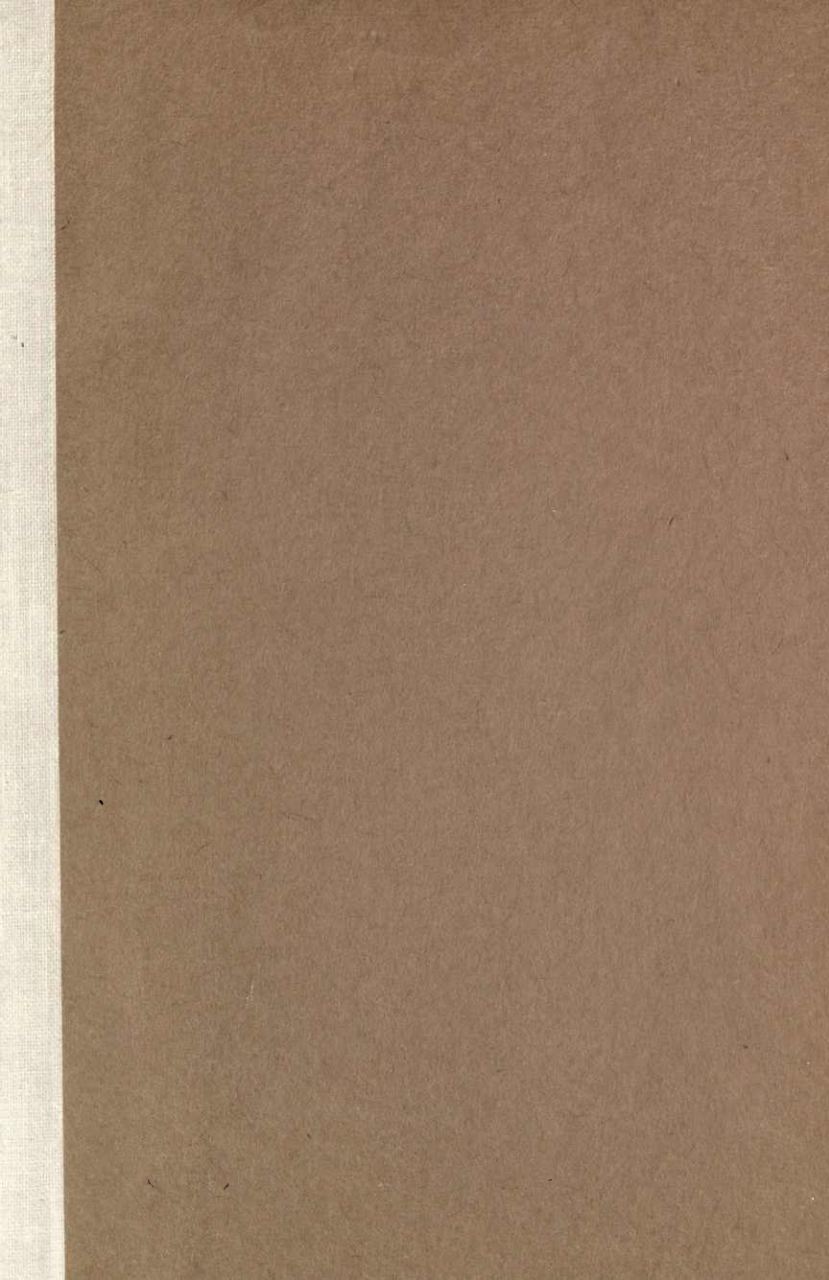


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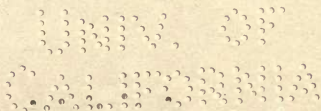


CATALOGUE OF
MUSEUM LOAN EXHIBITION
OF WORK BY
THE CALIFORNIA GROUP
OF CONTEMPORARY AMERICAN
ARTISTS
AND
TOBY E. ROSENTHAL
MEMORIAL EXHIBITION

∴

WITH FOREWORD
AND PREFATORY NOTE ON THE ART OF
TOBY E. ROSENTHAL
BY
J. NILSEN LAURVIK, DIRECTOR

THE PALACE OF FINE ARTS
CONDUCTED BY THE SAN FRANCISCO ART ASSOCIATION
JANUARY 24, 1919



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FOREWORD

THIS Museum Loan Exhibition of work by the California Group of Contemporary American Artists marks another step in the development of our Museum policy, which I believe will be of interest and value to the public that visits the museum in the Palace of Fine Arts, no less than to the artists themselves.

In these galleries, henceforth dedicated to a permanent loan exhibition of some phase of contemporary American art, we hope in time to establish a standard of excellence which will more and more approximate the best Museum standards, thereby furnishing some sort of criterion whereby progress in modern art may be appraised. For this purpose only those artists who have attained to some recognizable form of personal expression have been invited to participate, and for this reason we have besought each artist represented to send whatever might be most characteristic of his particular point of view, irrespective of whether this might be his oldest rather than his newest work. Ofttimes the latter marks a transition from one state of development to another, rather than the mature expression of a fully accomplished realization wherein the clearly defined lines of the artist's own physiognomy are discernible.

In the firm belief that the incessant search for mere novelty pursued by the restless and feverish votaries of the new leads only to confusion, and that our understanding of any work of art grows by repeated study, we have encouraged the inclusion in this collection of many works already exhibited here and elsewhere. By this means only can something approaching real Museum standards be established.

Indeed, the chief aim and purpose of this collection is to bring together, for the sake of comparative study, whatever in our art may appear to have achieved the distinction of personal flavor and thereby some degree of permanence, and, needless to say, these qualities are more readily apparent in older than in new works. The latter find their logical proving-ground in the



Annual Exhibitions wherein the merits of current tendencies are freely tested in open competition one with the other; whilst a collection such as this seeks to bring into clear relief works by those artists who have in a measure stood the test. Therefore, achievement rather than aspiration has been the requirement fixed in the selection of the artists invited to participate in this exhibition. For that reason it has been thought best to limit the representation in these exhibitions to a few well-chosen examples which can be shown together in one room,* where their individual merits may be conveniently studied in juxtaposition one with the other.

While the present collection, which comprises works in oil, water color, pastel, monotype, and sculpture, by thirty-seven artists, may fairly be called representative of the best contemporary art now being produced in California, it by no means includes all the artists worthy of representation in a collection such as this aims to be. As it is planned to change the representation in these exhibitions every six months, we hope eventually to present in these galleries the work of every American artist of note. In its variety of subject-matter and treatment, as well as in the varied points of view presented, this collection does credit to the progress of art in California. One looks in vain for redundancies of matter or manner; these thirty-seven artists gang their own gait in their own way, giving an exhibition of personal independence that is as refreshing as it is rare.

To emphasize the progress of art and to help make this clear to the student of cultural development, it is our intention to exhibit concurrently with this permanent Museum Loan Exhibition, in a room set aside for this purpose, either a retrospective or a memorial collection of some artist who has achieved special distinction in his or her particular field of endeavor. In the present instance, as this is an exhibition of the work of California artists, we have chosen to honor the memory of Toby Rosenthal, one of the most illustrious of our early painters, who won international as well as national fame as one of the foremost genre and portrait painters of his time.

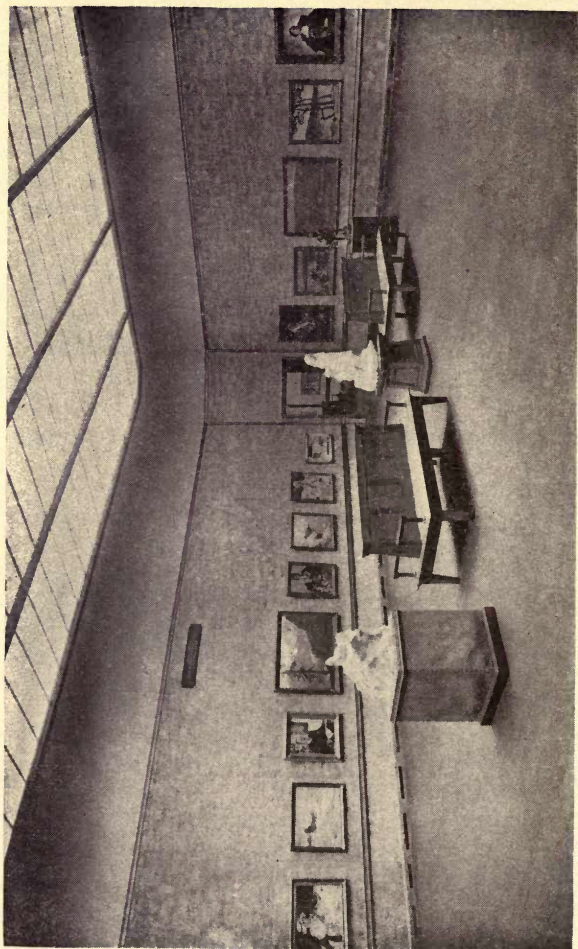
*The oils are hung separately in the large main gallery, while the water colors, pastels, and monotypes are hung in a smaller and more intimate gallery.

Nothing could better illustrate the saying "Other days, other ways," and show its application to art as well as to everything else in this changeful world, than a comparison of the academic anecdotalism of Toby Rosenthal with the free and highly individualistic art of today, which is art for the sake of art, rather than for the sake of the story. How far removed we are from the meticulous, myopic point of view of those days in the seventies and eighties when the Dusseldorf literary school of painting reigned supreme, and American art was in its anecdotalism, if I may coin a word! It is no less significant of the change in our life than in the mode of our art, which, after all, only reflects the changing aspect of the passing procession we call life, thereby emphasizing the oft-forgotten fact that art no more escapes the mutations of life than does life itself, and that the one can no more be reduced to a recipe than the other, the advocates of fixed standards and formulas to the contrary notwithstanding.

