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Early  
English

Dutch and Flemish  
Paintings

Blakeslee Galleries

Cor. Fifth Avenue and 34th Street

New York







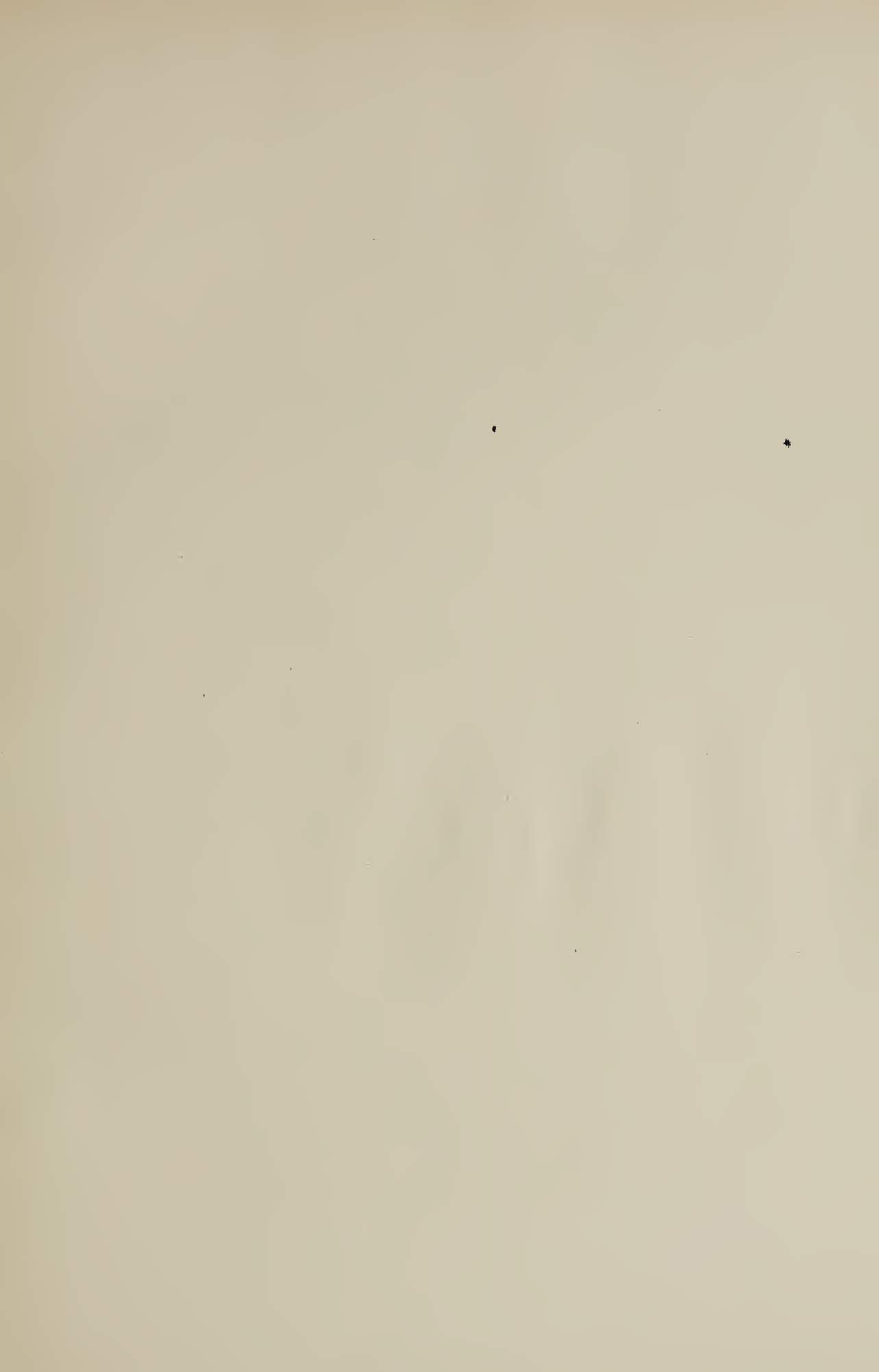




















# CATALOGUE





DANIEL MYTENS.



SIR WILLIAM CROFTS.

EARLY ENGLISH, DUTCH AND FLEMISH

# PAINTINGS

AT THE

BLAKESLEE GALLERIES

353 FIFTH AVENUE, COR. THIRTY-FOURTH STREET



NEW YORK

1899



### NOTE.

Some of the paintings included in this catalogue have passed from Mr. Blakeslee's hands since the work was commenced.

Where the kind permission of the purchaser was obtained the illustrations remain.





## INTRODUCTION.

FROM Holbein to Sir Joshua Reynolds, from Van Dyck and Rubens to Constable and Turner, the Englishman has filled his palace, country house, or town residence with abiding works of the world's best painters, until to-day England is a perfect storehouse of fine pictures. In that remarkable period from 1580 to 1660, when the great painters of Flanders and Holland had difficulty in disposing of their productions at home, they found a ready market across the Channel. The result is, that Rembrandt, Hals, Hobbema, Van Dyck, Rubens, Jan Steen, Terburg, and a great coterie of the princes of art contributed their masterpieces to make England the repository of their talents.

It is only of recent years, however, that a proper appreciation of these works has manifested itself in this country. The French painters, by their dexterity and surface qualities, as was natural, appealed to the unformed tastes of the masses, not yet educated to the higher requirements of art; later came the interest in the Barbizon painters, known as the "men of thirty," whose splendid productions, however, were limited; then came the desire for something more lasting than the fashionable, modish, story-telling later Parisians—the intellectual and the artistic were to be satisfied. These requirements were only to be found among the truly great in the history of art; men who had stood the test of time and who had built on strong foundations of truth, seriousness, and masterly ability to draw, construct, and color. But these were difficult to obtain.

The mutations of time, however, have wrought changes in the fortunes of many of England's great families, and there has come occasionally the inevitable need for money. Collections, for one reason or another, have been dispersed; death and the division of great estates have scattered galleries and furnished opportunities to secure masterpieces for centuries the proud possessions of royalty, nobility, or the Cræsus of his time.

Attracted early to these canvases, buying at a time even when there was little market, we have established not only unusual and exclusive relations with English and foreign agents for the securing of these works, but we make bold to lay claim to an expert knowledge of the men, their methods and characteristics, that has enabled us to select intelligently and authoritatively canvases that worthily represent their talent and best efforts. For several years we have dealt almost exclusively in such works, and our importations of recent years have included some of the most important examples of the older masters, and in particular the early Englishmen, from Sir Joshua through all his contemporaries and followers, that have ever been brought to this country. These canvases we have placed in the galleries of many of the greatest collectors in America, where they remain among their most prized possessions. In offering this catalogue, which covers, of course, only a minor portion of the paintings in the gallery, and which is the second of a series whereof the first was received with much favor, it is announced that many of the works included since the catalogue was commenced have passed from our possession. It has been deemed wise, however, to allow the reproductions to be included in this edition, and where the permission of the purchaser has been obtained the present ownership is given.

T. J. BLAKESLEE.

353 FIFTH AVENUE, COR. OF 34TH STREET,  
NEW YORK CITY, 1899.

**CATALOGUE**

**1899**



No. 1.

(*Frontispiece.*)

DANIEL MYTENS.

1590—1656.

Sir William Crofts.

Height, 80 inches. Width, 50 inches.

MYTENS came to England from Holland early in his career, and achieved a flattering success, being court painter to Charles I. until he was supplanted by Van Dyck. He painted much in the same manner as Van Dyck, although Mytens was not, as is sometimes erroneously asserted, an imitator, for his technique was the same long before the talented man from Antwerp appeared on the scene. Many of his great portraits remain in England, and are highly prized by reason of their excellence of color, drawing, and modelling. No more worthy example has come to this country than this canvas of Sir William Crofts, who is represented standing against a noble tree, behind which a fine landscape stretches away in the distance. Gentleness, the dignified poise of the figure, and the nobility of countenance are all the work of an undisputed master, and the color scheme is particularly refined and attractive.

