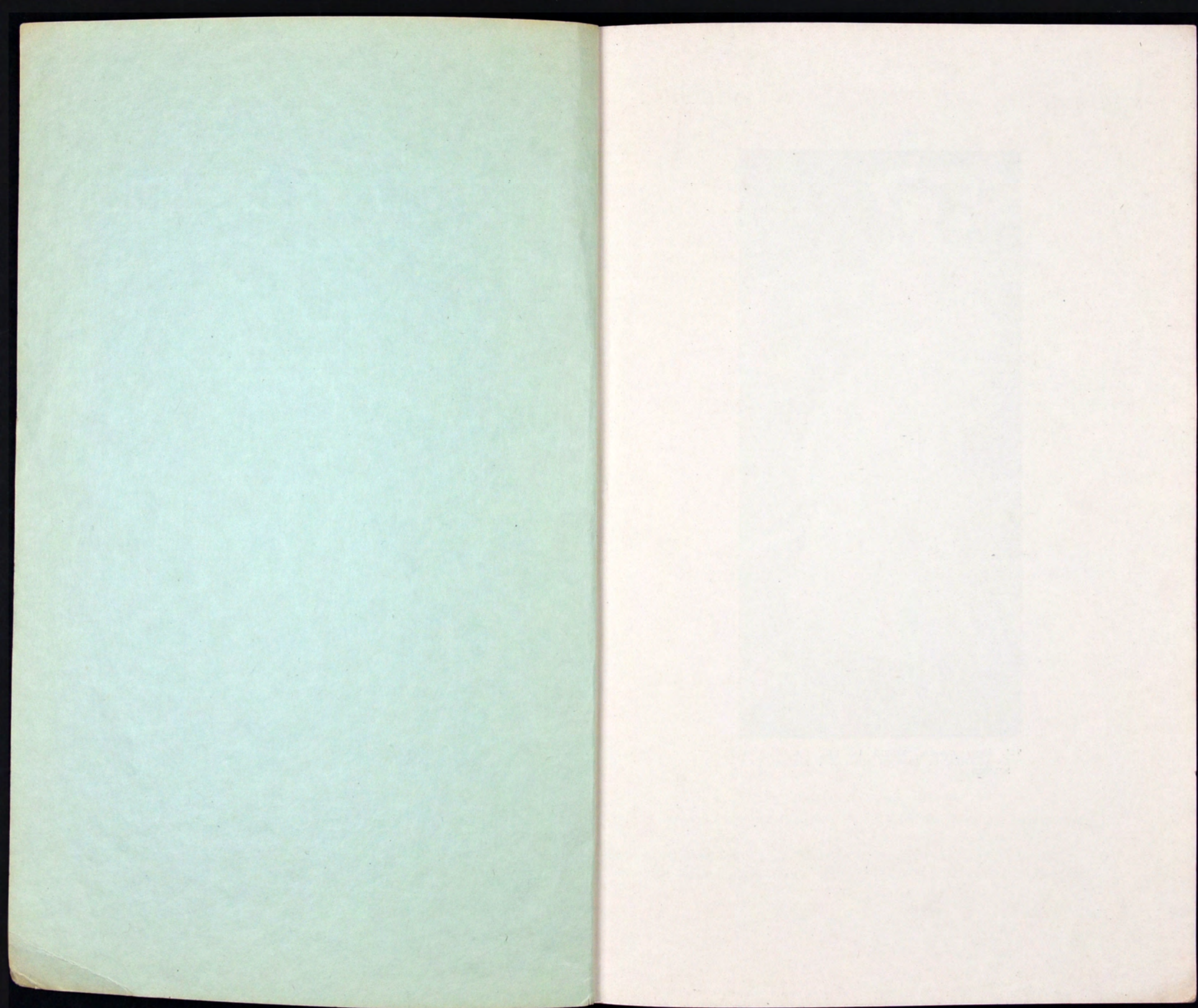


ILLUSTRATED CATALOGUE  
**OFFICIAL ART EXHIBITION**  
OF THE  
**CALIFORNIA**  
Pacific International  
**EXPOSITION**

THE PALACE OF FINE ARTS  
BALBOA PARK, SAN DIEGO, CALIFORNIA, U.S.A.

From May 29th to November 11th, 1935





# California Pacific International Exposition IN SAN DIEGO



521, Upper Rotunda. MARIA IN THE GARDENS OF LA GRANJA. BY JOAQUIN SOROLLA Y BASTIDO. LATE SPANISH.

## GENERAL ART COMMITTEE

JULIUS WANGENHEIM, *Chairman*

LOUISE DARBY	REGINALD POLAND
WILLIAM TEMPLETON JOHNSON	ELIZABETH SHERMAN
ALICE KLAUBER	A. B. TITUS

## EXECUTIVE COMMITTEE

REGINALD POLAND, *Chairman*

A. B. TITUS	- - - - -	<i>Curator of Fine Arts</i>
LOUISE DARBY	- - - - -	<i>Curator of Installation</i>
ELIZABETH SHERMAN	-	<i>Curator of Decorative Arts and of the Children's Department</i>

## OFFICERS OF THE FINE ARTS SOCIETY

MRS. APPLETON S. BRIDGES

*Fine Arts Gallery Founder*

*Honorary President*

MRS. HENRY A. EVERETT

*Honorary Vice-President*

ARCHER M. HUNTINGTON

*Honorary Vice-President*

JULIUS WANGENHEIM

*President*

FRED L. ANNABLE

*Treasurer*

A. B. TITUS

*Vice-President*

HAROLD A. TAYLOR

*Secretary*

LOUISE DARBY

*Second Vice-President*

MRS. GEORGE F. REUTER

*Assistant Secretary*

## STAFF MEMBERS, FINE ARTS GALLERY

REGINALD POLAND, *Director*

JULIA GETHMAN ANDREWS, *Curator*

S. GIFFORD HAWES, *Superintendent*

LOUISE DARBY, *Lecturer*

RACHEL HEATH, *Secretary*

KATHARINE MORRISON KAHLE, *Lecturer*

FRANK W. MURRAY, *Personnel*

ELIZABETH SHERMAN, *Assistant*

MARIAN B. D'AVE, *Asst. Secretary*

TABLE OF CONTENTS

TEXT

	Page
LIST OF OFFICERS AND OF COMMITTEES .....	I
AN INTRODUCTION TO THE EXHIBITION OF THE ART OF THE SOUTHWEST: A Retrospective Survey, by A. B. Titus .....	V
INTRODUCTION TO THE PERMANENT COLLECTION AND SPE- CIAL LOAN EXHIBITS, by Reginald Poland .....	XXXIII

ILLUSTRATIONS

MARIA IN THE GARDENS OF LA GRANJA, by Joaquin Sorolla y Bastido .....	Frontispiece
--	--------------

ART OF THE SOUTHWEST

SOLEMN PLEDGE, TAOS INDIANS, by Walter Ufer .....	IV
MT. MORAN, by Thomas Moran .....	IX
YOUTH, by Arthur Mathews .....	X
SACRAMENTO INDIAN WITH DOG, by Charles C. Nahl .....	XIII
CARMEL, by Guy Rose .....	XIII
IGLESIA SAN FRANCISCO, MEXICO, by Helen Forbes .....	XIV
YIN, by S. Macdonald-Wright .....	XIV
SERENITY, by William Wendt, Laguna Beach .....	XV
LEE SCUPPERS UNDER, by Armin Hansen .....	XV
DILLWYN PARRISH, by Clarence Hinkle .....	XVI
LAMY, NEW MEXICO, by Andrew Dasburg .....	XVI
HOLLOW TREE TRUNK, by Joseph Bakos .....	XVII
THE EARTH KNOWER, by Maynard Dixon .....	XVII
THE WOODCHOPPER, by Randall Davey .....	XVIII
SIMILE ORGANIZATION, by Lorser Feitelson .....	XIX
MALLARDS, by De Witt Parshall .....	XIX
MOUNTAIN TOP, by Maurice Braun .....	XX
MORNING, NOGALES, ARIZONA, by Charles Reiffel .....	XX
DESERT FROM LAGUNA MOUNTAIN, by Charles A. Fries .....	XXI
HOPI KACHINA DOLLS, by Everett Gee Jackson .....	XXI
BY THE OLD BRICKYARD, by Millard Sheets .....	XXII
GIRL WITH YELLOW SHAWL, by Boris Deutsch .....	XXII
LITTLE NAVAJO, by Ruth Peabody .....	XXIII
TEHUANTEPEC FIESTA, by Esther Bruton .....	XXIII
AURORA, NEVADA, by Frank Bergman .....	XXIV
DOWN AT THE CORNER, by Joseph De Mers .....	XXIV
GOWER GULCH, DEATH VALLEY, by Carl Oscar Borg .....	XXV
MEXICO, by Maxine Albro .....	XXVI
LAST HOUSE IN WALPI, by Ed. Borein .....	XXVI
GREY GRANITE, by Roi Partridge .....	XXVII
SMOKE TREE RANCH, by Paul Landacre .....	XXVII
WINDSWEPT CYPRESS, by Cornelis Botke .....	XXVIII
YOUNG MAIZE, by Donal Hord .....	XXIX
MOTHER AND CHILD, by Peter Krasnow .....	XXIX
BOY WITH FLUTE, by Jacques Schnier .....	XXIX
HEAD OF A YOUNG MAN, by James Tank Porter .....	XXX
WALKING PUMA, by Arthur Putnam .....	XXX
IL DUCE, by S. Cartaino Scarpitta .....	XXXI

FANNING A TWISTER, by Jo Mora .....	XXXI
SAINT FRANCIS, ceramic figurine, by Richenda Stevick .....	XXXII
CHALICE, wrought silver, by Isaac Miller .....	XXXII
CYPRUS, ivory carving, by Erik Magnussen .....	XXXII
THE CIRCUS, decorative screen, by Esther Bruton .....	XXXII

PERMANENT COLLECTION AND LOANS

ENTHRONED VIRGIN HOLDING CHRIST CHILD, by Zenobio de Macchiavelli .....	XXXV
KWAN YIN, Ancient Chinese .....	XXXV
TAPESTRY, Brussels, Flanders. King Solomon and the Queen of Sheba .....	XXXVI
STAINED GLASS WINDOW, St. John, French .....	XXXIX
SAINT IN NICHE, by Pablo Ortiz .....	XXXIX
RELIQUARY OF A FEMALE SAINT, Spanish .....	XXXIX
THE CRUCIFIXION, by Tomas Giner .....	XL
PHILIP IV, by Juan Bautista Martinez del Mazo .....	XLI
PEASANTS IN A MARKET PLACE, by Diego Rodriguez de Silva y Velazquez .....	XLI
THE VIRGIN AND CHRIST CHILD WITH ST. JOHN, by Francisco de Zurbaran .....	XLII
ST. FRANCIS, by El Greco (Domenico Theotocopouli) .....	XLIII
A GENTLEMAN WITH HIS SECRETARY, by Jose Francisco de Goya y Lucientes .....	XLIII
ISABELLA DI FRANCIA, by Alonzo Sanchez Coello .....	XLIV
THE SAXON COURTIER, by Lucas Cranach, the Elder .....	XLV
THE MYSTIC MARRIAGE OF ST. CATHERINE, by The Master of Frankfort .....	XLV
THE MARQUISE DE VERNEUIL, by Francois Quesnel, French .....	XLVI
ECCE HOMO AND MATER DOLOROSA, by Dierick Bouts .....	XLVI
JESUS ON THE SEA OF GENEZARETH, by Eugene Delacroix .....	XLVII
THE HOLY FAMILY, by Peter Paul Rubens .....	XLVII
LANDSCAPE, by Camille-Jean-Baptiste Corot .....	XLVIII
THE SILENT POOL, by Gustave Courbet .....	XLVIII
PORTRAIT OF MRS. CADELL, by Sir Henry Raeburn, P.R.S.A. .....	XLIX
GIRL IN WHITE, by Abbott H. Thayer .....	L
PORTRAIT OF ANNIE HADEN, by J. A. McNeill Whistler .....	LI
THANKSGIVING STILL LIFE, by Emil Carlsen .....	LI
BERNADITA, by Robert Henri .....	LII
THE HANEY KID, by George Luks .....	LII
ESTHER, by Sargent Johnson .....	LIII
SPIRIT OF THE DANCE, by William Zorach .....	LIII
LE COQ, by Pablo Gargallo .....	LIV
BALI DRAMA, by Maurice Sterne .....	LIV
STILL LIFE, by Henri-Matisse .....	LV
THE BULL FIGHT, by Henrietta Shore .....	LV
ANNE, (Lithograph), by George W. Bellows .....	LVI
THE DEATH OF THE VIRGIN, (Engraving), by Martin Schongauer .....	LVI
THE ALMOND TREE AND THE WHITE STREET, by Jose Frau .....	LVII
ABUELOS (Grandparents), by Valentin de Zubiaurre .....	LVII
ANTONIO LA GALLEGA, by Ignacio Zuloaga .....	LVIII
WOMAN WITH BLUE TURBAN, by Pablo Picasso .....	LIX

TABLE OF CONTENTS  
TEXT

	Page
LIST OF OFFICERS AND OF COMMITTEES .....	I
AN INTRODUCTION TO THE EXHIBITION OF THE ART OF THE SOUTHWEST: A Retrospective Survey, by A. B. Titus .....	V
INTRODUCTION TO THE PERMANENT COLLECTION AND SPE- CIAL LOAN EXHIBITS, by Reginald Poland .....	XXXIII

ILLUSTRATIONS

MARIA IN THE GARDENS OF LA GRANJA, by Joaquin Sorolla y Bastido .....	Frontispiece
--	--------------

ART OF THE SOUTHWEST

SOLEMN PLEDGE, TAOS INDIANS, by Walter Ufer .....	IV
MT. MORAN, by Thomas Moran .....	IX
YOUTH, by Arthur Mathews .....	X
SACRAMENTO INDIAN WITH DOG, by Charles C. Nahl .....	XIII
CARMEL, by Guy Rose .....	XIII
IGLESIA SAN FRANCISCO, MEXICO, by Helen Forbes .....	XIV
YIN, by S. Macdonald-Wright .....	XIV
SERENITY, by William Wendt, Laguna Beach .....	XV
LEE SCUPPERS UNDER, by Armin Hansen .....	XV
DILLWYN PARRISH, by Clarence Hinkle .....	XVI
LAMY, NEW MEXICO, by Andrew Dasburg .....	XVI
HOLLOW TREE TRUNK, by Joseph Bakos .....	XVII
THE EARTH KNOWER, by Maynard Dixon .....	XVII
THE WOODCHOPPER, by Randall Davey .....	XVIII
SIMILE ORGANIZATION, by Lorser Feitelson .....	XIX
MALLARDS, by De Witt Parshall .....	XIX
MOUNTAIN TOP, by Maurice Braun .....	XX
MORNING, NOGALES, ARIZONA, by Charles Reiffel .....	XX
DESERT FROM LAGUNA MOUNTAIN, by Charles A. Fries .....	XXI
HOPI KACHINA DOLLS, by Everett Gee Jackson .....	XXI
BY THE OLD BRICKYARD, by Millard Sheets .....	XXII
GIRL WITH YELLOW SHAWL, by Boris Deutsch .....	XXII
LITTLE NAVAJO, by Ruth Peabody .....	XXIII
TEHUANTEPEC FIESTA, by Esther Bruton .....	XXIII
AURORA, NEVADA, by Frank Bergman .....	XXIV
DOWN AT THE CORNER, by Joseph De Mers .....	XXIV
GOWER GULCH, DEATH VALLEY, by Carl Oscar Borg .....	XXV
MEXICO, by Maxine Albro .....	XXVI
LAST HOUSE IN WALPI, by Ed. Borein .....	XXVI
GREY GRANITE, by Roi Partridge .....	XXVII
SMOKE TREE RANCH, by Paul Landacre .....	XXVII
WINDSWEPT CYPRESS, by Cornelis Botke .....	XXVIII
YOUNG MAIZE, by Donal Hord .....	XXIX
MOTHER AND CHILD, by Peter Krasnow .....	XXIX
BOY WITH FLUTE, by Jacques Schnier .....	XXIX
HEAD OF A YOUNG MAN, by James Tank Porter .....	XXX
WALKING PUMA, by Arthur Putnam .....	XXX
IL DUCE, by S. Cartaino Scarpitta .....	XXXI

FANNING A TWISTER, by Jo Mora .....	XXXI
SAINT FRANCIS, ceramic figurine, by Richenda Stevick .....	XXXII
CHALICE, wrought silver, by Isaac Miller .....	XXXII
CYPRUS, ivory carving, by Erik Magnussen .....	XXXII
THE CIRCUS, decorative screen, by Esther Bruton .....	XXXII

PERMANENT COLLECTION AND LOANS

ENTHRONED VIRGIN HOLDING CHRIST CHILD, by Zenobio de Macchiavelli .....	XXXV
KWAN YIN, Ancient Chinese .....	XXXV
TAPESTRY, Brussels, Flanders. King Solomon and the Queen of Sheba .....	XXXVI
STAINED GLASS WINDOW, St. John, French .....	XXXIX
SAINT IN NICHE, by Pablo Ortiz .....	XXXIX
RELIQUARY OF A FEMALE SAINT, Spanish .....	XXXIX
THE CRUCIFIXION, by Tomas Giner .....	XL
PHILIP IV, by Juan Bautista Martinez del Mazo .....	XLI
PEASANTS IN A MARKET PLACE, by Diego Rodriguez de Silva y Velazquez .....	XLI
THE VIRGIN AND CHRIST CHILD WITH ST. JOHN, by Francisco de Zurbaran .....	XLII
ST. FRANCIS, by El Greco (Domenico Theotocopouli) .....	XLIII
A GENTLEMAN WITH HIS SECRETARY, by Jose Francisco de Goya y Lucientes .....	XLIII
ISABELLA DI FRANCIA, by Alonzo Sanchez Coello .....	XLIV
THE SAXON COURTIER, by Lucas Cranach, the Elder .....	XLV
THE MYSTIC MARRIAGE OF ST. CATHERINE, by The Master of Frankfort .....	XLV
THE MARQUISE DE VERNEUIL, by Francois Quesnel, French .....	XLVI
ECCE HOMO AND MATER DOLOROSA, by Dierick Bouts .....	XLVI
JESUS ON THE SEA OF GENEZARETH, by Eugene Delacroix .....	XLVII
THE HOLY FAMILY, by Peter Paul Rubens .....	XLVII
LANDSCAPE, by Camille-Jean-Baptiste Corot .....	XLVIII
THE SILENT POOL, by Gustave Courbet .....	XLVIII
PORTRAIT OF MRS. CADELL, by Sir Henry Raeburn, P.R.S.A. .....	XLIX
GIRL IN WHITE, by Abbott H. Thayer .....	L
PORTRAIT OF ANNIE HADEN, by J. A. McNeill Whistler .....	LI
THANKSGIVING STILL LIFE, by Emil Carlsen .....	LI
BERNADITA, by Robert Henri .....	LII
THE HANEY KID, by George Luks .....	LII
ESTHER, by Sargent Johnson .....	LIII
SPIRIT OF THE DANCE, by William Zorach .....	LIII
LE COQ, by Pablo Gargallo .....	LIV
BALI DRAMA, by Maurice Sterne .....	LIV
STILL LIFE, by Henri-Matisse .....	LV
THE BULL FIGHT, by Henrietta Shore .....	LV
ANNE, (Lithograph), by George W. Bellows .....	LVI
THE DEATH OF THE VIRGIN, (Engraving), by Martin Schongauer .....	LVI
THE ALMOND TREE AND THE WHITE STREET, by Jose Frau .....	LVII
ABUELOS (Grandparents), by Valentin de Zubiaurre .....	LVII
ANTONIO LA GALLEGA, by Ignacio Zuloaga .....	LVIII
WOMAN WITH BLUE TURBAN, by Pablo Picasso .....	LIX

AN INTRODUCTION TO THE EXHIBITION  
OF THE ART OF THE SOUTHWEST:  
A RETROSPECTIVE SURVEY

I.

**T**HE Exposition's official Art Exhibition here presented has been assembled to display a record of the development of the Art of the Southwest. The Art Exhibition Committee of the California Pacific International Exposition believes such an exhibition to be the most satisfactory one that could be assembled for the enjoyment of Exposition visitors. To these visitors, all of whom are interested in the life, the activities, and the development of this section of the West, such an exhibition should hold an especial interest and novelty, as well as be of educational value. It has a meaning and a purpose in accord with the intent of the Exposition to display the cultural as well as the material resources of the Southwest. It covers a period of some eighty-five years, approximately from the time of California's admission to the Union in 1850, down to the present. The chief portion of the collection is the art of California, not because it is a California Exposition, but because California bulks largest in the art of the Southwest. New Mexico has the only other art centers of consequence in this section whose artists have been generally represented in the various annual exhibitions held throughout the Southwest, to the consequent enhancement of the art life of the entire region. The collection as assembled displays a record of development of which any section of the country might well be proud.

In the Art Committee's selection of the artists to be shown, it was its endeavor to choose those who have done the most to shape the course of Southwestern art. In the Gallery space allotted for painters in oil, the Committee was limited to the display of only some one hundred painters. When it is considered that this small number had to be winnowed out from the hundreds who have painted and the many hundreds who are now painting in the Southwest, the magnitude of its task may be appreciated. The more the list was narrowed down, the more difficult the task became—the weighing of one capable painter against another for selection or rejection. The same problem faced it in considering the artists working in other media. The Committee would have liked to have added certain other artists, had wall space permitted. There may be those who will hold that this or that artist should have been included. The Art Committee's only answer is: in its judgment, this is the group of artists whose work best represents the development and the trends of art in the Southwest.

Until a comparatively recent period, the art of this region has been essentially that of the landscape painter. The beauty of the diversified neighboring scenery, the mountain ranges, the foothills and valleys, the rugged coast and the sea, all bathed in perpetual sunshine, together with the moderate climate, kept most of the artists painting out-of-doors. However, in late years there has grown up an increasing number of artists preoccupied with other and more subjective problems. While many of the older artists have felt the influence of this new leaven, it is chiefly the younger generation of contemporaries who are thus deflecting a part of the art stream into new channels. These younger artists have not as yet had time to become traditional figures in the local scene, as have their elders mentioned herein. Some have come to the front as especially influential factors in the trend mentioned, and they are therefore included in this exhibition as representatives of a current movement. However,



715, Gallery X. SOLEMN PLEDGE, TAOS INDIANS, BY WALTER UFER, TAOS, N. M.

the following retrospective survey will be brought down only to the period including and just subsequent to the San Francisco Exposition, which brought to light many new artists of the West: so only those will be mentioned who had come to the fore prior to about 1920, and who therefore can be accepted as "traditional." This is, of course, purely an arbitrary division, which of necessity had to be made as it would be impossible in these few pages to review all the artists in the current scene.

## II.

The chronological development of the art of California follows a path from North to South. California was but a sleeping possibility until the golden year of 1849 brought thousands of people to develop its latent resources. San Francisco naturally profited most from this activity and the resultant wealth, as it was the community nearest the mining regions. Amongst the hordes drawn westward were writers and artists attracted by the lure of the new Eldorado, who found only few of their kind before them. The cultural and artistic life of California dates from this period and locale, and for the ensuing half-century the San Francisco art colony, its studios and schools, flourished amazingly. Offshoots from this parent group were the art groups in the various communities forming the San Francisco area — best known being the Carmel-Monterey colony. It is interesting to note that at the end of the half-century period above referred to, a similar chain of happenings was repeated in Southern California. The discovery of oil and the advent of the movies brought another "gold rush," this time to the southern part of the State, to the continued enrichment of its material and artistic growth, with Los Angeles as the capital of the new empire. Its neighboring coast resort, Laguna Beach, has a colony much like the Carmel group. Art life in the San Diego area developed almost concurrently with that of the Los Angeles area.

At the time we begin, 1850, with California just admitted into the Union, San Francisco was a small community of less than fifty houses. There was already a little group of artists there, but the only one to gain wide attention was Charles Nahl, whose genre paintings of the California scene were the first to popularize the western setting. Born in Germany, of an artist family, and trained in Paris, when he came to California in 1850 he was the first artist worthy of the name to seek the far West. William Keith, a Scot, who was destined for half a century to be the best known of the western artists, came to San Francisco as a youth in 1859. Beginning in a grandiose style shared with his contemporaries, he gradually forsook it for a more poetic vein. He was the first in California to achieve distinction by reason of the subjective note in his work, — though his output was prodigious and very uneven, he acquired a phenomenal success. The influence of his early contemporaries in also shaping the course of western art was considerable. Thomas Hill, who arrived in 1861, and Thomas Moran, who came in 1871, both born in England and both trained in Europe, formed with Keith a trio who pioneered a period of scenic painting. Their California canvases brought them considerable fame in the East: Hill was awarded the First Prize for painting at the Philadelphia Centennial Exposition in 1876, on a California landscape. Moran was also acclaimed as one of the best etchers of his day. During the sixties, Albert Bierstadt brought to the western painters the spell of the Hudson River school — in him grafted upon a training in the meticulous Dusseldorf school. He painted the Sierras and the Yosemite with stereoscopic truth, and his canvases brought fabulous prices in New York. His western paintings were enthusiastically received abroad, and he was

honored with official decorations by France and Russia. Congress made a large appropriation to purchase his "Settlement of California by Junipero Serra," to hang in the Capitol at Washington. By 1875 some forty painters were actively engaged in the industry of advertising to the world the glories of California's mountain ranges and canyons, waterfalls, and valleys. The work of Thad Welch, who crossed the plains in 1849 with his parents, and who later studied in Munich and in Paris, carried on these traditions into the next century. The painting of the period was good painting, expertly done by artists who had been well trained.

