtz, E. E. |
| McClare, C. Herbert | Spencer, R. C., Jr. |
| McFarland, Clarence F. | Sprague, Arthur C. |
| McKay, H. S. | Stephenson, H. M. |
| McLean, Wm. H. | Stevens, Edward F. |
| Mears, Henry A. | Stone, George W. |
| Metcalf, P. B. | Sturgis, R. C. |
| Morgan, Henry H. | Sullivan, Matthew |
| Mooney, Chas. S. | Tallant, Hugh |
| Morse, Junius H. | Taylor, Bertrand |
| Newcomb, E. A. P. | Tracey, P. A. |
| Newton, George F. | Trowbridge, Alex. Buel |
| Nichols, Geo. Leslie | Tucker, Frank W. |
| Nichols, W. H. | Tuckett, Chas. R. |
| Northend, W. W. | Untersec, F. Jos |
| Northey, H. W. | Vallance, Hugh |
| Overmire, E. P. | Van Straaten, Jacque |
| Palmer, Clarence F. | Wakefield, F. M. |
| Parker, Herman | Wales, G. C. |
| Patch, Charles E. | Walker, G. H. |
| Peabody R. S. | Walker, W. L. |
| Pease, Austin W. | Walsh, T. F. |
| Peters, W. Y. | Warren, H. L. |
| Pratt, H. T. | Watson, R. A. |
| Preston, W. S. | Wells, W. S. |
| Pollard, Albert A. | Wentworth, P. F. |
| Porter, Geo. J. | Wentworth, W. P. |
| Raymond, Chas. H. | Wheelright, Edmund M. |
| Rice, A. W. | Wetherell, Geo. H. |
| Rice, Walter E. | Wilkinson, Henry W. |
| Richardson, W. C. | Wilson, E. I. |
| Ripley, H. G. | Winslow, W. F. |
| Rogers, Edward Little | Wright, A. H. |
| Ryerson, Grant D. | Wolf, Wiltsi F. |
| Schrender, Otto P. | Zeigler, E. E. |

NON-PROFESSIONALS.

- | | |
|------------------------|---------------------|
| Bacon, Chas. J. | Gibbs, Henry P. |
| Bacon, Francis H. | Gregg, D. A. |
| Baird, John C. | Grueby, Wm. H. |
| Baker, C. M. | Guild, Irving T. |
| Bates, H. D. | Habestroh, A. |
| Brazer, Geo. S. | Jackson, Robert W. |
| Brown, C. Dudley | Jones, Harvey L. |
| Casson, Robert | Keats, Geo. W. |
| Clifford, H. E. | Kimball, L. E. |
| Corthell, W. G. | Kingsbury, E. R. |
| Crook, Ervin E. | Kirchmyer, J. |
| Curtis, Geo. De Vere | Landerkin, Chas. E. |
| Cutter, A. B. | Lincoln, Jas. G. |
| Damrell, Capt. John S. | Mann, J. Harry |
| Davenport, A. H. | Muldoon, John E. |
| Deane, E. Eldon | Munn, Herbert W. |
| Doering, H. E. | Munsell, A. H. |
| Dunham, Horace C. | Norris, Wm. C. |
| Evans, John | Pennell, Henry B. |
| Flagg, Louis C. | Perkins, Geo. W. |
| Ford, Edwin | |

THE BOSTON ART STUDENTS' ASSOCIATION.

Founded in 1879. Incorporated 1888. The object being to supplement the academic training of the School of Art connected with the Museum of Fine Arts, to assist its mem-

bers in their artistic career, to cultivate a spirit of fraternity among art students, and to promote the interests of art in the city of Boston. The Association is composed mainly of the students of the Art School of the Museum of Fine Arts. The membership is divided into four classes: Active, Associate, Life, and Honorary. Only those, however, who are practising or studying art or are engaged in a profession allied to art are eligible for membership.

Under the patronage of the Association there are life classes held during the winter months, afternoon and evening. Classes in pen and ink for process reproduction, composition, and a portrait practice class. The classes in pen and ink are free to the members of the Association and to the students of the School of Fine Arts connected with the Museum. For the life classes and portrait practice class a small fee is charged the members.

All the classes, however, are open to students of art, and all information may be obtained from Thos. N. Codman, Secretary, South Lincoln, Mass.

Regular exhibitions are held by the Association. Following is a list of active members :

- | | |
|---|--------------------------|
| Abbott, F. M.,
Wellesley Hills. | Bliss, Miss Laura W. |
| Abbott, Holker,
Wellesley Hills. | Bolton, J. F., Jr. |
| Abbott, J. C., Jr.,
9 Beacon St. | Bowditch, Miss C. |
| Abbott, Miss Lucretia,
11 Commonwealth Ave. | Bowditch, Miss Charlotte |
| Adams, J. W. | Bowditch, Miss Katharine |
| Alford, Miss Martha,
Kent St., Brookline. | Bradlee, Miss Sarah |
| Allen, Miss Rebecca S.,
132 Marlboro St. | Bradley, Mrs. S. H. |
| Atwood, Mrs. Eugene,
99 Clarke Ave., Chelsea. | Brainaird, Mrs. E. W. |
| Babbitt, Miss G. G. | Braman, Miss L. A. |
| Bailey, Miss Amy E.,
3 Dudley Place. | Brauner, Olaf M. |
| Bailey, Miss M. A.,
Hotel Pelham. | Brooks, Miss Mary M. |
| Balch, Miss A. L.,
Jamaica Plain. | Brown, Miss E. B. |
| Ball, Miss A. W.,
26 Newbury St. | Brown, Miss E. D. |
| Bardwell, Miss Flora,
19 Inman St., Cambridge. | Bromwitch, Mrs. L. S. |
| Bartol, Miss E. H.,
17 Chestnut St. | Browne, H. W. C. |
| Barton, Miss M. L.,
Salem. | Browne, G. D. |
| Baylor, Armisted | Brown, Miss M. M. |
| Beattie, Herbert W. | Buckingham, Miss E. L. |
| Behenna, Mrs. C. H. | Burke, Miss K. E. |
| Bicknell, H. W. | Burrage, Miss C. E. |
| Bingham, Miss K. | Cabot, W. C., 2d |
| Blair, G. H. | Capen, Miss Florence |
| Blaisdell, Mrs. Chas. | Carey, Arthur Astor |
| Blake, Miss A. D. | Colson, Emil |
| Blanchard, Miss H. T. | Chamberlain, Mrs. G. M. |
| Blaney, Dwight | Child, Miss E. |
| | Choate Mrs. C. F. |
| | Churchill, Miss A. H. |
| | Clement, F. H. |
| | Clement, Mrs. E. H. |
| | Cobb, Miss L. F. |
| | Codman, Miss Alice |
| | Codman, Miss S. W. |
| | Codman, Thos. N. |
| | Conant, Miss L. M. |
| | Coolidge, Miss I. |
| | Coolidge, J. T., Jr. |
| | Cordner, Miss Caroline |
| | Corne, W. F. |
| | Cox, Mrs. Frank |

- Cram, R. A.
 Crocker, Mrs. C. M.
 Crocker, Miss Marion
 Croft, Mrs. Arthur
 Crozier, Miss A. M.
 Cummings, Miss E. G.
 Cunningham, Mr. M. F., Jr.
 Curtis, Miss E.
 Curtis, Miss M. B.
 Cushing, O. W.
 Cutler, C. G.
 Cyler, J. P.
 Dabney, Miss F.
 Danforth, Miss M.
 Davis, Miss
 Decamp, Mrs. J.
 Decombe, Miss Emile.
 Doe, Miss Catharine
 Dow, Arthur M.
 Earle, Miss M. W.
 Eastman, Mrs. E. F.
 Eaton, Miss C. S.
 Edgerly, Mrs. Henry
 Eldridge.
 Elliot, Mrs. Amory
 Ellis, Miss E. W.
 Ellis, Miss Lucy
 Emerson, E. W.
 Emery, Miss G. H.
 Emery, Miss M. S.
 Endicott, 3d, Mrs. William
 England, Miss F. P.
 Farrar, Miss Addie M.
 Fellner, Miss Lillian
 Fellonosa, E. F.
 Field, Mrs. H. T.
 Fisher, Miss M. L.
 Fisher, R. A.
 Folsom, Miss K. E.
 Fowler, Miss Emery
 Frost, G. H.
 Frothingham, T. G., Jr.
 Gardner, Mrs. E. K.
 Gardiner, Mrs. H. B.
 George, V. L.
 George, Miss B. I.
 Gleason, Miss Elizabeth
 Goldthwaite, Miss C.
 Goodhue, B.
 Goodhue, H.
 Goodwin, Miss E. F.
 Goodwin, Miss M. E.
 Grant, Miss L. J.
 Gray, Miss F.
 Greeley, Miss Charlotte
 Greene, Miss C. S.
 Green, Miss M. A.
 Greene, Mrs. Lilian
 Greenleaf, Miss May W.
 Guild, J. T.
 Guild, Miss K. E.
 Habestroh, Albert C.
 Hackett, J.
 Hadaway, W. S.
 Hale, Miss M.
 Hall, W. I.
 Hallowell, G. H.
 Hallowell, Miss M.
 Hapgood, T. B., Jr.
 Harding, Miss Florence
 Harris, Mrs. F. W.
 Harris, Miss Rose
 Hartwell, Miss O. G.
 Hawkins, J. W.
 Haynes, Miss Flora E.
 Hayward, Miss F.
 Hazelton, Miss M. B.
 Heath, Miss E.
 Hill, Miss L. M.
 Hills, Miss L.
 Hinds, Miss H.
 Holden, Miss M. H.
 Hollingsworth, Mrs. Mark
 Howe, Miss Lois L.
 Howes, Miss Edith
 Hudson, C. W.
 Jacobs, Miss M. C.
 Jones, Miss L. A.
 Joslyn, Miss R. R.
 Kaan, Miss Emma
 Kakas, Miss Emma
 Kelley, Miss Elizabeth
 Kilburn, Warren I.
 Kingsbury, E. I.
 Knowles, Mrs. A. V.
 Knowles, Miss E.
 Kronberg, Mr. Louis
 Lawrence, Miss H. L.
 Lea, Miss F. T.
 Leach, Mrs. J. L.
 Le Brun, Mrs. J. M.
 Lee, Miss Laura
 Lettlehale, Miss Nellie
 Logan, R. H.
 Lombard, Miss E.
 Longfellow, A. W., Jr.
 Lord, Miss Josephine
 Loud, J. Prince
 Luques, Frank
 Lyman, Miss B. M.
 MacMahon, Mrs. W.
 Macomber, Miss M. L.
 Mathes, S. H.
 Mawhinney, Miss M.
 McKay, Miss H. E.
 Meredith, Mrs. C. A.
 Merrill, Mrs. E. F.
 Maynard, Miss F.
 Metcalf, Miss Alice
 Milliken, Miss G.
 Mixter, Mrs. S. J.
 Montague, Miss F. S.
 Moore, Mrs. A. E.
 Moore, Miss E. G.
 Morse, Miss Kate
 Morse, Miss M. S.
 Morse, Mrs. E. R.
 Moseley, Miss H. G.
 Mundy, Mrs. A. J.
 Murphy, Miss G. E.
 Myrick, Miss C.
 Newman, Miss Roma
 Nichols, Miss R. S.
 Nowell, Miss A. G.
 Nowell, Miss M. G.
 Norton, Miss S. M.
 Oliver, Miss J. N.
 Oliver, Miss S. E. C.
 Osborne, Miss H. F.
 Osgood, Miss L. L.