Formerly in the collection of Joseph Addison and the Countess of Warwick, Bilton Hall, Rugby. Prior to this the canvas had been in the Holland House. Sir William Crofts, created Baron Crofts 1655, married an aunt of Admiral, the Earl of Warwick, and held an appointment in the household of Queen Henrietta Maria, and died in 1662.

No. 2.

MADAME VIGÉE LE BRUN.

1775—1842.

Portrait of Madame Le Brun.

Height, 34 inches. Width, 28 inches.

IT is recorded Madame Le Brun painted no less than twenty-five portraits of Marie Antoinette, with whom she was on terms of great intimacy.

Portrait, history, and landscape painter, Madame Le Brun is nevertheless best remembered by her canvases of beautiful women, among whom she herself was by no means the least attractive. In this portrait of herself, which she has painted in her most engaging manner, she is shown with a book in her lap, while in her hand she holds a pen. Gowned in an evening dress cut low, she discloses a charming neck and shoulders beautifully modelled, while her face is piquant and delicate in its regular outlines. Her hair is dressed with much elaboration, a scarf being twined among her curls, which fall over her neck, and at her breast there is tied a knot of ribbons.

Now in the collection of Mr. C. P. Huntington.

MADAME VIGÉE LE BRUN.



PORTRAIT OF MADAME LE BRUN.





No. 3.

FRANÇOIS CLOUET.

1516—1573.

Portrait of a Man.

Height,  $7\frac{1}{4}$  inches. Width,  $6\frac{1}{4}$  inches.

SUCCEEDING his father as court painter to Francis I., Clouet continued in the same position under Francis II. and Charles IX. To-day his pictures are rare and most difficult to obtain; they are appreciated for their unique charm of remarkable detail, excellent drawing, and color. The famous European galleries contain portraits by him of various sovereigns, for he was præeminently a painter of royalty, including Francis I. and II., Henry II. and III., Catherine de Medici, Charles IX. and his wife, Elizabeth of Austria. This small panel has all the qualities of a great canvas, for, though done in miniature, it is approached with wonderful breadth, and is thoroughly large in conception. It is of a man garbed in black, wearing a pointed, dark beard.

No. 4.

SIR THOMAS LAWRENCE.

1769—1830.

Mrs. Gibbon as Miranda.

Height, 80 inches. Width, 50 inches.

DISTINGUISHED as was Lawrence for his interpretation of the beauty of English womanhood, it was rarely that he accomplished such results as may be seen in this canvas, large and important, of the lovely Mrs. Gibbon in the character of Shakespeare's Miranda. Mrs. Gibbon was one of the attractive fashionable women of the day, and the painter has kept to her personality, giving at the same time a satisfying interpretation of the heroine of the great bard, as Mrs. Jameson puts it, "beautiful, modest, and tender." She is arrayed in a diaphanous drapery of simple, flowing lines, girdled in at the waist with a band, while a scarf floats airily from the shoulder and is caught by the left hand as it makes a graceful curve. The lady walks along the shore, on which dashes a somewhat angry sea, and above is a sky cloud-laden with a storm at the horizon. The face is full of sweet, dignified beauty, while the size of the canvas lends added importance. It is unquestionably the most distinguished example of Lawrence's work ever brought to America.

Purchased of Mr. Gibbon, whose father commissioned the picture from Lawrence.

Now in the collection of Mr. George J. Gould.

SIR THOMAS LAWRENCE



MRS. GIBBON AS MIRANDA.



No. 5.

SIR JOSHUA REYNOLDS.

1723—1792.

**The Flageolet Player.**

FIRST president of the Royal Academy, one of the most successful men that ever graced his profession, beloved, admired and deeply respected, Sir Joshua Reynolds devoted his whole life and talents to his art, and enjoyed the greatest measure of prosperity. His portraits of children are among his most unique productions, for he caught the evanescent charm of infancy with unerring directness and sympathy. The little man here, ruddy of cheek and with serious, pre-occupied air, is playing a flageolet. The mouth is drawn up, the eyes look straight ahead, and the strong light by which the face is illuminated throws powerful shadows. Rich glazes give a wonderful mellowness to the canvas, which is unusually full of color.

No. 6.

SIR ANTHONY VAN DYCK.

1599—1641.

The Mystical Marriage of St. Catherine.

Height, 46 inches. Width, 46 inches.

THE elegant portrait painter who enjoyed the royal favor of Charles I. and his court seems a different man when, freed from the portrait demands of royalty and the world of fashion, he gave himself up to depicting religious themes. His great masterpieces, which have held the world's attention since their inception, proclaim him, however, the abiding genius of his day, and this example is additionally interesting by reason of its delicacy of conception and charm of painting. The legendary St. Catherine, who was said to be an Alexandrian of noble extract, and put to death by Maximinus for confessing Christ A.D. 307, is credited with a heavenly vision in which she was betrothed to Christ with a ring. How beautifully Van Dyck has carried out the theme may be seen in this picture, wherein the centre figure is the Child Redeemer on the lap of the Virgin, holding in His hand the ring with which he betroths St. Catherine.

“The divine expression and graceful elegance of the Virgin and the splendid coloring and masterly handling of the Infant merit the highest commendation. The superlative beauty of the Virgin has long acquired for the picture the distinguished appellation of *La plus belle des Vierges*.”

For many years the property of the Marquis of Cholmondeley, Houghton Hall.

Smith's Catalogue Raisonné, No. 108, of Supplement.

Now in the collection of Hon. Chas. F. Sprague.

SIR ANTHONY VAN DYCK.



MYSTICAL MARRIAGE OF ST. CATHERINE.





No. 7.

SIR THOMAS LAWRENCE.

1769—1830.

Mrs. Hammond.

Height, 30 inches. Width, 25 inches.

THE successor of Benjamin West to the presidential chair of the Royal Academy, Lawrence enjoyed a great vogue in London during his life, painting royalty, nobility, and the great literary and social lights of his country, and many foreign celebrities. It was in his portraits of women and children that he most excelled, however, and he was never happier than when painting beautiful English femininity. The lovely girl depicted here is of the type with which he succeeded so well. She wears an evening dress of black edged with lace and cut low. A beautiful neck and shoulders are surmounted by a no less attractive face wreathed in a mass of nut-brown curls. One hand rests on the arm of a chair, and behind is a crimson curtain.

No. 8.

JACOBELLO DEL FIORE.

1385—1439.

Madonna and Child.

Height, 30 inches. Width, 24 inches.

PRESIDENT of the Guild of Painters of Venice and painter of the famous "Lion of St. Marc" in the Ducal Palace and the "Madonna" in the Venice Academy, Jacobello del Fiore was a man of great distinction in his day. He also has a large picture, "Coronation of the Virgin," in the sacristy of the Duomo at Ceneda. He was a pupil of his father, Francesco. The Madonna in this composition kneels before the Child in adoration; behind is a diversified landscape full of symbolism; nearby, curiously arranged, is the cow in the manger, and the Babe, entirely nude, appeals to the Mother. A nimbus is over the Virgin's head, and a long dark cloak falls in regular lines from her shoulders. The early primitive Italian manner is apparent in the treatment of the details and the arrangement of the personages, and, as was usual in the works of these early painters, there is great sincerity, deep religious conviction, and a profound feeling of devotion throughout.

Formerly in the collection of Col. Hankey.  
Now in the collection of Mr. J. G. Johnson.

JACOBELLO DEL FIORE.



MADONNA AND CHILD.



No. 9.

FERDINAND BOL.

1611—1681.

Portrait of Anna Maria Schurman.

Height, 32 inches. Width, 26 inches.

