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LOAN EXHIBITION OF PICTURES  
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GUILDHALL.  
—  
1892.





*REPRODUCTIONS BY THE COLLOTYPE PROCESS  
OF SOME OF THE WORKS IN THE LOAN  
EXHIBITION OF PICTURES, HELD IN THE  
ART GALLERY OF THE CORPORATION OF  
LONDON, AT THE GUILDHALL, 1892.*

*WITH DESCRIPTIVE AND BIOGRAPHICAL LETTERPRESS, BY  
A. G. TEMPLE, F.S.A., DIRECTOR OF THE ART GALLERY OF THE  
CORPORATION OF LONDON.*

*THE NEGATIVES BY MESSRS. DIXON AND SON.*

*LONDON: BLADES, EAST & BLADES,  
FINE ART PRINTERS TO THE CORPORATION,  
23, ABCHURCH LANE, E.C.*

1892.

BLADES, EAST AND BLADES,  
PRINTERS,  
23, ABCHURCH LANE, LONDON, E.C.

## PREFATORY NOTICE.

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THE ART GALLERY OF THE CORPORATION OF LONDON at the Guildhall was established in 1885, by virtue of a Resolution of the Court of Common Council moved by Mr. HENRY CLARKE, L.C.C., and supported by Mr. GEORGE SHAW, the then Chairman of the Library Committee of the Corporation, and under whose presidency the initiatory steps towards the formation of the Gallery were carried out. The Gallery was formally opened freely to the public in 1886 by the late Right Hon. SIR JOHN STAPLES, K.C.M.G., LORD MAYOR, and the attendance of the public has averaged 56,000 annually.

In the summer of 1890, the permanent collection was temporarily displaced to allow of a Loan Exhibition of Pictures, which, under a Resolution moved by Mr. WILLIAM ROME, F.S.A., had been authorized by the Court of Common Council. It was open to the public for three months, and was visited by 109,000 persons.

The Loan Exhibition of 1892, authorized by the Court of Common Council by Resolution moved by Mr. GEORGE MANNERS, F.S.A., was therefore the second of its kind held at the Guildhall. It was open to the public for a similar period (three months), and was visited by 236,362 persons. In the case of both exhibitions the admission was free, and the expense was defrayed by the Corporation of London out of its private funds.

The object of the Loan Exhibitions has been to render accessible to the general public such distinguished works of art as are to be found in private collections, and which probably would never be seen by the bulk of the people,

except under the auspices of a public body, such as the Corporation of London. The request for the loan of celebrated works was met, in the case of both exhibitions, with favour, and considerable public spirit was shown by the owners in the readiness with which they assisted the Corporation in its undertaking. Several of the works placed on view had never before been publicly exhibited, and the opportunity of again seeing many of them may be considered remote.

The present volume, illustrative of the Exhibition of 1892, has been prepared with the sanction of the Library Committee of the Corporation of London, and by the kind permission of the owners of the pictures—in all instances readily accorded. The concurrence of artists and of others interested in the copyright of certain of the pictures has also been generously given.

Much as it was desired, it was found impracticable to reproduce the entire collection, which consisted of 180 pictures. A selection of 50 works has therefore been made which may be considered as representative of the collection, having regard to their high artistic qualities, and their popularity with the general public. Many comprised in the selection have not been reproduced before in any form, while several notable works which have been omitted from the book have either been engraved or reproduced by a similar process, and published elsewhere.

A. G. TEMPLE.

ART GALLERY OF THE CORPORATION OF LONDON,  
GUILDHALL, E.C.

*October, 1892.*

# INDEX.

TITLE OF PICTURE.	NAME OF ARTIST.	PAGE.
THE VIRGIN AND INFANT CHRIST, WITH ANGELS -	{ PROBABLY BY STEPHEN LOCHENER, CALLED MASTER STEPHEN, OF COLOGNE - - - - -	2
THE VIRGIN AND CHILD ENTHRONED - - -		4
PORTRAIT OF A MAN - - - - -	ALBRECHT DÜRER - - - - -	6
ECCE HOMO! - - - - -	LUCAS VAN LEYDEN - - - - -	8
THE VISION OF ST. HILDEPHONSUS - - -	BERNARD VAN ORLEY - - - - -	10
THE DEATH AND CORONATION OF THE VIRGIN - -	FRA ANGELICO - - - - -	} 12
THE CORONATION OF THE VIRGIN - - - - -	FRA ANGELICO - - - - -	
A LANDSCAPE - - - - -	JAN BOTH - - - - -	14
PORTRAIT OF HIS WIFE - - - - -	JAN STEEN - - - - -	16
THE MUSICIAN—INTERIOR OF A DUTCH TAVERN -	CORNELIS DUSART - - - - -	18
PORTRAIT OF A DUTCH GENTLEMAN - - - - -	FRANS HALS - - - - -	20
VIEW ON THE MAAS, WITH THE TOWN OF DORT -	ALBERT CUYP - - - - -	22
THE TOILET - - - - -	FRANS VAN MIERIS - - - - -	24
THE SIEGE OF OSTEND - - - - -	SEBASTIAEN FRANCKS - - - - -	26
PORTRAIT OF A YOUNG LADY - - - - -	(DUTCH SCHOOL) - - - - -	28
A COUNTRY MUSICIAN - - - - -	DAVID TENIERS, THE YOUNGER -	30
HEAD OF A COW - - - - -	NICOLAS BERGHEM - - - - -	32
THE ENCHANTED CASTLE - - - - -	CLAUDE DE LORRAINE - - - - -	34
ELEANOR, WIFE OF MR. HENRY TOWNLEY WARD -	GEORGE ROMNEY - - - - -	36
THE WRECK OF THE <i>Minotaur</i> ON THE HAAK SANDS -	J. M. W. TURNER, R.A. - - -	38
PORTRAIT OF MARGARET GEORGIANA, FIRST COUNTESS SPENCER - - - - -	} T. GAINSBOROUGH, R.A. - - -	40
PORTRAIT OF MRS. LOWNDES STONE - - - - -		42
PORTRAIT OF GEORGIANA, DUCHESS OF DEVONSHIRE, AND HER CHILD - - - - -	} SIR JOSHUA REYNOLDS, P.R.A. -	44
PORTRAIT OF GEORGIANA, DUCHESS OF DEVONSHIRE -		46
PORTRAIT OF LADY ELIZABETH FOSTER, AFTERWARDS DUCHESS OF DEVONSHIRE - - - - -	} SIR JOSHUA REYNOLDS, P.R.A. -	48
PORTRAIT OF LADY HAMILTON, AS "CIRCE" - -		50

TITLE OF PICTURE.	NAME OF ARTIST.	PAGE.
VENUS DISROBING - - - - -	WILLIAM ETTY, R.A. - - -	52
PLUTO AND PROSERPINE - - - - -	WILLIAM ETTY, R.A. - - -	54
THE RETURN FROM PLOUGHING - - - - -	G. H. MASON, A.R.A. - - -	56
OPHELIA - - - - -	G. F. WATTS, R.A. - - -	58
A SPATE IN THE HIGHLANDS - - - - -	PETER GRAHAM, R.A. - - -	60
THE CHALLENGE - - - - -	W. Q. ORCHARDSON, R.A. - - -	62
PORTRAIT OF MISS NINA LEHMANN, AFTERWARDS LADY CAMPBELL - - - - -	} SIR J. E. MILLAIS, BART., R.A. -	64
MOORLAND ROVERS - - - - -		PETER GRAHAM, R.A. - - -
THE WHEEL OF FORTUNE - - - - -	E. BURNE JONES, A.R.A. - - -	68
LOVE AMONGST THE RUINS - - - - -	E. BURNE JONES, A.R.A. - - -	70
THE MUSICIAN - - - - -	JOHN PETTIE, R.A. - - -	72
RORKE'S DRIFT - - - - -	} LADY BUTLER (ELIZABETH THOMP- SON) - - - - -	74
ANTIQUÉ JUGGLING GIRL - - - - -		SIR F. LEIGHTON, BART., P.R.A. -
APPLICANTS FOR ADMISSION TO A CASUAL WARD -	LUKE FILDES, R.A. - - -	78
AN IDYL - - - - -	M. GREIFFENHAGEN - - -	80
THE VALE OF REST - - - - -	SIR J. E. MILLAIS, BART., R.A. -	82
A ROMAN AMATEUR - - - - -	L. ALMA TADEMA, R.A. - - -	84
OPHELIA - - - - -	SIR J. E. MILLAIS, BART., R.A. -	86
ISABELLA - - - - -	J. M. STRUDWICK - - -	88
IN THE MINISTER'S GARDEN - - - - -	CECIL G. LAWSON - - -	90
PORTRAIT OF LADY CAMPBELL, BORN LEHMANN -	SIR J. E. MILLAIS, BART., R.A. -	92
OSKOLD AND THE ELLÉ-MAIDS - - - - -	SIR J. NOEL PATON, R.S.A. - - -	94
SWEET IS EVENING'S TRANQUIL HOUR - - -	DAVID MURRAY, A.R.A. - - -	96
THE GENTLE MUSIC OF A BYGONE DAY - - -	J. M. STRUDWICK - - -	98
THE LAND BETWEEN THE LOCHS - - - - -	ALFRED EAST, R.I. - - -	100



# THE VIRGIN AND INFANT CHRIST, WITH ANGELS.

*Painted probably by* STEPHEN LOCHENER, *called* MASTER STEPHEN OF COLOGNE.

On Wood, 33 × 26 inches.

FROM THE INCE-BLUNDELL HALL COLLECTION.

The property of Charles Weld-Blundell, Esq.

THE Virgin, enthroned beneath a canopy, is gazing, with most graceful action, upon the Holy Child sleeping on a cushion in her lap, holding an apple. She is taking some cherries with her right hand out of a basket, which an angel is offering to her. On her left are three angels singing; the one with the music-book is drawn with great dignity and grace. At the sides of the canopy are views of a rich landscape, and along the top is the inscription “*Pulchra es et Suavis.*”

In the earlier portion of the 15th century, the Cologne School distinguished itself in excellence before all other schools in Germany, and in Stephen Lochener attained its highest form of originality. There is no proof of Stephen having been a scholar of the traditional Master William, but it is obvious he formed his style from him. In the *Limburg Chronicle*, 1380, it is recorded: “In this time there was a painter in Cologne of the name of Wilhelm; he was considered the best master in all German land; he paints every man, of whatever form, as if he were alive.” And the custom arose of attributing to him the best pictures in Cologne and its vicinity of this period, but there is no certainty as to the real origin of one single picture of this school. In those assigned to Master Stephen “is recognised an art more developed and realistic, richer and more splendid in colour, but still retaining the tender grace of the earlier style.” This is strongly observed in the present picture.