The surest road to oblivion is by a servile aping of the manner of other times. He who ignores the Present is sure to be ignored by the Future, and the only hope of immortality in art lies in being true to the spirit of one's own time. All enduring art was in its day and generation *contemporary* art, and most of it remains essentially contemporary in spirit, as is shown by the extraordinary "modernity" of Greek thought as expressed in the works of their poets, philosophers, dramatists, and sculptors, in the art of Velasquez, Goya, and Greco, in the plays of Molière, the writings of Voltaire, and the works of Stendahl, all of which continue to be live and potent factors in the thought of the world, ministering to our present-day needs in some fashion or other, simply because they were true to the spirit of the times in which they were produced. Thus art is a true index to those deeper currents that color and move our national being; hence the real value of art museums and of comparative exhibitions such as these.

J. NILSEN LAURVIK, Director.

CATALOGUE
MUSEUM LOAN EXHIBITION
CALIFORNIA GROUP
CONTEMPORARY AMERICAN
ARTISTS



Gallery view of California Group of Contemporary American Artists

CATALOGUE

ALBRIGHT, GERTRUDE PARTINGTON

Born in Heysham, England. Studied: Paris and Madrid. Awarded Bronze Medal, Panama-Pacific International Exposition, 1915

1. *La Estrellita*

Signed in upper left-hand corner: G. Partington-Albright
On canvas; w. 2' 6 $\frac{1}{2}$ ", h. 3' 2 $\frac{3}{4}$ "

BOONE, CORA

Born in St. Louis, Mo. Studied: San Francisco Institute of Art; Central School of Arts and Crafts, London; in Paris during 1912 and 1913

2. *Single Dahlias* (Water Color)

Signed in lower right-hand corner: C. Boone
On paper; w. 18", h. 15"

3. *Tulips* (Water Color)

Signed in lower right-hand corner: C. Boone
On paper; w. 15", h. 18"

4. *Lady's-slippers* (Water Color)

Signed in lower left-hand corner: C. Boone
On paper; w. 15", h. 18".

5. *Peonies* (Water Color)

Signed in lower left-hand corner: C. Boone, Paris, 1913
On paper; w. 18 $\frac{1}{2}$ ", h. 15 $\frac{1}{4}$ "

BORG, CARL OSCAR

Born in Grinstad, Sweden, 1879. Exhibited: San Francisco Art Association, Palace of Fine Arts; Société des Artistes Français, Paris; International Exhibition, Rome; International Exhibition, Venice; International Exhibition, Amsterdam; St. Petersburg; Ghent; Royal Academy, London. Awarded Honorable

TOBY ROSENTHAL MEMORIAL AND



No. 1

La Estrellita
By Gertrude Partington-Albright

MUSEUM LOAN EXHIBITIONS

Mention, Vichy, 1913; Silver Medal, Versailles, 1914; Silver Medal, Panama-Pacific International Exposition, 1915; Silver Medal, Panama-California Exposition, San Diego, 1915; Purchase Prize, Phoenix, Arizona, 1916. Member: Salmagundi Club, California Art Club, San Francisco Art Association, California Society of Etchers

6. *Hopi Orchard* (Water Color)

Signed in lower left-hand corner: Carl Oscar Borg, Polacca, 1916

On paper; w. 10", h. 6 $\frac{7}{8}$ "

7. *Landscape No. 1* (Water Color)

Signed in lower left-hand corner: Carl Oscar Borg

On paper; w. 21", h. 15"

8. *Landscape No. 2* (Water Color)

Signed in lower left-hand corner: Carl Oscar Borg

On paper; w. 14 $\frac{5}{8}$ ", h. 10 $\frac{7}{8}$ "

9. *Land of the Hopi* (Water Color)

Signed in lower left-hand corner: Carl Oscar Borg, Walpi, 1916

On paper; w. 13 $\frac{7}{8}$ ", h. 7"

9A. *Walpi* (Water Color)

Signed in lower left-hand corner: Carl Oscar Borg, Walpi

On paper; w. 24", h. 20"

BOYNTON, RAY S.

Born in Iowa, 1883. Studied: Chicago Academy of Fine Arts, and with Wm. P. Henderson and W. J. Reynolds. Exhibited: Panama-Pacific International Exposition, 1915; San Francisco Art Association Annual Exhibitions, 1916 and 1918. Awarded One-Hundred-Dollar Honorary Prize for Painting and Purchase Prize for Etching, San Francisco Art Association Annual Exhibition, 1916

TOBY ROSENTHAL MEMORIAL AND



No. 2

Single Dahlias
By Cora Boone

MUSEUM LOAN EXHIBITIONS

10. *Sunrise: San Francisco Bay* (Pastel)
Signed in lower left-hand corner: Ray S. Boynton, 1916
On paper; w. $11\frac{1}{4}$ " , h. 9"
11. *Eucalyptus: Balboa Park, San Diego* (Pastel)
Signed in lower left-hand corner: Ray Boynton, 1917
On paper; w. 12" , h. $16\frac{1}{2}$ "
12. *Nude* (Pastel)
Signed in lower right-hand corner: Ray Boynton, 1917
On paper; w. 9" , h. $12\frac{3}{4}$ "
13. *Arch of the Towers: P. P. I. E.* (Pastel)
Signed in lower right-hand corner: R. S. Boynton
On paper; w. 10" , h. 13"
14. *Portrait of a Musician* (Pastel)
Signed in lower left-hand corner near center: R. S. B.,
1916
On paper; w. $8\frac{1}{8}$ " , h. $10\frac{5}{8}$ "
15. *Lavender and Burnt Orange* (Pastel)
Signed near lower right-hand corner: Ray Boynton, 1916
On paper; w. $11\frac{3}{8}$ " , h. $16\frac{1}{8}$ "
16. *Fountain: Court of the Universe, P. P. I. E.* (Pastel)
Signed in lower right-hand corner: R. S. B.
On paper; w. $8\frac{1}{2}$ " , h. $10\frac{1}{2}$ "
17. *Toilette* (Pastel)
Signed in lower left-hand corner: R. Boynton, 1916
On paper; w. 10" , h. $15\frac{3}{8}$ "
18. *Young Diana*
Signed at bottom near center: R. S. Boynton, 1914
On canvas; w. 2' , h. 3'

BREMER, ANNE M.

Born in San Francisco. Studied: Art Students' League and San Francisco Institute of Art, San Francisco; Art Students'

TOBY ROSENTHAL MEMORIAL AND



No. 9a

Walpi
By Carl Oscar Borg

MUSEUM LOAN EXHIBITIONS

League, New York City; Academie Moderne and La Palette, Paris. Exhibited: Salon d'Automne, Paris; Society of Washington Artists, Washington, D. C.; Pennsylvania Academy of the Fine Arts; Panama-Pacific International Exposition, 1915; Society of Independent Artists, New York; San Francisco Art Association. Awarded Bronze Medal, Panama-Pacific International Exposition, 1915; Silver Medal, San Francisco Art Association Annual Exhibition, Palace of Fine Arts, 1918

19. *Pines at Pebble Beach*

Signed, lower right-hand center: A. M. Bremer
On canvas; w. 3' 3½", h. 2' 10½"

BROWN, BENJAMIN CHAMBERS

Born in Marion, Arkansas, 1865. Studied: St. Louis School of Fine Arts; Art Students' League, New York City; Julian Academy, Paris; with Jean Paul Laurens and Benjamin Constant. Awarded Bronze Medals, Portland and San Francisco; Silver Medal, Seattle; First Black Prize, California Art Club, Los Angeles, 1918

20. *The Jewelled Shore: Laguna, Cal.*

Signed in lower right-hand corner: Benjamin C. Brown, California
On canvas; w. 2' 11½", h. 2' 9½"

CASELLA, ALFRED

Born in San Francisco, 1886. Studied: San Francisco Institute of Art. Exhibited: San Francisco Art Association Annual Exhibition, Palace of Fine Arts, 1918

21. *Landscape No. 1* (Pastel)

Signed in lower right-hand corner: Alfred Casella
On paper; w. 13¼", h. 11⅝"

22. *Landscape No. 2* (Pastel)

Signed in lower left-hand corner: Alfred Casella
On paper; w. 12½", h. 10⅜"

TOBY ROSENTHAL MEMORIAL AND



No. 18

Young Diana
By Ray S. Boynton

MUSEUM LOAN EXHIBITIONS

23. *Boats* (Pastel)
Signed in lower right-hand corner: Alfred Casella
On paper; w. $13\frac{7}{8}$ " , h. $11\frac{7}{8}$ "
24. *Marine* (Pastel)
Signed in lower left-hand corner: Alfred Casella
On paper; w. $15\frac{1}{4}$ " , h. 12"
25. *Boats and Pier* (Pastel)
Signed in lower left-hand corner: Alfred Casella
On paper; w. 16" , h. 16"

CLAPP, WILLIAM H.

Born in Montreal, Canada; raised in California. Studied: four years in Canada and four years in France and Spain under various masters. Represented in the Canadian National Gallery and numerous other public galleries. Associate of the Royal Canadian Academy. Exhibited: San Francisco Art Association Annual Exhibition, Palace of Fine Arts, 1918

26. *Bird-nesting*

Signed in lower left-hand corner: W. H. Clapp
On canvas; w. 2' 4" , h. 2' $11\frac{1}{2}$ "

CUNEO, RINALDO

Born in San Francisco, 1877. Studied: San Francisco Institute of Art; also in Paris and London. Exhibited: Langham Club, London; Panama-Pacific International Exposition, 1915; San Francisco Art Association Annual Exhibitions, Palace of Fine Arts, 1916 and 1918

27. *A Summer Day*

Signed in lower right-hand corner: Rinaldo Cuneo
On canvas; w. 2' $4\frac{1}{2}$ " , h. 1' $11\frac{1}{2}$ "

DEL MUE, MAURICE

Born in Paris, 1878; came to California at the age of five. Studied: San Francisco Institute of Art; Ecole des Beaux-Arts,

TOBY ROSENTHAL MEMORIAL AND



No. 19

Pines at Pebble Beach
By Anne M. Bremer

MUSEUM LOAN EXHIBITIONS

Paris. Exhibited: Royal Academy, London; Panama-Pacific International Exposition, 1915; San Francisco Art Association Annual Exhibitions, Palace of Fine Arts, 1916 and 1918. Member: San Francisco Art Association, and Hammer and Tongs Club. Awarded Silver Medal, Panama-Pacific International Exposition, 1915

28. *Late Afternoon in the Sierras*

Signed in lower right-hand corner: M. Del Mue, 1915.