A PUPIL of Rembrandt, and later a serious rival with him for popular favor, Bol was a prolific worker, whose pictures are among the most prized possessions of the great galleries of Europe. There are ten of his canvases at the Hermitage in St. Petersburg; four at Paris, Brussels, and Dresden; three at the National Gallery, London; and others in The Hague, Berlin, Munich, Rotterdam, Dresden, and Frankfort; while in the Town Hall in Amsterdam is his masterpiece, "Four Regents of the Leprosy Hospital," and the museum of that city contains many portraits. The lady in this portrait wears over her black dress an embroidered white collar and cuffs, on the painting of which the artist has performed wonders. The simplicity of the brush-work and the management of the whites are truly remarkable, yet these in no wise detract from the excellence of the flesh-painting, the face receiving the most careful attention and being the centre of attraction. A fan is held in the left hand, and the figure is standing. Great distinction is everywhere apparent in the canvas.

No. 10.

FEDERIGO ZUCCARO.

1543—1609.

Portrait of Queen Elizabeth.

Height, 30 inches. Width, 25 inches.

THIS interesting panel of the Virgin Queen shows her capricious majesty in a most regal and elaborate costume, heavily embellished with jewelry. She wears a ruff of delicate lace and needlework of cobweb-like texture. Her blond hair is dressed with precious stones and surmounted with a crown; about her neck are more jewels. The texture of the costume is truly remarkable, while the face is curiously in the character as history shows the woman. It is, perhaps, as the portraitist of Queen Elizabeth that Zuccaro is best remembered, although he led a busy life and was patronized by some of the greatest of royalty and the nobility, including Popes Gregory XIII. and Pius IV., Philip II. of Spain, and the Grand Duke of Florence. It is said that Mary, Queen of Scots, sat for him, and he was the founder of the famous Academy of St. Luke in Rome.

No. 288 of the Exhibition of the Royal House of Tudor. Lent by Mrs. Snare. Also described by Freeman M. O'Donoghue, F.S.A., of the Department of Prints, British Museum, in his work, "A Description and Classified Catalogue of Portraits of Queen Elizabeth, No. 58."

Now owned by Mrs. F. G. Macomber.

ZUCCARO.



QUEEN ELIZABETH.





No. 11.

ADRIAAN HANNEMAN.

1611—1680.

Portrait of Lady Dorothy North.

Height, 37 inches. Width, 29 inches.

BORN at The Hague, a pupil of Ravesteyn, and a great admirer of Van Dyck, Hanneman enjoyed a great reputation and patronage in his native town. The success of Van Dyck in London, however, induced him to visit that metropolis, where for sixteen years he had great prosperity, painting royalty and the nobility of the day. On returning to Holland he became court painter to Mary, Princess of Orange, and a director of the Academy. He is represented in the collections at Hampton Court, the Vienna Gallery, the Rotterdam Museum, and that in Frankfort.

The Lady North here stands in graceful attitude, holding between her dainty fingers the ends of a diaphanous lace scarf. Her hands are painted with rare dexterity, while the drawing is quite unusual. She is dressed in an evening gown of white satin, equally excellent in painting, and contrasting delicately with the flesh tones of a well-proportioned neck and shoulders. The smiling face is expressive, and the blond ringlets carry out the delicate color scheme of the painting.

From the collection of the late Countess of Waldegrave.

No. 12.

**MATTEO ROSELLI.**

1578—1651.

**The Holy Family.**

Height, 37 inches. Width, 37 inches. Circle.

IN favor with the Grand Duke Cosimo II., for whom he executed several frescos representing the history of the Medici family, Roselli is said to have founded a school of which many famous Italian painters were pupils. He is well represented in Florence with pictures and frescos in the Pitti and Uffizi galleries, the Academy, and the churches of S. Annunziata, S. Gaetano and Oginssanti, as well as in the Poggio Imperiale. Quite primitive in conception and rendering, this circular panel is most interesting in the composition of the Virgin kneeling before the Holy Child, who, quite nude, reclines on the ground. Beside Him the infant St. John holding a cross, and in the background, in front of a stable, leaning on a saddle, is Joseph. To the left a formal landscape stretches away, showing a valley and many trees. One cannot but be impressed with the earnestness of the painter and the loving care bestowed on every detail, the thoughtful, maternal expression on the face of the Mother, and the infantile purity of the Son of Man. There is a wonderful charm throughout the picture, and time has given the added attraction of great mellowness.

Now in the collection of Mr. Dudley L. Pickman.

MATTEO ROSELLI.



THE HOLY FAMILY.



No. 13.

SIR WILLIAM BEECHY.

1753—1839.

Portrait of a Lady in White.

Height, 30 inches. Width, 25 inches.

WHEN George III. was King, among his favorite portrait painters was Sir William Beechy, who received also the favor of that monarch's consort, Queen Charlotte, and was made her official artist. In this capacity he spent much time at Windsor as instructor to the princesses. For this portrait Beechy had for a model a handsome English girl, whose fresh face is set off by a simple white gown. A dark lace shawl has dropped down and is caught over her arms. About her brown hair is a blue ribbon, and in her hands a sheet of music. To the left is an arbor, over which trails honeysuckle, and the background is a summer sky.

No. 14.

PAULUS MOREELSE.

1571—1638.

Portrait of Madame Van Tromp.

Height, 50 inches. Width, 40 inches.

MOREELSE, one of the famous painters of Holland, was highly appreciated in his native town of Utrecht, where he was high in political circles and a painter of the principal personages of his native land. Some of his portraits include Princess of Hanau, Frederick of Bohemia, and the Countess Ernestine of Nassau, as well as others. His pictures are in many of the great houses and galleries of Europe. The lady here shown wears the lace cap and cuffs of the times with a great ruff. She is standing, with one arm leaning on a chair, while the other holds a glove. In the right hand is a large fan of peacock feathers. The dress is elaborately embroidered down the front and spreads out from the waist. Her face is dignified and reposeful, and painted with great power in spite of the attractive detail the artist has bestowed upon it.

From the Van der Hoop collection, Amsterdam.

PAULUS MOREELSE.



MADAME VAN TROMP.





No. 15.

SIR ANTHONY VAN DYCK.

1599—1641.

Portrait of Henrietta Maria.

Height, 41 inches. Width, 32 inches.

COURT painter to Charles I., favored by nature, handsome, gifted, successful, Van Dyck in his forty-two years of life managed to encompass the work of several lifetimes. Masterly in the handling of his material, deft draughtsman and refined colorist, he gave a unique distinction to every canvas he touched. Painting many portraits of this attractive consort of his royal patron, he yet approached his theme always with a certain loving enthusiasm. In this picture she is represented three-quarter length, standing, her arms folded across the waist. As usual, the hands have received the master's attention and are indicated with a delicacy and charm quite his own. The patrician head with its mass of dark-brown ringlets is admirably poised, and the daintily formed neck and shoulders stand well relieved by the simplicity of the black gown trimmed with white lace. To the right a red curtain harmonizes with the color scheme, while two pink roses held in the hand give just the note needed to bring the composition together.

From the Shandon collection.

No. 16.

SIR ANTHONY VAN DYCK.

1599—1641.

The Earl of Arundel.

Height, 46 inches. Width, 37 inches.

VAN DYCK, the elegant, suave, distinguished Fleming, court painter to Charles I., the fashionable favorite and the admired among his brother artists of all times, never touched a canvas without leaving the ineffaceable marks of his genius. This portrait of the Earl of Arundel represents a patrician, intellectual man of middle life, clad in black, with white ruff and cuffs, standing against a background of gray wall opening out to a landscape seen at the right. On the left hand is a glove half on, while the hand is outstretched. The face is that of an individual of mental attainments, and the work is enveloped in a soft, harmonious atmosphere, most engaging in its artistic qualities. It is also brushed in with authority, with masterly touch and exceeding knowledge.

Now in the collection of Mr. B. L. Cable.

SIR ANTHONY VAN DYCK.



EARL OF ARUNDEL.



No. 17.

JAKOB JORDAENS.

1593—1678.

Portrait of Helena Fourment, Second Wife of  
Rubens.

Height, 28 inches. Width, 23 inches.

