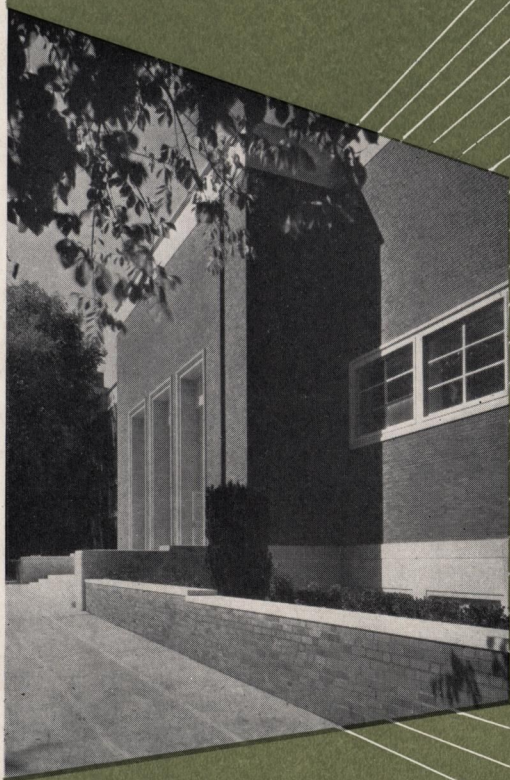


PORTLAND ART ASSOCIATION

50<sup>th</sup>  
*Anniversary Exhibition*



1892 \* 1942

PORTLAND ART MUSEUM



FIFTIETH ANNIVERSARY  
EXHIBITION

1892-1942

DECEMBER 2, 1942 — JANUARY 3, 1943

PORTLAND ART MUSEUM  
PORTLAND, OREGON



## ORIGINAL OFFICERS AND TRUSTEES

H. W. CORBETT . . . . .	<i>President</i>	DR. HOLT C. WILSON . . . . .	<i>Secretary</i>
1892-1903		1892-1918	
HENRY FAILING . . . . .	<i>Vice-President</i>	W. B. AYER . . . . .	<i>Trustee</i>
1892-1898		1892-1928	
WM. M. LADD . . . . .	<i>Treasurer</i>	REV. T. L. ELIOT . . . . .	<i>Trustee</i>
1892-1926		1892-1917	
C. E. S. WOOD . . . . .	<i>Trustee</i>		
1892-1910			

## SUCCESSOR TRUSTEES

HENRIETTA E. FAILING . . . . .	1896-1931	HENRY F. CABELL . . . . .	1931-
T. B. WILCOX . . . . .	1904-1908	PETER KERR . . . . .	1931-1940
GEORGE GOOD . . . . .	1908-1919	AARON FRANK . . . . .	1931-1932
C. H. CAREY . . . . .	1911-1934	BURT BROWN BARKER . . . . .	1931-
A. E. DOYLE . . . . .	1917-1928	WM. L. BREWSTER . . . . .	1932-1942
C. F. ADAMS . . . . .	1919-	MRS. PAUL FELDEN-HEIMER . . . . .	1932-
MRS. HENRY L. CORBETT . . . . .	1920-1941	CAMERON SQUIRES . . . . .	1932-
OTIS B. WIGHT . . . . .	1926-	JOHN YEON . . . . .	1935-1938
AUBREY WATZEK . . . . .	1928-1935	PIETRO BELLUSCHI . . . . .	1935-
	1936-	A. S. FROHMAN . . . . .	1935-
JAMISON PARKER . . . . .	1928-1935	SAM C. JACKSON . . . . .	1940-
MRS. FERDINAND C. SMITH . . . . .	1929-	DONALD KERR . . . . .	1940-
J. C. AINSWORTH . . . . .	1930-1932	R. F. ARRAGON . . . . .	1942-
ROBERT H. STRONG . . . . .	1930-1932	MRS. LAWRENCE WHEELER . . . . .	1942-
PIERRE R. HINES . . . . .	1930-1932		

## PRESIDENTS

H. W. CORBETT . . . . .	1892-1903	A. E. DOYLE . . . . .	1926-1928
WM. M. LADD . . . . .	1903-1911	C. H. CAREY . . . . .	1928-1933
	1917-1926		
REV. T. L. ELIOT (acting) . . . . .	1911-1916	OTIS B. WIGHT . . . . .	1934-
	1916-1917		

MISS HENRIETTA H. FAILING . . . . .	Curator	1895-1909
MISS ANNA BELLE CROCKER . . . . .	Curator	1909-1936
MR. FREDERICK A. SWEET . . . . .	Director	1936-1939
MR. ROBERT TYLER DAVIS . . . . .	Director	1939-

## RETROSPECT AND PROSPECT

The highlights of the first fifty years in the life of the Portland Art Association explain as well as anything why the Art Museum is what it is. These highlights are three in number. There was, first of all, the desire of certain public spirited citizens of the then small city of Portland to start an Art Museum and to bring into the community certain cultural values necessary for its spiritual growth. Coupled with this high ideal was the willingness, on the part of these persons, to assume the financial burden of such an institution.

