

**ELEVENTH
ANNUAL
EXHIBITION OF
MINIATURES
CATALOGUE**



**THE PENNSYLVANIA ACADEMY
OF THE FINE ARTS MDCCCCXII**

THE PENNSYLVANIA
ACADEMY OF THE FINE ARTS
FOUNDED 1805



THE PENNSYLVANIA SOCIETY
OF MINIATURE PAINTERS
ORGANIZED 1901

CATALOGUES OF THE ELEVENTH
ANNUAL EXHIBITION
OF MINIATURES

AND

A LOAN COLLECTION OF CUTTINGS
FROM ILLUMINATED MANUSCRIPTS
OF THE MIDDLE AGES SELECTED TO
SHOW THE ORIGIN AND DEVELOP-
MENT OF MINIATURE PAINTING

NOVEMBER 9 TO DECEMBER 16, 1912



PHILADELPHIA
MCMXII

MANAGEMENT OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

PRESIDENT,
JOHN FREDERICK LEWIS.

VICE-PRESIDENT,
CLEMENT B. NEWBOLD.

HONORARY VICE-PRESIDENT,
E. BURGESS WARREN.

DIRECTORS,

THEOPHILUS P. CHANDLER,	ALFRED C. HARRISON,
HERBERT M. HOWE, M.D.,	CLARENCE C. ZANTZINGER,
GEORGE H. MCFADDEN,	T. DEWITT CUYLER,
CLEMENT B. NEWBOLD,	ARTHUR H. LEA,
EDWARD T. STOTESBURY,	CHARLEMAGNE TOWER,
THEODORE N. ELY,	JOSEPH E. WIDENER,

FRANK H. CAVEN.

TREASURER,
GEORGE H. MCFADDEN.

SECRETARY AND MANAGER,
JOHN E. D. TRASK.

ACTING CURATOR OF SCHOOLS,
ANNA T. BENNETT.

SOLICITOR,
JOHN G. JOHNSON.

COMMITTEE ON EXHIBITIONS,
CLEMENT B. NEWBOLD, CHAIRMAN,

GEORGE H. MCFADDEN,	THEODORE N. ELY,
EDWARD T. STOTESBURY,	ALFRED C. HARRISON,
JOSEPH E. WIDENER.	

Officers and Members of the Pennsylvania Society of Miniature Painters



PRESIDENT

EMILY DRAYTON TAYLOR

VICE-PRESIDENT

LUDWIG E. FABER

SECRETARY

A. MARGARETTA ARCHAMBAULT

TREASURER

SARAH YOCUM MCFADDEN BOYLE

EXECUTIVE COMMITTEE

ELLEN WETHERALD AHRENS

AMY OTIS

HERMAN DEIGENDESCH

MEMBERS

ELLEN WETHERALD AHRENS

*ISABEL NASH

A. MARGARETTA ARCHAMBAULT

AMY OTIS

EULABEE DIX BECHER

REBECCA BURD PEALE PATTERSON

ALICE BECKINGTON

EVELYN PURDIE

SARAH YOCUM MCFADDEN BOYLE

CARLOTA SAINT-GAUDENS

ELLA SHEPARD BUSH

EDNA F. HUESTIS SIMPSON

SALLY CROSS

LUCY MAY STANTON

HERMAN DEIGENDESCH

MARIE JUDSON STREAN

HELEN WINSLOW DURKEE

MARY H. TANNAHILL

LUDWIG E. FABER

EMILY DRAYTON TAYLOR

MARGARET FOOTE HAWLEY

HELEN M. TURNER

HELEN V. LEWIS

MABEL R. WELCH

LYDIA EASTWICK LONGACRE

ALICE RUSHMORE WELLS

JEAN WILLIAMS LUCAS

*CAROLINE S. YARDLEY

*Deceased

Jury of Selection

JOHN W. ALEXANDER

EVELYN PURDIE

LUDWIG E. FABER

EDNA HUESTIS SIMPSON

LUCIA FAIRCHILD FULLER

EMILY DRAYTON TAYLOR

Hanging Committee

A. MARGARETTA ARCHAMBAULT

BLANCHE DILLAYE

SARAH Y. MCFADDEN BOYLE

EDNA HUESTIS SIMPSON

EMILY DRAYTON TAYLOR

MINIATURE PAINTING is literally what the word signifies, a "painting in little."

Those who illuminated manuscripts were called *illuminatori*, and from the fact that the initial letter of a chapter was painted *red*, the pigment of which was the Latin *minium*, or red lead, they acquired the name of *miniatori*, from which the word miniature is formed.

The true miniaturists were originally, then, the decorators of old missals. After the invention of printing and engraving, this art entered upon a new phase. Copies in small of celebrated pictures were made, and the demand was particularly great for portraits, and so we can trace the evolution of the true portrait miniature.

As early as 1530, Hans Holbein was painting miniatures in London, followed by Nicholas Hillard, Isaac Oliver, Peter Oliver, Samuel Cooper, John Hoskins, Nathaniel Hone, and Richard Cosway, who seems very near, for he only died in 1821.

In France, Jean Baptiste Augustin was miniaturist to Louis XVIII, then came Jean Baptiste Isabey, and many others. America can be justly proud of Edward G. Malbone, born 1777, and of his great friend, Charles Fraser. This period stands pre-eminent for all that is best in the art of miniature painting.

Photography checked miniature painting for a time, but of late there has been a notable revival of the art. Ivory is the medium almost universally employed now, though in old days vellum, copper, paper and silver were used. The miniature is the sonnet of portraiture, limited and proscribed, and yet the jewel of painting.

