

UC-NRLF



#B 378 092

ARD DOU

PRICE, 15 CE

ND

653

77M33

# Masters-in-Art

A Series of Illustrated Monographs

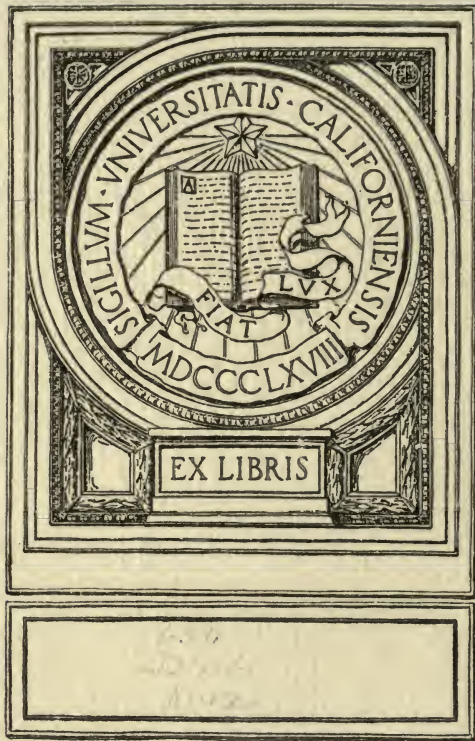
Issued Monthly

GERARD DOU



PART 42 — VOLUME 4

Bates and Guild Company  
Publishers  
42 Chauncy Street  
Boston



EX LIBRIS





Digitized by the Internet Archive  
in 2007 with funding from  
Microsoft Corporation

<http://www.archive.org/details/gerarddou00dougrich>



# Musical Record and Review

EDITED BY THOMAS TAPPER



**A Magazine for Teacher, Student, and Music-lover**

Among the Contributors for the current year are

- |                 |                      |                   |
|-----------------|----------------------|-------------------|
| H. E. Krehbiel  | Edward Ziegler       | Israfel           |
| W. J. Henderson | Dr. Henry Hanchett   | George Cecil      |
| Henry T. Finck  | Dr. Percy Goetschius | Thomas Tapper     |
| W. J. Baltzell  | Benjamin Cutter      | Anna Alice Chapin |

The attention of all teachers, writers, and music-lovers is called to our Second Prize Essay Competition.

**THE PRIZES ARE:**

- |                |                |
|----------------|----------------|
| First, \$40.00 | Third, \$20.00 |
| Second, 30.00  | Fourth, 10.00  |

For conditions see the May issue of the *Musical Record and Review*.

As a special introductory offer we will send you the *Musical Record and Review* for FOUR MONTHS for twenty-five cents in stamps.

Address **Musical Record and Review**, Ditson Building, Boston

A 894



## BRAUN'S CARBON PRINTS

**FINEST and MOST DURABLE IMPORTED WORKS of ART**

**O**NE HUNDRED THOUSAND direct reproductions from the original paintings and drawings by old and modern masters. ¶ Our world-renowned publications of the most celebrated masterpieces by TITIAN number 300; by HOLBEIN, 400; by VELASQUEZ, 150; by REMBRANDT, 400; etc., etc. ¶ Illustrated extract from our General Catalogue sent on application; price, 50 cents (free to educational institutions). ¶ Special terms to schools.

**BRAUN, CLEMENT & CO.**

249 FIFTH AVENUE, COR. 28TH STREET  
NEW YORK CITY

No other branch house in America.

Special terms to schools, architects, and decorators.



## Luxurious Travel

### The Points

Of excellence in a Railway Journey are

- Good Roadbeds
- Fast Schedules
- Comfortable Coaches
- Palatial Sleepers
- Efficient Dining-Car Service

and these are some of the Points in which the

### Boston & Albany R. R.

excels in its train service from Boston and the New England Territory to the West.

For rates, schedules, etc., address

A. S. HANSON, G. P. A. BOSTON

FOR TWENTY-FIVE CENTS

To bring

# The Craftsman

To the Attention of NEW PATRONS, A TRIAL SUBSCRIPTION, Three Months for Twenty-five Cents, is offered to Those Only who have Never Before Subscribed to this  
MAGAZINE

## The June Issue

will contain the initial paper of an illustrated series relating to

## American Ceramics

and it is purposed when this series shall be concluded to revise and publish the more important papers, that they may be of permanent and standard service.



## TECHNICAL ARTICLES

will appear under the titles:

### Building in Clay

by CHARLES F. BINNS, Alfred University;

### Decorative Lighting

with unique designs of electric sconces;

### The Fireplace

with working drawings of all accessories. Further, there will be added Two NEW DEPARTMENTS of especial interest to women. One of

### Needlework and Embroidery

in which designs will be given for DRAPERIES, NAPERY, and all fabrics used in household service and decoration. The other department will be devoted to

### The Nursery

its appointments and decoration. Here will be found models of beds, tables, seats and chairs; designs for friezes, decorative panels, fireplace and hearth tiles, all composed with the utmost care for the pleasure and instruction of children.

ADDRESS

# The Craftsman

SYRACUSE

NEW YORK

# THE · LEWIS · F · PERRY & · WHITNEY · COMPANY ·

✠  
· PAINTING ·  
· SPECIAL ·  
· FURNITURE ·  
· CARPETS ·  
· FABRICS ·  
· PAPERS ·  
· CRETONNES ·  
· TAFFETAS ·  
· LACES ·  
· RUGS ·



✠  
· DECORATION ·  
· SKETCHES ·  
· ESTIMATES ·  
· MAKERS ·  
· IMPORTERS ·  
· DESIGNERS ·  
· UPHOLSTERY ·  
· SPECIAL ·  
· ORDER ·  
· WORK ·

✠  
8 · BOSWORTH · ST · BOSTON · MASS  
✠

## State Street Trust Company

38 STATE STREET, BOSTON

BRANCH OFFICE

Farragut Building, 124 Massachusetts Avenue  
CORNER BOYLSTON STREET

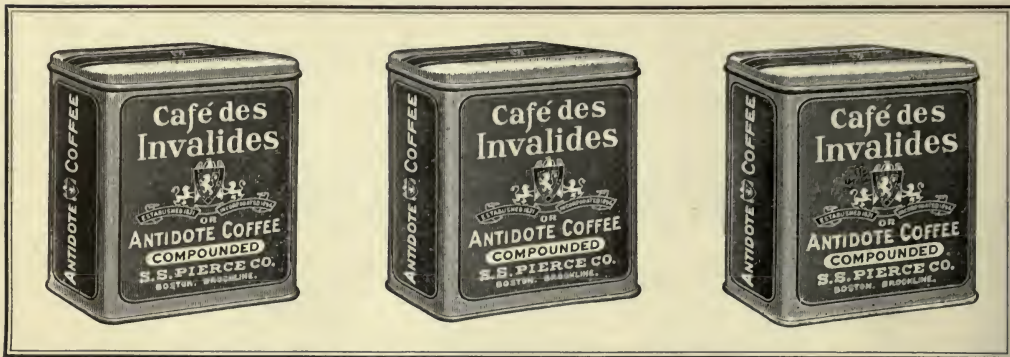


Interest credited monthly at the rate of 2% per  
annum on deposits of \$300.00 and upwards.

Capital, \$600,000.00

Surplus, \$350,000.00

Deposits, \$5,250,628.63



EUROPEAN PASSAGE COMPANIES' OFFICES

**Leyland Line** To LIVERPOOL  
From BOSTON Every Wednesday

FIRST CLASS, \$65 AND UP

These new and immense steamships are among the largest vessels sailing from Boston, and have splendid accommodations for First Cabin Passengers only.

F. O. HOUGHTON & COMPANY, General Passenger Agents  
115 State Street, corner Broad Street, Boston. Telephone, 1359 Main, Boston.

JUST PUBLISHED

**NEW LETTERS AND MEMORIALS OF  
JANE WELSH CARLYLE**

A collection of Hitherto Unpublished Letters, Edited, with an Introduction, by  
SIR JAMES CRICHTON BROWNE

Profusely Illustrated in Photogravure and Lithography from hitherto Unreproduced Originals.  
*In two volumes. Buckram, 8vo. Boxed. \$6.00 net.*

Mr. PERCY FAVOR BICKNELL, in *The Dial*: "A fresh installment of these piquant letters will be warmly welcomed by all Mrs. Carlyle's admirers. She is bright and entertaining here as in the earlier published correspondence. . . . A most charming and impressive work of literature. . . . The two volumes are of excellent workmanship, the clear type and finely executed portraits being a delight to the eye."

Mr. JAMES WHITCOMB RILEY writes: "A most valuable work, supplying as it does the real (though indirect) history and personality of a character as generally loved for her womanly graces as admired for her brilliant gifts of mind. Accept my congratulations upon your giving to the book-world such a treasure."

**A New Portrait of Shakespeare**

By JOHN CORBIN

A Volume for Bibliophiles

With special reference to the so-called Droeshout Original and Ely Palace Portrait

*With five portraits. Square 12mo. Boards. \$1.25 net.*

**JOHN LANE** THE BODLEY HEAD **NEW YORK**  
67 Fifth Avenue



MASTERS IN ART

16

**Gerard Dou**

DUTCH SCHOOL

UNIV. OF  
CALIFORNIA

ND653

D7M33

70 VINU  
AIRBORNE



To VIND  
AMBROSIANO

2 2 2 2 2 2 2 2 2 2  
3 3 3 3 3 3 3 3 3 3  
3 3 3 3 3 3 3 3 3 3  
3 3 3 3 3 3 3 3 3 3  
3 3 3 3 3 3 3 3 3 3  
3 3 3 3 3 3 3 3 3 3  
3 3 3 3 3 3 3 3 3 3  
3 3 3 3 3 3 3 3 3 3  
3 3 3 3 3 3 3 3 3 3  
3 3 3 3 3 3 3 3 3 3



70 1940  
ALBERTA

THE  
ROYAL  
GALLERY,  
DRESDEN



70 1111  
11111111









TO THE  
ASSOCIATION



30 vni  
1951  
ALBANY, N.Y.



