In the second place, the way that the Portland Art Museum has been supported has put it in a unique position compared to other museums in the country. Most museums have been founded and supported through the beneficence of one individual or one family. The Portland Art Museum has, too, benefited to a considerable extent through large endowments from a few individuals. Yet essentially the support of this Museum has depended on money and valuable gifts from a very considerable number of persons. Such support testifies to the wide-spread interest throughout the community in the institution and in the growth of its collections.

Finally, the Museum is indebted for its undeviating nature and spirit to the two early Curators, Miss Henrietta H. Failing and Miss Anna Crocker. It was the paramount interest of these curators to make sure that the art exhibited exemplified the best, and to watch the collections zealously so as to prevent the lowering of their high standards by the acceptance of many prospective gifts that were kindly meant but not of the requisite calibre.

In looking ahead it is impossible now to forecast the immediate future. However, the Museum and the School are here. They have survived their early vicissitudes and have grown and developed with the community. They have had a definite



part in making life more interesting for many of the residents of the city, and they can see broader fields for development ahead. How much can be done depends largely on the future interest of the community.

A great deal will become possible if the public will aid by taking out memberships and by giving funds for endowment, no matter what the size of the gifts. By such active participation the citizens of Portland will not only show their appreciation of what has been accomplished in the past fifty years. They will also indicate their feeling that the Museum and the School are theirs, and that they wish to share in the financial problems as well as in the benefits derived from attendance at exhibitions and lectures.

OTIS B. WIGHT,  
President.

## THE FIRST FIFTY YEARS

It is not easy to compress the story of fifty years of the work of an institution into a few pages. The mere facts that filled each of these years would alone take much more space than is here available, and in the recital of bare facts the whole character and aura of the institution's existence would be sacrificed. Yet the facts alone would at least show that over the half century the development of the institution has consistently been towards its original aim, which was to establish a living source of aid and inspiration for the development of the then very young city of Portland.

The original meeting at which the Portland Art Association was organized was held on December 12, 1892. Shortly after that a constitution was adopted and the first Board of Trustees elected. The members of this Board were Henry Failing, W. M. Ladd, W. B. Ayer, Rev. T. L. Eliot, C. E. S. Wood, Dr. Holt C. Wilson and H. W. Corbett. As a body this group was conservative, objective, intelligent and supremely devoted. As individuals each gave some particular gift of personality that was invaluable in the task for which the Board was responsible. Mr. Ayer's executive ability, his power to get things moving, and his keen interest in quality; Mr. Ladd's personal interest in art that led him to make his fine collection of etchings and Japanese prints; Dr. Eliot's broad human approach and his unfailing support of liberal education; Dr. Wilson's love of painting; Mr. C. E. S. Wood's individual gifts and his extensive friendships with New York men of art—these and the feminine good sense, taste and human interest of Miss Henrietta E. Failing (who shortly succeeded her father on the Board) as well as the generous and unswerving devotion of all the members to the Association formed a rock on which the institution stands today.



In 1893 Henry W. Corbett authorized W. B. Ayer, who was going abroad, to acquire for the association about one hundred casts of Greek and Roman sculpture. This collection was the gift of Mr. Corbett. With characteristic thoroughness Mr. Ayer stopped at various large centers on his way east, gathering information as to the best objects to purchase for a small museum with limited funds, as well as the best places to purchase these. As a result of his tour forty-eight cases of plaster casts arrived from Liverpool in April 1894, and an additional twelve cases from Hamburg in September of that year. These casts, the core of the new museum, were excellently installed in the spacious, many windowed upper hall of the then new Library building on Stark Street by the first curator, Miss Henrietta H. Failing, whose fine taste and scholarship were lasting formative influences on the new institution.

A second gift followed soon after this, from the family of W. S. Ladd. This consisted of about 15,000 Braun photographs of drawings and paintings of Eupropean art, a set of the Arundel prints and numerous books on art.

The exhibitions during these first years were of paintings, prints and art objects lent by local owners, and testified to unusual taste of the population in this small, far western city.

In 1905 the Museum acquired its own first building. Land at the corner of Fifth and Taylor had been bequeathed by Henry W. Corbett, and money for the building was the gift of Mrs. W. S. Ladd. This building is now occupied by the Chamber of Commerce. The opening exhibition was of paintings from those chosen in New York by Frank Vincent DuMond for the Lewis and Clark Fair.

Housed in its own structure, the Museum was strictly limited in the directions of its development by its total lack of any funds for acquisitions or, indeed, for anything else. The resignation of Miss Failing as curator early in 1909 was followed by the appointment in September of that year of Miss Anna Belle

Crocker. Accepting the limitations imposed by the sad financial condition of the Association, Miss Crocker began to develop the two lines of activity possible in the situation, namely education and exhibitions.