E. D. T.



MASTER ALBERT M. PATTERSON. BY EMILY DRAYTON TAYLOR



LA DEBUTANTE. BY A. MARGARETTA ARCHAMBAULT



PORTRAIT OF MISS DORA WETHERBEE. BY SALLY CROSS



THREE LITTLE SISTERS. BY MARGARET KENDALL



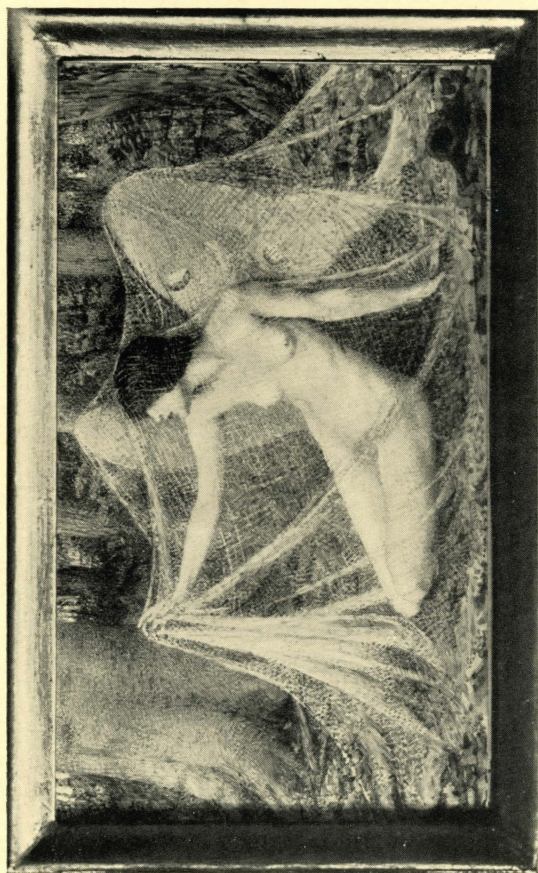
PSYCHE. BY LAURA COOMBS HILLS



MRS. FRANK LAWRENCE STILES. BY EDNA HUESTIS SIMPSON



JANE CHAPMAN. BY MARY H. TANNAHILL



THE GIRL AND THE NET. BY LUCIA FAIRCHILD FULLER

CATALOGUE OF THE ELEVENTH ANNUAL EXHIBITION OF MINIATURES



GALLERY I

HARRY L. JOHNSON.

- 1 Portrait of My Wife.

LUCY M. STANTON.

- 2 A Scheme in Blue and White.

HARRY L. JOHNSON.

- 3 The Shift of Wind.
4 Julia.

KATHRYN LOGAN LUKE.

- 5 Sketch of Old Woman.

LUDWIG E. FABER.

- 6 Portrait.

SARAH K. HUNTER.

- 7 Mrs. T.

NICOLAS S. MACSOUD.

- 8 The Writer.

ANNUAL EXHIBITION.

SALLY CROSS.

9 Portrait of Miss Dora Wetherbee.

MARGARET KENDALL.

10 Three Little Sisters.

M. LESLEY BUSH-BROWN.

11 Portrait of Dr. Monicure D. Conway.

SUSANNA MARTIN PRICE.

12 Madam M.

JEAN NÜTTING OLIVER.

13 Portrait of Miss C.

PETER NEWELL.

14 Mrs. McCormick.

15 Miss G.

META STEINIGER IRELAND.

16 Madge.

JEAN NUTTING OLIVER.

17 The Pink Rose.

BERTHA COOLIDGE.

18 Florence.

VIOLA STEELE.

19 A Color Harmony.

ANNUAL EXHIBITION.

HELEN V. LEWIS.

20 Portrait of Mrs. L.

FLORENCE RYAN KOELKER.

21 Mrs. Hiram Morgan and Son.

CARLOTA SAINT-GAUDENS.

22 Portrait of Augustus Saint-Gaudens II.

ELLA S. TIEL.

23 Portrait.

HELEN JOSEPHINE BAKER.

24 A Lady.

SARAH YOCUM MCF. BOYLE.

25 Mr. G. Martin Brill.

MARY H. TANNAHILL.

26 Jane Chapman.

EMILY DRAYTON TAYLOR.

27 Master Albert M. Patterson.

28 Bubbles.

29 Anne.

MARY H. TANNAHILL.

30 A Young Mother.

EMMA HESS INGERSOLL.

31 A Summer Girl.

ANNUAL EXHIBITION.

CLAIRE SHUTTLEWORTH.

32 Gracie.

CAROLINE KING PHILLIPS.

33 Master Graham N. Fitch.

LYDIA EASTWICK LONGACRE.

34 Portrait of Agnew Allen Talcott.

35 Portrait of Miss Agnes Franklin Keyes.

L. L. PEABODY.

36 Portrait.

ALICE RIDDLE FOSTER.

37 Portrait of a Young Girl.

EVA SPRINGER.

38 Count Volney de Lt.'Aignan.

ANNIE HURLBURT JACKSON.

39 Mrs. Arthur Pickering Almy.

AGNES M. WATSON.

40 Miniature of Mrs. H. M.

MAY FAIRCHILD.

41 Mother and Child.

42 Portrait Wm. B.

LAURA COOMBS HILLS.

43 Study of a Blond.

44 Blond in Profile.

ANNUAL EXHIBITION.

LAURA COOMBS HILLS.

- 45 The Blue Bandeau.
- 46 Little Agnes.
- 47 Psyche.
- 48 Study of Red Hair.
- 49 Girl with Violets.
- 50 Portrait.

ETHEL FRANCES MUNDY.

- 51 Medallion Portrait.
- 52 Medallion Portrait.
- 53 Medallion Portrait.

MARIAN LYALL DUNLAP.

- 54 Constance.
- Lent by Mrs. Joseph Greene.

HELEN WINSLOW DURKEE.

- 55 A Sketch.

ALEXANDRINE MCEWEN.

- 56 Portrait.
- Lent by Miss Plumb.