The formation of the San Francisco Art Association in 1871, and of the Bohemian Club in 1872, marked the formation of two organizations destined to play a large part in the subsequent cultural life of the region. In 1874, Virgil Williams opened the San Francisco School of Design, as an offshoot of the Art Association — a school that later as the Mark Hopkins Institute and today as the California School of Fine Arts, has been the focal point of much of the region's art development. Emil Carlsen, born in Sweden, was the first of the many distinguished artists whose names appeared as instructors on the staff of the School of Design and its successors. Carlsen later returned to New York, where his work received the merit due it. His was an impeccable technique, — in rendering beauty of textures he had no equal in America. Another well-known instructor of this era was Raymond Yelland, an Englishman who taught at the School of Design for some twenty years. One of the school students, Douglas Tilden, executed much of the early monumental sculpture erected in and about the Bay region. The Carmel-Monterey section was being pioneered as a painting ground about 1883, by several artists, headed by Julian Rix. In the late 80's and 90's, discriminating collectors and dealers brought to San Francisco the best of current art from the East and from abroad, and in consequence, the art of the region began to acquire an air of sophistication. The younger generation of art students, coming in from the East and from abroad, brought in a fresher and more universal point of view. The interpretation of the moods of nature was their chief interest, rather than their elders' preoccupation with panoramic recordings of scenic wonders. The gentler scenery of the San Francisco peninsula appealed to them more than the rugged grandeur of the Sierras.

✕ In the Art Institute, Arthur Mathews, trained in Paris, was teaching and developing a group of men who were to form a distinctive school of California art, all showing the influence of his instruction. As a painter and a teacher he perhaps had a greater influence than any one artist on the art of the West. He is the dean of California mural painters, and the American Institute of Architects has awarded him a gold medal for his achievement in the field of murals. Robert Aitken was then instructing in sculpture at the Institute, as was John Stanton in portraiture. Many artists, whose names appear in all annals of Western art, derive from that same period: well-known are Henry Breuer, Xavier Martinez, Gottardo Piazzoni, Matteo Sandona, Francis McComas, Ernest Peixotto, and Charles Rollo Peters. At the opening of this century, Arthur Putnam's sculptural art was coming into flower, perhaps more appreciated in France than at home: his talent was developing during his youth spent in San Diego. The very personal art of Maynard Dixon, a native Californian, was then gaining national attention through his paintings of Western art. The influence of Arthur Mathews carried on down through the time of the San Francisco 1915 Exposition, where his paintings and murals were featured. When a member of the Art Committee recently called upon him to

secure a painting for this Exhibition, he was found superintending the building of a handsome studio adjoining his home in San Francisco, and looking forward to painting in it his best work, at the age of seventy-five. Armin Hansen, born in California, recently returned from painting in Belgium, was an exhibitor at the San Francisco Exposition. He settled on the coast at Monterey, where he paints his interpretations of the fishermen and their life at sea. William Ritschel, and later Paul Dougherty, both artists of distinction, also settled in this Carmel-Monterey sector, there to paint the sea. Ray Boynton, who had been specializing in fresco research abroad, returned to the West about this time. He has his studio in Berkeley, and instructs at the University and in San Francisco at the School of Fine Arts.

*note* Santa Barbara grew up along with its sister art colonies to the north. Alexander Harmer was one of its pioneer artists, and here Thomas Moran spent the latter part of his life; Colin Campbell Cooper, from New York, located here, as did De Witt Parshall, with his artist son, Douglass Parshall. In 1920, Fernand Lungen, John Gamble and other artists, with laymen associates, started The School of the Arts and invited Frank Morley Fletcher from Edinburgh to head it, — Belmore Browne later succeeding him.

In the early 80's, when San Francisco had already become a cosmopolitan center with nearly forty years of art activity to its credit, Los Angeles was only a struggling hamlet, still strongly marked with the mañana flavor of its pueblo days.

Gutzon Borglum, whose sculptural art is today shaping mountains into the semblance of America's heroes, was then a youngster, ranching with his brother Solon at Santa Ana, and painting landscapes and portraits in his Los Angeles studio.

J. Bond Francisco, a lad of twenty, was as prominent in musical circles then as he later was as a painter. He introduced into Southern California something of the grandiose manner and the panoramic subject matter of the early San Francisco group. Contemporary with J. Bond Francisco was Elmer Wachtel, whose oils exploited for many years the dry arroyos of the neighboring foothills, as did the water colors of his wife, Marion Kavanaugh Wachtel. In the late 80's these artists, with several kindred souls, organized the Los Angeles Art Association, the first organized art group in the region. By 1890, the Los Angeles School of Art, (later to become the McLeod School), was established, and at the School of Oratory and Art Borglum was an instructor.

*note* Benjamin Brown came in 1895. Though a landscape painter, he and his brother Howell Brown were the first etching enthusiasts of this region. In the first part of the twentieth century William Wendt arrived from Chicago, with his wife, Julia Bracken Wendt, the sculptress. His interpretations of the local scene constitute a truthful record of the diversity of Nature in this region. The sincerity and power of his work brought him a host of disciples in paint, and his was the most marked influence upon local art up to the advent of the current generation. He is the dean of Southern California artists, as is Arthur Mathews of the North. Largely due to him the Painter's Club became the present California Art Club. Jack Wilkinson Smith was another amongst the early group of painters who made — and still make — a record of the Los Angeles region; others were Hanson Puthuff, who came in 1905, Edgar Payne, Conrad Buff, and Paul Lauritz. The return of Guy Rose to Los Angeles at this period had an influence on current art which was little recognized at the time. Though born in Southern California, he had painted during his early years in France. He brought home with him the first hint of sophistication to the art of the region — the first native contact with the

*not quite*



662, Gallery X. MT. MORAN, BY THOMAS MORAN.





539. *Upper Rotunda.* YOUTH, BY ARTHUR MATHEWS, SAN FRANCISCO.

School of Impressionism. Two artists, instructing at the newly opened Chouinard School of Art, F. Tolles Chamberlin and Clarence Hinkle, had an influence upon the students in the school that did much to shape the channel of contemporary art. Stanton Macdonald-Wright, a unique individualist, sought in his paintings to blend Western civilization with Oriental philosophy. He has been much more successful in this than have the Orientals who have attempted a similar fusion.

The varied scenery at Laguna Beach always offers something of fresh interest to the artist. It was pioneered by Gardner Symons who located there about 1900, in its period of stage coach, sage-brush, and coal-oil lamps. His friend, William Wendt, spent one early season painting with him at Laguna, and eventually returned to build his studio there. Norman St. Clair and Conway Griffith were of that early time, arriving before 1906. Karl Yens and Clarence Hinkle, two of Laguna's claims to fame, both came in 1918. That same year witnessed the formation of the Laguna Beach Art Association, organized chiefly by Edgar Payne. Through the indefatigable efforts of Anna Hills, its early president, and the assistance of William Griffith and associated artists and art lovers, the Laguna Art Gallery was built. The work of Elanor Colburn, Ruth Peabody and Thomas Hunt also has attracted favorable attention to Laguna. It is Southern California's most distinctive artists' colony.

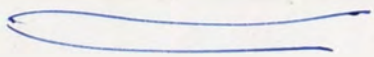
In 1926 Mr. and Mrs. A. S. Bridges gave to the City of San Diego the beautiful building whose galleries house the collection and the exhibitions of the Fine Arts Society of San Diego. This gift, and the installation at that time of Reginald Poland as Director of the Gallery, marked a renaissance in the art life of the community. The Fine Arts Society was an outgrowth of the Friends of Art, a group of art patrons and art lovers, organized in 1920 by the Art Guild, an organization of local artists, which in turn had been in existence some five years. The Art Guild still carries on and preserves its identity as the artists' group within the Fine Arts Society. The first artist in local annals was Ammi Farnham, who came to San Diego in 1888 after having been for some years Curator of the Fine Arts Academy in Buffalo. He painted here until his death in 1922. Charles A. Fries from the Cincinnati school, which has been the training ground of so many prominent American artists, arrived in 1897. His canvases perhaps capture more effectively the essence of the Southern California scene, the country-side and the desert region, than do those of any other artist. William Pierce, who had just returned from Europe, followed in 1899. In the years since then many artists of national repute have located here; Maurice Braun from New York City, Charles Reiffel from Buffalo, Elliot Torrey from Boston, — lured by the constant sunshine and changing scene, with ocean, mountain top and desert but an hour or two apart. Otto Schneider, from Buffalo, and trained in Paris, has painted and taught here for many years, — as has Alfred Mitchell, a graduate of the Philadelphia Academy. One of the most influential factors in the cultural art circles of San Diego has been Alice Klauber. Earliest established of the local sculptors is James Tank Porter. Everett Gee Jackson, an individual and creative painter and an instructor with a considerable following, is thoroughly familiar with the Mexican art idiom through residence in Old Mexico. Donal Hord also lived and studied in Mexico, and his sculptures interpreting its native life reflect his intimate knowledge of the primitive background of that country. Some of the painters also are represented occasionally in current national print exhibitions, — Margot and Marius Rocle, Ivan Messenger, Leslie Lee, and Everett G. Jackson.

The artists of New Mexico work in a region whose romantic history goes back through the centuries. On the site of Santa Fe, Coronado and his Conquistadores set up the flag of Spain in 1540, and christened it the City of Holy Faith. Its neighboring colony shares in this colorful past, for it was here that the first Spanish friar in the Taos Valley founded the Mission of San Geronimo de Taos in 1596. In time these two pueblos became an important distributing center for the traders of the Southwest, and the highway between the two was traveled by many of the famous traders, scouts, and military men of the stirring frontier days. Though an occasional artist had painted in this region, its birth as an art colony dates from 1898. In that year Joseph H. Sharp spread the story of the charm and color of this section amongst his artist friends. Bert Phillips and E. L. Blumenschein were the first to respond. Soon followed Irving Couse, O. E. Berninghaus, Walter Ufer, Victor Higgins. As the fame of the region spread, and as the work of these artists reached the eastern art centers from which most of them had come, increasingly there came more artists to New Mexico: Robert Henri, John Sloan, Julius Rolshoven, Andrew Dasburg, Randall Davey. And now the list of those who live in Taos or in Santa Fe, or who have tarried there awhile to paint would be a roster of a multitude of brilliant members of the world of art.

While our last reference will be to the Decorative and Applied Arts of the Southwest, they are by no means the least in achievement, as the display in Gallery VII reveals, where are assembled outstanding examples in these branches of the Arts. California has been fortunate in her heritage from the Indian and Mexican potters, to which influence has been added close contact with China and Japan's more sophisticated art, and has developed a high standard of excellence in hand-made pottery and ceramic sculpture. Although there are not many silversmiths and jewelers, the display of their art shows remarkable variety, their enamel work being especially fine. Hand-blocked and hand-painted or hand-woven hangings such as displayed, are coming into increasing favor for our Spanish type California homes, as are also painted screens and wood sculpture. Included amongst the applied arts are a few examples of fine printing, of book binding, stained glass, and handmade and hand-carved furniture.

In this limited space we cannot do — and have not done — more than indicate the highlights of the first seventy years of the Southwest's art growth, — naming only artists of that period; time has placed them in sufficient perspective to establish their status, though most of them are still active in the art world. The subsequent fifteen years have witnessed the rise of a post-war generation of artists, as well as an influx of artists from all parts of the world. There has developed a group of younger water colorists and printmakers who are doing outstanding work which is receiving national recognition, as are the younger sculptors and the painters in oils. Many new mural painters have come to the fore during the past year, under the stimulus of governmental art projects for the decorating of public buildings. Reference already has been made to the forces now at work, diverting — in part at least — the art stream into new channels. As has been said, in this brief summary, it would be quite impossible to recite all of this current history, to do justice to all its implications, and to all those who are shaping its course. Being current history, most of us are familiar with these happenings; to those who are not, this exhibition carries the story.

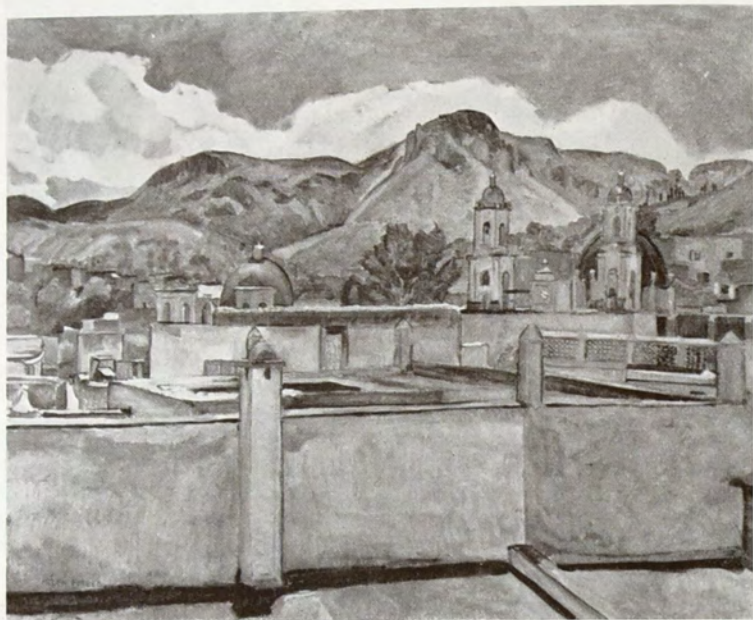
A. B. TITUS.



663. Gallery X. SACRAMENTO INDIAN WITH DOG. BY CHARLES C. NAHL.



677. Gallery X. CARMEL. BY GUY ROSE.



702, Gallery X. IGLESIA SAN FRANCISCO, MEXICO,  
BY HELEN FORBES, SAN FRANCISCO.



733, Gallery X. YIN, BY S. MACDONALD-WRIGHT, SANTA MONICA.



674, Gallery X. SERENITY, BY WILLIAM WENDT, LAGUNA BEACH.



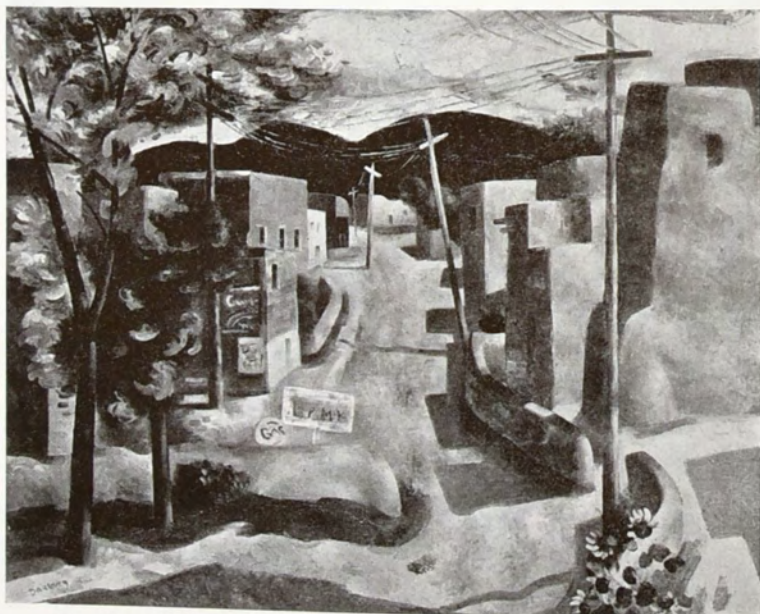
703, Gallery X. LEE SCUPPERS UNDER, BY ARMIN HANSEN, MONTEREY.



709, Gallery X. DILLWYN PARRISH, BY CLARENCE HINKLE, LAGUNA BEACH.



713, Gallery X. HOLLOW TREE TRUNK, BY JOSEPH BAKOS, SANTA FE, N. M.



720, Gallery X. LAMY, NEW MEXICO, BY ANDREW DASBURG, TAOS, N. M.



537, Upper Rotunda. THE EARTH KNOWER, BY MAYNARD DIXON, SAN FRANCISCO.

OAM  
 ↙



721, Gallery X. THE WOODCHOPPER, BY RANDALL DAVEY, SANTA FE, N. M.



691, Gallery X. SIMILE ORGANIZATION, BY LORSER FEITELSON, HOLLYWOOD.



717, Gallery X. MALLARDS, BY DE WITT PARSHALL, SANTA BARBARA.



199, Gallery II. MOUNTAIN TOP, BY MAURICE BRAUN, SAN DIEGO.



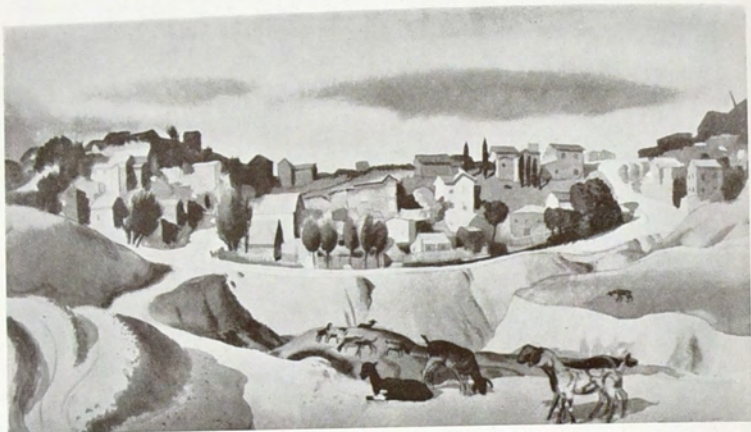
187, Gallery II. MORNING, NOGALES, ARIZONA. BY CHARLES REIFFEL, SAN DIEGO.



186, Gallery II. DESERT FROM LAGUNA MOUNTAIN, BY CHARLES A. FRIES, SAN DIEGO.



210, Gallery II. HOPI KACHINA DOLLS, BY EVERETT GEE JACKSON, SAN DIEGO.



341, Gallery IV. BY THE OLD BRICKYARD, BY MILLARD SHEETS, CLAREMONT.



323, Gallery IV. LITTLE NAVAJO, BY RUTH PEABODY, LAGUNA BEACH.



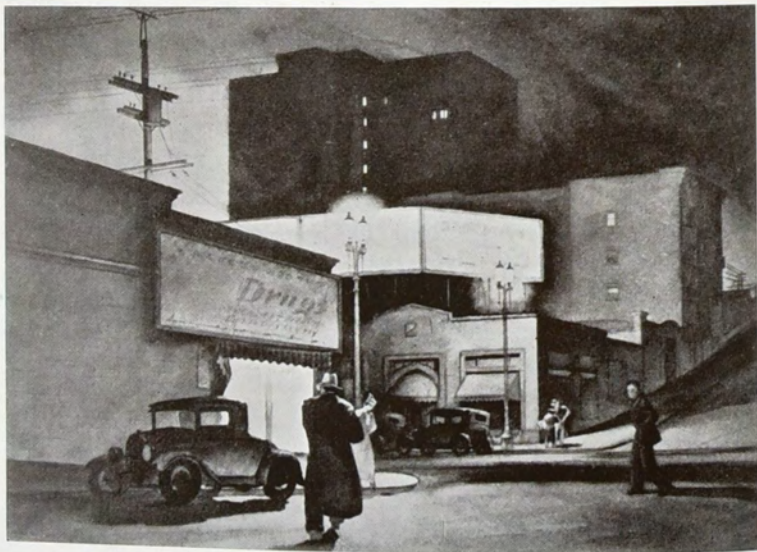
732, Gallery X. GIRL WITH YELLOW SHAWL, BY BORIS DEUTSCH, LOS ANGELES.



693, Gallery X. TEHUANTEPEC FIESTA, BY ESTHER BRUTON, ALAMEDA.



342, Gallery IV. AURORA, NEVADA, BY FRANK BERGMAN, SAN FRANCISCO.



336, Gallery IV. DOWN AT THE CORNER, BY JOSEPH DE MERS, LOS ANGELES.

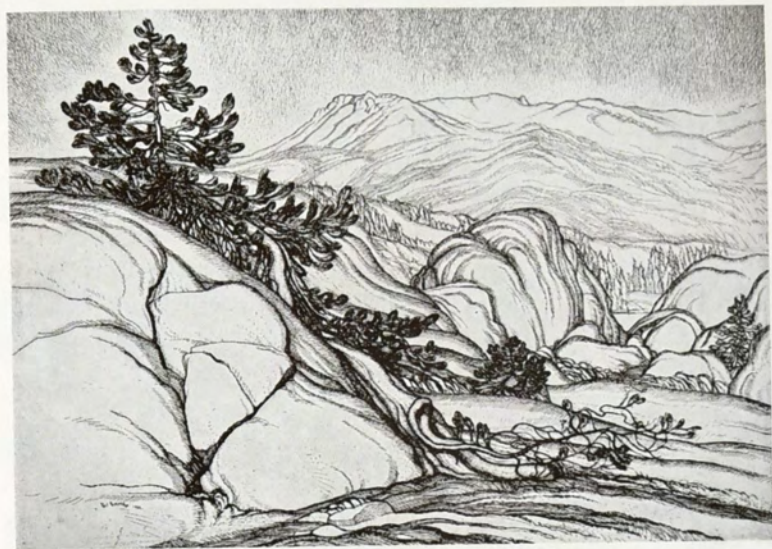


382, Gallery V. GOWER GULCH, DEATH VALLEY, BY CARL OSCAR BORG, LOS ANGELES.





372, Gallery V. MEXICO, BY MAXINE ALBRO, SAN FRANCISCO.



387, Gallery V. GREY GRANITE, BY ROI PARTRIDGE, MILLS COLLEGE.



377, Gallery V. LAST HOUSE IN WALPI, BY ED. BOREIN, SANTA BARBARA.



380, Gallery V. SMOKE TREE RANCH, BY PAUL LANDACRE, LOS ANGELES.



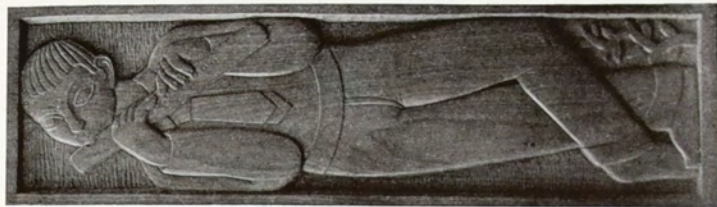
392. Gallery V. WINDSWEPT CYPRESS, BY CORNELIS BOTKE, SANTA PAULA.



403, Gallery V. YOUNG MAIZE, BY DONAL HORD, SAN DIEGO.



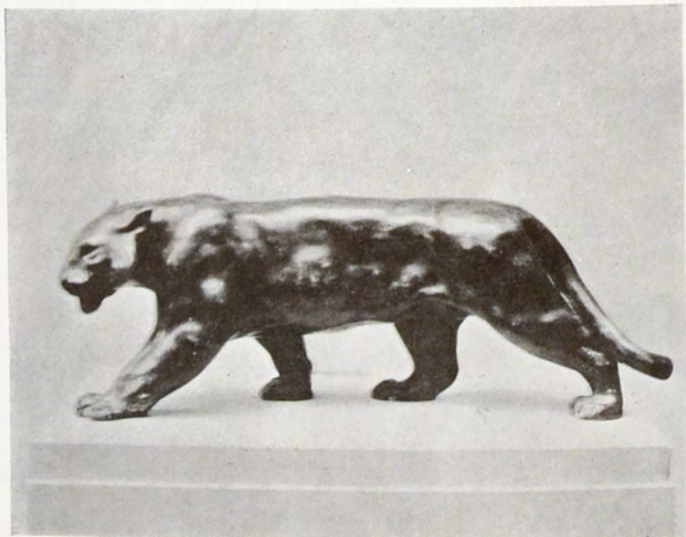
513, Gallery VII. MOTHER AND CHILD, BY PETER KRASNOW, LOS ANGELES.



508, Gallery VII. BOY WITH FLUTE, BY JACQUES SCHNIER, SAN FRANCISCO.



233. *Gallery II.* HEAD OF A YOUNG MAN,  
BY JAMES TANK PORTER, SAN DIEGO.



352. *Gallery IV.* WALKING PUMA, BY ARTHUR PUTNAM.



518. *Upper Rotunda.* IL DUCE,  
BY S. CARTAINO SCARPITTA, HOLLYWOOD.



411. *Gallery VI.* FANNING A TWISTER,  
BY JO MORA, PEBBLE BEACH.



507. Gallery VII. SAINT FRANCIS, CERAMIC FIGURINE,  
✓ BY RICHENDA STEVICK, MENLO PARK.



260. Gallery II. CHALICE, WROUGHT  
✓ SILVER, BY ISAAC MILLER.



469. Gallery VII. CYPRUS,  
✓ IVORY CARVING, BY ERIK MAG-  
NUSSEN, LOS ANGELES.



463. Gallery VII. THE CIRCUS, DECORATIVE SCREEN,  
BY ESTHER BRUTON, ALAMEDA.

## PART II

### THE PERMANENT COLLECTION AND SPECIAL LOAN EXHIBITS

## INTRODUCTION TO THE PERMANENT COLLECTION AND SPECIAL LOAN EXHIBITS



IN February, 1926, the Fine Arts Gallery of San Diego opened its doors. Given by Mr. and Mrs. Appleton S. Bridges, it was designed in the rich Spanish plateresque style by William Templeton Johnson and Robert W. Snyder, San Diego architects. Under the Presidency of the late Willet S. Dorland, the Fine Arts Society, under whose direction the gallery still rests, commenced a development of fine constructiveness, and the Board of Directors of this corporation have continued along a progressive path.

On opening the gallery, our only possessions were a collection of 100 bronze sculptures by Arthur Putnam, four Brussels tapestries, a Gutzon Borglum sculpture and Sorolla's painting, "Maria in the Gardens of La Granja." Since then the collection has grown to the extent that it may be conservatively valued at more than three-quarters of a million dollars.

Patrons of art have been more than generous toward us. Would that space permitted mention of their names, which alone would fill pages. We started without money for art acquisitions. We now have a modest fund, thanks to certain types of the Society's memberships, and to the recent bequest of the late Miss Helen Towle.