Master Stephen was born at Constance early in the 15th century. He was living at Cologne in 1442, and represented the Guild of St. Luke in that city in 1448 as a member of the Senate. He was occupying the same post of honour in 1451, but died poor and neglected in that year.









# THE VIRGIN AND CHILD ENTHRONED.

*Painted by* JAN GOSSAERT (MABUSE).

On Wood, 32 × 26 inches.

The property of Major-General Lord Methuen, C.B., C.M.G.



THE Virgin, in rich blue dress, is seated on a throne of wondrous workmanship; her magnificent red robe has dropped down on her right, and is trailing on the ground. The Child is on her knee, looking at the pear which has just been given to the Virgin by St. Anna, who, in rich apparel, stands on her right, holding the cover of a golden vessel. To the Virgin's left is St. Catherine, kneeling, an open book before her, at certain words in which she is pointing. She wears a crown, and is in costly raiment. On the ground at her feet is a sword, and behind her, in simpler clothing, is St. Joseph, holding an open book.

Jan Gossaert was known as "Mabuse," from Mauberge, the place where he was born. In the earlier part of his career he adhered to the style then prevalent in Flanders. He removed to Antwerp in 1503, but five years later went in the train of Philip of Burgundy, and then endeavoured to combine with his native style those forms of Italian art which captivated him most. From that time his works, though always executed with the greatest care, lose any deeper interest. He was one of the illuminators of the famous Grimani Breviary, now in the library of St. Mark's, Venice. On his return from Italy, after an absence of ten years, he was much employed throughout the Low countries, and finally returned to Antwerp, where he died in 1541. He was remarkable for conscientious and elaborate finish, for daylight freshness, and warm and brilliant colouring.







# PORTRAIT OF A MAN.

*Painted by* ALBRECHT DÜRER.

On Wood, 33 × 24 inches.

The property of His Grace the Duke of Rutland, K.G., G.C.B.



THE portrait is evidently that of some distinguished and learned person, probably also a student of works of art, as he holds in his hand a richly ornamented object of gold, which from having a tassel may be an official seal. The order, also of gold, suspended by a heavy gold chain from the neck, denotes his importance, as also does the black cap with a badge, and the rich dress, in which the collar of the under garment is finely embroidered with gold.

Pictures by this famous master of the German School are so rare in private collections, and even in the great public galleries, that this fine portrait possesses very great interest, both as a work of art and as it bears the well-known monogram of the painter, and the date 1520, which is seen in the upper part of the panel in the spandril of the arch.—*Belvoir Castle Catalogue.*

Albrecht Dürer was born at Nuremberg, 1471. His father was a goldsmith, and sent him, at the age of thirteen, to Martin Schön, in whose atelier he doubtless met Hans Burgkmair, who in after life was his most active assistant. Later on he was apprenticed for three years to Michael Wohlgemuth. The







earliest known portrait by Dürer is that of his father, dated 1497, while 1498 is the date assigned to "The Nativity," his earliest known composition. In the same year appeared his woodcuts illustrating the Book of the Revelations. These mystical subjects are conceived in a singularly poetic spirit. Between 1495 and 1511 he executed many important paintings and portraits, and also the three large series of woodcuts illustrating the Greater and the Lesser Passion, and the Life of the Virgin. To 1513 is ascribed the celebrated plate of "The Knight, Death, and the Devil," considered by many the most important work which the fantastic spirit of German art has ever produced; and among the excellent plates produced during the following year the well-known one entitled "Melancholy" may be considered the most inventive and poetical. In 1521 he journeyed to the Netherlands, where he was received by the native artists with great honour. To 1526 belongs the execution of his two greatest paintings, that of the Apostles "John and Peter" and "Mark and Paul," painted the size of life, and now in the Munich Gallery. He died at Nuremberg, 1528. In him the style of art already existing attained its most original and highest perfection. His spirit was rich and inexhaustible and was united with a capacity for the severest study.

# ECCE HOMO!

*Painted by* LUCAS VAN LEYDEN.

On Wood, 17½ × 13 inches.

The property of the Right Hon. the Earl of Northbrook, G.C.S.F., F.R.S.



**P**ILATE, with a long thorny switch in his hand, is presenting Christ, who is mockingly robed and crowned, to the people, who in bright-coloured garments are holding up their hands to signify their assent to His crucifixion. Beyond are buildings particularized with great care. On the wall of Pilate's house are the words "Ecce Homo!" The sky is clear and luminous on the left, but clouded on the right, over the rising ground evidently intended to be Calvary. In the foreground Christ is again seen in costly raiment talking with the holy women, while to His left some of the disciples are seen.

The picture is remarkable for the conscientious earnestness of the design, its multiplicity of incident, its harmonious brilliancy and its extraordinary finish; nowhere, perhaps, more observable than in the border on the robe of Christ in the foreground.





Lucas Jacobsz, called Lucas van Leyden, was born at Leyden in 1494. His father was also a painter, and at a very early age he engraved plates from his father's designs. He studied with Cornelis Engelberts, and amazed his contemporaries, when he was only twelve years old, by his painting of "St. Hubert." He was equally successful in his treatment of landscapes, portraits, or history, and painted in oil, in distemper, or on glass. He was a friend of Albrecht Dürer, and worked at Leyden and at Middelburg, where he enjoyed the companionship of Jan Gossaert (Mabuse), and at Antwerp, where, in 1522, he was received into the Guild of St. Luke. He died at Leyden in 1533. His works are seldom met with.

# THE VISION OF ST. HILDEPHONSUS.

*Painted by* BERNARD VAN ORLEY.

Wood,  $15\frac{1}{2} \times 13\frac{1}{2}$  inches.

The property of the Right Hon. the Earl of Northbrook, G.C.S.I., F.R.S.



**H**LDEFONSUS, or Hildephonsus, was a learned Benedictine abbot of a monastery called Agaliense near Toledo, and was promoted to the Archbishopric of that city about A.D. 657. In answer to certain heretics he wrote a celebrated book on “The spotless Virginity of the Virgin Mary”; and the Holy Virgin consequently regarded him with especial favour. He was entering the cathedral at the head of a midnight procession when he perceived the high altar surrounded by a blaze of light. He alone of all the clergy ventured to approach, and found the Virgin seated in his ivory episcopal chair and surrounded by singing angels. He bowed to the ground before the heavenly vision, and the Virgin thus addressed him: “Come hither, most faithful servant of God, and receive this robe which I have brought thee from the treasury of my Son.” Then he knelt before her and she threw over him a chasuble or cassock of heavenly tissue, which the attendant angels adjusted on his shoulders. From that night the ivory chair remained







unoccupied and the celestial vestment unworn until the days of the presumptuous Archbishop Sisiberto, who died miserably in consequence of seating himself in the one and attempting to array himself in the other.

The Virgin is here descending, crowned, and in blue and green drapery. She is offering the robe (a red chasuble with gold orphreys), to the Saint, who kneels reverently before her on the foot-pace of the altar. He wears a girdled and appalled alb with the maniple on his arm.

Bernard, or Barent, Van Orley, was born about 1491 at Brussels, where his family, noted for artistic talents, flourished for three centuries. When young he studied in Rome, in the school of Raphael. Returning to Brussels he was appointed Court Painter to Margaret of Austria, regent of the Netherlands, and, together with Michael Coxie, he superintended the making of the tapestries for the Vatican, from Raphael's cartoons, which were woven in Brussels by Pieter van Aelst. He also himself drew designs for tapestry, and for paintings on glass. Some of the windows in St. Gudule, at Brussels, are from his cartoons. He died in Brussels, in 1542.

# THE DEATH AND CORONATION OF THE VIRGIN.

*Painted by* FRA GIOVANNI DA FIESOLE, *called* FRA ANGELICO.

Wood, 24 × 15 inches.

The property of Major-General Lord Methuen, C.B., C.M.G.