HELEN WINSLOW DURKEE.

- 57 Autumn.

ELLEN WETHERALD AHRENS.

- 58 Little Bert.
- Lent by Mr. H. W. Goodall.

ANNUAL EXHIBITION.

HELEN WINSLOW DURKEE.

59 John M. Peters, Esq.

Lent by Miss Carolyn Peters.

JEAN MITCHELL LAWRENCE.

60 A Portrait Study.

AMY SUMNER.

61 The Artist's Mother.

JEAN MITCHELL LAWRENCE.

62 Susie.

EDNA HUESTIS SIMPSON.

63 The Miniature.

64 Mrs. Frank Lawrence Stiles.

65 The Pool.

ELIZABETH HAVERSTICK CHAMBERS.

66 Jean.

Lent by Mrs. Homer Chambers.

EDNA HUESTIS SIMPSON.

67 Mrs. E. Lewis Burnham.

VIOLA STEELE.

68 Portrait Study.

JANET SIEDENBERG.

69 Sketch.

ANNUAL EXHIBITION.

ELLA S. TIEL.

70 Portrait.

RUTH E. CROMBIE.

71 Mildred.

Lent by Miss M. M. O'B.

META STEINIGER IRELAND.

72 The Blue Cape.

ANNIE HURLBURT JACKSON.

73 Lapis Lazuli.

EVA SPRINGER.

74 Breton Peasant.

75 Etude Maria.

ESTHER M. JAMES.

76 Portrait of Miss G.

JANET SIEDENBERG.

77 Portrait Sketch.

L. L. PEABODY.

78 Portrait.

ELLEN WETHERALD AHRENS.

79 Harold.

Lent by Mrs. J. E. Holbrook.

R. N. HUDSPETH.

80 Portrait Miniature.

ANNUAL EXHIBITION.

JEAN ARNOT REID.

81 Portrait Study.

CARLOTA SAINT-GAUDENS.

82 Portrait of Mary Shipman.

Lent by Mr. Louis Evan Shipman.

ANNIE RIDDELL.

83 David.

R. N. HUDSPETH.

84 Portrait Miniature.

AMY OTIS.

85 Portrait Miss Madeleine Fellows.

Lent by Mrs. Fellows.

CLAIRE SHUTTLEWORTH.

86 A Small Boy.

HELEN V. LEWIS.

87 Portrait of Miss C.

JANET SIEDENBERG.

88 Portrait Sketch.

S. CORINNE JAMAR.

89 Portrait of Miss Helene Girvin.

Lent by Dr. John Girvin.

L. L. PEABODY.

90 Study.

ANNUAL EXHIBITION.

A. MARGARETTA ARCHAMBAULT.

91 Mrs. W. B. W.

Lent by Mrs. William Brewster Wood.

92 La Débutante.

Lent by Mrs. Louis Rodman Page.

93 Caspar Wistar Haupt.

Lent by Edward Haupt.

EVELYN PURDIE.

94 Portrait of Nancy.

Lent by Mrs. Horace Morison.

A. MARGARETTA ARCHAMBAULT.

95 Mrs. N. C. S.

Lent by William Jones Smith, Esq.

ISABEL LYNDALL.

96 Portrait.

Lent by M. H. Lyndall.

ALEXANDRINE MCEWEN.

97 Portrait.

EDITH SAWYER.

98 Evelyn W.

MATTIE JENKINS.

99 Phyllis.

Lent by Mrs. George F. Jenkins.

FLORENCE RYAN KOLKER.

100 Chums.

Lent by A. H. Kolker.

ANNUAL EXHIBITION.

ADRIANNA TUTTLE.

101 Madam Debous de Pierrefen.

LUCIA FAIRCHILD FULLER.

102 Portrait of a Child.

103 In the Days of King Arthur.

104 The Girl and the Net.

105 Charlotte.

Lent by J. C. Fairchild.

SELMA M. D. MOELLER.

106 Virginia C. Ward.

Lent by Mrs. W. Lee Ward.

SARAH YOCUM MCFADDEN BOYLE.

107 Peggy.

ADRIANNA TUTTLE.

108 Mrs. Elias Alvah Wilkinson and Daughter.

HELEN V. LEWIS.

109 Miss Madge Kennedy (Little Miss Brown).

HELOISE GUILLOU REDFIELD.

110 Portrait of Miss Appleton.

KATHRYN LOGAN LUKE.

111 Study from Life.

MEDIEVAL MANUSCRIPTS ARRANGED TO SHOW THE ORIGIN AND DEVELOP- MENT OF BOOK ILLUMINATION AND PAINTING IN MINIATURE.

Loaned by John Frederick Lewis, Esq.



NOTE.—From Numbers 1 to 65 inclusive, the exhibits are arranged in approximate chronological order, and show the development of the limner's art from mere rubricated letters to ornamented ones, then to those containing miniatures and finally to the miniatures themselves. They are all painted on vellum except No. 72, which is upon paper.



1.

A page from an Evangeliary, written in Latin about 1050; with initial letters in red. The manuscript was rescued from an old book binding.

2.

A page from a Roman missal of the 10th or 11th Century, written in Latin, with some lines of neumen or musical notation. The initial letters are in green and red.

3.

A page from a Bible, in Latin, written in France about the year 1250. A part of the epistle to the Corinthians. It shows an initial letter illuminated

with gold and colors, and one which is historiated or containing a miniature of St. Paul. There is also a small foot ornament—a boy supporting the bottom of the letter. Minute Gothic handwriting.

4.

A page from an English pontificale, written in Latin about 1350, containing an historiated initial "D," painted in blue upon a pink ground, with scroll work of ivy pattern on the margin of the page, all heightened with burnished gold. Gothic letters in red and black.

5.