FRIEND and fellow-student with Rubens, Jordaens was helped by his brilliant friend, who obtained for him many commissions. He had for patrons the King of Sweden and Princess Amelia of Orange. He also painted a series of cartoons for the King of Spain from the designs by Rubens. This portrait of his friend's wife, the beautiful Helena Fourment, surely does justice to the lady whom Rubens married when he was fifty-three years old, and who it may be said was the daughter of his first wife's sister—a girl of but sixteen. Jordaens's portrait, however, represents her at a more mature age, though still beautiful, and her ample figure, with its charm of poise, its freshness, and womanly dignity, has furnished unquestioned inspiration. The rendition is refined, the color delicate and harmonious, and the brush-work expressive. Her hair, dark as her black dress, falls in wavy masses, and about her neck is a string of pearls. One hand holds a transparent lace scarf at her breast. Jordaens is well represented in all the prominent galleries in Europe, having famous works in the Louvre, Paris; the Hermitage, St. Petersburg; Madrid, Brussels, Antwerp, Dresden, Vienna, Florence, The Hague, and other cities. It may indeed be said that he rivalled his friend, the masterful Rubens.

Now in the collection of Hon. Chas. F. Sprague.

No. 18.

**MATTEO DA SIENA.**

Also called Matteo di Giovanni (di Bartolo).

About 1435—1495.

**Madonna and Child.**

Height, 23 inches. Width, 14 inches.

AMONG all the painters of Siena none was accounted the superior to this man, whose great masterpiece, the "Madonna della Neve," is in the church of that name in his native city. Another great canvas, "Virgin Enthroned with Angels," is at the Academy in Siena, where, indeed, are most of his pictures. The National Gallery of London, however, possesses his "Ecce Homo" and an Assumption. The present canvas is thoroughly characteristic, representing as it does a holy mother with child, two attending angels being seen behind the principal figure. The formal, primitive treatment of the theme is delightful, and the drawing full of naïve charm. All the faces are delicate and full of character, while the whole is thoroughly imbued with a serious religious sentiment.

MATTEO DA SIENA.



MADONNA AND CHILD.





No. 19.

PETER PAUL RUBENS

1577—1640.

Portrait of Caspar Gevartius.

Height, 23 inches. Width, 19 inches.

THE simple directness of the brush-work in this portrait, combined with the full, luscious color, stamps the master's hand at the first glance. Friend of Van Dyck and Rubens, and secretary to the town council, Gevartius offered Rubens an inspiration not always forthcoming from his sitters. That he made the best of his opportunities is obvious, for the canvas bears the evident mark of a labor of love. Wonderfully modelled, painted frankly and artistic in every way, this picture is unusually forceful and satisfying. The model wears a pointed beard, and has his somewhat thin hair brushed back from his forehead. About him is a red cloak or gown, from under which is seen a white collar.

No. 20.

RICHARD WILSON.

1714—1782.

Classic Italy.

Height, 40 inches. Width, 50 inches.

WILSON must be considered one of the four greatest landscape painters which England produced in the eighteenth century, the other three being Constable, Gainsborough, and Crome, and by many he is considered to outrank them all. His works have steadily and consistently enhanced in value.

“His art possesses some of the highest qualities in the reach of the landscape painter. Purely classic and noble in his conceptions, he gave a new aim to the English school. Strong in his impressions of Nature's truths, vigorously and powerfully painted, grandly poetic in tone and color, yet broadly and simply treated, his works will secure him an imperishable name in the English school.”—Redgrave, “Dictionary of Artists.”

A quiet stream in this composition flows through a poetic country, the banks being lined with the remains of classic architecture, wherein old columns stand here and there against the sky, and masses of tree-forms are to the right and left. Over this is a characteristic sky ablaze with tender brilliancy. It is of a variation of yellow tones, and is painted with all the feeling and appreciation of the sentiment of the hour. This glow diffuses itself over the landscape, while the distance is rich and harmonious in tone and sumptuous to the last degree.

Now in the collection of Mr. R. C. Johnson.

RICHARD WILSON.



CLASSIC ITALY.



No. 21.

BARTHOLOMEUS VAN DER HELST.

1611—1670.

Portrait of a Gentleman.

Height, 33 inches. Width, 25 inches.

A FOUNDATION member of the Painters' Guild of Amsterdam, the pictures by this man are to be found in that city at its Grand Museum; in the Louvre; at the National Gallery, London; The Hague, and at Munich. This portrait of a Dutch gentleman, with flaxen, curling hair, represents him seated sideways on a chair, with one arm across the back and the other at his hip. He is dressed in black, and wears an elaborately embroidered collar and cuffs. There is a faint moustache, and the face, full and healthy, is typical withal.

No. 22.

NICHOLAS ELIAS.

Portrait of a Dutch Lady.

Height, 22 inches. Width, 18½ inches.

LITTLE is known of this excellent painter save that he had some renowned pupils, the most notable being Van der Helst. The Dutch lady in this canvas wears the ruff of the times and a head-dress of beautiful needlework. Her dark hair is combed back from the forehead, and the full, ruddy face is a type of robust health. In the detail of the linen ruff the painter has fairly excelled himself. There are no less than six of Elias's pictures in the gallery at Amsterdam.

NICHOLAS ELIAS.



PORTRAIT OF A DUTCH LADY





No. 23.

PAULUS MOREELSE.

1571—1638.

Portrait of a Dutch Lady.

Height, 43 inches. Width, 32 inches.

A MAN of many talents, Moreelse was master and expert in three professions, architect, engraver, and painter. It is as the last, however, that he claims remembrance and enjoys the world's favor, mainly in the field of portraiture. Here he shows the likeness of a Dutch lady of quality in the fashionable, if somewhat uncomfortable, costume of her time. She is shown standing, life-size, three-quarter length, leaning, her hand on the arm of a carved chair. Her other hand, resting lightly on her hip, holds a glove of leather with gay embroidery. The dress is severe in its black, only relieved by a band of red with gold decorations that go down the breast and fall over the waist. A cap of elaborate needlework and an enormous ruff complete the dress. The face is painted with great serious research after character, and the entire painting is harmonious in its tonal arrangement.

No. 24.

HANS HOLBEIN (THE YOUNGER).

1497—1543.

Edward VI.

Height, 17 $\frac{3}{4}$  inches. Width, 14 $\frac{3}{4}$  inches.

UNIQUE in his absolute mastery of line and form, a rare genius, and a painter of the greatest distinction, Holbein gave to all he did the liveliest charm and authority. Painter to Henry VIII. and all his court, received throughout England with the greatest favor, this remarkable man is one of the most interesting personalities in all the history of art. This young son of Henry VIII. by his wife Jane Seymour lived but sixteen years, and this portrait must have been taken towards the close of his brief existence. He is represented full face, with boyish mien, clad in a striped doublet and wearing a hat with a plume. A lace collar is about his neck, and the sleeves of his garment are heavily embroidered. There is all the detail for which the painter was famous.

Now in the collection of Mr. Stanford White.

HANS HOLBEIN (THE YOUNGER.)



EDWARD VI.



No. 25.

GILLES VAN TILBORCH.

1625—1678.

Fair Day in the Village.

Height, 48 inches. Width, 68 inches.

NO less than four important pictures by this distinguished Flemish painter are at the gallery of the Hermitage in St. Petersburg; Brussels, The Hague, Vienna, Dresden, and Copenhagen possess others. His work is generally on the order of the present example, which displays the common of a Dutch village with the quaint architecture of the epoch. The square is filled with people; some have driven in with wagons and horses, and are bringing produce if not on pleasure bent. Around a grand old tree to the left a lot of merry-makers dance, and there are many other incidents crowded into the composition of fights, love-making, of carousing and drunkenness, of bargaining and friendly meeting; in short, it is a typical scene in the Dutch village of the seventeenth century.

No. 26.

FRANS POURBUS (THE YOUNGER).

1569—1622.

Anna Francina de Bruyns.

Height, 46 inches. Width, 34 inches.