# Gerard Dou

BORN 1613: DIED 1675  
DUTCH SCHOOL

GERARD DOU, the son of Douwe Janszoon, known as De Vries of Garentsveld, and Maria Jansdochter, his wife, was born on April 7, 1613, at Leyden, Holland. His name is spelled variously Douw, Dow, and Dou. The last form has been adopted here as being the most generally accepted; and the artist himself spelled it Dou—or rather Dov. In any case, the pronunciation should be such as will rhyme with the English word "how." Early in the seventeenth century Gerard's father had settled at Leyden, where he carried on a prosperous trade as glass-worker and engraver, with a number of pupils and apprentices working under him. Desirous that his son should follow his profession, Douwe Janszoon sent the boy, when only eight years old, to an experienced engraver and skilful draftsman, Bartholomeus Dolendo by name, that he might learn from him the fundamental principles of drawing. At the end of a year and a half Gerard left this master, and was apprenticed to one Pieter Couwenhorn, an engraver on glass, who taught him that form of applied art, then much in vogue, and with whom he remained beyond the customary two years period of apprenticeship. When thirteen his preparatory studies seem to have been considered complete, for when he had reached that age his father took him into his workshop "and employed him," so his earliest biographer, Orlers, tells us, "in glass-engraving and glass-working, wherein he did him good service and profit." Gerard, however, seems to have had no real love for his work, but showed such eagerness to devote himself to painting that two years later his father yielded to his wishes, and placed him in the studio of an artist of Leyden who was destined in time to become the greatest of all Dutch painters—Rembrandt van Rijn.

At that early period of his career, however, Rembrandt's fame was not established, and it is probable that a friendship between the families of Dou and van Rijn, who lived in the same neighborhood and belonged to the same citizen class, added to the fact that Rembrandt had studied in Amsterdam under Lastman, one of the most renowned painters of the day in Holland, led Gerard's father to the choice of the young artist of twenty-two as a master for his son. Gerard was now fifteen, and for the next three years worked with untiring industry in Rembrandt's studio, where, with two other pupils,

Jan Lievens and Jan Joris van Vliet, he learned to paint from the life and became skilled in the management of light and shade as was only possible to one working under the influence of Rembrandt, that master of chiaroscuro. Portraiture was the branch of art that engaged the attention of teacher and pupils; sometimes they served one another as models, sometimes they painted the features of a friend, but oftenest they tried their hands at likenesses of the master's father and mother, who frequently sat for them. When Rembrandt began to paint figure subjects Dou was not slow to follow his example, and in several works executed at this period, notably a picture of 'A Hermit,' now in the Dresden Gallery, an 'Old Woman Spinning,' in the Schwerin Gallery, and two incidents in 'The History of Tobit,' Rembrandt's influence is perceptible. But even in these early pictures there is evidence of Dou's characteristic fondness for detail and excessive finish, which steadily increased as time went on.

Rembrandt's talent, meanwhile, developed with marvelous rapidity; his name became widely known, and at the end of three years from the time that Dou had become his pupil, having a large number of orders for portraits in Amsterdam, he decided to leave Leyden and take up his permanent residence in that city, then the art center of Holland. Dou, however, remained in his native town, where he at once established himself independently. He took a studio on the Galgewater and devoted himself to his art so assiduously, and with such success, that "everybody who saw his pictures," Orlers tells us, "could but admire their beauty and fine details, and his pieces soon were held in great esteem by lovers of art and were bought very dear."

At first Dou gave his attention to portrait-painting, which at that period was the most lucrative branch of art in Holland, but his excessive carefulness and painstaking elaboration of details so wearied his sitters that commissions for portraits became rare—a state of affairs that can occasion no surprise when we learn that he required five days merely for the painting of a lady's hand! "By this tediousness," writes Sandrart, a painter and art writer who was personally acquainted with Dou, "he spoiled all pleasure in sitting in such wise that a usually amiable face was distorted (and the 'counterfeit' likewise) with vexation, melancholy, and displeasure."

That love of cleanliness for which the Dutch are famous was carried to an excess by Dou. It is said that when he seated himself at his easel he would wait until any dust that might have been raised by his entrance into his studio had subsided. Not until then would he very quietly take his palette and brushes out of the box in which they were kept and begin to paint, putting everything carefully away again when the day's work was over. To protect his painting from any floating particle of dust, an open Chinese parasol was placed above his easel, and to avoid this dreaded dust as much as possible he selected a studio that overlooked a canal of stagnant water. He ground his own colors on a glass table, made his own delicate and flexible brushes, bestowed infinite pains upon the priming of his canvases and the quality of his panels, and, finally, prepared his own varnishes, which the excellent condition of his pictures to-day proves to have been of exceptional durability.



All this laborious care, as well as the minute and delicate character of his execution, required more time than could be spared by those who sat for him, and Dou, finding that orders for portraits were rapidly becoming fewer, decided to abandon that branch of art and devote himself to the painting of the small subject pictures which have made his name famous. These he could paint as he pleased and at his leisure. As an instance of his indefatigable patience, Sandrart says that when he visited him one day in his studio he found him engaged in painting a kitchen interior, and bestowing special pains upon the execution of a broomstick "hardly bigger than your finger-nail," upon which, according to Dou's own acknowledgment, he had been at work for three days!

The familiar subjects of his tiny masterpieces and the exquisite finish of their details completely captivated the taste of the public of his day, and brought him both purchasers and pupils in plenty; and in less than ten years from the time of his leaving Rembrandt's studio his works had attained wide celebrity and commanded fabulously high prices. His most enthusiastic patron was Pieter Spiering, Minister from the court of Sweden at The Hague, who, besides being Queen Christine's political representative, was one of the agents commissioned to collect for her every kind of rare and precious object. Spiering greatly admired the smooth, highly finished style of painting in which Dou excelled, and it is said that he gave the artist an annual income of 1,000 florins merely for the privilege of having first choice of whatever pictures he should paint each year, although paying him the full price of the picture he had selected. The great value set on Dou's works is still further shown by the fact that when, in 1660, Charles II. returned from the Continent to England, the States of Holland agreed to present to his majesty in proof of their sympathy and friendship for the House of Stuart, a magnificent gift consisting of a number of pictures by the most celebrated painters of Italy and Holland, and that among them were included three by Gerard Dou. These, it is said, met with such favor that Charles conceived the idea of bidding the famous painter to his court. No records exist, however, to show that this invitation, if actually extended, was accepted, and there is every probability that Dou was never absent from Leyden for any length of time, but that his life was passed quietly and uneventfully in his native town.

He is said to have been an incessant worker, and to have so impaired his eyesight by the minute finish of his painting that he was obliged to wear spectacles when only thirty years old. He was unmarried, and a niece, Antonia van Tol, kept house for him in his home by the Galgewater. His wealth was undoubtedly considerable, for not only did he inherit a handsome fortune from his father, but the large sums which his pictures fetched were alone sufficient to enable him to live in comfort and luxury. Famous as an artist and respected as a man, "Monsieur Dou," as he was usually called, was evidently one of the "gentlemen" among the painters, as his numerous portraits of himself plainly show.

No facts have come down to us concerning his closing years, no particulars of his last illness and death, which took place when he was sixty-two

years old. A brief entry in the register of St. Peter's Church, Leyden, tells us the date on which he died, and from the list of burials we learn that he was buried in that church on the ninth of February, 1675.—BASED ON THE ENGLISH VERSION OF DR. W. MARTIN'S MONOGRAPH ON GERARD DOU

---



---

## The Art of Gerard Dou

CHARLES BLANC

'HISTOIRE DES PEINTRES'

NEVER perhaps were two artists more dissimilar than Rembrandt and his pupil Gerard Dou. To one had been given the fire of genius; to the other an inexhaustible patience. In the early part of his career Rembrandt carried his work to a higher state of finish than at a later period, when his manner of painting became broader and more vigorous; but although he bestowed infinite pains upon the modeling of certain parts of his pictures, notably upon the painting of the flesh and the arrangement of the draperies, although he depicted the minutest wrinkles of the face, provided they gave added meaning and expression, and was above all most painstaking in the representation of the hands, it was as nothing in comparison with the extreme finish which Dou strove to acquire, and which, from the beginning, he seems to have regarded as the highest expression, indeed the aim, of his art. In his most carefully finished work Rembrandt understood how to suppress accessories and sacrifice minor details, making everything subservient to the expression of the essential features of his composition, thus emphasizing all that was intended to appeal to the heart or the intellect of the spectator. But Gerard Dou, in attempting to attain that finish which he regarded as the last word of painting, gave equal importance to everything in his picture; nothing was assigned to a secondary place, as much care being bestowed upon the representation of a battered pewter pot as upon the expression of feeling in the features of a woman or thought in the face of a man. Instead of growing less pronounced under Rembrandt's tuition, this natural tendency of Dou's seemed to become more marked, and in proportion as his master's touch grew broader and freer and his style bolder, the pupil gave his attention more and more to a manner of painting that was smooth, finished, and polished to excess. . . .

Anything that Dou saw about him he was content to take for a subject; indeed, the range of his inventive powers scarcely extended beyond this. He simply observed what was going on in the neighboring shops—it might be at the grocer's, where he watched the grocer's wife weighing her wares, or at the fruit-seller's, where the saleswoman tested the freshness of her eggs at the flame of a candle, or in the mysterious laboratory of the village surgeon, who combined with the more important branches of his profession the duties of barber. If by chance the cook passed along the street on her way home

from market, carrying the vegetables that she had just bought and calculating how much money she had spent, and how much of what she still had in her hand she intended to keep for herself, why there was a picture ready-made to his hand! In short, his painter's eye found motives everywhere—now in the public square, where he stops to study the faces of the simple dupes gathered about a quack doctor who is extolling an elixir warranted, it may be, to inspire love; now in the humble home of a lace-maker, who, intent on her work, gives no thought to the artist who may be observing her; now in a boys' school just at the moment when the teacher, surprising his mischievous little crew in some mutinous plot, is administering a sharp reprimand. A favorite subject with Dou was the quiet happiness of home life—the picture that, albeit commonplace, is ever charming, of the mother of a family busied with household cares, while her children play about her. Such scenes, so simple that they may be said to border on the trivial, he made the subjects of his most charming, his most exquisite pictures. The humblest household utensil was carefully and lovingly painted, holding its place in the composition as a living figure might have done; and if the artist scarcely dared step into his studio for fear of disturbing the dust, if while painting he held his breath, it was that the last delicate touch might better be given to a piece of furniture in the room his little picture showed, that iridescent hues might be imparted to a glass of water, a higher polish given to a saucer, or the varied plumage of a dead fowl be more exquisitely rendered. . . .

In old times concave mirrors were often to be seen in the houses of Dutch families, which when placed opposite a window reflected the interior on a reduced scale, making it appear, with the reflection of the ray of light which brightened it, even more picturesque than the reality. It would seem as if the Dutch, in their fondness for domestic life, wished to enjoy a repetition of the sight of their homes, and it was a delight to them to see in these illusive mirrors the tiny replica which epitomized, so to speak, the charm and comfort of their dwellings. Now Gerard Dou was, I believe, the first painter in Holland who conceived the idea of depicting family scenes and interiors reduced to small proportions, painting them more carefully and with greater finish in proportion as the objects themselves were on a small scale. His eye, in short, resembled those concave mirrors; domestic life was reflected therein in miniature, and the humblest details thus reduced and condensed were transformed by his art into veritable jewels.

