

Archives of American Art Journal  
Volume 28, Number 3 1988  
8th and f Streets NW, Washington DC 20560

# Alice D. Kellogg: Letters from Paris, 1887–1889

ANNETTE BLAUGRUND  
with  
JOANNE W. BOWIE

Alice De Wolf Kellogg spent two years as an art student in Paris, from October 1887 to August 1889, and her adventures are vividly described in letters she wrote to her family. Recently acquired by the Archives of American Art, these letters not only provide information about Kellogg but also expand our knowledge of the educational opportunities available to American women artists in France during the late nineteenth century. This new material adds to descriptions of experiences in Paris cited by Cecilia Beaux, Elizabeth Nourse, and others in letters and diaries presently in the Archives' collections.

Although little known today, Alice Kellogg was a highly regarded teacher at the Art Institute of Chicago, a member of the Society of American Artists, and the president of The Palette Club, a leading women's art group in Chicago. One of six daughters of Dr. John Leonard Kellogg, a doctor of homeopathic medicine, and Harriet Benham Scott Kellogg, Alice Kellogg was born on December 27, 1862.<sup>1</sup> The Kelloggs were a close-knit family, members of the Unitarian Church who were drawn to Christian Science, Theosophy, and the ideas of Emerson and Swedenborg. Alice's letters to her family, such as one dated December-January 1887–1888, are permeated with the spiritual ideals of her upbringing: "What a beautiful thing

---

ANNETTE BLAUGRUND, Senior Curator of Paintings, Drawings, and Sculpture at the New York Historical Society, was guest curator of the exhibition *Paris 1889: American Artists at the Universal Exposition* and an editor of and contributor to the accompanying book. JOANNE W. BOWIE is Alice Kellogg's great great-niece.



Alice Kellogg, n.d. Collection of JoAnne W. Bowie.

it is to feel that we are the instruments through which the Love 'which passeth understanding' works—to the uplifting and satisfying of the souls, of us all."

Art instruction for Alice Kellogg began in 1879 at the Chicago Academy of Fine Arts (which became the Art Institute of Chicago in 1882), where she studied with one of the Academy's founders, Henry Fenton Spread, with Lawrence Carmichael Earle, and with J. Roy Robertson.<sup>2</sup> She started assisting Spread there in 1881 and won the highest prize—three months of free tuition. While studying at the Art Institute Kellogg shared a studio with another art student, Ida C. Haskell, with whom she subsequently went to Paris.<sup>3</sup> During this period (probably in

1883) she also met Arthur B. Davies, the artist who encouraged and advised her until their relationship ended with his marriage in 1892. Correspondence to her family reveals that while she was in Paris she and Davies wrote to each other weekly and exchanged gifts and drawings, and suggests that she had anticipated that their friendship would lead to marriage.<sup>4</sup>

In the company of her sister Gertrude, her colleague and friend Ida Haskell, and Ida's mother, Alice Kellogg left Chicago in October 1887 to begin two years abroad. Her activities in Paris encompassed "a gymnasium one hour three times a week. . . . We are four American Misses, [S. Marie] Norton & [Elizabeth] Nourse, Ida and myself, and numberless French lasses and some small lads of the same persuasion."<sup>5</sup> This letter reveals not only the vogue for fitness then, but that Kellogg shared other than artistic interests with artists such as Nourse and Norton. Nourse and Kellogg's paths probably crossed at the Académie Julian as well.

Kellogg's art curriculum there included copying at the Louvre and at the Luxembourg, as artists throughout the ages have done, and visiting galleries and special exhibitions. More formal instruction was obtained at the Académie Julian, the Académie Colarossi, and in the private atelier of Charles "Shorty" Lasar, an American expatriate who taught in Paris and at Concarneau in Brittany. That her studies were successful is evidenced by the acceptance of her work, along with that of other accomplished pupils of the Julian and Colarossi schools, in the Paris Salons of 1888 and 1889 and at the Universal Exposition in 1889.<sup>6</sup>

Kellogg enrolled at the Académie Julian almost immediately upon her arrival in Paris. Founded by the artist Rodolphe Julian in 1868, it was the largest private art school in Paris and one of the few open to women, who according to Kellogg had to pay double the price of men. Thousands of aspiring students, French and foreign, passed through the Julian curriculum, which although traditional encouraged artistic freedom by hiring teachers with diverse, if conservative, artistic views. During the time Alice Kellogg attended, from fall 1887 to spring 1888, Gustave Boulanger and Jules Lefèbvre were teaching at both the women's and men's ateliers.