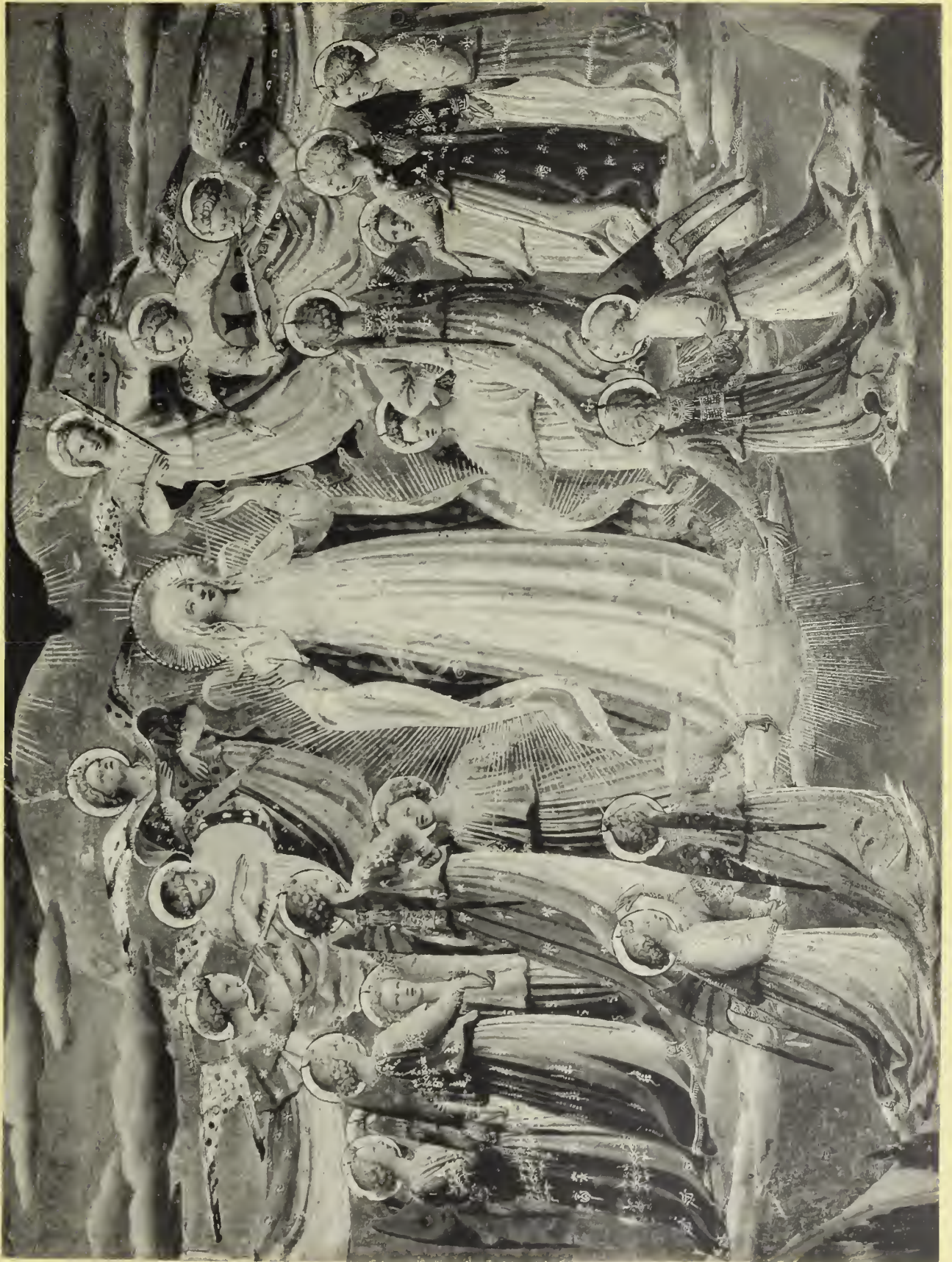


THE picture was formerly the altar-piece of a chapel near Leghorn. In the richness of its composition, and in the variety of the refined and beautiful heads, it is one of the most admirable works of the master. It is in wonderful preservation.

Fra Giovanni da Fiesole, surnamed, from his great piety, “Angelico,” was born at the village of Vicchio in 1387. In 1407 he entered the Dominican Monastery of Fiesole, near Florence, and for two years his first efforts in art are believed to have been exercised in the illumination of religious manuscripts. In 1409 he left Fiesole to paint frescoes at Foligno and Cortona. Returning in 1418 to Fiesole, he there executed many frescoes and paintings, and for eighteen years was engaged in embellishing churches. In 1436, being at Florence, he painted the altar-piece for the choir of the Monastery of San Marco, and the walls, ceilings, corridors, and cells are covered with his paintings, and still remain in the positions for which they were designed. In 1445 Fra Angelico visited Rome, on the invitation of the Pope Eugenius, and there painted the Chapel of the Sacrament in the Vatican. Offered the Archbishopric of Florence, he, through modesty, declined the appointment. He died, in 1455, at Rome, and was buried in the Church of the Minerva, where his effigy, with epitaph, may still be seen. The historian, Vasari, a hundred years later, states that Angelico never began a painting without prayer. He says :—“The life of this really angelic father was devoted to the service of God, the benefit of the world, and duty towards his neighbour. . . . He shunned the worldly in all things ; and, during his pure and simple life, was such a friend to the poor that I think his soul must be now in heaven. He painted incessantly, but would never lay his hand to any but a sacred subject. He might











have had wealth, but he scorned it, saying that true riches were to be found in content. He might have ruled over many, but would not, saying that obedience was easier, and less liable to error. He might have enjoyed dignities, but disdained them, affirming that the only dignity he sought was to avoid hell, and gain heaven. He was wont to say that the practice of art required repose and holy thoughts, and that he who would depict the acts of Christ must learn to live with Christ."

" If at whiles

My heart fails, as monotonous I paint  
These endless cloisters and eternal aisles  
With the same series, Virgin, babe and saint ;  
With the same cold, calm, beautiful regard ;  
At least no merchant traffics in my heart ;  
The sanctuary's gloom at least shall ward  
Vain tongues from where my pictures stand apart :  
Only prayer breaks the silence of the shrine,  
While, blackening in the daily candle smoke,  
They moulder on the damp wall's travertine,  
'Mid echoes, the light footstep never woke."—[BROWNING.]

# A LANDSCAPE.

*Painted by* JAN BOTH.

Canvas, 39 × 62 inches.

The property of the Honorable W. F. D. Smith, M.P., and Sir Juland  
Danbers, K.C.S.E., Executors of the late W. H. Smith, M.P.



A ROCKY foreground to the left is surmounted by trees, whose gently-bending forms and tender leafage that trembles in the quiet atmosphere, show the painter's usual appreciation of the finer touches of nature. Sportsmen are in the roadway beneath, with their guns, dogs, and horses, while peasants and laden mules pass along. The rising ground is broken in the middle distance, and the mountains afar off rise into an ethereal sky, such as Both rejoiced to paint, and across which the light clouds float. A characteristic work, full of sunlight.

Jan Both was born at Utrecht, about 1610. He and his younger brother Andries both learned the first rudiments of art from their father, a painter on glass. Later, the two brothers visited France and Italy together, and stayed some time in Rome. Jan was an excellent landscape painter. While in Italy, he fell under the influence of Claude. He was wonderfully clever in rendering the effect of the golden light and ethereal distance of an Italian sunset. He died in Utrecht, 1652. The figures and cattle in his pictures were generally put in by his brother Andries.







# PORTRAIT OF HIS WIFE.

*Painted by* JAN STEEN.

Wood, 12 × 10 inches.

The property of J. P. Heseltine, Esq.



**A** THREE-QUARTER figure seated to the left and glancing at the spectator as she plays on the mandoline. She wears a black hood and puce-coloured gown, and a strip of white is seen round the face. Signed “J. Steen”—J. and S. connected.

Jan Steen was the son of a brewer, and was born at Leyden about 1626. He studied at the Hague with Jan van Goyen, whose daughter he married there in 1649. He entered the Corporation of Painters at Leyden in 1648, but he was absent from that city for several years, returning to it in 1658. He then combined the business of a tavern-keeper with the occupation of painting. He has been justly likened, for dramatic expression, to Molière. He drew human nature from the humorous side, often with grim satire, though not without touches of pathos, which show deep sympathy with his kind. If he be sometimes unnecessarily coarse, some allowance must be made for his period and his surroundings. The character of his figures is typical and subtly true, his execution crisp and brilliant, and his colour varied and uncommon. In composition he has never been excelled, and he contrived to give to the most skilful arrangement the effect of accidental combinations.









# THE MUSICIAN—INTERIOR OF A DUTCH TAVERN.

*Painted by* CORNELIS DUSART.

Canvas, 17 × 20 $\frac{1}{4}$  inches.

The property of H. C. Schardt, Esq., F.R.S.

THE Musician, in the centre of the picture, is playing on the violin, and singing. A red piece of drapery hangs on the back of his chair. Round the table, at which he is sitting, are three other men singing in chorus, one of them holding up his glass. Behind these figures is the fireplace, which a boy is tending with tongs. A man, with his pipe, is on the opposite side of the hearth. At the further end of the room at a window are two men playing cards, a third looking on. A basket on the floor cleverly relieves the sense of space between the two sets of figures. The eye at once centres on the Musician, around whom are grouped, in skilful arrangement, the other figures and the various homely accessories usual in such an interior. The work is executed throughout with much care, and with no lack of breadth.

Cornelis Dusart was born at Haarlem in 1660, and entered the guild of Haarlem in 1679. He was a pupil of Adriaan van Ostade, whose style he imitated with much ability. His pictures are generally representations of peasant merriment and feasting. He died in 1704.







# PORTRAIT OF A DUTCH GENTLEMAN.

*Painted by* FRANS HALS.

Canvas, 45 × 36 inches.

The property of Antony Gibbs, Esq., J.P.

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**A** THREE-QUARTER figure standing to the right, in a black costume, holding a broad-brimmed black hat in his left hand, and a pair of buff gloves in his right. He wears the white ruff of the period.

Inscribed Ætat SVÆ 52, AN<sup>o</sup> 1630.

Frans Hals was born at Antwerp about 1580. He was one of the greatest portrait painters. His parents, who were of noble family, afterwards removed to Haarlem. Frans was twice married and had seven sons, five of whom were painters. He was a man of drunken and violent character, and was brought once before the magistrate for ill-treating his wife; expressing contrition, he was discharged on the understanding that on the next occasion it would be met with severe punishment. He was idle and fond of pleasure, but his abilities as a painter were held in high esteem by his fellow citizens, who seem to have condoned on this account the faults of his intemperate and imprudent life. When in his old age he suffered from poverty and debt the State allowed him a pension. He was over eighty years of age when he died in 1666. The story of his interview with Van Dyck, of whom he was a contemporary, has often been related; Van Dyck pressed his friend to come to London, and offered to introduce him to his distinguished friends, but Hals declined, saying he could earn a competence in his native city from the practice of his art, and preferred ease and congenial society to the ambition that sought for more than these advantages. His life was consequently retired and uneventful. Residing for sixty years in the quiet Dutch town, few records have been handed down to us, though he lived twice as long as his celebrated rival, to whose brilliant and diversified career his own forms a tame and striking contrast.









# VIEW ON THE MAAS WITH THE TOWN OF DORT.

*Painted by* ALBERT CUYP.

Canvas, 66 × 46 inches.

The property of the Right Hon. Earl Brownlow.

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A LARGE boat, its sails hanging in the quiet air, is in the foreground to the right, with flags flying, and a festive party on board. A drummer stands above the rest of the party, and is beating a drum as a rowing boat approaches, conveying to the vessel two distinguishedly dressed men. Fishing boats are seen one behind the other for a long distance down the river, and the delicacy shown of aerial gradation (to use Waagen's words) "is not to be described, and shows the astonishing height the art of painting in general had attained in Holland in the 17th century." To the left is seen the town of Dort, its square tower standing out in the clear evening light, and large clouds, painted in masterly fashion, float across the broad splendour of the sky.