- Page, Miss Edith
 Parker, Miss B. M.
 Parker, Mrs. W. L.
 Peabody, J. F.
 Peabody, Mrs. W. E.
 Peck, Mrs. J. R.
 Peralta, De, Mrs. S. B.
 Perry, Mrs. A. P.
 Pettes, Miss H. F.
 Pierce, W. H.
 Pitman, Miss S. L.
 Plaisted, Miss Z. M.
 Pope, Miss Edith
 Potter, E. C.
 Pratt, Mrs. C. M.
 Pratt, M. A.
 Putnam, Miss A. C.
 Putnam, Mrs. H.
 Radford, Miss H.
 Raymond, Miss K. T.
 Reed, Miss J.
 Rice, H. W.
 Richardson, Mrs. J. B.
 Richardson, Miss C. H.
 Richardson, Miss M. N.
 Rogers, Miss A. P.
 Ross, D. W.
 Russ, Harry
 Ryder, Miss J. G.
 Ryther, Mrs. M. R.
 Sacker, Miss A. M.
 Saunders, Miss C. H.
 Scroff, A. H.
 Scudder, Mrs. J.
 Sears, Miss M. C.
 Seavey, Mrs. G. S.
 Shattuck, Miss C.
 Sheldon, Miss E. B.
 Simmons, E. F.
 Slafter, Theodore
 Smith, A. G.
 Smith, Mrs. C. C.
 Smith, Miss E. B.
 Smith, J. L.
 Smith, Miss S. F.
 Smith, Miss Susan E.
 Soper, Miss Mabel B.
 Starbuck, Miss Florence
 Stearns, Robert
 Stevens, Miss J. N.
 Storrs, Miss Anna F.
 Stuart, Miss Mabel
 Sturdivant, Miss Florence
 Sturgis, F. S.
 Sturgis, Miss M. R.
 Sturgis, R. C.
 Sullivan, Mrs. J. L.
 Swain, Miss H. J.
 Swan, Miss E. C.
 Talbot, Miss F. A.
 Tash, Mrs. M. J.
 Taylor, E. V.
 Terry, Miss Agnes S.
 Thayer, Miss Grace
 Thayer, Miss K. M.
 Thayer, Mrs. G. H.
 Thaxter, Mrs. S. G.
 Thatcher, Miss C.
 Tolman, Stacy
 Torrey, Miss Frances
 Treadwell, Mrs. E. B.
 Turner, Ross
 Tyson, Miss G.
 Van Baalen, Miss F.
 Van Du Zee, Miss E.
 Veazie, Miss A. L.
 Wadleigh, H. R.
 Wait, Miss Lizzie F.
 Wales, Miss S. M. L.
 Warren, H. B.
 Warren, H. L.
 Weld, Miss Edith
 Wesselhoeft, Miss
 Wheaton, F. B.
 White, Miss M. B.
 Whiting, Mrs. C. B.
 Whitney, Miss E. E.
 Whitney, Miss Mabel
 Whittier, Miss G. T.
 Wilbur, Miss Eleanor
 Willard, Miss T.
 Williams, Miss E. W.
 Williams, Miss M. E.
 Wilsons, Miss A. L.
 Winkly, Miss C. M.
 Winlock, Miss M. P.
 White, Miss Rose
 Whitcomb, Miss May
 Wood, W. H., Jr.
 Woodbury, Mrs. C. H.
 Worthley, Miss E. B.
 Young, H.

THE BOSTON CAMERA CLUB.

Was organized in 1882 and became a club in 1886. It is an outgrowth of the interest awakened in amateur photography. It has splendidly equipped club rooms at 50 Bromfield Street, where it provides facilities for the practice and conducting experiments in photography by the members.

Lectures are delivered and illustrated by prominent amateurs and professionals.

Once in three years the club holds an exhibition at the rooms of the Boston Art Club, and exhibitions are held at regular intervals at its own club room, 50 Bromfield Street. The next exhibition occurs the first week in January.

The following are the officers and members of the club :
 President, Henry N. Swett.
 Secretary, Wilbur C. Brown.

ACTIVE MEMBERS.

Allen, Francis R.	220 Devonshire St.
Ames, Winthrop	North Easton, Mass.
Anable, Frederick S.	70 Kilby St.
Andrews, Edward R.	119 Beacon St.
Austin, Arthur S.	48 Congress St.
Babcock, Thomas J.	32 Hamilton St.
Bacon, Francis W.	1746 Cambridge St., Camb'ge
Bailey, Jason S.	Corey St., West Roxbury.
Belknap, H. W.	50 Beacon St.
Blackall, Clarence H.	18 Music Hall Building.
Blake, Francis	Auburndale.
Briggs, William Sumner	The Warren, Roxbury.
Brown, Wilbur Cutter	Naval Office, Custom House.
Bullock, Rufus A.	66 Mt. Vernon St.
Cabot, George E.	24 Marlborough St.
Chase, Walter G.	10 Central St.
Chenery, Cornelius	194 Boylston St.
Chickering, George H.	791 Tremont St.
Cockayne, E. O.	211 Tremont St.
Codman, James M.	Brookline.
Crocker, Edgar	247 Commonwealth Ave.
Crowell, Horace S.	Hunnewell Ave., Newton.
Currier, Charles H.	50 Bromfield St.
Dana, W. T.	71 Kilby St.
Dizer, Mrs. S. C.	236 Commonwealth Ave
Dodge, C. F.	218 High St.
Dodge, W. W.	72 Sparks St., Camb'ge.
Dorr, G. W.	P. O. Box 1376.
Dresel, E. L.	328 Beacon St.
Drew, W.	98 Monroe St., Lynn.
Eames, O. A.	658 Washington St.
Eaton, G. H.	10 Mt. Washington Ave.
Eddy, G. H.	2 State St.
Elliott, C. L.	176 Tremont St.
Field, P. B.	Charity Bld'g, Chardon St.
Forbush, Mrs. Linda W.	39 Hancock St.
French, W. A.	319 Washington St.
Frizzell, J. A.	158 K St.
Fuller, E. A.	246 Marlboro St.
Gorrie, J. M.	5 Central Wharf.
Greene, J. T.	1107 Washington St.
Haskell, E. M.	New Orleans.
Heath, E. N.	172 High St.
Hollingsworth	36 Federal St.
Hollingsworth, Z. T.	44 Federal St.
Holman, J. C.	134 Richmond St.
Hooper, S. H.	17 Congress St.
Hubbard, C. W.	133 Essex St.
Kimball, B.	2 Newbury St.
Latimer, H. A.	12 Milford St.
Lee, John C.	Mountford, Brookline.
Lewis, David W.	Hyde Park.
Lewis, William B.	22 High St.
Little, J. L.	Brookline.
Loud, J. Prince	135 Mt. Vernon St.
Lowell, Percival	53 State St.
Manning, Francis H.	138 Federal St.
Mason, Dr A. Lawrence	265 Clarendon St.
Mason, John S.	196 Marlborough St
Means, C. J.	41 Lincoln St.
Means, James	196 Beacon St.
Minot, Laurence	39 Court St.
Morgan, George M.	36 Canal St.
Noyes, Edward I. K.	P. O. Box 2360.