On canvas; w. 4' 11½", h. 3' 3½"

DE MARI, VALERE

Born in New York City, 1886. Studied architecture in Beaux-Arts Society, New York, and Atelier Hombostle; studied painting in Paris, and during 1915 worked two months under Felix Vallotton in the Academie Ransom; in 1908 appointed designer in office of California State Architect, during which time he made the drawings for the State Normal School at San Jose, the Agnews State Hospital, and the California Building of the Alaska-Yukon Exposition; in 1909 appointed designer in office of San Francisco City Architect, where he collaborated in making the plans for the San Francisco Hospital, the Hall of Justice, and various public schools; in 1910-12 associated with D. H. Burnham & Co., Chicago, during which time he collaborated in the designing of the Insurance Exchange Building, Chicago; National Bank, Rock Island; Union Station, Chicago; and the Southern Building, Washington, D. C. From 1916 to 1918 served as Instructor in Architectural Rendering in the Department of Architecture, University of California. Exhibited: Chicago Society of Etchers; San Francisco Art Association Annual Exhibition, Palace of Fine Arts, 1918

29. *The Family* (Water Color)

On bristol board; w. 27¾", h. 14"

DIXON, MAYNARD

Born in Fresno, California, 1875. Art studies began independently at the age of sixteen, at the suggestion and encourage-

TOBY ROSENTHAL MEMORIAL AND



No. 20

The Jewelled Shore: Laguna, Cal.
By Benjamin Chambers Brown

MUSEUM LOAN EXHIBITIONS

ment of Frederic Remington, and continued over a period of twenty years, during which time he has illustrated many books, while painting scenes from Western life, the material for which he acquired at first hand through frequent sojourns to the mountains, desert, cattle ranges, and Indian reservations. Exhibited: Panama-Pacific International Exposition, 1915; San Francisco Art Association Annual Exhibitions, Palace of Fine Arts, 1916 and 1918. Awarded Bronze Medal, Panama-Pacific International Exposition, 1915

30. *The Rain-Wind*

Signed in lower left-hand corner: Maynard Dixon, Arizona, 1915

On canvas; w. 2' 5½", h. 1' 7¾"

DUNLAP, HELENA

Born in Los Angeles, California. Studied: Pennsylvania Academy of the Fine Arts; with Wm. M. Chase and Lucion Simon, of Paris, France. Exhibited: Panama-Pacific International Exposition, 1915; Los Angeles Modern Art Society; Chicago Art Institute; San Francisco Art Association Annual Exhibitions, Palace of Fine Arts, 1916 and 1918

31. *Jean*

Signed in lower right-hand corner: H. Dunlap

On canvas; w. 2' 7", h. 2' 11½"

FLETCHER, GODFREY

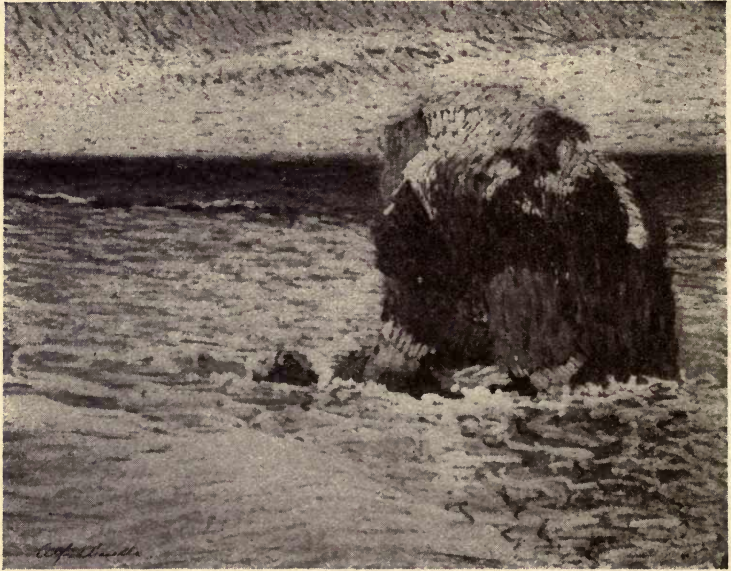
Born in Watsonville, California, 1888. Studied: University of California; Art Students' League, New York City; with Armin Hansen, San Francisco. Exhibited: San Francisco Art Association Annual Exhibition, Palace of Fine Arts, 1918. Awarded Silver Medal for Water-Color Painting, San Francisco Art Association Annual Exhibition, Palace of Fine Arts, 1918

32. *Moss Landing* (Aquarelle)

Signed in lower left-hand corner: Godfrey Fletcher

On paper; w. 8⅝", h. 11⅝"

TOBY ROSENTHAL MEMORIAL AND



No. 24

Marine
By Alfred Casella

MUSEUM LOAN EXHIBITIONS

33. *Monterey from a Hill* (Aquarelle)
Signed in lower left-hand corner: Godfrey Fletcher
On paper; w. $8\frac{5}{8}$ " , h. $11\frac{5}{8}$ "
34. *An Old Oak* (Aquarelle)
Signed in lower left-hand corner: Godfrey Fletcher
On paper; w. $10\frac{5}{8}$ " , h. $13\frac{5}{8}$ "
35. *The Windmill* (Aquarelle)
Signed in lower right-hand corner; Godfrey Fletcher
On paper; w. $8\frac{1}{2}$ " , h. $11\frac{5}{8}$ "

FORTUNE, E. CHARLTON

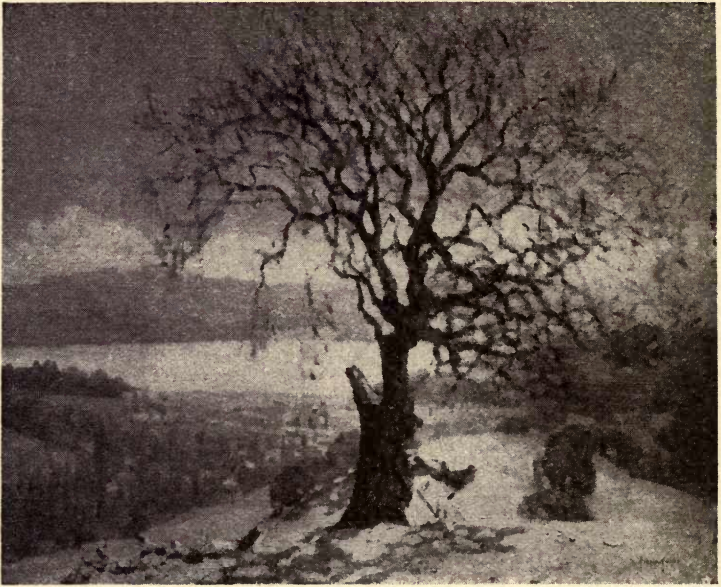
Born in Sausalito, California, 1885. Studied: Art Students' League, New York City, under F. V. Dumond, Albert Sterner, and F. L. Mora; St. John's Wood School of Art, London. Exhibited: Royal Scottish Academy, 1912; Corcoran Gallery of Art, Washington, D. C.; Panama-Pacific International Exposition, 1915; San Francisco Art Association Annual Exhibitions, Palace of Fine Arts, 1916 and 1918. Awarded Silver Medal, Panama-Pacific International Exposition, 1915; Silver Medal, Panama-California Exposition, San Diego, 1915; Honorary Prize for Painting, San Francisco Art Association Annual Exhibition, Palace of Fine Arts, 1916. Represented in various public collections, and in the Wm. M. Chase Collection, New York City

36. *Monterey Bay; late afternoon*
Signed in lower right-hand corner: E. Charlton Fortune,
1916
On canvas; w. $3' 3\frac{1}{2}$ " , h. $2' 5\frac{1}{2}$ "

HANSEN, ARMIN C.

Born in San Francisco, 1886. Studied: San Francisco, Stuttgart, Munich, and Antwerp. Exhibited: Panama-Pacific International Exposition, 1915; San Francisco Art Association Annual Exhibitions, Palace of Fine Arts, 1916 and 1918. Awarded Silver Medal, Panama-Pacific International Exposition,

TOBY ROSENTHAL MEMORIAL AND



No. 27

A Summer Day
By Rinaldo Cuneo

MUSEUM LOAN EXHIBITIONS

1915; Purchase Prize for Graphic, San Francisco Art Association Annual Exhibition, Palace of Fine Arts, 1916; Silver Medal for Painting and Silver Medal for Graphic, San Francisco Art Association Annual Exhibition, 1918. Member: Société Royale des Beaux-Arts, Brussels; Salmagundi Club, New York City; San Francisco Art Association; California Society of Etchers.