To facilitate this style of painting he "made use of a sort of screen fastened to his foot," says Houbraken, "and into this was set a concave mirror on a level with his eyes when he was seated at his easel. This screen was placed between him and the object he was painting, and, the object being reflected in the mirror on a small scale, he had only to copy the form and color. His composition being thus arranged, he reproduced the desired object on his canvas or panel which was divided into several equal squares. A similar division was made with threads drawn across a little frame the size of the circumference of the concave glass, so that when the frame was fastened over the mirror it represented a square inscribed in a circle." Such a

practice as this might have its conveniences, but would lead to serious faults, as it would prevent the eye from acquiring that sense of justness and accuracy which can be acquired only by the habit of drawing from the direct object. . . .

Gerard Dou rarely painted out-of-door scenes; the more subdued light of interiors suited him better, and he had learned the art of chiaroscuro from Rembrandt. He generally enframed his small pictures, containing one or two figures, in a window, and frequently painted himself in such a setting, sometimes with a trumpet or a pipe in his hand, sometimes playing on a violin. This window frame was used by Dou for all his models successively; at one time for a child blowing soap-bubbles, and watching with innocent delight the diaphanous globes, colored with every hue of the rainbow, float away into the air; again, for a pretty village maiden, by no means sorry to have an excuse for showing herself at her window—be it the canary in its cage hung outside, or a letter to read, or pot of geranium to tend—and her fair face, which has for a background the transparent shadow of a room wherein we fancy we see a group of people chatting together, is set off by the vine which runs along the casement, and redeems by its graceful, capricious outline the hard rectangle of the architecture. Nor is this all; a simulated work of art frequently adorns the setting of these every-day scenes, for beneath the window at which a housekeeper hangs her poultry, or strokes the feathers of a dead fowl, admires the gay plumage of a peacock, or waters her plant of mignonette (and we find more than one example in Dou's work of just such scenes), the artist has painted a bas-relief of children playing with a goat, and has so delicately modeled the flesh of their naked forms that they seem almost alive upon this effigy of a sculptor's frieze. But possibly that this mixture of art with the trivialities of real life should seem to have nothing forced or pedantic about it, but should rather appear to be the piquant result of mere chance, Dou sometimes placed some humble object near these bas-reliefs, as for instance the chicken-coop from which the head of a cock protrudes, straining to reach the food in a broken earthen pipkin, which we see in the picture of 'The Poulterer's Shop' in the National Gallery, London.

These exquisitely painted trifles, which were the delight of the Dutch during the painter's lifetime, have kept their commercial value—indeed have even doubled it—in spite of the change that our opinions in the matter of painting have undergone. Twenty to thirty thousand francs are still paid in France, and elsewhere, for a picture by Gerard Dou, and this notwithstanding the fact that his style of painting has been decried by the critics of the new school, who regard him, and justly, as the originator *par excellence* of porcelain-painting. . . .

Dou's pictures were the first in Holland marked by such delicate finish, and they appealed to his compatriots not only because of that quality, and because their small dimensions made them suitable for the home, but also by reason of the subjects they represented, familiar scenes of every-day life. These are sometimes criticized to-day as commonplace; but in a northern and Protestant country where the people lead a calm, contemplative,

thoughtful existence—in other words a “family” life—where man associates with his lovingly tended and jealously guarded home, the idea of a sanctuary, an idea entirely foreign to the Catholic races of southern lands, it was but natural that Gerard Dou’s pictures should find favor.

Masterpieces can be created by the delicate brush of the miniaturist as well as by the broad stroke of the fresco-painter, and there is no aspect of life which does not respond to one or another phase of man’s nature, that does not find an answering chord in some one of the infinite varieties of his condition or his mood.—ABRIDGED FROM THE FRENCH

W. MARTIN

‘GERARD DOU’

**D**OU’S technique at its best is a marvel of finish and smoothness. Most of his panels were primed with white, so far as can be detected. A few, however, were primed with black. Like all the painters of his time, he began by under-painting; that is to say, after he had made a rough sketch on the panel indicating the light and shade in monochrome—usually in brown. This was called *doot verwen*. Then began the over-painting. He first laid on the flat color and left it to dry. The half-tints were then laid on, and worked up while wet. Finally, when all was dry once more, the high lights, which Dou treated with such brilliant mastery, were touched in with thick paint, mixed perhaps with varnish. This was the order he always followed in his work, but as he advanced he abandoned the free manner he had learned from Rembrandt, and gradually adopted the method of glazing one color with another with as much transparent smoothness as possible. He more and more avoided all inequality of texture, and, especially after 1645, strove to conceal every touch of the brush—a characteristic of all his imitators. His ideal was, apparently, to achieve the perfectly smooth surface which led Evelyn to compare his work with enamel, a finish which amazes us no less than it surprised his contemporaries.

Dou must have had inexhaustible patience. Whether he really went so far as “to draw with a frame stretched with threads in squares,” because he “did not trust himself in free-hand drawing,” as Houbraken tells us, is not proven; it is certainly not impossible. And it is quite certain that he would do anything to achieve accuracy and finish, and used a magnifying glass to assist his eye. He worked with slow perseverance from morning till night; and he accomplished much. We know positively that between 1628 and 1675 he painted about three hundred pictures, no small quantity when we consider their miniature-like execution.—FROM THE DUTCH BY CLARA BELL

JOHN C. VAN DYKE

‘OLD DUTCH AND FLEMISH MASTERS’

**W**HEN one goes to Holland to study the pictured portraits of that land and its people, he should take with him no classic or academic notions of art. He should forget all about the arts of Greece and Italy, and banish the dogmas of their commentators. He is going to a place where they were

unknown, or, at the least, disregarded. Instead of looking for the essence of beauty in shape, he should look for it in fitness and character. Climate, soil, and sea, the necessities of their existence, made the Dutch what they were. A plain, honest, matter-of-fact race, fond of peace and quietude and homely joys, doing with patience whatever their hand found to do, they lived no Arcadian life of free, open-air enjoyment, fitted to develop the imaginative in mind and the beautiful in form. The realities of life were overpowering. They fought the sea for freedom of foot, they fought the Church and the Spaniard for freedom of mind and of body. Their victories impoverished rather than enriched them. The land and the sea were left them to develop—a narrow low-lying land of dikes and dunes and meadows, a misty and mournful sea, and a treacherous foot-path of commerce. The commercial necessities of existence produced the seaports of Holland, the canals, the odd, rambling streets, the quaint houses, the picturesque gables, eaves, and nooks, the tavern interiors with smoked rafters; the agricultural conditions produced the meadow, the pond, the grazing cattle, the windmill, the straggling village. There was much material here to encourage local fancy and quaint, picturesque conceits, but little to develop a far-reaching imagination. The home product of such surroundings could not be the poet, the orator, the philosopher, the great designer. Instead of these, commerce produced the merchant and the syndic, wars the cavalier and the civic guard, country life the burly peasant, and city life the burgher and the tavern brawler. . . . His mental training has made the Dutchman keen, practical in business matters, devoted to gaining the physical comforts of life. He does not nurse visions in religion, politics, poetry, or art. He calls for the common sense of things, and cares little for idealities. Obviously, as Fromentin has observed, there was nothing in art for such a people but to have its portrait painted. Dutch art is only a portrait of Holland and its people. . . .

Rembrandt was about the only painter who extended Dutch art beyond the dikes and dunes; and Rembrandt's genius and feeling meet with a response from all lands, because he told the great truths of life common to all peoples and races. But his contemporaries and followers, the mass of Dutch painters, told only the truths peculiar to Holland. Theirs was a local art, speaking for Holland and its people, but for little beyond them. Their work was self-sustained rather than comprehensive, episodic rather than historic. This is quite apparent in the Dutch choice of subject. . . .

The greatest demand upon the painter came from the wealthy private citizen, and he called primarily for the single portrait. Next to the portrait, the demand was for small pictures that should decorate the home. The subject most pleasing was the contemporary theme showing the manners and customs of the people. The Dutch had a proper respect for their own, and were not at all disposed to blush for their national life. They did not boast of it in large military pieces and naval engagements. They pictured fights, but they were usually tavern brawls. Their chief subjects were the tavern interior, the streets, the markets, the outlying village, with small figures. Hence came into vogue the genre-picture.

The Dutch have been credited with originating the genre-picture; but that is, perhaps, the result of a misunderstanding. The meaning of the word 'genre' is misinterpreted. It does not necessarily mean the painting of commonplace subjects, low life, streets, and interiors. Watteau and Meissonier were genre-painters, yet they never painted low life. The word does not, or, at the least, should not, apply to a kind of painting, but to a method of treatment. The Italians were figure-painters, because in their pictures the figure was predominant, and the landscape, or whatever background they used, was subordinated. For the sake of conciseness, we may say that they painted figures with a background. The Dutch were genre-painters in that they reversed the practice of the Italians. The figure was not predominant, nor the background subordinated. The scene was conceived and painted all of a piece. If an antithetical statement is necessary, it may be said that instead of painting figures with a background, they painted a background with figures. To give the proportions and sense of space in their landscapes, interiors, or street scenes, they had to reduce the proportions of the figures. Hence, we find the figures usually given much less than life-size, as in the interiors of De Hooch, Ter Borch, and Van der Meer of Delft. This is genre-painting, but it was not originated in Holland. It was known to some of the Italians, especially the Venetians, notably Carpaccio; but the Dutch were the first to accept it as a national form of expression. . . .

It was in workmanship that the painters of Holland were preëminently strong. The skilled eye and the trained hand were theirs, and as masters of the craft of painting they have never been excelled. . . . In charm of color, again, they were, in their way, quite unsurpassed. Their work should not be seriously considered for its linear composition. It is primarily an art revealing the sentiment of color, light, and shade. They composed a picture by massing these. Moreover, their pictures were painted primarily to reveal these beauties. In painting a portrait they were, of course, concerned with the truth of likeness, dignity, carriage, character; in painting a group, a cattle piece, a landscape, they were again intensely concerned with the exact truth of character, but that never made them forgetful of the truth of art in color, light, and decorative effect. The religious, literary, or story-telling side of painting usually did not interest them. . . .

