

**CATALOGUE OF AN EXHIBITION  
OF WORKS BY THE MEMBERS OF  
THE SOCIÉTÉ DE PEINTRES ET DE  
SCULPTEURS OF PARIS (FORMERLY  
THE SOCIÉTÉ NOUVELLE)**

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Catalogue of an Exhibition of Works by the Members of the Société De Peintres Et De Sculpteurs of Paris (Formerly the Société Nouvelle) by Various

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*Hildreth*

*AAC*

MUSEUM OF FINE ARTS, BOSTON

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BY THE

MEMBERS  
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AUGUSTE RODIN, PRESIDENT



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#### PREFATORY NOTE

**P**ROPERLY to judge any art movement, it is most essential to study the conditions that existed at the time when such a movement started and to analyze the natures that called it into existence. France has been the scene of the art struggle for a century. Absolutely robbed of all feeling by the classical Academic School, for a time art seemed doomed, but in addition to the brilliant work done by the French Impressionists, who form a school unto themselves, a new element has come forward, essentially sincere and immensely interesting, and strong in its appeal, especially to Americans. In this school efforts to evade the usual and commonplace are plainly evident, and its aim is to give to the world feeling, forcefulness, and color, with a handling that is interesting, yet not too minute nor, on the other hand, too careless.

This important group of men, which is known as the Société Nouvelle, includes both painters and sculptors, and has the distinction of claiming Rodin as its president. It is to-day emphatically the strongest and most homogeneous of the numerous societies whose various exhibitions follow one after the other in the Paris galleries. This

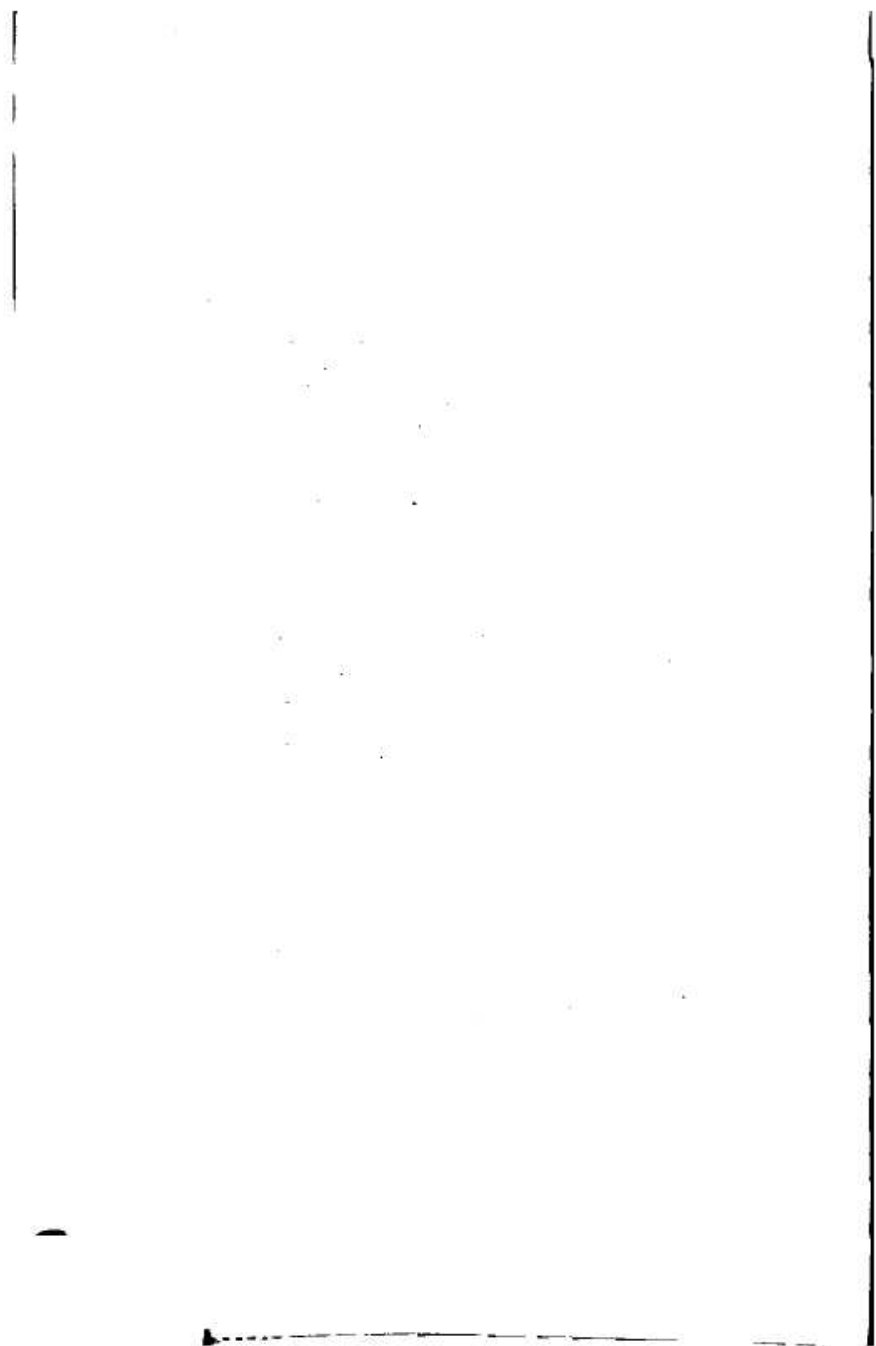
group achieves the difficult feat of uniting no less than thirty artists who are all men of great talent. Nearly all the members are French, but America has the honor of contributing three celebrated painters, John W. Alexander, Walter Gay, and John S. Sargent; Canada gives it J. W. Morrice; Russia, Prince Paul Troubetzkoy; and Belgium, two or three of her most able men.