37. *Crossing the Banks*

Signed in lower right-hand corner: Armin C. Hansen

On canvas; w. 2' 11", h. 2' 4"

HOBART, CLARK

Born in Rockford, Ill. Studied: San Francisco Institute of Art, with Cadenasso and Wm. Keith in San Francisco; three years in the Art Students' League, New York City; two years in Paris; also studied with Robert Blum in New York City. Exhibited: National Academy of Design and Architectural League, New York City; Pennsylvania Academy of the Fine Arts; Panama-Pacific International Exposition, 1915; Liberty Fair, Museum of History, Science and Art, Los Angeles, 1918; San Francisco Art Association Annual Exhibitions, Palace of Fine Arts, 1916 and 1918; and in numerous "one man" exhibitions throughout the country. Awarded Silver Medal, Panama-Pacific International Exposition, 1915; the Charles Templeton Crocker Prize, San Francisco Art Association Annual Exhibition, Palace of Fine Arts, 1918. Represented in the Museum, San Francisco; Oakland Art Gallery, Oakland; and various private collections

38. *Portrait: George Eaton, Esq.*

Signed in lower left-hand corner: Clark Hobart, 1918

On canvas; w. 2' 1", h. 2' 6½"

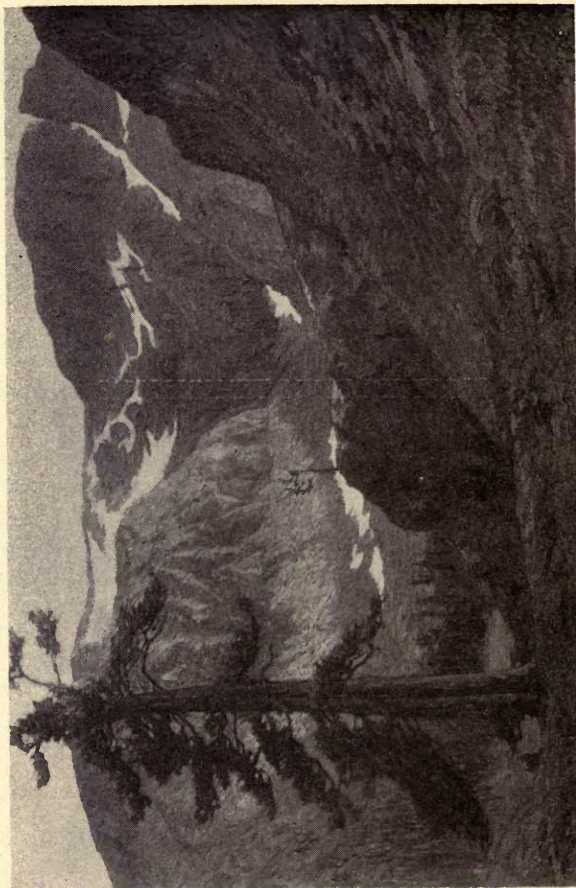
Lent by George Eaton, Esq.

39. *The Student* (Monotype)

Signed in margin, lower left-hand corner: Clark Hobart

On paper; w. 15⅛", h. 11¼"

TOBY ROSENTHAL MEMORIAL AND



Late Afternoon in the Sierras
By Maurice Del Mue

No. 28

MUSEUM LOAN EXHIBITIONS

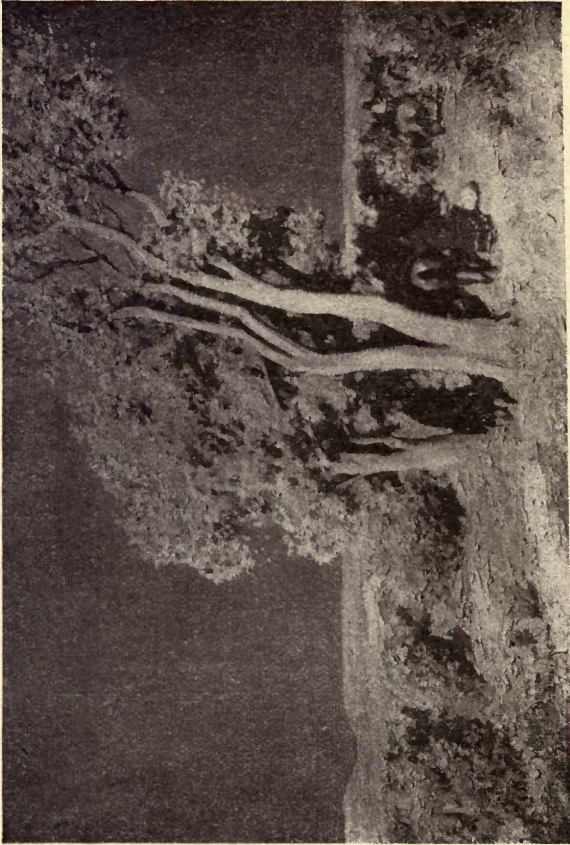
40. *Colonial Ladies* (Monotype)
Signed in margin, lower right-hand corner: Clark Hobart
On paper; w. 8", h. 8"
41. *The Bath* (Monotype)
Signed in margin, lower right-hand corner: Clark Hobart
On paper; w. 8", h. 8"
42. *The Garden Party* (Monotype)
Signed in margin, lower right-hand corner: Clark Hobart
On paper; w. 8", h. 8"
43. *Elesium* (Monotype)
Signed in margin, lower right-hand corner: Clark Hobart
On paper; w. 13", h. 9"
44. *On the Shore* (Monotype)
Signed in margin, lower right-hand corner: Clark Hobart
On paper; w. 13 $\frac{1}{4}$ ", h. 9"
45. *At the Bathing Pool* (Monotype)
Signed in margin, lower left-hand corner: Clark Hobart
On paper; w. 13 $\frac{1}{4}$ ", h. 9"

LATIMER, L. P.

46. *Sand Dunes* (Water Color)
Signed in lower right-hand corner: L. P. Latimer
On paper; w. 14 $\frac{1}{2}$ ", h. 11 $\frac{1}{2}$ "
47. *Hills of Santa Barbara* (Water Color)
Signed in lower left-hand corner: L. P. Latimer, Santa
Barbara, 1907
On paper; w. 14", h. 10 $\frac{1}{8}$ "

LUNDBORG, FLORENCE

Born in San Francisco. Exhibited: Panama-Pacific International Exposition, 1915; San Francisco Art Association Annual Exhibitions, Palace of Fine Arts, 1916 and 1918. Awarded Bronze Medal, Panama-Pacific International Exposition, 1915



The Rain-Wind
By Maynard Dixon

No. 30

MUSEUM LOAN EXHIBITIONS

48. *A Bowl of Color*

Signed in lower left-hand corner: Florence Lundborg
On canvas; w. 2' 1½", h. 1' 11½"

MACKY, CONSTANCE L.

Born in Melbourne, Australia, 1883. Studied: National Gallery School of Painting, Melbourne; also in London, Paris, and Italy. Exhibited: Salon des Artistes, France; Royal Academy; Panama-Pacific International Exposition, 1915; San Francisco Art Association Annual Exhibitions, Palace of Fine Arts, 1916 and 1918. Member: San Francisco Art Association; Member of the Faculty, San Francisco Institute of Art. Awarded Gold and Silver Medals, Melbourne, 1907; winner of the Australian National Traveling Scholarship and Bronze Medal, 1908.

49. *Juanita*

Signed in lower right-hand corner: Constance Macky
On canvas; w. 2' 2½", h. 2' 9½"

MACKY, E. SPENCER

Born in Auckland, New Zealand, 1880. Studied: National Gallery School of Painting under Bernard Hall, Melbourne, Australia; Atelier Jean Paul Laurens; Academie Julian, Paris; also studied in Italy and England. Exhibited: Salon des Artistes, France; Panama-Pacific International Exposition, 1915; San Francisco Art Association Annual Exhibitions, Palace of Fine Arts, 1916 and 1918. Member: San Francisco Art Association; California Society of Etchers; Dean of the Faculty, San Francisco Institute of Art

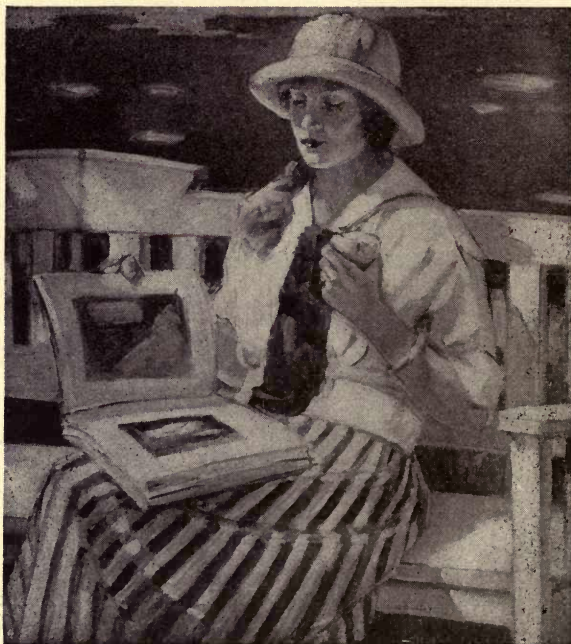
50. *Portrait of Elmer Hader*

Signed in lower left-hand corner: E. Spencer Macky
On canvas; w. 2' 11½", h. 3' 11½"

MARTINEZ, XAVIER T.

Born in Guadalajara, Mexico, 1874. Studied: San Francisco Institute of Art; Ecole des Beaux-Arts; under Gérome and Carrière. Exhibited: Paris Exposition, 1900; Panama-Pacific

TOBY ROSENTHAL MEMORIAL AND



No. 31

Fean
By Helena Dunlap

MUSEUM LOAN EXHIBITIONS

International Exposition, 1915; San Francisco Art Association Annual Exhibition, Palace of Fine Arts, 1918. Awarded Gold Medal, San Francisco Art Association Annual Exhibition, 1895; Honorable Mention, Paris Exposition, 1900

51. *Elsie*

Signed: Monogram X. M. in upper right-hand corner

On canvas: w. 3', h. 3'

Lent by Dr. W. S. Porter

MATHEWS, ARTHUR F.

Born in Markesan, Wisconsin. Exhibited: Panama-Pacific International Exposition, 1915; San Francisco Art Association Annual Exhibitions; represented in numerous private and public collections. Member of the International Jury of Awards, Panama-Pacific International Exposition, 1915

52. *Marine*

Signed in lower right-hand corner: A. F. Mathews

On canvas: w. 2' 2", h. 2'

MATHEWS, LUCIA K.