The educational activities of this period were of paramount importance in the history of the Museum. Early in its history the Museum had been among the first in this country to invite the attendance of classes from private and public schools. In addition, almost from the first moment that the casts had been installed, a group of young people had started courses in sketching and drawing. These activities, as well as various plans that had been in the minds of the Board and the staff, were brought to an issue by Mrs. Lee Hoffman in 1909. The Museum Art School was established, offering a thorough three year preparatory course in which drawing and painting, design and crafts, and the history of art would be taught in close correlation. Special evening classes and classes for children were also part of the plan. This training had a two-fold purpose: to give a small number of students a basic training which would enable them to enter the art schools of the east where they might fit themselves for professional careers either in painting or in the teaching of art; and to give the main body of students such training that their knowledge of the arts and their practice in them would enrich their lives afterward, no matter what their chosen vocation.

The keystone of the new school structure was Harry Wentz, artist and teacher extraordinary, who became the source of inspiration to countless young people of the region. One of the strong supporting pillars was Leta Kennedy, who, in the emergency created by the first World War, stepped from her place as a student to become teacher of design and crafts, as well as of the children's classes.

A further development in the field of education came in 1915 when the Portland School Board authorized a salary for



a Museum Docent to meet and take charge of public school classes at the Museum. The work for public school children had grown beyond the strength of the small staff and volunteer helpers. The first salaried Docent was Miss Ione Dunlap under whose competent teaching the work grew rapidly and soon taxed all the resources of the building.

Consistently hampered by lack of funds, Miss Crocker yet devised a steady program of outstanding exhibitions. Attendance increased, and community interest grew. In 1913 Dr. Eliot secured anonymous gifts to complete to \$100,000 the bequest of \$50,000 left by Mr. Henry W. Corbett as an endowment which would become available when its sum had been doubled. The extraordinary financial feat accomplished by Dr. Eliot was an invaluable service at this stage of the Museum's development, for it made possible a larger exhibition program to meet the growing civic interest.

It was in this year, 1913, that New York vibrated with excitement over the First Armory Show, and through the new funds it was possible for Portland to see the picture that had created the greatest furor, Marcel Duchamp's "Nude Descending the Stairs," along with about a hundred photographs of paintings, lithographs and color prints. Somewhat later two outstanding exhibitions of paintings by European and American artists of the new school were brought here through the courageous work of Miss Sally Lewis.

Each year brought from twelve to sixteen special exhibitions, and Portland was privileged to see the best in many fields. Imported exhibitions were constantly supplemented by shows from local collections, and these, too, stimulated the love of fine things.

Outgrowing its own building, in 1930 the Association made an arrangement with the city by which it exchanged its own property for its present location, on which stood the old Ladd Public School. This building was remodelled into gal-

leries and class-rooms, and in 1930 an anonymous fund, which later was divulged as coming from Mr. W. B. Ayer, was given for the construction of the building on the West Park Street side, now known as the Ayer Wing.

When the plans for the Ayer Wing were drawn up by the architectural firm, A. E. Doyle & Associate, a provisional sketch was made to show how the entire square block might be covered by the Museum and School. Thus when, in 1936, through the beneficence of Miss Ella Hirsch, money was bequeathed for a new wing in honor of her father and mother, the new building was most successfully unified with the portion already on the lot. The Hirsch Wing was completed in 1939. It is generally acknowledged that the Museum buildings are a credit to the givers and to the architect, Pietro Belluschi, as well as an adornment to the city and a joy to the staff that works in them.

The collection of the Museum has grown commensurably during the years, from the original plaster casts and photographs, as a result of the generosity and interest of a number of unselfish, public spirited citizens. Two complete collections of great importance were given in 1926 and 1932. Miss Sally Lewis presented, in memory of her mother, an extensive group of classical antiquities which supplemented the casts of Greek and Roman sculpture with original potteries and small objects. In 1932, the Mary Andrews Ladd collection of Japanese prints was presented by an anonymous donor. The collection had been carefully built up over many years and groups from it had often been shown at the Museum. The gift established the Museum immediately in this field as one of the important institutions of the country.

Possibly few people realize the many ways in which the expanding activities of the Museum and the high quality of its collections are due specifically to the generosity of Mr. Ayer. The European and American paintings which came to the



Museum on his death in 1935 are in almost every case distinguished examples of the artist's work. His gift, which made it possible to build the first section of the new building, has already been mentioned. In addition, a considerable fund left to the memory of his wife, as the Helen Thurston Ayer Fund, pays the expenses of all exhibitions in the Museum, and provides as well a surplus for the purchase of works of art. In every case the gifts were made with an intimate knowledge of the needs of the institution and with no wish for personal recognition.