And yet, the Dutch must not be regarded as mere surface painters, brilliantly as they painted the surface. They had an abundance of sentiment and feeling; but, unlike the English painters, they did not display these in their subjects. They displayed them in their color, light, and methods of expression. Here is the chief reason why the Dutch pictures have never been popular with the world's masses. People see little sentiment in the faces and actions, and speedily conclude that the whole art is gross and sensual. But there never was finer artistic feeling shown in art than in the pictures by these Dutchmen. They grew emotional over bursts of light, sympathetic over color harmonies, mysterious in shadow masses, and their handling of the brush shows with what delight they caressed this or that feature of detail. They loved the work for the work's sake, and this love is apparent in their pic-

tures. That there is a poetry of color, light, and space, no one, at this day, thinks of denying. The Dutch possessed it, and the Dutch picture will be found a poem of depth and earnestness if it be looked at as a pictorial poem. It is not a literary poem.

In brief, the Dutch painters loved character, fitness, honesty, truth. They were not ashamed of their own people and civilization, and they wrote the pictorial history of their time with frankness and candor. Picturesqueness, rather than symmetry and proportion, was their inheritance from nature, and this they produced with charming results. In point of view they always regarded a scene more for its appearance than for its meaning, and hence their art must be judged more by what it looks than by what it means. It was, as a whole, a local art, reflective only of Holland, and yet, within its scope, as sincere an art as that of Italy, and as perfect in every detail of craftsmanship as that of Japan. It is the autobiography of a self-contained people, who in peace, in war, in commerce, in art, have maintained their own with honesty and integrity. It is an autobiography that no world-student can afford to leave unread. . . .

The name of Gerard Dou is one of the best-known in the annals of Dutch art. It is a name that bears a wide, though perhaps exaggerated, reputation; and in artistic rank is popularly placed above that of Ter Borch, though it does not belong there. . . .

Dou was a painter who was great in little things. Largeness of view was not a part of his endowment. He saw the world through the reverse end of an opera-glass, and all creation was diminished to the proportions of a ten-by-twelve-inch panel. Humanity, houses, furniture, stone jugs, carrots, and brass pots appeared as minute jewel-like objects, valuable merely for their textures, and the space they could fill on the panel. Nature, living or dead, was to his view a studio property out of which to make a picture; and the object of the picture was never to tell a new truth, express a feeling, or touch a sympathetic chord, but to show how very clever the painter was in doing this basin, or that face, or the other curtain or marble. What the painter's faith, hope, sentiment, or feeling, no one can tell from his pictures. There is hardly a shade of human personality about them. Rembrandt, Maes, Ter Borch, all show themselves in their works; but not so Dou. The subjective element is absent, or at the least apparent only by its absence; and one is justified in believing that the painter never had either a great mind or a great heart. What he did have was a clever, patient hand.

As a young man Dou was taught engraving by Dolendo; afterward he studied glass-painting under Couwenhorn, and finally spent three years under Rembrandt learning to paint in oils. Of all Rembrandt's pupils Dou showed the least appreciable effect of the master's teachings. So soon as he launched forth for himself, he seems to have forgotten all about Rembrandt's broad manner, and to have gone back to the minute and somewhat mechanical conception of the engraver and the glass-painter. Instead of reproducing the model before him with a graver, he reproduced the fixed facts of nature with



a brush. I say "fixed facts," because, though Dou painted figures and sometimes animals, he looked upon them all as still-life, and painted them as fixtures. Motion, he seemed to think, confused surfaces; and Dou was a painter of surfaces above everything else. The marble basin and the brass chandelier in his 'Dropsical Woman' in the Louvre are just as important to him as the group of figures around the sick woman. He cares quite as much for the one as for the other, and none of them is more than a something to reflect light or color—a something that is characterized by its surface.

If one is prepared to deny the need for human emotion, thought, or feeling in art—if one accepts painting as a mere report of literal facts—then Dou must be accounted an artist of rank. He was a very accurate reporter, working in the spirit of a miniaturist, and producing panels that have all the minuteness of a miniature. He was plainly careful that nothing should escape him. The stories told of his lack of success as a portrait-painter because no one would give him as many sittings as he required; of the three days of work on the broom-handle, and the five days devoted to a lady's hand, a day each for a finger, all indicate that he was a painstaking workman in the infinitely little. Time was no more an object to him than to a Japanese worker in cloisonné. Patience and conscientious endeavor were his cardinal virtues. He slaved over parts and their exact meaning; and in the end produced little more than the etymology of art.

That he was skilled is quite apparent in his work. There is no fumbling, or emendation, or feeling of clumsiness about his brush. Doubtless he altered and added much, but this is not visible in the picture. The work looks to be done easily, if carefully. He knew exact drawing, and could compose a picture in a restful manner; he knew Rembrandt's system of lighting, which he found could be applied advantageously to small pictures; he knew color as an agreeable means of telling a fact, if not as a poetic means of expressing a feeling. In textures and small-brush handling he was a consummate master. Add to this a knowledge of materials, and just what they were best fitted to accomplish, and we have the equipment of a first-rate Dutch craftsman—the equipment of Gerard Dou, painter. . . .

If true art is objective, then Dou was an artist; if it is subjective, then Dou was only a skilled craftsman. He was certainly the latter; and if we name him artisan rather than artist, he is still entitled to consideration for the beauty and purity of his workmanship.

HENRY HAVARD

'THE DUTCH SCHOOL OF PAINTING'

GERARD DOU was above all a meditative painter. He possessed a keen appreciation of the picturesque, and of all Rembrandt's pupils he managed his light and shade most skilfully. Frequently he trod almost upon the heels of the master in his vigor of touch and in the transparency of his coloring, and added to these a marvelous correctness of view and an unrivaled precision of execution. Yet his prodigality of finish never degenerated into dryness, and his pictures are so transparent and of such depth that they seem like nature herself seen in a darkened mirror.—FROM THE FRENCH

CARL LEMCKE

'GERARD DOU'

REMBRANDT is the great painter of feeling; his pupil, Gerard Dou, is the painter of home life, and above all of that kind of home life that consists in a peaceful routine of daily duties and quiet content in their fulfillment. Under such conditions the home in which we live and the familiar objects by which we are surrounded become important factors in our being, for it is in such a home that our interests center, be it in work or in play, in joy or in sorrow; and Gerard Dou has portrayed with delightful truth and sympathetic interest, and in a way that no painter had ever done before him, the simple lives of simple people, representing them at their work or in their leisure hours, surrounded by all that makes life of value and importance to them, all that renders it precious and homelike. Accordingly his pictures will always be prized by those who hold these things dear. . . .

Every artist who is to become famous must penetrate into the mysterious and many-hued realm of the imagination, that he may make his works more beautiful with the splendor of his visions there. Some strive to attain one thing, some another; some aspire to much, others are content with little. Rembrandt's aspirations were great and far-reaching. Above all did he long to solve the mysteries of light and darkness; and, like Prometheus of old, who hid the fire he had stolen from Zeus within a hollow reed, he is said to have dipped the tip of his brush in the light of heaven, and brought it back with him to earth. His pupil, Gerard Dou, took the same path as his master, but not being so ambitious to penetrate to the very root of things and stealthily watch the workings of the Creator, he followed Rembrandt for only a short distance. In so doing, however, he happened upon something that man is ever seeking to acquire—he obtained a peep into that paradise on earth which emanates from heaven. What one sees in this mysterious land of the imagination is, as a rule, like a dream, only dimly remembered; but from the moment of his glimpse into it Gerard Dou knew how to give special qualities to this every-day life of ours, seeing in it the reflection of that peace and rest of the first earthly paradise; and if he were unable to paint the gods and demi-gods of Olympus, if he could depict no garden of Eden nor heavenly Jerusalem—if these things lay beyond his powers, yet for all that he could paint a heaven upon earth such as men of every condition and every age can experience, a heaven that brings contentment with fate and willingness to accept whatsoever the Lord has decreed.

Every great work of art is an important step in culture, and what Dou and his followers created was of greater import in that their pictures, filled with simple nature, and truth, and kindness of heart, were painted at the time of the barbarous Dutch and Thirty Years' War, and the artificial epoch of Louis XIV. that followed. In the very midst of war, hate, fanaticism, humiliation, and degeneracy, in the midst of bitter controversy concerning dogmas, of outward hypocrisy, class-distinction, and servility, of the mania for absolutism, and all the ensuing dreariness and desolation of those troublesome times of strife and enmity, these pictures full of truth, healthfulness,

and joyful human happiness were produced. There were such things then in the world after all!

The old woman at her spinning-wheel, the maid-servant with her lantern, the citizen, the peasant leaning over his open Dutch door—pictures such as these taught, in their own way and in their own time, a special lesson. Some recognized in them a kind of poetry with which they were familiar, others found therein the exact opposite of their own evil ways and wrong doings, and all looked with keen interest upon these mirror-pictures—true reflections of a simple world.

But it was not, of course, the inner poetry alone that Dou depicted; for an idea can be fully expressed only in perfect form. The painters of the northern countries of Europe had always had a predilection for representing every-day life; even in early times they had attempted to portray counting-houses, kitchens, writing-rooms, village inns, and the like; but as long as technical mastery was lacking, the painter was forced to lay all his emphasis upon the characteristics of the personages represented. He could copy accurately tables and chests, sheets of paper, and scales for weighing gold, but to bring the numerous objects in the linear or aerial perspective of a room into correct relation with the personages, that for a long time was impossible. Everything seemed to stand in a line, and nothing could be properly placed until the artist had learned to represent men and things within the surrounding and enveloping atmosphere of an inclosed space—and until it had become clear to him how to solve the problem of the linear perspective of such object-filled space.

In all these respects Gerard Dou was well equipped. From the time of Caravaggio and Elsheimer the new problem of light and shade had absorbed the attention of painters. The effects of reflection of light thrown back into darkness, of colors producing thereby other colors, were observed and experimented with; the magical realm of *chiaroscuro* was explored. In other words, the life existing even in what seems to be mere empty space was discovered, for he who understands the delicate mysteries of light and its reflections finds no emptiness even in a bare interior; movement and life are everywhere, the atmosphere is vibrant with them. Now for the first time could the painter successfully produce harmonies from the simplest kind of themes. Special objects were no longer needful to awaken interest in the spectator, for the artist now knew how to invest the barest interior with interest merely by his treatment of the air and the light. Subjectivity had acquired a new power of expression.

At a time when Rembrandt himself was still young, still acquiring knowledge and skill with every work that he produced, Dou became the pupil of that master of glowing, golden light, and of deep, powerful shadows; and as a great deal depends upon the way in which an artist has been taught to look at things, Dou became by imperceptible stages, and unconsciously to himself, learned in the mastery of light and of color. As soon as he had discovered the subject material which was adapted to his special form of talent his fortune was made. He rapidly achieved marked success, and became a mas-

ter in the painting of small subject pictures. In his studio, with its great window overlooking the still waters of a canal, he created a magic world peopled with tiny men and women, young or old just as it happened, all full of life, humor, and contentment. He was a story-teller, a poet of the home, of light and shade, and of still-life, a virtuoso of a new expression of feeling and a new technique.