### ACQUISITION AND EXPOSITION POLICIES

Believing that it is best for such an institution to concentrate its interests, the Board of Directors established the policy of building up the finest possible representation of contemporary American Painting, Spanish Art and contemporary California Art, with emphasis on our Southland. Included, too, should be the best available Oriental arts. We have followed this policy.

For our Exposition we have sought to present a four-fold exhibition for visitors from afar and at home. We wanted to make the gallery and its exhibits as interesting and beautiful as possible. The architecture and its ornamentation are so fine that everything connected with it should be equal in quality and in decorative harmony. Accordingly we have a colorful and refreshing ensemble. For this Julius Wangenheim, President of our Fine Arts Society, deserves the greatest credit, because of his fine vision and leadership. We are proud of our art treasures and have selected the best of them, borrowing a few chosen examples from generous friends to complement the permanent collection, for your comparative study and enjoyment. Because of San Diego's location and because of the growing place which the art of our Southwest is assuming in the art of this country, we decided to give visitors to our city a significant exhibition of the arts as they have developed here and in the regions which have been associated with us through art's progress in the Southwest.\* The other feature is a Children's Room (Room VI) which we hope may be attractive and congenial to the citizens of tomorrow, giving them the finest art to remember and to stimulate their imaginations and desires toward an enduring zest for the best in life.

We have planned a gallery of old decorative arts in which the fragile and brilliantly beautiful craft in glass is noteworthy (Room I), an assemblage of the best possible San Diego-produced art (Room II), and some of our most prized prints and

\* Located in Rooms X, (Upper Floor), IV, V, and VII, (Lower Floor), and in rotunda spaces.

graphic arts (Room III). We are showing a selective group from among our many beautiful laces and a case each of fine Early American glass and ceramics (Room XI, off the Upper Rotunda). Contemporary art, (Room IX) both from the permanent collection and from individual owners, gives one a suggestion of this progressive art in our country and Spain. The French pictures here are few, but important. Last but not least, certainly, we have a great gallery of Old Master paintings (Room VIII), one-half of it devoted to the Spanish art on which we have especially concentrated.

### LOWER FLOOR

We have intentionally confined the displayed Oriental arts to few, but superb exhibits which through their peculiarly decorative as well as spiritual qualities, enrich the lower rotunda. The Korean pottery and old Chinese Kwan Yin statue, carved in wood, are of great rarity and quality. Here too are old Spanish decorative arts.

Room III contains varied, contemporary graphic arts from among the best in our collection, that you may compare their special, artistic quality: the bright, transparent colors of water-color, the correlation of greys from light to dark, the texture and flow in drawings and prints. Etchings, lithographs, wood-block prints and engravings have each their own special characteristics.

From the first we have received a decided joy in our tapestries. In the Gobelin-type tapestry revealing the exploits of Louis XIV and in the series of Renaissance Flemish tapestries which record the story of Herodias and Antippas, of Cyrus, or of other historic or biblical personages, we have colorful examples that illustrate the genius of the artist who can weave countless threads to compose a pictorial but appropriately flat, architectural decoration. You can see these tapestries in Room I and on the stairway.

### SECOND FLOOR

The Upper floor is devoted to our contemporary art and that of our Old Master paintings. In the small exhibition Room XI, (off the Rotunda) are a great diversity of selected laces to show you the marvellous technique in this medium wherein women have wrought so charmingly and beautifully. A very sensitive, feminine touch has been imparted to this art, which is quite unique and has its special place among those useful creations that are so suited to woman with her enjoyment of appropriately delicate and lovely adornment.

The older painting was often created for "ulterior purposes": to be didactic, symbolic or devotional. Idea and emotion often entered in, but did not dominate as often in later days. Old Master paintings were usually a part, an integral part, of the lives of their times; they interpret the ideas, ideals and feelings of their people, and were produced with sound technique. They are monuments of the past and a revelation of man's regard for the true, the good and the beautiful. And by beautiful we here mean the aesthetic; an experience wherein man is correlated with the world round about, with its forces, with life generally, a sentient, reasoning and emotional entity. Some of the Old Masters that have offered this opportunity continue to "live," among them El Greco, Rubens and Delacroix, here represented by paintings.



572. Gallery VIII. ENTHRONED VIRGIN HOLDING CHRIST CHILD, BY ZENOBIO DE MACCHIAVELLI. ITALIAN, XV C.



9. Lower Rotunda. KWAN YIN, ANCIENT CHINESE WOOD CARVING.



71. Stairway. TAPESTRY. BRUSSELS. FLANDERS XVI C. KING SOLOMON AND THE QUEEN OF SHEBA.

From the Spanish Masters which form such an important part of our permanent collection (Room VIII), you may note the importance which the Church and the Crown played in the life and art of Spain. Religious pictures and portraits are the rule. Naturalism and a dramatic viewpoint are very characteristic. The Spanish, though rather romantic and almost fanatic as well as mystic in their emphatic religiosity, are very outspoken in their acknowledgment of facts as facts. The light and shade of Spain, her life and emotions are reflected in striking values and sensitive coloring. In Spanish painting the subservience of art as such is particularly apparent. Spanish are the naturalism in Ribera's "Sibyl," the theatrical drama of Zurbaran's "St. Jerome," also the reserved dignity and regality of Coello's "Queen Isabella," and the assertive truthfulness in both Velazquez' "Peasants in the Market" and Goya's double portrait composition.

The Italian interest in man and his relation to nature, but with ideals toward a perfection of the physically natural, appears in the Italian examples here. The Dutch appreciation of peace, independence and home, in the XVII century, is evident from Nicolas Maes' "Portrait of a Girl." A still more dynamic and exuberant *joie de vivre* emanates from the glorious "Holy Family" by Rubens of XVII century Flanders. In Flanders' earlier days, as in Spain for so many centuries, the Church dominated, as we can see in the very truthful and emotionally realistic paintings by Bouts, and "The Master of Frankfort." "The Mystic Marriage of St. Catherine," by the latter is one of the gallery's finest paintings. The peculiarly Flemish delight in story-telling incidents is illustrated by Teniers' "Alchemist."

Germany, as exemplified by the Holbein and our Cranach, was steeped in realism, expressing the character of the subjects faithfully in paintings. Thoroughgoing and scientific Germany has given us substantial and enduring interpretations.

France, located between the North and South, loves to theorize, idealize somewhat and paint with logic while enjoying life. And so her painting is naturalistic and has surface-charm as well as methodical and decorative compositions of somewhat idealized forms. Nattier's "Louis XV and Madame de Bourbon-Conti" attractively illustrates this. Our French pictures also lead on to the moderns. Courbet's more "modern" interest in nature and its light effects, and Corot's outdoor lighting, more silvery than the rather golden tones in the studio-painted landscapes of earlier days, form the prototypes for Impressionism.

#### CONTEMPORARY ART

We have passed from the Old Masters to later art, with its greater concern with physical facts. The Impressionists desired to transfer upon canvas by brush and paint, the actual light and atmosphere of the outdoors. Later, in Post-Impressionism we have the emotional, the visual representation of the unseen, of the abstract and of the less conscious working of the mind and emotions of man, sometimes presented in geometric constructions. A new symbolism has often replaced the representation of physical phenomena.

In Room IX you may study late and contemporary art from a conservative Impressionism into the work of today, excepting, however, the more typical examples of Post-Impressionism. Whistler's "Annie Haden" was painted with love and a sensitive feeling for the decorative and beautiful. It is impressionistic in its subtle

suggestion. Sargent's "Italian Interior" with its greater interest in physical beauties is similarly a charming re-creation of life seen artistically. The heads by Henri and Luks are lively impressions of fascinating children.

### MODERN TENDENCIES

The pulsating color and the flow of life in several canvases lent for this occasion are in the lively key of this age, for example, in Leon Kroll's landscape and George Bellows' "Picnic," one of the latest and most promising paintings of this late, great painter. Quite otherwise, Maurice Sterne's "Bali Drama" illustrates a conservative Post-Impressionist's arbitrary use of lines and the attenuation of form for the sake of rhythmically dynamic lines and construction. The landscape by Varlaj, the Jugo-Slav, similarly is more than a mere transcript of nature. It reveals the idea and mood beneath the physical, the artist's own reaction to nature and life.

The Spanish pictures lead one from the rather French, outdoor Impressionism of Sorolla's "Maria in the Gardens of La Granja,"\* to the primitivist Viladrich's "Hamlet"† also the somewhat eclectic, decorative painting in Zuloaga's "Antonio, La Gallega",‡ and on into the still more Spanish interpretations of the Basque brothers de Zubiaurre ("Abuelos" and "Sailors of Ondarroa")‡ and of Solana, ("The Tooth Extractor,") perhaps as important as any living Spanish painter today. While generally the Spanish have been slower to strike out into the newer avenues of greater creativeness than the artists of many other countries, we may sense something of an attempted assimilation of the seen with the unseen, the natural with the arbitrarily constructed and composed, as in Jose Frau's landscape and in the sculptured "Rooster" by Gargallo.

The spirit of ever-changing life and the harmony and composition in life are decoratively depicted by vibrant colors in Matisse's colorful, flower still-life and Friesz' landscape, both from France. That new realism which followed the Old Masters, the later scientific Impressionism and the more personal post-Impressionism, is well illustrated by Sheeler's "The Cactus." In it are good technique, ideas and careful composition plus the geometry and purer aesthetics of the post-Impressionists. It is an assimilation of the two into a rather intellectual but stimulatingly realistic re-creation, photographic in a way, yet a more intense interpretation of the world in which we live, made possible by the artist's selection and emphasis of certain material appropriate to such a scene.

And so we close with the art of today, when man is striving to take the best from the past, to combine the seen with the unseen, the facts of our daily experience with the more universal and underlying truths, the changing with the eternal, toward a creation which is an assimilation of himself with other phases of life as he sees it, knows it, feels it or imagines it to be. He is striving to appeal to the eye, the mind, and the emotions.

REGINALD POLAND.

\* By entrance to Room VIII.

† By entrance to Room IX.

‡ Also "The Golden Wedding" by entrance to Room X.



148. Gallery I. SAINT IN NICHE. ALABASTER SCULPTURE, BY PABLO ORTIZ, SPANISH, XV C.



154. Gallery I. RELIQUARY OF A FEMALE SAINT, HOLDING RELICS OF THE SAINT, SPANISH, XVI C.



82. Gallery I. STAINED GLASS WINDOW, ST. JOHN, FRENCH, XIII C.





580, Gallery VIII. THE CRUCIFIXION, BY TOMAS GINER, ARAGONESE, XV C.



584, Gallery VIII. PHILIP IV, BY JUAN BAPTISTA MARTINEZ DEL MAZO, SPANISH, XVII C.



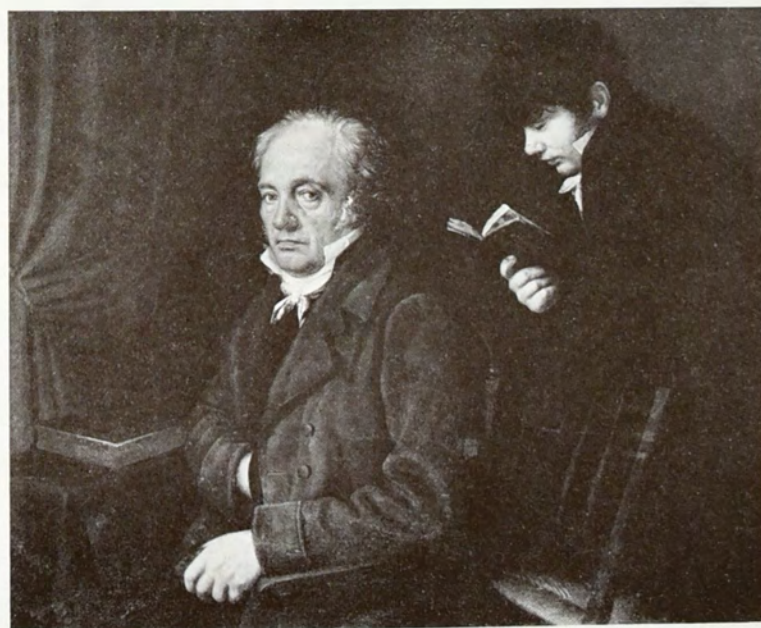
589, Gallery VIII. PEASANTS IN A MARKET PLACE, BY DIEGO RODRIGUEZ DE SILVA Y VELAZQUEZ, SPANISH, XVII C.



591, Gallery VIII. THE VIRGIN AND CHRIST CHILD WITH ST. JOHN, BY FRANCISCO DE ZURBARÁN, SPANISH, XVII C.



578, Gallery VIII. ST. FRANCIS, BY EL GRECO, (DOMENICO THEOTOCOPOULI), SPANISH, XVI C.



581, Gallery VIII. A GENTLEMAN WITH HIS SECRETARY, BY JOSÉ FRANCISCO DE GOYA Y LUCIENTES, SPANISH, XVIII-XIX C.



577, Gallery VIII. ISABELLA DI FRANCA, BY ALONZO SANCHEZ COELLO  
SPANISH, XVI C.



555, Gallery VIII. THE SAXON COURTIER,  
BY LUCAS CRANACH, THE ELDER,  
GERMAN, XVI C.



561, Gallery VIII. THE MYSTIC MARRIAGE OF ST. CATHERINE, BY THE MASTER OF FRANKFORT,  
FLEMISH, XVI C.



570, Gallery VIII. THE MARQUISE DE VERNEUIL, BY FRANCOIS QUESNEL, FRENCH, XVI C.



554, Gallery VIII. ECCE HOMO AND MATER DOLOROSA, BY DIERICK BOUTS, FLEMISH, XV C.



567, Gallery VIII. JESUS ON THE SEA OF GENEZARETH, BY EUGENE DELACROIX, FRENCH, XIX C.



562, Gallery VIII. THE HOLY FAMILY, BY PETER PAUL RUBENS, FLEMISH, XVII C.



565, Gallery VIII. LANDSCAPE, BY CAMILLE-JEAN-BAPTISTE COROT, FRENCH, XIX C.



566, Gallery VIII. THE SILENT POOL, BY GUSTAVE COURBET, FRENCH, XIX C.



573, Gallery VIII. PORTRAIT OF MRS. CADELL, BY SIR HENRY RAEBURN, P. R. S. A., ENGLISH, XVIII-XIX C.



632, *Gallery IX.* GIRL IN WHITE, BY ABBOTT H. THAYER, LATE AMERICAN.



635, *Gallery IX.* PORTRAIT OF ANNIE HADEN, BY J. A. MCNEILL WHISTLER, LATE AMERICAN.



614, *Gallery IX.* THANKSGIVING STILL LIFE, BY EMIL CARLSEN, LATE AMERICAN.



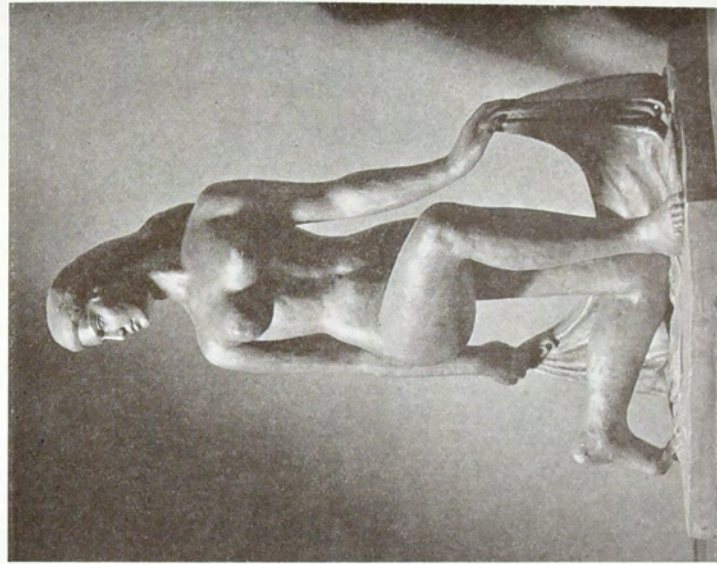
617. *Gallery IX*. BERNADITA, BY ROBERT HENRI, LATE AMERICAN.



621. *Gallery IX*. THE HANEY KID, BY GEORGE LUKS, LATE AMERICAN.



536. *Upper Rotunda*. ESTHER, BY SARGENT JOHN-SON, AMERICAN NEGRO, BERKELEY, CALIF.



12. *Lower Rotunda*. SPIRIT OF THE DANCE, BY WILLIAM ZORACH, AMERICAN CONTEMPORARY.



652, Gallery IX. LE COQ, BY PABLO GARGALLO, SPANISH CONTEMPORARY.



631, Gallery IX. BALI DRAMA, BY MAURICE STERNE, AMERICAN CONTEMPORARY.



641, Gallery IX. STILL LIFE, BY HENRI-MATISSE, FRENCH CONTEMPORARY.



448, Gallery VI. THE BULL FIGHT, BY HENRIETTA SHORE, AMERICAN CONTEMPORARY.





283, Gallery III. ANNE (LITHOGRAPH),  
BY GEORGE W. BELLOWS, LATE  
AMERICAN.



267, Gallery III. THE DEATH OF THE VIRGIN, (ENGRAVING), BY MARTIN SCHONGAUER,  
GERMAN, XV C.



638, Gallery IX. THE ALMOND TREE AND THE WHITE  
STREET, BY JOSE FRAU, SPANISH CONTEMPORARY.



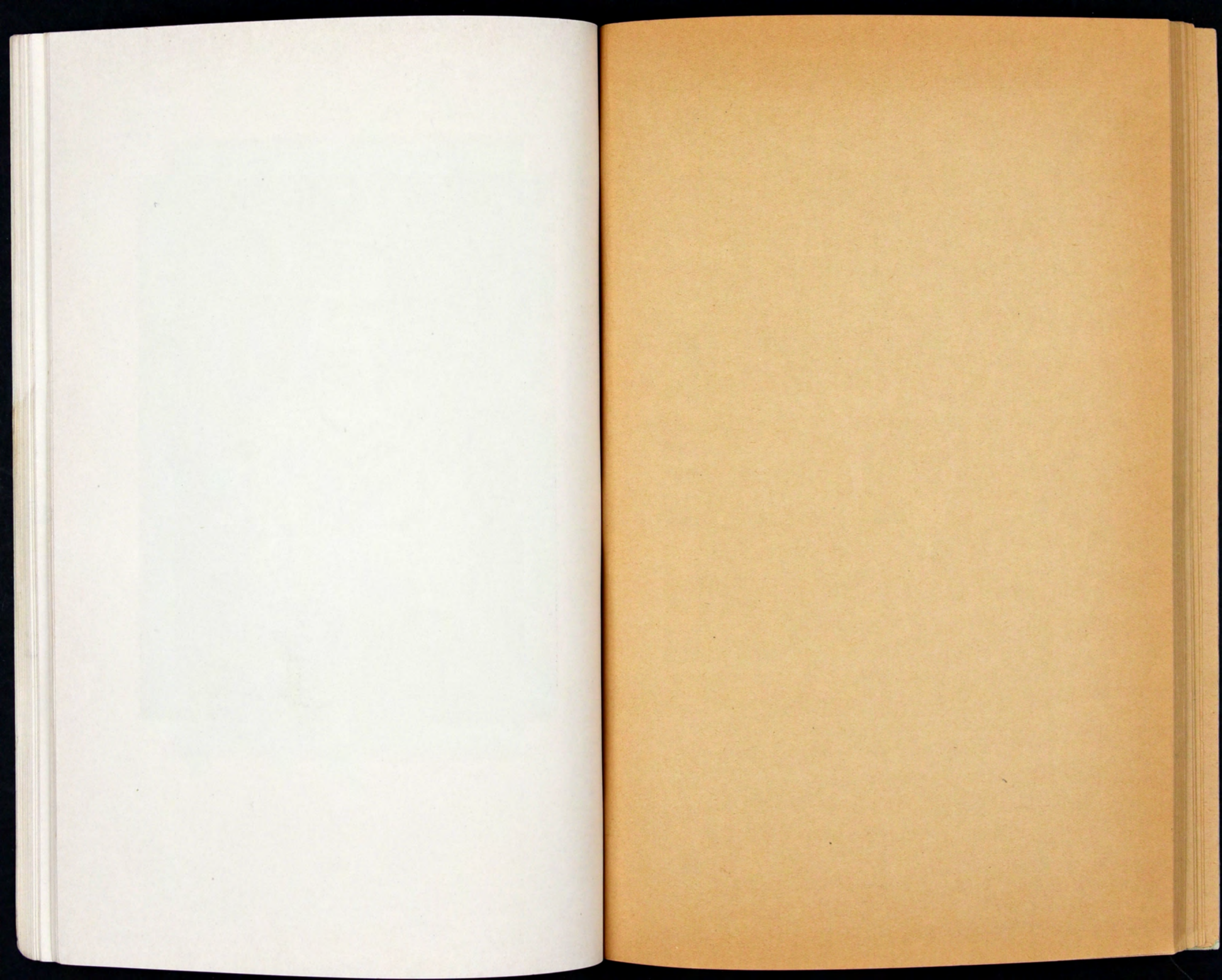
659, Gallery IX. ABUELOS (GRANDPARENTS), BY VALENTIN DE  
ZUBIAURRE, SPANISH CONTEMPORARY.



533, *Upper Rotunda*. ANTONIO LA GALLEGA, BY IGNACIO ZULOAGA.  
SPANISH CONTEMPORARY.



642, *Gallery IX*. WOMAN WITH BLUE TURBAN, BY PABLO PICASSO.  
SPANISH CONTEMPORARY.



CATALOGUE  
OF  
EXHIBITS

## Lower Rotunda

### SPANISH AND ORIENTAL ARTS. SOUTHWEST SCULPTURE.

#### *In Right Runway:*

1. OLD CHINESE COROMANDEL SCREEN.  
Lent by Mrs. George Burnham,  
Coronado.

2. CASE OF OLD CHINESE JADE:  
Gift of Mr. and Mrs. George D. Pratt.

Lower shelf: Tall Jade Bottle.  
Lent by Mrs. Appleton S. Bridges.

Lower shelf: Jade Duck.  
Lent by Mr. and Mrs. A. B. Wells,  
Rancho Santa Fe.

3. TWO OLD CHINESE PLAQUES, scenes  
and figures in enamel on copper, mounted  
in screen, inlaid with mother-of-pearl.  
The six enamels are from an old Chinese  
temple.  
Gift of Miss B. Mabury, Los Angeles.

4. OLD CHINESE SCROLL PAINTING ON  
SILK, 30 ft. 3 in. long. Attributed to the  
Ming Dynasty.  
Gift of Mr. and Mrs. George D. Pratt.

#### *Opposite:*

5. CASE OF ORIENTAL BLUE AND WHITE  
PORCELAINS:  
Gift of Mr. and Mrs. George D. Pratt.

Blue and white bowls. Kwan Yin seated  
figure.

Blue bowls.  
Lent by Miss Alice Klauber.

Ming blue and white saucer.  
Rice wine cup.  
Gifts of Miss Alice Klauber.

Small blue and white teapot.  
Gift of Mrs. H. P. Newman.

Blue and white Chinese footed bowl.  
Gift of Mrs. Julius Wangenheim.

6. OLD ORIENTAL GONG, WITH STAND.  
Gift of Mr. and Mrs. Erskine J.  
Campbell.

7. CASE OF VERY OLD KOREAN GLAZED  
POTTERY.  
Gift of the late Dr. Horace N. Allen,  
medical missionary to Korea and later  
Minister to Korea.

8. IMPERIAL VELVET HANGING, formerly  
in the Empress Dowager's Palace.  
Lent by Mr. and Mrs. Charles Meyer,  
Rancho Santa Fe.

9. ANCIENT CHINESE WOOD CARVING:  
KWAN YIN.  
Lent by Mr. and Mrs. Charles Meyer,  
Rancho Santa Fe.

#### *In Central Section:*

10. BRONZE SCULPTURE: FOUNTAIN  
BASE.  
By JAMES TANK PORTER, La Mesa.

11. PLASTER SCULPTURE: KNEELING  
FIGURE.  
By RUTH PEABODY, Laguna Beach.

12. ALUMINUM SCULPTURE: SPIRIT OF  
THE DANCE.  
By WILLIAM ZORACH, New York.

13. PLASTER SCULPTURE: SADAKICHI  
HARTMANN.  
By EJNAR HANSEN, Pasadena.

14. BRONZE SCULPTURE: MASK OF A  
GIRL.  
By F. TOLLES CHAMBERLIN, Pasadena.

15. WOOD SCULPTURE: PAIR OF ANGEL  
CANDELABRA, Spanish, XVI C. (*Vis-a-  
vis*).  
Lent by Mr. William Randolph Hearst,  
San Simeon.

16. BROCADE, Old Spanish, XVIII C. type.  
Lent by Mr. Robert Wilson Hyde, Santa Barbara.

17. DAMASK, Old Spanish, XVIII C. type.  
Lent by Mr. and Mrs. Irving T. Snyder, Coronado.

*Above:*

18. RUG, Old Spanish Alpuxarra.  
Lent by Mr. and Mrs. Irving T. Snyder, Coronado.

19. RUG, Old Spanish Alpuxarra.  
Lent by Mrs. S. M. Bigelow.

*In Runway at Left:*

20. CASE OF OLD CHINESE OBJECTS:  
Upper shelf:

21. KWAN YIN ON ELEPHANT.  
Lent by Miss Hortense Coulter.

22. SANG DE BOEUF VASE.  
Gift of Mrs. George T. Dodd, Coronado.

23. OLD APPLE-GREEN BOWL.  
Gift of Mrs. Frank F. Webster.

Lower shelf:

24. GLAZED POTTERY HORSE, Tang Dynasty.  
Lent by Mr. Julius Wangenheim.

25. FOUR BOWLS (Sang de Boeuf Red).  
Gift of Miss Alice Klauber.

26. KWAN YIN, powder glaze.  
Lent by Yamanaka & Co., New York.

27. HORSES, carved marble, Wei dynasty.  
Lent by Mr. Wright Ludington, Santa Barbara.

28. CHINESE POTTERY VASE.  
Gift of Mrs. George T. Dodd, Coronado.

29. CASE OF EASTERN FIGURES OF DIVINITIES:

30. Cambodian figure.

31. Japanese figure.

32. Siamese figure.

33. Two Japanese Buddhas.  
The above five examples lent by Mr. and Mrs. Erskine J. Campbell.

34. Chinese family tomb-stone.  
Acquired by Fine Arts Society of San Diego.

35. Old Siamese figurine.  
Gift of Mr. John Moran, Los Angeles.

36. CASE OF JAPANESE OBJECTS:

36a. Netsukes, Inros, etc.  
Gift of Mrs. Hildreth R. Peckham.