Albert Cuyp was born at Dort, his father's native town, 1620. He became the pupil of his father, but further particulars of his early life are wanting, but it is probable he visited other parts of Holland before commencing practice on his own account at Dort. He was many-sided in his art, but, ever taking nature as his guide and model, escaped all reproach to mannerism. His temperament led him to seek calm and sunny scenes, and his extraordinary mastery in rendering light and the effects of hazy morning or of glowing afternoon, has become proverbial. He met with but limited recognition in his day, and Holland is not particularly rich in his works. The portraits he painted are good in character, and as little conventional as his other work. He died at Dort, 1691.







# THE TOILET.

*Painted by* FRANZ VAN MIERIS.

Wood, 13 × 11 inches.

The property of Charles T. D. Crews, Esq.



A LADY, partially dressed, is regarding herself in a mirror; she wears a yellow corset and black gown. On the table before her is an unfolded missive, telling, probably, of an expected visitor, for whom evidently she is adorning herself. A young negro waiting-maid, holding an inlaid box, looks up admiringly at her mistress. Over the back of a chair hangs an elegant cloak, edged with white fur. The usual fine finish of Mieris is apparent throughout the picture.

Franz van Mieris was born in 1635 at Leyden. His father was a goldsmith, and he was one of a family of twenty-three children. In early life he studied with Gerard Dow, who said he was the prince of his pupils, and in many respects he was not inferior to his master. His talents were much appreciated during his life-time, his pictures realizing large sums. His works were small in size, and he loved to represent silks, plate, and jewels, and, like all "The Little Masters" of Holland, gave much thought to the painting of hands, and made them full of beauty and meaning. He died at Leyden in 1681.









# THE SIEGE OF OSTEND.

*Painted by* SEBASTIAEN FRANCKS.

23 × 40 inches.

The property of Henry Mucks Gibbs, Esq.



**O**STEND was once a strongly fortified town. In 1601-1604 it sustained one of the most remarkable sieges on record, and was only surrendered to the Spanish General Spinola in consequence of orders received from the States General.

Sebastiaen Francks, sometimes Franck or Vranckx, was born at Antwerp, 1578. He was a disciple of Adam Van Noort, and distinguished himself in painting landscapes with figures and animals. He also executed several paintings in conjunction with his son, Jan Baptist, and adorned the works of other painters with figures. He died 1647.

There were several contemporary artists of the surname of Francken, or Francks, but only one Sebastiaen.







# PORTRAIT OF A YOUNG LADY.

(DUTCH SCHOOL.)

Canvas, 30 × 25 inches.

The property of William Rome, Esq., F.S.A., F.L.S.



**H**ALF-LENGTH, almost full face; black dress, with light band round the waist; large white ruffle; dark background.









# A COUNTRY MUSICIAN.

*Painted by* DAVID TENIERS, the younger.

Canvas, 32 × 25 inches.

The property of Sir Henry St. John Mildmay, Bart., B.L., J.P.



**I**N the foreground a party of eight are seated at table in the open air, regaling themselves. Younger people are close by, dancing to the tune of a country musician, who stands by the open door of a house on the right. Further away, several others are seated round a table, eating and drinking, and generally merry. Groups are scattered about elsewhere in the picture in sociable converse. Most of them are in gay costumes. Beyond, on a rising ground, the village church is seen.

David Teniers was born at Antwerp, 1610. He studied under his father, David Teniers, the elder, whose style he adopted, but the influence of Rubens and of Adriaen Brouwer is perceptible in his pictures. He was admitted a Master into the Antwerp Guild of Painters in 1632-3. He was twice married, his first wife being Anna Brueghal, daughter of the painter Jan Brueghal. In 1648 he settled in Brussels, and became Court Painter and one of the Chamberlains of the Archduke Leopold. He bought himself a country seat at Perck, a village between Antwerp and Mechling, which became the constant resort of the Spanish and Flemish nobility, and it was there he died on 25th April, 1690. His colouring is very delicate, his handling of the brush light and spirited, and he is reputed to be the greatest genre painter of all times.







# HEAD OF A COW.

*Painted by* NICOLAS BERGHEM.

Canvas,  $40\frac{1}{2}$  × 33 inches.

The property of the Right Hon. the Earl of Warwick.



Nicolas Berghem (or Berchem) was born at Haarlem in 1620. He was taught by his father and other artists, and married the daughter of the painter, Jan Vils. He is said to have visited Italy, and, at one time in his life, sold his labour, from early morning until four in the afternoon, for ten florins a day. His wife allowed him to keep little of his earnings, as his practice was to spend it all in buying pictures. His father's name was Pieter Claaz, and several reasons are given to account for his signature of Berchem, by some thought to have been a nickname, but as he used it on all his pictures, it may be considered as a surname. His landscapes are very beautiful, adorned with groups of figures, cattle, and sometimes ruins. His contemporary and rival was Jan Both. A burgomaster, of Dordrecht, a patron of art, engaged Both and Berghem to each paint a picture, and the one whose painting was considered best was to have a sum of money over and above the remuneration paid to each artist. When their work was finished, the burgomaster did not know which picture to prefer, but told them they had both reached perfection in their art, and that both were entitled to the prize. He died at Amsterdam in 1683.









# THE ENCHANTED CASTLE.

*Painted by* CLAUDE GELLÉE, *called* CLAUDE DE LORRAINE.

Canvas, 34 × 58 inches.

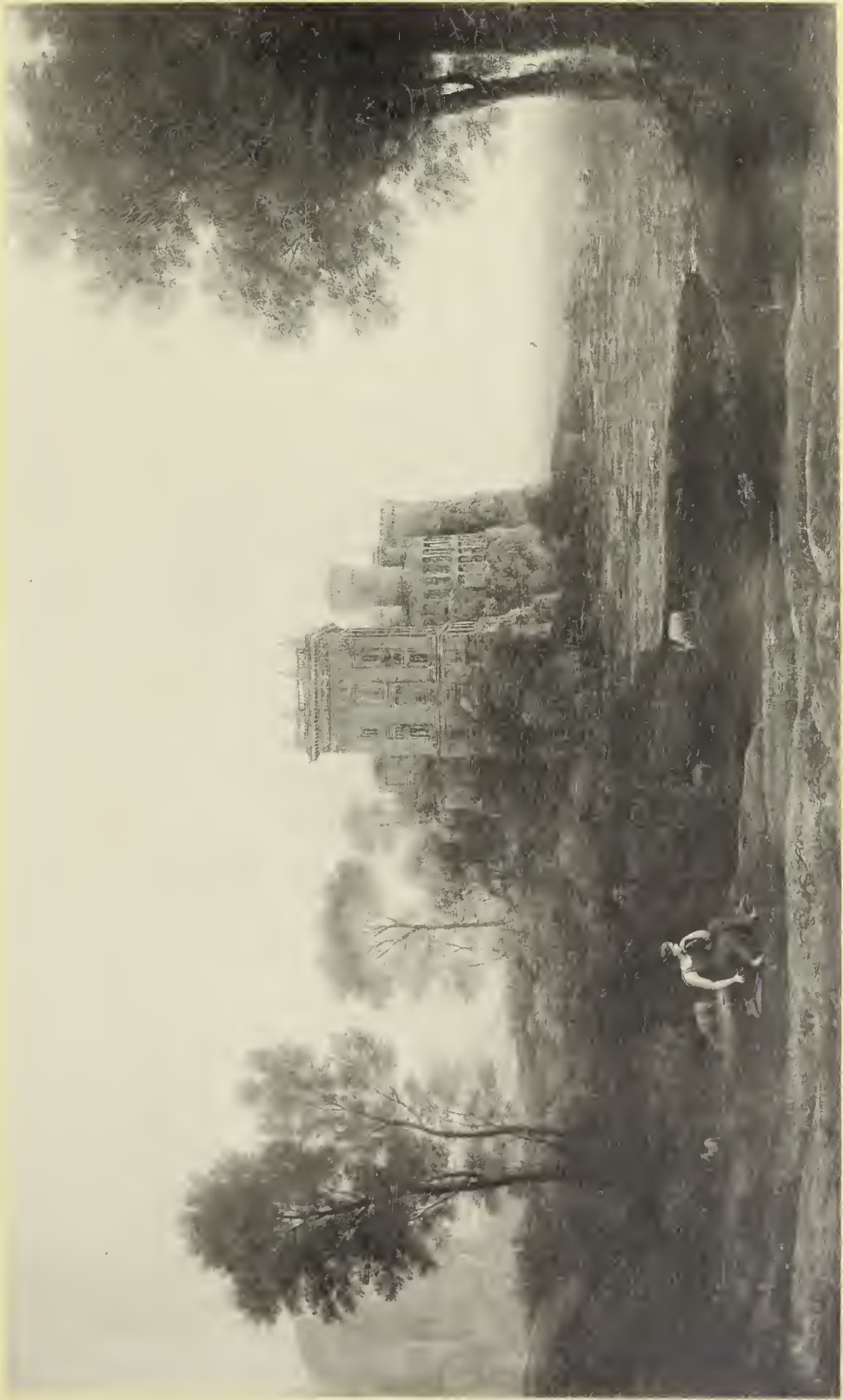
The property of Brigadier-General Lord Mantage, K.C.B., V.C.



THE poetic impression conveyed by this picture entirely corresponds with the name it bears. A noble edifice in the Roman style, partly surrounded by trees, stands on the extreme verge of a rock, in the centre of the middle distance, the sea flowing at its base. Between the castle and the spectator the broken ground is overgrown with bushes, amongst which are a few young trees. The view on the left extends over rising ground to distant hills. A beautiful group of trees is seen on the right. In the foreground to the left a female figure, supposed to be Psyche, is sitting in a contemplative attitude, and beside her a stag and doe are grazing.

This picture was originally painted for the Conestabile Colonna.