Another generous gift was that of Miss Ella Hirsch, who not only provided the funds for building the wing in memory of her parents, but left her entire collection and a considerable endowment. The Hirsch Fund was left with a liberal provision that its income be used "for the maintenance of the Hirsch Wing and the purchase of works of art." This income provides the largest purchasing fund of the Museum and also pays the expenses of the new addition.

These gifts, although the largest in recent decades, are only a few of the many bequests and endowments made to the Museum. The wisdom expressed in leaving the institution free to use their gifts for its best development has been the outstanding characteristic of nearly all its benefactors. The sum total of these large and many smaller gifts has maintained the institution as it began, a truly civic expression.

## THE 50TH ANNIVERSARY EXHIBITION

The five upstairs galleries of the Ayer wing have been set aside for a triple exhibition celebrating the anniversary. In the center gallery a group of the plaster casts which constituted the original museum purchase has been set up. Our first intention was to reproduce something of the aspect of the old cast rooms in the Fifth and Taylor building. We have had to be satisfied to suggest rather than to reproduce this aspect, largely because of the difficulty of moving massive objects under war-time conditions. Besides, many of the reliefs which formed the background of the old installation are fixed on the walls of the new sculpture court. Instead of these reliefs, a selection from the Braun photographs, the second large museum acquisition, has been used on the walls.

The north galleries have been installed to suggest an idealized museum gallery of 1892. Photographs of museum and private galleries of the period have served as a guide, and these have been rather freely interpreted to incorporate such possessions of the Portland Art Museum as might have appeared in such an idealized gallery, supplemented by furnishings that were locally available. The result is inconsistent from any point-of-view and presented frankly as an interpretation of the taste of the early nineties. The paintings from our own collection and other local sources are all of a domestic scale. To give a more definitely "museum" flavor, a number of large and important works from other museums have been borrowed for the occasion. Among them are a number of the outstanding favorites of the period.

The south galleries have been arranged to suggest, in a similar way, an idealized taste of 1942. Again the collections of the museum have served as a nucleus, with additions from local collections, other museums, and generous New York dealers.



Visitors to the exhibition will undoubtedly make their own observations and comparisons. They should be warned, however, that though the installations have been made with great care, they are by no means "accurate," nor a basis for scientific comparison of the two eras. The three sections of the exhibition are presented chiefly for the delight of calling up old memories, and to celebrate 50 years of intensive and devoted activity in the Portland Art Museum, as well as art museums of the United States.

The remainder of the museum galleries have been arranged to show as much as possible of the permanent collection which does not fit into either the 1892 or 1942 gallery. The collection demonstrates the extraordinary discrimination of collectors "way out in Oregon," as well as the interest of a community to make the riches of the visual world available to all its members. It should be remembered that until 1937 the Museum was entirely without funds for purchases. The collections, as well as the achievements in education and buildings, are the result of a rare devotion to creating a community service without thought of personal memorials.

ROBERT TYLER DAVIS,  
Director.

## ACKNOWLEDGEMENTS

The Portland Art Association is most grateful to the lenders listed below who have so generously cooperated in celebrating the 50th Anniversary of its founding.

In addition to the lenders many have assisted in various aspects of planning and carrying out the celebration. Particular acknowledgment is due to Miss Anna B. Crocker for collaboration in recalling the history of the organization, to Mr. Frederick A. Sweet for assistance in tracking down and suggesting paintings for the exhibition, and to Mr. Stephan Bourgeois for assistance in arranging loans for the modern section.

### LENDERS FOR THE 50TH ANNIVERSARY EXHIBITION

Mr. Charles F. Adams.  
The Albright Art Gallery, Buffalo, New York.  
Bignou Gallery, New York.  
Mr. Remo Bufano.  
The Museum of Fine Arts, Boston, Massachusetts.  
Mr. Henry F. Cabell.  
The California Palace of the Legion of Honor, San Francisco.  
The Chicago Art Institute.  
The Estate of William H. Crocker, Hillsborough, California.  
Durand-Ruel Galleries, New York.  
Miss Mary F. Failing.  
Mr. and Mrs. Paul Feldenheimer.  
M. Knoedler and Company, New York.  
Kraushaar Galleries, New York.  
The Layton Art Gallery, Milwaukee, Wisconsin.  
Pierre Matisse Gallery, New York.  
The Metropolitan Museum of Art, New York.  
The Museum of Modern Art, New York.  
Passedoit Gallery, New York.  
Paul Rosenberg and Company, New York.  
Jacques Seligmann and Company, New York.  
Mr. Rufino Tamayo, New York.  
Wildenstein and Company, New York.  
Anonymous loan through the San Francisco Museum of Art.