37. Burmese Prayer Book.  
Gift of Miss Hortense Coulter.

38. Daimyo Saddle, rare gold lacquer, 15th century.  
Gift of Mr. Julius Wangenheim.

39. Double carved Lacquer Box and cover.  
Gift of Miss Josephine Seaman, La Jolla.

*On wall above:*

40. KAKIMONO, Japanese.  
Lent by Dr. and Mrs. J. C. Elliott King.

41. SCROLL, Chinese: THE EIGHT WISE MEN OF THE EAST QUARTER OF HEAVEN.  
Acquired by Fine Arts Society of San Diego.

*In Runway at Left:*

42. "GAMES" CASE:

43. Chessmen, Old Chinese carved ivory.  
Gift of Mr. Julius Wangenheim.

44. Cricket cases, old Chinese. (See special label).  
Gift of Mr. George D. Pratt.

45. Old-fashioned Whist, carved ivory, counter boxes and counters.  
Gift of Mr. and Mrs. William Ely, Providence, R. I.

46. Two short swords, Japanese.  
Gift of Mrs. Hildreth R. Peckham.

47. Opium Pouch, Chinese.  
Gift of Mrs. Hetta Quint.

*On pedestals:*

48. BRONZE SCULPTURE: HEAD OF BUDDHA, Kingdom of Ayuthia, Siamese, XVI C.  
Lent by S. & G. Gump Co., San Francisco.

49. BRONZE SCULPTURE: HEAD OF BUDDHA, Kingdom of Ayuthia, Siamese, XVI C.  
Lent by S. & G. Gump Co., San Francisco.

50. BRONZE SCULPTURE: OLD BURMESE BUDDHA.  
Gift of Mr. and Mrs. Erskine J. Campbell.

*On wall above:*

51. WALL HANGING, from old Siamese Temple.  
Gift of Mr. John Moran, Los Angeles.

*Over door to Gallery IV:*

52. ROBE, hand spun and hand woven, from India, formerly belonging to one of the wives of N. H. The Aga Khan.  
Lent by Mr. and Mrs. Charles Meyer, Rancho Santa Fe.

53. HANGING, Bokhara, more than 100 years old.  
Lent by Mr. and Mrs. Charles Meyer, Rancho Santa Fe.

*Below, at left:*

54. MINIATURE PAINTING, East Indian, King and Queen, XVIII-XIX C.  
Gift of Mr. and Mrs. Erskine J. Campbell.

55. MINIATURE PAINTING, Persian: Rustom Blinding Esfandiar with an arrow, XVI C.  
Acquired by Fine Arts Society of San Diego.

*At right:*

56. MINIATURE PAINTING, East Indian: Shah Jehan (?), XVIII-XIX C.  
Gift of Mr. and Mrs. Erskine J. Campbell.

*Opposite on wall:*

57. WOMAN'S EMBROIDERED PETTICOAT, Old Hindu, peacock design.  
Lent by Mr. and Mrs. Charles Meyer, Rancho Santa Fe.

58. KOSSU, from China, XVII C. Called the Forgotten Art.  
Lent by Mr. and Mrs. Charles Meyer, Rancho Santa Fe.

*At right of stairway:*

59. CHAIR, Italian, tapestry covered, XVIII C. type.  
Lent by Mr. William Randolph Hearst, San Simeon.

60. CARDINAL'S BANNER, Spanish, XVIII C. applique.  
Lent by French & Co., New York.

61. PAINTING: Woman with Toreadors. By Francisco Goya y Lucientes, Spanish, 1746-1828.  
Lent by Samuel Henry Kress, New York.

62. CASE OF OLD FANS, chiefly French, from various sources. The case itself is French, and once belonged to President Diaz, of Mexico.  
Gift of Mr. J. Chesterfield Allison, La Jolla.

*Over case:*

63. SPANISH SAMPLER, 1800.  
Gift of Mr. and Mrs. Wm. Templeton Johnson.

*At left of stairway:*

64. SILK WALL HANGING, Spanish, XVII C., formerly in the Don Fabricio Polestad Collection, Madrid.  
Lent by Arnold Seligmann, Rey & Co., New York.

65. CARVED CHEST, Spanish, Italian influence, Plateresque, XVI C.  
Lent by Mr. William Randolph Hearst, San Simeon.

66. OLD DUTCH SETTLE.  
Lent by Mrs. George T. Dodd, Coronado.

67. CHAIR, Italian, tapestry covered, XVIII C. type.  
Lent by Mr. William Randolph Hearst, San Simeon.

68. CHALK DRAWING, "Nuns and Friars," design for Hotel del Playa, Ensenada, Baja California.  
By ALFREDO RAMOS MARTINEZ, Santa Barbara.  
Acquired by Fine Arts Society of San Diego.

69. WOOD SCULPTURE, Spanish Bishop, polychromed and gilded, XVIII C.  
Acquired by Fine Arts Society of San Diego.

## Stairway

*At left:*

70. TAPESTRY, Gobelin: one of a set of six commissioned by Louis XIV, and representing the French Officers plundering Pfalz on the Rhine. Designed by Adam Frans van der Meulen and woven by Van Oos.  
Gift of Mr. and Mrs. Appleton S. Bridges.

*At right:*

71. TAPESTRY, Brussels, Flanders, XVI C., King Solomon and the Queen of Sheba.

Gift of Mr. and Mrs. Appleton S. Bridges.

*On platform:*

72 and  
73. PAIR OF OLD RAKKA VASES, XII C.  
Lent by Mr. William Randolph Hearst, San Simeon.

74. VASE, modern Dutch blue glass.  
Lent by the State College of San Diego.

## LOWER FLOOR.

### Gallery I

#### OLD DECORATIVE ARTS, CHIEFLY SPANISH. GALLERY COLLECTION AND LOANS.

75. SPANISH ROMANESQUE CAPITAL, revealing Apostles; XII C. Perhaps from Zaragoza.  
Lent by Arnold Seligmann, Rey & Co., Inc., New York.

76 and  
77. SPANISH CHASUBLES, presented to Rev. John H. S. Putnam by the Franciscan Monks of Quito, Ecuador.  
Gift of Rev. John H. S. Putnam, Rector of the Church of St. Matthew, Brooklyn, New York.

78. OLD SPANISH BRACKET.  
Lent by S. & G. Gump Co., San Francisco.

79. OLD ITALIAN WOOD CARVING: Madonna and Christ Child.  
Lent from the estate of the late Mrs. Blanche S. Armstrong.

80. CRUCIFIX, XV C. Spanish.  
Lent by S. & G. Gump Co., San Francisco.

81. OLD PERUVIAN CHEST.  
Lent by Sra. R. M. Pereira, Lima, Peru.

82. STAINED GLASS WINDOW, St. John, French, XIII C.  
Formerly in Heilbronner and Mary J. Blair Collections.  
Lent by French & Co. Inc., New York.

83. SPANISH CROSS, from Gerona, XIV C. Crucifixion, Scenes from Life of Christ and Saints.  
Formerly in Mary J. Blair Collection.  
Lent by French & Co. Inc., New York.

84. SPANISH TABLE, French influence, XVIII C.  
Gift of French & Co. Inc., New York.

85. EMBROIDERED CHALICE CLOTH, Italian, XVIII C.  
Gift of Mr. Walter G. Nelson, New York.

86. SPANISH BRAZIER, XVII C.  
Acquired by Fine Arts Society of San Diego.

87. COPTIC TAPESTRIES: V and VI C.

88. COPTIC TAPESTRIES: III and IV C.  
Gift of Mr. and Mrs. George D. Pratt.

89. CASE OF EARLY CHRISTIAN GLASS. Iridescence due to corrosion from the elements.  
Lent by Mr. and Mrs. Charles Douglas.

90. TWO STAINED GLASS WINDOWS, GERMAN; XVI C. Christ Bearing the Cross; The Risen Christ.  
Gift of Mrs. Cora Timken Burnett, New York.

91. METAL CHEST, French, with etched design and inscriptions, dated 1559.  
Lent by Mr. William Randolph Hearst, San Simeon.

92. ALTAR FRONTAL, Spanish, XVII C.  
Lent by Mr. Robert Wilson Hyde, Santa Barbara.

93. CHAMPLEVE ENAMEL, Limoges, by Nardon Penicaud, French, 1539. (Signed and dated.)  
Lent by Mr. and Mrs. Irving T. Snyder, Coronado.

94. CASE OF ENAMELS:

95. "Under-sea," by Frank Gardner Hale, Boston, Mass.  
Gift of Miss Marion Scofield.

96. Enamel Plate, North African.

97. Limoges Enamel: St. Martin Dividing His Cloak. Dated 1628.  
Lent by Mrs. Fred A. Fischer.

98. Patent of Nobility, in favor of Eujenio Alfonso de Rioja, with seal of Philip II. of Spain, Valladolid, 1583.  
Gift of Post 6 of the American Legion, through Dr. B. L. Riese.

99. Moorish Tile, from the Alhambra.

100. Spanish Plate, "The Risen Christ," by Daniele Zuloaga, late of Segovia, Spain.  
Gift of Mr. and Mrs. Reginald Poland.

101 and  
102. Two Moorish transparencies, in marble.

103. Champleve Enamel, "The Kiss of Judas," Spanish, XVI C.  
Gift of the Delphian Club, San Diego.

104. Pyx, showing the story of the Incredulity of St. Thomas. Spanish Enamel from Toledo, XIV C. (Formerly in Chalondon Collection.)  
Lent by Arnold Seligmann, Rey & Co. Inc., New York.

105. Series showing the making of Cloisonne Enamel.

106. Hispano-Moresque Plate, XVI C. type.  
Lent by Mr. William Randolph Hearst, San Simeon.

107. STAINED GLASS WINDOW: Announcement to Joseph; Three Wise Men. Mosen, Germany, XIII C. (Formerly in Thomee Collection, Altana, Westphalia.)  
Lent by Arnold Seligmann, Rey & Co. Inc., New York.

108. OLD BRASS CHARGER, Spanish, with repousse figure of Bishop, etc. Gift of Mrs. George T. Dodd, Coronado.

109. BRIDAL CHEST AND STAND, from Peru, about 1700. Lent by Sra. R. M. Pereira, Lima, Peru.

110. ALTAR FRONTAL, Spanish, XVII C. Lent by Mr. Robert Wilson Hyde, Santa Barbara.

111. ALTARPIECE, St. Nicolas and other religious figures. By an Armenian artist, about XVII C. Gift of Mr. F. P. Sherwood, La Jolla.



112. CASE, CHIEFLY OF OLD CARVED FRENCH FIGURES:

*All of the following, where not otherwise mentioned as loans or gifts, are gifts of Mrs. George Burnham, Coronado.*

113. Madonna and Child, showing classic influence, French, XVI C.

114 and 115. Two Sculptured Plaques. Spanish, XVII. Virgin and Christ Child and St John, and The Mocking of Christ. Lent by Mr. and Mrs. Reginald Poland.

116. Angel from group, French, XVII C.

117. Saint Roch in niche, French, XVII C.

118. The Education of the Virgin. (Old colloquial French work.)

119. Secular figure. (Old colloquial French work.)

120. St. Jerome, gilded and polychromed Spanish marble. Lent by Sra. R. M. Pereira, Lima, Peru.

121. Virgin of the Immaculate Conception, late Mexican. Lent by Mrs. Reginald Poland.

122. Christ, from a Crucifix, fragmentary, French.

123. Pieta, old French.

124. Rock Crystal Cup, with hunting scenes, black and white enamel. Spanish, XVI C. Toledo workshop. Formerly in Alma de Rothschild Collection, Paris. Lent by Arnold Seligmann, Rey & Co., Inc., New York.

125. Saint, Spanish, XVI C. From Alphonse Kann Collection. Lent by Arnold Seligmann, Rey & Co., Inc., New York.

126. Christ from a Crucifix fragmentary, Old French Gothic.

127. St. John, Spanish, gilded and polychromed statuette, about 1600. Lent by Mr. Robert Wilson Hyde, Santa Barbara.

128. Alabaster Relief, carved and colored, with portraits of Charles V, Emperor, and his wife, Isabella. Hispano-Flemish, early XVI C. Formerly in Collection of the Marchioness Connyng-ham. Lent by Arnold Seligmann, Rey & Co., Inc., New York.

129. Saint with staff and palm of martyrdom. Old colloquial French work.



130. STAINED GLASS WINDOW: copy of original in Chartres Cathedral, XIII C. Lent by the Judson Studios, Los Angeles.

131. VASE, Talavera type, Spanish, XVII-XVIII C. Acquired by Fine Arts Society of San Diego.

132. CHEST, Mediæval Spanish, XV C. Lent by Mrs. Martha Wake Bishop.

133. CHASUBLE, Spanish, XVI C. Lent by Mr. Wm. Templeton Johnson.

134. RAKKA VASE, XII C. Gift of Mr. and Mrs. Appleton S. Bridges.

135. CASE OF RARE OLD MEXICAN SILVER. Lent by Mrs. Martha Wake Bishop.

136. STAINED GLASS WINDOW: St. George and the Dragon. Spanish, Zaragoza, from private chapel, XV C. Lent by Arnold Seligmann, Rey & Co., Inc., New York.

137. PANEL OF OLD SPANISH METAL OBJECTS. Lent by Mr. Wm. Templeton Johnson.

138. GLAZED JUG, modern, Moroccan. Acquired by Fine Arts Society of San Diego.

139. TABLE, old South German, Gothic, about 1500. Gift of Mr. Axel Beskow, Stockholm, Sweden.

140. "CRUSADER SHRINE," French, XVII C. Lent by Miss Katharine J. Smith, La Jolla.

141. CHAIR, Mediæval Spanish, Moorish influence. Gift of Mr. and Mrs. Wm. Templeton Johnson.

142. BROCADE, French, XVII C. Gift of Mrs. W. W. Whitney.

143. VIRGIN, of gilded wood, Spanish, XVII C. type. Virgin represented as the protector of the people. Lent by Mr. William Randolph Hearst, San Simeon.

144. COPE, Spanish, XVI C. Gift of Mr. and Mrs. Appleton S. Bridges.

145. BROCADE, French, XVII C. Gift of Mrs. W. W. Whitney.

146. MADONNA, Spanish, early XVI C. (Formerly in Count Dominguez' Collection, Spain.) Lent by Arnold Seligmann, Rey & Co., Inc., New York.

147. ARCHITECTURAL REVETMENT TILES, from Valencia, Spain, dated 1413, representing the Dragon and the Bull. Acquired by Fine Arts Society of San Diego.

148. SAINT IN NICHE, alabaster, by Pablo Ortiz, Castilian Spanish, XV C. Acquired by Fine Arts Society of San Diego.

149. TAPESTRY, Brussels, Flanders, XVI C.: Queen Philippa interceding for the lives of the Burghers of Calais. Gift of Mr. and Mrs. Appleton S. Bridges.

150. CHAIR, Spanish, XVI C. type. Lent by Mr. and Mrs. E. T. Guymon, Jr.

151. CHEST, old Spanish, Cordova leather. Lent by Mr. William Randolph Hearst, San Simeon.

152. CHAIR, Florentine, Italian, XVI C. Gift of Mr. Axel Beskow, Stockholm, Sweden.

153. JUG, old glazed pottery, as used in Spain. Lent by Mr. William Randolph Hearst, San Simeon.

154. RELIQUARY OF A FEMALE SAINT, holding relics of the saint. XVI C. Lent by Mr. William Randolph Hearst, San Simeon.

155. VARGUENO, Spanish, XVI C. Lent by Mr. William Randolph Hearst, San Simeon.

156 and 157. TWO OLD BRASS CANDLESTICKS. Spanish, Baroque, XVII C. Lent by Mr. William Randolph Hearst, San Simeon.

158. LECTERN, Spanish Gothic, XV C. Lent by Mr. Wm. Templeton Johnson.

159. GERMAN BIBLE, dated 1536. Lent by Mr. and Mrs. Wm. Templeton Johnson.

160. TAPESTRY, Brussels, Flanders, XVI C. The Burghers of Calais before King Edward. Gift of Mr. and Mrs. Appleton S. Bridges.



161. RELIQUARY OF A FEMALE SAINT, holding relics of the saint. XVI C. Lent by Mr. William Randolph Hearst, San Simeon.

162. VARGUENO, Spanish, XVI C. Lent by Mr. William Randolph Hearst, San Simeon.

163. JUG, old glazed pottery, as used in Spain. Lent by Mr. William Randolph Hearst, San Simeon.

164. CHAIR, old Italian, purchased in Parma, Italy. XVII C. Lent by Mr. Wm. Templeton Johnson.

165. TAPESTRY, Brussels, Flanders, XVI C. Judith and the Head of Holofernes. Gift of Mr. and Mrs. Appleton S. Bridges.

166. CHEST, old Spanish, Cordova leather. Lent by Mr. William Randolph Hearst, San Simeon.

167. CHAIR, old Italian, purchased in Parma, Italy. XVII C. Lent by Mr. Wm. Templeton Johnson.

168. BAS-RELIEF, marble, Spanish Gothic, XV C. Putto, with coat of arms, from

Court of Don Garcia Rosario, Burgos, Spain. Lent by Arnold Seligmann, Rey & Co. Inc., New York.

169. JUG, Sasanic, Persian, VIII C. Gift of Mr. K. Demirdjian, New York.

170  
171 and  
172. Three altar frontals, old Spanish. Lent by Mr. Robert Wilson Hyde, Santa Barbara.

173. CARVED STONE HEAD, male portrait, French Gothic (nose restored). XV C. type. Lent by Mr. Wright Ludington, Santa Barbara.

174. HANGING, brocaded cloth of gold, Spanish, XVII C. type. Lent by Mr. Robert Wilson Hyde, Santa Barbara.

175. WOOD SCULPTURE: St. Ann. Spanish, XVII C. Gift of the late Mrs. William C. Poland, in memory of her husband.

176. COPE, Spanish, early XVII C. Lent by Mr. and Mrs. Irving T. Snyder, Coronado.

## Gallery II

### SAN DIEGO ARTISTS.

(All Pictures are Oils unless otherwise described.)

Margot Rocle.  
177. DARK MADONNA.

Lela J. Titus.  
178. EARLY MORNING ON VIEJAS GRADE.

Marius Rocle.  
179. SHEDS CORNERS.

Caroline Van Evera.  
180. CHINATOWN.

Ivan Messenger.  
181. DESIGN FOR LIVING.

Evelyn L. Cavenee.  
182. LAUGHING GIRL.

Alfred R. Mitchell.  
183. THE MINARETS.

Lois Grace.  
184. SALLY.

Ammi M. Farnham (Deceased).  
185. PORTRAIT OF MY MOTHER, PHOEBE FARNHAM.  
Gift of the children of the artist.

Charles A. Fries.  
186. DESERT FROM LAGUNA MOUNTAIN.  
Acquired by Fine Arts Society of San Diego.

Charles Reiffel.  
187. MORNING, NOGALES, ARIZONA.

Caroline T. Locke (Deceased).  
188. PORTRAIT OF A CHILD.  
Pastel painting.  
Gift of Mr. Jesse Albert Locke, La Jolla.

Alice Klauber.  
189. ARTICHOKE.  
Given anonymously.

Grace Earle Harrison.  
190. FLAMING YOUTH.

Ruth Powers Ortlieb.  
191. STILL LIFE, BLUE FIGS.  
Lent by Mr. Clarence K. Hinkle, Laguna Beach.

Katherine Stafford.  
192. ERDE.  
Stone sculpture.

Foster Jewell.  
193. SAHUARO.

Isabelle Schultz.  
194. BUDDY.  
Plaster sculpture.

Mina Schutz Pulsifer.  
195. TONIO.

Hazel Brayton Shoven.  
196. STILL LIFE, FLOWERS.

Annie L. Pierce.  
197. THE WATER BOTTLE.  
Water-color.

Elliot Torrey.  
198. GIRL READING.  
Lent to the Fine Arts Gallery. (P. W. A. Project.)

Maurice Braun.  
199. MOUNTAIN TOP.  
Gift of Mr. and Mrs. Erskine J. Campbell.

Otto H. Schneider.  
200. MELODIES OF SPRING.

Leslie W. Lee.  
201. KATHARINE.

Mary Belle Williams.  
202. PORTRAIT OF HANNAH DAVISON.

Leon D. Bonnet.  
203. HILLS AT BONITA.

Elizabeth E. Sherman.  
204. STILL LIFE, FLOWERS.  
Given anonymously.

Martha Forward.  
205. AT THE GRAVEL PIT.

Rose Schneider.  
206. GREY DAY.

Belle Baranceanu.  
207. SONIA, ADRIAN AND DORIAN.

Bertha W. Silsbee.  
208. IN THE STORM.  
Bronze sculpture.

Donal Hord.  
209. MAYAN MASK.  
Wood sculpture, polychromed and gilded.

Everett Gee Jackson.  
210. HOPI KACHINA DOLLS.

Ruth N. Ball.  
211. MOTHER AND CHILD.  
Bronze sculpture. Acquired by Fine Arts Society of San Diego.

Anni Baldaugh.  
212. MURIEL.

Mary Gordon Volkmann.  
213. BOAT HOUSE.

Ollie Montgomery Perry.  
214. PEASANT BOUQUET.

Sarah E. Truax.  
215. ON THE WATER FRONT.

John L. Stoner.  
216. ROAD TO MARKET.  
Wood-block print.

W. Foster Wilmurt.  
217. THE FREIGHT CARS.  
Lithograph.

Mary E. Sauter.  
218. (CEREUS) HARRISIA  
FRAGRANS.  
Wood-block print.

Betty S. Stoner.  
219. THE MARKET PLACE.  
Wood-block print.

Alfred Rudolph.  
220. SAHUARO.  
Etching. Gift of University Women's  
Club.

Dorothy Clement Dodge.  
221. DARKIES IN CHARLESTON,  
S. C.  
Etching.

Margaret Eddy Fleming.  
222. SHADOWS.  
Etching.

Donal Hord.  
223. TROPIC CYCLE.  
Wood sculpture.

Cora A. Smith.  
224. PATH THROUGH THE WOODS.  
Monotype. Given anonymously.

Florence Chenett Hale.  
225. THE LORD'S PRAYER. Hand-  
lettered illumination.

Katharine Macdonald.  
226. ARALIA. Color wood-block print.  
Given anonymously.

Sherman Trease.  
227. INDIAN VILLAGE. Monotype.  
Gift of University Women's Club.

Lucy Lloyd.  
228. UNDER-SEA. Wall hanging.  
Lent by the University Club of San Diego.

Esther Stevens Barney.  
229. BANANA FLOWER AND LEAF.  
Water-color.

Ruth Townsend Whitaker.  
230. CACTUS GARDEN. Water-color.

Isobel Schneider.  
231. YE OLDE CURIOSITY SHOPPE.  
Water-color.

C. A. Dunn.  
232. MOONLIGHT, SAN JUAN  
CAPISTRANO. Water-color.

James Tank Porter.  
233. HEAD OF A YOUNG MAN.  
Bronze Sculpture. Gift of Mr. James W.  
Porter.

Duke A. Lovell.  
234. GEORGETOR, DRESDEN.  
Water-color.

W. H. C. Pierce.  
235. MOONLIGHT VISION,  
CABRILLO BRIDGE. Water-color.

Pauline H. De Vol.  
236. OLD TOWN PATTERN, HOT  
TAMALES. Water-color.

Walter J. Fenn.  
237. THE PROFESSOR. Water-color.  
Acquired by Fine Arts Society of  
San Diego.

Peggy Hagar.  
238. CACTUS.  
Water-color.

Esther Stevens Barney.  
239. BANANA PLANT.  
Wall hanging.

## CRAFT WORK BY SAN DIEGO ARTISTS.

(In Case)

Herman C. Markham (Deceased).  
240. Pottery Vase.  
Gift of Miss Clara Dyar, Detroit, Mich.

Herman C. Markham (Deceased).  
241. Pottery Vase.  
Lent by Mr. and Mrs. Reginald Poland.

Grace Thornton Thomas.  
242. Glazed pottery Vase.

Frances Roberts.  
243. Glazed pottery Vase.

Anna M. Valentien.  
244. Group of Copper objects.

Elizabeth S. Capehart.  
245. Glazed pottery Tile.

Grace Thornton Thomas.  
246. Glazed pottery Vase.

Alice W. Heyneman.  
247. Hand-bound Book.

Sarah E. Truax.  
248-a. Miniature: GIRL WITH RED  
SHAWL.

Sarah E. Truax.  
248-b. Miniature: BERENICE.

Martha M. Jones.  
249. Miniature: CHILD'S PORTRAIT.

Jane Malone.  
250-a. Miniature: CHILD'S HEAD.

Jane Malone.  
250-b. Miniature: GIRL WITH  
FLOWERS.

Marie Frechette.  
251-a. Miniature: RUSSIAN GIRL.

Marie Frechette.  
251-b. Miniature: CARDINAL.

Alice W. Heyneman.  
252. Two hand-bound Books.