Initial letter "L" illuminated with gold and colors. Cut from a choral containing music for the Church. The gold is highly burnished, and has been laid over a ground of white gesso to raise it up from the vellum.

6.

Initial "S" cut from a manuscript written in Latin about 1450. Strong Gothic handwriting. South German workmanship. The subdued tones of the colors of this initial are unusual.

7.

A page from a philosophical treatise, written in Latin by an English scribe, about 1450. The initial letters are in red and in blue, heightened with burnished gold. Letters battarde.

8.

A page from a Book of Hours, written in Latin about 1450. French workmanship. Containing a small miniature at the beginning of the page representing St. Barbara, and ornamented with a marginal decoration of delicate scroll work in blue and red and green.

9.

A page from an antiphonarium, written in Latin, and with musical notes upon the 4 line system. Ornamented with an initial letter "L," showing a figure of Abraham. Of French workmanship. About 1350.

10.

Initial "O," upon a page from the same antiphonarium as No. 9, the letter historiated with a picture of St. Peter. Written in France, in the Latin language, about 1350, and also with musical notation upon the 4 line system.

11.

A marginal ornament, executed about 1400, in France, containing three figures of saints in three eight-pointed stars. The use of the red background is unusual. Probably from a large Church Service Book.

12.

A capital letter cut out of a choir book. Written and illuminated in France about 1400. Illuminated

with gold. The letter is in pink upon a blue ground and its colors and those of the scroll work ornaments are beautifully blended.

13.

Capital letter "L" painted in colors. From a choir book written in Latin in Italy about 1400, historiated with a kneeling figure of St. Matthew, to whom an angel is descending from above, holding a white scroll.

14.

Marginal ornament. The second half of the 14th Century. Painted in Italy. Showing the reading of the burial service over the dead. From the same manuscript as No. 11.

15.

Figure of St. Michel, painted in colors and illuminated with gold. He stands before a gateway with his left foot upon the head of a serpent. Taken from a monastic record. Painted in Italy about 1375.

16.

Miniature showing The Nativity, of unusual composition and coloring. About 1375. Taken from a large choir book, and probably, part of an initial letter which has been cut away,

17.

Miniature in gold and colors showing St. John writing his Gospel. Painted about 1450 under Graeco-Italian influence. The saint is seated at a desk writing in an open book, with ink-pot and knife and scissors lying on the desk. From a book of the Gospels, in Greek.

18.

Miniature painted in gold and colors, of The Madonna and Child. Painted about 1400 in Holland or under Dutch influence. The composition and coloring are unusual.

19.

Capital letter "O," painted in reds upon a blue ground. Taken from an antiphonarium. Historiated with a miniature of some saint and which has probably been painted from a living model. The beauty of the letter is enhanced by the pendant marginal ornament in red, blue, buff and green. Italian work, Fifteenth Century.

20.

Large capital letter "O," historiated with a miniature in gold and colors, showing Saints Peter and Paul habited as Franciscan monks. Painted about 1375, in Italy. From a large Church Service Book. The letter is on pink upon a gold ground which is raised and burnished.

21.

Capital letter "S," of old German workmanship. Painted about 1375. Taken from a large choir book. The initial is white upon a blue ground with a delicate combination of colors, and historiated with a miniature painted in colors depicting the stoning of St. Stephen.

22.

Five miniatures in gold and colors, painted in France about the middle of the 14th Century, say 1350, and, doubtless, taken from a "Lives of the Saints." The figures are painted against checkered backgrounds which are variously ornamented according to the French art of that period.

23.

Five more miniatures from the same manuscript. The faces show an attempt at expression and individuality, and are especially to be noted.

24.

Six letters "G" and three letters "C," delicately illuminated in gold and colors and showing the fertility of treatment of the ancient artist. The letters harmonize with each other but differ in color and design. Fifteenth Century, taken from an antiphonarium.

25.

Capital letter "R," painted and illuminated in gold and colors. End of the 14th Century, say 1375. Italian work. Historiated with a miniature showing the Annunciation. Taken from some large Service Book for the use of the Church.

26.

Capital letter "G" cut from a manuscript, in Latin, illuminated in gold and colors, South German workmanship, 15th Century, with marginal scroll work, part of which is illuminated in silver, but which has tarnished with age.. The scroll work on the face of the letter is to be noted.

27.

Capital letter "E," painted in colors and illuminated with gold. The figures of the man and woman in the lower compartment of the letter are doubtless portraits of the patron and his wife for whom the choir book was made, which the letter has been cut of. The gold has been laid upon a thick ground and burnished by some hard substance, such as a dog's tooth or a piece of agate.

28.

Capital letter "L" in gold and colors, historiated with the figure of St. Lawrence, before whom three men kneel, painted upon a green checkered background. 15th Century. Italian work. Taken from a large choral.

29.

Capital letter, containing a miniature representing Christ rising from the tomb. Painted and illuminated in colors and gold, in the French style, about 1450. Taken from an old choir book.

30.

Historiated initial letter "C," illuminated with gold laid on flat without burnishing, and with marginal ornament of flowing scroll work in red, blue, green and gold. The miniature represents the "Last Supper." 15th Century. Taken from a large choir book, the page of which was about 3 feet high and 2 broad, and upon which it was probably the only decoration. Probably French origin.

31.

Historiated initial "U" containing a miniature painting of the "Ascension of Christ." The letter itself is in gold tooled in blind. Taken from a choral; probably of Italian workmanship; painted and illuminated about 1400. Note the footprints of Jesus upon the top of the mountain, around which the Blessed Virgin and the disciples are kneeling in prayer.

32.

Initial letter "D" in gold tooled in blind. Historiated and illuminated with a miniature showing the Nativity, with scroll ornaments upon the margin. Taken from a choral. Probably of Italian

workmanship, 15th Century. The composition and coloring are a marked advance beyond the earlier work.