At the Académie Julian Kellogg singled out Boulanger, well known for his classical genre and orientalist subjects, as her favorite teacher, writing on September 24, 1888: "His instruction was the simplest—most broad—most rousing . . . that I ever received." Her paradigm of a "fine teacher," she told her sister Mabel on February 19, 1888, was "one who keeps the principles of Art steadily before the pupil, not he who thrusts personal experiences, methods or means upon him. I think almost all teachers are agreed that Truth (to whatever you are attempting to reproduce), Simplicity, Strength, and things to be sought for." Her opinion concurs with Elizabeth Nourse's that work at Julian's was criticized according to general principles, not on the basis of an instructor's personal style.<sup>7</sup> Kellogg concluded that if technique was given more importance than content "modern French art" would founder.



Alice Kellogg, *Figure Study*, c. 1887-1889. Charcoal on paper, 3¼ x 21½ in. Collection of JoAnne W. Bowie.

On February 19, 1888, Kellogg wrote to her sister Kate that Boulanger had given her a good critique and that she was sending the piece to the Salon. "You know we are simply doing this because we really think that to see the Salon thoroughly is a liberal education, and alas to see it thoroughly means numerous francs which we do not care to spend. Everyone sends a sketch, so you need not mention with any pride the fact that we are in if we get in. . . . I am not painting a picture you know, simply sending in a study as a pupil of Julian's Academy." The charcoal sketch *Mlle. K.* (no. 3198 in the exhibition) was selected. Kellogg was excited because "being 'in' means numerous visits to the Salon otherwise proscribed."

Kellogg was, nevertheless, disillusioned by the favoritism shown in the selection process. "Our enthusiasm for the Salon is decidedly dashed by the undeniable fact—hardly concealed at all—of the all powerful potency of 'influence' and wire pulling. We all feel that the fact of going in as pupils of Julian did more than half toward gaining our acceptance." Instructors used their reputations and their alliances to promote their students at

competitions, Salons, and expositions.<sup>8</sup> Julian encouraged “even a premature attempt to get into the Salon,” fostering both his own reputation and his students’ ambitions.<sup>9</sup> Partiality was acknowledged and accepted by all, French and American alike, and probably accounts for a good number of the paintings by American artists shown at the Salon.

In the summer of 1888 Kate Kellogg came to visit her sisters Alice and Gertrude. Together with the Haskell women and other friends, they traveled in Holland where they rented a house in Rijsoord, a small town near Dordrecht, with enough rooms to serve as studios. “Models are plenty and cheap, but the place is cold,” Kellogg wrote to her friends in Paris on June 5, directing them to bring art supplies when they came to join her. It was in Holland that Kellogg began the portrait of Gertrude she submitted to the 1889 Universal Exposition. “I must . . . get Gertrude and go to work on the head of my portrait which is ready for a fresh attack. The whole thing is now in and looks quite well,” she commented in a letter of August 15. Other correspondence documents the group’s itinerary in Holland, noting where they went sightseeing and which museums they visited. They signed the guest book at the Dordrecht Museum and may have even spent time at the international artists’ colony in Volendam.<sup>10</sup> Toward the end of her stay, on August 19, 1888, Kellogg wrote: “Sometimes I feel walking in a dream. All this—these—strange speaking people, their odd customs and costumes, seem thousands of miles away from me, or rather I from them.” Like Gari Melchers, George Hitchcock, and Walter MacEwen, American artists who worked in Holland at this time, Kellogg responded to the picturesque qualities of the Dutch people and landscape which she incorporated into later paintings.<sup>11</sup>

Soon after Kellogg came back to Paris Gustave Boulanger died. On September 24, 1888, devastated by his death, Kellogg reported that she and her friends “went to pay our last tribute of respect to the best teacher we ever had, getting there (Trinity Church) at 11:15. He was a member of the Institute of France, the highest honor possible here I believe, as well as of several other organizations Artistique. I suppose we saw most of the prominent men of France in the great assemblage that gathered there. Not having anyone to tell individuals, we viewed them as a body—simply, with qualities in general—to me, apparently of great intellect, great restlessness, inferior physicality and a noticeably-sad lack of manly nobility.”