Frances Roberts.  
253. Glazed pottery Vase.

Elizabeth S. Capehart.  
254. Glazed pottery Tile.

Olive Hyatt.  
255. Three glazed pottery Tiles.

Frances Roberts.  
256. Glazed pottery Vase.

Martha M. Jones.  
257. Miniature: HAZEL BRAUN.

Grace Thornton Thomas.  
258. Glazed pottery Vase.

Frances Roberts.  
259. Group of pottery Vases.

Isaac Miller (Deceased).  
260. Wrought silver Chalice.

Isaac Miller (Deceased).  
261. Wrought silver Paten.

Isaac Miller (Deceased).  
262. Group of Jewelry.

Leda Klauber.  
263. Ornamental Box.

Frances Geddes.  
264. Jewelry: Hand-wrought silver pen-  
dant and brooch.

## Gallery III

GRAPHIC ARTS: From the Permanent Collection of the  
Fine Arts Society of San Diego.

Jacques Callot, French, 1592-1635.  
265. ONE OF THE BEGGAR SERIES.  
Etching.  
Gift of Mr. W. H. Clarke, New York.

Francisco Goya y Lucientes, Spanish,  
1746-1828.  
266. THE BULL FIGHT.  
Etching.  
Acquired by Fine Arts Society of  
San Diego.

Martin Schongauer, German, 1445-1491.  
267. THE DEATH OF THE VIRGIN.  
Engraving. Gift of Mrs. S. A. May.

Rembrandt van Rijn, Dutch, 1606-1689.  
268. OLD BEARDED MAN IN A  
HIGH FUR CAP.  
Etching.  
Gift of University Women's Club.

Albrecht Durer, German, 1471-1528.  
269. SATYR FAMILY.  
Engraving.  
Gift of University Women's Club.

Koberger, German, XV C.  
270. German Bible, 1483: PLAGUES  
OF EGYPT.  
Color wood-cut.  
Acquired through Carnegie Foundation.

Hans Baldung, German, 1480-1545.  
271. ST. MARTIN DIVIDING HIS  
CLOAK.  
Wood-cut.  
Gift of University Women's Club.

Hans Sebald Beham, German, 1500-1550.  
272. VIRGIN OF THE PARROT.  
Engraving. Acquired by Fine Arts  
Society of San Diego.

Albrecht Altdorfer, German, 1480-1538.  
273. THE CRUCIFIXION.  
Wood Engraving. Gift of Mrs. Cora  
Timken Burnett, New York.

Jusepe de Ribera, Spanish, 1588-1656.  
274. SAINT JEROME.  
Etching.  
Gift of University Women's Club.

Charles Meryon, French, 1821-1868.  
275. BAIN FROID CHEVRIER.  
Etching.  
Gift of University Women's Club.

Mariano Fortuny, Spanish, 1838-1874.  
276. KABYLE MORT.  
Etching.  
Gift of Albert Roullier Galleries,  
Chicago.

Timothy Cole, American, 1852-1931.  
277. LADY DERBY.  
Wood Engraving.  
Gift of Miss Lois Abbott.

Clare Leighton, English, 1900-  
1934.  
278. THE ROADMAKERS.  
Wood-cut.  
Gift of University Women's Club.

James A. McNeill Whistler, American,  
1834-1903.  
279. THE LITTLE PUTNEY.  
Etching.  
Acquired through Carnegie Foundation.

Charles-Emile Jacque, French, 1813-1894.  
280. PORTRAIT OF LUQUET.  
Etching.  
Gift of University Women's Club.

Stow Wengenroth, American, 1906-  
1981.  
281. HOUSEWIFE'S GARDEN.  
Lithograph. Acquired by Fine Arts  
Society of San Diego.

John Steuart Curry, American, 1897-  
1946.  
282. THE TORNADO.  
Lithograph.  
Lent by Reginald Poland.

George W. Bellows, American, 1882-  
1925.  
283. ANNE.  
Lithograph.  
Gift of University Women's Club.

Orovida, Spanish.  
284. THE SCARF GAME.  
Etching.  
Gift of University Women's Club.

Arthur B. Davies, American, 1862-1928.  
285. ANGLED BEAUTY.  
Soft ground etching and aquatint.  
Gift of University Women's Club.

Pablo Picasso, Spanish, 1881-  
1973.  
286. THE THREE GRACES.  
Etching.  
Gift of Mrs. S. A. May, Grossmont.

Marie Laurencin, French, 1885-  
1956.  
287. COLUMBINE.  
Lithograph.  
Gift of University Women's Club.

Felix-Henri Braquemond, French, 1833-  
1914.  
288. SWALLOWS IN FLIGHT.  
Etching.  
Acquired through Carnegie Foundation.

Pierre Bonnard, French, 1867-  
1947.  
289. LA COUPE.  
Lithograph.  
Gift of Mrs. S. A. May, Grossmont.

Rockwell Kent, American, 1882-  
1971.  
290. RESTING.  
Lithograph.  
Gift of University Women's Club.

George Overbury ("Pop") Hart, Amer-  
ican, 1868-1933.  
291. SUNRISE.  
Lithograph. Gift of the artist to  
Fine Arts Society of San Diego.

Mabel Dwight, American, 1876-  
1961.  
292. THE AQUARIUM.  
Lithograph.  
Gift of University Women's Club.

Sir Francis Seymour Haden, English,  
1818-1911.  
293. HANDS.  
Etching.  
Acquired through Carnegie Foundation.

Jose Clemente Orozco, Mexican, 1883-  
1949.  
294. THREE GENERATIONS.  
Lithograph.  
Gift of University Women's Club.

Gordon Craig, English.  
295. THE COMBAT.  
Wood-block print.  
Gift of University Women's Club.

Arnold Ronnebeck, American, 1885-  
1961.  
296. WALL STREET.  
Lithograph.  
Gift of University Women's Club.

Howard Giles, American, 1876-  
1961.  
297. DANCER NO. 3.  
Drawing. Acquired by Fine Arts So-  
ciety of San Diego.

Sonia Konarska, Russian.  
298. VILLAGE FAIR.  
Color wood-block print. Acquired by Fine  
Arts Society of San Diego.

Clara Skinner, American.  
299. THEATRE NO. 1.  
Lithograph. Lent to Fine Arts Gal-  
lery. (P. W. A. Project.)

Pedro Pruna, Spanish, 1904-  
1981.  
300. COMPOSITION.  
Pen Sketch. Acquired by Fine Arts  
Society of San Diego.

Jose Gutierrez Solana, Spanish, 1886-  
1943.  
301. CARNIVAL.  
Drawing.  
Lent by Mr. Reginald Poland.

Luis Quintanilla, Spanish.  
302. EMIGRANTS.  
Etching.  
Gift of Miss Blanche Adler, Baltimore,  
Maryland.

Georges Rouault, French, 1871-  
1958.  
303. FIGURES.  
Color print.  
Gift of Mrs. S. A. May, Grossmont.

Ivan Mestrovic, Jugo-Slav, 1883-.  
304. ASPIRATION.  
Drawing. Given anonymously to  
Fine Arts Society of San Diego.

Henri-Matisse, French, 1869-.  
305. GIRL'S HEAD.  
Etching.  
Gift of the San Diego Reading Club.

Henri-Matisse, French, 1869-.  
306. TORSE AU COLLIER.  
Etching.  
Gift of Mrs. S. A. May, Grossmont.

Henri-Matisse, French, 1869-.  
307. PORTRAIT OF A WOMAN.  
Color lithograph. Acquired by  
Fine Arts Society of San Diego.

Henri-Matisse, French, 1869-.  
308. FEMME ENDORMIE.  
Lithograph.  
Gift of Mrs. S. A. May, Grossmont.

Henri-Matisse, French, 1869-.  
309. SKETCH OF A WOMAN.  
Etching.  
Gift of the San Diego Reading Club.

Henri-Matisse, French, 1869-.  
310. STILL LIFE, PEACHES.  
Water-color. Lent by Mr. Clarence K.  
Hinkle, Laguna Beach.

Paul Klee, German, 1879-.  
311. DIE FLASCHE.  
Water-color. Lent by Mrs. L. M.  
Maitland, Los Angeles.

Maurice de Vlaminck, French, 1876-.  
312. FACTORIES.  
Water-color.  
Gift of Mrs. S. A. May, Grossmont.

Paul Signac, French, 1863-.  
313. LANDSCAPE.  
Water-color. Gift of Mr. Wm. Preston  
Harrison, Los Angeles.

John La Farge, American, 1836-1910.  
314. WATER-LILIES.  
Water-color.  
Gift of Mr. Jesse Albert Locke, La Jolla.

Andre l'Hote, French, 1885-.  
315. LA PLACE DE ST. TROPEZ.  
Water-color. Gift of Mr. Wm. Preston  
Harrison, Los Angeles.

#### *Sculpture*

Arthur Putnam, American, 1873-1930.  
316. INDIAN FIGURE. Bronze sculp-  
ture.  
Gift of Mrs. Alma de Bretteville  
Spreckels and children, San Francisco.  
(Large original, also by Putnam, at Fray  
Junipero Serra Museum, San Diego.)

"Manolo" (Manuel Martinez Hugue),  
Spanish, 1872-.  
317. LA DANSEUSE A L'EVENTAIL.  
(1928.) Terra cotta sculpture.  
Gift of Mrs. S. A. May, Grossmont,  
Calif.

Arthur Putnam, American, 1873-1930.  
318. FRAY JUNIPERO SERRA. Bronze  
sculpture.  
Gift of Mrs. Alma de Bretteville  
Spreckels and children, San Francisco.  
(Large original, also by Putnam, at Fray  
Junipero Serra Museum, San Diego.)

Arthur Putnam, American, 1873-1930.  
319. PUMA. Bronze sculpture.  
Gift of Mrs. Alma de Bretteville  
Spreckels and children, San Francisco.

## Gallery IV

### SOUTHWEST WATER COLORS AND MINIATURES.

Tyrus Wong, Los Angeles.  
320. THE FARMER.

Barse Miller, La Canada.  
321. OLD CAFE, DOUARNENEZ.  
Acquired by Fine Arts Society of  
San Diego.

George Post, San Francisco.  
322. CALIFORNIA BARN.

Ruth Peabody, Laguna Beach.  
323. LITTLE NAVAJO.  
Water color purchase prize 1931.  
Gift of Evelyn N. Lawson.

Stanley Wood, San Francisco.  
324. THE SAND PLANT.  
Lent by Wilfrid L. Davis, San Francisco.

Milford Zornes, Claremont.  
325. NEW GREEN.  
Lent by Los Angeles Museum. (P. W. A.  
Project.)

Worth Ryder, Berkeley.  
326. RICHMOND BOAT HOUSE.  
Tempera.

Barse Miller, La Canada.  
327. VICTORIAN DOLL HOUSE.

Atanas Katchamakoff, Los Angeles.  
328. INDIAN FAMILY.  
Plaster Sculpture.

Richmond Kelsey, Los Angeles.  
329. MORRO.

Mary Wesselhoeft, Santa Barbara.  
330. BLUE FIGS.

Gene Kloss, San Francisco.  
331. AUTUMN TREES.

Phil Paradise, Pasadena.  
332. WINTER.

Olive Rush, Santa Fe, New Mexico.  
333. BROWN MOUNTAINS OF  
FLESH.

James Couper Wright, Santa Barbara.  
334. BROWN LEAVES.

Jacques Schnier, San Francisco.  
335. THE DANCER.  
Bronze Sculpture.

Joseph De Mers, Los Angeles.  
336. DOWN AT THE CORNER.  
Awarded water color purchase prize 1933.  
Gift of Mr. and Mrs. P. F. O'Rourke.

Margaret Bruton, Alameda.  
337. MAIN STREET—GOLD HILL.

Hardie Gramatky, Los Angeles.  
338. WHITE BRIDGE.

Phyllis Shields, Ocean Park.  
339. TEAPOT—STILL LIFE.

Phil Dike, Los Angeles.  
340. MOONLIGHT IN ACTON.

Millard Sheets, Claremont.  
341. BY THE OLD BRICKYARD.

Frank Bergman, San Francisco.  
342. AURORA, NEVADA.

Cady Wells, Santa Fe, New Mexico.  
343. PENITENTE CEREMONY.

Clarence Hinkle, Laguna Beach.  
344. NUDE.

Tom Craig, Los Angeles.  
345. AUTUMN HILLS.  
Lent by Dr. A. J. Thornton.

Marion Kavanaugh Wachtel, Pasadena.  
346. BULL LAKE, SIERRA NEVADA.

Elizabeth Helene Giffen, Los Angeles.  
347. HILLSIDE PATIO.  
Anonymous gift.

Victor Arnautoff, San Francisco.  
348. VISITACION VALLEY.

Edouard Vysekal, Los Angeles.  
349. SUMAN'S HOUSE.

Peter Krasnow, Los Angeles.  
350. ORGANIZATION OF COLOR.

Karl Yens, Laguna Beach.  
351. ENCHANTMENT.

Arthur Putnam, (1873-1930).  
352. WALKING PUMA.  
Bronze sculpture.  
Gift of Mrs. Alma de Bretteville  
Spreckels and children, San Francisco.

### WATER COLORS CONTINUED IN GALLERY V

Fletcher Martin, Los Angeles.  
353. BROWN STUDY.

Henry Sugimoto, San Francisco.  
354. PEASANT'S UTOPIA.

Irene Robinson, Los Angeles.  
355. BLACKBIRDS AND TORTOISES.

GALLERY IV (Continued)

355a. CASE OF MINIATURES—  
CALIFORNIA SOCIETY OF MINIATURE PAINTERS.

CELINA, by Martha Miles Jones.

MARGARET, by Mary Catherine Kerwin.

PENSIVE MOOD, by Rosa Hooper.

PORTRAIT OF MR. L., by L. Maria Kingaard.

MARIETTA, by Gladys Finch Thurtle.

BARBARA BY FIRELIGHT, by Beryl Ireland.

JUDY, by Dorothy Fulton.

ALSACIENNE, by Berta Carew.

MELANIE CHATON, by Minerva Chapman.

PORTRAIT OF MR. C., by J. Trueworthy.

PORTRAIT, by Alice E. Ludovici.

DOROTHY, by Gertrude Little.

SELF PORTRAIT AT NIGHT, by Laura M. D. Mitchell.

THE RED SHAWL, by Martha Wheeler Baxter.

CELESTE AT 10 WEEKS, by Ella Shepard Bush.

PORTRAIT IN COSTUME, by Aurelia Wheeler Reid.

MRS. E. L., by Alice Blair Ring.

PORTRAIT OF TOLTEC PRINCE, by Beatrice Smith Clark.

PORTRAIT OF MOTHER, by Florence Gates.

Gallery V

SOUTHWEST GRAPHIC ARTS.

Frank Morley Fletcher, Los Angeles.  
356. THE BOOKWORM.  
Color Wood Block Print.  
Gift of University Women's Club.

Gustave Baumann, Santa Fe N. M.  
357. REDWOOD.  
Color Wood Block Print.

Richmond Kelsey, Santa Barbara.  
358. ROOFS AND SHINGLES.  
Color Wood Block Print.  
Gift of University Women's Club.

Franz Geritz, Los Angeles.  
359. CLOUDS.  
Color Wood Block Print.  
Anonymous Gift.

Alexander Archipenko, Los Angeles.  
360. NUDE.  
Crayon Drawing.

Maynard Dixon, San Francisco.  
361. ANDY FURUSETH.  
Pencil Drawing.

Lee Randolph, San Francisco.  
362. FIGURE.  
Crayon Drawing.

Jack Stark, Santa Barbara.  
363. THE BALCONY.  
Crayon Drawing.

Atanas Katchamakoff, Los Angeles.  
364. DRAWING IN BLACK, No. 2.

Dorr Bothwell, Los Angeles.  
365. IFO.  
Red Dust Drawing.  
Acquired by Fine Arts Society of San Diego.

Will Shuster, Santa Fe, New Mexico.  
366. NATIVITY.  
Etching and aquatint.

Gene Kloss, Oakland.  
367. RUGGED LAND.  
Drypoint and Aquatint.

Elise Seeds, Los Angeles.  
368. QUASI-GYROSCOPE.  
Lithograph.

Henrietta Shore, Carmel.  
369. SEALS.  
Lithograph.  
Gift of University Women's Club.

Vernon J. Morse, Sierra Madre.  
370. REVOLUTIONARY ETUDE.  
Wood Block Print.

Richard Day, Los Angeles.  
371. BOAT ON THE WAYS.  
Wood Block Print.

Maxine Albro, San Francisco.  
372. MEXICO.  
Lithograph.

Emil Kosa, Jr., Los Angeles.  
373. ROOFS AND BUILDINGS.  
Pencil Drawing.  
Acquired by Fine Arts Society of San Diego.

Cadwallader Washburn.  
374. SPRING SHOWERS.  
Etching.  
Lent by The Print Rooms, Los Angeles.

Wright Ludington, Santa Barbara.  
375. REDWOODS.  
Pencil Drawing.

Emil Kosa, Jr., Los Angeles.  
376. SCOTTY OF THE Y.  
Pencil Drawing.  
Acquired by Fine Arts Society of San Diego.

Ed Borein, Santa Barbara.  
377. LAST HOUSE IN WALPI.  
Etching.  
Gift of University Women's Club.

Zena Kavin, Berkeley.  
378. GIRL SEWING.  
Wood Engraving.

George Elbert Burr, Phoenix, Arizona.  
379. EVENING, NAVAJO COUNTRY.  
Etching and aquatint.

Paul Landacre, Los Angeles.  
380. SMOKE TREE RANCH.  
Wood Engraving.

Joseph Raphael, San Francisco.  
381. PAVILLON DANS LES DUNES.  
Wood Cut.

Carl Oscar Borg, Los Angeles.  
382. GOWER GULCH, DEATH VALLEY.  
Etching.

Stanley Wood, Carmel.  
383. PUEBLO MOONLIGHT.  
Lithograph.  
Acquired by Fine Arts Society of San Diego.

Benjamin C. Brown, Pasadena.  
384. THE HILL ROAD.  
Dry Point.  
Acquired by Fine Arts Society of San Diego.

Arthur Millier, Los Angeles.  
385. BISHOP ROCK.  
Etching.  
Acquired by Fine Arts Society of San Diego.

Roi Partridge, Mills College.  
386. POLLARD WILLOWS.  
Etching.

Roi Partridge, Mills College.  
387. GREY GRANITE.  
Etching.

Willy Pogany, Los Angeles.  
388. ASPIRATION AND FATE.  
Etching.

Armin Hansen, Monterey.  
389. REQUIEM.  
Etching.

John W. Winkler (Deceased).  
390. AWNINGS AND BALCONIES.  
Etching.  
Lent by Los Angeles Public Library.

John W. Winkler (Deceased).  
391. FISHERMAN'S HOME, TELEGRAPH HILL.  
Etching.  
Lent by Los Angeles Public Library.

Cornelis Botke, Santa Paula.  
392. WINDSWEPT CYPRESS.  
Etching.

- Helen Bruton, Alameda.  
393. CIRCUS DAY.  
Dry Point.
- Mildred Bryant Brooks, Pasadena.  
394. MY FRIENDS.  
Etching.  
Gift of University Women's Club.
- Henri de Kruif, Los Angeles.  
395. THE BEAN PICKERS.  
Etching.  
Gift of University Women's Club.
- Ernest Haskell (Deceased).  
396. GENERAL SHERMAN.  
Etching.  
Lent by The Print Rooms, Los Angeles.
- Thomas Moran (1837-1903.)  
397. MELTFORDT ORCHARD.  
Etching.  
Gift of Estate of the late Ellen B. Scripps.
- Arthur Putnam, American, 1873-1930.  
398. THE COWBOY.  
Drawing.  
Gift of Miss Alice Klauber.
- Harry Fenn (Deceased).  
399. BURNHAM BEECHES.  
Etching.  
Gift of W. J. Fenn.

400. CASE OF ARMITAGE-KISTLER BOOKS:  
(Designed by Merle Armitage. Printed by Will A. Kistler Co., Los Angeles.)

RICHARD DAY.  
ROCKWELL KENT.  
\*AMERICAN ART.  
\*JEAN CHARLOT.  
AN APPROACH TO THE PHOTOGRAPHY OF EDWARD WESTON.  
\*ELISE.

\*Acquired by Fine Arts Society of San Diego.

Merrell Gage, Pasadena.  
401. ST. FRANCIS.  
Terra Cotta Plaster Sculpture.

Eugenie Shonnard, Santa Fe, N. M.  
402. PUEBLO INDIAN WOMAN.  
Terra Cotta Plaster Sculpture.

Donal Hord, San Diego.  
403. YOUNG MAIZE.  
Rosewood Sculpture.  
Awarded Purchase Prize 1931.  
Gift of Gen. and Mrs. Marshall O. Terry, Coronado.

## Gallery VI

### CHILDREN'S ROOM.

- Nura.  
404. HAYFOOT-STRAWFOOT.  
Lithograph.  
Acquired by Fine Arts Society of San Diego.
- Elizabeth MacKinstry.  
405. ORIGINAL DRAWINGS for "THE TINDER BOX."  
Lent by Coward-McCann, New York.
- Allied Arts Guild.  
406. HAND BLOCKED FABRIC.
- Conrad Buff.  
407. FOREST FOLK.  
Lithograph.  
Gift of Mrs. S. A. May, Grossmont.

Dorothy Lathrop.  
408. THE PARADE from "THE FAIRY CIRCUS."

Irene Robinson.  
409. PENGUINS AND TORTOISES from "ANIMALS IN THE SUN."

Carl Moon.  
410. ORIGINAL DRAWING for "THE BOOK OF THE BEARS."

Jo Mora.  
411. FANNING A TWISTER.  
Bronze sculpture.

Maud Daggett.  
412. THE DIVER.  
Bronze sculpture.  
Lent by Mrs. Gail Vandenbrook, Pasadena.

Unknown.  
413. SAN DIEGO.  
Wooden statuette found in Mexico.  
Acquired by Fine Arts Society of San Diego.

Margaret Bruton.  
414. MOSAIC BIRD BATH.

Allied Arts Guild.  
415. HAND BLOCKED FABRIC.

Howard Pyle.  
416. ORIGINAL DRAWINGS for "OTTO OF THE SILVER HAND."  
Lent by Wilmington Society of Fine Arts, Wilmington, Delaware.

Kurt Weise.  
417. ELEPHANTS for the "JUNGLE BOOK."  
Lent by Doubleday, Doran & Co., Garden City, N. Y.

Paolo Uccello. (Reproduction.)  
418. BATTLE OF SANT' EGIDIO.  
Print—hand-colored.  
Acquired by Fine Arts Society of San Diego.

Wanda Gag.  
419. Lithograph for "A. B. C. BUNNY."  
Lent by Coward-McCann, Inc., New York.

Howard Pyle.  
420. ORIGINAL DRAWING for "OTTO OF THE SILVER HAND."  
Lent by Wilmington Society of Fine Arts, Wilmington, Delaware.

Willy Pogany.  
421. ORIGINAL DRAWING.

422. MEDIEVAL ARMOUR. (Copy.)  
Gift to the Fine Arts Society of San Diego from the estate of the late John D. Spreckels.

423. RAPIERS and CHAIN ARMOUR.  
Lent by The Metropolitan Museum, New York.

Virginia Frances Sterrett (Deceased).  
424 and  
425. ORIGINAL WATERCOLORS for the "ARABIAN NIGHTS."  
Lent by Mary Irene Sterrett, Dallas, Texas.

Maxfield Parrish.  
426. THE ENTRANCE OF THE KING from "THE KNAVE OF HEARTS."

Glen Stirling.  
427. THE LOG DRIVE from "JOHN BUNYAN YARNS."  
Wood Block.

Dorothy Perrell.  
428. HAND WOVEN TEXTILE.

Jacques Schnier.  
429. PORTRAIT OF JACQUELINE EHRMANN.  
Bas-relief wood carving.  
Lent by Mrs. Lillian May Ehrmann, Beverly Hills, California.

Alson Clark.  
430. ENGLISH GALLEON (about 1600).

Edmund Dulac.  
431. "ALI BABA" (Reproduction).

Glen Stirling.  
432. BABE from "JOHN BUNYAN YARNS."  
Woodcut.

Helen Sewell.  
433. BALAAM'S ASS from "THE CHILDREN'S BIBLE."

Carlos Maside.  
434. GALICIAN FAIR.  
Watercolor.  
Lent by Mrs. Reginald Poland.

435. EAST INDIAN SHIELD.  
Lent by Miss D. K. Blackburn.

436. OLD ENGLISH ARROW (Dating from before Norman Conquest). From the Royal Museum, Stockholm. Gift of Miss Christine Arnberg.

Wolfgang Grau.  
437. CHRISTMAS CRECHE made in Oberammergau. Gift to the Fine Arts Society of San Diego by William Poland.

Dugald Stewart Walker.  
438. THE WISHING FAIRY. Watercolor. Anonymous gift.

Georges Duplaix.  
439. WATERCOLOR for "GASTON & JOSEPHINE." Lent by the Oxford University Press, New York.

Carl Larsson.  
440. LIE-ABED'S SAD BREAKFAST. Watercolor. Lent by the Art Institute of Chicago.

Wanda Gag.  
441. ORIGINAL DRAWING FOR "MILLIONS OF CATS." Lent by Coward-McCann, Inc., New York.

Harold Gaze.  
442. PETER AND PRUE AND THE HOUSEHOLD FAIRY. Watercolor. Gift of the Beach School, Coronado.

Georges Duplaix.  
443. WATERCOLOR for "GASTON & JOSEPHINE." Lent by the Oxford University Press, New York.

Miss Hewson.  
444. HAND WOVEN HANGING.

Helen Soule.  
445. STAGE DESIGN for "ALICE IN WONDERLAND."

