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CATALOGUE

OF

W. P. WILSTACH COLLECTION



Published by the Commissioners
of Fairmount Park.



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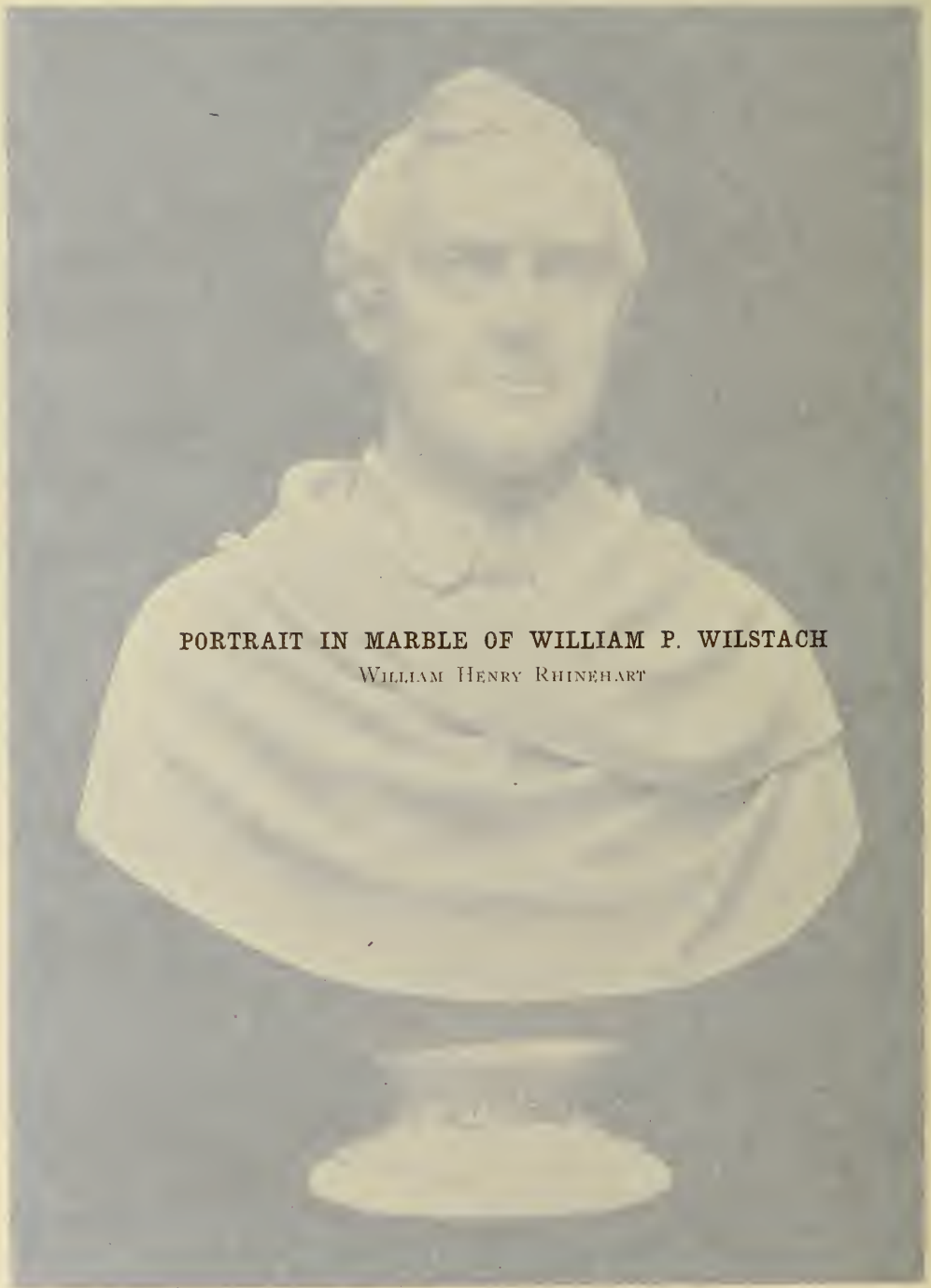
THE
W. P. WILSTACH
COLLECTION