After Boulanger’s death Kellogg saw no reason to return to the Académie Julian. She wrote on October 25, 1888:

*We . . . looked about at the various schools, trying to decide upon one which most fully met our needs. Since Boulanger’s death the Julian has not many attractions for me. I should feel that I could have quite as much at Colarossi’s School which is not five minutes from our home. [Pascal A. J.] Dagnan-Bouveret is the man whose work we all admire immensely and with whom we would like most of all to study. He criticizes*

*at the Colarossi Atelier near the Arc, there are two Ateliers under the same man’s direction. We went there one day, but the work is girl-y and unmeaning—unintelligent on the whole. That sounds bad doesn’t it? I hate to see, but I do see that women work less concentratedly and self-forgetfully than their masculine fellow-students. We made an effort to have M. Colarossi get his connection for this Atelier near us, and since then I have spoken to some gentlemen studying here to the same effect, also to a lady studying at this place. We may bring it about, but I hardly think so. At any rate we have here M. [Gustave]*



Alice Kellogg, *Arab*, 1888. Pencil on paper, 7 x 4½ in. Kellogg enclosed this small study, drawn at the night class at Colarossi’s, in a letter to her family, November 2, 1888.

*Courtois & [Jean] Rixens, both of whom are very good. Meantime Ida, Miss A, Adele & I have joined this night class, where we have a costumed model and to which ladies and gentlemen are alike admissible. It begins at eight and continues until two. . . .*

*Next week I enter the ladies Atelier at the same school (Colarossi) for a month of half days. The school is less expensive than Julian by 35 francs a month, here we pay five dollars, there—taking by the month—twelve. If one took for six months at the J. it was reduced to eight dollars a month but one was bound. When Boulanger was there I was glad to pay anything but now I see no reason for the extra francs for which I have too many avenues for expenditure already. As this will be our last winter naturally we were anxious to do whatever was best for our earnest study and likely to most rapidly, and truly—advance us—so we resolved that we would see the schools where both sexes studied together, both from costumed & nude models, Gertie can tell you of M. [Luc-Olivier] Merson’s idea of the advantage and desirabil-*



ity of this manner of doing. I agree in the ideal thoroughly for I have seen how in our own country the co-education of the sexes has already done much to improve our women and refine our men. First Ida and I went again to M. Merson's. Last year we had not been favorably impressed, the men were silly boys apparently, but this time [there] was a pleasant and unmistakable spirit of work. Good studies were on the easels, a womanly girl (not the little prig we saw last year) gave us all the information we craved, and only our inground modesty made us uncomfortable.

Kellogg believed in co-educational classes but she recorded on October 25 that when Courtois had taken her and some colleagues on a tour of various all-male ateliers she found "a disregard of all that is delicate." Co-educational art instruction, especially in the presence of a nude model, was a controversial subject, one which forced Thomas Eakins to leave the Pennsylvania Academy of the Fine Arts only two years earlier in 1886. Nude models were not usually permitted to pose for mixed classes in Europe or the United States. At Julian's, for the most part, mixed classes were not allowed so that the families of his women students would feel secure; however, the work of both sexes was judged together.<sup>12</sup> Indeed, the Ecole des Beaux-Arts did not even have women's classes until 1897. Given such prejudice, it is no wonder so few women artists achieved success in the past. Lack of equitable art instruction was only one contributing factor; as Kellogg noted, women were forced to pay double or more for the privilege of half the amount of instruction that men received. In addition, for many women an art career meant the postponement or avoidance of marriage.

In a letter of November 2, 1888, Kellogg continued her description of the Colarossi school, saying that it was less expensive and "far less rigidly organized even than the Julian."