Right Side:

Original drawing by Kate Greenaway. Madonna Doll—Old Italian. Gift of Mrs. George T. Dodd, Coronado.

Left Side:

DOLLY ROGERS.  
Lent by Jeanette Schael Wagner. JAPANESE DOLLS. Acquired by Fine Arts Gallery of San Diego.

Peggy Bacon.  
446. ORIGINAL DRAWING.

James Reid.  
447. ORIGINAL DRAWING for "POGO, THE CIRCUS HORSE." Lent by Coward-McCann, Inc., New York.

Henrietta Shore.  
448. THE BULL FIGHT. Oil Painting. Lent by Mrs. Henry A. Everett, Pasadena.

Lois Lignell and Betz Princehorn.  
449. WATERCOLOR for "THREE JAPANESE MICE AND THEIR WHISKERS." Lent by Farrar and Rinehart, Inc., New York.

450. ORIGINAL of Opening of Brooklyn Bridge from "OLD NEW YORK FOR YOUNG NEW YORKERS." Lent by E. P. Dutton and Co., New York.

Peggy Bacon.  
451. ORIGINAL DRAWING.

James Reid.  
452. ORIGINAL DRAWING for "POGO, THE CIRCUS HORSE." Lent by Coward-McCann, Inc., New York.

William Woollett.  
453. BOULDER DAM. Lithograph.

Richard Chase.  
454. THE BLUE PRINT. Watercolor. Lent by Mr. Norman Lawson.

Margaret Lord Dixon.  
455. MOTORBOAT.

Norman Lawson.  
456. AEROPLANE.

Rose Pawson.  
457. HAND BLOCKED TEXTILE.

Arthur Beaumont.  
458. NO BOTTOM AT TWENTY. Watercolor.

William Woollett.  
459. HIGH SCALER. Lithograph.

460 and  
461. DUTCH CHAIRS (Modern). Acquired by Fine Arts Society of San Diego.

## Gallery VII

### CALIFORNIA DECORATIVE ARTS.

Albert Herter.  
462. SCREEN PRINTED VELVET. Lent by Mrs. Walter Keck, Coronado.

Esther Bruton.  
463. THE CIRCUS—decorative screen. Lent by San Francisco Art Association.

464. ECCLESIASTICAL MOSAIC. Lent by The Judson Studios, Los Angeles.

Mrs. Anna Hall.  
465. HAND WOVEN FABRIC.

Mrs. Frances Smith.  
466. HAND BLOCKED FABRIC.

Anton Blazek.  
467. HORSES. Aluminum panel.

Frances Grant.  
468. HAND BLOCKED FABRIC.

469. CASE OF HANDMADE JEWELRY:

TOP SHELF:

SILVER BOX. COMPACT. TWO PENDANTS. BROOCH WITH ALEXANDRITE. RING WITH HAEMATITE. CROSS WITH TOPAZ. BRIDE'S CROSS WITH AMETHYST. By Susan Leland Hill.

SILVER AND CLOISONNE ENAMEL BOWLS. SILVER AND CHAMPLEVE ENAMEL BOXES. SALTCELLAR WITH IVORY SPOON. PIQUE A JOUR ENAMEL EARRINGS. AMETHYST AND ENAMEL BROOCH. ENAMEL LOCKET. By Mr. and Mrs. Lawrence Dixon.

LOWER SHELF:

PENDANT. CHAIN BRACELET. RINGS. By Mrs. Margaret de Patta.

BELT BUCKLE—FISH DESIGN. BELT BUCKLE—LOCUST DESIGN. BRACELET—CACTUS DESIGN. BRACELET—PALM DESIGN. "CYPRUS"—Ivory Carving (Lent by Mr. and Mrs. H. N. Mudd). By Erik Magnussen.

GOLD BRACELET. GOLD PENDANT. GOLD RING. By Mrs. Charles Larkin.

ENAMELED BOX. ENAMELED EARRINGS. ENAMELED PENDANT. By Molli Juin.

James Couper Wright.  
470. STAINED GLASS WINDOWS.

Jalanivich and Olsen.  
471. NEGRO HEAD.  
Ceramic Sculpture.

Rose Pawson.  
472. HAND BLOCKED FABRIC.

Jalanivich and Olsen.  
473. CASE OF CERAMICS.

Mrs. Dorothy Wright Liebes.  
474. HAND WOVEN DRAPERY.

Bimiamino Bufano.  
475. THE CHINESE COUPLE.  
Plaster Sculpture.  
Lent by Mr. Albert Bender,  
San Francisco.

Laura Skov.  
476. HAND WOVEN SQUARES  
(small) in cases and on pedestals.

Mrs. Allen Cram.  
477. HOOKED RUG.

478. CASE OF HAND WROUGHT  
SILVER:

COFFEE SET.  
BOX WITH TURQUOISE.  
SUNFISH PITCHER.  
By Marta af Ekenstam.

SHEFFIELD VASE.  
SHEFFIELD CENTERPIECE.  
PEWTER BOWL.  
SHEFFIELD DOUBLE VEGETABLE  
DISH.  
FLATWARE—COMMONWEALTH  
PATTERN.  
FLATWARE—GEORGIAN  
PATTERN.  
FLATWARE—BOSWELL  
PATTERN.  
By Porter Blanchard.

REPOUSSE PLATE.  
BOX  
FUCHSIA CANDLESTICKS.  
By Clemens Friedell.

Mary Wesselhoeft.  
479. FIRE RED.  
Stained Glass Panel.

Mary Wesselhoeft.  
480. STAINED GLASS SQUARE.

Ruth Peabody.  
481. GOAT.  
Ceramic Sculpture.

Allied Arts Guild.  
482. HAND BLOCKED TAFFETA.

Glen Lukens.  
483. CASE OF POTTERY AND  
GLASS.

Donal Hord.  
484. HARVESTER.  
Glazed by Glen Lukens.  
Lent to Fine Arts Gallery of San Diego  
(P. W. A. Project.)

Anton Blazek.  
485. SAN DIEGO MISSION.  
Aluminum Panel.

Mrs. Dorothy Wright Liebes.  
486 HAND WOVEN SILK  
HANGING.  
Lent by University of California from  
the Bender Collection.

Anton Blazek.  
487. SAN JUAN CAPISTRANO  
MISSION.  
Aluminum Panel.

Dorr Bothwell.  
488. TAHITIAN FISHERWOMAN.  
Gesso panel.  
Lent to Fine Arts Gallery of San Diego.  
(P. W. A. Project.)

Mrs. Belle McMurtry Young.  
489. CASE OF BOOK BINDINGS.  
Lent by Mr. Albert Bender,  
San Francisco.

Anton Blazek.  
490. BLACK LEOPARD IN WHITE  
TREE.  
Aluminum panel.

Lawrence Tenney Stevens.  
491. MARE AND FOAL.  
Brass Sculpture.

Rose Pawson.  
492. HAND BLOCKED FABRIC.

Esther Bruton.  
493. TERRAZZO TABLE.

Nicolai Fechin.  
494. HEAD OF A GIRL.  
Wood Sculpture.

Edith Hamlin Barrows.  
495. MAGNOLIA NOCTURNE.  
Painted Fabric.

Ettore de Zoro.  
496. PORTRAIT IN SILVER.

Eliseo Cornejo.  
497. WHITE POTTERIES.

Allied Arts Guild.  
498. TABLE INLAID WITH  
PEWTER.

Jacques Schnier.  
499. DANCERS.  
Bas-relief—wood carving.

John Henry Nash, San Francisco.  
500. CASE OF PRINT WORK.

Miss Hewson.  
501. HAND WOVEN THROW.

Fritz J. Balauf.  
502. INLAID TABLE.

R. W. Puccinelli.  
503. KNEELING DANCER (Woman).  
Bas-relief—wood carving.

Dianne Hamilton de Causse.  
504. MADONNA.  
Ceramic sculpture.

R. W. Puccinelli.  
505. KNEELING DANCER (Man).  
Bas-relief—wood carving.

Allied Arts Guild.  
506. HAND BLOCKED FABRIC.

507. CASE OF CERAMICS:

#### TOP SHELF:

TORSO by Genevieve Hamilton.  
COLT by Mrs. Richenda Stevick.  
ST. FRANCIS by Mrs. Richenda  
Stevick.  
PRELUDE (girl and fawn) by Mrs.  
Richenda Stevick.  
SMALL HORSE.  
SMALL FAWN.  
SMALL ZEBRA.  
By Helen Moore.  
BLUE GIRAFFES by Dianne  
Hamilton de Causse.

#### MIDDLE SHELF:

TALL VASES by King and Spence.  
ANGEL by Mrs. Richenda Stevick.  
PAIR WHITE BULLS by Sorcha Boru.  
ST. FIACRE by Sorcha Boru.  
DOVES by Bertha Heise.

#### LOWER SHELF:

LARGE BLUE BOWL by William  
Manker.  
TWO SMALL YELLOW BOWLS by  
William Manker.  
PEASANT GIRL AND BABE by Mrs.  
Richenda Stevick.  
GREEN ELEPHANT JAR by Mrs.  
Richenda Stevick.  
SMALL VASE by King and Spence.

Jacques Schnier.  
508. BOY WITH FLUTE.  
Bas-relief, wood carving.

Genevieve Hamilton.  
509. HEAD AND HAND.  
Ceramic Sculpture.

Jacques Schnier.  
510. DANCER WITH DRAPE.  
Bas-relief, wood carving.

Allied Arts Guild.  
511. HAND BLOCKED FABRIC.

Mrs. Ralph Mocine.  
512. HAND CARVED COFFEE  
TABLE.

Peter Krasnow.  
513. MOTHER AND CHILD.  
Bas-relief, wood carving.



The Grabhorn Press, San Francisco.  
514. CASE OF PRINT WORK.

Gladys Woodward.  
515. HAND BLOCKED FABRIC.

## Upper Rotunda

ADDITIONAL EXAMPLES OF THE COLLECTIONS WHICH ARE EXHIBITED  
IN GALLERIES VIII, X AND XI.

Gutzon Borglum, American, 1867-  
517. THE AWAKENING.  
Marble sculpture.  
Gift of Mr. Archer M. Huntington,  
New York.

S. Cartaino Scarpitta, Hollywood.  
518. IL DUCE. Portrait bust from life.  
Bronze sculpture.

519. Chair, Spanish, XVI C. type.  
Lent by Mr. and Mrs. E. T. Guymon, Jr.

Arthur Putnam, American, 1873-1930.  
520. MERMAID.  
Bronze sculpture.  
Gift of Mrs. Alma de Bretteville  
Spreckels and children, San Francisco.

Joaquin Sorolla y Bastido, Spanish, 1863-  
1923.

521. MARIA IN THE GARDENS OF  
LA GRANJA.  
Oil painting.  
Gift of Mr. Archer M. Huntington,  
New York.

522 and  
523. Two Chairs, Florentine, Italian,  
XVI C.  
Gift of Mr. Axel Beskow, Stockholm,  
Sweden.

524. Tapestry, Spanish: earliest type of  
tapestry made in Madrid, Spain.  
Lent by The Baron Francisco Forzano,  
Palo Alto, Calif.

525. HORSE'S HEAD.  
Marble sculpture, fragmentary. Greek,  
IV C., B. C. type.  
Lent by Mr. Wright Ludington,  
Santa Barbara.

Djey el Djey.  
516. THE PROPHET.  
Brass Sculpture.

526. THE ASSUMPTION OF THE  
VIRGIN.  
Painting. Spanish, XVI C.  
Lent by Mr. Arthur U. Newton,  
New York.

Henry Lion, Los Angeles.  
527. FELIPE DE NEVE, FIRST  
GOVERNOR OF CALIFORNIA.  
Bronzed plaster sculpture.

Arthur Putnam, American, 1873-1930.  
528. FIGHTING "CATS."  
Bronze sculpture.  
Gift of Mrs. Alma de Bretteville  
Spreckels and children, San Francisco.

Julia Wendt, Los Angeles.  
529. BLYTHE.  
Plaster sculpture.

Miguel Viladrich, Spanish, 1887-  
530. HAMLET.  
Oil painting.  
Gift of Mr. Archer M. Huntington,  
New York.

Arthur Putnam, American, 1873-1930.  
531. PUMA AND DEER.  
Bronze sculpture.  
Gift of Mrs. Alma de Bretteville  
Spreckels and children, San Francisco.

A. Phimister Proctor, American, 1862-  
532. STALKING PANTHER.  
Bronze sculpture.  
Gift of Mr. George D. Pratt.

Ignacio Zuloaga, Spanish, 1870-  
533. ANTONIO LA GALLEGA.  
Oil painting.  
Gift of Mr. and Mrs. Appleton S.  
Bridges.

Arthur Putnam, American, 1873-1930.  
534. LION AND MAN.  
Bronze sculpture.  
Gift of Mrs. Alma de Bretteville  
Spreckels and children, San Francisco.

Archibald Garner, Glendale, Calif.  
535. YASHA FRANK.  
Bronzed sculpture.

Sargent Johnson, American Negro,  
Berkeley, California.  
536. ESTHER.  
Terra-cotta sculpture.  
Gift of Negro friends of the Fine Arts  
Gallery of San Diego.

Maynard Dixon, San Francisco.  
537. THE EARTH KNOWER.  
Oil painting.

Andrew Bjurman, Alhambra, California.  
538. SPIRIT OF THE SOUTHWEST.  
Wood sculpture.

Arthur Mathews, San Francisco.  
539. YOUTH.  
Mural panel.

Ralph Stackpole, San Francisco.  
540. GIRL IN PAJAMAS.  
Stone sculpture.

Valentin de Zubiaurre, Spanish, 1879-  
541. GOLDEN WEDDING.  
Oil painting.  
Gift of Mrs. Henry A. Everett, Pasadena.

Gordon Newell, Los Angeles.  
542. ST. EVE.  
Stone bas-relief.

Arthur Putnam, American, 1873-1930.  
543. NEREID.  
Bronze sculpture.  
Gift of Mrs. Alma de Bretteville  
Spreckels and children, San Francisco.

544. (Over balustrade.) Cope, Spanish,  
embroidered. XVII C.  
Gift of Mrs. Cora Timken Burnett,  
New York.

C. P. Jennewein, American, 1890-  
545. GREEK DANCER.  
Silvered sculpture.  
Gift of Mrs. Henry A. Everett, Pasadena.

David Edstrom, American, 1873-  
546. WILLITTS J. HOLE.  
Portrait bust.  
Bronze sculpture.  
Lent by Mr. Willitts J. Hole,  
Los Angeles.

Arthur Putnam, American, 1873-1930.  
547. PUMAS FIGHTING OVER A  
DEER.  
Bronze sculpture.  
Gift of Mrs. Alma de Bretteville  
Spreckels and children, San Francisco.

Jules Dalou, French, 1838-1900.  
548. THE READER.  
Sevres figure. (In case.)  
Lent by Mr. and Mrs. G. Aubrey David-  
son, Coronado. (Presented to them by the  
French Government, when Mr. Davidson  
was President of the Panama California  
International Exposition, 1915-1916.)

549. Etruscan Necklace. (In case.)  
Lent by Mrs. G. Aubrey Davidson,  
Coronado.

550. Old French Chair, Louis XV type.  
Gift of Mrs. W. W. Whitney.

551. Old French Chair, Louis XV type.  
Gift of Mrs. W. W. Whitney.

552. Chaise Longue (Suggestive of Em-  
pire style).  
Formerly owned by the Duke of  
Buckingham.  
Gift of Mr. John E. Grenville-Temple.

Anna Hyatt Huntington, American,  
1876-  
553. THE YOUNG DIANA.  
Bronze sculpture.  
Gift of Mr. Archer M. Huntington,  
New York.

## Gallery VIII

### OLD MASTERS—GALLERY COLLECTION AND LOANS.

*Alphabetically Arranged According to the Nationality and Name of the Artists.*

#### DUTCH, FLEMISH AND GERMAN.

Dierick Steurbout, or Bouts, Flemish, 1410-1475.  
554. ECCE HOMO AND MATER DOLOROSA.  
Collection Countess Beraudiere.  
Gift of Mr. and Mrs. Wm. R. Timken, New York.

Lucas Cranach, The Elder, German, 1472-1553.  
555. THE SAXON COURTIER.  
(Signed with the white dragon.)  
Acquired by Fine Arts Society of San Diego.

Cornelis De Vos, Flemish, 1585-1651.  
556. PORTRAIT OF A KNIGHT.  
Gift of Dr. S. F. Aram, of the Ehrhardt Galleries, New York.

Joost Cornelisz Droogsloot, Dutch, 1586-1666.  
557. VILLAGE SCENE.  
Gift of Mr. Archer M. Huntington, New York.

Hans Holbein, The Younger, German, 1497-1543.  
558. SAINT SEBASTIAN.  
Lent by Mr. Willitts J. Hole, Los Angeles.

Marcellus Koffermans, Flemish, XVI C.  
559. HOLY FAMILY WITH ANGEL.  
(c. 1550).  
Acquired by the Fine Arts Society of San Diego, by private subscriptions.

Nicolas Maes, Dutch, 1632-1693.  
560. GIRL AND PET DOG.  
Gift of Mr. and Mrs. Appleton S. Bridges.

The Master of Frankfort, Flemish, working 1495-1520.  
561. THE MYSTIC MARRIAGE OF ST. CATHERINE.

Gift of Mrs. Cora Timken Burnett, New York.  
Collections M. Emile Pares; Anderson Galleries.  
The triptych was formerly an altarpiece in the Church of Casbas, Huesca, Spain.

Peter Paul Rubens, Flemish, 1577-1640.  
562. THE HOLY FAMILY (about 1625).  
Gift of Mr. and Mrs. H. H. Timken, Canton, Ohio.  
Collection Lord Carrington, London, England.

David Teniers, The Younger, Flemish, 1610-1694.  
563. THE ALCHEMIST.  
Gift of Mrs. Henry A. Everett, Pasadena.

Simon Van der Does, Dutch, 1653-1717.  
563-a. PASTORAL SCENE.  
Gift of Mrs M. O. Terry, Coronado.

#### FRENCH

Jean-Baptiste-Simeon Chardin, 1699-1779.  
564. LE SINGE ANTIQUAIRE.  
Gift of Mr. and Mrs. Wm. R. Timken, New York.

Camille-Jean-Baptiste Corot, 1796-1875.  
565. LANDSCAPE (1872).  
Gift of Mr. and Mrs. Appleton S. Bridges.

Gustave Courbet, 1819-1877.  
566. THE SILENT POOL.  
Formerly in Miss Mary Forbes' Collection and long exhibited in the National Gallery of Scotland, Edinburgh.  
Gift of Mr. and Mrs. Appleton S. Bridges.

Ferdinand-Victor-Eugene Delacroix, 1798-1863.  
567. JESUS SUR LE LAC DE GENEZARETH.  
(Jesus on the Sea of Genesareth.)  
Lent by the Portland Art Association, Portland, Oregon.

Adolphe Monticelli, 1824-1886.  
568. THE ABDUCTION.  
Gift of Mr. Robert C. Vose, Boston, Mass.

Jean-Marc Nattier, 1685-1766.  
569. MADAME DE BOURBON-CONTI AND KING LOUIS XV.  
(Represented respectively as Venus and Mars.)  
Gift of Mr. and Mrs. Appleton S. Bridges.  
Collections Edward R. Bacon and Harold O. Barker, New York.

Francois Quesnel, 1544-1619.  
570. HENRIETTE DE BALZAC D'ENTRAGUES, MARQUISE DE VERNEUIL.  
Gift of Dr. S. F. Aram, of the Ehrhardt Galleries, New York.

#### ENGLISH AND ITALIAN

Bartolommeo della Gatta (Attributed), Italian, XV C.  
571. NUN'S HEAD. Fragment of mural fresco.  
Gift of Mrs. George T. Dodd, Coronado.

Zenobio de Macchiavelli, Italian, 1418-1479.  
572. ENTHRONED VIRGIN HOLDING CHRIST CHILD.  
Acquired by Fine Arts Society of San Diego.

Sir Henry Raeburn, P. R. S. A., English, 1756-1823.  
573. PORTRAIT OF MRS. CADELL (1810).  
Lent Anonymously.

Salvator Rosa, Italian, 1615-1673.  
(Attributed.)  
574. DIOGENES LOOKING FOR AN HONEST MAN.  
Gift of Mr. and Mrs. Appleton S. Bridges.  
Attributed to Salvator Rosa by Dr. L. Ossola.  
Other authorities differ.

#### SPANISH

Pedro Gonzalez Berruguete, ?-1520.  
(Attributed.)  
575. SAINT PETER.  
Gift of the Ehrich Galleries, New York.  
The panel is from a polyptych which formed the altarpiece in the Church of Santa Maria del Campo, south of Burgos.

Juan Carreno de Miranda, 1614-1685.  
576. PORTRAIT OF A LADY.  
Lent by Mr. Henry Herbert Day, New York.  
Authenticated by A. de Beruete y Morst, Director of the Prado Museum, Madrid.

Alonso Sanchez Coello, 1515-1571.  
577. ISABELLA DI FRANCIA (c. 1560).  
Gift of the Misses Anne, Amy and Irene Putnam.  
Collections: Count Avogli; Trotti & Co., Paris, France. R. Heilbuth, Copenhagen, Denmark.

"El Greco" (Domenico Theotocopouli), 1541-1614.  
578. SAINT FRANCIS (c. 1580).  
Gift of Mr. and Mrs. Appleton S. Bridges.  
Collections: Private Collection, Madrid, Spain; Hahlo; Axel Beskow, Stockholm, Sweden.

"El Greco" (Domenico Theotocopouli) (Attributed), 1541-1614.  
579. JESUS ON THE MOUNT OF OLIVES.  
Lent by Mr. A. Linares, Madrid, Spain.  
Collection of Jose Chacon, Marques de Casa Bayona.

Tomas Giner (Attributed). Aragonese, XV C.  
580. THE CRUCIFIXION.  
Gift of Mr. Samuel H. Kress, New York.  
(A replica of this work exists in the Mila Collection at Barcelona, Spain.)

Jose Francisco de Goya y Lucientes, 1746-1828.  
581. PORTRAIT OF A GENTLEMAN WITH HIS SECRETARY.  
Lent from the collection of Dr. Siegfried Aram, New York.

Jose Francisco de Goya y Lucientes, 1746-1828.  
582. "EL PELELE" (A Game).  
Lent by Mr. Samuel H. Kress, New York.

"The Master of Budapesth"  
(Attributed), Castilian, XV C.  
583. PIETA.  
Acquired by Fine Arts Society of San Diego.  
Attribution by Prof. Chandler R. Post.

Juan Bautista Martinez del Mazo, c. 1610-1687.  
584. PORTRAIT OF PHILIP IV. OF SPAIN.  
Gift of Mr. Felix Wildenstein, New York.

Bartolome Esteban Murillo, 1617-1682.  
585. THE PENITENT MAGDALEN.  
Gift of Mr. and Mrs. H. H. Timken, Canton, Ohio.  
Collection King Louis Philippe of France; Marquis de Llano, of Paris and Madrid.

Jusepe de Ribera, 1588-1652.  
586. A SIBYL.  
Gift of Mr. and Mrs. H. H. Timken, Canton, Ohio.

Nicolas Solano, XV C.  
587. ANGEL, DETAIL FROM THE DEATH OF ST. CATHERINE.  
Lent by The William Rockhill Nelson Gallery of Art, Kansas City.

School of Velazquez, XVII C.  
588. PORTRAIT OF A YOUNG SOLDIER.  
Acquired by Fine Arts Society of San Diego.

Diego Rodriguez de Silva y Velazquez, 1599-1660.  
589. PEASANTS IN A MARKET PLACE.

Lent by Mr. Willitts J. Hole, Los Angeles.

Francisco de Zurbaran, 1598-1661.  
590. SAINT JEROME (c. 1638).  
Acquired by Fine Arts Society of San Diego.  
Collection: King Louis Philippe of France, 1588; Lord Heytesbury, London, England.

Francisco de Zurbaran, 1598-1661.  
591. THE VIRGIN AND CHILD WITH ST. JOHN (1653).  
Signed and dated.  
Anonymous gift to Fine Arts Society of San Diego.  
Collections: The Marquis of Stafford; The Duke of Sutherland; Dr. Gottler of Munich; the Altamira Collection.

Unknown: XVI C.  
592. DETAIL FROM "THE DORMITION OF THE VIRGIN."  
Primitive painting, dating about 1500. (Formerly belonging to John Singer Sargent.)  
Acquired by Fine Arts Society of San Diego.

Unknown: XV C.  
593. WEST ARAGONESE RETABLO, c. 1430-1440:  
ST. JOHN THE BAPTIST AND FOUR SCENES FROM HIS LIFE:  
Birth.  
Preaching.  
Denunciation of Herod.  
Decapitation.  
Gift of Mr. Samuel H. Kress, New York.

#### DECORATIVE ARTS

594. (Below Retablo): Spanish embroidered Altar Frontal. About XVI C.  
Acquired by the Fine Arts Society of San Diego.

595. Refectory Table, Old Spanish, heavily carved.  
Lent by Mr. William Randolph Hearst, San Simeon.

596. Vase, Indian, XVII C. (On table.)  
Lent by Mr. William Randolph Hearst, San Simeon.

597 and  
598. Pair of carved and waxed walnut Candelabra, Spanish, XVII C.  
(Either side of "St. John Retablo.")  
Lent by Arnold Seligmann, Rey & Co., Inc., New York.

599  
600  
601 and  
602. Four French Chairs, style of Louis XVI.  
Gift of Mr. Axel Beskow, Stockholm, Sweden.