Portrait in Marble of William P. Wilstach

By Henry Knicker
Carved by the Sculptor
of the Park

Presented by the Commissioners of
Fairmount Park

October, Nineteen Hundred and Ten



PORTRAIT IN MARBLE OF WILLIAM P. WILSTACH
WILLIAM HENRY RHINEHART

THE
W. P. WILSTACH
COLLECTION

“ Dost thou love pictures ? ’

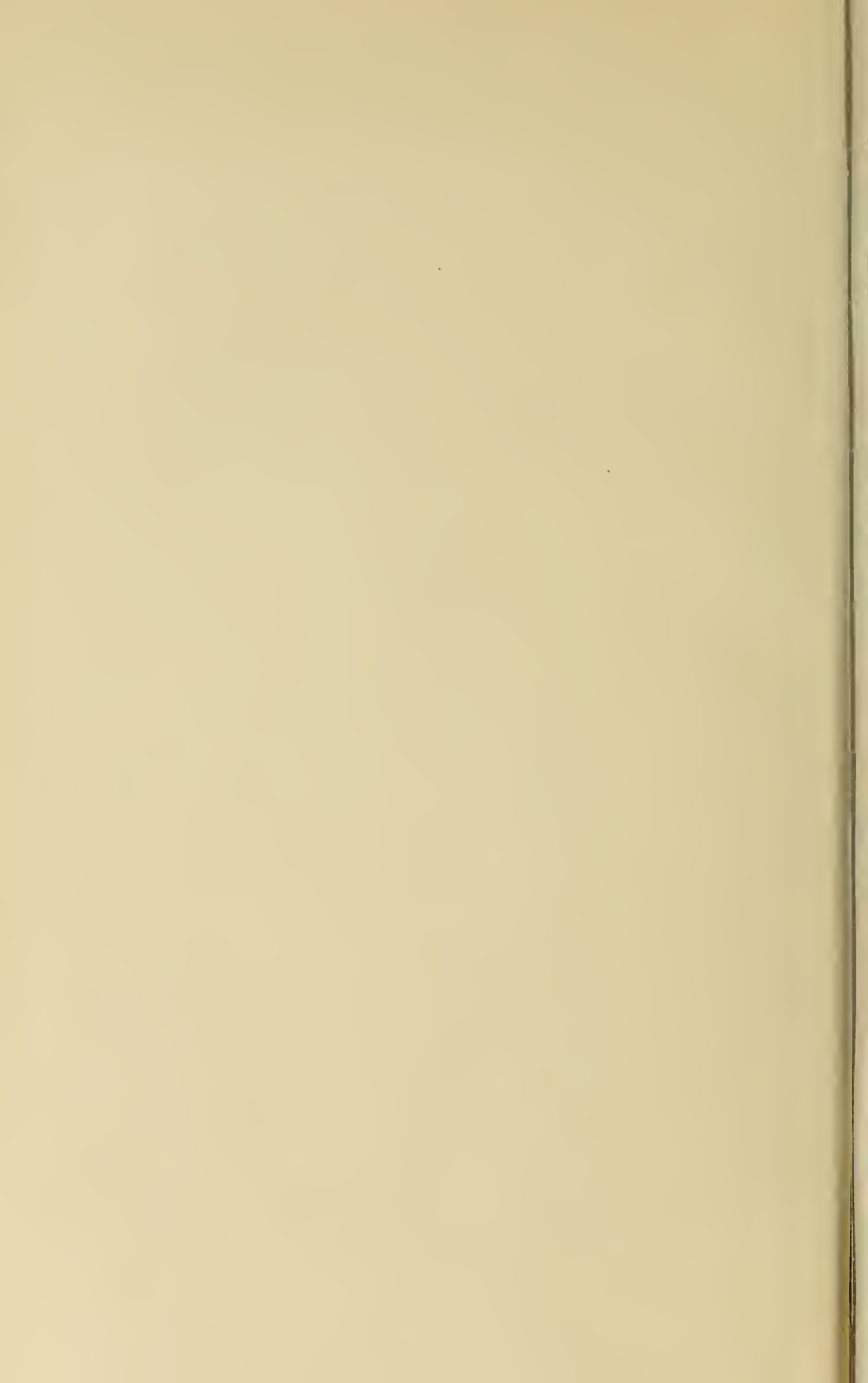
Taming of the Shrew, Induction, Sc. 2

“ Look here on this picture and on this. ”