Born in San Francisco. Studied in San Francisco. Exhibited: Panama-Pacific International Exposition, 1915; San Francisco Art Association Annual Exhibitions. Awarded Silver Medal, Panama-Pacific International Exposition, 1915

53. *Portrait of a Young Child*

Signed in lower right-hand corner: Lucia K. Mathews

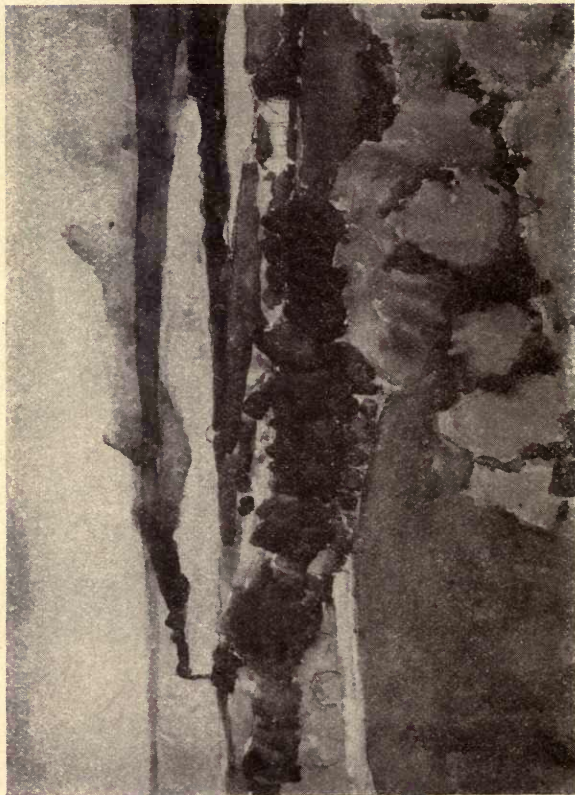
On canvas; w. 1' 6", h. 2' 5"

Lent by Albert M. Bender, Esq.

NAHL, PERHAM W.

Born in San Francisco, 1869. Studied: San Francisco Institute of Art, California School of Design; Akademie Heymann, Munchen. Awarded Medal, Alaska-Yukon Exposition, Seattle; First prize, Poster (Thirteenth Labor of Hercules) for the Panama-Pacific International Exposition; Bronze Medal, Panama-Pacific International Exposition, 1915

TOBY ROSENTHAL MEMORIAL AND



Monterey from a Hill
By Godfrey Fletcher

No. 33

MUSEUM LOAN EXHIBITIONS

54. *Portrait of a Young Woman*

Signed in lower left-hand corner: Perham W. Nahl

On canvas; w. 2' 6", h. 3' 8 $\frac{3}{4}$ "

NELSON, BRUCE

Born in San Jose, California, 1888. Studied: Stanford University; Woodstock School, New York, under Birge Harrison. Exhibited: Panama-Pacific International Exposition, 1915; San Francisco Art Association Annual Exhibitions, Palace of Fine Arts, 1916 and 1918. Awarded Silver Medal, Panama-Pacific International Exposition, 1915

55. *Monterey Coast*

Signed in lower left-hand corner: Bruce Nelson

On canvas; w. 2' 5 $\frac{1}{2}$ ", h. 2'

PENNOYER, A. SHELDON

Born in Oakland, California, 1888. Studied in Paris

56. *The Horse Fair* (Pastel)

Signed in lower left-hand corner: A. Sheldon Pennoyer.

On paper; w. 23 $\frac{1}{2}$ ", h. 17 $\frac{1}{2}$ "

57. *Copaki River: Berkshires* (Pastel)

Signed in lower left-hand corner: A. Sheldon Pennoyer.

On paper; w. 28", h. 20"

58. *Beach Idlers* (Pastel)

Signed in lower right-hand corner: A. Sheldon Pennoyer

On paper; w. 23 $\frac{1}{2}$ ", h. 17 $\frac{5}{8}$ "

59. *Shore Skies* (Pastel)

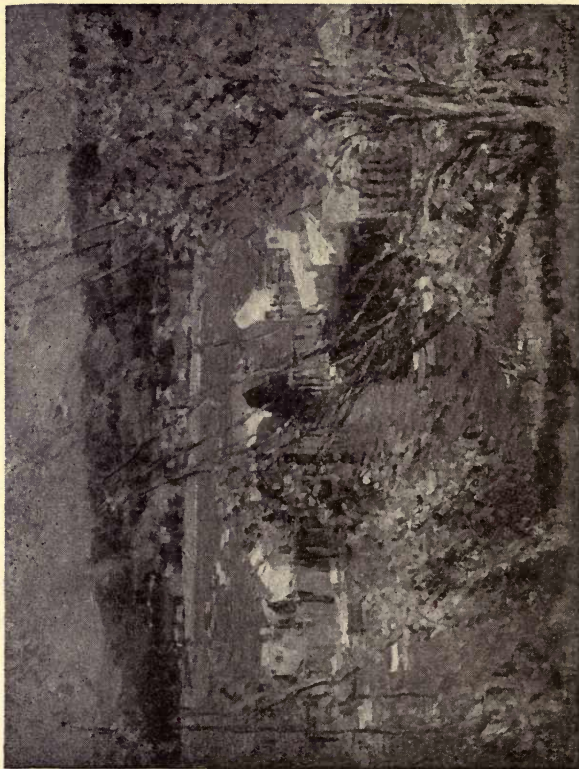
Signed in lower right-hand corner: A. Sheldon Pennoyer

On paper; w. 23 $\frac{1}{2}$ ", h. 20 $\frac{1}{4}$ "

PIAZZONI, GOTTARDO F. P.

Born in Intragna, Switzerland, 1872. Studied: San Francisco Institute of Art; Julian Academy and Ecole des Beaux-Arts, Paris; also in Rome. Exhibited: St. Louis Exposition, 1904;

TOBY ROSENTHAL MEMORIAL AND



Monterey Bay; late afternoon
By E. Charlton Fortune

No. 36

MUSEUM LOAN EXHIBITIONS

Rome International Exposition of Fine Arts, 1906; Salon de Société Nationale des Beaux-Arts, Paris, 1907; Corcoran Gallery of Art, Washington, D. C., 1913; Panama-Pacific International Exposition, 1915; San Francisco Art Association Annual Exhibitions, Palace of Fine Arts, 1916 and 1918

60. *The Lone Church*

Signed in lower left-hand corner: Piazzoni 1918

On canvas; w. 5', h. 3' 3½"

POOR, HENRY VARNUM

Born in Chapman, Kansas, 1887. Studied: London and Paris. Exhibited: Panama-Pacific International Exposition, 1915; San Francisco Art Association Annual Exhibitions, Palace of Fine Arts, 1916 and 1918. Awarded Emanuel Walter Fund Purchase Prize, San Francisco Art Association Annual Exhibition, Palace of Fine Arts, 1918

61. *Sleeping Baby*

Signed in lower left-hand corner: Henry V. Poor

On canvas; w. 2' 11", h. 1' 8"

PUTNAM, ARTHUR

Exhibited: Panama-Pacific International Exposition, 1915; San Francisco Art Association Annual Exhibitions, Palace of Fine Arts, 1916 and 1918. Awarded Gold Medal, Panama-Pacific International Exposition, 1915

62. *Puma and Deer* (Sculpture)

Bronze; w. 14"

63. *Standing Puma* (Sculpture)

Bronze; w. 17"

64. *Buffalo Hunt* (Sculpture)

Bronze; w. 12"

65. *Skunked Wild Cat* (Sculpture)

Bronze; w. 9"

TOBY ROSENTHAL MEMORIAL AND



Crossing the Banks
By Armin C. Hansen

No. 37

MUSEUM LOAN EXHIBITIONS

66. *Coyote and Snake* (Sculpture)

Bronze; w. 7 $\frac{1}{4}$ "

RANDOLPH, LEE F.

Born in Ravenna, Ohio, 1880. Studied: Art Academy of Cincinnati, Ohio; Art Students' League and Chase School in New York City; Ecole des Beaux-Arts, Paris, under Bonnat; and in Julian Academy, Paris, and in Rome. Exhibited: Paris Salons, International Exhibition at Rome; Panama-Pacific International Exposition, 1915; San Francisco Art Association Annual Exhibitions, Palace of Fine Arts, 1916 and 1918. Represented in the Graphic Collection of the Luxembourg Gallery, Paris. Member: Chicago Society of Etchers; California Society of Etchers; San Francisco Art Association. Director San Francisco Institute of Art. Awarded Bronze Medal, Panama-Pacific International Exposition, 1915

67. *White Hollyhocks*

Signed in lower left-hand corner: Randolph

On canvas; w. 1' 8 $\frac{1}{2}$ ", h. 2' 1"

RAPHAEL, JOSEPH

Born in San Francisco, 1869. Studied: San Francisco Institute of Art; Academie Julian, Paris. Exhibited: Paris Salon, 1904, 1905, and 1906; Chicago Art Institute; Pennsylvania Academy of the Fine Arts; Panama-Pacific International Exposition, 1915; San Francisco Art Association Annual Exhibitions, Palace of Fine Arts, 1916 and 1918. Awarded Honorable Mention, Paris Salon, 1905; Silver Medal, Panama-Pacific International Exposition, 1915; Gold Medal, Panama-California Exposition, San Diego, 1915; Emanuel Walter Fund Purchase Prize, San Francisco Art Association Annual Exhibition, Palace of Fine Arts, 1916; Gold Medal, San Francisco Art Association Annual Exhibition, Palace of Fine Arts, 1918. Represented in the permanent collection of the San Francisco Art Association, Palace of Fine Arts

TOBY ROSENTHAL MEMORIAL AND



No. 38

*Portrait: George Eaton, Esq.
By Clark Hobart*

MUSEUM LOAN EXHIBITIONS

68. *Meditating*

Signed in lower left-hand corner: Jos. Raphael
On canvas; w. 2' 5½", h. 2' 6½"

SANDONA, MATTEO

Born in Schio, Italy, 1881. Studied: Six years at Verona Academy, Italy; also in Sweden, Paris, and in the School of Design, New York City. Exhibited: New York City; Portland Exposition; Panama-Pacific International Exposition, 1915; Sacramento Fair, 1916; San Francisco Art Association Annual Exhibitions, Palace of Fine Arts, 1916 and 1918. Member of the International Jury of Awards, Panama-Pacific International Exposition, 1915; Awarded highest honors and six medals during his student period in Verona; Silver Medals, Academy, 1896-1899; Gold Medal, School of Design, 1905; Silver Medal, Portland, 1906; Silver Medal, Woman's State Fair, Sacramento, 1916

69. *The Kimono*

Signed in lower right-hand corner: Sandona 1916
On canvas; w. 2' 3½", h. 2' 10"

SARGEANT, GÈNEVE RIXFORD

Born in San Francisco. Studied: San Francisco Institute of Art, under Emil Carlsen; Art Students' League, New York City, under Wm. M. Chase; Chicago Art Institute, under Gari Melchers. Exhibited: Chicago Art Institute; Panama-Pacific International Exposition, 1915; San Francisco Art Association Annual Exhibitions, Palace of Fine Arts, 1916 and 1918. Awarded Martin B. Cahn Prize, Chicago Art Institute, 1903

70. *Suma*

Signed in lower right-hand corner: Gèneve Rixford Sargeant
On canvas; w. 1' 11½", h. 2' 5½"

TOBY ROSENTHAL MEMORIAL AND



No. 49

Juanita
By Constance L. Macky

MUSEUM LOAN EXHIBITIONS

SHORE, HENRIETTA M.