A painter of the Dutch school during its best period, Dou gives evidence in his work of its well-known characteristics; he is invariable in the truth and naïveté of his conception, unsurpassed in the harmony of his composition as a whole—a harmony so perfect that we overlook the consummate art by which it has been attained. Personages, action, accessories—all combine to make one complete whole. The people he depicts are so intent upon whatever they may be doing, so absorbed in their occupations, that they at once assume an importance in the eyes of the spectator, who seems to be looking on at an actual scene taken from real, every-day life.

Gerard Dou has had many imitators, but no one has ever surpassed him in the eyes of the connoisseur. Recognized and appreciated by his contemporaries, his fame has endured even down to our own day.—ABRIDGED FROM THE GERMAN

---

## The Works of Gerard Dou

DESCRIPTIONS OF THE PLATES

‘THE POULTERER’S SHOP’

PLATE I

**P**AINTED in Gerard Dou’s favorite setting, an arched window, this picture, in the London National Gallery, is one of the most popular of his works, its subtle manipulation, refined sense of color, and fidelity to nature combining to render it one of his most attractive achievements. A market-woman, in brown dress with scarlet sleeves turned back with blue, blue apron, and white kerchief bound tightly about her head, stands at the right of the picture holding up a dead hare which a young girl, clad in a plum-colored gown with broad white collar, and resting one hand upon a bright tin pail, is laughingly coaxing her to sell. On the window-sill are a duck, a peahen, and other poultry, and just outside is a wicker coop from which a rooster stretches his head in his effort to reach the food in an earthenware pipkin placed near.

Beneath the window is a decoration that Dou has introduced into several of his pictures—a stone bas-relief representing children playing with a goat, painted from a plaster cast which he owned of a well-known work by Duquesnoy, a famous sculptor of that day.

‘The Poulterer’s Shop’ is painted on wood, and measures twenty-two inches high by seventeen and a half wide.

## 'THE EVENING SCHOOL'

## PLATE II

'THE Evening School,' in the Ryks Museum, Amsterdam, is one of the most celebrated of Gerard Dou's works; and although its beauty has been impaired by the darkening of its color caused by time, the artist's skill in the management of light and shade is still manifest in the magical effect produced by the various artificial lights introduced. The light of a candle placed on the desk in the middle of the picture shines on the face of the schoolmaster with his red cap, who turns with threatening finger towards the boy standing near, and also lights up the profile of a little girl who leans on the teacher's desk to spell out the words of a paper placed near the candle. On the left a boy is seated engaged in writing on a slate, while a young girl, candle in hand, stands near. Light streams from a lantern placed on the floor, and in the background other scholars are seen studying at a table by the light of a candle. The effect of the scene is enhanced by a heavy brownish-red curtain draped across the front of the picture, which is larger than Dou's works are generally, measuring twenty and a half inches high by a little less than sixteen inches wide.

## 'THE LOST THREAD'

## PLATE III

IN this picture in the Dresden Gallery we have an example of those candle-light effects so popular in Holland in the seventeenth century, and in the painting of which Gerard Dou excelled. In depicting scenes lighted thus artificially it was customary for Dutch painters, having arranged whatever subject they wished to represent in a darkened room illuminated only by lantern or candle, to view the composition from an adjoining apartment through a small hole cut in the door for that purpose, and although this method tended to render the effect of candle-light, as contrasted with the surrounding daylight, darker and redder than it really was, Dou obtained in this way some remarkably fine effects, which, in spite of the fact that time has darkened them, still possess great beauty.

'The Lost Thread' represents a familiar scene of every-day life—an old woman patiently searching for the thread which has eluded her dimmed sight, and which she needs must find before she can proceed with her daily task. Surely nothing could be more simple; yet so faithfully has the painter portrayed the scene that its very simplicity forms its charm.

The picture is on wood, and measures about thirteen inches high by ten inches wide.

## 'THE YOUNG MOTHER'

## PLATE IV

THIS picture, painted in 1658, when Dou was forty-five years old, is one of his most beautiful works, and by some considered his masterpiece. In a large, high-studded room a young woman wearing a green dress, white kerchief, and blue apron, is seated near an open casement window. She holds a cushion on her lap, and is engaged in cutting out a garment from some

green material. Near her a little girl, in a reddish gown and broad collar, kneels beside a cradle in which a baby lies. The room contains numerous pieces of furniture and a heterogeneous collection of articles hanging on the walls, suspended from the ceiling, or lying in confusion on the floor—a coffee-pot, brass market-pail, poultry, vegetables, a dead hare, a hen-coop, bunch of carrots, a broom, bird-cage, work-basket, and so on, each and all rendered with a finish so exquisitely minute and delicate that it would in truth seem as if they had been painted, as a French critic, M. Ducamp, once derisively said in describing a work by Gerard Dou, “with a brush made of the eyelashes of a new-born babe.”

The picture, which bears Dou’s signature on the window-frame, is painted on an oak panel and measures twenty-eight by twenty-two inches. It was presented in 1660 to King Charles II. of England, probably by the Dutch East India Company; and about a century later, having in the meantime passed through several hands, came into the collection of William V., Stadholder of Holland.

## ‘A LADY AT HER TOILET’

## PLATE V

UNLIKE the humble scenes that Dou so often painted, this little panel in the Munich Gallery represents a richly furnished apartment, in which a lady, assisted by her maid, is engaged in arranging her hair. She wears a jacket of scarlet silk trimmed with white fur, and a skirt of yellow satin upon which the light from the open casement window falls.

The picture measures twenty-nine inches wide by thirty-three high, and is painted with the artist’s customary care; all the details—the ewer standing on the table, the mirror beside it, in which the lady’s face is reflected, the delicate leading of the window-panes, and the pattern of the table-cloth and of the heavy curtain draped across the picture—being rendered with that excessive refinement of finish that characterizes his work.

## ‘THE GROCER’S SHOP’

## PLATE VI

WHEN Dou abandoned portraiture for the more congenial style of genre-painting, it was such a scene as the one represented in this little picture, now in the Louvre, that he delighted to portray. Here he has painted on a tiny scale, and with miniature-like delicacy, a village grocer’s shop. A bunch of carrots, some onions, and an oil-jar are on a ledge in the foreground; a basket of eggs hangs above, and various other articles pertaining to the business are ranged on shelves in the background. The mistress of the shop, intent on her sale, stands behind the counter, weighing in the scales she holds the purchases just made by a young girl whose basket is ready to receive them. An old woman at the girl’s side is engaged in counting her money.

The panel measures fourteen inches high by ten and a half inches wide, and bears the date 1647.

## 'GIRL WITH A FOWL'

## PLATE VII

PROSAIC and trivial though it be in subject, this picture cannot fail to interest, on account of its wonderfully delicate execution and exquisite technical finish. The variegated plumage of the cock, the shining copper pail, decorated with repoussé work, the silver coffee-pot, and the candlestick, each with its proper values marvelously rendered, the face and figure of the girl herself as she leans forward to hang the fowl on a nail in the window-frame—these were sufficient to inspire Dou's genius and spur his industry. Nowhere has he given stronger evidence of that truthfulness which is so important a factor in Dutch art, than in this small picture in the Louvre. The panel measures ten by eight inches, and is dated 1650.

## 'THE DROPSICAL WOMAN'

## PLATE VIII

THIS celebrated picture, Dou's masterpiece, which, after passing through various hands, now forms one of the treasures of the Louvre, Paris, is a marvelous example of delicate and minute painting. The scene is a drama in every-day life enacted in a spacious and lofty room where the persons represented—the sick woman in the arm-chair, her daughter kneeling at her side, the nurse who stands behind the patient, and the physician in his robe of purple silk—form a group that is full of a more tender human sentiment than generally characterizes Gerard Dou's works. In addition to the touching interest of the subject, the exquisite finish of all the details and the harmony of the colors combine to render this the greatest of the artist's achievements.

The panel on which the picture is painted measures thirty-three inches high by twenty-six wide, and was originally inclosed in an ebony case with a double door, a form of protection for his pictures not unusual with Dou. This door, on which are painted a ewer and silver bowl, is also in the Louvre, but separated from the picture.

'The Dropsical Woman' was painted in 1663, when the artist was fifty years old. This date and his signature are placed on the edge of the Bible which lies on a reading-desk in the foreground of the picture. The words "*out (aged) 65 jaar,*" which follow, were probably added afterwards, and have given rise to some confusion as to the date of Dou's birth, which, however, has been proved by documentary evidence to have taken place in 1613.

## 'WOMAN WATERING A PLANT'

## PLATE IX

THIS picture, which has been in the Royal Collection of England for at least two hundred years, was formerly at Windsor Castle, but is now one of the treasures of Buckingham Palace, London. In addition to the usual exquisite finish which distinguishes Gerard Dou's pictures, this little painting is remarkable for its depth of tone and beauty of color. The old woman in her white cap and kerchief, whom we see at her open window watering the pot of carnations which stands outside, is a model often painted by Dou, who loved to portray with delicate touch each line and wrinkle of the aged face,

each vein of the hard-working hands. The picture is on wood, and measures about eleven inches high by nine inches wide.

## 'THE PHYSICIAN'

PLATE X

THE scene represented in this picture, now in the Imperial Gallery, Vienna, is painted in Dou's oft-repeated setting—a window arched at the top and decorated beneath the sill with a bas-relief of children playing with a goat. A heavy blue silk curtain drawn to one side reveals a room in which the figure of a young physician, clad in fawn-colored jacket and purple cloak bordered with yellow, shows in strong relief against the dark background of the interior. An old woman stands by a side window in the room wiping her eyes with her blue cotton apron. Her somber clothes and humble mien form an effective contrast to the brilliant figure of the doctor. The accessories of the picture, the tapestry which hangs over the sill of the open window, the brass barber's basin standing on it, the richly decorated decanter incased in silver, the open book—all painted with marvelous delicacy—the skilful distribution of light and shade, the sense of *atmosphere* in the picture, contribute towards making this one of Dou's most beautiful works. It is dated 1653, is painted on wood, and measures about nineteen inches high by fifteen wide.