Packard, Dr. Horace . . .	362 Commonwealth Ave.
Parker, E. Francis . . .	Jamaica Plain.
Parker, Herman . . .	228 Commonwealth Ave.
Pearson, Horace B. . .	424 Marlborough St.
Pierce, Mrs. H. W. . . .	
Pond, Quincy	Auburndale.
Pope, Walter F.	620 Atlantic Ave.
Pratt, F. Alcott	3 Somerset St.
Preston, Wm. Gibbons . . .	186 Devonshire St.
Reed, J. A.	41 Clive St., J. P.
Reed, Wm. Garrison	19 Kilby St.
Rhoades, Albert L.	48 Oliver St.
Rice, Harry L.	125 Summer St.
Rothwell, William H. . . .	100 Arch St.
Russell, H. C.	Marlboro, Mass.
Saville, M. H.	Peabody Museum.
Sears, Mrs. C. E.	132 Beacon St.
Shaw, John O., Jr.	27 State St.
Sherman, William H. . . .	P. O. Box 2658.
Shillaber, Charles P. . . .	339 Beacon St.
Smith, Joseph N.	89 State St.
Snell, George	110 Tremont St.
Sprague, Charles	380 Marlborough St.
Stackpole, Dr. Fred k D. . .	59 Dudley St., Roxbury.
Starbird, N. W.	56 Bromfield St.
Stevens, Dr. Wm. Stanford	53 Devonshire St.
Stone, Frederick	407 Beacon St.
Storer, Charles	25 Bromfield St.
Sweet, Henry N.	89 State St.
Tarbell, Dr. George G. . . .	274 Marlborough St.
Thurston, John H.	50 Bromfield St.
Treadwell, T. R.	63 Federal St.
Underwood, W. Lyman. . . .	52 Fulton St.
Webster, Augustus F.	55 High St.
Weeks, Nelson E.	67 Federal St.
Wells, James A.	2 Pemberton Sq.
Whiton, Morris F.	Hingham.
Wigglesworth, George	10 Marlborough St.
Wilmarth, Arthur R.	51 Elliot St., J. P.
Witherell, William O. . . .	15 Warren Place, Roxbury.

ASSOCIATE MEMBERS.

Barrows, Fletcher L. . . .	P. O. Box 44, Middleborough.
Dunham, Horace C.	Plymouth.
Eddy, Miss Sarah J.	Providence, R. I.
Lomb, Adolph	Rochester, N. Y.
Weeks, George W.	Clinton.
Wilson, Howell F.	Ballardvale.

HONORARY MEMBERS.

Chase, J. Eastman	7 Hamilton Pl.
Crow, Prof. C. R.	Institute of Technology.
Rowell, Frank	485 Tremont St.

THE BOSTON SOCIETY OF WATER COLOR ARTISTS.

Formed some seven or eight years ago but lately reorganized. Is composed of some of the most prominent Boston artists, only men being eligible for membership. The purpose of the club is to hold exhibitions.

Their last exhibit was held at Chase's Gallery and closed Dec. 23. There will be annual exhibits of water colors. The following are the officers and members of the club :

President, Thomas Allen ; Vice-President, Ross Turner ; Secretary and Treasurer, Charles Copeland, 49 Studio Building.

MEMBERS OF THE CLUB.

Allen, Thomas	12 Commonwealth Av.
Boit, E. D.	
Barse, Geo. R.	
Caliga, I. H.	174 Tremont St.
Clements, G. H.	
Copeland, Chas.	49 Studio Building.
Dean, Walter L.	3 Pemberton Sq.
Fraser, John A.	114 West 18th St., N. Y.
Garrett, E. H.	Winchester.
Hallett, H. A.	42 Court St.
Hardwick, M. H.	12 West St.
Hassam, Childe	95 5th Ave., New York.
Little, Philip	Salem.
Peirce, H. W.	Revere.
Pierce, Chas. F.	12 West St.
Prichard, J. Ambrose	Evans House, 175 Tremont St.
Rotch, Arthur	85 Devonshire St.
Sandham, Hy.	152 Boylston St.
Stuart, Frederick T.	42 Court St.
Sargent, J. S.	
Smith, J. Linden	{ The Ludlow, St. James Ave., cor. Clarendon St.
Taylor, W. L.	Wellesley, Mass.
Triscott, S. P. R.	433 Washington St.
Turner, Ross	Salem.
Bixbee, W. J.	22 School St
Wagner, Jacob	22 Irvington St.

THE BOSTON WATER COLOR CLUB.

Was organized in 1887 for the purpose of holding an annual exhibition in water colors. It was formed about the same time as the Boston Society of Water Color Artists, but only women artists are eligible for membership. The sixth exhibition was held in December and the seventh exhibit will be held early in December of 1893. Mrs. Elizabeth F. Parker, 339 Marlboro' Street, is the secretary of the club. The following is a list of the artist members :

Mrs. Susan H. Bradley, Philadelphia.	Mrs. Mary McG. Dalton.
Miss Mary K. Longfellow, Portland.	Mrs. Marcia Oaks Woodbury.
Miss Laura C. Hills, Newburyport.	Miss Silsbee.
Mrs. Helen B. Merriman, Worcester.	Miss K. W. Lane.
Mrs. Sarah W. Whitman.	Miss Mary M. Morse.
Mrs. Emily D. Tyson.	Miss Helen M. Hinds.
Mrs. Eleanor W. Motley.	Miss Susan M. L. Wales.
Mrs. Louisa Mason.	Miss Annie C. Nowell.
Mrs. Sarah C. Sears.	Miss Frances B. Townsend.
	Miss Alice M. Curtis.
	Mrs. Elizabeth F. Parker, Secretary.

THE MINERAL ART LEAGUE.

2 PARK SQUARE.

This club was organized in 1892. It has for its object the study and advancement of china painting. The meetings are held the third Saturday of each month and are educational as well as social. The membership is confined to residents of Massachusetts, and is limited to one hundred and fifty. Applicants for admission to the club can have their names presented by

any member. Exhibitions and sales will be held annually. The following is a list of the present members and their addresses :

Mrs. Marcus Beebe, Malden.	Miss Grace Marsh, West Newton.
Mrs. H. A. Crosby, Eldredge St., Newton.	Miss Onata North, Prospect Hill, Somerville.
Miss K. R. Moulton, 88 Boylston St.	Mrs. Gertrude Davis, 41 Essex St.
Mrs. C. L. Swift, 2 Park Sq.	Miss A. J. Johnson, 36 Upton St.
Mrs. C. Bennett, 131 Tremont St.	Mrs. Arthur Carroll, West Newton.
Miss Julia Perrin, 2 Park Sq.	Miss J. N. Oliver, Lynn.
Miss Ella Fairbanks, 15 Wellington St.	Miss Carrie F. Allen, 136 W. Concord St.
Miss E. P. Carter, 68 W. Rutland Sq.	Miss Abbie Rogers, Weymouth Centre.
Miss E. E. Page, 2 Park Sq.	Mrs. Lawrence Neebe, Winthrop Highlands.
Mrs. M. L. Warren, 205 W. Chester Pk.	Miss Ella Donkin, Newton.
Mrs. Geo. Morse, Newtonville.	Miss Clara Foster, Waltham.
Mrs. Geo. Bateman, 662 Shawmut Ave.	Mrs. E. Hollis, 62 Boylston St.
Mrs. M. W. Howard, 3 Winter St.	
Miss Edith Miles, 232 School St., Somerville.	

THE UNITY ART CLUB.

16 ARLINGTON STREET.

Was formed in 1889. Incorporated in 1891. Is an organization of artists and those interested in art, both men and women being eligible for membership. The club occupies very pleasant rooms on Arlington Street, and holds two exhibitions yearly; water colors early in December, and oils in the last part of February.

Under the patronage of the club is maintained a life class and evening drawing classes. Lectures and discussions on art topics form an important feature of the club meetings. Another important feature in connection with the policy of the club is the leasing during the summer months a cottage easily accessible to Boston which is at the disposal of its members. There are about one hundred and twenty-five members. The following are the board of officers and artist members :

President, Walter Gilman Page; Vice-President, Mrs. H. W. Chapin; Treasurer, Mrs. M. M. Everett; Clerk, Mrs. L. P. Thomson; Assistant Clerk, Mrs. I. H. Paige, and twelve Directors.

MEMBERS.

Badlam, Mrs. C. C.	Bennett, Mrs. C.
Baker, Mrs. Katharine	Blanchard, Mrs. M. C.
Bailey, Mrs. E. H.	Bowden, Mrs. S. S.
Barry, Miss A. J.	Boyle, Mrs. N. P.

Bunker, Mrs. C.
 Burton, Miss May
 Carpenter, Miss E. M.
 Cowdery, Mrs. E. D.
 Cowdery, C. H.
 Cox, Miss F. E.
 Crosby, Mrs. H. A.
 Curtis, Mrs. M. B.
 Durggin, Miss H. T.
 Fairchild, Mrs. E. M.
 Geer, Miss G. W.
 Gorrie, J. M.
 Greenwood, J. H.
 Hathaway, Mrs. S. W.
 Hollis, Mrs. E.
 Jackson, W. H.
 Jeffers, Mrs. H. M.
 Johnson, Miss A. R.
 Klumpke, Miss A. E.
 Leavitt, Miss Agnes
 Lewin, Mrs. E. E.
 Macomber, Mrs. E. D.

McIntire, Miss Kate
 Merrill, Miss A. W.
 Merritt, Miss Louisa
 Moulton, Miss K. R.
 Norwell, Miss Georgia
 Norwell, Miss I. G.
 Palmer, Miss Adelaide
 Parsons, Miss C. L.
 Page, Walter G.
 Rice, H. W.
 Ruggles, Mrs. T. A.
 Sandham, Henry
 Sanderson, Chas. W.
 Swift, Mrs. C. L.
 Swain, Miss H. J.
 Staples, Miss A. K.
 Taralta de, Mme. S.
 Turner, C. H.
 Tirrell, Miss Florence
 Thompkins, F. H.
 Watkins, Miss Kate
 Whittemore, Mrs. F. B.

THE ST. BOTOLPH CLUB.

NEWBURY STREET.

Organized in 1880. Although not strictly an art club, has a decided artistic tendency, as its object is the promotion of social intercourse among artists and authors and others connected with or interested in art and literature.