59 SUMMER DAY

Adolphe Monticelli

## THE 1892 GALLERY

### PAINTINGS

BASTIEN-LEPAGE, Jules *French* 1848-1884

1 THE WOOD GATHERER

*Lent by the Layton Art Gallery*

BIANCHI, Luigi

*Italian* 1845-1904

2 THE DOCTOR'S VISIT

*Lent by The California Palace of the Legion of Honor*

BIERSTADT, Albert

*American* 1830-1902

3 MOUNT HOOD

*Lent by Miss Mary F. Failing*

BONHEUR, Rosa

*French* 1822-1896

4 BLACK SHEEP (watercolor)

*Presented by Mrs. Frederic B. Pratt*

BOUDIN, Eugène

*French* 1824-1898

5 HARBOR AT BREST

*Lent by Mr. Charles F. Adams*

6 LE HAVRE

*Bequest of Winslow B. Ayer*

BOUGUEREAU, William Adolphe *French* 1825-1905

7 THE TWO SISTERS

*Lent by the Metropolitan Museum of Art*

BRUSH, George de Forest

*American* b. 1855

8 THE SCULPTOR AND THE KING

*Lent by Miss Mary F. Failing*



BUNCE, William Gedney *American* 1840-1916

9 SEASCAPE WITH SAILING VESSEL

*Lent by Miss Mary F. Failing*

10 VENICE

*Bequest of Winslow B. Ayer*

CACHOUD, François Charles *French* b. 1866

11 FRENCH VILLAGE

*Lent by Miss Mary F. Failing*

COROT, Jean Baptiste Camille *French* 1796-1875

12 LANDSCAPE

*Lent by Miss Mary F. Failing*

13 GOLDEN EVE

*Lent by Mr. Charles F. Adams*

14 THE PONDS OF VILLE d'AVRAY

*Presented by the children of Caroline A. Ladd in memory of their Mother*

CONSTANTINI, G. *Italian*

15 BLIND MAN'S BUFF

*Presented by Mr. Charles E. Ladd in memory of his Mother, Caroline A. Ladd*

COURBET, Gustave *French* 1819-1877

16 AUTUMN

*Presented by Mrs. Frederic B. Pratt*

DAUBIGNY, Charles François *French* 1817-1878

17 BANKS OF THE OISE

*Lent by the Chicago Art Institute*

DIAZ de la Pena, Narcisse *French* 1808-1876

18 TURKISH WOMEN

*Lent by Mr. Charles F. Adams*

19 THE FOREST OF FONTAINEBLEAU

*Lent by Miss Mary F. Failing*

20 FLOWERS

*Lent by Mrs. Henry L. Corbett*

21 LANDSCAPE

*Presented by Mrs. Frederic B. Pratt in memory of her Mother, Caroline A. Ladd*

22 FLOWERS

*Presented by William M. Ladd*

DOLPH, John Henry *American* 1835-1903

23 SLEEPING CATS

*Presented by the Heirs of Mrs. William S. Ladd*

DUPRÉ, Jules *French* 1812-1889

24 THE WAVE

*Lent by Miss Mary F. Failing*

25 THE STREAM

*Presented by Mr. William M. Ladd*

FROMENTIN, Eugène *French* 1820-1876

26 NEAR PHILAE

*Lent by the Chicago Art Institute*

FULLER, George *American* 1822-1884

27 PORTRAIT OF A GIRL

*Bequest of Winslow B. Ayer*

GÉRÔME, Jean Léon *French* 1824-1904

28 L'EMINENCE GRISE

*Lent by the Museum of Fine Arts, Boston*