Claude Gellée was born in 1600 at Chamagne, a village on the river Moselle, in the Vosges country, then in the ancient province of Lorraine. His parents were poor, and apprenticed him, when young, to a pastry-cook ; he afterwards, in the pursuit of his calling, found his way to Rome, and took service as a domestic and general assistant with Agostino Tassi, a landscape painter, and soon became his pupil. After some years spent in wandering in different countries, and a brief visit to his native place, he





finally, in 1627, settled in Rome, where he made the acquaintance of the German Artist Joachim Sandrart, who became his intimate friend and afterwards his biographer. With him Claude made excursions in the neighbourhood of Rome, sketching from nature. His devotion and energy in the exercise of his art at length brought him much appreciation and success, and his works were in great demand. He led a quiet and retired life, having, with the exception of Sandrart, few friends among his fellow artists. A remarkable collection of two hundred drawings known as the "Liber Veritatis," or Book of Truth, executed by him from his own pictures, is in the possession of the Duke of Devonshire. On the backs of these drawings are written the dates when the paintings were finished, and the names of the purchasers. The British Museum has also a number of his drawings. Claude was a laborious and careful worker, his weakness or difficulty consisting in his treatment of figures and animals; for these he sometimes had assistance from other painters, and used to say "he sold his landscapes, but gave the figures." He never married, and by his will, which has recently been discovered, it is learned that besides his nephew and housekeeper Jean, an adopted daughter (then eleven years of age) also lived with him; her name was Agnes, and he called her "Mia Zitella." To her and to his nephew Jean he bequeathed nearly all his property. He died at Rome in 1682.

# ELEANOR, WIFE OF MR. HENRY TOWNLEY WARD.

*Painted by* GEORGE ROMNEY.

Canvas, 90 × 58 inches.

The property of Henry Hicks Gibbs, Esq.



**A** LIFE-SIZE figure, standing with great grace; her left arm resting on a stone pedestal, with the hand raised lightly to her face, which is turned to the left. Her right arm falls idly at her side. The broad lines of her white gown and train are admirably drawn. A twisted girdle of pale purple encircles her, the ends of which fall to her left and follow the line of her figure. Small jewels gather the drapery together at the sleeves, and a jewel is seen on her bodice. Her left foot rests carelessly on a step of the pedestal. The red drapery, arranged where her arm rests, appears again as it falls to her right; beyond it a richly-painted landscape is seen.

George Romney was born at Dalton-in-Furness, Lancashire, 1734. His father was a cabinet-maker, and brought Romney up to his own business, but the son showed so decided an ability for drawing that he was placed at the age of nineteen with a portrait painter named Steele, then established







at Kendal. At the age of two-and-twenty Romney married, and in the following year commenced painting on his own account, and in 1762 came to London. In 1773 he visited Italy, and, returning in 1775, took up his residence in Cavendish Square. From this time he divided the patronage of the famous and wealthy with Reynolds and Gainsborough, but his wife and family never participated in his success ; they remained at Kendal, and during thirty-seven years he paid, it is said, only two visits to them. It was in 1782, when in his forty-eighth year, that he became acquainted with Lady Hamilton. After her first appearance on his horizon he seems to have relied almost solely on her for inspiration. He was miserable when away from "the divine lady," and reduced the number of his sitters in order to devote more time to studies of her beauty. At the age of sixty-five he broke up his London establishment, and rejoined his family at Kendal, where he died, in 1802. His best characteristics are grace and pleasant colour. As a draughtsman he gave evidence of higher gifts than either Reynolds or Gainsborough. On the other hand he was far below Reynolds in intellectual vigour, and below Gainsborough in spirituality, and below both in richness of chiaroscuro.

# THE WRECK OF THE MINOTAUR ON THE HAAK SANDS.

*Painted by* J. M. W. TURNER, R.A.

Canvas, 68 × 95 inches.

The property of the Right Hon. the Earl of Darborough.

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**T**H. M.S. Minotaur, 74 guns, Captain Barrett, left the Baltic toward the close of 1810 bound homeward to the Downs. On the night of the 22nd December she struck heavily on the Haak Sandbank at the mouth of the Texal.

The vessel lies on the left of the picture, beam ends on the sand. Fishing-boats are assisting in rescuing the crew and passengers, some of whom, with their luggage, are already in a large row-boat, being borne along in the tumult of sea, with small chance of ultimate escape; the two Dutch galliots on either side are endeavouring to reach the wreck, one lifted high on the crest of a wave, the other scarcely visible in the trough of the sea. Other vessels are standing off the immense hulk, from whose bowsprit, figures are seen dropping into a boat below. The rudder of the doomed vessel is in the immediate foreground, tossed about in the wild water.



*By permission of Messrs. Henry Graves & Co.*



The picture is universally pronounced to be one of Turner's masterpieces, and, in its way, has, probably, never been surpassed by him or any other artist. It was painted for Lord Yarborough, the grandfather of the present Earl, and was never exhibited at the Royal Academy.

Joseph William Mallord Turner was born in 1775 at 26, Maiden Lane, Covent Garden. His father was a hairdresser, and his mother, a native of Islington, was, like her son, small in stature, and an early portrait of her, by Turner, gives her a masculine aspect. It is recorded that she had a bad temper, and led her husband a sad life. She became insane in later years, and from her, it may be, Turner inherited his melancholy and reserved disposition. He began his career as a sort of infant prodigy in his father's shop, and there is a drawing of Margate Church, in existence, executed by him when nine years old. His first school was at Brentford, and at the age of fourteen he became a student at the Royal Academy. Four years later he received commissions for drawings to be engraved, and took a studio in Maiden Lane, close to his father's house. At the age of twenty-four he was elected an Associate of the Royal Academy. During the next few years he travelled over nearly the whole of England and Wales searching for subjects for his drawings, and made many acquaintances, who were afterwards among his best friends. Becoming Royal Academician in his twenty-seventh year, he practically ceased then to draw for the engraver, and took a house in Harley Street. The same year he made his first tour on the Continent, and exhibited six pictures of foreign subjects. His *liber studiorum* was begun in 1807, and forms, perhaps, the most satisfactory monument of his genius. In 1812 he migrated to Queen Anne Street, which was known as his address to the end of his life, although he later had a country house at Twickenham. He made yearly visits to all the most picturesque parts of the country, and in 1819 went on his first visit to Italy, and from that time dates the commencement of his bolder excursions into colour. In 1830 his first subjects from Venice were exhibited, and in 1839 his last picture at the Royal Academy was seen, "The fighting Temeraire tugged to her last berth." During the latter ten years of his life he became interested in the then new art of photography, and paid several visits, *incognito*, to the studio of Mr. Mayall, calling himself a "Master in Chancery," and generously helping him, unasked, with a loan of £300. He received two offers of £100,000 each for the contents of his house in Queen Anne Street, but declined them, having already, in his will, bequeathed his pictures to the nation. Towards the end of 1851 he was discovered living, under the name of Booth, in a small house at Chelsea, and he there died the same year, and was buried in St. Paul's Cathedral.

# MARGARET GEORGIANA, BORN POYNTZ, FIRST COUNTESS SPENCER.

*Painted by* T. GAINSBOROUGH, R.A.

Canvas, 30 × 25 inches.

The property of the Right Hon. Earl Spencer, K.G.

THE eldest daughter of the Right Honourable Stephen Poyntz, of Midgham, Berkshire. She was born in 1737, and married the Honourable John Spencer, afterwards Viscount Althorpe and Earl Spencer. She died in 1814. She was the mother of Georgiana, Duchess of Devonshire. *Vide* pages 44 and 46.

To the waist, seated; wearing a riding dress; the hands crossed.

Thomas Gainsborough was born at Sudbury, in Suffolk, in 1727. At an early age he showed an aptitude for art, and spent his time in sketching, and in rambling about the woods and lanes around his home. When fourteen years of age he came to London, and for several years studied art. Before he was nineteen he married Miss Margaret Burr, a young lady with an annuity of £200 a year, the memory of whose extraordinary beauty is still, says Fulcher, preserved in Sudbury. For a period of twelve years they lived at Ipswich, removing in 1759 to Bath. On the foundation of the Royal Academy in 1768 he became one of the thirty-six original members, and in 1774 left Bath to reside in London. He was much patronised by George III, and at the height of his popularity, when most of the great men and celebrated women of the day were sitting to him, commissions came in so quickly, that he was unable to keep up with the demand for his services. Gainsborough was also a musician, and used to say "he painted portraits for money, landscapes because he loved them, and was a musician because he could not help it." He died in 1788, of cancer, at the age of sixty, and was buried, at his own request, in Kew Churehyard. He was of a kind and generous disposition, and Northcote writes: "He was a natural gentleman, and, with all his simplicity, had wit." His pictures are full of grace and beauty, and as a landscape painter he is at the head of the English school. He was one of England's greatest masters, and, to use Mr. Ruskin's words, "an immortal painter."









# PORTRAIT OF MRS. LOWNDES STONE.

*Painted by* T. GAINSBOROUGH, R.A.

Canvas, 30 × 26 inches.

The property of Lord Hillingdon.



**A** CHARMING face ; nearly full ; high-powdered coiffure with a white lace veil thrown over it and a star of brilliants in the centre in front ; white dress, white lace kerchief over the shoulders ; black, lace-trimmed shawl that passes round her right arm and is gathered up on her left.







GEORGIANA, DUCHESS OF DEVONSHIRE;  
AND HER CHILD,  
GEORGIANA DOROTHY CAVENDISH,  
AFTERWARDS COUNTESS OF CARLISLE.

*Painted by* SIR JOSHUA REYNOLDS, P.R.A.

Canvas, 43½ × 56 inches.

The property of His Grace the Duke of Devonshire, K.G.

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**G**EORGIANA, eldest daughter of John, first Earl Spencer, was born 1757, and married, 6th June, 1774, as his first wife, William, fifth Duke of Devonshire. She died 30th March, 1806.

She was about 29 years of age when this portrait was painted, and was in the full flush of her career, “the most brilliant of the gay throng that danced and played the night away at the Ladies’ Club, masqueraded at the Pantheon, or promenaded at Ranelagh.” Walpole wrote: “Last night I was at a ball at the Ladys’ Club. It was all goddesses. The Duchess of Devonshire effaces all, without being a beauty; but her youth, figure, glowing good nature, sense, lively modesty, and modest familiarity, make her a phenomenon.” Gambling was the rage during







her day. She indulged in it, and was made miserable by her debts. Sheridan used to say that “ the Duchess and Martindale had agreed that whatever they two won from each other should be sometimes *double* sometimes *treble* the sum which it was called, and that he had handed the Duchess into her carriage when she was literally sobbing at her losses.”