*One has the utmost liberty, and the models, to judge by this and all I've seen here, are much better than those at the J. While the tuition is only 20 francs the month, at the J. where one binds oneself to a six months abonnement, it is 40 francs! We go in the forenoon from eight to twelve, then home to a good lunch after which we go to the galleries, to interesting places about Paris, coming home to dinner at nearly six, then two hours of talking, reading or writing when we again sally forth to the evening class. This is great fun! There is a large circle of drawing stands somewhat like watercolor boards only much firmer. These are connected by a segment of a pipe which runs across the back of each board, with a jet on the left of each, these pipes join perfectly by means of some screws or clamps so that all the jets are supplied, from one souvet, with gas, a great improvement upon the lamp which we had the first two or three evenings. Here we sit and draw or paint, from the draped model who poses in the midst. This week it is an Arab (Italian!) in flowing draperies, last a pretty woman in*

*a beautiful dress, of rich plush & satin, coquettishly looking at herself in a hand glass. This class is mixed, both sexes coming if they choose. We are a set in ourselves, and from our fastness we observe, with great interest, the various art-students, French, American, English, with a sprinkling of Russians & Danes or Swedes, by the way I've been taken for almost all of these nationalities myself, who gather to sketch to talk to smoke, etc., etc.*

Kellogg was singled out at Colarossi's, as she had been at Julian's, by the selection of one of her drawings to hang on the Académie wall for the year, an honor Cecilia Beaux realized soon after. Clearly, Kellogg's talent was recognized by Jean Rixens and Gustave Courtois, who regularly criticized her class, and by Dagnan-Bouveret the honored professor who came only occasionally. Like Courtois and Rixens, Dagnan-Bouveret had studied with Gérôme, but by this time he had shifted his interest from mythological subjects to scenes of regional life. His work was awarded a medal of honor at the 1889 Exposition. It is interesting to note that all of Kellogg's teachers at Colarossi's had been students of Gérôme, and his legacy—rigorous training in drawing and painting applied to subjects ranging from myths to contemporary genre scenes—was passed on to generations of Americans either directly by artists who studied with him or indirectly by those who studied with his pupils.<sup>13</sup>

Courtois, best known for his portraits, was made a Chevalier of the Legion of Honor in 1889, and he also won a gold medal for works he showed at the Universal Exposition. Kellogg wrote on November 2, 1888: "Yesterday, Friday, we had our first criticism from M. Courtois, at the Colarossi. He is a young man, florid, speaks in a low pleasant voice, with great decision. I like him at a first glance. He carries a feeling of seriousness & power, and I like it. He was only in the room twenty minutes, altogether. I can tell you more of him later on. He was very good to me."

In a letter of November 21 to her sister Mabel, Kellogg described her other teacher, the history and portrait painter Jean Rixens, as one whom the women in the class asked to come regularly.

*M. Rixens is really a fine teacher. He came to-day and has made the pleasing announcement that he should drop in upon us at odd times in the week to see our work in its various stages!! I like it, O yes, much as I like a shower bath! He left a subject for composition, which is agitating the feminine mind considerably as it is unmistakably definite and quite astonishing. A woman, at the end of day seated in a doorway, nursing twins, she having fallen asleep over the operation, a group of three children must also be introduced, and what ever else the fancy may dictate. I have a rough sketch which I intend elaborating. I will write you after we have had his criticism on these it may be entertaining, n'est-ce-pas? By the way, as this M. Rixens has a most kind way of saying "N'est-ce-pas?" quite frequently in the course of his criticism, the irreverent*



Alice Kellogg painting. Photograph courtesy of JoAnne Bowie.

*youths Chez-Colarossi have already so nic-named him.*

Rixens, like Courtois and Dagnan-Bouveret, was awarded a gold medal at the 1889 Exposition.

Kellogg reiterated on December 15, 1888,

*I like Courtois, he is somewhat like Boulanger in his direct attack—and his lack of polite fibbing. I had a little honor last week which I must tell you. It was a composition . . . a remarkable one in subject we all thought—but M. Rixens had given it . . . it seems not only to the ladies class but to the men as well. Many and vivacious were the discussions of this remarkable theme! "It was impossible!" "No one ever did so," etc. etc. I have rather a weakness for mothers and children—however and although twins was something*

*of a stump—not having had much experience in the line. I managed to make the mother hold in a relaxed way the two cherubs. I did it in color, looking from the inside of a cottage out. One little child—all in shadow—leaned against the door while the two others at play were at a little distance and outside. It was "human" I think, as M. Rixens said—and it composed well, but it was full of the faults of inexperience and the inaccuracy which comes of a study done all from the head. However it was called best and is to be stretched and hung upon the wall. It also enters into a concours I believe—but of that I do not yet know much.<sup>14</sup>*

The technical demands made on students at private ateliers were similar to those at the Ecole des Beaux-Arts,

that is, they were given increasingly difficult assignments, progressing from the cast to life drawings from the model. Weekly compositions such as the one Rixens assigned were added to daily classroom sketches, and these were judged in competitions that earned honors for the students, and even cash prizes. Kellogg described some classwork on November 21, 1888.