Born in Toronto, Canada. Studied: Toronto, New York, London, and Haarlem, Holland. Exhibited: Panama-Pacific International Exposition, 1915; Ottawa Gallery, Canada; San Francisco Art Association Annual Exhibitions, Palace of Fine Arts, 1916 and 1918. Awarded Silver Medal, Panama-California Exposition, San Diego, 1915. Represented in the National Gallery of Canada, Ottawa

71. *Girl with Fruit*

Signed in lower right-hand corner: H. M. Shore

On canvas; w. 2' 7½", h. 2' 2"

STACKPOLE, RALPH

Born near Grants Pass, Oregon, 1885. Studied: San Francisco Institute of Art, with Arthur Putnam and Gottardo Piazzoni; Ecole des Beaux-Arts, Paris. Exhibited: Paris Salon, 1907; Panama-Pacific International Exposition, 1915; San Francisco Art Association Annual Exhibitions, Palace of Fine Arts, 1916 and 1918; Liberty Fair, Museum of History, Science and Art, Los Angeles, 1918. Awarded the Mrs. Harry Payne Whitney first prize for Sculpture, New York City, 1911; Honorable Mention, Panama-Pacific International Exposition, 1915; Gold Medal, San Francisco Art Association Annual Exhibition, Palace of Fine Arts, 1918; First Prize for Sculpture, Liberty Fair, 1918

72. *Portrait Group: Two Children* (Sculpture)

Marble; h. 40"

Lent by Mrs. Mortimer Fleishhacker

WALTER, EDGAR

Born in San Francisco, 1877. Studied: San Francisco Institute of Art; in Paris with Carmon and Perrin. Exhibited: Paris Salon; New York City; Panama-Pacific International Exposition, 1915; San Francisco Art Association Annual Exhibitions, Palace of Fine Arts, 1916 and 1918. Awarded Honorable Men-

TOBY ROSENTHAL MEMORIAL AND



No. 50

Portrait: Elmer Hader
By E. Spencer Macky

MUSEUM LOAN EXHIBITIONS

tion, Paris Salon; Honorable Mention, Panama-Pacific International Exposition, 1915. Represented in the Metropolitan Museum of Art, New York City; San Francisco Art Association Permanent Collection, Palace of Fine Arts; and in various private collections

73. *Primitive Man* (Sculpture)

Bronze; h. 30½"

Lent by The San Francisco Art Association

74. *Longing* (Sculpture)

Marble; w. 30"

TOBY ROSENTHAL MEMORIAL AND



No. 51

Elsie
By Xavier T. Martinez

CATALOGUE
MEMORIAL EXHIBITION
TOBY E. ROSENTHAL
1848-1918



No. 54

Portrait of a Young Woman
By Perham W. Nahl

PREFATORY NOTE

ON THE ART OF TOBY E. ROSENTHAL

DESPITE the fact that Toby Rosenthal was a pupil of Piloty, and therefore a product of the Munich School, nevertheless his art reflects a strong sympathy with the anecdotalism of the Dusseldorf School. Outside the realm of portraiture, wherein he achieved notable success, his true genre was found in the story-telling picture, so much in vogue in his day, both here and abroad. In this field he rivaled his most famous contemporaries, excelling in power of conception and vigor of execution such men as Eastman Johnson and Walter Shirlaw among his American contemporaries, and Knaus and Vautier among his European confrères. In several of his historical paintings, such as "The Trial of Constance de Beverly" and the spirited "Battle Scene" from the Franco-Prussian War, he even rivaled his illustrious master, Piloty, whose exuberant love of the picturesque and the dramatic he shared to a very high degree.

Under the powerful and dominant influence of Piloty, the historical picture became the ideal of the Munich School, and the art of painting still remained a more or less interesting appendage to literature, playing an illustrative rather than a creative rôle. In this respect only, with the added virtue of better painting, did it differ from the anecdotalism of Dusseldorf; it was historical instead of domestic genre, a more noble and elevated form of enslavement. By natural inclination as well as training, Rosenthal was admirably adapted to get the most possible out of this particular form of art, and within its circumscribed limitations he found congenial and profitable employment for his exceptional talent.

As a portrait painter he adhered to the letter rather than to the spirit, with a precise regard for outward appearances that commands our respectful attention because of its obvious sincerity of purpose. An air of restrained formality pervades most of these portraits, as though both painter and sitter were somewhat too conscious of the importance of the occasion to view each other

TOBY ROSENTHAL MEMORIAL AND



No. 55

Monterey Coast
By Bruce Nelson

MUSEUM LOAN EXHIBITIONS

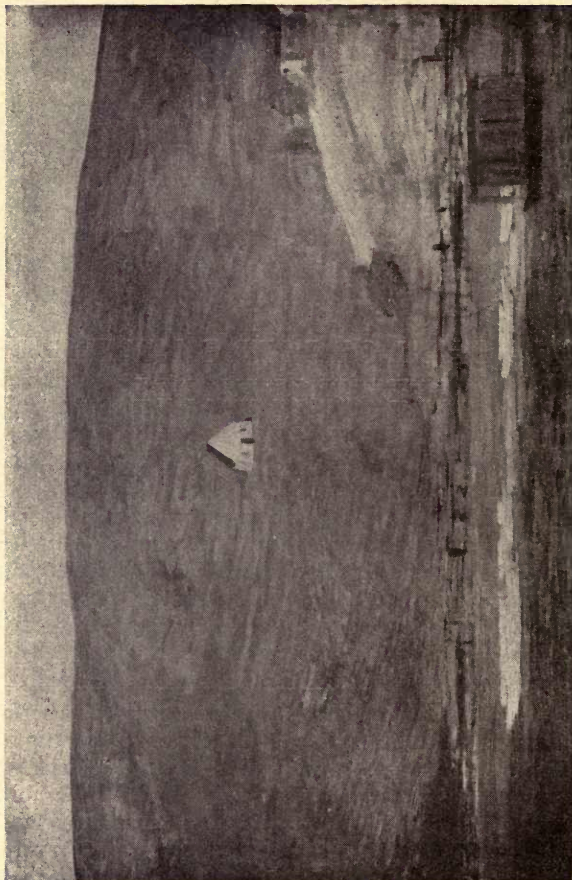
naturally in the every-day light of every-day human beings. Only occasionally, as in the case of the two girls "At the Piano," do these portraits and figure pieces rise to the interest and importance of his historical genre pictures, in which his art appears to have found its happiest expression. Though badly damaged by fire, this canvas still retains traces of qualities hardly hinted at in his dry "official" portraits. In its revealing and alluring inner content, so femininely personal, as well as in the fluent, expressive brush-work, and in its rich, subdued color harmonies, "At the Piano" has a kinship with certain portraits by Fantin La Tour.

Born in New Haven, Connecticut, in 1848, Toby Rosenthal came with his parents to San Francisco in 1854. Here the father established himself as a tailor, and a few years later the young boy, whose artistic proclivities had already begun to manifest themselves, was sent to a drawing-school, where his pencil drawings, chiefly copies of paintings, attracted immediate attention. Many of these were exhibited by the proud father in the window of his tailor-shop, where they came to the notice of Fortunato Arriola, who was so much impressed with their potential merits that he offered to give the boy free instruction in painting. So rapidly did he advance under the sympathetic teaching of Arriola that at the end of one year and a half his teacher strongly advised sending the lad to Munich, where he first entered the atelier of Raupp, and later studied with Piloty.

His progress under the forceful direction of this master was so phenomenal that his townspeople seriously questioned the authorship of the first canvas he sent home for exhibition in San Francisco. Everyone except Arriola doubted the ability of an eighteen-year-old boy to paint with such maturity and professional assurance. However, the years amply confirmed this fact, and none paid him more willing and enthusiastic homage than the people of San Francisco, where he often exhibited, and whose first citizens sat to him for their portraits.

His studio in Munich, where he established himself permanently, was the rendezvous of Americans abroad who came to

TOBY ROSENTHAL MEMORIAL AND



The Lone Church
By Gottardo F. P. Piazzoni

No. 60

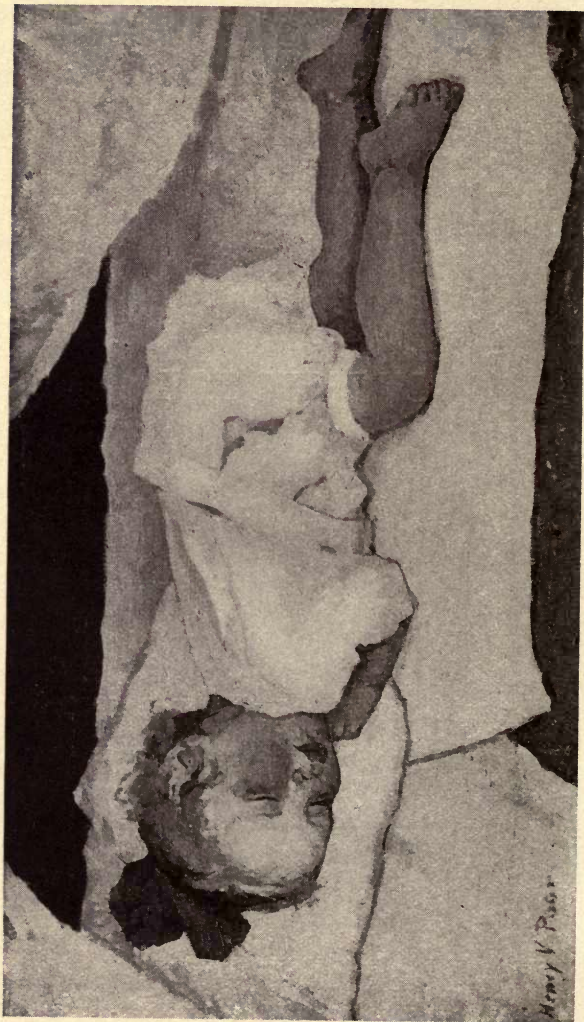
MUSEUM LOAN EXHIBITIONS

love and admire their genial and gifted compatriot, whose work vied in interest and importance with the best products of the German schools. His pictures are found in the foremost public and private collections here and abroad, and he was the recipient of many distinguished honors. His death in Munich, in January, 1918, at the age of seventy, removed one of the most picturesque figures in early California art.