It was by reason of its greatness, and because the work of the men in the Société Nouvelle is always worthy of sincere study, and produces great enthusiasm on the part of artists and art students, that the Director of the Albright Art Gallery singled it out and went to Paris to bring over work by each member of the Société for exhibition at the Albright Art Gallery, the Chicago Art Institute, and the City Art Museum of St. Louis. In order to accomplish the task, it was necessary to meet and win the confidence of all the artists and collectors, the directors of the Louvre and Luxembourg, and the directors of the Georges Petit Galleries, where this great group holds its annual exhibition in Paris every March. The importance and magnitude of an exhibition by these painters to America can scarcely be conceived. It was known that the Société Nouvelle had never been willing to leave Paris, even to exhibit in its neighboring European countries, yet the Director of the Albright Art Gallery felt it worthy of a trial for the chance of its accomplishment. All the studios were visited, not only in Paris, but in Meudon, where Rodin creates, in Saint-Cloud, where La Touche paints,—inspired by the lingering influence of Marie Antoinette for sylvan scenes and fêtes,—and various out-of-town studios, where the members of the Société Nouvelle have their summer residences. The artists were one and all



courteous and charming, but two difficulties eclipsed all the others: first, no one was anxious to have his works go so far; secondly, these men have such an international reputation that the majority of their paintings have been purchased in Paris and carried to distant countries for important private collections and museums. Rodin is personally sending three bronzes from his studio. Through the intercession of Monsieur Charles Cottet, a group of ten works by the late Eugene Carrière is included, Madame Carrière herself contributing family portraits; and a special privilege was accorded by the Luxembourg authorities, who through their Director, Monsieur Léonce Bénédite, have lent important works by Aman-Jean, Walter Gay, Lucien Simon, and Lepère. Such a favor has never been granted before. At first the Paris world of art was evasive, but finally became enthusiastic and joined feelingly and helpfully with the Director of the Albright Art Gallery in all of her strenuous efforts for this exhibition. The thanks of the Buffalo Fine Arts Academy, the Albright Art Gallery, and the Museum of Fine Arts in Boston are tendered to the artists represented, the collectors and dealers who have so generously lent pictures, the directors of the Louvre and Luxembourg, the French government officials, the Georges Petit Galleries, and to those persons in France and elsewhere who have given sympathetic coöperation in the work of organizing the first exhibition of the Société Nouvelle in America.

CORNELIA BENTLEY SAGE.





JOHN W. ALEXANDER

John W. Alexander, one of the American members of the Société Nouvelle, was born in Pittsburgh in 1856, and studied first at the Munich Royal Academy, later under Frank Duveneck. He is an associate member of the Société Nationale des Beaux-Arts and of the Royal Belgian Society of the Fine Arts; an honorary member of the Vienna and Munich Secession Societies; president of the National Academy of Design, New York; Chevalier of the Legion