COURT painter to Marie de Medici and sought after by the nobility and fashion of his time, the younger Pourbus has left many noteworthy examples of his skill in portraiture. His attention to detail is something extraordinary, and is achieved at no expense of the greater qualities of his art. In the costumes of his day, which were of an unparalleled elaboration and intricacy, he excelled any other master. One has only to note the costume of the lady in this canvas to get a full comprehension of this. She wears a ruff and cuffs that in themselves are works of the art of needlework, so minute is the design, so endless the embroidery and cunning the invention. Yet he has painted these with masterly touch, never neglecting the face, which is dignified and assertive in what we know must be a characterful likeness. The gown, too, is elaborate, and is trimmed with intricate designs. A girdle-chain is about the waist, and the hands are no less effective. It is a most satisfactory representation of the art of this Flemish master,

Now in the collection of the Hon. Chas. F. Sprague.

FRANS POURBUS.



ANNA FRANCINA DE BRUYNS.





No. 27.

JAN MIENSE MOLENAER.

1610—1668.

A Merrymaking.

Height, 21 inches. Width, 32 inches.

CONSIDERED the best of a numerous family of Molenaers, all of whom were painters, Jan Miense possessed a keen sense of humor, a clever brush, and good color. His noteworthy pictures are in the museums of the Hermitage, St. Petersburg; Rotterdam, Amsterdam, Berlin, Copenhagen, and Dublin. Here is shown the interior of an old Dutch house with a great fireplace. Some musicians with bagpipe and fiddle play for the dance, while nearly a score of peasants frolic and drink. One old woman to the right is seated at a table and cheers them on enthusiastically; at her feet is a dog quietly sleeping, and at the fireplace are some men lighting their pipes and engaged in conversation. The composition is finished in great detail, and each face is a study by itself. This is an unusually representative picture of the time, and should be in some museum, as such examples are most rare.

From the collection of Sir Chas. Turner.

No. 28.

REMBRANDT VAN RIJN.

1607—1669.

Achilles.

Height, 43½ inches. Width, 34 inches.

THIS portrait represents a Trojan warrior wearing a splendid Greek helmet composed of steel embossed with gold and decked with a plume of deep-red feathers. A large shield is carried on the left arm, while the right hand grasps a spear. The background being dark, causes the face to stand prominently out in its warm, rich coloring in a characteristic manner.

Originally in the collection of Sir Joshua Reynolds.

Smith's Catalogue Raisonné, p. 113, No. 309.

Mentioned in the complete works of Rembrandt, by William Bode.

Mentioned in Hermitage (St. Petersburg) Catalogue under 809—a picture similar in subject, under title of "Pallas," being in that gallery.

Collection of Sir Charles Robinson.

REMBRANDT VAN RIJN.



ACHILLES.



No. 29.

NICOLAAS MAES.

1632—1678.

Portrait of a Nobleman.

Height, 16 inches. Width, 12 inches.

NEARLY two-thirds of the pictures painted by Maes are owned in England, the National Gallery possessing three noteworthy examples. Little is known of him save that he studied under Rembrandt, and is considered one of the best of the Dutch genre painters. This portrait shows a young nobleman clad in a yellow doublet and wearing over his shoulders a purple scarf. The long flaxen hair falls in waves over his shoulders, and one arm is on the hip. A touch of white collar shows, and the youthful face is full of freshness and animation.

No. 30.

CORNELIS JANSSENS (VAN CEULEN).

1594—1664.

Portrait of a Little Girl in Red.

Height, 42 inches. Width, 25 inches.

ALL the graceful daintiness and charm of youth are expressed in this picture of a little girl, which is painted with a certain loving tenderness and wonderful attention to detail. The subject wears an easy, ample gown of red; her light, curly hair is tied with ribbons, and her little hands are relieved against the crimson tones of her dress, one of them holding a string of pearls. The flesh is exquisitely modelled, with a masterly certainty.

Janssens visited England in 1618, where he met with a flattering reception and was taken into the service of James I., whose portrait he painted several times. One of his finest paintings was that of Sir George Villiers, father of the famous Duke of Buckingham. Janssens was less employed after the arrival of Van Dyck, although he remained in England until 1648. Some of his best pictures are portraits of Charles I. (at Chatsworth House), the Duke of Buckingham (Welbeck Abbey), William Harvey (Royal College of Physicians), Sir Christopher and Lady Neville (Wroxton Hall), and Admiral Pennington (Lord Tollemache).

This picture came from a celebrated old Elizabethan house at Fulham, now the property of Mrs. Crozier.

Now in the collection of Hon. Chas. F. Sprague.



PORTRAIT OF LITTLE GIRL IN RED.





No. 31.

CORNELIS JANSSENS (VAN CEULEN).

1594—1664.

Henrietta, Duchess of Orleans.

Height, 29 inches. Width, 22 inches.

THE lady whose portrait has been lined on this canvas is invested with much distinction, not alone of face and form, but also of costume, which is of unusual elegance even in an epoch when fashionable society ran to great extravagances in dress. The Duchess of Orleans is attired in a gown of yellow satin, the collar and sleeves of which are of exquisite lace. A deep-red sash is bound around the waist, and the neck is adorned with a string of pearls. The curly hair falls in waves down the shoulders, while large dark eyes look out steadfastly at the spectator, and the mouth is full of expression. Janssens came to England from Amsterdam in 1618, where he met with great success, being taken into the service of James I., whose portrait he painted several times. He also painted Charles I., Henry, Prince of Wales, and many other royal and distinguished persons.

From the collection of J. Whitehead, Esq.

No. 32.

THOMAS GAINSBOROUGH, R.A.

1727—1788.

Portrait of Mademoiselle Le Nain.

Height, 30 inches. Width, 25 inches.

ONE of the great coterie of the famous early Englishmen, painter of landscapes of the highest order, as well as a portraitist, Gainsborough's reputation has increased with the years. His pictures of ladies are among the grand achievements of his school and time, when the painters of England were the pictorial historians of the world of fashion, when nearly every one, at one time or another, found his way to the studios of the artists. Mdlle. Le Nain, a delicate, poetic beauty of the epoch, is represented with an elaborate coiffure, in an evening gown, and with one hand at her breast. The eyes have much expressiveness, and there is about her an air of patrician origin.

From the collection of A. Wright, Esq., Liverpool.

Mentioned by Walter Armstrong in his work, "Gainsborough, His Place in English Art."

THOMAS GAINSBOROUGH.



MADAME LE NAIN.



No. 33.

SIR PETER LELY.

1618—1680.

The Countess of Carlisle.

Height, 42 inches. Width, 32 inches.

LELY was the fashionable portrait painter *par excellence* of his time, and with his prestige as court artist to Charles II. he had an astounding vogue in England. He was born in Soest, in Westphalia, but came early to London, and was successful from the first. This elegant noblewoman, of ample figure and stately proportions, in her impressive black gown, is seated out of doors in an arm-chair, with a background of rocks, flowers, and sky. A bush of roses is growing to the right, and a few of these lie in her lap, on which her left hand is extended carelessly yet gracefully, the other being on the arm of the chair. The gown is lined with yellow satin and trimmed with pearls, which precious stones also encircle her neck and adorn her ears, and the hair is worn in curls—the fashion of the day.

No. 34.

PIETER CODDE.

1610—1666.

Princess Palatine.

Height, 80 inches. Width, 45 inches.

A DUTCH painter of great distinction, contemporaneous with Frans Hals and Van Dyck, the work of Pieter Codde is often confused with that of the latter painter. A master of technique, he was surpassed by none of the men of his day. Among his well-known pictures are: "The Flute Player," at Haarlem; "Game of Tric-Trac," at The Hague, together with canvases at the Berlin Museum, Dresden Gallery, Lichtenstein Gallery in Vienna, Belvedere Gallery, Vienna, and elsewhere. The subject here is a lady robed in black, with collar and cuffs of white lace, white rosettes on each arm and at her waist. There is a white feather fan in her right hand. The hair is in a crimped mass on either side and banged over the forehead. Behind is a brown curtain. With the left hand she catches her skirt. The painting of the blacks and whites is quite unusual in the realization of subtle values, and the treatment of the lace is most dexterous.

From the collection of Comte Davillier.

Now in the Wilstach collection, Fairmount Park, Philadelphia.

PIETER CODDE.



PRINCESS PALATINE.





No. 35.

**MICHIEL JANSZEN MIEREVELT.**

1567—1641.