An abundance of record exists regarding her. She is seen in all sorts of circumstances—domestic, amorous, festive, social, and political. She ardently took part in the election of Charles James Fox for Westminster, and personally canvassed the shopkeepers in the constituency. “ I could light my pipe at her eyes,” said an Irish elector, much moved by the brilliant vivacity of the beautiful canvasser. She was, at that time, about 27 years of age.

It was she who set the fashion of feather head dresses, but when Reynolds painted her in her new-fashioned plumes, with his usual moderation, he lowered her feathers.

Three-quarter length ; seated on a sofa playing with and singing to her daughter, her right arm raised ; the child has both arms raised. Painted 1786. Engraved by G. Keating, 1789. Exhibited in the Royal Academy, 1786 ; International Exhibition, 1862 ; National Portrait Exhibition, 1867 ; and the Grosvenor Gallery, 1884

# GEORGIANA, DUCHESS OF DEVONSHIRE.

*Painted by* T. GAINSBOROUGH, R.A.

Canvas, 91 × 58 inches.

The property of the Right Hon. Earl Spencer, K.G.



**F**ULL-LENGTH figure—life size—the hair piled high, face looking down. She wears a white dress. Her right elbow is on the base of a column; a scarf in both her hands; her right foot is crossed before her left; a landscape background.

Exhibited in the Royal Academy, 1778, and International Exhibition, 1862.







LADY ELIZABETH FOSTER, AFTERWARDS  
DUCHESS OF DEVONSHIRE.

*Painted by* SIR JOSHUA REYNOLDS, P.R.A.

Canvas,  $29\frac{1}{4} \times 24\frac{1}{4}$  inches.

The property of His Grace the Duke of Devonshire, K.G.



LADY ELIZABETH HERVEY, second daughter of Frederick Augustus, fourth Earl of Bristol, and Lord Bishop of Derry, was married on 2nd April, 1776, to John Thomas Foster of Dunleer, and left a widow in 1795. In 1809 she married, as his second wife, William, fifth Duke of Devonshire. She died, 20th March, 1824.

Lady Elizabeth Foster was the alluring widow of whom Gibbon said “that no man could withstand her, and that if she chose to beckon the Lord Chancellor from his woosack, in full sight of the world, he could not resist obedience.”

Half-length; three-quarter face, turned to the right; white dress; lace collar, tied with pink ribbon; blue sash; powdered hair.



*By permission of Messrs. Henry Graves & Co.*





Painted 1787. Engraved by Bartolozzi and by J. J. Chant.  
Exhibited at the Royal Academy, 1788; British Institution, 1813;  
International Exhibition, 1862; and the Grosvenor Gallery, 1884.

Sir Joshua Reynolds was born in 1723, and educated at Plympton St. Mary, Plymouth. He came to London at the age of 18 as a pupil of Hudson, and remained with this master less than two years. Returning home, he painted many portraits at low prices (70s.). In 1749 he sailed with Commodore Keppel to the Mediterranean, and, reaching Rome, stayed there for two years, directing his studies chiefly to Michael Angelo's works in the Sistine Chapel. Working there during bad weather he caught cold and became deaf, and was compelled thereafter to use an ear trumpet. He returned to London in 1752, and, settling soon after in St. Martin's Lane (now known as 5, Great Newport Street), quickly rose in reputation. In 1753 he painted the portrait of Commodore Keppel, which laid the foundation of his fortune. He painted many heads at this time at twelve guineas each. Henceforward his progress was very rapid, and among his sitters were many of the famous men and women of his time. In 1768 he was knighted, and became first President of the Royal Academy. From this time he worked with almost uninterrupted assiduity and success, producing many hundreds of pictures. He died February 23rd, 1792.

# LADY HAMILTON AS “CIRCE.”

*Painted by* GEORGE ROMNEY.

Canvas, 94 × 58 inches.

The property of Herbert C. Gibbs, Esq.



**T**HIS celebrated beauty, life-size, in the character of Circe, approaches the spectator with her left hand uplifted in a commanding manner, and the right arm dropped at her side, with a wand held lightly in her hand. The beautiful face endeavours to be serious for the passing moment. In the auburn hair is a thin fillet of pale blue, and a veil of darker tone flows behind her. A pale red robe drapes the figure, and falls low on the right shoulder, being caught at the waist by a band, or sash, of similar colour. The arms and feet are bare, the left foot, on which the radiant figure is for the instant poised, coming prominently forward. Dark rocks compose the background, with a glimpse of sea low down to the left.







# VENUS DISROBING.

*Painted by* WILLIAM ETTY, R.A.

Canvas, 32 × 43½ inches.

The property of Antony Gibbs, Esq., J.P.

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**V**ENUS is standing at the foot of a red-covered couch, and raising her hands with most graceful action to unbind the masses of hair that fall about her. Six beautiful attendants are around her; one loosens the last string of her mistress's sandal; another draws away the remnant of white veil from her shoulder; three others admiringly gaze at the revealed beauty of the goddess and offer pearls and a wreath; while another, as dark as her mistress is fair, brightly glances at her companions, as she supports behind her mistress the steely shield of the sleeping Mars who lies on a leopard skin with his armour above him, and his sword lying amid roses on the ground beside him. To the right is a minstrel sounding the praises of Venus; and in the background are stone columns and a blue sky with white clouds.

This famous painter was born at York, in 1787. "Like Rembrandt and Constable," writes Etty, "my father was also a miller." When a compositor to a printer at Hull, to whom he was apprenticed in 1798, he says, "to which business I served seven full years faithfully and truly . . . but I







had such a busy desire to be a painter that the last years of my servitude dragged most heavily. I counted the years, days, and weeks and hours till liberty should break my chains and set my struggling spirit free." His uncle, William Etty, helped him during his lifetime, and at his death left him the necessary means to pursue his artistic studies. Etty tells us "I drew from prints or from nature, or from anything I could." Among his fellow-students at the Academy were Hilton and Haydon, and in 1808 he became a pupil of Sir Thomas Lawrence, who often employed him to make copies of his portraits. He studied from the Old Masters in the British Gallery, which he found easy after his year with Sir Thomas Lawrence; his work, too, as a student was clever and painstaking, though he never carried off a medal, and for many years his pictures were rejected at the Royal Academy. Industry and perseverance at length prevailed, and good fortune crowned his efforts. He visited Paris in 1822, and later, went to Italy, Venice being his chief attraction. "Venice, the birthplace and cradle of colour, the hope and idol of my professional life." Etty lived in London from the year 1826 till 1848, when, as his health began to fail, he removed to his native city of York, and died there in the following year. An exhibition of his works was held in 1849, and a life of him was written in 1855, by Alexander Gilchrist.

# PLUTO AND PROSERPINE.

*Painted by* WILLIAM ETTY, R.A.

Canvas, 52 × 78 inches.

The property of John Rhodes, Esq., of Leeds.



“ In that fair field of Enna, gathering flowers,  
Herself a fairer flower, by gloomy Dis  
Was gathered.”

THE story of Pluto, the god of the dead, carrying off a young goddess, full of life, is a myth peculiar to the Greeks. Zeus, the father of Proserpine or Persephone, advised Pluto, who was in love with her, to carry her off by force, as her mother Demeter would never allow her to go down to Hades. Proserpine was gathering flowers on the plains of Enna, with Artemis and Athena, when, far away across the meadow, her eye caught the gleam of a Narcissus flower; as she ran towards it, a fragrance “which reached to the heaven, and made the earth and sea laugh with gladness,” filled her with delight; but when she reached out her arms to seize the stalk with its hundred flowers, the earth opened, and before her stood “the immortal horses”





and the car of Pluto. Proserpine begged and implored gods and men to help her, but, Zeus approving the abduction, Pluto placed her by his side, and bore her off to his “resounding mansions.” Demeter’s anger compelled Zeus to send Hermes to Pluto, who consented to the release of Proserpine, but her return for good had become impossible. She had accepted from Pluto the half of a pomegranate, or apple of love, and had eaten it. She was compelled to come back to Hades again, where for a third part of the year she reigned as queen; through all the other months she was to be the beautiful maiden who sported on the plains of Enna.

Exhibited at the Royal Academy, 1839.

# THE RETURN FROM PLOUGHING.

*Painted by G. H. MASON A.R.A.*

Canvas,  $10\frac{1}{2} \times 29$  inches.

The property of Her Majesty the Queen.



**T**HE weary horses are pacing homeward after the long day's labour. The comfortable barns and farm buildings are in sight. By the leading horse is seen the lad who has charge of them. Two young girls, one in white, with the pretty rustic bonnet and frock, and the other in dark clothing, stooping down to get water from the spring, are on the right. The sun is setting over the rich English landscape, its light catching the cottage window, and the rest and tranquillity of evening are at hand.

Engraved by R. W. Macbeth, A.R.A.

George Hemming Mason was born at Wetley Abbey, in Worcestershire, in 1818. He studied, by his parents' wish, for the medical profession, but abandoned it, at the age of 26, for art. He travelled on the Continent with his brother, and eventually settled in Rome for several years, from which place he contributed many pictures to the Exhibitions of London and Paris; while there, news of financial disaster at home reached him, and for a time he was thrown entirely on his own resources. In 1857 he returned to England, and thenceforward all his subjects were taken from the neighbourhood of his birthplace, where he partially resided. In 1865 he settled in London, and was elected Associate of the Royal Academy in 1868. He died in 1872.



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(The Owners of the Copyright.)*







# OPHELIA.

*Painted by G. F. WATTS, R.A.*

Canvas, 30 × 25½ inches.

The property of the Artist.



**T**HE pure, beautiful face, with wistful eyes, is peering down through the willow leaves; the sensitive hand lies on the treacherous bough.

“There is a willow grows ascaunt a brook,  
That shows its hoar leaves in the glassy stream;  
There with fantastic garlands did she come.”







# A SPATE IN THE HIGHLANDS.

*Painted by* PETER GRAHAM, R.A.

Canvas, 50 × 70 inches.

The property of Sir Wm. Cunliffe Brooks, Bart., M.P.