Hamlet, Act III, Sc. 4

Published by the Commissioners of
Fairmount Park

October, Nineteen Hundred and Ten



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COMMISSIONERS OF
FAIRMOUNT PARK

PHILADELPHIA, U. S. A.

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EDWARD STERN & COMPANY
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Introductory



PHILADELPHIA is indebted to the thoughtful and munificent generosity of Mr. and Mrs. W. P. Wilstach for the collection of art treasures herein catalogued. The former devoted a fortune, which he had gained in mercantile pursuits, to his own and his fellow-men's æsthetic cultivation, and during his busy life collected with much judgment and taste the paintings and statuary which form the nucleus of the Wilstach collection. The latter so increased the fortune which she inherited from her husband as to enable her not merely to dedicate the collection to the perpetual enjoyment of her city, but also to afford it an endowment for its maintenance and increase such as few public galleries enjoy at the present time.

In her original will, dated July 31, 1873, she directed as follows:

“. . . Item. One other equal fourth part thereof unto the City of Philadelphia, if accepted by the Fairmount Park Commissioners as now authorized by Act of Assembly, upon the conditions and for the purposes following, namely:

“To erect a secure Art Gallery in said Park for the exhibition of pictures and works in the Fine Arts, on a plan similar to the new building for such exhibition at Dresden in Saxony, to be so built as to admit of extension with the increase of funds without impairing the harmony of the edifice, or destruction of any portion of the original building; but if there should be a suitable permanent building left in said Park after the Centennial celebration of 1876, in which pictures mentioned below may be received and preserved distinctly from other collections, so as to be known as the ‘Wilstach Collection,’ then the erection of another building may be omitted, and donations shall be accepted for said collection, and invited by the said Commissioners.

“To the said City, but to be under the custody and control of the said Fairmount Park Commissioners, I also direct all my paintings, pictures and statuary, including those of my late husband, to be given and transferred to the said city for said purposes and placed in the ‘Wilstach Collection.’ Their

exhibition shall be public, under regulations to be established by the said Fairmount Park Commissioners, and as soon as practicable shall be gratuitous, and the opening thereof shall be as soon after my decease as a gallery can be provided for their reception.

“All the said fourth of said residuary estates not expended in erecting such hall of art, and the whole, if no such hall shall be required to be built out of said fund, shall be kept invested in lawful investments by the said Fairmount Park Commissioners, subject to the jurisdiction of the Courts having control of testamentary trusts; and the income thereof shall be by them applied to the purchase of pictures, paintings, and statuary for said collection, always keeping in view the purpose of obtaining objects of the highest skill and beauty, that they may be the source of pleasure and the means of cultivation and refinement of the tastes of the people, be pure in sentiment, and never minister to vulgarity and vice.

“Provided, however, that if the principal should exceed the sum of one hundred thousand dollars, then the excess over that sum may be used for the purchase of works of art.”

In the final codicil to the said will, dated March 7th, A. D. 1890, the testatrix devised to the City of Philadelphia, as follows:

“. . . Item. I give and bequeath to the City of Philadelphia all my paintings, engravings, statuary, photographs, books of art, and catalogues of various galleries in Europe and America. Also my books denominated ‘Dresden Gallery,’ containing engravings of the paintings in the Dresden Galleries, in Dresden, Saxony, and all works of art owned by me at the time of my decease, in trust nevertheless, to, for and upon the following uses, intents and purposes, to wit: To place the said paintings, statuary, photographs and works of art in the possession and under the control of the Commissioners of Fairmount Park, to be placed by them in Memorial Hall in Fairmount Park, there to be preserved by them, and taken care of and kept in good order, as the nucleus or foundation of an Art Gallery for the use and enjoyment of the people. The collection to be kept together and known and designated by the name of the ‘W. P. Wilstach Collection.’ And I direct my Executors to transfer to the Commissioners of Fairmount Park, in like manner in trust, the one other fourth part of the residue and remainder of the said estate and estates, which said sum shall be invested in good and lawful securities by the said Commissioners of