GORDIGIANI, Michele *Italian* 1830-1909

29 THE PAGE BOY

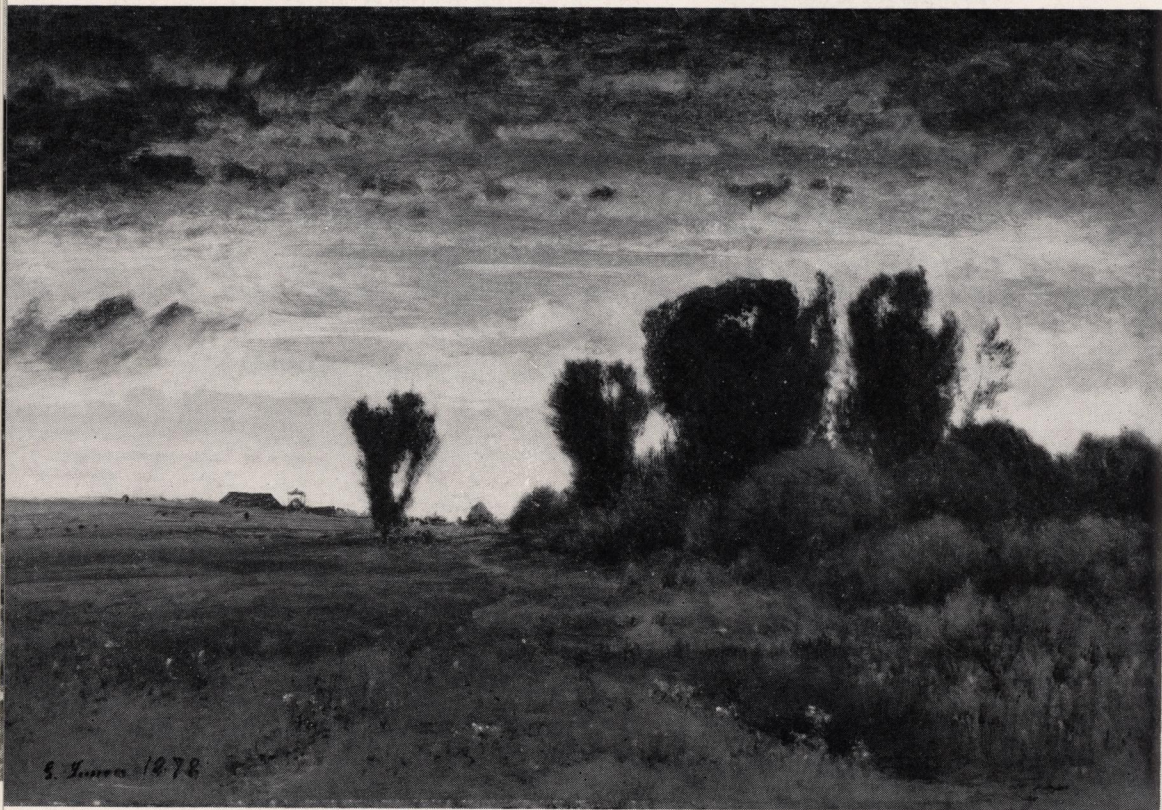
*Lent by Miss Mary F. Failing*

GIFFORD, Sanford Robinson *American* 1823-1880

30 THE GOLDEN HORN

*Lent by Mrs. E. W. Rockey*





40 SUNSET

George Inness

GOSSELIN, Albert

*French* b. 1863

31 SUNSET, VALLEY OF CERNAY

*Bequest of Winslow B. Ayer*

HARDY, Anna E.

*American* 1839-No death date

32 ROSES IN BLUE BOWL

*Bequest of Winslow B. Ayer*

33 TRAILING ARBUTUS

*Bequest of Winslow B. Ayer*

34 YELLOW ROSES

*Bequest of Winslow B. Ayer*

HENNER, Jean Jacques

*French* 1829-1905

35 RECLINING NYMPH

*Lent by Mr. Charles F. Adams*

HUNT, William Morris

*American* 1824-1879

36 MILTON PASTURES

*Bequest of Winslow B. Ayer*

INNESS, George

*American* 1825-1894

37 CASTEL GANDOLFO

*Lent by Miss Mary F. Failing*

38 LAKE TRASIMENO

*Lent by Miss Mary F. Failing*

39 MY ORCHARD, MONTCLAIR

*Bequest of Mrs. Oscar Meyer*

40 SUNSET

*Presented by Mrs. Frederic B. Pratt*

ISRAELS, Josef

*Dutch* 1824-1911

41 THE OLD TAR

*Lent by the Chicago Art Institute*

42 THE OLD COOK

*Lent by the Chicago Art Institute*





45 THE OLD STAGECOACH

Eastman Johnson

JIMENEZ Y ARANDA, Luis *Spanish* 1845-No death date

43 LEARNING TO WALK

*Presented by Mrs. Frederic B. Pratt in memory of her Mother, Caroline A. Ladd*

JOHNSON, Eastman

*American* 1824-1906

44 THE LITTLE HARPIST

*Lent by Miss Mary F. Failing*

45 THE OLD STAGE COACH

*Lent by the Layton Art Gallery*

LASALLE, Louis

*French*

46 THE SHEPHERDESS

*Presented by the Heirs of Mrs. William S. Ladd*

LATOUCHE, L.

*French*

47 LANDSCAPE

*Bequest of Winslow B. Ayer*

VAN MARCKE, Emile

*French* 1827-1890

48 CATTLE

*Lent by Mr. Charles F. Adams*

MARTIN, Homer D.

*American* 1836-1897

49 LANDSCAPE, Upper Ausable Lake

*Lent by Miss Mary F. Failing*

50 OVERLOOKING THE HUDSON

*Bequest of Winslow B. Ayer*

MAUVE, Anton

*Dutch* 1838-1888

51 SHERPHERD AND SHEEP (watercolor)

*Presented by Mrs. Frederic B. Pratt*

MEISSONIER, Jean Louis Ernest

*French* 1815-1891

52 A GENERAL AND HIS AIDE DE CAMP

*Lent by the Metropolitan Museum of Art*



MEYER von BREMEN, Johann G. *German* 1813-1886

53 LITTLE PEASANT GIRL

*Lent by Miss Mary F. Failing*

MICHEL, Georges

*French* 1763-1842

54 THE STORM

*Lent by Miss Mary F. Failing*

55 LANDSCAPE

*Presented by Henry L. Corbett, Elliott R. Corbett and Hamilton F. Corbett in memory of their Mother, Helen Ladd Corbett*