**I**NTO the desolate peat mosses, spongy, black, and cold, up among the hills, the rain pours into the holes whence generations have dug their fuel. By-and-bye these holes become filled, their sides give way, and their waters rush from the one into the other and from all down the hill-sides, forming a vast accumulation of water. This constitutes what is called “a spate.” In the present day the numerous drains constructed provide a rapid and steady escape for the water, but in past times, when there were no such contrivances, it frequently over-ran the natural river courses and caused terrible disaster to the adjacent villages. In the picture “the water frae the hills,” cold, torn, and troubled, rushes in torrent between the rocky banks. It has carried away a portion of the stone bridge, over which some cattle were about to pass, but are



*By permission of Messrs. Arthur Tooth & Sons.*





being hurriedly driven back. The sun's powerful rays, piercing the lowering clouds, strike the further hills with a cold gleam, and light up the low floating clouds. The whole scene depicts Nature in an angry mood. In composition, effect, and rich colouring, a magnificent landscape, with a consistent truthfulness throughout.

# THE CHALLENGE.

*Painted by* W. Q. ORCHARDSON, Esq., R.A.

Canvas, 29 × 45 inches.

The property of W. Cuthbert Quilter, Esq., M.P.



THE scene is laid in an old oak-panelled chamber, on the tapestried stool in which is the Puritan's bible. He grasps tightly the hand of his sincere friend, who endeavours to dissuade him from accepting the challenge so impudently offered on the point of a sword. His honour, however, suggests that he should take the unwelcome missive.








MISS NINA LEHMANN, AFTERWARDS  
LADY CAMPBELL.

*Painted by Sir J. E. MILLAIS, Bart., R.A.*

Canvas, 51 × 34 inches.

The property of Mrs. Lehmann.

  
**S**ULL-FACE, life-size, seated, in white, on a blue garden seat, holding a single red camellia in her right hand. A string of blue beads is round her neck. A blue curtain is arranged behind her, and on her right is a camellia flower. Two doves are on the pavement near her.

Painted in 1869. Exhibited at the Royal Academy, 1869; Grosvenor Gallery, 1886.









# MOORLAND ROVERS.

*Painted by* PETER GRAHAM, R.A.

Canvas, 49 × 73 inches.

The property of Lord Armstrong, C.B.



**I**N this sedgy land, among the vigorous flags, Highland cattle are roaming. The outline of the hills is lost in the mist that hangs low, and dark shadows are cast on the broad slopes.

Exhibited at the Royal Academy, 1876.







# THE WHEEL OF FORTUNE.

*Painted by* E. BURNE JONES, A.R.A.

Canvas,  $59\frac{1}{2} \times 28\frac{1}{2}$  inches.

The property of Robert H. Benson, Esq.



“Turn, fortune, turn thy wheel and lower the proud ;  
Turn thy wild wheel thro’ sunshine, storm, and cloud.”

**S**AD, but inexorable, the fateful figure turns the wheel. She stands firm, on a platform of rock, against a stone-built wall, working the wheel with her left arm and balancing it against her hip. Her purple drapery is disposed in masterly fashion about the matured form. There may be sorrow and regret in the beautiful countenance, but there is no indecision. The wheel goes round. The sceptred king, once uppermost on the wheel, is now beneath his slave, whose chained foot presses on the crowned head, while beneath the king is seen the laurelled head of the poet, who, as he disappears, looks ardently and not unreproachfully at the arbiter of his destiny, as if a hope still remained of better fortune.

“Wherefore one nation rises into sway,  
Another languishes, e’en as her will  
Decrees, from us concealed, as in the grass  
The serpent train. Against her, nought avails  
Your utmost wisdom. . . . By necessity







She is made swift, so frequent come who claim  
Succession in her favours. This is she  
So execrated e'en by those whose debt  
To her is rather praise : . . .  
But she is blessed, and for that reckes not ;  
Amidst the other primal beings glad,  
Rolls on her sphere and in her bliss exults."

[DANTE'S *Inferno*—Canto VII.]

The picture was commenced earlier and finished (for the present owner) later than the one in the possession of the Right Hon. A. J. Balfour, but the general design is the same, the difference lying in the feeling and tone of colour, and in the variation of the accessories.

# LOVE AMONGST THE RUINS.

(WATER COLOUR.)

*Painted by* E. BURNE JONES, A.R.A.

Canvas, 39 × 61 inches.

The property of Frederick Craven, Esq., of Bakewell.



**M**UCH that can make life lovely has gone. A palatial habitation is in ruins, the sculptured marble overthrown, and the usurping briar flourishes and flowers; yet human tenderness and passion remain. The man, darkly draped and with sensitive frame, takes to his heart with infinite tenderness the frail woman whose heart's fulfilment is in her eyes. She is clothed in a splendour of blue and has one hand in her lover's, while the other is round his neck. Each other's nearness lifts their souls above the sense of calamity.

Exhibited at the Royal Jubilee Exhibition, Manchester, 1887.



*By permission of Mr. John Hollyer.*





# THE MUSICIAN.

*Painted by* JOHN PETTIE, R.A.

Canvas, 64 × 43 inches.

The property of the Artist.



A MUSICIAN is lying back in a deep chair, thinking out a composition, imagining an orchestral effect, with the occasional help of an organ. His worn look suggests the nervous strain to which his occupation puts him. He is attired in a grey dressing robe, lined with pale blue, low shirt collar, black stockings and shoes. The organ to the right of the picture is curiously ornamented, two trumpets being crossed over the key-board, and a crown placed above the central pipes. Leaning against the organ is a violoncello, and behind it is a chair. Some volumes are on the ground beside him, useful at times, but not needed at the moment.

The music in his hand was painted from one of Mozart's original manuscripts.









# RORKE'S DRIFT.

*Painted by* LADY BUTLER (ELIZABETH THOMPSON).

Canvas, 47 × 84 inches.

The property of Her Majesty the Queen.



**O**N the morning of the 22nd January, 1879, the Zulus, 25,000 strong, were within five miles of the camp of the 24th regiment. They did not intend to fight that day, for “the moon was dead,” but were sitting on the undulating plain in a huge semi-circle, when a small reconnoitering party of Colonel Durnford’s men came unexpectedly upon them and fired. Then quickly followed the attack on Colonel Durnford’s main command, and the slaughter of his men, by this immense host, at Isandhlwana. Nothing but the post at Rorke’s Drift, with a detachment of eighty men, stood between Natal and this overwhelming force, whose cunning, discipline, and reckless bravery, made it a formidable foe, not to be kept back by any superiority of armament. Scarcely had a hasty barrier been made of biscuit tins and mealie bags by this handful of men, when the attack





was upon them. It raged all through the night. Six times the Zulu impis charged the barricade with utter disregard of life, and each time effected an entrance, but were driven out and kept at bay. The rifles of the English by the incessant firing grew too hot to hold without cloths round the barrels, and over and over again the Zulus got hold of them while they were being loaded, and tried to wrench the bayonets off. Creeping to the rear, they set fire to the hospital. As the day broke, when the gallant detachment was at the point of exhaustion, Lord Chelmsford's advance guard was seen approaching, and the courageous enemy retired.

The commanders of this gallant defence were Lieutenant Chard (now Major Chard, V.C., and in command of the Royal Engineers in the Straits Settlements,) and Lieutenant Bromhead (since deceased).

Exhibited at the Royal Academy, 1881.

# ANTIQUÉ JUGGLING GIRL.

*Painted by* SIR FREDERICK LEIGHTON, BART., P.R.A.

Canvas, 42 × 24½ inches.

The property of Lord Willington.



A GRACEFULLY posed figure, nearly nude, juggling with five balls. She stands on a leopard skin, red and white drapery fall low down over a seat to her right; a brazen vase, a sword, and some rings, suggestive of jugglery feats, are at her left; and behind her, clearly outlining her figure, hangs a white screen, bordered with a Grecian design. Beyond and on either side of the screen, is an orange grove, plenteous in fruit; and above it is a pale sky, with warm, sunny clouds.

Exhibited at the Royal Academy, 1874.









# APPLICANTS FOR ADMISSION TO A CASUAL WARD.

*Painted by* LUKE FILDES, R.A.

Canvas, 56 × 97 inches.

The property of the Governors of the Royal Holloway College, Egham.



**R**ANGED against the wall, waiting each his or her turn, are these applicants for temporary shelter, brought to this pass by misfortune or crime.

“Dumb, wet, silent horrors, sphinxes set up against that dead wall, and none likely  
“to be at the pains of solving them until the general overthrow.”

The garish gas lamp shows the entrance to the ward, and suggests a warmth and comfort in contrast to the cold and misery outside. Crouched on the wet ground, against the figure of a woman, is a lad, ill-clad and shivering. The woman seems anxious to shelter a little girl, whose bare arm is seen against the poor garments of the woman. The dissolute-looking man in a hat, stands in a callous attitude, his hands in his empty pockets; it is an every night affair



*By permission of the Trustees of the Royal Holloway College.*



with him, and he knows there is nothing to be done but to wait his turn. With the family to his left it is a different matter. The look of respectability on the father's face, and the grief of the mother at having been brought, evidently by pure misfortune, to these desperate straits, are pathetic; no shoes for one child's feet, and the other two children insufficiently clad, and, withal, no means for either shelter or food. Beneath the gas lamp a policeman is referring to some book or list, while a man, shivering with cold, and with a stick under his arm, seems to be casting his eye down the line of casuals, and listening to the policeman at the same time. A woman with one child closely clasped in her arms, and another holding to the skirt of her dress, is evidently coming away from the ward with some ticket or paper for relief. The refinement and grace still left in the shabbily-clad figure speak of better days, but through all, she seems more mindful of the children than of herself.

Exhibited at the Royal Academy in 1874.

# AN IDYL.

*Painted by* MAURICE GREIFFENHAGEN.

Canvas, 62 × 31½ inches.

The property of the Corporation of Liverpool.

—♦—

**I**N grass-land, abounding in white marguerites and scarlet poppies, and lit by a low red sun, a young shepherd is clasping in his arms the fair form of his beloved. Her rich coloured hair falls over her shoulders and far down till it is lost in the beautiful blue of her raiment, against which the poppies shine in all their splendour. There are no strong shadows and no vivid lights in the picture, and one is conscious of the event portrayed rather than of its being paint. The execution is equal to the tenderness and beauty of the conception; a glimpse of dreamland, scarcely outlined, yet amply comprehended.