The exhibitions of the St. Botolph Club are among the best known in Boston, and are very successful. There are two regular exhibits each year, one of water color and one of oils. These regular exhibits are supplemented by special ones at irregular intervals during the year. During 1892 ten exhibits were held. The following are the artist members of the club:

Allen, Thomas
 Atwood, F. G.
 Apoloni, Adolfo
 Bartlett, N. S.
 Brown, J. A.
 Carlsen, Emil
 Coolidge, J. T., Jr.
 Ellwell, J. D.
 Gaugengigl, I. M.

Gray, S. S.
 Ibsen, L. S.
 Langerfeldt, T. O.
 Muncey, Geo. C.
 Richardson, F. H.
 Snell, Geo.
 Vinton, F. P.
 Williams, F. H.

THE PAINT AND CLAY CLUB.

419 WASHINGTON STREET.

Was organized in 1880. This club is rather a social although strictly an art association of the Bohemian Order and numbers among its members many prominent artists.

Its objects are the production of works of art, literature, and music. Some very unique exhibitions are held by the club.

The officers are: Thomas Allen, Chairman; J. M. Stone, Secretary, 23 Irvington Street; J. P. Rinn, Treasurer.

Following are the artist members:

Allen, Thomas	12 Commonwealth Ave.
Andrew, Geo. T.	5 Temple Pl.
Atwood, F. G.	100 Chestnut St.
Bicknell, W. H. W.	Winchester.

Carlson, Emil	
Caliga, J. H.	174 Tremont St.
Dean, Walter L.	2 Pemberton Sq.
Downes, W. H.	Boston Transcript.
Enniking, J. J.	174 Tremont St.
Graves, Abbott	160 Boylston St.
Garrett, E. H.	Winchester.
Halsall, W. F.	174 Tremont St.
Ordway, Alfred	Studio Building.
Rinn, J. P.	194 Washington St.
Stone, J. M.	23 Irvington St.
Strain, D. J.	278 Boylston St.

ABSENT MEMBERS.

Barre, Geo. R., Jr.	Kansas City.
Clements, G. H.	Turnis.
Davis, C. H.	At Doll & Richards.
Edwards, Geo. W.	Plainfield, N. J.
Harran, F. C.	New York.
Smith, E. B.	Paris.
Tuckerman, S. S.	London.

The Art Stores of Boston.

Next to the Museum of Fine Arts, and the regular permanent institutions, the art interest of Boston is centred in the art stores. The heads of these various establishments are men of the keenest artistic taste, and sustain a well-deserved reputation for sound judgment in all art matters; and upon art interests of the city they exert a marked influence. Each of the more important art stores possesses a gallery, and in these galleries some of the most interesting and important exhibitions in the city are held; and the very finest examples of contemporary art, both American and foreign, are often found exhibited upon their walls. The changes in their galleries are frequent, and exhibitions and sales of the works of the well-known artists are being held at different intervals during the year, and the art lover is as familiar with the interior of the galleries of the art stores as with those of the regular art institutions. The most important of the art stores are: Williams & Everett, 130 Boylston Street, facing the Public Garden; Doll & Richards, 2 Park Street; J. Eastman Chase, 7 Hamilton Place; Walter Kimball & Co., 9 Park Street, and the E. W. Noyes Co., Bromfield Street. Under the head of exhibitions in Boston will be found, as far as practicable, the dates of the special exhibitions of these firms.

THE SOULE PHOTOGRAPH CO., 338 Washington Street. Has one of the largest collection of photographs on art subjects to be found in the United States.

WALTER KIMBALL & C^o.,

NO. 9 PARK STREET.

IMPORTERS AND DEALERS IN

Works of Art.

Fine Proof Etchings,

Engravings, Water Colors,

Photographs, etc.

FRAMING OF ALL KINDS.

NOVELTIES IN LEATHER FRAMES, VIGNETTE, CARD,
AND CABINET SIZES.



Art Exhibitions for 1893.

THE ART MUSEUM. Copley Square. Permanent exhibition with two change exhibitions each year. Admission to the gallery twenty-five cents during the week. Free Sundays.

THE BOSTON ART CLUB. Two regular exhibitions. Oils from Jan. 19 to Feb. 18, inclusive. Water colors, pastels, sculpture, etc., from April 7 until April 29. Cards obtained from the members of the club admit visitors to the gallery.

BOSTON ART STUDENTS' ASSOCIATION. Regular exhibition of students' work from May 16 to May 28.

BOSTON CAMERA CLUB. Exhibitions of photographic work at the club room from Jan. 2 to Jan. 9.

THE BOSTON SOCIETY OF WATER COLOR ARTISTS. One regular exhibition each year of water color early in December. Gallery and exact date not definitely decided.

THE BOSTON WATER COLOR CLUB. Exhibition of water colors once each year.

COWLES ART SCHOOL. 145 Dartmouth St. Regular exhibition of work done by the students.

THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY. Has a regular exhibit in the spring of the work done in the third and fourth year, by the students in the architectural department.

THE MASSACHUSETTS NORMAL ART SCHOOL. Regular exhibition of the students' work in June.

THE MINERAL ART LEAGUE. Exhibition and sale at 2 Park Square. Easter week.

THE PAINT AND CLAY CLUB. 419 Washington St. One regular exhibition during the year. This is a very unique exhibit, partaking of the nature of a burlesque.

THE SCHOOL OF DRAWING AND PAINTING. Museum of Fine Arts. Copley Square. Regular exhibition of students' work from May 10 to May 28.

ST. BOTOLPH CLUB. Two regular exhibitions annually, one of oils and one of water colors. These regular exhibitions supplemented by special exhibitions held during the year. Dates for 1893 not yet arranged.

THE UNITY CLUB. 16 Arlington St. Two regular exhibitions: oils early in February, and water colors early in December.

WILLIAMS & EVERETT. 190 Boylston St. Exhibitions continuous during the winter. A special exhibit of the works of

some noted foreign artists will be held during January. This to be followed by the works of Miss Devereaux (a pupil of Duprez), in February.

DOLL & RICHARDS' GALLERY. 2 Park St. A permanent exhibition, also important special exhibits. Opening Jan. 13, and continuing two weeks, there will be a joint exhibition of the works of Miss Elizabeth B. Green and Miss A. E. Wadsworth.

J. EASTMAN CHASE'S. 7 Hamilton Pl. Will offer some important exhibitions by well-known foreign artists. The dates and names of the exhibitions not definitely arranged.

WALTER KIMBALL & Co. 9 Park St. A continuous exhibition of works of art at their gallery, supplemented by frequent special exhibits.

The Art Educational Institutions in Boston.

ALPHABETICALLY ARRANGED.

BOSTON TRAINING SCHOOL OF MUSIC.

MUSIC HALL BUILDING.

Organized in 1891. Has an art department under the able instruction of Henry Sandham, R. C. A., supported by an efficient corps of instructors. It is the aim of the school to give instruction in all branches of art, but especial attention is given to training in illustration.

THE BOYLSTON ART STUDIOS,

62 BOYLSTON STREET,

Mrs. E. Hollis, principal, is an art school especially designed for women. There is an able corps of instructors attached to the school, and all branches of art are taught.

The regular course includes: oils and water colors, landscapes, flowers, fruit, still life, and outdoor sketching.

Drawing connected with this department is a preparatory course for pupils who intend entering the Normal Art School.

Tapestries, and very complete department in china decoration.

THE CONSERVATORY OF MUSIC.

FRANKLIN SQUARE.

The Department of Fine Arts in this institution aims to give an education as thorough and complete as any in the country. It is especially intended to make this a training school for teachers as well as provide the best advantages for those who wish to make a study of the fine arts.

The course of study is of three years' duration, and is grouped into three divisions: Drawing and Painting, Modelling, and Decorative Design. The Board of Instructors includes: W. A. T. Claus, principal; Grace L. Temple, Frank Myrick, Cyrus Cobb, Edith Pope, Wm. J. Kaula. The many advantages of the school include a convenient arrangement of the art rooms, finely lighted and ventilated studios, a splendid collection of casts from the antique, and reproduction of drawings from the best French and German masters.

COWLES ART SCHOOL.

Established in 1873 by Frank M. Cowles. The school has one of the finest corps of instructors of any school in the city, including such names as: Ernest L. Major, Joseph Decaney, Henry H. Kitson, Bertram C. Goodhue, Mercy A. Bailey, Theo. A. Ruggles, Annie E. Riddell.

All departments of drawing (including cast and life) and painting are taught, including life class from the nude model, portraiture, antique, still-life, water color, modelling, illustrating, composition, and perspective. There is also an afternoon sketch class from model in costume, particularly interesting to illustrators.

The plan of the school has been, from its inception, to promote the advancement of art in America, a subject which engages the serious attention of artists, and all those interested in the progress of art in this country.

In addition to giving a continuous and thorough training in art, the school meets, in a wholesome way, the needs of a considerable number of earnest students who are not able to attend for long periods at a time, or who have been obliged to gain their instruction in an irregular and unequal way, and need to have their deficiencies made up in special lines of study.

The school is so arranged that, without detriment to the regular course, those who are not able to devote the entire season to the work can receive a month's instruction at a time, paying only for such instruction as they receive. It is the plan of the management to give to every pupil careful individual instruction.

In this way those who have studied hitherto desultorily and without instruction can have their faults quickly and permanently remedied. This individualizing of instruction in the school has been marked with most satisfactory results.

Another admirable arrangement is that by which professional artists can enter the school to work from the life model without instruction. In past years many have availed themselves of this privilege who had found it inconvenient to have the life model in their studios.

Each student, on joining the school, will be allowed to enter at once upon the highest grade of work of which he is capable, and he will be carefully advised and guided in his subsequent work. It is designed to establish a training school for those who wish to become professional artists, as well as for others who are interested in art.

The school points with pride to the success of its students who have gone abroad to continue their art studies, and those who have entered into the various avocations in the field of art.

All information in regard to the school may be obtained from Frank M. Cowles, 145 Dartmouth Street, Boston.