603. Carved Chest, Spanish, Italian influence, Plateresque, XVI C.  
Lent by Mr. William Randolph Hearst, San Simeon.

604. Bridal Chest, Spanish Plateresque, XVI C. Renaissance.  
Acquired by Fine Arts Society of San Diego.

605. Tooled leather Chair, old Portuguese.  
Gift of Mr. Joseph Torrey.

606. Chair, old Spanish, with Coat of Arms.  
Lent anonymously.

607. Chair, old Flemish, said to have come from the studio of Peter Paul Rubens, in Antwerp.  
Lent anonymously.

608 and  
609. Two Chairs, Spanish Renaissance, XVI C. Coat of Arms of the Duke of Alba.  
Lent by the Baron Francisco Forzano, Palo Alto, California.

610. Chair, old Flemish, said to have come from the studio of Peter Paul Rubens, in Antwerp.  
Lent anonymously.

## Gallery IX

### CONTEMPORARY OIL PAINTINGS AND SCULPTURE.

*Alphabetically Arranged According to the Nationality and Name of the Artists.*

(Gallery Collection and Loans.)

#### PAINTINGS—AMERICAN

George W. Bellows, 1882-1925.  
611. THE PICNIC.  
Lent by Mr. Sam Lewisohn, from the Adolph Lewisohn Collection, New York.

George W. Bellows, 1882-1925.  
612. LOBSTER COVE, MONHEGAN.  
Gift of Mrs. Henry A. Everett, Pasadena.

Max Bohm, 1868-1923.  
613. THE RAISING OF LAZARUS.  
Gift of Mrs. Henry A. Everett, Pasadena.

Emil Carlsen, 1853-1932.  
614. THANKSGIVING STILL LIFE.  
Gift of the late Melville Klauber, in memory of his wife, Amy Salz Klauber, a former pupil of Emil Carlsen.

William M. Chase, 1849-1916.  
615. CHASE HOMESTEAD, SHINNECOCK.  
Gift of Mrs. Walter Harrison Fisher, Beverly Hills.

Arthur B. Davies, 1862-1928.  
616. SHY AS A RABBIT.  
Gift of Mrs. Henry A. Everett, Pasadena.

Robert Henri, 1865-1929.  
617. BERNADITA.  
Gift of The Wednesday Club.

Leon Kroll, 1884.  
618. PEAR TREE IN BLOSSOM.  
Lent by the artist, New York.

Ernest Lawson, 1873-  
619. FALLS IN WINTER.  
Acquired by the Fine Arts Society of San Diego.

Luigi Lucioni, 1900-.  
620. CLOSE COLORS.  
Lent by Mrs. Henry A. Everett, Pasadena.

George Luks, 1867-1933.  
621. THE HANEY KID.  
Gift of Mrs. Henry A. Everett, Pasadena.

Reginald Marsh, 1898-.  
622. JACK CURLEY'S DANCE  
MARATHON.  
Lent by the artist, New York.

Iris A. Miller, 1881-.  
623. TULIPS.  
Given anonymously to Fine Arts Society  
of San Diego.

Agnes Pelton.  
624. PRIMAL WING.  
Given anonymously to Fine Arts Society  
of San Diego.

Hovsep Pushman.  
625. STILL LIFE.  
Gift of Mrs. Henry A. Everett, Pasadena.

Albert P. Ryder, 1847-1917.  
626. THE LOST WHALE.  
Gift of Mrs. Henry A. Everett, Pasadena.

John Singer Sargent, 1856-1925.  
627. ITALIAN INTERIOR.  
Lent by Mrs. Walter Harrison Fisher,  
Beverly Hills.

Charles R. Sheeler, 1883-.  
628. THE CACTUS.  
Lent anonymously.

John Sloan, 1871-.  
629. ITALIAN PROCESSION,  
NEW YORK.  
Gift of Mr. and Mrs. Appleton S.  
Bridges.

Eugene Speicher, 1883-.  
630. PEONIES IN A GLASS VASE.  
Lent by Mr. William H. Crocker,  
San Francisco.

Maurice Sterne, 1877-.  
631. BALI DRAMA.  
Gift of the late Mrs. Blanche S.  
Armstrong.

Abbott H. Thayer, 1849-1921.  
632. GIRL IN WHITE.  
Lent by Miss Mary Amory Greene,  
Los Angeles.

John H. Twachtman, 1853-1902.  
633. THE SHORE.  
Gift of Mrs. Henry A. Everett, Pasadena.

Elihu Vedder, 1836-1923.  
634. ITALIAN SCENE.  
Lent by Mrs. Ellis Bishop.

J. A. McNeill Whistler, 1834-1903.  
635. PORTRAIT OF ANNIE HADEN.  
Lent by Mr. Willitts J. Hole,  
Los Angeles.

#### PAINTINGS—EUROPEAN

Albert Andre, French, 1869-.  
636. GARDEN OF THE TUILERIES.  
Gift of Mr. and Mrs. Appleton S.  
Bridges.

Raoul Dufy, French, 1877-.  
637. THE PROMENADE.  
Gift of Mrs. S. A. May, Grossmont,  
California.

Jose Frau, Spanish, 1898-.  
638. THE ALMOND TREE AND THE  
WHITE STREET.  
Gift of Mr. and Mrs. Erskine J.  
Campbell.

Othon Friesz, French, 1893-.  
639. THE CREEK.  
Gift of Mrs. S. A. May, Grossmont,  
California.

Joan Junyer, Spanish, 1904-.  
640. COMPOSITION.  
Acquired by Fine Arts Society of  
San Diego.

Henri-Matisse, French, 1869-.  
641. STILL LIFE.  
Gift from the collection of the late Mrs.  
M. A. Wertheimer, Kaukauna, Wis.

Pablo Picasso, Spanish, 1881-.  
642. WOMAN WITH BLUE  
TURBAN. (1923.)  
Lent by Mr. Wright Ludington,  
Santa Barbara.

Pedro Pruna, Spanish, 1904-.  
643. BLANCHE.  
Acquired by Fine Arts Society of  
San Diego.

Jose Gutierrez Solana, Spanish, 1886-.  
644. THE TOOTH EXTRACTOR.  
Lent by the Brooklyn Museum,  
New York.

Joaquin Sorolla y Bastido, Spanish,  
1863-1923.  
645. SELF PORTRAIT.  
Gift of Mr. Paul R. Mabury.  
Los Angeles.

Henri de Toulouse-Lautrec, French,  
1864-1901.  
646. YVETTE GUILBERT (Glazed  
Tile).  
Gift of Mrs. Robert Smart.

Vladimir Varlaj, Jugo-Slav, 1891-.  
647. THE MOUNTAINS OF KLEK.  
Lent by the California Palace of the  
Legion of Honor, San Francisco.

Ramon de Zubiaurre, Spanish, 1883-.  
648. SAILORS OF ONDARROA.  
Gift of Mr. and Mrs. Appleton S.  
Bridges.

Valentin de Zubiaurre, Spanish, 1879-.  
649. ABUELOS (Grandparents).  
Acquired by Fine Arts Society of  
San Diego.

## Gallery X

### SOUTHWEST OIL PAINTINGS AND SCULPTURE.

Thomas Hill, 1829-1908  
657. SKETCH  
Lent by Mills College, California.

William Keith, 1838-1911.  
658. LANDSCAPE.  
Lent by California Palace of the  
Legion of Honor, San Francisco.

Henry J. Breuer.  
659. LANDSCAPE.  
Lent by San Francisco Art Association.

#### SCULPTURE

Paul Cornet, French.  
650. MOTHER AND CHILD.  
Gift of Mrs. S. A. May, Grossmont,  
California.

Charles Despiau, French, 1874-  
651. MRS. SADIE A. MAY  
Lent by Mrs. Sadie A. May, Grossmont,  
California.

Pablo Gargallo, Spanish, 1881-  
652. LE COQ.  
Lent by the Metropolitan Museum of Art,  
New York.

Ivan Mestrovic, Jugo-Slav, 1883-  
653. MOTHER AND CHILD.  
Acquired by Fine Arts Society of  
San Diego.

Arthur Putnam, American, 1873-1930.  
654. HORSE WITH RIDER  
ATTACKED BY BEAR.  
Gift of Mrs. Alma de Bretteville  
Spreckels and children, San Francisco.

Arthur Putnam, American, 1873-1930.  
655. HORSE WITH RIDER  
ATTACKED BY BUFFALO.  
Gift of Mrs. Alma de Bretteville  
Spreckels and children, San Francisco.

Bessie Potter Vonnoh, American, 1872-  
656. YOUNG MOTHER.  
Gift of the San Diego County Federation  
of Women's Clubs.

R. D. Yelland, 1848-1900.  
660. RUSSIAN RIVER.  
Lent by San Francisco Art Association.

Albert Bierstadt, 1830-1902.  
661. YOSEMITE.  
Lent by New York Public Library.

Thomas Moran, 1837-1926.  
662. MT. MORAN.  
Lent by Willitts J. Hole, Los Angeles.

Charles C. Nahl, 1819-1878.  
663. SACRAMENTO INDIAN WITH  
DOG.  
Lent by California Palace of the  
Legion of Honor, San Francisco.

Xavier Martinez, Piedmont.  
664. PONT NEUF.  
Lent by Oakland Art Gallery.

William Keith, 1838-1911.  
665. TWIXT THE MURK AND THE  
GLOAMING WHEN THE KINE  
COME HOME.  
Lent by S. & G. Gump Co., San Francisco.

Matteo Sandona, San Francisco.  
666. THE RED KIMONO.  
Lent by Mills College, California.

Bruce Porter, San Francisco.  
667. PRESIDIO CLIFFS.  
Lent by W. R. Waybur, Piedmont.

Thaddeus Welch, 1844-1919.  
668. AFTER THE FIRST RAIN.  
Lent by S. & G. Gump Co., San Francisco.

Harold Swartz, Los Angeles.  
669. DANSE MACABRE.  
Wood Sculpture.  
Lent by Mr. Manny Wolfe, Los Angeles.

Hanson Puthuff, La Crescenta.  
670. MORNING SKY.

Colin Campbell Cooper, Santa Barbara.  
671. COLUMBUS CIRCLE,  
NEW YORK.

S. Seymour Thomas, Los Angeles.  
672. PORTRAIT OF THE RT. REV.  
JOSEPH H. JOHNSON.  
Lent by Good Samaritan Hospital  
of Los Angeles.

Jack Wilkinson Smith, Alhambra.  
673. PACIFIC SURF.

William Wendt, Laguna Beach.  
674. SERENITY.

Mabel Fairfax Karl, Houston, Texas.  
675. WOOD CARVING IN CYPRESS.  
Gift of Mr. and Mrs. Leon D. Bonnet  
in memory of Miss Marion Scofield.

Ruth Miller Fracker, Pasadena.  
676. MARY ANTHA.

Guy Rose, 1867-1925.  
677. CARMEL.  
Lent by Mrs. Henry A. Everett, Pasadena.

William Gaw, San Francisco.  
678. MAIDENHAIR FERN AND  
WHITE CARNATIONS.  
Lent by California Palace of the Legion  
of Honor, San Francisco.

Cecil Clark Davis, Santa Barbara.  
679. JOAN WITH THE FALCON.

Walter Cheever, Santa Barbara.  
680. PEGGY.

Frank Tenney Johnson, Alhambra.  
681. THE BORDERLAND.

William Ritschel, Carmel Highlands.  
682. CLAIR DE LUNE.

J. Charles Berninghaus, Taos,  
New Mexico.  
683. THE CORRAL FENCE.

J. Bond Francisco, 1863-1931.  
684. MATILIJA CANYON.  
Lent by Mrs. J. Bond Francisco,  
Los Angeles.

Alson Clark, Pasadena.  
685. CLOUDS.

Lee Blair, Glendale.  
686. PACIFIC COAST LOCAL.

Jean Mannheim, Pasadena.  
687. EUNICE AT THE POND.

Zoltan Sepeshy, Taos, New Mexico.  
688. DESERT OUTSIDE TAOS.  
Gift of Mrs. William N. Miller,  
Detroit, Michigan.

Eugen Neuhaus, Berkeley.  
689. CARMEL BAY.

William A. Griffith, Laguna Beach.  
690. CAPISTRANO HILLS.

Lorser Feitelson, Hollywood.  
691. SIMILE ORGANIZATION.

Douglass Parshall, Santa Barbara.  
692. THREE HORSES.

Emil Bisttram, Taos, New Mexico.  
692a. HUMMING BIRD DANCE.

Esther Bruton, Alameda.  
693. TEHUANTEPEC FIESTA.  
Tempera.

Rinaldo Cuneo, San Francisco.  
694. RED APPLES.

Jesse Arms Botke, Santa Paula.  
695. WHITE PEACOCKS.

Karoly Fulop, Los Angeles.  
696. PILGRIMAGE.  
Sculpture and Bas-relief.

Jack Stark, Santa Barbara.  
697. TIGHT WIRE ACT.

Tom E. Lewis, Laguna Beach.  
698. CALIFORNIA WILD FLOWERS.

Charles Kassler, II, Los Angeles.  
698a. CHAMPIONS OF STATION 10.  
Portable Plaster Fresco.

Elanor Colburn, Laguna Beach.  
699. DAYS OF FORTY-NINE.

Paul Sample, Pasadena.  
700. THE CLOWN.

Jane Berlandina, San Francisco.  
701. WHITE CYCLAMEN.

Helen Forbes, San Francisco.  
702. IGLESIA, SAN FRANCISCO,  
MEXICO.  
Acquired by the Fine Arts Society  
of San Diego.

Armin Hansen, Monterey.  
703. LEE SCUPPERS UNDER.

Paul Dougherty, Carmel.  
704. SAHUARO.

Lon Megargee, Phoenix, Arizona.  
705. TOIL.

James G. Swinnerton, Palo Alto.  
706. AGATHA'S NEEDLE.  
Lent by S. & G. Gump Co., San Francisco.

Charles Stafford Duncan, San Francisco.  
707. PORTRAIT OF NAUMA.

Ray Boynton, Berkeley.  
708. GIRL EATING GRAPES.

Clarence Hinkle, Laguna Beach.  
709. DILLWYN PARRISH.  
Anonymous gift.

Charles Stafford Duncan, San Francisco.  
710. MICKEY AND I.

Nicolai Fechin, Los Angeles.  
711. CESARITA.

Wesley Farrington, Los Angeles.  
712. BALINESE DANCER.  
Plaster Sculpture.

Joseph Bakos, Santa Fe, New Mexico.  
713. HOLLOW TREE TRUNK.

E. L. Blumenschein, Taos, New Mexico.  
714. DESERTED MINING CAMP.

Walter Ufer, Taos, New Mexico.  
715. SOLEMN PLEDGE,  
TAOS INDIANS.  
Lent by Art Institute of Chicago.

Willard Nash, Santa Fe, New Mexico.  
716. SANTA FE LANDSCAPE.

DeWitt Parshall, Santa Barbara.  
717. MALLARDS.

George Stanley, Los Angeles.  
718. GIRL WITH A ROSE.  
Plaster Sculpture.

Kenneth Adams, Taos, New Mexico.  
719. VICTORIA.

Andrew Dasburg, Taos, New Mexico.  
720. LAMY, NEW MEXICO.

Randall Davey, Santa Fe, New Mexico.  
721. THE WOODCHOPPER.

Mabel Alvarez, Los Angeles.  
722. MOOD.

Thomas L. Hunt, Laguna Beach.  
723. THE OLD WHARF.

A. Katharine Skeelee, Monrovia.  
724. AUGUSTINE.

Conrad Buff, Eagle Rock.  
725. CATHEDRAL MOUNTAIN,  
ALASKA.

Bert G. Phillips, Taos, New Mexico.  
726. SONG TO THE MOONBOW.

William P. Henderson, Santa Fe,  
New Mexico.  
727. FIESTA.

Eugene Ivanoff, San Francisco.  
728. PORTRAIT OF A  
YOUNG WOMAN.

John Hubbard Rich, Hollywood.  
729. WE DO OUR PART - N. R. A.

Matthew Barnes, San Francisco.  
730. NIGHT SCENE.

Raymond Jonson, Santa Fe, New Mexico.  
731. ABSTRACTION IN RED.

Boris Deutsch, Los Angeles.  
732. GIRL WITH YELLOW SHAWL.  
Awarded purchase prize 1930.  
Gift of Mr. and Mrs. P. F. O'Rourke.

S. Macdonald-Wright, Santa Monica.  
733. YIN.

Helen Seegert, Santa Barbara.  
734. SIOCTU-CANALINO INDIAN.  
Stone sculpture.

Dorothy Duncan, San Francisco.  
735. WHITE URN.

Wilson Coles, Laguna Beach.  
736. ATTIC EXPLORERS.

Leo Katz, Los Angeles.  
737. PORTRAIT OF MRS. V.  
Lent by Mrs. V.

Knud Merrild, Los Angeles.  
738. CANARY.

Jose Moya del Pino, San Francisco.  
739. CYCLAMEN.

Pierre Ganine, Los Angeles.  
740. TATARKA.  
Wood Sculpture.

Ejnar Hansen, Pasadena.  
741. PORTRAIT OF A WOMAN.

Jean Goodwin, Santa Ana.  
742. ENCHANTED GARDEN.

Dorothy Puccinelli, San Francisco.  
743. SELF PORTRAIT.

*In center of room.*

Alexander Archipenko, Los Angeles.  
744. SILVER TORSO.  
Metal Sculpture.

Brancusi.  
745. BIRD IN SPACE.  
Brass Sculpture.  
Lent Anonymously.

## Gallery XI

### LACE, GLASS AND CERAMICS.

(Gallery Collection and Loans.)

#### LACE, GLASS AND CERAMICS (Gallery Collection and Loans)

746. FRENCH CHANTILLY LACE  
SHAWL, once belonging to Lottie  
Humphreys, who became Mrs. William  
H. Stewart.  
Gift of Miss Ella B. Shepard, La Jolla.

747. OLD ITALIAN POINT LACE,  
made for and worn by Royalty for  
Ecclesiastical ceremonials, 1760.  
Lent by Mrs. Eleanor B. Parkes, La Jolla.

748

749

750 and  
751. VARIOUS TYPES OF FINE OLD  
LACES.  
Gift of General and Mrs. M. O. Terry.

#### 752. FRAMED LACE:

EMBROIDERED MUSLIN KER-  
CHIEF, MADE IN NEW ENGLAND.  
Gift of Misses Gertrude and  
Bess Gilbert.

BATISTE AND LACE KERCHIEF,  
DRAWN WORK BORDER.  
Gift of Miss Mary Sauter, Coronado.

PHILIPPINE HANDKERCHIEF.  
Gift of Mrs. Appleton S. Bridges.

MEXICAN LACE HANDKERCHIEF.  
Gift of Mrs. H. M. Kutchin.

HANDKERCHIEF WITH  
ROSE-POINT LACE BORDER.  
Gift of Miss Maude A. Castle.

THREAD LACE FAN,  
QUEEN VICTORIA PERIOD.  
Gift of Miss Celia Schiller, in memory  
of her sister, Laura.

#### 753. FRAMED LACE:

DUCHESS BRUSSELS LACE FAN.  
Gift of Mr. and Mrs. William Ely,  
Providence, Rhode Island.

DUCHESS BRUSSELS LACE  
COLLAR.  
Gift of Mrs. James M. Bryer.

THREAD LACE COLLAR TABS.  
Gift of Mrs. Stella M. Starr,  
San Pedro, California.

THREAD LACE COLLAR.  
Gift of Mrs. Luther L. Miller.

HAND EMBROIDERED  
BABY'S BONNET,  
made in a French Convent, about 1820.  
Gift of Mrs. Luther L. Miller.

754. LACE VEIL FOR  
POKE BONNET.  
Hand made lace on machine net, made  
in a Canadian convent.  
Gift of Mrs. E. Rausch.

#### 755 FRAMED LACE:

CHANTILLY LACE BARBE,  
early XIX C.  
Gift of Misses Louise and Jeanne  
Dentz, in memory of their mother,  
Annette A. Dentz.

ITALIAN NEEDLEPOINT  
MEDALLION, from Venice,  
copy of the Spanish.  
Gift of Mary Richmond Pressly,  
Mission Beach, California.

EDGING OF TORCHON LACE,  
old hand made Pillow Lace.  
Gift of Mrs. James M. Bryer.

FAN, with Figures.  
Gift of Misses Gertrude and  
Bess Gilbert.

#### 756. FRAMED EMBROIDERY:

SAMPLES OF OLD EMBROIDERY,  
made by French Huguenots in Nova

Scotia, 1680-1700.  
Gift of Miss Dolce Grossmayer,  
in memory of her sister,  
Clara Grossmayer.

OLD FRENCH FAN.  
Gift of Mrs. James M. Bryer.

757. HAND MADE SHADOW LACE,  
from Milan, on machine net.  
Gift of Mrs. Fred M. Gazlay.

758. FRAMED LACE:

TWO LACE COLLARS, made in  
Wadstena Convent, Sweden. Made for  
Royalty, about 200 years ago.  
Gift of Miss Christine Arnberg,  
La Jolla.

FRENCH FAN.  
Lent by Mrs. G. Aubrey Davidson,  
Coronado.

759. SPANISH SILK LACE FICHU,  
Pillow Lace, 19th century.  
Gift of Mrs. Walter Campbell.

760. SHOULDER LENGTH THREAD  
LACE WEDDING VEIL,  
hand embroidered.  
Gift of Miss Mary Sauter, Coronado.

761. OLD BRUSSELS LACE  
SHOULDER LENGTH  
WEDDING VEIL.  
Gift of Miss Eva Ross.

762. FRAME:

BRUSSELS POINT LACE SHAWL.  
Gift of Mrs. Appleton S. Bridges.

TWO CARVED SHELLS: St. George  
and the Dragon. The Last Supper.  
Gifts of Mrs. Appleton S. Bridges.

OLD FRENCH FAN.  
Lent by Mrs. Appleton S. Bridges.

763. BRUSSELS LACE SHAWL AND  
PARASOL,  
in the style of the Second Empire, as  
worn by the Empress Eugenie.  
Gift of the Misses Anne, Amy and  
Irene Putnam.

(Over doorway)

764. SPANISH SHAWL,  
embroidered on net; made for the  
Sevilla Exposition, and purchased  
there by the donor.  
Gift of Mrs. Howard M. Kutchin.

765. CASE OF OLD CERAMICS:  
(Gifts and Loans; see Leaflet by Case.)

Upper shelf: COMPLETE COLLEC-  
TION OF METAL LUSTRE WARE  
gold, ruby, steel and silver resist.

Second Shelf: Staffordshire, Lustre ware,  
Chelsea (1832, made from bones found  
on the great American desert), and in-  
cluding Staffordshire figurine, Girl with  
Dog; and Parian bust relief of Charles  
Cartlidge, American potter, made at  
Bennington, Vermont.

Third Shelf: An assortment of Lowestoft  
examples.

Lowest Shelf: Wedgwood Queensware,  
piecrust ware and jasper ware; Rouen;  
Capo di Monte, etc., and including salt-  
glaze pitcher made by Samuel Alcock;  
also a fragment of Rhages bowl,  
Persian, XII C.

766. CASE OF EARLY AMERICAN  
BLOWN AND PRESSED GLASS.  
(Gifts and Loans; see Leaflet by Case.)  
(Dating back 100 years or more except-  
ing sugar bowls.)  
Chiefly given by Miss Marcia Potter,  
Coronado.

Upper shelf: Arrangement of glass of the  
Wistar or "South Jersey" type. Ink bottles  
at left hand end of that shelf are  
probably Stoddard bottles.

Second shelf: Glass of the "Stiegel" type.

Lower shelf: Pressed and molded glass,  
and "lacy Sandwich."

(On pedestal in corner.)

767. SEVRES VASE, Napoleonic type.  
Lent from the John D. Spreckels Estate.

768 and  
769. CANDESTANDS, turned wood,  
gold-leaf finish, late Spanish.  
Acquired by Fine Arts Society of  
San Diego.

## Index To Exhibiting Artists

KEY:

- (1) ROMAN NUMERALS INDICATE GALLERY NUMBERS - e.g. IV, for Gal-  
lery IV.
- (2) ARABIC NUMBERS INDICATE EXAMPLES ON VIEW - e.g. 24, for item in  
catalogue numbered 24.
- (3) "sc" INDICATES SCULPTURE.
- (4) \* INDICATES SOUTHWEST ARTIST.

\*Adams, Kenneth X - 719.  
\*Albro, Maxine V - 372.  
\*Allied Arts Guild VI - 406, 415; VII - 482,  
497, 498, 506, 511.  
Altdorfer, Albrecht III - 273.  
\*Alvarez, Mabel X - 722.  
Andre, Albert IX - 636.  
\*Archipenko, Alexander V - 360, X - sc744.  
\*Armitage, Merle V - 400.  
\*Arnautoff, Victor IV - 348.

Bacon, Peggy VI - 446, 451  
\*Bakos, Joseph X - 713.  
\*Balau, Fritz J. VII - 502.  
\*Baldaugh, Anni II - 212.  
Baldung, Hans III - 271.  
\*Ball, Ruth N. II - sc211.  
\*Baranceanu, Belle II - 207.  
\*Barnes, Matthew X - 730.  
\*Barney, Esther Stevens II - 229, 239.  
\*Barrows, Edith Hamlin VII - 495.  
\*Baumann, Gustave V - 357.  
\*Baxter, Martha Wheeler IV - 355a.  
\*Beaumont, Arthur VI - 458.  
Beham, Hans Sebald III - 272.  
Bellows, George W. III - 283; IX - 611, 612.  
\*Bergman, Frank IV - 342.  
\*Berlandina, Jane X - 701.  
\*Berninghaus, J. Charles X - 683.  
Berruguete, Pedro Gonzalez VIII - 575.  
\*Bierstadt, Albert X - 661.  
\*Bisttram, Emil X - 692a.  
\*Bjurman, Andrew Upper Rotunda 538.  
\*Blair, Lee X - 686.  
\*Blanchard, Porter VII - 478.  
\*Blazek, Anton VII - 467, 485, 487, 490.  
\*Blumenschein, E. L. X - 714.  
Bohm, Max IX - 613.  
Bonnard, Pierre III - 289.  
\*Bonnet, Leon D. II - 203.  
\*Borein, Ed V - 377.  
\*Borg, Carl Oscar V - 382.  
\*Borglum, Gutzon Upper Rotunda - sc517.  
\*Boru, Sorcha VII - 507.  
\*Bothwell, Dorr VII - 488; V - 365.