Fairmount Park. And the interest accruing therefrom shall be used for the maintenance of said Art Gallery, in keeping the same in good order and condition and providing of competent care-takers, as may be necessary to carry out, to its full and complete extent and meaning, the design I have in view in making this devise and bequest for the founding and sustaining an Art Gallery in Fairmount Park for the use and enjoyment and benefit of the public. . . .”

It is certainly a happy coincidence that, as anticipated by the testatrix, this collection should find its first home in the memorial building, which during the Centennial Exposition, contained the first cosmopolitan art collection exhibited in this country. How much of artistic inspiration America derived from this friendly rivalry of nations need not be here considered. Our national art was then in its infancy and suffered by comparison with its elder and more favored sisters. Invigorated by the stimulus of competition with the masterpieces of other lands, it has since attained such sturdy growth as to challenge comparison with the best of every clime.

Memorial Hall is, however, reserved more especially for the exhibition of works of industrial art, and it was accordingly only a question of time when the Wilstach collection would require a special and more suitable building for its pictures.

The liberal spirit and broad-minded enterprise of Philadelphia has already planned a future home for this collection, and of others which may hereafter be given to the city of Philadelphia by public-spirited citizens. It is gratifying to note that the manner in which this design was selected, and the means proposed towards its beginning have received general acquiescence and public approval.

At the instance of the Fairmount Park Commission the Councils of the City of Philadelphia appropriated, in the year 1894, the sum of \$15,000, to pay the expenses of a competition which should be open to the architects of the world, for an appropriate design for an art gallery, in which the Wilstach and other collections could be permanently placed. The Park Commission issued a circular, in which four prizes, of \$6000, \$3000, \$2000, and \$1000, respectively, were offered for the four most meritorious designs; and as a result of this exceptionally munificent offer, designs were sent in by architects from different parts of the world.

The result was such an *embarras des richesses* that the chief difficulty became one of selection. For this purpose a

committee of experts was appointed to report to the Park Commission the eight most acceptable plans in the order of merit. The experts could not have been better selected. They were Daniel H. Burnham, of Chicago, so favorably known in connection with that magnificent triumph of American art, the Chicago Exposition; Stanford White, of New York, who could speak on matters of architecture *ex cathedra*; William R. Ware, of Columbia College; Joseph M. Wilson, a distinguished engineer of this city, and John G. Johnson, Esq., of the Philadelphia Bar. On December 3, 1895, this Committee of Experts made its report, and the Fairmount Park Commission on the same day adopted its conclusion. The first prize was awarded to James B. and Henry Bacon, of New York; the second to Lord, Hewlett and Hull, of the same city; the third to Marcel Perouse, of Paris, and the fourth to Howard and Caldwell, of New York. Both Committee and Commission were unanimous in this award, and the design can hardly fail to win general commendation. The several experts were enthusiastic as to the character of the work submitted in competition, and especially as to the design which received the first prize. Their report states, that in determining their selection regard was had to the conditions required "for an extensive art museum, namely, continuous galleries in both stories, surrounding large top-lighted courts.

. . . Its exterior and interior treatments are the finest, and most satisfactory, and we recommend its adoption by the Commission as the one which best fulfills the requirements of the problem both from a practical and architectural standpoint; and we believe from the careful study of detail shown by these drawings that the Commission can entrust the building of the museum to its author or authors with confidence; that its faults can easily be corrected, and that the completed building will justify its selection. We recommend the use of white marble for the exterior of the Art Museum."

Whether this noble project can be successfully carried out, or not, the Wilstach collection of pictures has already taken rank with the art collections of the world.