THE LOWELL SCHOOL OF PRACTICAL DESIGN.

FOOT OF GARRISON STREET.

Was established in 1872 by the Trustees of the Lowell Institute, for the purpose of promoting industrial art in the United States. The responsibility of conducting the school is borne by the Massachusetts Institute of Technology. The school is free to all pupils. The course of study is of three years' duration, and is essentially practical, there being a weaving room fitted with chain, gingham, and Jacquard looms attached to the school.

The course includes (1) Technical manipulation; (2) Copying and variation of designs; (3) Original designs or composition of patterns; (4) The making of working drawings and furnishing of designs.

The school is under the personal direction of Mr. Chas. Kastner, assisted in the weaving department by Louis W. Clark, and in the designing department by Mrs. Ella L. Shaw. For all information concerning the school apply to the Secretary of the Institute of Technology.

THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY.

ARCHITECTURAL DEPARTMENT.

The course in architecture is designed to secure for its graduates a liberal education, as well as thorough professional training. It prepares them not only for their work as subordinates, when rapidity, skill, and taste in drawing and design will be most useful qualifications, but also for their subsequent independent career, when technical knowledge will become most important.

The Institute has this year completed a new building for this department, fully equipped with every material appliance required for the fullest and best professional and technical training.

The regular course is four years, and includes sketching and water color, freehand drawing, modelling, pen and ink sketching and drawing from life. The instructors in the architectural department are:

Francis W. Chandler, Professor of Architecture, in charge of the department; Eugene Létang, Professor of Architectural Design; Eleazer B. Homer, S. B., Assistant Professor of Architecture; William H. Lawrence, S. B., Instructor in Architecture; Robert S. Shedd, Assistant in Architecture; Ross Turner, Instructor in Sketching and Water Color; C. Howard Walker, Instructor in the History of Ornament; Charles L. Adams, Instructor in Freehand Drawing; Fred Law Olmsted, Lecturer on Landscape Architecture; Truman H. Bartlett, Lecturer on Modelling; D. A. Gregg, Instructor in Pen and Ink Sketching; Ernest L. Major, in charge of the Life Class. Annual exhibitions of the work done in the third and fourth years are held.

THE MASSACHUSETTS NORMAL ART SCHOOL.

CORNER OF NEWBURY AND EXETER STREETS.

Was established in 1873 as the result of an act of the Massachusetts Legislature of 1870, which made instruction in drawing obligatory in the public day schools, and required cities and towns containing more than 10,000 inhabitants to provide free instruction in industrial drawing to pupils over fifteen years of age. The school is intended to be a training school for teachers of industrial art, the specific aim at present being to prepare teacher instructors to teach and superintend industrial drawing in the public schools of the State. It also aims to provide for high skill in technical drawing, and for industrial art culture. The school offers a four-year course in the scientific and artistic branches and their practical application to industry, and a two-year course of training for the work of training and supervising drawing in the public schools. All students who wish to take either course are obliged to complete course A, a most complete course in elementary drawing. They are then free to exercise their choice in either the two-year course, which entitles them to a diploma certifying that they are fitted to teach or supervise drawing in the public schools, or the four-year course, which prepares them to teach the subject of industrial art.

The two-year class consists of Class A, Elementary Drawing, and Class C, Constructive Art and Design. The four-year course of classes A and B, Painting and Design for surface decoration; C and D, Modelling and Design in the round.

Tuition is free to residents in Massachusetts intending to teach.

To pupils outside the State, tuition is \$50 per term.

The instructors are Geo. H. Bartlett, Principal; Albert H. Munsell, Mercy A. Baily, Anson K. Cross, M. Louise Field, George Tyson, Henry H. Kendall, Annie E. Blake, Edward W. D. Hamilton, John L. Frisbie.

THE SCHOOL OF DRAWING AND PAINTING OF THE MUSEUM OF FINE ARTS.

Founded in 1876. Ranks among the finest art schools in the United States.

The school is under a permanent committee, and to this committee the Trustees of the Museum of Fine Arts have granted, under certain conditions, the use of the museum, and the galleries are open to the students, Saturdays excepted, during the entire year. The regular course of the school is three years, and the courses of instruction embraced are: drawing from the cast; painting from the head, the draped model and still life, and drawing and painting from the nude model.

There is a very complete course in decorative design, in-

cluding line drawing and the use of color. By arrangement with the Art Students' Association, pen and ink work for process reproduction and composition are taught. There will also be added this year a course in modelling.

A splendid course of lectures will be given on artistic anatomy, perspective (practical and theoretical), and Greek art.

There are six free scholarships within the gift of the school to pupils who have studied to the extent of six months, and through the generosity of the patrons of the school several prizes are offered for excellence in the pupils' work.

The instructors of the school are: Edmund C. Tarbell, Frank W. Benson, G. Howard Walker, J. L. Smith, E. W. Emerson, Anson K. Ross, Miss Elizabeth Child, and Miss A. P. Fitch.

A list of the students is appended:

Mr. J. W. Adams.	Mr. G. H. Hallowell.
Mr. C. A. Aiken.	Miss L. M. Hamill.
Miss R. G. Allen.	Miss A. Hapgood.
Mr. H. B. Ames.	Miss F. W. Harris.
Miss G. G. Babbitt.	Mr. W. H. Haskell.
Miss B. M. Bentley.	Miss E. R. Hawkes.
Mr. C. H. Blake.	Miss M. B. Hazelton.
Mrs. E. B. Blackford.	Mr. C. H. Hedge.
Miss E. Bowditch.	Mr. F. Hittl.
Miss K. P. Bowditch.	Miss M. B. Hobart.
Miss E. Brown.	Miss A. M. Hodges.
Miss M. M. Browne.	Miss L. Houghton.
Miss G. M. Bryant.	Miss E. Howard.
Miss E. Q. Bumstead.	Mr. V. Howes.
Miss M. T. Cabot.	Miss C. M. Hudson.
Miss F. J. Capen.	Mr. C. W. Hudson.
Miss G. L. Carpenter.	Miss K. T. Ives.
Miss A. H. Churchill.	Miss L. W. Jackson.
Miss R. L. Clough.	Miss K. A. Kimball.
Miss E. F. Cobb.	Miss E. McL. King.
Miss A. N. Codman.	Miss E. Knowles.
Mr. T. N. Codman.	Miss A. W. Ladd.
Mr. E. F. Comins.	Miss C. F. Lamb.
Miss R. L. Cousens.	Mr. H. T. Langmaid.
Miss M. M. Crafts.	Miss F. T. Lea.
Miss L. P. Currier.	Miss A. F. Lewis.
Miss M. H. Curtis.	Miss M. A. Lincoln.
Miss E. C. Cushman.	Miss S. E. Linnell.
Mr. C. G. Cutler.	Mr. R. H. Logan.
Miss M. L. Danforth.	Mr. Wm. C. Loring.
Miss B. G. Davidson.	Mr. J. E. McAllister.
Miss D. M. Dill.	Miss P. McKay.
Miss C. Doc.	Miss G. Milliken.
Miss E. Dorr.	Miss F. S. Montague.
Miss S. H. Duff.	Miss E. G. Moore.
Miss E. G. Elliott.	Mr. G. A. Morrison.
Miss L. B. Fellner.	Mrs. F. B. Mundy.
Miss M. L. Fisher.	Miss B. Mülle.
Miss T. L. Forster.	Miss A. Munyon.
Miss E. Fowler.	Miss C. H. Myrick.
Miss J. B. Gammell.	Miss R. S. Nichols.
Miss M. Gay.	Miss L. M. Norris.
Miss B. I. George.	Miss A. P. Osgood.
Mr. F. W. Glover.	Miss E. Page.
Mr. A. L. Gobeille.	Miss M. S. Peirce.
Miss Belle Greene.	Miss C. G. Perry.
Miss M. A. Greene.	Miss E. S. Perry.
Miss E. Guerrier.	Mr. H. W. Perry.
Mr. W. J. Gurry.	Miss E. Pope.

Miss L. B. Putnam.
 Miss R. Reynolds.
 Miss E. Reynolds.
 Mr. E. E. Riley.
 Miss E. M. Roberts.
 Mr. A. F. Schmitt.
 Miss C. A. Shattuck.
 Miss L. A. Shrimpston.
 Miss E. B. Smith.
 Miss E. H. Smith.
 Miss C. F. Soule.
 Miss B. M. Stanley.
 Mr. R. C. Steadman.
 Miss M. Stetson.
 Miss A. E. Storrs.
 Mr. C. S. Strauss.
 Miss G. Sturtevant.
 Mr. R. Tappan.
 Miss L. V. Taylor.
 Miss C. Thacher.
 Miss F. Torrey.

Mr. R. J. Tucker.
 Mr. W. H. Upham.
 Mr. G. A. Viles.
 Mr. H. Vobis.
 Miss L. G. Wadsworth.
 Mr. E. A. Webster.
 Miss M. F. Wesselhœft.
 Miss E. Whitaker.
 Miss M. Whitcomb.
 Mr. H. D. White.
 Miss E. E. Whitman.
 Miss A. L. Whitmore.
 Miss E. C. Whitney.
 Miss M. B. Whitney.
 Miss M. S. Wood.
 Miss A. W. Woodbury.
 Miss A. R. Warren.
 Miss H. L. Stebbins.
 Miss M. G. Nowell.
 Miss M. S. Morse.

DECORATION CLASS.