A LIST OF THE PRINCIPAL PAINTINGS BY GERARD DOU  
WITH THEIR PRESENT LOCATIONS

AUSTRIA. CRACOW, COUNT CZARTORYSKI'S COLLECTION: Old Man Reading—LANCUT, COUNT POTOCKI'S COLLECTION: Old Woman Spinning—INNSBRUCK, TYROLESE NATIONAL MUSEUM: A Flute-player—PRAGUE, NOSTITZ COLLECTION: Old Man—PRAGUE, RUDOLPHINUM: Young Woman—VIENNA, PRINCE CZARTORYSKI'S COLLECTION: A Student—VIENNA, CZERNIN GALLERY: Portrait of Gerard Dou; Card-players—VIENNA, IMPERIAL GALLERY: The Physician (Plate x); Old Woman Watering Flowers; Girl with a Candle—VIENNA, VON PREYER COLLECTION: Portrait of Dou's Father—VIENNA, COUNT SCHÖNBORN'S COLLECTION: An Astronomer—BELGIUM. BRUSSELS, COUNTESS D'ALCANTARA'S COLLECTION: Portrait of L. Didæus Nieuwhof—BRUSSELS, ARENBERG PALACE: Portrait of a Man; Portrait of a Woman; Woman Counting Money—BRUSSELS MUSEUM: Portrait of Gerard Dou—BRUSSELS, COUNT D'OULTREMONT'S COLLECTION: Portrait of a Man; Portrait of a Woman—BRUSSELS, M. VAILLANT'S COLLECTION: Portrait of a Girl—DENMARK. COPENHAGEN GALLERY: The Doctor; Girl at a Window—ENGLAND. BELTON HOUSE, LORD BROWNLOW'S COLLECTION: A Hermit—BELVOIR CASTLE, COLLECTION OF DUKE OF RUTLAND: Boy and Girl at a Window—CAMBRIDGE, FITZWILLIAM MUSEUM: A Schoolmaster; Portrait of a Young Man; Girl at a Window—DULWICH GALLERY: Lady Playing the Virginals—THE GRANGE, LORD ASHBURTON'S COLLECTION: A Hermit; A Double Surprise—HAMPTON COURT: Old Woman Asleep—LIVERPOOL, WALKER ART GALLERY: Man's Head—LONDON, BRIDGEWATER HOUSE: Portrait of Gerard Dou; A Violin-player—LONDON, BUCKINGHAM PALACE: Woman Gathering Grapes; Woman Watering a Plant (Plate ix); Girl Chopping Onions; The Housemaid; A Grocer's Shop; The Carpenter's Family—LONDON, COLLECTION OF EARL OF CARYSFORT: A Flute-player—LONDON, DEVONSHIRE HOUSE: A Fish-seller—LONDON, COLLECTION OF BARCLAY FIELD, ESQ: An Astronomer—LONDON, GROSVENOR HOUSE: Woman and Children—LONDON, COLLECTION OF CHARLES MORRISON, ESQ: Man



Writing—LONDON, NATIONAL GALLERY: Portrait of Gerard Dou (see Page 22); Two Portraits of Women; The Poulterer's Shop (Plate 1)—LONDON, COLLECTION OF EARL OF NORTHBROOK: Man Writing; Lady at a Spinnet—LONDON, LORD RIBBLESDALE'S COLLECTION: Tobias and his Father—LONDON, COLLECTION OF NORMAN FORBES-ROBERTSON, ESQ: A Hermit—LONDON, MR. ALFRED DE ROTHSCHILD'S COLLECTION: Girl at a Window—LONDON, ST. JOHN'S LODGE: Old Man—LONDON, WALLACE COLLECTION: A Hermit (*bis*)—LOWTHER CASTLE, COLLECTION OF EARL OF LONSDALE: The Hurdy-gurdy; Portrait of a Girl; The Village Notary—RICHMOND, COLLECTION OF SIR FREDERICK COOK: Portrait of Dou's Mother; Rembrandt in his Studio; Portrait of a Woman; Woman Combing a Boy's Hair; An Astronomer—WADDESdon MANOR, MISS ROTHSCHILD'S COLLECTION: Girl at a Window—WARDOUR CASTLE, LORD ARUNDEL'S COLLECTION: Blind Tobit—FRANCE. MONTPELLIER MUSEUM: A Mouse-trap—PARIS, COLLECTION OF MARQUIS D' Aoust: Soldier with Lance—PARIS, COLLECTION OF M. DOLLFUSZ: Rembrandt's Mother—PARIS, LOUVRE: Reading the Bible; Old Man Reading; Man Weighing Gold; The Dentist; The Dropsical Woman (Plate VIII); Portrait of Gerard Dou; A Trumpeter; Rembrandt's Mother; Girl with a Fowl (Plate VII); The Grocer's Shop (Plate VI); Dutch Cook; Ewer and Silver Bowl—PARIS, BARON ALPHONSE DE ROTHSCHILD'S COLLECTION: A Violin-player; Woman with Water-jug; Woman and Child—PARIS, SCHLOSS COLLECTION: Backgammon-players—GERMANY. BERLIN, VON CARSTANJEN'S COLLECTION: Old Woman with Candle—BERLIN, HOLLITSCHER COLLECTION: Girl at a Window—BERLIN, HULDSCHINSKY COLLECTION: Woman Peeling Potatoes—BERLIN GALLERY: Magdalene; Rembrandt's Mother—BRUNSWICK GALLERY: Old Man Reading; Portrait of Gerard Dou; An Astronomer—CARLSRUHE MUSEUM: Magdalene; A Lace-maker; Girl and Boy at a Window—CASSEL GALLERY: Rembrandt's Father; Rembrandt's Mother—DESSAU, AMALIENSTIFTUNG: Woman Preparing Vegetables—DRESDEN, ROYAL GALLERY: A Hermit (*bis*); A Schoolmaster; A Dentist; Portrait of Gerard Dou; A Violin-player; Three Portraits of Rembrandt's Mother; Portrait of a Girl; The Doctor; Girl Gathering Grapes; Girl Watering Flowers; The Lost Thread (Plate III); Wine-cellar; Still-life; The Cat—DÜSSELDORF, WERNER DAHL'S COLLECTION: Boy with Mouse-trap—FRANKFORT, STÄDEL INSTITUTE: Girl Preparing Supper; Group of Women—GOTHA, DUCAL GALLERY: Woman Spinning—HAMBURG, KUNSTHALLE: Magdalene—HANOVER, PROVINCIAL MUSEUM: Man Mending a Pen; A Negress—MUNICH GALLERY: A Hermit (*bis*); The Quack Doctor; Portrait of Gerard Dou; Portrait of a Painter; Girl at a Window; Old Woman at a Door; Herring-seller; Woman Peeling Apples; Woman Saying Grace; Woman Combing a Boy's Hair; A Lady at her Toilet (Plate V); Girl with a Candle; Cake Stall; Woman Cutting Bread—OLDENBURG, AUGUSTEUM: Portrait of a Man—SCHWERIN GALLERY: An Astronomer; A Dentist; A Cook; A Grocer's Shop; Old Woman Spinning—HOLLAND. AMSTERDAM, RYKS MUSEUM: A Hermit (*bis*); Portrait of Gerard Dou; Portrait of a Man; Portrait of a Lady and Gentleman; Fisherman's Wife; The Evening School (Plate II); The Inquisitive Girl—AMSTERDAM, COLLECTION OF G. C. CROMMELIN, JR: Girl with a Parrot—AMSTERDAM, SIX COLLECTION: A Dentist—THE HAGUE GALLERY: The Young Mother (Plate IV)—THE HAGUE, COLLECTION OF DOWAGER DE BERCH V. HEEMSTEDÉ: Portrait of a Young Man—THE HAGUE, C. HOEKWATER'S COLLECTION: Rembrandt's Mother—THE HAGUE, STEENGRACHT COLLECTION: Portrait of a Man; Portrait of a Lady—ITALY. FLORENCE, UFFIZI GALLERY: Portrait of Gerard Dou; Pancake-seller—TURIN GALLERY: An Astronomer; Girl Gathering Grapes; Children Blowing Bubbles—RUSSIA. ST. PETERSBURG, HERMITAGE GALLERY: Old Man Reading; A Rabbi; The Doctor; Portrait of a Man; A Violin-player; Old Woman Reading; Herring-seller (*bis*); Woman Winding Yarn; Girl Preparing for a Bath; Girl Bathing; Nude Youth—ST. PETERSBURG, COLLECTION OF COUNT ORLOFF DAVIDOFF: Herring-seller—ST. PETERSBURG, COLLECTION OF GENERAL FABRITIUS: Man with a Halberd—ST. PETERSBURG, COLLECTION OF BARON VON LIPPART: An Astronomer—RIGA, COLLECTION OF COUNT BREDERLO: Portrait of a Man—WARSAW, LAZIENSKI PALACE: A Violin-player; Old Woman—SWEDEN. STOCKHOLM, NATIONAL MUSEUM: Magdalene; Portrait of Gerard Dou—STOCKHOLM, COLLECTION OF COUNTESS SPARRÉ: Boys

Blowing Bubbles—SCOTLAND. EDINBURGH, DALKEITH PALACE: Portrait of a Boy—SWITZERLAND. GENEVA, COLLECTION OF LEOPOLD FAVRE: An Operation—UNITED STATES. CINCINNATI MUSEUM: A Schoolmaster (loaned)—NEW YORK, METROPOLITAN MUSEUM: Woman Chopping Onions (loaned).

## Gerard Dou Bibliography

A LIST OF THE PRINCIPAL BOOKS DEALING WITH GERARD DOU

ANGEL, P. Lof der Schilder-Konst. Leyden, 1642—BIE, C. DE. Het gulden Cabinet vande edele vry Schilder-const. [Antwerp] 1661—BLANC, C. Histoire des peintres de toutes les écoles: école hollandaise. Paris, 1863—BREDIUS, A. Les Chefs-d'œuvre du Musée Royal d'Amsterdam. Munich, 1890—BÜRGER, W. Musées de la Hollande. Paris, 1858—DESCAMPS, J. B. Vie des peintres flamands et hollandais. Marseilles, 1842-43—EASTLAKE, C. L. Pictures in the National Gallery, London. Munich, [1896]—ESTAUNIÉ, É. Petits maîtres. Paris, 1893—GOWER, R. The Figure Painters of Holland. London, 1880—GRANBERG, O. Galerie de tableaux de la Reine Christine de Suède. Stockholm, 1897—HAVARD, H. The Dutch School of Painting: Trans. by G. Powell. London, 1885—HOUBRAKEN, A. De groote Schoubourg der Nederlandtsche Konstschilders. Amsterdam, 1718—IMMERZEEL, J. Hollandsche en Vlaamsche Konstschilders. Amsterdam, 1842—KRAMM, C. Dou (in Hollandsche en Vlaamsche Konstschilders). Amsterdam, 1856-63—KUGLER, F. T. Handbook of Painting; The German, Flemish, and Dutch Schools. Revised by J. A. Crowe. London, 1874—LAROUSSE, P. Dov (in Grand dictionnaire universel). Paris, 1866-90—LEMCKE, C. Gerard Dov (in Dohme's Kunst und Künstler). Leipsic, 1877—LÜTZOW, C. VON. Die Gemälde-Galerie in Wien. Vienna, 1886—MARTIN, W. Gerard Dou: Trans. by Clara Bell. London, 1902—MÜLLER, F. H. Die Künstler aller Zeiten. Stuttgart, 1860-64—NAGLER, G. C. Neues allgemeines Künstler-Lexicon. Munich, 1835-52—OBREEN, FR. D. O. Archief voor Nederlandsche Kunstgeschiedenis. Rotterdam, 1882—ORLERS, J. J. Beschrijvinge der Stadt Leyden. [Leyden] 1641—SANDRART, J. v. Teutsche Academie der Bau-Bildhauer und Maler-Kunst. Nuremberg, 1768-75—SCHNAASE, C. Niederländische Briefe. Stuttgart, 1834—SMITH, J. Catalogue Raisonné. London, 1829-42—VAN DYKE, J. C. Old Dutch and Flemish Masters. New York, 1895—WEDMORE, F. Masters of Genre Painting. London, 1881—WEYERMAN, J. C. De Levensbeschrijvingen der Nederlandsche Konstschilders, etc. The Hague, 1729-69—WOLTMANN, A. AND WOERMANN, K. Geschichte der Malerei. Leipsic, 1887-88.