It cannot fail to carry out the noble purpose of its donors, "to be the source of pleasure and the means of cultivation and refinement of the tastes of the people." In a community, world-famous for its great material interests, it will teach the infinite utility of beauty. Generations unborn will honor its donors and draw artistic inspiration from their noble gifts. This is their monument, serving to perpetuate the memory of

their philanthropy and public spirit to the after ages. May this important public work be continued by those to whom the trust is confided, in the spirit of Ruskin, whose great message to men was the high moral purpose of art.

“When we build, let us think that we build forever. Let it not be for the present delight nor for the present use alone; let it be such work as our descendants will thank us for and let us think, as we lay stone on stone, that a time is to come when these stones will be held sacred because our hands have touched them and that men will say as they look upon the labor and wrought substance of them: ‘See, this our father did for us.’”

ABBREVIATIONS

- A. N. A., Associate of the National Academy.
N. A., National Academician.
A. R. A., Associate of the Royal Academy.
R. A., Royal Academician.
N. A. D., National Academy of Design.
P. A. F. A., Pennsylvania Academy of Fine Arts.
E. U., Exposition Universelle.

The W. H. Wilstach Collection

P A I N T I N G S

ACHENBACH (Andreas)

Düsseldorf

Born, Cassel, 1815

Pupil of Schirmer

Medals, 1839-55-67

Legion of Honor, 1864

Knight of the Order of Leopold

Member of the Berlin, Antwerp and Amsterdam Academies

Andreas Achenbach painted a large number of German and Norwegian landscapes, treating mountain, forest and sea with like ability and strength.

1. Mill in Westphalia—Storm Approaching

18¾ x 42½

2. Landscape

18¾ x 21

ACHENBACH (Oswald)

Düsseldorf

Born, Düsseldorf, 1827. Died, Düsseldorf, 1905

Pupil of his brother, Andreas

Medals, 1859-61-63

Legion of Honor, 1863

Oswald Achenbach has a more ideal conception of nature than his brother. His representations of peculiar atmospheric effects and of Southern scenery are very successful.

3. Street Scene, Naples

48½ x 42

ALEXANDER (John W.)

New York

Born, Pittsburg, Contemporary

Medal, 1900, E. U. Hors Concours

Legion of Honor, 1901

Sociétaire de la Société Nationale des Beaux-Arts

This portrait of the celebrated Norwegian artist, Fritz Thaulow, is strong in characterization. Expressed with frankness and force, the treatment is thoroughly individual, fluent and direct. Mr. Alexander is one of the most distinguished of contemporary American painters.

4. Portrait of Fritz Thaulow

47 x 35

AMBERG (Wilhelm)**Berlin**

Born, Berlin, 1822

Pupil of Herbig, the Berlin Academy, Karl Begas, and Leon Cogniet (Paris)
Member of Berlin Academy, 1869**5. Contemplation**

28½ x 23

ANSELMI (Michelangelo)**Italy**

Born, Lucca, 1491. Died, Parma, after 1554

Pupil of Il Sodoma. Influenced by Correggio
Lombard School

When Correggio was chosen to decorate the cupola and the tribune of the Cathedral at Parma, Anselmi was one of three men selected to decorate the chapels. The affinity between the two artists led to Anselmi becoming the disciple and imitator of the "Faun of the Renaissance," Correggio, the lover of joyousness, tenderness, charm and beauty.

6. Flora

30¾ x 25½

7. The Death of Leander

44¾ x 63¾

Anthonissen (H. (Hendrik?) Van)**Holland**Flourished middle of 17th Century
Dutch School

This characteristic coast scene has a charm of atmospheric effect, a delicacy of color and a distinction of tone which command the highest admiration. This quality of luminous, enveloping gray also constituted the charm of the work of Van Goyen to whose influence Anthonissen was most responsive

8. Marine View

33¾ x 48½

AUBLET (Albert)**Paris**

Born, Paris, 1851

Pupil of Jacquard and Gérôme

Medals, Paris, 1880-89, E. U. Munich, 1883

Legion of Honor, 1890. Hors Concours

Chevalier de l'Ordre de Saint Michel de Baviere

Membre de la Société des Artistes français

Sociétaire de la Société Nationale des Beaux-Arts

This picture is a daring and successful experiment. A clear and positive green light diffuses the flesh tones of the figure as well as a room that is full of warm red color. The result is effective, being additionally distinguished by intelligence and veracity.