**Herr Pieter de Schilde.**

**Counsellor of Brabant. Born 1584.**

**Height, 48 inches. Width, 35 inches.**

WONDERFULLY characteristic is this unusually fine portrait of the worthy burgomaster of Brabant as he is seated in his official chair, with his state robe of black, trimmed with fur. The stamped-leather back, the carved arms, and the general style of his chair are of the period, while the head, coming out of a great ruff, is sturdy, honest, and thoroughly in the personality of the man. The sitter wears a beard and short, black hair, while both hands are resting on the arms of the chair. The painting is solid and harmonious; the construction is well indicated, and the general treatment is in the man's best manner. Indeed, so strong an example of the great Dutchman's work has rarely, if ever, come to this country. Mierevelt was born in Delft, and came to England on the invitation of Charles I. to paint his portrait. He also painted portraits of royalty and the great men of his time in Holland and elsewhere, and he is represented in the various museums of Europe.

From the collection of the late M. Maurius Vlierboom van Hoboken, Amsterdam.

No. 36.

JACOB RUYSDAEL.

1630—1681.

Forest Scenery.

Height, 35 inches. Width, 48 inches.

THIS landscape, grand in conception and noble in execution, has all the dignity and impressiveness of the great Dutchman's work. Through a glade in the forest are some cattle drinking at a stream. A dog stands by, and some figures are seen in the distance. Gnarled oak-trees, stately in form and splendidly drawn and painted, make great masses against a cloud-filled sky, touched here and there by sunlight, which also filters through occasionally and illuminates the turf. A feeling of profundity and distance is well conveyed, and the composition is admirably arranged.

From the collection of Colonel Hankey.

JACOB RUYSDAEL.



LANDSCAPE.



No. 37.

SIR JOSHUA REYNOLDS.

1730—1792.

Portrait of Sir Walter Blackett.

Height, 30 inches. Width, 25 inches.

THE distinguished president of the Royal Academy, who for so many years enjoyed to a remarkable degree the favor of the King and all the fashionable world of London, is represented here with one of his virile portraits of men. Shown full face, the subject is a dignified, typical English noble, dressed in a blue coat, with a white neckerchief and wearing a wig. The face stands notably out from a dark background. Painted in 1778. Sir Joshua painted Sir Walter Blackett no less than five times.

No. 38.

**BERNARD VAN ORLEY.**

1493—1542.

**Madonna and Child.**

Height, 35 inches. Width, 25 inches.

A PUPIL of Raphael and a great favorite with his master, court painter to Margaret of Austria, Governess of the Netherlands, this renowned Flemish painter was the author of some of the most remarkable sacred pictures of his day. Many of them are in the museums of Brussels, Antwerp, Munich, Dresden, and the Hermitage. This canvas is characteristic in its beautiful, refined, and sympathetic portrayal of the Holy Mother, who holds on her lap the child Christ. Both in drawing and color the composition is full of ineffable charm, while the arrangement is graceful and poetic.

Now in the collection of Mr. R. C. Johnson.

BERNARD VAN ORLEY.



MADONNA AND CHILD.





No. 39.

JOHN OPIE, R.A.

1761—1807.

Portrait of Mr. Templeton.

KNOWN as "The Cornish Wonder," Opie had a flattering success in London, where he received academic honors and painted many distinguished persons. The athletic, strong-faced youth in this portrait is represented with great vigor, and is painted in a virile, certain manner that shows Opie's mastery of his tools. With auburn curly hair growing luxuriantly and the clear complexion that generally accompanies it, the young man here represented is thoroughly British and typical of the race.

No. 40.

MADAME VIGÉE LE BRUN.

1755—1842.

Portrait of the Contessa de Savorgnan.

Height, 36 inches. Width, 28 inches.

THE interesting career of this distinguished French painter gives added *éclat* to her work; Madame le Brun enjoying a patronage in France, England, Italy, and Russia that has come to few men, and absolutely never before or since to any one of her sex. It is said that she painted no less than twenty-five portraits of Marie Antoinette, with whom she was on terms of great intimacy, and she was a member of many European academies.

Seated on a couch surrounded with velvet cushions of a deep crimson tone, the subject of this portrait bears the unmistakable evidence of patrician origin. The costume of white satin fits exquisitely, and is enhanced by a delicate scarf thrown over the shoulders. A powdered coiffure of the fashion of the day gives a distinction, while the face, bright, intellectual, and full of beauty, is painted with great vigor and a surety.

From the collection of the present Contessa Brazza de Savorgnan, near Venice.

Now in the collection of Mr. Victor Morawetz.

MADAME VIGÉE LE BRUN.



CONTESSA BRAZZA DE SAVORGNAN.



No. 41.

JOHN HOPPNER, R.A.

1758—1810.

Little Gipsy Girl.

Height, 30 inches. Width, 25 inches.

HOPPNER made his manner of painting suit his themes, and in this engaging little motive his treatment is full of ineffable charm, for in depicting the girlishness and roguery of the little model he has obtained much daintiness and beauty. In a woodland stands a child, her golden hair caught by the sunlight and her face brilliantly lit. A little white garment falls off the shoulders, and in her hands she holds some grapes. The eyes are bright, the face smiling, and the pink and white of the flesh are delightfully rendered.

Now in the collection of Mr. Victor Morawetz.

No. 42.

**EARLY GERMAN.**

**On the Way to Calvary.**

Height, 33 inches. Width, 37 inches.

THE primitive, formal, and essentially serious manner of the early German art-workers is interestingly put forth in this canvas, which is thoroughly representative of the time and the thought of the epoch. The theme is "The Way of the Cross" as seen through mediæval minds; the costumes, architecture, and surroundings being of the artist's time, and thus presenting to more modern minds an anachronism exceedingly curious, but by no means unusual in those days. The scene is, in the main, St. Luke's account of the terrible journey of the Son of Man, from Jerusalem to Calvary, bowed under the weight of the Cross. The Saviour is assisted by Simon the Cyrenian in his awful task, and behind him there are those who jibe and jeer. Behind also are the buildings of the city, represented in this case as a mediæval stronghold, while in the words of the Apostle, "and there followed him a great company of people and of women which also bewailed him." The three Marys are seen in the middle of the composition, while in the immediate foreground are a party of young men and old, and a knight in full armor.

Now in the collection of Mrs. Frank Gair Macomber.

EARLY GERMAN



ON THE WAY TO CALVARY.





No. 43.

SIR WILLIAM BEECHY.

1753—1839.

Portrait of Miss Murray.

Height, 30 inches. Width, 25 inches.

BEECHY enjoyed to the highest degree the friendship and favor of his King and Queen, and painted them under the most interesting circumstances; his renowned canvas of the large equestrian portrait of George III., with the Prince of Wales and the Duke of York, at a review in Hyde Park, being now at the Hampton Court Gallery, along with many other of his portraits. Queen Charlotte made him official portrait painter, while all fashionable London flocked to his studio. While he was renowned for the accuracy of his likenesses, his conception was poetic, his color delicate, and his brush-work appetizing. The young lady in this portrait is dressed in white, and leans against a tree at the edge of a woodland, a landscape being seen to the left. At her side is a dog, which she caresses. An attractive girlish face is surrounded by a wealth of auburn curls; the cheeks are richly colored, and the eyes look frankly out at the spectator.

Now in the collection of Mrs. Harriet Lane Johnston.

No. 44.

FRANS POURBUS (THE YOUNGER).

1570—1622.

Portrait of Josepha Boegart.

APPOINTED court painter to Marie de Medici in 1611 and sought after by the nobility and fashion of his time, the Younger Pourbus has left many portraits of the illustrious personages of the day.

The skill of the famous painter of Flanders is no less evident in the still life of this portrait than in his treatment of the flesh and the modelling of his sitter's high-born features, for in the rendition of the ruff that surrounds the neck of the subject he has performed wonders, keeping to a remarkable simplicity and yet missing no detail of the elaboration of needlework and embroidery. The color, too, of this piece of feminine adornment, by no means an easy problem in white, is maintained with truth in the lights and shadows most faithfully. The lady wears her hair in a series of waves, and in her ears are large pearls. A long necklace is festooned about her neck, and falls over a gown of costly stuff, on which is fastened a brooch. The face, not less thoughtfully painted, is smiling, bright, and attractive.