In conclusion, we wish here to thank all those who have in any way contributed toward making this exhibition possible, either by lending the various items that comprise this collection or by suggestions and advice as to where these might be obtained. Response to our appeal for information concerning the whereabouts of pictures and letters by Toby Rosenthal came from London as well as from New York, Boston, Philadelphia, Pittsburgh, Chicago, Cincinnati, Seattle, and various cities in California, which in itself indicates the wide-spread knowledge and fame of his work.

J. NILSEN LAURVIK.

TOBY ROSENTHAL MEMORIAL AND



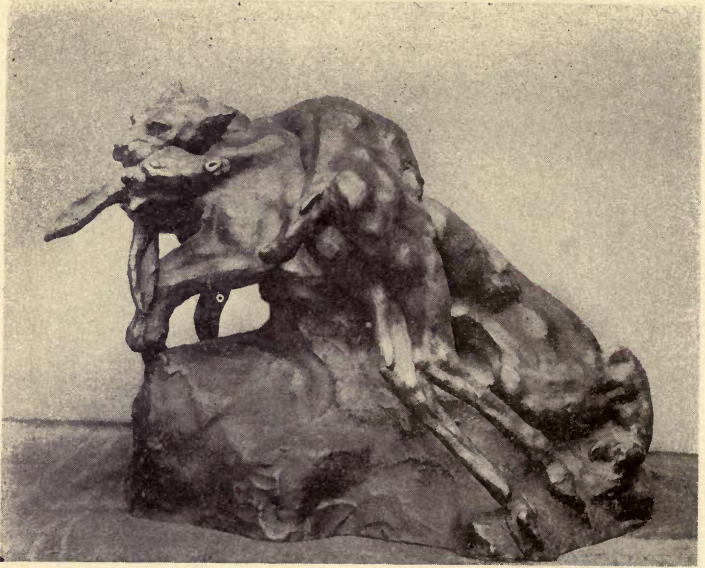
Sleeping Baby
By Henry Varnum Poor

No. 61

CATALOGUE

1. *Bruederschaft* (Pencil Drawing)
Dedication in German; also dedicated and signed in lower right-hand corner as follows: Designed for and most respectfully dedicated to Rev. Dr. Lilienthal in kind remembrance of our meeting in the Far West by Toby E. Rosenthal, San Francisco, Aug., 1879
On paper; w. $5\frac{1}{2}$ " , h. $7\frac{1}{2}$ "
Lent by Mrs. Selma Werner, New York City
2. *Heads of elderly man and young woman holding a book* (Pencil Drawing). Very early; probably copy
Signed at bottom in center: Toby Rosenthal
On paper; w. $1' 2\frac{5}{8}$ " , h. $1' 5\frac{1}{2}$ "
Lent anonymously
3. *Cicero and Scipio* (Pencil Drawing). Copy from an old engraving; very early
Signed at bottom in center: Toby Rosenthal
On paper; w. $1' 8\frac{1}{2}$ " , h. $2' 2\frac{5}{8}$ "
Lent anonymously
4. *At the Piano*
Signed near lower left-hand corner: Toby E. Rosenthal, S. F. 1872
On canvas; w. 3', h. 4"
Lent by Mrs. Strassberger, San Francisco
5. *Portrait: Dr. Levi Cooper Lane*
Signed in lower left-hand corner: Toby E. Rosenthal, San Francisco, 1879
On canvas; w. 2' 1" , h. 2' 6"
Lent by Stanford University Medical College, San Francisco
6. *Marie the Cook* (Pencil Drawing)
Signed in lower right-hand corner: T. E. R. 1879
On paper; w. 4" , h. $6\frac{1}{2}$ "
Lent by Leonard Jacobi, Esq., San Francisco

TOBY ROSENTHAL MEMORIAL AND



No. 62

Puma and Deer
By Arthur Putnam

MUSEUM LOAN EXHIBITIONS

7. *Toby E. Rosenthal's Palette, with a picture of a "beer girl" painted upon it*
Signed, bottom left: Toby E. Rosenthal
Rosewood; w. 1' 4", h. 2'
Lent by Leonard Jacobi, Esq., San Francisco
8. *Portrait of Mr. William Seligsberg (Oil)*
Signed in lower left-hand corner: Toby E. Rosenthal, Munich, 1878
On canvas; w. 2', h. 2' 5"
Lent by Leonard Jacobi, Esq., San Francisco
9. *Study for a "Battle Scene" (Crayon Drawing)*
Signed in lower right-hand corner: Toby E. Rosenthal, Munich, 1883
On paper; w. 3' 2½", h. 2' 1"
Lent by Leonard Jacobi, Esq., San Francisco
10. *Portrait: Leonard Jacobi, Esq.*
Signed in lower left-hand corner: Toby E. Rosenthal, 1903
On canvas; w. 2' 9", h. 3' 10"
Lent by Leonard Jacobi, Esq., San Francisco
11. *Portrait: Mrs. Leonard Jacobi*
Signed in lower left-hand corner: Toby E. Rosenthal, Munich, 1902
On canvas; w. 2' 6", h. 4' 2"
Lent by Leonard Jacobi, Esq., San Francisco
12. *Portrait: Mrs. L.*
Signed in lower right-hand corner: Toby E. Rosenthal, Munich, 1912
On canvas; w. 2' 7¾", h. 3' 7½"
Lent by Mrs. Sophie Lilienthal, San Francisco
13. *The New Governess*
Signed in lower right-hand corner: Toby E. Rosenthal, San Francisco, 3/1879

TOBY ROSENTHAL MEMORIAL AND



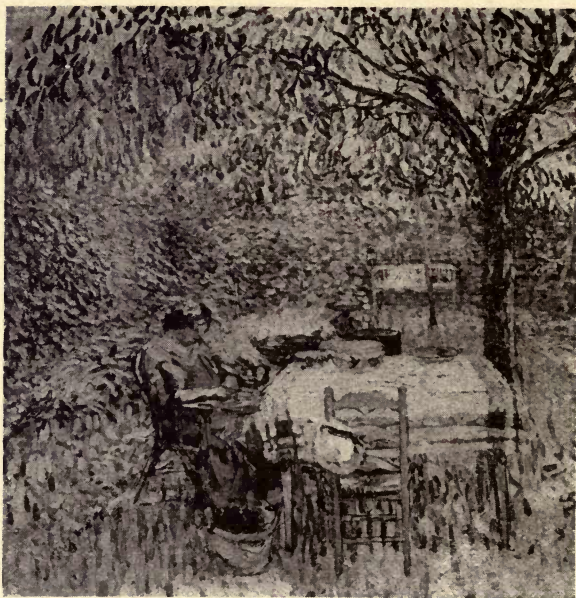
No. 67

White Hollyhocks
By Lee F. Randolph

MUSEUM LOAN EXHIBITIONS

- On canvas ; w. 2' 6", h. 4' 5½"
Lent by Herman Cohen, Esq., San Francisco
14. *Early Autographed Photograph of Toby E. Rosenthal*
Signed in lower right-hand corner : Toby E. Rosenthal
On card ; w. 4¼", h. 6½"
Lent by Dr. Joseph Oakland Hirschfelder, San Francisco
15. *The Image-Maker (Pencil Study)*
Signed and dedicated as follows : To my dear friend, Arthur Hirschfelder, Doctor in spe in kind remembrance of Munich and St. Ulrich and his devoted Toby E. Rosenthal, Munich, 1899
On paper ; w. 11", h. 1' 2"
Lent by Dr. Joseph Oakland Hirschfelder, San Francisco
16. *Portrait of Dr. Joseph Oakland Hirschfelder*
Signed in lower right-hand corner : Toby E. Rosenthal, Munich, 1899
On canvas ; w. 3', h. 3' 10"
Lent by Dr. Joseph Oakland Hirschfelder, San Francisco
17. *The Portrait of the Cardinal*
Signed in lower right-hand corner : Toby E. Rosenthal, Munich, 1896
On canvas ; w. 4' 8", h. 3' 9"
Lent by Jacob Stern, Esq., San Francisco
18. *The Image-Maker*
Signed in lower left-hand corner : Toby E. Rosenthal, Munich, 1908
On canvas ; w. 2' 8", h. 3' 6"
Lent by Jacob Stern, Esq., San Francisco
19. *Unwelcome Overtures (Pencil Drawing)*
Signed and inscribed in lower right-hand corner : Toby E. Rosenthal, Munich, Happy New Year, 1909
On paper ; w. 11", h. 9⅞"
Lent by Jacob Stern, Esq., San Francisco

TOBY ROSENTHAL MEMORIAL AND



No. 68

Meditating
By Joseph Raphael

MUSEUM LOAN EXHIBITIONS

20. *Study: Nude*
Signed in lower left-hand corner: Toby E. Rosenthal, Munich, 1869
On canvas; w. 8", h. 10 $\frac{1}{4}$ "
Lent by Mrs. Adolph Unger, San Francisco
21. *Holograph Letter from Toby Rosenthal to Mrs. Dr. Leonard A. Dessar*
Signed and dated: Munich 2/5/06
Lent by Mrs. Dr. Leonard A. Dessar, New York City
22. *Autographed Photograph of Toby Rosenthal together with holograph letter from him to Mrs. Dr. Leonard A. Dessar*
Signed and dated: Munich, March 17, '95
Size of photograph: w. 4 $\frac{1}{4}$ ", h. 6 $\frac{1}{2}$ "
Autographed in lower right-hand corner: Toby E. Rosenthal, Munich
Lent by Mrs. Dr. Leonard A. Dessar, New York City
23. *Autographed Photograph from "Self Portrait"*
Signed and dedicated: To Mr. Gottfried Manheimer in kind remembrance—Toby E. Rosenthal
On card; w. 4 $\frac{1}{4}$ ", h. 6 $\frac{1}{2}$ "
Lent by Mrs. Dr. Leonard A. Dessar, New York City
24. *Photograph of Painting "Elaine"*
Now in Permanent Collection of the Chicago Art Institute, Chicago, Illinois
25. *Autographed Photograph from Painting by Toby E. Rosenthal*
Dedicated and signed at bottom: To E. C. Jungerich, Esq., from his friend, Toby Rosenthal, Munich
Title written by him on top of photograph: "Remind me not that I alone am cast out from Spring"—Lenau
This painting was on exhibition in Pittsburgh in 1878, and is now there in a private collection
Lent by Mrs. E. C. Jungerich, Bryn Athyn, Pa.