Mr. F. J. Alford.
 Miss A. P. Allyn.
 Miss C. L. Bailey.
 Miss A. L. Balch.
 Mr. C. B. Bigelow, Jr.
 Mr. P. H. Brigham.
 Miss B. E. Coleman.
 Miss A. E. Colvin.
 Miss J. M. Conant.
 Miss M. W. Conary.
 Mr. C. N. Dennett, Jr.
 Mr. W. A. Dickey.
 Mr. W. M. Eddy.
 Miss M. Eltz.
 Miss G. H. Emery.
 Miss E. L. Ewer.
 Miss L. C. Felton.
 Miss C. E. Folsom.
 Miss L. A. Foster.
 Miss G. C. Fuller.
 Mr. W. H. Garrett.
 Miss A. Goodale.
 Miss M. E. Goodwin.

Mr. W. S. Hadaway.
 Mr. T. B. Hapgood, Jr.
 Miss M. L. Hitchcock.
 Miss M. H. Holden.
 Miss E. L. Hull.
 Miss A. D. Lovering.
 Miss M. R. Mawhinney.
 Miss M. C. Monks.
 Miss A. J. Morse.
 Miss G. E. Murphy.
 Miss A. C. O'Brien.
 Miss E. E. Potter.
 Mr. M. A. Pratt.
 Miss A. M. Sacker.
 Miss A. J. Stevens.
 Miss L. B. Stevens.
 Miss M. B. Stevenson.
 Mr. S. E. F. Spyvee.
 Miss M. C. Ware.
 Miss A. C. Tilden.
 Miss A. M. Tuttle.
 Mr. W. H. Wood, Jr.
 Mrs. Helen Richard.

BOSTON ARCHITECTURAL CLUB.

5 TREMONT PLACE.

Also maintains for the benefit of its members an evening life class, classes in water color and pen and ink. There is also connected with the club a sketch class.

THE UNITY ART CLUB.

16 ARLINGTON STREET.

Maintains a life class and classes in drawing.

THE YOUNG MEN'S CHRISTIAN ASSOCIATION.

BERKELEY, CORNER BOYLSTON STREETS.

Has an evening drawing class, under the instruction of Rudolph Guenthe.

THE YOUNG MEN'S CHRISTIAN UNION.

58 BOYLSTON STREET.

Also has evening drawing classes.



BOSTON ILLUSTRATING COMPANY,
7 State Street,
Boston.

Designing, Photo-Engraving,
Copper Half-Tones a Specialty.

THE BOSTON ART CLUB.

DARTMOUTH, CORNER NEWBURY.

Maintains an evening life class, under the instruction of Ernest L. Major, and evening drawing classes.

THE ART STUDENTS' ASSOCIATION

Sustains a life class, a practice portrait class, and classes in pen and ink for process reproduction. The last-named course is free to the members of the Association. All classes, however, are open to those not members of the Association. For information, address Thos. L. Codman, Secretary, South Lincoln, Mass.

Art Scholarships.

THE LONGFELLOW SCHOLARSHIP.

THERE are two art scholarships awarded in Boston, examinations for which are held at the Art Museum. One established by William Ernest Longfellow in 1888 is for men under thirty years of age, residents of New England, who are students of painting, dependent for support on their own exertions, and who propose to make painting a profession. The examination, which takes place in one of the rooms of the Art Museum, includes drawing the figure from the nude, sketching a composition in color, and painting a head from life. The scholarship entitles the winner to six hundred dollars per year for three years. The successful competitor is expected to pass three years among the art schools of Europe, the choice to be left to him with certain restrictions. He will be under the supervision of one or more American painters at the place where he may elect to go, and will be liable to have his stipend stopped at any time if the committee find that he is neglecting his work. If, on the other hand, the committee are of the opinion that he has done exceptionally well, he will receive at the end of his course a bonus of from fifty to one hundred dollars according to circumstances. He will be obliged to submit to the committee of the school results of his work.

CHANDLER PARIS PRIZE.

This prize consists of \$900 a year, for the support of an art student in the study of drawing, painting, and decoration in Paris, for five years. If, however, after two years' work in Paris, the student should wish to work elsewhere, he may do so, if the jury consider him sufficiently advanced. The prize is subject to the following conditions:—

The prize is only open to those students who really need its financial aid to carry on their art studies abroad. The holder of the Paris prize will be expected to pursue some studies in the history of art, in connection with his main work. The competition is open to any man or woman over twenty-one years of age, resident in or coming from Massachusetts, or who has studied art in Massachusetts for the school year preceding the examination. By "coming from the State of Massa-

chusetts" is meant a person abroad, whether carrying on art studies or otherwise, whose residence when in America is in Massachusetts.

No competitor shall have received a medal or honorable mention in any foreign art exhibition or salon.

Before receiving any money, the candidate is required to agree to send home, at the end of each year, specimens of his or her work, signed by the master under whom he or she has worked. If the work falls below the standard required by the jury, the jury shall, after assuring themselves that it is not merely a temporary fluctuation in the student's work, warn him or her that, unless the work reaches the required standard during the following year, the money will then be withdrawn and a new election held.

At the end of five years the student will be required to return to Boston and teach gratuitously twice a week for two years a class to be selected by the jury, the latter having discretionary power to modify this to meet any exigency that may arise in connection with the student's inability to sustain himself by the sale of his pictures. Such modification might permit him to admit students into his class who will pay for the instruction received.

The following French artists have signified their willingness to serve as a commission of control over the students sent by the Paris Prize to Paris: Messrs. J. L. Gerome, Puvis de Chavannes, Carolus Duran, L. Bonnat, P. A. J. Dagnan Bouveret, and Benjamin Constant. This commission will meet twice a year for a general examination of the work of the students, and will report upon it to the jury in Boston.

In Boston, the jury consists of the President of the Museum of Fine Arts, the Professor of the History of Art in Harvard University, the President of the St. Botolph Club, the President of the Boston Art Club, the President of the Boston Art Students' Association, and two artists chosen by the Boston Art Students' Association, and two artists chosen by the President of the Museum of Fine Arts.

James B. Potter, of Lawrence, pupil of Joseph De Camp, is the present holder of the scholarship.

THE ROTCH SCHOLARSHIP FOR ARCHITECTS.

The Rotch Scholarship for Architects was established by the children of B. S. Rotch, Oct. 1, 1883. It consists of \$2,000 for two years, and enables the student to study and travel abroad during that time. The conditions are that the applicants shall be under thirty years of age, and shall have worked in an architect's office for two years. Competitions are held under the supervision of a committee of the Society

of American Architects in the basement of the Museum of Fine Arts, Copley Square. The successful candidates so far have been A. H. Blackall, S. W. Meade, G. F. Newton, E. A. Joslin, A. W. Ford, H. H. Bacon, W. T. Partridge, and the prize is now held by R. C. Spencer. Further information may be obtained of H. Langford Warren, 9 Park Street, Boston.

In addition to the above scholarships, both the Cowles Art School and the Museum of Fine Arts School offer inducements to students in the shape of scholarships which enables the successful students to study without paying tuition for stated periods.



MISS DOROTHY DENE.

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AND
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EDWARD H. SAVARY, ESQ.,
OF THE SUFFOLK BAR.

ACT OF OCT. 1, 1890.

An Act to Reduce the Revenues and Equalize Duties on Imports and for other Purposes.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, that on and after the sixth day of October, 1890, unless otherwise specially provided for in this act, there shall be levied, collected, and paid upon all articles imported from foreign countries and mentioned in the schedules and paragraphs respectively prescribed, namely :

SCHEDULE A.

30. Ink and ink powders, printers' ink, and all other ink not specially provided for in this act, thirty *per centum ad valorem*.

50. Blues, such as Berlin, Prussian, Chinese, and all others containing ferrocyanide of iron, dry or ground in or mixed with oil, six cents per pound; in pulp or mixed with water, six cents per pound on the material contained therein when dry.

54. Ochre and ochrey earths, sienna and sienna earths, umber and umber earths, not specially provided for in this act, dry, one fourth of one cent per pound; ground in oil one and one half cents per pound.

56. Varnishes, including so-called gold size or Japan, thirty-five *per centum ad valorem*; and in spirit varnishes for the alcohol contained therein one dollar and thirty-two cents per gallon additional.

60. Zinc, oxide of, and white paint containing zinc, but not containing lead, dry, one and one fourth cents per pound; ground in oil, one and three fourths cents per pound.

61. All other paints and colors, whether dry or mixed or ground in water or oil, including lakes, crayons, smalts, and frostings, not specially provided for in this act, and artists' colors of all kinds in tubes or otherwise, twenty-five *per centum ad valorem*; all paints and colors, mixed or ground with water or solutions other than oil, and commercially known as artists' water-color paints, thirty *per centum ad valorem*.

97. Plaster of paris or gypsum ground, one dollar per ton; calcined, one dollar and seventy-five cents per ton.

100. China, porcelain, parian, bisque, earthen, stone, and crockery ware, including plaques, ornaments, toys, charms, vases, and statuettes, painted, tinted, stained, enamelled, printed, gilded, or otherwise decorated or ornamented in any manner, sixty *per centum ad valorem*; if plain white and not ornamented or decorated in any manner, fifty-five *per centum ad valorem*.

101. All other china, porcelain, parian, bisque, earthen, stone, and crockery ware, and manufactures of the same, by whatsoever designation or name known in the trade, including lava tips for burners, not specially provided for in this act, if ornamented or decorated in any manner, sixty *per centum ad valorem*; if not ornamented or decorated, fifty-five *per centum ad valorem*.

105. Flint and lime, pressed glassware, not cut, engraved, painted, etched, decorated, colored, printed, stained, silvered, or gilded, sixty *per centum ad valorem*.

106. All articles of glass, cut, engraved, painted, colored, printed, stained, decorated, silvered, or gilded, not including plate glass, silvered, or looking-glass plates, sixty *per centum ad valorem*.

111. All cut, engraved, painted, or otherwise ornamented or decorated glass bottles, decanters, or other vessels of glass, shall, if filled, pay duty in addition to any duty chargeable on the contents as if not filled, unless specially provided for in this act.