*I have made two charcoals from the nude and one oil study. This week I made a careful drawing of a difficult pose and shall only have time to put it into a Frotte—a close one—probably. What is a Frotte? an awfully good thing I think, after a careful drawing on a clean canvas, you, with turpentine (and a little siccatif), wash in the approximate colors and of course relative values of your figure and what you see back of it. This frotte may be very suggestive merely, or very complete and exact, as you have and wish to give time to it. In either case it takes the first dryness of working over a new canvas away, and as you are faithful in even your most suggestive use of this step, it makes you look at the whole relation of figure to surroundings, before beginning the solid painting.*

*While the Frotte in general is supposed to be a thing of transparent color, I think it is perfectly right to use white with your color where you feel its need. Be sure you are faithful in your desire to truthfully represent what you see, and then use anything from a camels-hair pencil to a white wash brush, from a pen knife to a—hoe I was going to say. You have a perfect indisputable right to any material, any instrument, in getting this truth. But be sure you are not posing as a genius, or as an eccentric.*

Kellogg's diligence was rewarded by the selection of a pastel for the 1889 Salon (No. 3392, *En Meditation*), and by the inclusion of the oil portrait of her sister Gertrude in the American section in the Fine Arts Pavilion at the Exposition. When she returned from a trip to Italy she wrote on May 4, 1889:

*I find that after all both Pastel & oil are accepted, so I am furnished with season tickets to both Salon & World's Ex. This means financial lift and it means that the expense of your frame Gertie dearie will not look so immense quite. The pastel I hear is well hung. . . . The Salon this year is not satisfactory on the whole. Many are disappointed in it.<sup>15</sup> We, coming from the Galleries of Italy, are staid by the general "shallow-ness" that impresses us. Of course those galleries are the cullings of the best of many centuries & schools, and it only needs a walk through the museum at Naples to realize the numberless bad things done then as now. Still the impression of religious earnestness and patient uncounted effort in many of these old fellows' works is conspicuously lacking in much of the modern work. . . . Dagnan-Bouveret is the great man here now, and pray Heaven that he may keep his pure religious talent untrammelled & untouched by the praise and Honor which has justly and generously been granted him.*



Alice Kellogg, *Portrait of Miss G.E.K.*, 1888. Oil on canvas, 45 x 33 $\frac{1}{8}$  in. Kellogg's portrait of her sister Gertrude was included in the American fine arts section of the 1889 Exposition Universelle.

*Portrait of Miss G.E.K.* was assessed by the artist as "pleasing and . . . in many ways by far the best I ever did, but I could do better I believe now." She told her mother in a letter on May 23 that the painting was "badly hung" but that "Gertrude looked quite good." This informal portrait, typical of what was then popular in Paris, clearly derived from the work she observed at the Salons and exhibitions, as well as from her studies. The picture space is divided between the figure, seen in profile, and a vase of flowers set on a draped table. Such genre-like portraiture, exemplified by Degas' more daring *Woman with Chrysanthemums* (1865, The Metropolitan Museum of Art), allowed Kellogg to demonstrate the range of her technical proficiency in depicting a figure in a complex interior. The picture, Kellogg's best work to date, was not mentioned in reviews, nor did it win any prizes. Nevertheless, it was a great achievement for this twenty-six year old neophyte to have been included in the same galleries as John Singer Sargent and Thomas Eakins, and in the same building as her French mentors.

The 1889 Universal Exposition opened on May 5 and attracted thousands of visitors, many from the United States. Kellogg conveyed the exhilaration of the moment in her letter of May 16.