9. Woman Asleep

45½ x 35¾

AVERCAMP (Hendrick)**Holland**

(Surnamed de Stomme (Mute) van Kampen)

Born, probably at Kampen, about 1585. Died about 1635

Winter scenes, such as the present picture, form the subject of most of the valued paintings by Avercamp. Many skaters are seen sharply defined



THE THANK OFFERING
WILLIAM ADOLPHE BOUGUEREAU

against the ice, those in the center of the picture being engaged in some national sport. The well dressed burgher and the humble villager pass back and forth from the surrounding picturesque village. This entire scene, characteristic of Holland, is presented in a charming tone of silver and gray.

10. Landscape

20¼ x 34

BACCICCIO IL (Gio. Battista Gaulli)

Italy

Born, Genoa, 1639. Died, Rome, 1709

Pupil of Luciano Borzone

Genoese School

This painter so developed his abilities by an early study of the great masters at Rome that he won both position and wealth. His most important religious picture decorates the Church of the Gesù at Rome. Bacciccio painted the portraits of many of the illustrious nobles and cardinals of his time and had the unique experience of painting no less than seven of the popes. Bacciccio was an accomplished machinist as well as a famous artist.

11. Archangel Gabriel Pursuing Lucifer

41½ x 60⅝

BALAY (Charles)

Paris

12. House of William the Conqueror

21¼ x 18⅝

BARAU (Émile)

Paris

Born at Rheims, 1851. Contemporary

Member of Board of Administration of National Society of Fine Arts

Chevalier of the Legion of Honor

Barau is represented in the Luxembourg and in the Museums of Rheims, Tours and Blois.

13. Village Street

15⅝ x 24

BARKER (Thomas) (called Barker of Bath)

England

Born, Pontepool, England, 1769. Died, Bath, 1847

Studied with his father, Benjamin Barker, and in Rome

Thomas Barker spent the first four years of his artistic life in copying the works of the Dutch and Flemish masters. Finding a valuable patron in Mr. Spackman, a wealthy coach builder of Bath, he was later given the opportunity to follow his artistic bent. After an advantageous visit to Rome he returned to Bath and entered upon a very successful career.

14. Gypsies on the Heath

30 x 41⅝

BASSANO (Jacopo, the elder) (Jacopo da Ponte)

Italy

Born, Bassano, 1510. Died, Bassano, 1592

Pupil of Francesco de Ponte, Bonifazio Veneziano and possibly Titian
Venetian School

This genre painter of Venice won the highest praise even from such masters as Titian and Tintoretto. Paola Veronese so appreciated his ability that he sent his son Carlo to him to be instructed in the "just disposition of lights reflected from one object to another, and in those happy counter positions, owing to which the depicted object seems clothed with a profusion of light." Bassano treated religious subjects as though they were the familiar scenes of his own time, thus unconsciously rendering the simple country life that surrounded him. Berenson writes: "Most of his pictures seem as dazzling, then as cooling and soothing, as the best kind of stained glass; while the coloring of details, particularly of those under high lights, is jewel like, as clear and deep and satisfying as rubies and emeralds."

15. **Ecce Homo**

38½ x 31

16. **The Buffeting of Christ**

34¾ x 47

BASSETTI (Marco Antonio)

Italy

Born, Verona, 1588. Died, Verona, 1630
Pupil of Felice Ricci
Venetian School

17. **Apotheosis**

28 x 17¼

BASTIEN (Alfred)

Belgium

Born, Ixelles, Contemporary
Associé de la Société Nationale des Beaux-Arts

This portrait of the sculptor Kerfysen in his studio will interest every student of painting. Its technique is exceptionally vigorous. It shows power, precision of form, correctness of drawing and solidity of structure. The varied and harmonious scheme of color is equally well selected.