TOBY ROSENTHAL MEMORIAL AND



No. 69

The Kimono
By Matteo Sandona

MUSEUM LOAN EXHIBITIONS

26. *Autographed Photograph of Toby E. Rosenthal*
Dedicated and signed at bottom: To my dear friends, Mr. and Mrs. E. C. Jungerich, from Toby E. Rosenthal
On card; w. $4\frac{1}{4}$ " , h. $6\frac{1}{2}$ "
Lent by Mrs. E. C. Jungerich, Bryn Athyn, Pa.
27. *Autographed Photograph by E. O. Hoppe of Toby E. Rosenthal*
Signed: Toby E. Rosenthal, Munich, August 12
On card; w. $10\frac{3}{4}$ " , h. 9"
Lent by Jacob Stern, Esq., San Francisco
28. *Photograph of Portrait of Mrs. Leopold Seligman and Son by Toby E. Rosenthal*
Original now in private collection, London, England
On card; w. $4\frac{1}{4}$ " , h. $6\frac{1}{2}$ "
Lent by Mrs. Leopold Seligman, London, England
29. *Photograph of Portrait of Leopold Seligman, Esq., by Toby E. Rosenthal*
Original now in private collection, London, England
On card; w. $4\frac{1}{4}$ " , h. $6\frac{1}{2}$ "
Lent by Mrs. Leopold Seligman, London, England
30. *The Trial of Constance de Beverly (Oil)*
Signed in lower right-hand corner: Toby E. Rosenthal, Munich, 1883
On canvas; w. 7' 7" , h. 4' 8"
Lent by Mrs. Irving M. Scott, San Francisco

PILOTY, CARL VON (Toby Rosenthal's master)

Born in Munich, October 1, 1826; died there July 21, 1886. Celebrated for his historical paintings, representative examples of which are to be found in the leading art galleries of Europe. From him Toby Rosenthal derived much that is characteristic in his art, and this example of Piloty's work is exhibited for the

TOBY ROSENTHAL MEMORIAL AND



No. 70

Suma
By Gèneve Rixford Sargeant

MUSEUM LOAN EXHIBITIONS

purpose of showing the close relationship of the master and his gifted pupil.

31. *Wallenstein on the Road to Eger*

Signed in lower left-hand corner : C. Piloty

On canvas : w. 5', h. 4'

Lent by the San Francisco Art Association

LIST OF PAINTINGS AND DRAWINGS BY TOBY E. ROSENTHAL IN PUBLIC AND PRIVATE COLLECTIONS

The Bach Family at Morning Prayer

Owned in Leipzig

A Mother's Care and Trust

Owned in Paris

The Unpleasant Awakening

Owned in Hamburg

Elaine

Owned by the Chicago Art Institute, Chicago, Ill.

Seminary Alarmed

Owned by Mrs. Wm. K. Vanderbilt, New York City

The Young Image-Carver

Owned in New York

The Vacant Chair

Owned in New York

The Dancing Lesson of Our Grandmothers

Owned by Mrs. Dr. Leonard A. Dessar, New York City

The Convalescence

Owned by Mrs. Dr. Leonard A. Dessar, New York City

Portrait of Claus Spreckels, Esq.

Owned by the Spreckels Family in New York City

TOBY ROSENTHAL MEMORIAL AND



No. 71

Girl with Fruit
By Henrietta M. Shore

MUSEUM LOAN EXHIBITIONS

Portrait of Mrs. Claus Spreckels

Owned by the Spreckels Family in New York City

'Twi'x the Devil and the Deep Sea

Owned by Richard M. Halsey, Esq., New York City

Remind me not that I alone am cast out from Spring

Owned in Pittsburgh

Melodies of Home

Owned in Pittsburgh

Forbidden Longings

Owned by J. H. Shea, Esq., Pittsburgh

Mother is gone out

Owned in Pittsburgh

The Departure from Home

Owned in Pittsburgh

The Christ Carver

Owned in Pittsburgh

From the Frying Pan into the Fire

Owned in Cincinnati

Portrait of I. W. Hellman, Esq.

Owned by Mrs. E. S. Heller, San Francisco

Portrait of Mrs. I. W. Hellman

Owned by Mrs. E. S. Heller, San Francisco

The Trial of Constance de Beverly

Owned by Mrs. Irving M. Scott, San Francisco

The Cardinal's Portrait

Owned by Jacob Stern, Esq., San Francisco

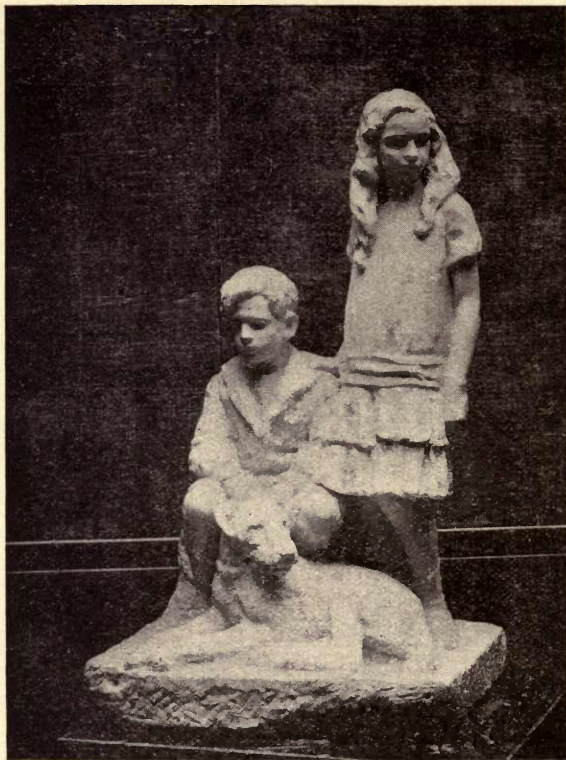
The Image-Maker

Owned by Jacob Stern, Esq., San Francisco

The Sleepy Hans

Owned by the Hecht Family, San Francisco

TOBY ROSENTHAL MEMORIAL AND



No. 72

Portrait Group
By Ralph Stackpole

MUSEUM LOAN EXHIBITIONS

Genre Picture

Owned by Wm. Fries, Esq., San Francisco

Portrait of Dr. Joseph Oakland Hirschfelder

Owned by Dr. Joseph Oakland Hirschfelder, San Francisco

Portrait of Horace Davis, Esq.

Owned by N. K. Davis, Esq., San Francisco

Study: Nude

Owned by Mrs. Adolph Unger, San Francisco

At the Piano

Owned by Mrs. Strassberger, San Francisco

Portrait of Dr. Levi Cooper Lane, Founder of Lane Hospital

Owned by the Stanford University Medical School

Marie the Cook (Pencil Drawing)

Owned by Leonard Jacobi, Esq., San Francisco

Toby Rosenthal's Palette with picture of "beer girl" painted upon it

Owned by Leonard Jacobi, Esq., San Francisco

Portrait

Owned by Leonard Jacobi, Esq., San Francisco

Battlefield Scene (Crayon Drawing)

Owned by Leonard Jacobi, Esq., San Francisco

Portrait of Leonard Jacobi, Esq.

Owned by Leonard Jacobi, Esq., San Francisco

Portrait of Mrs. Leonard Jacobi

Owned by Leonard Jacobi, Esq., San Francisco

Portrait of Mrs. L.

Owned by Mrs. Sophie Lilienthal, San Francisco

The New Governess

Owned by Herman Cohen, Esq., San Francisco

TOBY ROSENTHAL MEMORIAL AND



No. 73

Primitive Man
By Edgar Walter

MUSEUM LOAN EXHIBITIONS

The Image-Maker (Pencil Study)

Owned by Dr. Joseph Oakland Hirschfelder, San Francisco

Unwelcome Overtures (Pencil Drawing)

Owned by Jacob Stern, Esq., San Francisco

PAINTINGS ORIGINALLY OWNED IN
SAN FRANCISCO AND LOST
IN THE FIRE OF 1906

Love's Last Offering

Spring's Pleasures and Sorrows

The Exile's Return

THE PRINT ROOMS, INC.

FORMERLY HILL TOLERTON

January Exhibitions

ETCHINGS BY REMBRANDT
PAINTINGS AND ETCHINGS BY
DONALD SHAW MAC LAUGHLIN

Exhibitions to Follow

PASTELS BY RAY S. BOYNTON
ETCHINGS BY ERNEST HASKELL
ETCHINGS AND DRY POINTS
BY CADWALLADER WASHBURN

(INCLUDING A NEW CALIFORNIA
SERIES)

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THEM THAT MAKES THE
DIFFERENCE

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PERIOD

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