*Back again, I find Paris more pleasant than I expected in spite of the Exhibition and all of excitement and rush that that entails. The "opening" was a week ago last Monday. There were exercises during the day within the Grounds, [in] the course of which, as usual, the Head of the Country was fired upon. We*



stayed away from these, but in the evening Page, Amy, Margaret, Ida, Aunt Hannah [Anna Page Scott, Amy Atkinson, Margaret Bird, Ida Haskell, Aunt Hanna Haskell] & I went to the Quai, observing on the way the numerous flags and other bright decoratives which brightened all large and many residence buildings. "To the Quai" I say, but that might be anywhere along the Seine for miles. We walked up the Rue Bonaparte to the river, then on the other side through the Tuileries where we met Ida & Amy, along the Rue de Rivoli, the avenue where one sees Everybody, through the Place de la Concorde where great preparations were being made, many mounted soldiers, drawn up in regimental style, fountains playing higher than usual. Extra flaming lights in the place of gas-jets, magnificent pennons waving majestically in the air. This and thousands of people made it exciting. The Quai was black with people as there was to be a Venetian Fete on the river. Somehow, we were marvelously fortunate and found a thin place which presently was deserted by the few remaining occupants leaving good room for . . . us to sit on the wall. We were midway between the P. de la Concorde and the Trocadero, the Eiffel Tower in full sight the Chambre des Deputes opposite, and a little back of us, while for our special entertainment the trees near us were being filled with great lanterns of yellow which gave the hitherto barren-buttonball the appearance of a phenomenally fruitful orange-tree. The scene was fine. The river spanned by bridges which seemed simply tiara's of colored lights etc. gleaming against the dark-

ening sky quite transformed the solid aspect of a bridge. Along either bank [were] these wonderful orange-trees, with occasionally a standard bearing in jets of light some coat of arms, usually R.F. (Republique Francaise) surrounded by the Laurel. Presently boats gaily a-light began to float past, some having bands of music. The especially approved ones being met by shouts of "Brava" from the enthusiastic good natured throng. That crowd! The fat grand papa's with small boys on their well-padded shoulders, pretty girls, with their Mama's, young couples behaving as lover's have a habit here of doing. Gay boys on a lark. Students in droves. I cannot tell the hundredth part. We, Amy & I, took a little fellow who was crying because he couldn't see between on the wall, when the Eiffel Tower, which I have not admired by day [many artists had protested the building of the Eiffel Tower, fearing its intrusion on the Paris skyline], suddenly, with a dull explosive sound, became a pillar of fire. I had to acknowledge it beautiful.

Kellogg was more ecstatic about the art on exhibit than the tower. On May 23 she wrote:

*I have come back from the Exposition in such a state of joy over the great works of Art there gathered together, that, as usual, I want—in a measure, at least, to bring you in for a share of my treat. What I have done to deserve it, I do not know, yet here I am, free—thanks to Gertrude's portrait—to go in and feast on the best pictures painted during this century, by French, Belgian, Dutch, English, Austrian, Hun-*

Alice Kellogg, *A Sunny Corner of the Verandah*, 1898. Oil on wood panel, 6 $\frac{7}{8}$  x 10 in. Collection of Caroline and William Zinsser. Photograph courtesy of Thomas McCormack.



garian, Swedish, Norwegian, Swiss, Russian and American painters . . . Bastien Lepage, Dagnan-Bouveret, Millet, Cazin, Breton, Corot, Daubigny—let us say nothing more about the decline of an Art, or a people rather, which can produce in one century seven such men! I am dumb! Let us learn their secret, if we can . . . rather than picking flaws with so much which is repulsive in their civilization. With all their faults there are large virtues, which run close to genius, which make them “opin” one might say to genius and why not admire and adore this gleam of the divine in them? I feel humbled, I can tell you, yet uplifted.

Upon her return to Chicago, *The Mother*, painted in Kellogg’s studio in Paris, helped foster her reputation. She described her version of the popular madonna and child theme to her family on June 28, 1889.