\*Botke, Cornelis V - 392.  
\*Botke, Jesse Arms X - 695.  
Bouts, Dierick VIII - 554 (see Steuerbout,  
Dierick).  
\*Boynton, Ray X - 708.  
Brancusi X - sc745.  
Braquemond, Felix-Henri III - 288.  
\*Braun, Maurice II - 199.  
\*Breuer, Henry J. X - 659.  
\*Brooks, Mildred Bryant V - 394.  
\*Brown, Benjamin C. V - 384.  
\*Bruton, Esther VII - 463, 493; X - 693.  
\*Bruton, Helen V - 393.  
\*Bruton, Margaret VI - 414; IV - 337.  
\*Bufano, Bimiamino VII - 475.  
\*Buff, Conrad VI - 407; X - 725.  
\*Burr, George Elbert V - 379.  
\*Bush, Ella Shepard IV - 355a.

Callot, Jacques III - 265.  
\*Capehart, Elizabeth S. II - 245, 254.  
\*Carew, Berta IV - 355a.  
\*Carlsen, Emil IX - 614.  
Carreno de Miranda, Juan VIII - 576.  
\*Cavenee, Evelyn L. II - 182.  
\*Chamberlin, F. Tolles Lower Rotunda,  
sculpture 14.  
\*Chapman, Minerva IV - 355a.  
Chardin, Jean Baptiste Simeon VIII - 564.  
Chase, Richard VI - 454.  
Chase, William M. IX - 615.  
\*Cheever, Walter X - 680.  
\*Clark, Alson VI - 430; X - 685.  
\*Clark, Beatrice Smith IV - 355a.  
Coello, Alonzo Sanchez VIII - 577.  
Cole, Timothy III - 277.  
\*Colburn, Elanor X - 699.  
\*Coles, Wilson X - 736.  
\*Cooper, Colin Campbell X - 671.  
\*Cornejo, Eliseo VII - 497.  
Cornet, Paul IX - 650.  
Corot, Camille Jean Baptiste VIII - 565.  
Courbet, Gustave VIII - 566.  
Craig, Gordon III - 295.  
\*Craig, Tom IV - 345.

- \*Cram, Mrs. Allen VII - 477.  
 Cranach, Lucas, The Elder VIII - 555.  
 \*Cuneo, Rinaldo X - 694.  
 Curry, John Steuart III - 282.
- \*Daggett, Maud VI - 412.  
 Dalou, Jules Upper Rotunda - sc 548.  
 \*Dasburg, Andrew X - 720.  
 \*Davey, Randall X - 721.  
 Davies, Arthur B. III - 285; IX - 616.  
 \*Davis, Cecil Clark X - 679.  
 \*Day, Richard V - 371.  
 \*de Causse, Dianne Hamilton VII - 504, 507.  
 Delacroix, Ferdinand Victor Eugene VIII - 567.  
 della Gatta, Bartolommeo VIII - 571.  
 \*del Pino, Jose Moya X - 739.  
 \*de Kruij, Henri V - 395.  
 \*de Mers, Joseph IV - 336.  
 \*de Patta, Mrs. Margaret VII - 469.  
 Despiou, Charles IX - 651.  
 \*Deutsch, Boris X - 732.  
 \*de Vol, Pauline H. II - 236.  
 de Vos, Cornelis VIII - 556.  
 \*de Zoro, Ettore VII - 496.  
 \*Dike, Phil IV - 340.  
 \*Dixon, Mr. and Mrs. Lawrence VII - 469.  
 \*Dixon, Margaret Lord VI - 455.  
 \*Dixon, Maynard V - 361; Upper Rotunda 537.  
 \*Djey El Djey VII - 516.  
 \*Dodge, Dorothy Clement II - 221.  
 \*Dougherty, Paul X - 704.  
 Droogslot, Joost Cornelisz VIII - 557.  
 Dufy, Raoul IX - 637.  
 Dulac, Edmund VI - 431.  
 \*Duncan, Charles Stafford X - 707, 710.  
 \*Duncan, Dorothy X - 735.  
 \*Dunn, C. A. II - 232.  
 Duplaix, Georges VI - 439, 443.  
 Durer, Albrecht III - 269.  
 Dwight, Mabel III - 292.
- \*Edstrom, David Upper Rotunda 546.  
 \*Ekenstam, Marta af VII - 478.  
 El Greco (Domenico Theotocopuli) VIII - 578, 579.  
 \*"Elise" (see Seeds, Elise) V - 368.
- \*Farnham, Ammi M. II - 185.  
 \*Farrington, Wesley X - 712.  
 \*Fechin, Nicolai VII - sc494; X - 711.  
 \*Feitelson, Lorser X - 691.  
 \*Fenn, Harry V - 399.  
 \*Fenn, Walter J. II - 237.
- \*Fleming, Margaret Eddy II - 222.  
 \*Fletcher, Frank Morley V - 356.  
 \*Forbes, Helen X - 702.  
 Fortuny, Mariano III - 276.  
 \*Forward, Martha II - 205.  
 \*Fracker, Ruth Miller X - 676.  
 \*Francisco, J. Bond X - 684.  
 Frau, Jose IX - 638.  
 \*Frechette, Marie II - 251a, 251b.  
 \*Friedell, Clemens VII - 478.  
 \*Fries, Charles A. II - 186.  
 Friesz, Othon IX - 639.  
 \*Fulop, Karoly X - 696.  
 \*Fulton, Dorothy IV - 355a.
- Gag, Wanda VI - 419, 441.  
 \*Gage, Merrell V - sc401.  
 \*Ganine, Pierre X - sc740.  
 Gargallo, Pablo IX - 652.  
 \*Garner, Archibald Upper Rotunda 535.  
 \*Gates, Florence IV - 355a.  
 \*Gaw, William X - 678.  
 \*Gaze, Harold VI - 422.  
 \*Geddes, Frances II - 264.  
 \*Geritz, Franz V - 359.  
 \*Giffen, Elizabeth Helene IV - 347.  
 Giles, Howard III - 297.  
 Giner, Tomas VIII - 580.  
 \*Goodwin, Jean X - 742.  
 Goya y Lucientes, Jose de Francisco Lower Rotunda 61; III - 266; VIII - 581, 582.  
 \*Grabhorn Press VII - 514.  
 \*Grace, Lois II - 184.  
 \*Gramatky, Hardie IV - 338.  
 \*Grant, Miss Frances VII - 468.  
 Grau, Wolfgang VI - 437.  
 Greenaway, Kate VI - 445.  
 \*Griffith, William X - 690.
- Haden, Sir Francis Seymour III - 293.  
 \*Hagar, Peggy II - 238.  
 \*Hale, Florence Chenett II - 225.  
 Hale, Frank G. I - 21.  
 \*Hall, Mrs. Anna VII - 465.  
 \*Hamilton, Genevieve VII - 507, 509.  
 \*Hansen, Armin V - 389; X - 703.  
 \*Hansen, Einar Lower Rotunda - 13; X - 741.  
 \*Harrison, Grace Earle II - 190.  
 Hart, George Overbury "Pop" III - 291.  
 \*Haskell, Ernest V - 396.  
 \*Heise, Bertha VII - 507.  
 \*Henderson, William Pennell X - 727.  
 Henri, Robert IX - 617.  
 \*Herter, Albert VII - 462.

- \*Hewson, Miss VI - 444; VII - 501.  
 \*Heyneman, Alice W. II - 247, 252.  
 \*Hill, Susan Leland VII - 469.  
 \*Hill, Thomas X - 657.  
 \*Hinkle, Clarence IV - 344; X - 709.  
 Holbein, Hans, The Younger VIII - 558.  
 \*Hooper, Rosa IV - 355a.  
 \*Hord, Donal II - sc209, sc223; V - sc403; VII - sc484.  
 Hugue, Manuel Martinez (see "Manolo") III - 317  
 \*Hunt, Thomas L. X - 723.  
 Huntington, Anna Hyatt Upper Rotunda sc553.  
 \*Hyatt, Olive II - -255.
- \*Ireland, Beryl IV - 355a.  
 \*Ivanoff, Eugene X - 728.
- \*Jackson, Everett Gee II - 210.  
 Jacque, Charles Emile III - 280.  
 \*Jalanivich and Olsen VII - 471, 473.  
 Jennewein, C. P. Upper Rotunda sc545.  
 \*Jewell, Foster II - 193.  
 \*Johnson, Frank Tenney X - 681.  
 \*Johnson, Sargent Upper Rotunda 536.  
 \*Jones, Martha M. II - 249, 257.  
 \*Jones, Martha Miles IV - 355a.  
 \*Jonson, Raymond X - 731.  
 \*Juin, Mollie VII - 469.  
 Junyer, Joan IX - 640.
- \*Karl, Mabel Fairfax X - 675.  
 Kassler II, Charles X - 698a.  
 \*Katchamakoff, Atanas IV - 328; V - 364.  
 \*Katz, Leo X - 737.  
 \*Kavin, Zena V - 378.  
 \*Keith, William X - 658, 665.  
 \*Kelsey, Richmond IV - 329; V - 358.  
 Kent, Rockwell III - 290.  
 \*Kerwin, Mary Catherine IV - 355a.  
 \*King & Spence VII - 507.  
 \*Kingard, L. Maria IV - 355a.  
 \*Kistler Co., Will A. V - 400.  
 \*Klauber, Alice II - 189.  
 \*Klauber, Leda II - 263.  
 Klee, Paul III - 311.  
 \*Kloss, Gene IV - 331; V - 367.  
 Koberger III - 270.  
 Koffermans, Marcellus VIII - 559.  
 Konarska, Sonia III - 298.  
 \*Kosa, Emil Jr. V - 373, 376.  
 Kroll, Leon IX - 618.  
 \*Krasnow, Peter IV - 350; VII - sc513.
- La Farge, John III - 314.  
 \*Landacre, Paul V - 380.  
 \*Larkin, Mrs. Charles VII - 469.  
 Larsson, Carl VI - 440.  
 Lathrop, Dorothy VI - 408.  
 Laurencin, Marie III - 287.  
 Lawson, Ernest IX - 619.  
 \*Lawson, Norman VI - 456.  
 \*Lee, Leslie W. II - 201.  
 Leighton, Clare III - -278.  
 \*Lewis, Tom E. X - 698.  
 L'Hote, Andre III - 315.  
 \*Liebes, Mrs. Dorothy Wright VII - 474, 486.  
 Lignell, Lois VI - 449.  
 \*Lion, Henry Upper Rotunda sc527.  
 \*Little, Gertrude IV - 355a.  
 \*Lloyd, Lucy II - 228.  
 \*Locke, Caroline T. II - 188.  
 \*Lovell, Duke A. II - 234.  
 Lucioni, Luigi IX - 620.  
 \*Ludington, Wright V - 375.  
 \*Ludovici, Alice E. IV - 355a.  
 \*Lukens, Glen VII - 483.  
 Luks, George IX - 621.
- Macchiavelli, Zenobio de VIII - 572.  
 \*Macdonald, Katharine II - 226.  
 \*Macdonald-Wright, S. X - 733.  
 MacKinstry, Elizabeth VI - 405.  
 Maes, Nicolas VIII - 560.  
 \*Magnussen, Erik VII - 469.  
 \*Malone, Jane II - 250a, 250b.  
 \*Manker, William VII - 507.  
 \*Mannheim, Jean X - 687.  
 "Manolo" III - 317 (see Hugue, Manuel Martinez).  
 \*Markham, Herman C. II - 240, 241.  
 Marsh, Reginald IX - 622.  
 \*Martin, Fletcher IV - 353.  
 \*Martinez, Alfredo Ramos Lower Rotunda 68.  
 \*Martinez, Xavier X - 664.  
 Maside, Carlos VI - 434.  
 Master of Budapest VIII - 583.  
 Master of Frankfort VIII - 561.  
 \*Mathews, Arthur Upper Rotunda 539.  
 Matisse, Henri III - 305, 306, 307, 308, 309, 310; IX - 641.  
 Mazo J. B. Martinez del VIII - 584.  
 \*Megargee, Lon X - 705.  
 \*Merrild, Knud X - 738.  
 Meryon, Charles III - 275.  
 \*Messenger, Ivan II - 181.  
 Mestrovic, Ivan III - 304; IX - 653.  
 \*Millier, Arthur V - 385.  
 \*Miller, Barse IV - 321, 327.



Miller, Iris A. IX - 623.  
 \*Miller, Isaac II - 260, 261, 262.  
 \*Mitchell, Alfred R. II - 183.  
 \*Mitchell, Laura M. D. IV - 355a.  
 \*Mocine, Mrs. Ralph VII - 512.  
 Monticelli, Adolphe VIII - 568.  
 Moon, Carl VI - 410.  
 \*Moore, Helen VII - 507.  
 \*Mora, Jo VI - sc411.  
 \*Moran, Thomas V - 397; X - 662.  
 \*Morse, Vernon J. V - 370.  
 Murillo Bartolome Esteban VIII - 585.

\*Nahl, Charles C. X - 663.  
 \*Nash, John Henry VII - 200.  
 \*Nash, Willard X - 716.  
 Nattier, Jean Marc VIII - 569.  
 \*Neuhaus, Eugen X - 689.  
 Nura VI - 404.  
 \*Newell, Gordon Upper Rotunda - 542.

\*Olsen & Jalamivich VII - 471, 473.  
 Orovida III - 284.  
 Orozco, Jose Clemente III - 294.  
 \*Ortlieb, Ruth Powers II - 191.

\*Paradise, Phil IV - 332.  
 Parrish, Maxfield VI - 426.  
 \*Parshall, DeWitt X - 717.  
 \*Parshall, Douglass X - 692.  
 \*Partridge, Roi V - 386, 387.  
 \*Pawson, Miss Rose VI - 457; VII - 472, 492.  
 \*Peabody, Ruth Lower Rotunda - sc11;  
 IV - 323; VII - sc481.  
 \*Pelton, Agnes IX - 624.  
 \*Perrell, Dorothy VI - 428.  
 \*Perry, Ollie Montgomery II - 214.  
 \*Phillips, Bert G. X - 726.  
 Picasso, Pablo III - 286; IX - 642.  
 \*Pierce, Annie L. II - 197.  
 \*Pierce, W. H. C. II - 235.  
 \*Pogany, Willy V - 388; VI - 421.  
 \*Porter, Bruce X - 667.  
 \*Porter, James Tank II - sc233;  
 Lower Rotunda - sc10.  
 \*Post, George IV - 322.  
 Princehorn, Betz VI - 449.  
 Proctor, A. Phimister Upper Rotunda - 532.  
 Pruna, Pedro III - 300; IX - 643.  
 \*Puccinelli, Dorothy X - 743.  
 \*Puccinelli, R. W. VII - sc503, sc505.  
 \*Pulsifer, Mina Schutz II - 195.  
 Pushman, Hovsep IX - 625.  
 \*Puthuff, Hanson X - 670.

Putnam, Arthur III - sc316, sc318, sc319;  
 IV - sc352; V - 398; Upper Rotunda -  
 sc520, sc528, sc531, sc534, sc543, sc547;  
 IX - sc654, sc655.  
 Pyle, Howard VI - 416, 420.

Quesnel, Francois VIII - 570.  
 Quintanilla, Luis III - 302.

Raeburn, Sir Henry VIII - 573.  
 \*Randolph, Lee V - 362.  
 \*Raphael, Joseph V - 381.  
 \*Reid, Aurelia Wheeler IV - 355a.  
 \*Reid, James VI - 447, 452.  
 \*Reiffel, Charles II - 187.  
 Rembrandt, Harmensz Van Rijn III - 268  
 (see Rijn).  
 Ribera, Jusepe de III - 274; VIII - 586.  
 \*Rich, John Hubbard X - 729.  
 Rijn (or Ryn), Rembrandt Harmensz Van  
 (see Rembrandt) III - 268.  
 \*Ring, Alice Blair IV - 355a.  
 \*Ritschel, William X - 682.  
 \*Roberts, Frances II - 243, 253, 256, 259.  
 \*Robinson, Irene IV - 355; VI - 409.  
 \*Rocle, Margot II - 177.  
 \*Rocle, Marius II - 179.  
 Ronnebeck, Arnold III - 296.  
 Rosa, Salvator VIII - 574.  
 \*Rose, Guy X - 677.  
 Rouault, Georges III - 303.  
 Rubens, Peter Paul VIII - 562.  
 \*Rudolph, Alfred II - 220.  
 \*Rush, Olive IV - 333.  
 \*Ryder, Worth IV - 326.  
 Ryder, Albert P. IX - 626.

\*Sample, Paul X - 700.  
 \*Sandona, Matteo X - 666.  
 Sargent, John Singer IX - 627.  
 \*Sauter, Mary E. II - 218.  
 \*Scarpitta, S. Cartaino Upper Rotunda  
 sc518.  
 \*Schneider, Isobel II - 231.  
 \*Schneider, Otto H. II - 200.  
 \*Schneider, Rose II - 206.  
 \*Schnier, Jacques IV - sc335; VI - sc429;  
 VII - sc508; sc510; sc499.  
 Schongauer, Martin III - 267.  
 \*Schultz, Isabelle II - sc194.  
 \*Seeds, Elise (see "Elise") V - 368.  
 \*Seegert, Helen IX - sc734.  
 \*Sepeshy, Zolton X - 688.  
 \*Sewell, Helen VI - 433.  
 Sheeler, Charles R. IX - 628.  
 \*Sherman, Elizabeth E. II - 204.

\*Sheets, Millard IV - 341.  
 \*Shields, Phyllis IV - 339.  
 \*Shonnard, Eugenie V - sc402.  
 \*Shore, Henrietta V - 369; VI - 448.  
 \*Shoven, Hazel Brayton II - 196.  
 \*Shuster, Will V - 366.  
 Signac, Paul III - 313.  
 \*Silsbee, Bertha W. II - sc208.  
 \*Skeele, A. Katharine X - 724.  
 Skinner, Clara III - 299.  
 \*Skow, Laura VII - 476.  
 \*Sloan, John W. IX - 629.  
 \*Smith, Cora A. II - 224.  
 \*Smith, Mrs. Frances VII - 466.  
 \*Smith, Jack Wilkinson X - 673.  
 Solana, Jose Gutierrez III - 301; IX - 644.  
 Solano, Nicolas VIII - 587.  
 Sorolla, Joaquin y Bastido Upper Rotunda  
 521; IX - 645.  
 \*Soule, Helen VI - 445.  
 Speicher, Eugene IX - 630.  
 \*Stackpole, Ralph Upper Rotunda - 540.  
 \*Stafford, Katherine II - sc192.  
 \*Stanley, George X - 718.  
 \*Stark, Jack V - 363; X - 697.  
 Sterne, Maurice IX - 631.  
 Sterrett, Virginia Frances VI - 424, 425.  
 Steuerbout, Dierick (see Bouts, Dierick)  
 VIII - 554.  
 \*Stevens, Lawrence Tenney VII - sc491.  
 \*Stevick, Mrs. Richenda VII - 507.  
 \*Stirling, Glen VI - 427, 432.  
 \*Stoner, Betty S. II - 219.  
 \*Stoner, John L. II - 216.  
 \*Sugimoto, Henry IV - 354.  
 \*Swartz, Harold X - 669.  
 \*Swinnerton, James G. X - 706.

Teniers, David, The Younger, VIII - 563.  
 Thayer, Abbott H. IX - 632.  
 \*Thomas, Grace Thornton II - 242, 246, 258.  
 \*Thomas, S. Seymour X - 672.  
 \*Thurtle, Gladys Finch IV - 355a.  
 \*Titus, Lela J. II - 178.  
 \*Torrey, Elliot II - 198.  
 Toulouse-Lautrec, Henri de IX - 646.  
 \*Trease, Sherman II - 227.  
 \*Truax, Sarah E. II - 215, 248a, 248b.  
 \*Truworthy, J. IV - 355a.  
 Twachtman, John H. IX - 633.

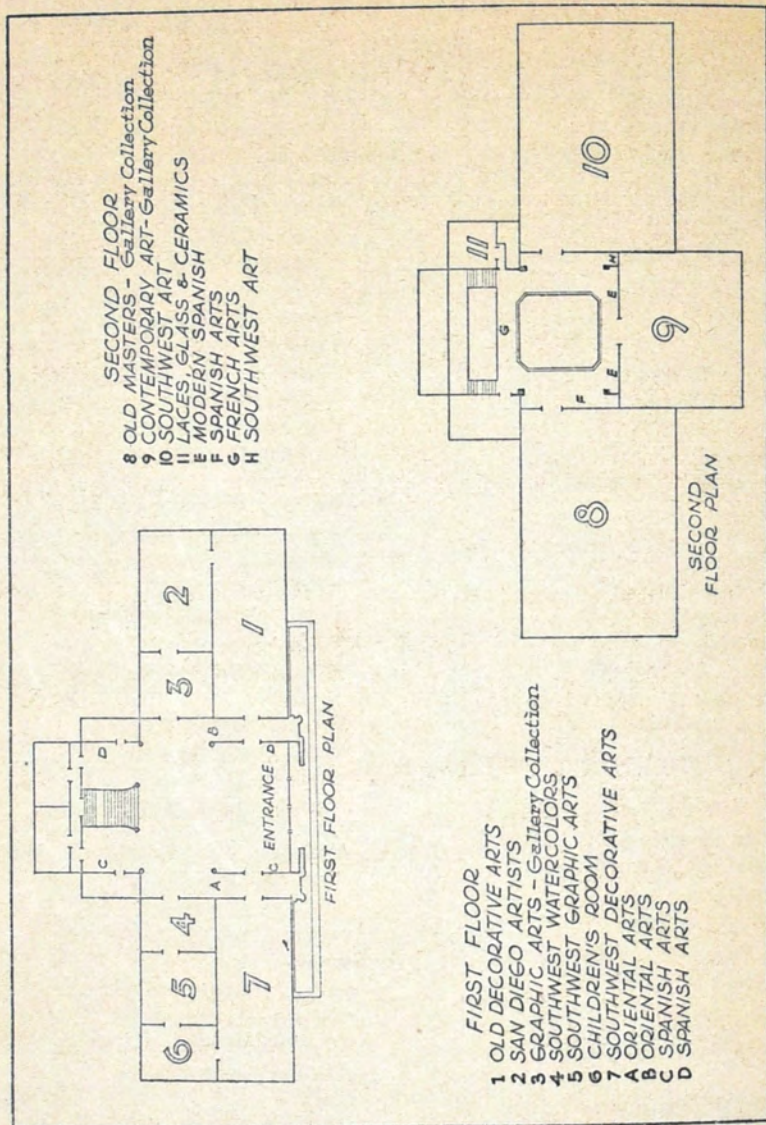
Uccello, Paolo VI - 418.  
 \*Ufer, Walter X - 715.  
 Unknown VI - 413; VIII - 592, 593.

\*Valentien, Anna M. II - 244.  
 Van der Does, S. VIII - 563-a.  
 \*Van Evera, Caroline II - 180.  
 Varlaj, Vladimir IX - 647.  
 Vedder, Elihu IX - 634.  
 Velazquez, Diego Rodriguez de Silva y  
 VIII - 589.  
 Velazquez, School of VIII - 588.  
 Viladrich, Miguel Upper Rotunda - 530.  
 Vlamminck, Maurice de III - 312.  
 \*Volkman, Mary Gordon II - 213.  
 Vonnoh, Bessie Potter IX - 656.  
 \*Vysekal, Edouard IV - 349.

\*Wachtel, Marion Kavanaugh IV - 346.  
 \*Walker, Dugald Stewart VI - 438.  
 \*Washburn, Cadwallader V - 374.  
 Weise, Kurt VI - 417.  
 \*Welch, Thaddeus X - 668.  
 \*Wells, Cady IV - 343.  
 \*Wendt, Julia Bracken Upper Rotunda -  
 529.  
 \*Wendt, William X - 674.  
 Wengenroth, Stow III - 281.  
 \*Wesselhoeft, Mary IV - 330; VII - 479, 480.  
 Whistler, James A. McNeill III - 279;  
 IX - 635.  
 \*Whitaker, Ruth Townsend II - 230.  
 \*Williams, Mary Belle II - 202.  
 \*Wilmurt, W. Foster II - 217.  
 \*Winkler, John W. V - 390, 391.  
 \*Wong, Tyrus IV - 320.  
 \*Wood, Stanley IV - 324; V - 383.  
 \*Woodward, Gladys VII - 515.  
 \*Woollett, William VI - 453, 459.  
 \*Wright, James Couper IV - 334; VII - 470.

\*Yelland, R. D. X - 660.  
 \*Yens, Karl IV - 351.  
 \*Young, Mrs. Belle McMurtry VII - 489.

Zorach, William Lower Rotunda - sc12.  
 \*Zornes, Milford IV - 325.  
 Zubiaurre, Ramon de IX - 648, 649.  
 Zubiaurre, Valentin de Upper Rotunda  
 541, 649.  
 Zuloaga, Daniele I - 100.  
 Zuloaga, Ignacio Upper Rotunda - 533.  
 Zurbaran, Francisco de VIII - 590, 591.



### PLEASE NOTE

May we direct your attention to Murals executed by the following Southwest artists who are also represented in this exhibition:

Belle Baranceanu, large Mural in Palace of Education. (Also Mural on wall opposite east door Palace of Fine Arts, in process of execution.)

Richmond I. Kelsey, Mural in California State Building.

Hanson Puthuff, Mural in Standard Oil Building.

Also Donal Hord, Sculptured Figure in Patio, Hospitality House.