“And on her lover’s arm she leant,  
And round her waist she felt it fold,  
And far across the hills they went  
In that new world which is the old.  
\* \* \* \* \*  
And o’er the hills and far away,  
Beyond their utmost purple rim,  
Beyond the night, across the day,  
Thro’ all the world she follow’d him.”

Exhibited at the Royal Academy in 1891.









# THE VALE OF REST.

*Painted by* SIR J. E. MILLAIS, BART., R.A.

Canvas, 41 × 67 inches.

The property of Henry Tate, Esq., F.R.S.



“To where beyond these voices there is peace.”

**I**N a convent garden at sunset, a grave is being prepared by two nuns. The younger, a novice, with her white coif thrown back from her face, is in the grave, vigorously throwing out large spadefuls of earth; the elder sits on the overturned headstone, holding a rosary, her black gown sweeping the dank, coarse grass. The garden wall is hidden by thickly-set cypress trees, and against the luminous evening sky stand the still poplars.

Exhibited at the Royal Academy Exhibition, 1859; International Exhibition, 1862; Royal Jubilee Exhibition, Manchester, 1887; Birmingham Pre-Raphaelite Exhibition, 1891.







# A ROMAN AMATEUR.

*Painted by L. ALMA TADEMA, R.A.*

Wood, 24 × 18 inches.

The property of Colonel H. D. Davies, Alderman, M.P.



**I**N the centre of the picture is a full-length bronze statue, standing on a square red pedestal; an attendant is about to move it for the better convenience of the Roman gentlemen who, with the eye of the connoisseur, are criticising its merits. Two ladies are present, one sitting. In the foreground to the right, upon an elegant inlaid floor, is a table with a bronze lioness mounted on a piece of green marble. In the background is the famous marble group of the Laocoon and two seated statues of Roman matrons, and beyond is seen an open court, festooned, and with a glimpse of sky above the tiled roofing.










# OPHELIA.

*Painted by* SIR J. E. MILLAIS, BART., R.A.

Canvas, 28½ × 43 inches.

The property of Henry Tate, Esq., F.R.S.

  
IN the shadow of the overhanging leaves, Ophelia is floating to her death. Her face, with its half-open lips, chanting snatches of old tunes, and her hands, grasping their “weedy trophies,” rise above the water. Her garments are losing their last reserve of buoyancy; and when she has cleared the sandy shallow through which she is now passing, she will sink and yield her life with scarcely a struggle.

“There, on the pendant boughs, her coronet weeds  
Clambering to hang, an envious sliver broke,  
When down her weedy trophies, and herself,  
Fell in the weeping brook.”—*Hamlet*. Act 4. Scene 7.

Of this picture Mr. Ruskin wrote: “The loveliest English landscape, haunted by sorrow.”

The background was painted on the River Ewell, near Kingston. Miss Siddall, afterwards the wife of Dante Gabriel Rossetti, was the model for the face.

The picture was painted in 1851, and exhibited at the Royal Academy in 1852; Grosvenor Gallery, 1886.

Engraved by J. Stephenson.







# ISABELLA.

*Painted by J. M. STRUDWICK.*

Wood, 39 × 23 inches.

The property of W. Graham Robertson, Esq.



**I**SABELLA is mournfully contemplating the empty stand from which her brothers have taken the pot of sweet basil wherein she had placed the head of her murdered lover, Lorenzo. She is robed in rich rose colour, the graceful folds and numberless creases of which show the industry and careful thought of the painter in the carrying out of his design. The robe hangs from her left shoulder, while on the right is white drapery skilfully subdued into harmonious tone with the rest of the picture. Her left hand is pressed to her heart, and with her right she rests her light figure on a pedestal over which falls some dark purple drapery. Through the mediæval window behind her is seen a pleasant sunny landscape, the only figures visible therein being the two brothers, bearing away the stolen basil pot. Scattered







pieces of the plant, dropped by the brothers in their hasty flight, are on the marble floor.

“Piteous she looked on dead and senseless things,  
Asking for her lost Basil amorously ;  
And with melodious chuckle in the strings  
Of her torn voice, she oftentimes would cry  
After the Pilgrim in his wanderings,  
To ask him where her Basil was ; and why  
'Twas hid from her ? ‘For eruel ’tis,’ said she,  
‘To steal my Basil-pot away from me.’” [Keats.]

The picture was exhibited at the Grosvenor Gallery, 1879.

# IN THE MINISTER'S GARDEN.

*Painted by* CECIL G. LAWSON.

Canvas, 71 × 107 inches.

The property of the Corporation of Manchester.



**B**EYOND a tangled growth of flowering nasturtium is a bench of beehives, and clusters of gay hollyhocks and sweet-peas abound, beside which are apple trees in fruit, and a vigorous fir tree. To the right among more nasturtium are some flower-pots and a spade, near which yellow roses grow. Beyond in the fields some people are peacefully working, others pass along the roadway, while in the broad expanse of country lie the quiet hamlets, surrounded by farms and orchards, rich grass-land, wheat-fields, woods and streams. Far away the long line of blue hills meets the summer sky, across which white clouds float.

“Near yonder copse, where once the garden smil’d,  
And still where many a garden flow’r grows wild ;  
There, where a few torn shrubs the place disclose,  
The village preacher’s modest mansion rose.





A man he was to all the country dear,  
And passing rich on forty pounds a year.  
Remote from towns he ran his godly race,  
Nor e'er had changed, nor wished to change his place."

Cecil G. Lawson was born in Shropshire in 1851. His father was a portrait painter. While still a boy, he employed himself, under the guidance of his father, in painting small studies from nature—landscapes, clouds, fruit, flowers, &c. In 1870 he exhibited at the Royal Academy his picture of "Cheyne Walk, Chelsea." After the lapse of four years he made a tour in Holland and Belgium, and in the same year, 1874, commenced his painting of "Hop Gardens of England." "The Minister's Garden" appeared at the Grosvenor Gallery in 1878, and attracted much attention. The painter described it as a tribute to the memory of Oliver Goldsmith; the studies for the composition were made on a hillside near Sandhurst. He married in 1879, and lived at Haslemere; there he painted "The August Moon," which, after his death, was presented to the National Gallery by his widow, in fulfilment of his wish. His health was always delicate, and though he spent the winter of 1881 in the Riviera, he returned to England no stronger, and died in the following year, aged thirty-one.

# LADY CAMPBELL, BORN LEHMANN.

*Painted by Sir J. E. MILLAIS, Bart., R.A.*

Canvas, 50 × 33½ inches.

The property of Mrs. Lehmann.



**L**IFE-SIZE, seated on the end of an oak chest, fronting the spectator, and holding a closed fan; head turned to the left. White dress, with a small bouquet of forget-me-nots fastened in front; a necklace of pearls; light gloves on the chest beside her, and a jar of blue Nankin, filled with tulips.

Painted in 1884. Exhibited at the Grosvenor Gallery, 1886.









# OSKOLD AND THE ELLÉ-MAIDS.

*Painted by Sir J. NOEL PATON, R.S.A.*

Canvas, 44 × 64 inches.

The property of R. J. Bennett, Esq., of Apr, D.B.

THE picture was suggested by Scandinavian legends of the beautiful and malevolent wood-spirits or Ellé-maids.

“So all that day he rode right forth in the forest till the sun went down. Then was he ware of five demoiselles dancing and singing in the glade; and ever they proffered him, would he but turn from his quest, all manner of solace and pleasaunce. Now, he was passing faint by reason of his long fasting, and weary from his vigil. . . . And marry, him thought in his heart, mot I but rest me here a little space, and with moonrise ride on my way! But anon heard he afar off a sweet bell ring as for vespers. Then was he all adread and cried on height, “Ah, blessed Lord, who died on tree, help me in this tide, for sorely am I bested!” Right so there arose a marvellous great wind, whereat his stout horse gan quake and sweat for fear. Then crossed he





himself, and anon the fair demoiselles vanished with doleful strain. Then he knew they were the Ellé-sisters, and he rode on giving God remercieaunce, by whose grace he had scaped their fell assautes.' My son, the questing Knight is the soul, the forest is the labyrinth of this world, and the Ellé-maids are the five senses."—[Sir J. NOEL PATON.]

Exhibited at the Royal Scottish Academy, 1873; Manchester Jubilee Exhibition, 1887.

# SWEET IS EVENING'S TRANQUIL HOUR.

*Painted by* DAVID MURRAY, A.R.A.

Canvas, 74 × 48 inches.

The property of Charles T. Harris, Esq.



**I**N this charming pastoral a girl, in low-toned dress, is listening to a shepherd boy, who sits on a knarled bough, piping. The evening light catches her face and the pink kerchief on her head, and tinges the skin of the cow against which she is leaning. Around her are old fruit trees, their blossom bright at this quiet hour. Sheep are peacefully scattered about the grassy land in familiar companionship with the figures; a scene of tranquillity. The well-worn pathway bends sharply off to the left and is lost in the distance. Cold grey clouds advance slowly towards the last flood of golden daylight, against which the windmill is seen, with its sails now still after the day's work. One is conscious in this picture of the last parting gleams of day.



722







# THE GENTLE MUSIC OF A BYGONE DAY.

*Painted by J. M. STRUDWICK.*

Wood, 31 × 24 inches.

The property of Joseph Dixon, Esq.



**S**EATED on an elaborately carved and inlaid chest, a lady, with pensive and beautiful face, is playing on a cythern. Her raiment is arranged about her in graceful folds. Her eyes look down on a music book held open for her by her companion, who is seated at a lower level. Beyond is a third and equally lovely figure, demurely sitting with her hands crossed on a zyther, listening with contented enjoyment to the tuneful strains. Behind her is an organ, its painted doors thrown open, and to the left, further away, a stained glass window is seen.







# THE LAND BETWEEN THE LOCHS.

*Painted by* ALFRED EAST, R.I.

Canvas, 48 × 78 inches.

The property of John Polson, Esq., of Paisley.



THE stream runs placidly between the lochs, stretches of low grass-land on either side. To the right a group of trees rises from the dry tangled grasses, while to the left at the bend of the stream are some farm buildings. Beyond the winding water is the heathery moorland, and, away in the distance, the blue hills.

The scene is taken on the River Teith, between Loch Vennachar and Loch Achray.



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