123. Marble of all kinds in block, rough, or squared, sixty-five cents per cubic foot.

124. Veined marble, sawed, dressed, or otherwise, including marble slabs and marble paving tiles, one dollar and ten cents per cubic foot (but in measurement no slab shall be computed at less than one inch in thickness).

125. Manufactures of marble not specially provided for in this act, fifty *per centum ad valorem*.

SCHEDULE C.

130. Slates, slate chimney-pieces, mantels, slabs for tables, and all other manufactures of slate, not specially provided for in this act, thirty *per centum ad valorem*.

180. Steel plates engraved, stereotype plates, electrotype plates, and plates of other materials, engraved or lithographed for printing, twenty-five *per centum ad valorem*.

SCHEDULE M.

417. Printing paper unsized suitable only for books and newspapers, fifteen *per centum ad valorem*.

418. Printing paper sized or glued, suitable only for books and newspapers, twenty *per centum ad valorem*.

419. Papers known commercially as copying paper, filtering paper, silver paper, and all tissue paper, white or colored, made up in copying books, reams, or in any other form, eight cents per pound, and in addition thereto fifteen *per centum ad valorem*; albumenized or sensitized paper thirty-five *per centum ad valorem*.

420. Papers known commercially as surface coated papers and manufactures thereof, cardboards, lithographic prints from either stone or zinc, bound or unbound (except illustrations when forming part of a periodical, newspaper, or in printed books accompanying the same), and all articles produced either in whole or in part by lithographic process, and photograph, autograph, and scrap albums, wholly or partially manufactured, thirty-five *per centum ad valorem*.

422. Paper hangings and paper for screens or fireboards, writing paper, drawing paper, and all other paper not specially provided for in this act, twenty-five *per centum ad valorem*.

423. Books, including blank books of all kinds, pamphlets, and engravings, bound or unbound photographs, etchings, maps, charts, and all printed matter not specially provided for in this act, twenty-five *per centum ad valorem*.

SCHEDULE N.

459. Manufacturers of alabaster, amber, coral, . . . or of which these substances on either of them is the component material of chief value, not specially provided for in this act, twenty-five *per centum ad valorem*. . . .

465. Paintings, in oil or water colors, and statuary, not otherwise provided for in this act, fifteen *per centum ad valorem*: but the term "statuary" as herein used shall be understood to include only such statuary as is cut, carved, or otherwise wrought by hand from a solid block or mass of marble, stone, or alabaster, or from metal, and as is the professional production of a statuary or sculptor only.

FREE LIST.

On and after the sixth day of October, eighteen hundred and ninety, unless otherwise specially provided for in this act, the following articles when imported shall be exempt from duty:

491. Art educational stops composed of glass and metal and valued at not more than six cents per gross.

512. Books, engravings, photographs, bound or unbound etchings, maps and charts which shall have been printed and bound or manufactured more than twenty years at the date of importation.

513. Books and pamphlets printed exclusively in languages other than English; also books and music in raised print, used exclusively by the blind.

514. Books, engravings, photographs, etchings, bound or unbound, maps and charts imported by authority or for the use of the United States or for the use of the Library of Congress.

515. Books, maps, lithographic prints, and charts specially imported, not more than two copies in any one invoice, in good faith for the use of any society incorporated or established for educational, philosophical, literary, or religious purposes, or for the encouragement of the fine arts, or for the use or by order of any college, academy, school, or seminary of learning in the United States subject to such regulations as the Secretary of Treasury shall prescribe.

516. Books or libraries, or parts of libraries and other household effects of persons or families from foreign countries, if actually used abroad by them not less than one year, and not intended for any other person or persons nor for sale.

680. Plaster of paris and sulphate of lime unground.

692. Regalia and gems, statues, statuary and specimens of sculpture where specially imported in good faith for the use of any society incorporated or established solely for educational, philosophical, literary, or religious purposes, or for the encouragement of fine arts, or for the use or by order of any college, academy, school, seminary of learning, or public library in the United States: but the term "regalia" as herein used shall be held to embrace only such insignia of rank or office, or emblems as may be worn upon the person or borne in the hand during public exercises of the society or institution, and shall not include articles of furniture or fixtures, or of regular wearing apparel nor personal property of individuals.

757. Works of art, the production of American artists residing temporarily abroad, or other works of art, including pictorial paintings on glass imported expressly for presentation to a national institution, or to any State or municipal corporation, or incorporated religious society, college, or other public institution, except stained or painted window glass, or stained or painted glass windows, but such exemption shall be subject to such regulations as the Secretary of the Treasury may prescribe.

758. Works of art, drawings, engravings, photographic pictures, and philosophical and scientific apparatus brought by professional artists, lecturers, or scientists arriving from abroad for use by them temporarily for exhibition and in illustration,



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759. Works of art, collections in illustration of the progress of the arts, science, or manufactures, photographs, works in terra-cotta, parina, pottery, or porcelain, and artistic copies of antiquities in metal or other material hereafter imported in good faith for permanent exhibition at a fixed place by any society or institution established for the encouragement of the arts or of science, and all like articles imported in good faith by any society or association for the purpose of erecting a public monument and not intended for sale, nor for any other purpose than herein expressed: but bonds shall be given under such rules and regulations as the Secretary of the Treasury may prescribe for the payment of lawful duties which may accrue should any of the articles aforesaid be sold, transferred, or used contrary to this provision, and such articles shall be subject at any time to examination and inspection by the proper officers of the customs: provided that the privileges of this and the preceding section shall not be allowed to associations or corporations engaged in or connected with business of a private or commercial character.

The Law of Copyright.

EXTRACTS FROM THE REVISED STATUTES OF THE UNITED STATES, IN FORCE DECEMBER 1, 1873, AS AMENDED BY ACT APPROVED JUNE 18, 1874, AND BY ACT APPROVED MARCH 3, 1891, AND FROM THE PROCLAMATIONS OF PRESIDENT HARRISON.

SECTION 4948. All records and other things relating to copyrights and required by law to be preserved, shall be under the control of the Librarian of Congress, and kept and preserved in the Library of Congress.

SEC. 4952. The author, inventor, designer, or proprietor of any book, map, chart, dramatic or musical composition, engraving, cut, print, or photograph or negative thereof, or of a painting, drawing, chromo, statuary, and of models or designs intended to be perfected as works of the fine arts, and the executors, administrators, or assigns of any such person, shall, upon complying with the provisions of this chapter, have the sole liberty of printing, reprinting, publishing, completing, copying, executing, finishing, and vending the same; and, in the case of a dramatic composition, of publicly performing or representing it, or causing it to be performed or represented by others. And authors or their assigns shall have exclusive right to dramatize or translate any of their works, for which copyright shall have been obtained under the laws of the United States.

SEC. 4953. Copyrights shall be granted for the term of twenty-eight years from the time of recording the title thereof, in the manner hereinafter directed.

SEC. 4954. The author, inventor, or designer, if he be still living, or his widow or children, if he be dead, shall have the same exclusive right continued for the further term of fourteen years, upon recording the title of the work or description of the article so secured a second time, and complying with all other regulations in regard to original copyrights, within six months before the expiration of the first term. And such persons shall, within two months from the date of said renewal, cause a copy of the record thereof to be published in one or more newspapers, printed in the United States, for the space of four weeks.

Sec. 4955. Copyrights shall be assignable in law by any instrument of writing, and such assignment shall be recorded in the office of the Librarian of Congress within sixty days after its execution; in default of which it shall be void as against any subsequent purchaser or mortgagee for a valuable consideration, without notice.

SEC. 4956. No person shall be entitled to a copyright unless he shall, on or before the day of publication, in this or any foreign country, deliver at the office of the Librarian of Congress, or deposit in the mail within the United States, addressed to the Librarian of Congress, at Washington, District of Columbia, a printed copy of the title of the book, map, chart, dramatic or musical composition, engraving, cut, print, photograph, or chromo, or a description of the painting, drawing, statue, statuary, or a model or design, for a work of the fine arts, for which he desires a copyright; nor unless he shall also, not later than the day of the publication thereof, in this or any foreign country, deliver at the office of the Librarian of Congress, at Washington, District of Columbia, or deposit in the mail, within the United States, addressed to the Librarian of Congress, at Washington, District of Columbia, two copies of such copyright book, map, chart, dramatic or musical composition, engraving, chromo, cut, print, or photograph, or in case of a painting, drawing, statue, statuary, model, or design for a work of the fine arts, a photograph of the same: *Provided*, That in the case of a book, photograph, chromo, or lithograph, the two copies of the same, required to be delivered or deposited as above, shall be printed from type set within the limits of the United States, or from plates made therefrom, or from negatives, or drawings on stone made within the limits of the United States, or from transfers made therefrom. During the existence of such copyright the importation into the United States of any book, chromo, lithograph, or photograph, so copyrighted, or any edition or editions thereof, or any plates of the same not made from type set, negatives, or drawings on stone made within the limits of the United States, shall be, and it is hereby prohibited, except in the cases specified in paragraphs 512 to 516, inclusive, in section two of the act entitled an act to reduce the revenue and equalize the duties on imports and for other purposes, approved Oct. 1, 1890; and except in the case of persons purchasing for use and not for sale, who import, subject to the duty thereon, not more than two copies of such book at any one time; and, except in the case of newspapers and magazines, not containing in whole or in part matter copyrighted under the provisions of this act, unauthorized by the author which are hereby exempted from prohibition of importation.

SEC. 4957. The Librarian of Congress shall record the name

of such copyright book, or other article, forthwith in a book to be kept for that purpose, in the words following: "Library of Congress, to wit: Be it remembered that on the day of A. B., of hath deposited in this office the title of a book (map, chart, or otherwise, as the case may be, or description of the article), the title or description of which is in the following words, to wit, (here insert the title or description,) the right whereof he claims as author (originator, or proprietor, as the case may be), in conformity with the laws of the United States respecting copyrights. C. D., Librarian of Congress." And he shall give a copy of the title or description, under the seal of the Librarian of Congress, to the proprietor, whenever he shall require it.