# SEASHORE, LAKE *and* MOUNTAIN Resorts of EASTERN & NORTHERN NEW ENGLAND *and* the MARITIME PROVINCES

*Illustrated*  
*descriptive pamphlet*  
*(containing complete maps)*  
*have been issued*  
*under the following titles,*  
*and will be mailed*  
*upon receipt of 2¢ in stamps*  
*for each book.*

*All Along Shore,*  
*Lakes and Streams,*  
*Fishing and Hunting,*  
*Among the Mountains,*

Reached by the

## Boston AND Maine RAILROAD.

FOR ALL PUBLICATIONS APPLY TO  
PASSENGER DEPARTMENT, B. & M. R. R.  
BOSTON, MASS.  
D. J. FLANDERS, Gen'l Passenger Ticket Agt.

Portfolios:  
NEW ENGLAND  
LAKES,  
RIVERS OF  
NEW ENGLAND,  
MOUNTAINS OF  
NEW ENGLAND,  
SEASHORE OF  
NEW ENGLAND,  
PICTURESQUE  
NEW ENGLAND.  
HISTORIC — MISCELLANEOUS  
THE CHARLES RIVER  
TO THE HUDSON.  
Will be sent upon receipt of 6 cents  
for each book.

*Southeast New Hampshire, Merrimack Valley,*  
*Southwest New Hampshire, Lake Sunapee,*  
*Valley of the Connecticut and Northern Vermont, Lake Memphremagog,*  
*The Hoosac Country and Deerfield Valley,*  
*The Monadnock Region,*  
*Central Massachusetts.*

**SUMMER TOURIST BOOK**  
GIVING LIST OF TOURS AND RATES, HOTEL AND BOARDING HOUSE LIST,  
AND OTHER VALUABLE INFORMATION, FREE.

**ALSO COLORED BIRD'S EYE VIEW FROM MT WASHINGTON SENT ON RECEIPT OF 6 CTS IN STAMPS**

REPRODUCTIONS OF

## Masterpieces of Art

**W**E have just issued at a very great expense a series of art "Colorgraphs," which reproduce, in all their richness and beauty of coloring, some of the finest works of the famous master-painters of the world. Embodying, as these reproductions do, all of the qualities which have made these paintings famous, they are the nearest approach to the possible limits of reproductive art which have ever been offered. Among the subjects are:

- |                           |                     |
|---------------------------|---------------------|
| MADONNA DEL GRAN DUCA     | By Raphael          |
| ST. CECILIA               | By Raphael          |
| MADONNA OF THE CHAIR      | By Raphael          |
| MARY'S VISIT TO ELIZABETH | By Albertinelli     |
| CORONATION OF THE VIRGIN  | By Botticelli       |
| MADONNA AND CHILD         | By Murillo          |
| ST. ANTHONY OF PADUA      | By Murillo          |
| HOLY FAMILY               | By Andrea del Sarto |

THESE reproductions are 7 x 10 inches in size and each is enclosed in a neat portfolio.  
Price, 35 cents each.

**W. A. WILDE COMPANY**  
BOSTON CHICAGO  
120 Boylston Street 192 Michigan Avenue

## Picture-Lighting

Is in Itself an Art.

Fine paintings are often spoiled by ineffective or poor lighting.

### The famous Frink System

is being used in a large number of the finest galleries in the country, and by a great many prominent collectors. Covers the pictures with a strong, even light; no glare in the eyes, or spots on the picture space.

### An Ideal Light.

We have made a special study of picture-lighting, and are prepared to give you the best results attainable. Galleries, individual collections or paintings successfully lighted. Investigation invited.

**I. P. FRINK,**

551 Pearl Street, New York City.

# Masters in Music

## A New Magazine



MASTERS IN MUSIC,' which has recently appeared, has been hailed by musicians, the press, and by music-lovers in general, as an unqualified success. It treats of the great musicians of the world in the same general fashion as 'Masters in Art' treats of its painters. The first (January) issue had for its subject Mozart; the second (February) Chopin; the third (March) Gounod; the fourth (April) Mendelssohn, and the fifth (May) considered

### ❧ Grieg ❧

and contains a Portrait of Grieg from a Photograph; a Life of Grieg by the Editor; Criticisms on Grieg's Art by William Mason, Frederick Niecks, 'Public Opinion' 1897, Peter Ilyitch Tschaiikowsky, Daniel Gregory Mason; a Grieg Bibliography; a brief Classified List of his Works; and Editorial Notes on the Following Selections, which are given in full, comprising thirty-two pages of piano music: I. The 'Peer Gynt' Suite, No. 1. Two Movements, 1, Morning; 2, The Death of Ase. II. Four Northern Dances. From Opus 17. 1, Brautlied; 2, Springtanz; 3, Halling; 4, "Ich weiss ein kleines Mädchen." III. Three Lyric Pieces. From Opus 12. 1, Arietta; 2, Waltz; 3, Elfentanz. IV. Berceuse. From the Lyric Pieces, Opus 38. V. Four Songs. 1, "To Springtime my Song I utter;" 2, "I Love Thee;" 3, Morning Dew; 4, A Swan. VI. Two Album Leaves. From Opus 28. This number sent, post-paid, for twenty cents. The sixth issue, ready June 1, will deal with Raff. Subscription price, \$2.00 a year.

SEND • FOR • PROSPECTUS

WITH • SPECIMEN • PORTRAIT • AND • SAMPLE

PAGES • OF • MUSIC

**Bates and Guild Company Publishers**  
**42 Chauncy Street Boston**

# Masters-in-Art

## A Series of Illustrated Monographs

A PARTIAL LIST OF THE ARTISTS TO BE CONSIDERED IN 'MASTERS IN ART' DURING THE CURRENT VOLUME WILL BE FOUND ON ANOTHER PAGE OF THIS ISSUE. THE NUMBERS WHICH HAVE ALREADY APPEARED IN 1903 ARE:

PART 37, JANUARY . . . . . ROMNEY  
 PART 38, FEBRUARY . . . . . FRA ANGELICO  
 PART 39, MARCH . . . . . WATTEAU  
 PART 40, APRIL . . . . . RAPHAEL'S FRESCOS  
 PART 41, MAY . . . . . DONATELLO  
 PART 43, THE ISSUE FOR

## July

WILL TREAT OF

# Carpaccio

NUMBERS ISSUED IN PREVIOUS VOLUMES OF 'MASTERS IN ART'

**Vol. I.**

**Vol. II.**

PART 1.—VAN DYCK	PART 13.—RUBENS
PART 2.—TITIAN	PART 14.—DA VINCI
PART 3.—VELASQUEZ	PART 15.—DÜRER
PART 4.—HOLBEIN	PART 16.—MICHELANGELO*
PART 5.—BOTTICELLI	PART 17.—MICHELANGELO†
PART 6.—REMBRANDT	PART 18.—COROT
PART 7.—REYNOLDS	PART 19.—BURNE-JONES
PART 8.—MILLET	PART 20.—TER BORCH
PART 9.—GIO. BELLINI	PART 21.—DELLA ROBBIA
PART 10.—MURILLO	PART 22.—DEL SARTO
PART 11.—HALS	PART 23.—GAINSBOROUGH
PART 12.—RAPHAEL	PART 24.—CORREGGIO

\*Sculpture

†Painting

**Vol. III.**

PART 25.—PHIDIAS	PART 31.—PAUL POTTER
PART 26.—PERUGINO	PART 32.—GIOTTO
PART 27.—HOLBEIN‡	PART 33.—PRAXITELES
PART 28.—TINTORETTO	PART 34.—HOGARTH
PART 29.—PIETER DE HOOGH	PART 35.—TURNER
PART 30.—NATTIER	PART 36.—LUINI

‡ Drawings

**All the above named issues are constantly kept in stock**

PRICE FOR SINGLE PARTS, 15 CENTS EACH  
 PRICE FOR ANY TWELVE CONSECUTIVE PARTS, \$1.50. VOLUME 1, CONTAINING PARTS 1 TO 12, INCLUSIVE; VOLUME 2, CONTAINING PARTS 13 TO 24, INCLUSIVE; AND VOLUME 3, CONTAINING PARTS 25 TO 36 INCLUSIVE, CAN BE SUPPLIED BOUND, IN BROWN BUCKRAM, WITH GILT STAMPS AND GILT TOP, FOR \$3.00 EACH; IN GREEN HALF-MOROCCO, GILT STAMPS AND GILT TOP, FOR \$3.50 EACH.

# The Copley Prints



**The Castle of the Maidens**, by Abbey (above cut shows a detail), is most choice for **Wedding Gifts**: 9 x 21, \$7.50; 15 x 38, \$12.00. Sent "on approval." Also for weddings Abbey's Superb Holy Grail book, illustrating his famous Grail frieze, complete, \$5.20.

Our complete Illustrated Catalogue, 15 cents (stamps). Copyright 1901 by E. A. ABBEY; Copley Print copyright, 1902, by

**CURTIS & CAMERON** 23 Pierce Building **BOSTON**  
 Opp. Pub. Library

## Art Galleries

OF

# EDWARD BRANDUS

391 FIFTH AVENUE 391

Between 36th and 37th Streets

**NEW YORK**

16, RUE DE LA PAIX, 16

**PARIS**

## Exhibition of Paintings

By the Leading Masters of the French School

AND

## Ancient Portraits

By the Old Masters of the Early French, English, and Dutch Schools

# Book Plates

DESIGNED  
TO ORDER, FOR  
BOOK LOVERS,  
AT LOW PRICES,  
**Coats of Arms**  
EMBLAZONED IN  
CORRECT STYLE

**Ames & Rollinson**

Addresses and Resolutions  
engrossed and illuminated for  
Club and Society Committees.