33.

Initial "O" painted in pink upon a blue ground and historiated with a picture of some Franciscan monks singing from a choral resting upon a lectern. The figures are probably portraits of two of the monks in the monastery.

34.

Initial "Q." Historiated and illuminated with gold upon a raised ground. The miniature represents Christ and his disciples. Painted in Italy about 1375. It has been taken from a choir book, forming an ornament upon a large page, and shows some Greek influence.

35.

Historiated capital letter "O," pink upon a gold background and containing a miniature of St. Lawrence. The saint is holding a palm branch in his right hand and a grid-iron in his left. Taken from a choral. Probably of Italian workmanship, about 1425.

36.

Large capital letter "O" from a large graduale, written in Latin, in Bohemia, about 1475. The letter contains a miniature painted in colors and gold representing Pentecost.

37.

Initial letter "V." From a choir book. Historiated with a miniature representing Christ appearing to Mary Magdalene after the Resurrection. End of the 15th Century. The letter is in pink with white scroll work, and upon a background of burnished gold. Probably German work.

38.

Part of an historiated and illuminated initial from the same choir book as No. 37, and showing four saints, two on each side of a central column of blue ornamented with white tracery, one of the saints is a Pope, two are bishops, and one a cardinal.

39.

Capital letter "I," historiated and painted in color and illuminated, from a large choral and showing a delicate combination of blues and greens and unusual drawing and composition. The circular miniature to the left of the letter or column is to be especially noted for its extreme delicacy.

40.

Large capital letter "C" upon a background of burnished gold, historiated with the representation of the sacrament of Holy Communion. The page from which this letter was taken was of considerable size, probably 3 feet by 2, and intended to be read by the choristers together. 15th Century.

41.

Large capital letter "V," also early 15th Century, and upon a background of highly burnished gold. Taken from the same choral. Historiated with a miniature representing the Ascension of Christ.

42.

Large initial letter "V," painted in color and historiated with a picture of St. Andrew. The delicate combination of browns, blues and greens is to be noted. 15th Century. From a large service book for church use.

43.

Part of a large capital letter painted in colors and illuminated with burnished gold, and historiated with a miniature showing "Christ's Entry into Jerusalem." From a folio choral. Painted and illuminated about 1450. French work.

44.

Part of a large initial letter painted in color and gold. Historiated with a miniature showing the interior of a chapel with a congregation at prayer. Illuminated with burnished gold. Late 15th Century. The perspective is especially to be noted.

45.

Miniature painted in gold and color representing St. Luke writing his gospel. From a Book of Hours, written in France, about 1450. The high lights are formed by the use of gold laid on flat without burnishing.

46.

A page from a Book of Hours. Written in Latin, in France, in the 15th Century. Containing a miniature representing the Adoration of the Three Kings. The capital letter "D" is in red and blue, with a banded marginal ornament and surrounded with ivy pattern decoration at bottom and right side of page.

47.

Initial letter "H," painted in color on a gold ground and historiated with a miniature of St. Peter in prison. Done in Italy in the 15th Century. Taken from a choral or church service book.

48.

Initial letter "C," painted in flat tints of gold upon a black background which is ornamented with running scroll work in gold and jewel decoration. Historiated with a miniature showing a priest celebrating mass in the presence of his congregation. From a small choral. Late 15th Century. Milanese workmanship.

49.

Capital letter "O" from a choir book, in Latin, probably of Italian workmanship, historiated with a miniature of St. Michel. The letter is upon a background of burnished gold. 15th Century.

50.

Large initial letter "O," painted in pink and green upon a background of burnished gold, and containing floral decoration in pinks, greens and blues upon a yellow ground. Italian workmanship of the late 15th Century. Taken from a large choral.

51.

Page from a Spanish MS. of the late 15th or early 16th Century, painted in colors and containing three miniatures, showing the Descent of the Holy Spirit upon the Virgin and Apostles; St. Peter preaching; and Christ mocked by the Pharisees. Surrounded by a broad floral border, and with a portrait miniature in the upper left-hand corner.

52.

Another page from the same Spanish manuscript, painted in colors and containing four miniatures: the Parable of the Fig Tree; Christ in Glory; Angels carrying the Saints and Martyrs to Heaven, and a Crowd venerating the Symbols of the Passion. Surrounded by a broad floral border, with a portrait miniature in the upper left-hand corner.

53.

Large initial letter "O," of burnished gold and historiated with a miniature of the Annunciation painted in colors. Late 15th Century, probably German workmanship, taken from a large choral. The background of the letter is blue with delicate running scroll work, and the mansion interior is worthy of special note.

54.

Letter "C," painted in red, blue and green, upon a gold ground. From a large choral, 15th Century, containing what is, doubtless, a portrait miniature of the patron for whom the book was made. Also pendant and marginal ornaments.

55.

Miniature letter of late 15th or early 16th Century, painted in gold and color. Italian workmanship showing the effect of the Renaissance in color and composition.

56.

Initial letter "E" in gold and color from the same MS. Early 16th Century. The design and color are entirely different from the work of the earlier artists.

57.

Miniature of allegorical subject, probably taken from a patent of nobility; early 16th Century, painted in colors. Italian workmanship, surrounded with a border of scroll work painted in gold with flat tints upon a crimson ground. The heraldic shield of the patron for whom the work was done is at the bottom. The high lights upon the figures have blackened with age.

58.

Miniature painted in colors heightened with gold, late 15th or early 16th Century, upon parchment, showing the Adoration of the Kings. Italian workmanship. Interesting composition.

59.

Another miniature painted in colors and gold from the same manuscript, showing the Blessed Virgin with the Disciples.

60.

Large capital letter "O," painted with delicate flowing scroll work in gold, upon a background of the same. Historiated with a miniature of the Nativity. From a folio choral. Early 16th Century.