56 LANDSCAPE

*Presented by Mrs. Lillian B. Ladd*

MILLET, Jean François

*French* 1814-1875

57 THE MAN WITH THE HOE

*Lent by the Estate of W. H. Crocker, Hillsborough, California*

MONTICELLI, Adolphe

*French* 1824-1886

58 FIGURES IN A FOREST

*Gift of Charles E. Ladd*

59 SUMMER DAY

*Bequest of Winslow B. Ayer*

NEWMAN, Robert Loftin

*American* 1827-1912

60 CHRIST AND PETER ON THE SEA OF GALILEE

*Presented by Mrs. William M. Ladd and Children, William M. Ladd Memorial*

PIETERS, Evert

*Dutch* b. 1859

61 LANDSCAPE

*Bequest of Winslow B. Ayer*

RANGER, Henry W.

*American* 1859-1916

62 PEAT GATHERERS

*Presented by Mrs. William M. Ladd*

ROUSSEAU, Théodore

*French* 1812-1867

63 MOUNTAIN LANDSCAPE

*Lent by Mrs. Henry Ladd Corbett*

64 POND AMONG ROCKS

*Lent by the Chicago Art Institute*

ROYBET, Ferdinand Victor Léon

*French* 1840-1920

65 THE CRITICS

*Lent by Henry F. Cabell*

SCHREYER, Adolf

*German* 1828-1899

66 THE RAIDERS

*Lent by the Chicago Art Institute*

TROYON, Constant

*French* 1810-1865

67 THE YOUNG BULL

*Lent by Mr. Charles F. Adams*

VERBOECKHOVEN, Eugène Joseph *Belgian* 1798-1881

68 ANIMAL PIECE

*Lent by the California Palace of the Legion of Honor*

69 SHEEP

*Permanent Collection of the Portland Art Museum*

70 MORNING ON THE SCOTTISH COAST

*Presented by Mrs. Almira R. Fenno-Gendrot in memory of Rev. George H. Atkinson*

VIBERT, Jehan Georges

*French* 1840-1902

71 THE MARVELOUS SAUCE

*Lent by the Albright Art Gallery*

72 SHARPENING THE BULL FIGHTER'S KNIFE (watercolor)

*Presented by William M. Ladd*

VOLLON, Antoine

*French* 1833-1900

73 STILL LIFE

*Bequest of Winslow B. Ayer*



WEIR, J. Alden *American* 1852-1919

74 FLOWER PIECE

*Presented by Henry L. Corbett, Elliott R. Corbett and Hamilton F. Corbett in memory of their Mother, Helen Ladd Corbett*

WEISSENBRUCK, Johann Hendrik *Dutch* 1824-1903

75 DUTCH FARMHOUSE NEAR A POND (watercolor)

*Bequest of Winslow B. Ayer*

WYANT, Alexander H. *American* 1836-1892

76 SUNSET CLOUDS

*Presented by Mrs. William M. Ladd and Children, William M. Ladd Memorial*

YON, Edmond *French* 1836-1897

77 VILLAGE NEAR A CANAL (watercolor)

*Bequest of Winslow B. Ayer*

ZIEM, Felix *French* 1821-1911

78 THE TOWER

*Lent by Mr. Charles F. Adams*

## SCULPTURE

BARYE, Antoine Louis *French* 1796-1875

79 TIGER (bronze)

*Presented by Mr. and Mrs. Frederic B. Pratt*

80 WILDCAT ATTACKING HERON (bronze)

*Presented by Mr. and Mrs. Frederic B. Pratt*

81 EAGLE (bronze)

*Presented by Mr. and Mrs. Frederic B. Pratt*

PROCTOR, A. Phimister *American* b. 1862

82 INDIAN ON HORSEBACK (bronze)

*Gift of Mrs. A. L. Mills, Mrs. T. Harris Bartlett, Miss H. E. Failing, Miss M. F. Failing, Mrs. H. C. Cabell, Charles F. Adams, J. C. Ainsworth, W. D. Wheelwright, T. B. Wilcox.*