*I am working hard at my study of the Mother & child—and it is the best I’ve done—which says—not great things but something to be thankful over. It is apparently nearly finished(!). That is I’ve done about as much with it as I am now able—but I’d like always to be able to keep a thing about to look at—and work on until it grew complete and to a more full realization of what one imagined in a subject. I have done it quietly and for nothing. It has cost something—but it has paid—and I am sure you will like it. Don’t imagine anything great now, it is only a small interior with a window—a cradle, a mother looking at her child asleep across her knees—apparently—and really—having fallen into slumber after nursing. It is quiet—and has my honest effort in it—that is all.*

*The Mother* was accepted for exhibition by the Society of American Artists in 1891. With it Kellogg achieved the distinction of being one of the few mid-westerners to be admitted to that distinguished group, which included such progressive artists as William Merritt Chase and J. Alden Weir. The painting was also exhibited in the Fine Arts building at the World’s Columbian Exposition and was reproduced in the January 1893 issue of *Century Magazine*.<sup>16</sup> Kellogg eventually gave it to her friend the social reformer Jane Addams, founder of Hull House, where it hangs today.

Kellogg arrived in Chicago in August 1889 and opened her own studio. She taught painting classes there and was actively involved with a women’s art group called The Palette Club. The organization, founded in 1880 as the Bohemian Club, changed its name in 1888 and was incorporated in 1892, one of the three years Kellogg was president (1891, 1892, and 1895). Members met on Saturdays to criticize each others’ work, to discuss common concerns, and to arrange summer sketching trips.<sup>17</sup>

During the economic depression of 1892 the Palette Club wisely offered reasonably priced small pictures that sold better than large ones; this accounts for the small format of many of Kellogg’s paintings of the nineties.<sup>18</sup> These intimate pieces, such as *A Sunny Corner of the Ve-*



Alice Kellogg, *The Mother*, 1889. Oil on canvas, approximately 32½ x 39 in. This painting, executed in Paris, was exhibited at the 1891 Society of American Artists show. It was much admired, and Kellogg was elected to the Society.

*randah*, reveal a change from works executed in France. Her paintings lightened and loosened. As many American Impressionists did, Kellogg superimposed a brighter palette and broader brush strokes on the academic armature mastered at the Parisian academies.

In 1892 the Palette Club, whose membership had grown to seventy, one third of whom had studied abroad in Munich or Paris, was invited to exhibit work in the women’s department of the Illinois Building at the Columbian Exposition. Several members were asked to paint murals depicting female accomplishments as decorations for the reception room and library; Alice Kellogg contributed a classically inspired mural—*Instruction*, now known only from an illustration.<sup>19</sup> *Portrait of Miss G.E.K.* was displayed in the board room of the Woman’s Building, while *The Mother* and *Intermezzo* hung in the Fine Arts building.<sup>20</sup>

Alice Kellogg’s contributions to the Columbian Exposition reveal her success, and her experiences exemplify the progress women had made in the field of art by the late nineteenth century. Her letters do not reveal instances of outright prejudice, social pressures, family demands, or difficulty in obtaining patrons, but these problems, so common to women artists, may have hampered her at times. Her family, however, appears to have been supportive, as was her husband Orno James Tyler, whom she married in 1894. Diabetes, an illness she may have had since childhood, thwarted her attempt to have children, which her letters reveal she wanted. Kellogg





Alice Kellogg, *Instruction*, 1893. The mural, now destroyed, was in the Illinois Building at the World's Columbian Exposition.

died on February 14, 1900, cut off just as she had reached her prime. Her reputation has been obscured, partly because her family held on to her paintings and kept her studio effects intact until the 1950s and partly because

of changing taste. This article, along with the exhibition and book *Paris 1889: American Artists at the Universal Exposition*, reintroduces her work to the public. 🖼️

## NOTES

I am indebted to Professor H. Barbara Weinberg and Judith Hayward for their helpful comments on this essay, and to Betty Blum, Archives of American Art Chicago Project, for bringing the Kellogg letters to my attention and for supplying information available only in Chicago.