SEC. 4958. The Librarian of Congress shall receive from the persons to whom the services designated are rendered, the following fees: 1. For recording the title or description of any copyright book or other article, fifty cents. 2. For every copy under seal of such record actually given to the person claiming the copyright, or his assigns, fifty cents. 3. For recording and certifying any instrument of writing for the assignment of a copyright, one dollar. 4. For every copy of an assignment, one dollar. All fees so received shall be paid into the treasury of the United States: *Provided*, That the charge for recording the title or description of any article entered for copyright, the production of a person not a citizen or resident of the United States, shall be one dollar, to be paid as above into the treasury of the United States, to defray the expenses of lists of copyrighted articles as hereinafter provided.

SEC. 4959. The proprietor of every copyright book or other article shall deliver at the office of the Librarian of Congress, or deposit in the mail, addressed to the Librarian of Congress, at Washington, District of Columbia, a copy of every subsequent edition wherein any substantial changes shall be made: *Provided, however*, That the alterations, revisions, and additions made to books by foreign authors, heretofore published, of which new editions shall appear subsequently to the taking effect of this act, shall be held and deemed capable of being copyrighted as above provided for in this act, unless they form a part of the series in course of publication at the time this act shall take effect.

SEC. 4960. For every failure on the part of the proprietor of any copyright to deliver, or deposit in the mail, either of the published copies, or description, or photograph, required by Sections 4956 and 4959, the proprietor of the copyright shall be liable to a penalty of twenty-five dollars, to be recovered by the Librarian of Congress, in the name of the United States, in an action in the nature of an action of debt, in any district court

of the United States within the jurisdiction of which the delinquent may reside or be found.

SEC. 4961. The postmaster to whom such copyright book, title, or other article is delivered, shall, if requested, give a receipt therefor; and when so delivered he shall mail it to its destination.

SEC. 4962. No person shall maintain an action for the infringement of his copyright unless he shall give notice thereof by inserting in the several copies of every edition published, on the titlepage, or the page immediately following, if it be a book; or if a map, chart, musical composition, print, cut, engraving, photograph, painting, drawing, chromo, statue, statuary, or model or design intended to be perfected and completed as a work of the fine arts, by inscribing upon some visible portion thereof, or of the substance on which the same shall be mounted, the following words, viz.: "Entered according to act of Congress, in the year ———, by A. B., in the office of the Librarian of Congress, at Washington"; or, at his option, the word "Copyright," together with the year the copyright was entered, and the name of the party by whom it was taken out, thus: "Copyright, 18—, by A. B."

SEC. 4963. Every person who shall insert or impress such notice, or words of the same purport, in or upon any book, map, chart, dramatic or musical composition, print, cut, engraving, or photograph, or other article, for which he has not obtained a copyright, shall be liable to a penalty of one hundred dollars, recoverable one half for the person who shall sue for such penalty, and one half to the use of the United States.

SEC. 4964. Every person who, after the recording of the title of any book and the depositing of two copies of such book as provided by this act, shall, contrary to the provisions of this act, within the term limited, and without the consent of the proprietor of the copyright first obtained in writing, signed in presence of two or more witnesses, print, publish, dramatize, translate, or import, or, knowing the same to be so printed, published, dramatized, translated, or imported, shall sell or expose to sale any copy of such book, shall forfeit every copy thereof to such proprietor, and shall also forfeit and pay such damages as may be recovered in a civil action by such proprietor in any court of competent jurisdiction.

SEC. 4965. If any person, after the recording of the title of any map, chart, dramatic or musical composition, print, cut, engraving, or photograph, or chromo, or of the description of any painting, drawing, statue, statuary, or model or design intended to be perfected and executed as a work of the fine arts as provided by this act, shall, within the term limited, contrary to the provisions of this act, and without the consent of the proprietor

of the copyright first obtained in writing, signed in presence of two or more witnesses, engrave, etch, work, copy, print, publish, dramatize, translate, or import, either in whole or in part, or by varying the main design, with intent to evade the law, or, knowing the same to be so printed, published, dramatized, translated, or imported, shall sell or expose to sale any copy of such map or other article, as aforesaid, he shall forfeit to the proprietor all the plates on which the same shall be copied, and every sheet thereof, either copied or printed, and shall further forfeit one dollar for every sheet of the same found in his possession, either printing, printed, copied, published, imported, or exposed for sale; and in case of a painting, statue, or statuary, he shall forfeit ten dollars for every copy of the same in his possession, or by him sold or exposed for sale; one half thereof to the proprietor and the other half to the use of the United States.

SEC. 4966. Any person publicly performing or representing any dramatic composition for which a copyright has been obtained, without the consent of the proprietor thereof, or his heirs or assigns, shall be liable for damages therefor; such damages in all cases to be assessed at such sum, not less than one hundred dollars for the first, and fifty dollars for every subsequent performance, as to the court shall appear just.

SEC. 4967. Every person who shall print or publish any manuscript whatever, without the consent of the author or proprietor first obtained, shall be liable to the author or proprietor for all damages occasioned by such injury.

SEC. 4968. No action shall be maintained in any case of forfeiture or penalty under the copyright laws, unless the same is commenced within two years after the cause of action has arisen.

SEC. — [Approved June 18, 1874, to take effect August 1, 1874.] In the construction of this act the words "engraving," "cut," and "print," shall be applied only to pictorial illustrations of works connected with the fine arts, and no prints or labels designed to be used for any other articles of manufacture shall be entered under the copyright law, but may be registered in the Patent Office.

SEC. 11. [Approved March 3, 1891, to take effect July 1, 1891.] That for the purpose of this act each volume of a book in two or more volumes, when such volumes are published separately, and the first one shall not have been issued before this act shall take effect, and each number of a periodical shall be considered an independent publication, subject to the form of copyrighting as above.

SEC. 13. [Approved March 3, 1891, to take effect July 1, 1891.] That this act shall only apply to a citizen or subject of a foreign state or nation when such foreign state or nation permits to citizens of the United States of America the benefit of copyright



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on substantially the same basis as its own citizens; or when such foreign state or nation is a party to an international agreement which provides for reciprocity in the grant of copyright, by the terms of which agreement the United States of America may at its pleasure become a party to such agreement. The existence of either of the conditions aforesaid shall be determined by the President of the United States, by proclamation made from time to time as the purposes of this act may require.

Satisfactory official assurances having been given that in Belgium, France, Great Britain, and the British Possessions and Switzerland, the law permits to citizens of the United States the benefit of copyright in substantially the same basis as to the citizens of those countries, copyright benefits were extended to citizens of those countries by President Harrison July 1, 1891. April 15, 1892 they were extended to German subjects.

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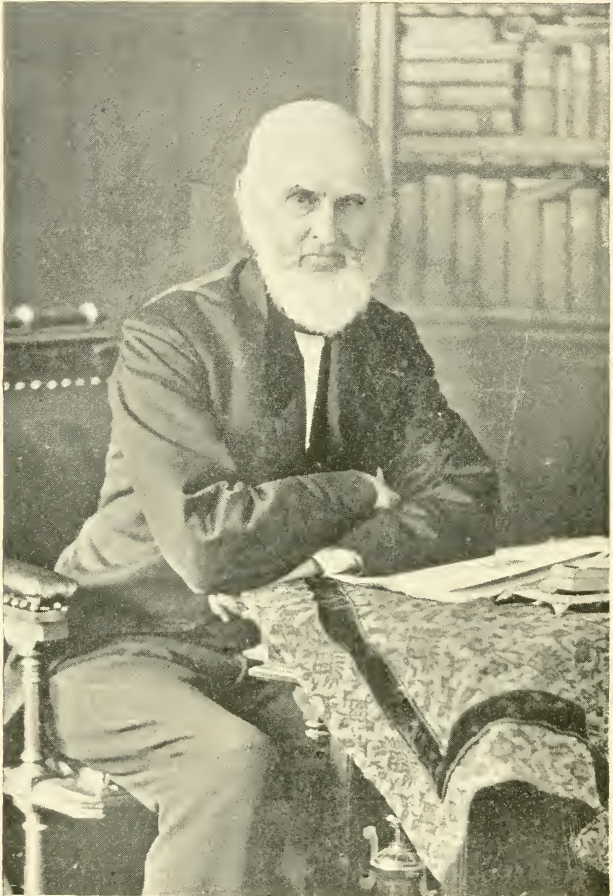
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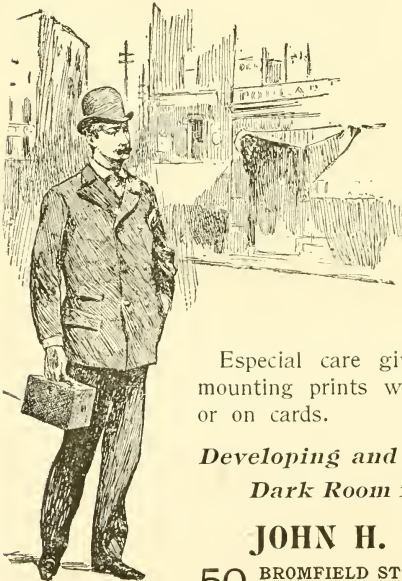
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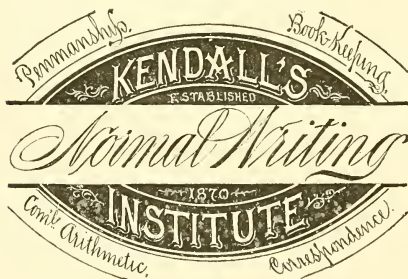
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