203 Broadway, New York



## Outlines for Art Study

WITH NEW SERIES OF PENNY PICTURES

First season an unqualified success. Sample copies and prospectus of next year's work in the High Renaissance sent on request.

## Art and History Tours

Small parties under art critics sail for Europe May 23, June 13, etc. General Tours with General Interests. Details gladly given.

**BUREAU OF UNIVERSITY TRAVEL,**  
201 Clarendon Street, Boston, Mass.

## The Shinnecock School of Drawing and Painting

FOR MEN AND WOMEN

The Hampton Pines Art Colony, GOOD GROUND, L. I.  
Summer, 1903—June 1st to October 1st

Classes for Men and Women in Drawing, Painting, Modeling,  
Composition, and Illustration, with additional classes in Land-  
scape, and from the model in the open air

INSTRUCTORS

ROBERT HENRI, F. LUIS MORA, AND  
DOUGLAS JOHN CONNAH

All communications should be addressed in care of THE NEW  
YORK SCHOOL OF ART, 57 W. 57th Street.

## SCHOOL OF THE MUSEUM OF FINE ARTS

BOSTON, MASS.

INSTRUCTORS

E. C. TARBELL } Drawing and  
F. W. BENSON } Painting.  
PHILIP HALE }

B. L. PRATT Modeling

MRS. WM. STONE

Decorative Design

E. W. EMERSON Anatomy

A. K. CROSS Perspective

SCHOLARSHIPS

Paige Foreign Scholarship  
for Men and Women.  
Helen Hamblen Scholarship.  
Ten Free Scholarships.  
Prizes in money awarded in  
each department.

Twenty-seventh Year

For circulars and terms  
address the manager

Miss EMILY DANFORTH NORCROSS

OUR ILLUSTRATED CATALOGUE OF

## Architectural and Art Publications

IS NOW READY AND A COPY  
WILL BE MAILED ON REQUEST

BATES & GUILD CO., PUBLISHERS  
42 CHAUNCY STREET, BOSTON

## Chase Class in Holland

FOR THE SUMMER OF 1903

Instructor, WM. M. CHASE

Opportunity will be given to study (1) LANDSCAPE and  
MODEL OUT-OF-DOORS and (2) the WORKS of the OLD  
DUTCH MASTERS, including frequent excursions to the  
principal Art Galleries of Holland. Membership limited.  
Expenses moderate. The class is almost made up. Those  
interested should apply AT ONCE to

C. P. TOWNSLEY, Jr., Manager  
469 Mt. Hope Place, NEW YORK CITY

## Art Academy of Cincinnati

ENDOWED for HIGHER EDUCATION in ART

Summer Term, 1903

June 15th to August 21st. Ten Weeks. \$20.00

Drawing and Painting from the costumed model. Out-  
of-door Study from landscape. Modeling, China Paint-  
ing, and Design. The Academy is in Eden Park, 200  
acres on hills overlooking the city. Students are ad-  
mitted free to the adjacent Art Museum.

J. H. GEST, Director, Cincinnati, Ohio.

Fall Term opens September 28.

IF YOU HAVE AN

# ANGELUS

YOU CAN PLAY

# THE PIANO

# Wedgewood Old Blue Historical Plates



The Return of the Mayflower.

“Casting a farewell look at the glimmering sail of the Mayflower,  
Distant, but still in sight, and sinking below the horizon.”

Price, \$6.00 per doz., or 50 cents each. A single plate of any subject, mailed in safety mailing-box, post-paid, to any post-office in the United States, on receipt of 75 cents, P. O. order or stamps. *A booklet of half-tone views of the series will be mailed free upon request.*

**Jones, McDuffee & Stratton Company,** China and Glass Merchants

Wholesale and Retail (Seven Floors)

120 FRANKLIN, Corner Federal Street (Dept. Y), BOSTON



L·HABERSTROH·&·SON  
 MVRAL·PAINTERS·AND·  
 INTERIOR·DECORATORS·  
 WALL·PAPERS·HANGINGS·  
 AND·FVRNITVRE·  
 IX·PARK·STREET·BOSTON·

# STRATHMORE ARTIST PAPERS

USED EXCLUSIVELY BY  
MR. CHARLES DANA GIBSON  
in the series of \$1,000.00 drawings now  
being published by "*Collier's Weekly*."

"It is the best I have ever used."—C. D. GIBSON

WRITE FOR SAMPLE BOOK

## MITTINEAGUE PAPER CO.

H. A. MOSES, Treasurer

MITTINEAGUE, MASSACHUSETTS, U. S. A.

### Owners of Buildings Avoid Liability

from damages caused by ice or snow  
falling from roofs by applying

### The Folsom New Model Snow Guard



This is the simplest and only perfect device which holds snow where it falls, prevents slides, or the gathering of snow and ice at the eaves, which so frequently causes water to back up under the shingles or tiles and damage walls and ceilings. Folsom Snow Guards are made for shingle, slate, tile, or metal roofs, both old and new, and are applied at trifling expense. Specified as the standard snow guard by architects everywhere. *Write for information.*

**FOLSOM SNOW GUARD CO.**

105 Beach Street, Boston, Mass.

### English Country Churches

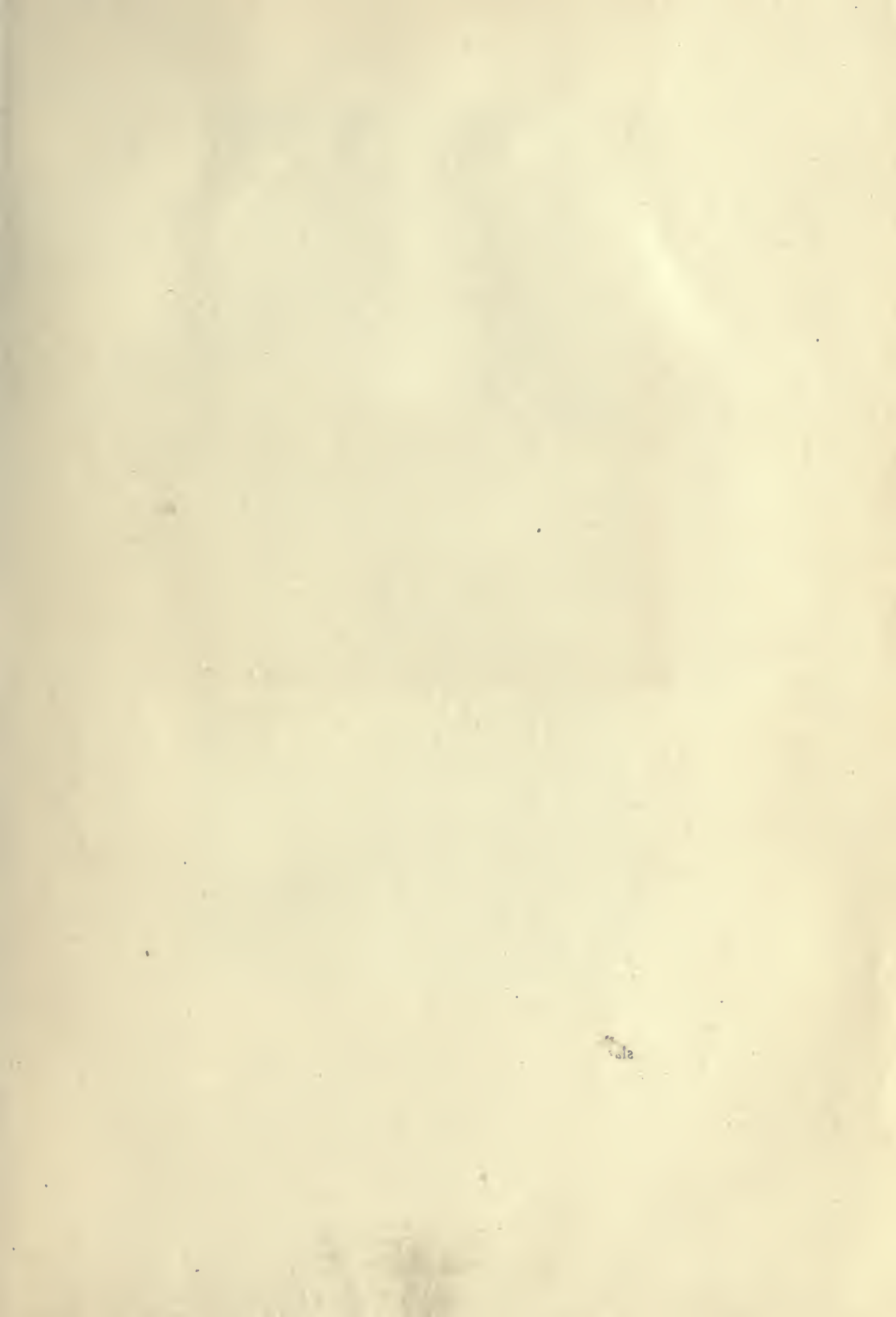
A COLLECTION of plates, 100 in number, and 11 x 14 inches in size, reproducing photographs of the most beautiful old English churches, for the most part those of small country parishes. Mr. R. A. Cram, an acknowledged authority on English Ecclesiastical Architecture, selected the subjects with a view to their suggestiveness for American country and suburban churches. The work is now in its second edition. It will be found most helpful by building committees of new churches, and will prove a valuable and interesting addition to any private library.

Price, in Portfolio, \$10.00  
Bound, \$12.00. Express paid

**Bates & Guild Co., Publishers**

BOSTON, MASS.





14 DAY USE  
RETURN TO DESK FROM WHICH BORROWED  
**LOAN DEPT.**

This book is due on the last date stamped below,  
or on the date to which renewed. Renewals only:  
Tel. No. 642-3405  
Renewals may be made 4 days prior to date due.  
Renewed books are subject to immediate recall.

AUG 10 1974

REC'D CIRC DEPT MAR 11 '74

NOV 24 1974

REC'D CIRC DEPT MAY 22 '74

DEC 20 1974

REC. CIRC. APR 9 '75

MAY 23 1978

IN STACKS

NOV 23 1977

REC. CIRC. MAR 28 '78

JUL 20 1978

REC. CIRC. JUN 22 '78

LD21A-30m-10,'73  
(R3728s10)476-A-30

General Library  
University of California  
Berkeley

335720

masters

ND 653  
D7M33

UNIVERSITY OF CALIFORNIA LIBRARY

# Chickering



Messrs. Chickering & Sons

Invite critical inspection of their latest production

The Quarter Grand

BOSTON

U. S. A.