1. Previous publications have cited 1866 as the year of her birth, but the death certificate found by JoAnne Bowie (great great-niece of the artist) states that she died on February 14, 1900, at age thirty-seven years, one month, and seventeen days; therefore she was born on December 27, 1862.
2. For more about these artists see Esther Sparks, "A Biographical Dictionary of Painters and Sculptors in Illinois 1808–1945" (Ph.D. Dissertation, Northwestern University, 1971).
3. Much of the biographical material was supplied by JoAnne Bowie, who kindly gave me her transcripts of Kellogg's letters, now deposited at the Archives of American Art, Washington, D.C. Two small catalogues, written by Melissa Pierce Williams of Williams and McCormick, Inc. to accompany a circulating exhibition of some of Kellogg's paintings, have also been helpful. See also Lorado Taft, "Obituary," *The Chicago Record* (February 14, 1901), and Chris Pettys, *Dictionary of Women Artists* (Boston: G.K. Hall & Co., 1985), p. 385, for further biographical information on Kellogg.
4. Although Davies exhibited with *The Eight* and was an organizer of the Armory Show in 1913, he was neither a realist nor a modernist, but rather a painter of poetic reveries who shared with Kellogg an affinity for the metaphysical.
5. Letter to her family, January 24, 1889. Little is known about New York born S. Marie Norton, who exhibited genre pieces in the Salons of 1889 and 1890 and listed herself as a student of Courtois and Rixens. I am grateful to H. Barbara Weinberg for this information.
6. Kellogg's description of the Universal Exposition—the centennial celebration of the French Revolution—is of course particularly timely. The paintings she contributed to the American Fine Arts section will be shown in the exhibition *Paris 1889: American Artists at the Universal Exposition*, organized by the Pennsylvania Academy of the Fine Arts, which will include ninety of the three hundred thirty-six American paintings at the fair. The exhibition, curated and coordinated by the author, will have three showings at: the Chrysler Museum of Art, Norfolk, Va. (September 29–December 17, 1989); the Pennsylvania Academy of the Fine Arts, Philadelphia (February 1–April 15, 1990); the Memphis Brooks Museum of Art, Memphis, Tenn. (May 5–July 15, 1990). The accompanying catalogue, in which Kellogg's work appears in color, is published by the Pennsylvania Academy, in association with Harry N. Abrams, Inc., New York.
7. Lois Marie Fink, "Elizabeth Nourse: Painting the Motif of Humanity" in Mary Alice Heekin Burke, *Elizabeth Nourse, 1859–1938: A Salon Career* (Exhibition catalogue, Washington, D.C.: National Museum of American Art, Smithsonian Institution Press, 1983), p. 92.
8. Catherine Fehrer, "History of the Julian Academy," in *The Julian Academy: Paris 1868–1939* (Exhibition catalogue, New York: Shepherd Gallery, 1989), pp. 1–5.
9. Marie Adelaide Belloc, "Lady Artists in Paris," *Review of Reviews*, vol. 2, no. 9 (September 1890), p. 376. My thanks to Tara Tappert for bringing this article to my attention.
10. Dr. Annette Stott provided this information. See her "American Artists who worked in the Netherlands, 1880–1914" (Ph.D. Dissertation, Boston University, 1986).
11. Kellogg submitted three Dutch studies to the 1890 Palette Club exhibition, subjects gathered on this trip.
12. Fehrer, "History," p. 14.
13. For more on the students of Gérôme see H. Barbara Weinberg, *The American Pupils of Jean-Léon Gérôme* (Fort Worth, Texas: Amon Carter Museum, 1984).
14. This painting, previously owned by Laura and Dale Nichols (who bought the estate of Alice Kellogg's nephew John Kellogg Rich), has been sold to a private collector.
15. In 1889 the best work presumably went to the Exposition.
16. *Century Magazine*, vol. 45, no. 3 (January 1893).
17. *The Graphic Illustrated News*, vols. 2, 3, found at the Chicago Historical Society, contains reviews of Palette Club exhibitions. The records of the Club were destroyed in a fire in 1892. Beginning in 1882, the Club held exhibitions at the Art Institute of Chicago.
18. "Art and Artists," *The Graphic*, vol. 6, no. 22 (May 28, 1892).
19. According to *The Graphic Illustrated News*, vol. 7 (October 29, 1892), Pauline A. Dohn painted *Industrial Art*, Marie Koupal Lusk painted *Music*, Helen Gregory painted *Drama*, and Ida J. Burgess and Mary W. Means painted an undisclosed subject.
20. The Woman's Building was headed by Chicago matrons Bertha Palmer (Mrs. Potter Palmer) and Sara Hallowell, who Kellogg may have met in Paris. For more about women at the Columbian Exposition see Jeanne Madeline Weimann, *The Fair Women* (Chicago: Academy Chicago, 1981). Kellogg is not mentioned by Weimann, but the painting *Miss G.E.K.* can be seen in a photograph of the board room, p. 561.