61.

Large capital letter "O," painted in flat tints of gold upon a white ground. From a folio choral. Painted in colors. Early 16th Century. Historiated with miniature representing the visit of the Magi.

61a.

Capital letter "M" from a large Choir Book, painted in colors, and illuminated with gold burnished upon a raised ground. Historiated with a miniature representing St. Margaret with the Dragon. 15th Century. German work.

61b.

Capital letter "C" from a Church Service Book, painted in colors and illuminated with burnished gold. The letter is historiated with a representation of the Birth of the Blessed Virgin Mary. Italian work of the late 15th or early 16th Century.

62.

Capital letter "O" in burnished gold, taken from a choral. Late 15th or early 16th Century. Historiated with a miniature of a saint holding a palm branch, doubtless a portrait miniature. The colors are red and blue and green with gold illuminations.

63.

Miniature painted in gold and colors representing the Crucifixion from a Book of Hours of the Blessed Virgin. Late 15th or early 16th Century, probably French work, treated in the conventional way, and surrounded with a border of burnished gold upon a raised background.

64.

Miniature painted in colors representing St. Notburga. From a Service Book of the 16th Century. Swiss work.

65.

Printed and illuminated page from a Service Book, showing the Blessed Virgin and Child. 16th Century.

ADDITIONAL EXHIBITS NOT IN CONSECUTIVE
ORDER, BUT GROUPED IN THE HANGING.

65a.

Large folio page from the same choral as Nos. 66 and 67, ornamented with a capital letter "O," painted in red upon a blue ground, and historiated with a miniature showing Byzantine influence on the drawing and attitudes of the figures. Musical notation upon 4 red lines. Italian work, about 1400.

66.

Large folio page from a choral, written in Latin, Italian workmanship, probably Bolognese, 14th to 15th Century, containing music upon the four line system, and a capital letter "P" painted in blues, reds, and browns, and with curiously entwined convolutions ornamenting the field of the letter.

67.

Large folio page from the same choral as No. 66, with music upon the four-line system, ornamented with a capital letter painted in color. Attenuated figures showing Byzantine influence; Italian work, probably Bolognese, 14th to 15th Century.

68.

Page from a folio Italian Church Service Book, 15th Century, containing an initial letter painted in

pink upon a ground of burnished gold with marginal ornament. The lettering is in red and black and done with great regularity. Italian workmanship.

69.

Page from a Church Service Book giving the order for the consecration of a Church, containing initial letter painted in colors and historiated with a miniature depicting a priest performing the service. A banded marginal ornament decorates the left of the page. Musical notes upon the four-line system. 14th Century.

70.

Large folio page from a Psalter written in France in the Latin language, the second half of the 15th Century; ornamented with a capital letter "D" painted in blue and red upon a gold ground, and with smaller capitals in red and blue with ornamental pen work. The great Gothic lettering of this page is to be noted for its regularity and strength.

71.

Folio page, middle of the 15th Century, written in the Latin language, in Italy, probably at Bologna. Double columns. Historiated initial "O" painted in colors, with marginal scroll work.

72.

Initial "I," showing St. Bernardino of Siena and the figure of another saint, probably St. Augustine. Italian workmanship of the 15th Century. Painted and illuminated upon paper.

73.

Large folio page from a Choral with musical notation upon the four-line system, with painted and historiated capital letter "M." The slim human figures of the miniature exhibit Byzantine influence. Latin manuscript written in Italy in the 14th Century.

74.

Capital "P," upon a background of burnished gold, historiated with a miniature of the Nativity, painted in gold and colors upon a background of raised and burnished gold. Early 14th Century, probably 1325. Italian workmanship. From a large Choral.

75.

Large folio page from a Choir Book, written in Italy about 1400, with musical notation upon the four-line system, ornamented with a capital "L," painted in colors, showing the martyrdom of St. Lawrence.

76.

Capital letter "N" from a Church Service Book of the 15th Century. French work. Painted in colors and illuminated with gold, and representing some patron saint holding in his hands the church which has been dedicated to his memory.

77.

Capital letters "D" and "L" from a large folio Choral, painted in red and blue with intricate free hand scroll work. Old German work, about 1450.

78.

Large folio page with initial "P" from a Bible written in Latin, in France, about 1425. The initial is painted in gold and colors and ornamented with conventional ivy leaf pattern, with border extending the full length of page and ivy leaf at top and bottom. The letter is at the beginning of the First Book of Kings.

79.

Folio page from a Book of the Mass, written in Latin, Gothic letters, and ornamented with capitals "I" and "O," painted in blue and red with delicate scroll work. The pulverized lapis lazuli of which the blue is composed shows the grains like sandpaper. Probably English work, about 1400.

80.

Large folio page from an Italian Choral, written in Latin, with music upon the five-line system, ornamented with a capital letter "D," painted in green upon a gold ground, and containing a miniature of Saint Andrew. The page is bordered at the top and left and bottom with ornamented scroll work, painted in greens, reds, pinks and purples.

81.

Large folio page from a Choral, written in Latin, in England, the latter half of the 15th Century, with music upon the four-line system, ornamented with a capital letter "B," painted in pink upon a burnished gold ground, and ornamented with scroll work in blues and greens.

82.

Folio page from a Choir Book written in Latin, in France, about 1375, with ancient musical notation, and ornamented with grotesque capital letters which are doubtless caricatures of monks in the monastery for whose use the book was written.

83.

Initial "A," in gold and colors, containing a figure of a bishop kneeling to St. Peter. From a large Choral, written in Latin, about 1400, in Italy, and probably of Bolognese workmanship.

84.

Capital letter "L," painted and illuminated in colors and gold and historiated with a miniature showing the martyrdom of St. Lawrence. From a Church Choral written in Italy about 1375.