ROMANELLI, Pasquale *Italian* 1812-1887

83 HENRY W. CORBETT (marble)

*Presented by Mrs. Henry W. Corbett*

84 MRS. WILLIAM S. LADD (marble)

*Presented by Mrs. Charles E. Ladd*

WARNER, Olin L. *American* 1844-1896

85 SEVEN BRONZE PLAQUES OF AMERICAN INDIANS

*Lent by William M. Ladd*

86 CUPID AND PSYCHE (marble relief)

*Lent by Mr. and Mrs. Hamilton Corbett*

87 CHIEF JOSEPH (bronze relief)

88 GENERAL GIBBON (bronze relief)

*Lent by the late Mrs. C. E. S. Wood*

89 C. E. S. WOOD (bronze)

90 PORTRAIT OF J. ALDEN WEIR (bronze)

*Lent by the late Mrs. C. E. S. Wood*

91 PORTRAIT OF WILLIAM SARGENT LADD (bronze)

*Lent by William M. Ladd*

92 A YOUNG WOMAN (marble)

93 MRS. CHARLES ELLIOTT LADD (marble)

94 C. E. S. WOOD (bronze relief)

95 NANNY MOALE WOOD (bronze relief)

96 CHARLES ELLIOTT LADD (bronze relief)

## FURNITURE

Furniture for the 1892 Gallery has been lent by Mrs. Max Burger, Miss Mary F. Failing, and Mrs. R. Charles Niete.

All of the objects displayed in the cases of the small gallery are from the Permanent Collection of the Portland Art Museum.





108 PORTRAIT OF MADAME ZBOROWSKA Amedeo Modigliani

## THE 1942 GALLERY

### PAINTINGS

CÉZANNE, Paul

*French* 1839-1906

97 LE CHATEAU NOIR

*Lent by the Bignou Gallery*

CHIRICO, Giorgio de

*Italian* b. 1888

98 SELF PORTRAIT

*Lent by the Passadoit Gallery*

BRAQUE, Georges

*French* b. 1882

99 LE GUÉRIDON

*Lent by Paul Rosenberg & Co.*

DEGAS, Edgar Hilaire Germain

*French* 1834-1917

100 LE FOYER DE LA DANSE

*Lent by Wildenstein & Co.*

DERAIN, André

*French* b. 1880

101 STILL LIFE "LA FRITURE"

*Lent by the Pierre Matisse Gallery*

GAUGUIN, Paul

*French* 1848-1903

102 NATIVITY

*Lent by Wildenstein & Co.*

VAN GOGH, Vincent

*Dutch* 1853-1890

103 THE FIRST STEPS

*Anonymous loan through the courtesy of the San Francisco Museum of Art*

HARTLEY, Marsden

*American* b. 1878

104 AFTER THE STORM

*Purchased from the Ella Hirsch Fund*





104 AFTER THE STORM

Marsden Hartley

HOFER, Karl

*German* b. 1878

105 EARLY HOUR

*Purchased from the Ella Hirsch Fund*

KUNIYOSHI, Yasuo

*American* b. 1893

106 GIRL WITH AN ACCORDION

*Purchased from the Ella Hirsch Fund*

MATISSE, Henri

*French* b. 1865

107 LA MUSIQUE

*Lent by the Albright Art Gallery*

MODIGLIANI, Amedeo

*Italian* 1884-1920

108 PORTRAIT OF MADAME ZBOROWSKA

*Lent by the Museum of Modern Art; Lillie P. Bliss Collection*

PICASSO, Pablo

*Spanish* b. 1881

109 HEAD OF A WOMAN

*Lent by the Bignon Gallery*

PRENDERGAST, Maurice

*American* 1859-1924

110 HOLIDAY

*Lent by the Kraushaar Galleries*

REDON, Odilon

*French* 1840-1916

111 VASE WITH FLOWERS

*Lent by M. Knoedler & Co.*

RENOIR, Pierre Auguste

*French* 1841-1919

112 LA FEMME A LA MANDOLINE

*Lent by the Durand-Ruel Galleries*

ROUAULT, Georges

*French* b. 1871

113 THE JUDGES

*Purchased from the Ella Hirsch Fund*





113 THE JUDGES

Georges Rouault

SOUTINE, Haim

*Lithuanian* b. 1894

114 THE LITTLE PASTRY COOK

*Purchased from the Ella Hirsch Fund*

TOULOUSE-LAUTREC, Henri de

*French* 1864-1901

115 PORTRAIT OF FRANÇOIS GAUZY

*Lent by Jacques Seligmann & Co.*

TAMAYO, Rufino

*Mexican* b. 1900

116 CARNIVAL

*Lent by the Artist*

UTRILLO, Maurice

*French* b. 1883

117 ARGENTEUIL

*Lent by Mr. and Mrs. Paul Feldenheimer*

118 MONTREUIL, THE CITADEL

*Purchased from the Ella Hirsch Fund*

## SCULPTURE

BUFANO, Remo

*American* b. 1894

119 MY MOTHER (terra cotta)

*Lent by the Artist*

LACHAISE, Gaston

*American* 1882-1935

120 HEAD OF A WOMAN (bronze)

*Lent by the Kraushaar Galleries*

MAILLOL, Aristide

*French* b. 1861

121 STANDING NUDE (bronze)

*Purchased from the Ayer Fund*

The prints exhibited in the small gallery are from the Permanent Collection of the Portland Art Museum. The table was lent by Mr. and Mrs. Jan DeGraaff.