Now belonging to Mrs. Harriet Lane Johnston.

FRANS POURBUS.



PORTRAIT OF JOSEPHA BOEGART.



No. 45.

SIR HENRY RAEBURN.

1756—1823.

Portrait of Mrs. Margaret Wilson.

Height, 30 inches. Width, 25 inches.

GREATEST of all the painters which Scotland has produced, this able man's work has of recent years become to be appreciated at its full worth, and to-day his pictures are eagerly sought for and placed properly in the first rank. Knighted by his sovereign, George IV., in 1822, he had painted for years in Edinburgh the best people of his time and nearly all of the distinguished literary lights of Scotland. Frank, direct, and comprehensive, all his portraits possess an individuality that gives them distinction. The subject of this effort is a lady dressed simply in white, painted out of doors against a tree, with a landscape behind. It is engaging in the brush-work, good in color, and treated with dignified simplicity.

No. 46.

CHRISTOPH AMBERGER.

1490—1563.

Portrait of a Nobleman.

Height, 16 inches. Width, 13 inches.

CLOSELY resembling the work of Holbein, the pictures of Amberger are not infrequently confused with those of the former. This interesting portrait is a remarkable specimen of finish and detail. It is of a sober-faced Nuremberg patrician with thoughtful features, full beard, and broad shoulders. Upon his head is a *beret* of black velvet, with embroidered ornaments and jewels. The coat is trimmed with fur, and beneath its black folds is seen the white linen of the shirt. The background is of light-yellowish gray.

Now in the collection of Mr. Stanford White.

CHRISTOPH AMBERGER.



PORTRAIT OF A NOBLEMAN.





No. 47.

JAKOB JORDAENS.

1593—1678.

Portrait of Madame Teniers.

Height, 26 inches. Width, 20 inches.

THE wife of David Teniers is the subject of this picture. She was but seventeen at the time of her marriage, and this picture is taken but little later, when she was in the full flush of her exquisite girlish beauty. This the painter has caught admirably, depicting her freshness and charm with unerring directness. She is dressed in an evening gown of red edged with lace; she wears on her head a jaunty hat with trailing plumes on her curling blond hair, and about her neck are pearls. A yellow mantle falls from her shoulder. It was no less a distinguished judge of good art than the great Rubens who placed the seal of approval on the work of Jordaens and was instrumental in securing for him many commissions, among others a series of cartoons for the King of Spain. Both men had been fellow-students, and Rubens but echoed the general opinion of the talents of his *confrère*.

No. 48.

SIR ANTHONY VAN DYCK.

1599—1641.

Wolfgang, Duke de Newbourg, Grand Elector  
Palatine.

Height, 87 inches. Width, 54 inches.

THE splendid painter of Charles I. and his court, the fashionable world of London, and many of the royalty and the nobility of the continent of Europe, the gifted genius of his time, Van Dyck has rarely been seen to better advantage in this country than in this portrait of the great German prince, who stands in dignified attitude with his immense dog beside him. It is a noble portrait, and done in a masterly fashion with all his dexterity, authority, and sincerity. Serious of face, wearing a pointed beard, with one hand at his waist and the other by his side, the man is depicted against an imposing column. The severity of his black clothes gives added importance to the pose, and the painting of the blacks is a *tour de force* in itself. The face and hands are superbly painted, and the whole canvas is held together in a manner only possible with so able an artist.

From the collection of the Prince of Tumb and Saxe.

From the collection of Monsieur L. Alvin, Professor at the Brussels University. Exhibited in 1897, at Old Masters' Exhibition in Brussels.

A painting by Van Dyck of the "Duke de Newbourg," very similar to this, is in the Munich Gallery.



WOLFGANG - DUKE DE NIEUBOURG - GRAND ELECTOR PALATINE.



No. 49.

FERDINAND BOL.

1611—1681.

Portrait of Rembrandt.

Height, 23 inches. Width, 19 inches.

THIS portrait of the master Rembrandt, painted by perhaps his most distinguished pupil, is an interesting combination in the way of artist and sitter, and is a worthy likeness as well as a most serious artistic rendition. Rembrandt wears his famous black *beret*, in which he so often painted himself. His hair is gray, but still curling as in his youth, and the expression on his face is one of serious thoughtfulness, of firmness, and yet, withal, sad. Perhaps it was painted when the master was at the lowest in the tide of his misfortunes, with Saskia dead and the world against him. But the painting is broad, powerful, and thoroughly comprehensive, and the masses are put in with great distinction.

No. 50.

ADRIAAN HANNEMAN.

1611—1680.

Portrait of the Princess Mary, Daughter of Charles  
I. and Mother of William of Orange.

Height, 74 inches. Width, 41 inches.

GRACEFULLY standing with one foot on the step, the young and beautiful royal lady for this picture is robed in a dress of heavy white satin, which she holds slightly back with her left hand. Her light hair falls in curls over her shoulders, and a blue bow fastens the collar of her gown over her breast. The right hand catches a red curtain, which discloses a pillar; the face is sweet in its expression of girlish innocence, thoughtful, and refined; the textures of the satin are masterly in rendering. Altogether, the composition is most striking, and, though simple, seems novel in the arrangement. Born at The Hague, a pupil of Ravestyne and a great admirer of Van Dyck, Hanneman enjoyed a great reputation and patronage in his native town. The success of Van Dyck in London, however, induced him to visit that metropolis, where for sixteen years he enjoyed great prosperity, painting royalty and the nobility of the day. On returning to Holland he became court painter to Mary, Princess of Orange, and a director of the Academy. He is represented in the collections at Hampton Court, the Vienna Gallery, and Rotterdam Museum, and at Frankfort and elsewhere.

ADRIAAN HANNEMAN.



PRINCESS MARY-DAUGHTER OF CHARLES I.





No. 51.

JAN ANTHONISZ VAN RAVESTYNE.

1572—1657.

Portrait of a Dutch Gentleman.

Height, 40 inches. Width, 33 inches.

FEW of the Dutch painters enjoy so high a reputation as this able man. Two large pictures in the hall of the Company of Archers at The Hague, one a portrait of a great number of members of the society and the other an assembly of twenty-six magistrates of The Hague, are among the famous paintings in Europe. The town hall of The Hague is also enriched by his art in two canvases of almost the same importance. This portrait represents a worthy burgher of the artist's day, clad in sober black, unrelieved save for large white cuffs and ruff. A large black hat is worn, and in one hand is carried a glove, the other resting on a table. The sturdiness of type is admirably carried out, and the painting is unusually frank and direct.

No. 52.

JACOPO TINTORETTO.

1518—1594.

Venetian Senators.

Height, 28 inches. Width, 34 inches.

ONE of the greatest masters of all time in composition, drawing, and color, Ruskin places Tintoretto above Titian and quite beside Michelangelo. His "Paradise" at the Ducal Palace in Venice is the largest picture on canvas in existence. A worker who never knew fatigue, experimenting in and positively inviting the difficulties of his art, the results of his lifetime, whether in portraiture, composition, or decoration, are all of the most interesting, serious, masterly qualities, and he gave to all he did dignity, authority, and the ineffable charm of genius. This delightful canvas of the two sober, thoughtful Venetian senators is unmistakable in its thoroughness and artistic rendition. The men are side by side, each face seen in three-quarter view. The man to the left has a full beard, while the other's is not so luxuriant. Both are garbed in the sumptuous ermine robes of state, with collars showing. The painting is frank, direct, and certain, while the modelling is all that could be asked. Needless to add that the color has all the attractiveness of this master of pigment.

Now in the collection of Mr. Stanford White.

JACOPO TINTORETTO.



VENETIAN SENATORS.



No. 53.

FRANS VAN MIERIS.

1635—1681.

The Toilet.

Height, 12 inches. Width, 10 inches.