85.

Folio page from a Church Service Book, written in Latin, in Italy, about 1450, ornamented with a capital letter painted and illuminated with gold, and historiated with a miniature representing a blind man praying for light.

86.

Large capital letter "B," painted in blue, pink, white and green upon a ground ornamented with gold tracery and surrounded by chain border of blue and gold. Taken from a large Psalter or Choral, the page of which was probably 3 feet tall by 2 feet wide. Historiated with a miniature depicting King David at Prayer. It shows the Renaissance influence.

87.

Folio page from a Church Service Book, in Latin, written in France about 1375, containing musical notation upon the four-line system, and with capital "O" painted in blue and pink, and formed by intertwined dragons.

88.

Folio page from a large Church Choral intended to be used by several members of the choir together and read from a distance, with music upon four lines, ornamented with a capital letter of extraordinary design formed by the curves of a fish dragon. Italian work, about 1400.

89.

Folio page from a large Church Service Book, in Latin, with musical notation upon four lines, and large capital letter "S" painted in colors and heightened with gold, and historiated with a miniature representing a priest holding the Bread and

89.

Wine of the Sacrament of Holy Communion. Italian work, about 1425. The figure is probably a portrait.

90.

Folio page from a Church Service Book in Latin, written in France, about 1375, with musical notation upon four lines, and with capital letter painted in colors, and illuminated with gold, and historiated with a miniature of a bishop dedicating a church.

91.

Large folio page from Psalter containing music upon the four-line system, with a capital letter in outline, showing how the medieval artist worked, first drawing the capital and miniature complete in black and white before adding the coloring. The page is probably of Italian workmanship, and dates from the 15th Century.

92.

Folio page from a Church Service Book, written in Latin, in Italy, in the 14th to 15th Century, with capital letter "S" painted in colors, and illuminated with gold, and with miniature historiation of a saint holding a book.

93.

Folio page from a large Church Choir Book, with musical notation upon four lines, with large capital letter painted in red, green, and pink, and with

border ornament in the same colors at the side and bottom of the page. Probably of German work and dating from the 15th Century.

94.

Folio page from a large Church Service Book, written in Latin (probably in France), with musical notation, about four lines, and with large capital letter "I," painted in delicate blues and greens upon a ground of burnished gold, and with rich border ornament extending the full length of the page. 14th to 15th Century, about 1425.

95.

Folio page from a large Church Service Book, written in Latin, with musical notes upon four lines, and with large capital letter "A" painted in colors, and historiated with a miniature of the beheading of a saint. Bohemian work. 15th Century.

96.

Capital letter "D" in blue on gold ground. From a large Church Choral. Historiated with a miniature in colors representing St. Andrew with the Bible and his cross. Probably French work. Late 15th Century.

97.

Capital letter "R" in brown on pale blue ground, historiated with a miniature in colors of the Annunciation. From a Church Service Book, probably of French origin. Late 15th Century.

98.

Capital letter "O" in pale buff on ground of burnished gold, historiated with a miniature representing a Pope at prayer. From a large Church Service Book. Italian work, early 15th Century.

99.

Large capital "M" painted in color on gold ground, historiated with a kneeling figure of David. From a large Church Psalter. German work (probably). Late 15th Century.

100.

Large capital letter "O" painted in pink on a ground of burnished gold, and historiated with a figure of David kneeling with his harp on the ground. From a Psalter. Probably French work of late 15th Century.

101.

Capital letter "N" painted in brown and historiated with a miniature in colors representing Reapers at Harvest. 16th Century. German work.

102.

Capital letter "B" in colors and gold, from a large Book of the Mass. French. 15th Century.

103.

Capital letter of burnished gold upon a blue ground, with representation of the Paschal lamb resting upon a closed book. Late 15th or early 16th Century. Probably Italian work.

104.

Folio page written in Latin, dated 1496, and with large miniature representing Paul Volkmeir, tutor, and Sebald Schreyer, student, kneeling before the figure of Saint Sebald, who is shown holding the model of a church built to his memory. German work.

105.

Capital letter "H" from a Latin Breviary, painted in pink upon a burnished gold ground, and containing flowing ornaments in reds, greens and blues upon a black background. Late 15th Century. Probably German work.

106.

Capital letter "C" painted in blue upon gold ground, from a Church Choral, historiated with a miniature of the Destruction of the Egyptians on the Red Sea. German work, Late 15th Century.

107.

Capital letter "R" in gold burnished and tooled in blind upon a blue ground, and historiated with a miniature of Christ rising from the Tomb. French work, late 15th Century. From a choral.

108.

Capital letter "V" from a Church Service Book, in pink on gold ground, historiated with a miniature of Samson bearing away the Gates of Gaza. German work. Late 15th Century.

INDEX TO ARTISTS

REPRESENTED IN THE PRESENT EXHIBITION

The figures following the address refer
to the numbers in this catalogue.



- Ahrens, Ellen Wetherald,
Riverton, New Jersey, 58; 79.
- Archambault, A. Margaretta,
1710 Chestnut Street, Philadelphia, 91, 92, 93,
95.
- Baker, Helen Josephine,
Evergreen Avenue, Chestnut Hill, Philadelphia,
24.
- Boyle, Sarah Y. McFadden,
"The Hamilton," East Orange, New Jersey,
25, 107.
- Bush-Brown, M. Lesley,
1729 G Street, Washington, D. C., 11.
- Chambers, Elizabeth Haverstick,
Beverly, New Jersey, 66.
- Coolidge, Bertha,
The Ludlow, Boston, Massachusetts, 18.
- Crombie, Ruth E.,
40 South Oxford Street, Brooklyn, New York,
71.
- Cross, Sally,
209 Fenway Studio, Boston, Massachusetts, 9.

INDEX.