PAINTER to the Prince of Holland and having the highest appreciation all through his career, van Mieris was one of the distinguished genre artists of his day. His pictures, of which he painted many, are in nearly all the galleries of Europe. Dresden has fourteen; Munich an equal number; nine are at the Uffizi at Florence; six are at the Hermitage, St. Petersburg, while three are in the Louvre in Paris, and there are three in Buckingham Palace, London. A lady in this panel sits at her toilet table; she is handsomely dressed in stuff of yellow, trimmed with fur. An older woman is seen at the other end of the room by a fireplace, and great attention has been paid to the detail throughout.

No. 54.

JOHN CROME ("OLD CROME").

1769—1821.

Landscape.

Height, 50 inches. Width, 40 inches.

ALTHOUGH Crome was nearly forty years of age before he finally exhibited in the Royal Academy, he had for some time enjoyed considerable reputation and popularity in the provinces with his landscapes, and had managed to attract about him a considerable following among the younger artists; and he founded a society at Norwich, where annual exhibitions were held. Here, too, he had his home and studio. This picture is one of his great achievements, and in its color scheme is most unusual. The theme is a simple one, depicting some trees and a stream; the treatment of the greens, however, is masterly and satisfying to a degree, the results being obtained in a manner to defy analysis. One of the monarchs of the forest has been touched by the frost, and has turned in tone to a brilliant red, which is effectively suggested. The canvas is most simple, but is one of those truthful renditions that possesses great distinction.

Purchased from Messrs. Thos. Agnew & Sons.

JOHN CROME (OLD CROME).



LANDSCAPE.





No. 55.

RICHARD WESTALL, R.A.

1765—1836.

The Youthful Jove.

Height, 40 inches. Width, 50 inches.

DRAWING master to the Princess Victoria, now Her Majesty the Queen, Westall was a member of the Royal Academy and a popular painter of his day, occupying the same house jointly with Sir Thomas Lawrence for years. This strong picture of the infant Jove shows a nude child with powerful face and limbs seated on a cloud, one arm resting on a goat that lies beside him. Behind, an eagle crouches and regards him. The beautiful flesh-color of the child is accentuated by the brilliant lighting, and the entire tone of the picture is one of much harmony.

No. 56.

SIR GODFREY KNELLER.

1646—1723.

Portrait of Lord Temple.

Height, 50 inches. Width, 40 inches.

KNELLER was the fashionable portrait painter of his day in England, though he was born in Lubeck, and was a pupil of Rembrandt and Bol. He gained the patronage of the great Duke of Monmouth, and enjoyed the favor of Charles II. He painted no less than ten sovereigns, among them Louis XIV. and Peter the Great. He was court painter to Charles II., James II., William III., Queen Anne, and George I. Lord Temple in this canvas, in a wine-colored robe, lace necktie, and curled wig, leans against a carved pillar. Full sleeves of white come out beneath the dress, and the hands are painted with loving care, as, indeed, is the entire picture. To the left a green curtain is looped against the background.

From the collection of the Countess of Lindsay.

Now owned by Dr. J. E. Stillwell, New York.

SIR GODFREY KNELLER.



LORD TEMPLE.



No. 57.

PIETER FRANZ DE GREBBER.

1600—1665.

A Violinist.

Height, 32 inches. Width, 26 inches.

THE Museum of Haarlem has, among other pictures by this painter, "The Emperor Barbarossa," "The Patriarch of Haarlem," and "Jacob's Sons Bringing to him Joseph's Coat"; and the Dresden Gallery contains much of his work. This painting represents a young man playing on the violin, singing at the same time; the arms are bare, as is the chest, and the painting of the former is skilfully done. The hair and the background are dark; throughout there is a serious attention to the large masses, which are put in with unusual frankness and precision.

No. 58.

FRANS POURBUS (THE YOUNGER).

1569—1622.

Archduchess Isabella.

Height, 36 inches. Width, 28 inches.

IN 1611 Pourbus was appointed court painter to Marie de Medici. He was also painter to the Duke of Mantua, and accompanied Eleanor of Mantua, sister of Marie de Medici, in her progress through France.

Perhaps never has this distinguished painter attacked a more difficult problem than the present canvas, which represents the royal lady in the most intricate costume of a period when costumes ran riot in a maze of embroideries, decorations, and subtle eccentricities of the dressmaker's art. Not content with a ruff of amazing complications of needlework and lace, the sitter wears a dress literally covered with a mass of jewels, trimming, and embroideries. All these Pourbus has caught with almost photographic exactness, never, however, neglecting the face, which is painted with a distinction that holds the spectator long before the eye is attracted to the sartorial embellishment of the woman. The right hand holds a fan, and upon the thumb is a signet ring; the left hand rests on the dress, while on the wrist is a gorgeous bracelet. A monogram is embroidered on the right breast, and the hair is worn dressed back from the forehead.

FRANS POURBUS



THE ARCHDUCHESS ISABELLA.





No. 59.

GERARD VAN HONTHORST.

1590—1656.

A Lute Player.

Height, 37 inches. Width, 33 inches.

CHARLES I. invited Honthorst to come from his native Holland to England, where he was employed in 1628 in painting the palace of Whitehall with allegorical figures. He also decorated the palace and the House in the Woods in The Hague, and painted a series of pictures for the King of Denmark. The latter part of his life he gave to portraiture. An able, serious colorist and draughtsman, Van Honthorst has secured an unusually fine result in this canvas. The lady, a dark beauty with black hair arranged with feathers and wearing a loose gown of blue and white, plays the lute. Music is on a table to her right, and her body is bent forward. The tones of the picture are of fine quality, and the brushwork is authoritative, while the drawing is excellent and the whole freely handled.

No. 60.

FEDERIGO ZUCCARO.

1543—1609.

Lady of the Elizabethan Period.

Height, 46 inches. Width, 38 inches.

FOUNDER of the Academy of St. Luke in Rome and the decorator of many churches and chapels in Italy, Zuccaro found his way to Flanders, Holland, and England, where he painted several portraits of Queen Elizabeth and other distinguished persons, no less than twenty-one of which were exhibited in London in 1866, when a show of the painter's work was held. The lady in this canvas wears the somewhat archaic costume of the day of the Virgin Queen, with waist held stiffly in, puffed sleeves, and a great ruff about the neck. From the waist the dress flares out, and the hair is arranged with equal rigidity. Very elaborate, too, is the decoration of this costume, with its many threads of gold and silk deftly woven into the fabric. On the hands are rings, and about the neck are chains.

ZUCCARO.



LADY OF THE ELIZABETHAN PERIOD.



No. 61.

THOMAS GAINSBOROUGH, R.A.

1727—1788.

Portrait of Miss Burdett.

Height, 21 inches. Width, 17 inches.

ONE of the greatest names in the English school, whether in landscape or portraiture, Gainsborough painted his King, the royal family, and most of the prominent men and women of his day. This dainty little canvas of a child, dressed in a green waist and wearing a turban, has all the piquancy of infancy. The laughing face, the bright eyes, and dimpled cheeks are tenderly suggested, while the tousled hair of gold sets off the head.

From the collection of the Earl of Aberdeen.

No. 62.

**SIR MARTIN SHEE.**

1769—1850.

**Portrait of Lord Campbell.**

**Height, 56 inches. Width, 44 inches.**

SIR MARTIN was fourth president of the Royal Academy, following Sir Thomas Lawrence. His portrait of the Duke of Clarence is well known through a fine engraving, and his portraits of William IV. and Queen Adelaide, as well as those of Queen Victoria and Prince Albert, are among his best works. They are now at Windsor Castle. The eminent jurist depicted on this canvas is in full judicial robes, with great white curled wig, a lace tie and cuffs. He is seated in a large arm-chair, and holds in one hand a document. Upon a desk beside him are books and writing material, and behind, a curtain, half looped up, discloses part of a column. The face is full of intellectuality and thought, while the drawing and painting make this a most worthy and notable example of the man's powers.

SIR MARTIN SHEE.



PORTRAIT OF LORD CAMPBELL.



















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