- Dunlap, Marian Lyall,
1028 Fine Arts Building, Chicago, 54.
- Durkee, Helen Winslow,
50 West 45th Street, New York City, 55, 57, 59.
- Faber, Ludwig E.,
4219 Regent Square, Philadelphia, 6.
- Fairchild, May,
9034 State Street, East Orange, New Jersey, 41,
42.
- Foster, Alice Riddle,
The Wyoming, Washington, D. C., 37.
- Fuller, Lucia Fairchild,
109 East 56th Street, New York City, 102, 103,
104, 105.
- Hills, Laura Coombs,
66 Chestnut Street, Boston, Massachusetts, 43,
44, 45, 46, 47, 48, 49, 50.
- Hudspeth, R. N.,
Concord, Massachusetts, 80, 84.
- Hunter, Sarah K.,
617 West 127th Street, New York City, 7.
- Ingersoll, Emma Hess,
Chestertown, Maryland, 31.
- Ireland, Meta Steiniger,
126 West 104th Street, New York City, 16, 72.
- Jackson, Annie Hurlburt,
20 Little Road, Brookline, Massachusetts, 39, 73.
- Jamar, S. Corinne,
Elkton, Cecil County, Maryland, 89.

INDEX.

- James, Esther M.,
9 Strathmore Road, Brookline, Massachusetts,
76.
- Jenkins, Mattie,
204 Washington Street, Whitman, Massachusetts, 99.
- Johnson, Harry L.,
Wallingford, Pennsylvania, 1, 3, 4.
- Kendall, Margaret,
32 Kay Street, Newport, Rhode Island, 10.
- Kolker, Florence Ryan,
1446 Thorne Avenue, Chicago, 21, 100.
- Lawrence, Jean Mitchell,
108 Mercer Street, Princeton, New Jersey, 60, 62.
- Lewis, Helen V.,
Irvington-on-Hudson, New York, 20, 87, 109.
- Longacre, Lydia Eastwick,
27 West 67th Street, New York City, 34, 35.
- Luke, Kathryn Logan,
2126 Sinton Avenue, Cincinnati, Ohio, 5, 111.
- Lyndall, Isabel,
1020 Chestnut Street, Philadelphia, 96.
- Macsoud, Nicolas S.,
212 Clinton Street, Brooklyn, New York, 8.
- McEwen, Alexandrine,
432 Jefferson Avenue, Detroit, Michigan, 56, 97.
- Moeller, Selma M. D.,
156 West 95th Street, New York City, 106.
- Mundy, Ethel Frances,
121 College Place, Syracuse, New York, 51, 52,
53.
- Newell, Peter,
Leonida, New Jersey, 14, 15.

INDEX.

- Oliver, Jean Nutting,
21 Copley Hall Studios, Boston, Massachusetts,
13, 17.
- Otis, Amy,
Faunce House, Northampton, Massachusetts,
85.
- Peabody, L. L.,
70 Handcraft Street, Marblehead, Massachu-
setts, 36, 78, 90.
- Phillips, Caroline King,
29 Beacon Street, Boston, Massachusetts, 33.
- Price, Susanna Martin,
Moylan, Pennsylvania, 12.
- Purdie, Evelyn,
32 Grundmann Studios, Boston, Massachusetts,
94.
- Redfield, Heloise Guillou,
6 Everett Street, Cambridge, Massachusetts,
110.
- Reid, Jean Arnot,
408 Palisade Avenue, Yonkers, New York, 81.
- Riddell, Annie,
729 Boylston Street, Boston, Massachusetts, 83.
- Saint-Gaudens, Carlota,
Windsor, Vermont, 22, 82.
- Sawyer, Edith,
183 Steuben Street, Brooklyn, New York, 98.
- Seidenberg, Janet,
513 Third Street, Brooklyn, New York, 69, 77,
88.
- Shuttleworth, Claire,
399 Franklin Street, Buffalo, New York, 32, 86.

INDEX.

- Simpson, Edna Huestis,
1710 Chestnut Street, Philadelphia, 63, 64, 65, 67.
- Springer, Eva,
Cairo Hotel, Washington, D. C., 38, 74, 75.
- Stanton, Lucy M.,
552 Cobb Street, Athens, Georgia, 2.
- Steele, Viola,
Carnegie Hall, New York City, 19, 68.
- Sumner, Amy,
132 East 19th Street, New York City, 61.
- Tannahill, Mary H.,
Van Dyck Studios, 939 8th Avenue, New York
City, 26, 30.
- Taylor, Emily Drayton,
1710 Chestnut Street, Philadelphia, 27, 28, 29.
- Tiel, Ella S.,
835 North 21st Street, Philadelphia, 23, 70.
- Tuttle, Adrianna,
48 Pennsylvania Avenue, Newark, New Jersey,
101, 108.
- Watson, Agnes M.,
10 South 18th Street, Philadelphia, 40.

OFFICE RETURN SLIP

ELEVENTH ANNUAL EXHIBITION
PENNSYLVANIA SOCIETY
MINIATURE PAINTERS

FIRST EDITION

1956.

FIRST EDITION

1956.

ANNUAL MEMBERSHIP

IN

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

Annual members are such persons as contribute \$10 annually for the maintenance of the Academy.

LIFE MEMBERSHIP

Life members are those who contribute the sum of \$100.

Annual and life members are admitted to all the public exhibitions and lectures at the Academy, have a right to use its library, subject to the regulations of the institution, and receive an admission ticket. They have all the privileges of stockholders except the right to vote.

Checks may be sent to George H. McFadden, Treasurer, at the Academy.

FORM OF BEQUEST

*I give, devise and bequeath to "The Pennsylvania Academy of the Fine Arts".....
Dollars in trust to invest and keep invested and
apply the income only to the maintenance of the
said Academy.*