18. **Portrait of a Sculptor**

78⅝ x 59⅝

BASTIEN-LEPAGE (Jules)

Paris

Born, Damvillers, 1848. Died, Paris, 1884
Pupil of Cabanel
Medals, 1874-75-78. Legion of Honor, 1879

An artistic career of but twelve years, yet great in achievement. The truth, force and sincerity of his art have won world-wide recognition and admiration. Among his brother artists he is especially valued. The distinguished painter, Dagnan-Bouveret, writes: "He is always present with me, and whenever I paint a new picture, I ask myself if it

would have satisfied him." Jules Breton says: "Bastien-Lepage will leave a lasting fame. This young artist, cut down in the flush of his promise, was a true investigator. How conscientious was his work!
 * In Bastien Lepage, France has lost her Holbein!"

19. In the Fields *Sanvilliers*
 30 x 40. Dated 1880
- BAUGNIET (Charles)** Paris
 Born, Brussels, 1814
 Pupil of J. Paelwick and M. F. Williams
 Member of Ghent Academy in 1836
 Order of Leopold, 1843; Officer, 1872
 Order of Isabel the Catholic of Spain
 Order of Blanche Erstein of Saxony
 Order of Christ of Portugal
20. The Joy of the House
 8 x 6
- BEARD (William H.)** New York
 Born, Ohio, 1825. Died, 1900
 National Academician, 1862
21. Gray Squirrel
 6 x 9. Dated 1863
- BECKER (Karl Ludwig Friedrich)** Berlin
 Born, Berlin, 1820
 Pupil of Von Klover, Hess and Cornelius
 Medals, Paris, 1861. Berlin, Vienna and Munich
 Officer of Leopold
 Member of Academies, Berlin and Vienna
 Member of Royal Society of Letters and Fine Arts of Belgium
22. The Count's Birthday
 43½ x 56
- BEELDEMAKER (Jan)** Holland
 Born at The Hague, 1630. Died, 1680
23. The Milkmaid
 17⅞ x 24
- BEERSTRAATEN (Jan)** Amsterdam
 Born, Amsterdam, about 1622. Died, Amsterdam, 1687
- A painter who holds a distinct place in the Amsterdam school, although his name is not mentioned by any contemporary biographer. Richly represented in Sweden, there are also fine examples in the State Museum, Town Hall and private collections of Amsterdam, in the galleries of Rotterdam, Berlin, Dresden, Munich and Paris. His favorite subjects were winter scenes, painted with subdued, rich harmonies of grey yet showing fine contrasts of light and shade.
24. Winter Landscape
 34¾ x 49

BELLANGER-ADHEMAR (Paul)

Paris

Born at Fontainebleau. Contemporary
 Pupil of Jules Lefebvre and Cormon
 Honorable Mention, 1900. Medal, Third Class, 1903
 Officer of Public Instruction

Bellanger-Adhemar exhibited at the Salon of 1900 his painting, "The New Bridge at Paris," for which he received Honorable Mention. At the Salon of 1903 a medal of the Third Class was given for "Fontainebleau."

25. Boats32 $\frac{1}{8}$ x 46**BÉRAUD (Jean)**

Paris

Born, St. Petersburg, of French parents, 1849
 Pupil of Bonnat
 Medals, 1882-83-89, E. U. Hors Concours
 Legion of Honor, 1887; Officer, 1894
 Membre de la Société des Artistes français
 Fondateur de la Société Nationale des Beaux-Arts

Generally an interpreter of Parisian elegance, in "The Adieux," Béraud has selected a motive more dramatic in appeal. The result is a spirited piece of illustration inspired by contemporary French events. In setting the scene, the artist aptly contrasts the peaceful beauty of the convent gate with the factory, which symbolizing modern materialism sends its black smoke across the calm sky.

26. The Adieux26 x 21 $\frac{1}{2}$ **BEROUD (Louis)**

Paris

Born, Lyons, 1852
 Pupil of Gourdet, Bonnat and Lavastre
 Bourse de voyage, 1883. Medals, 1883-89, E. U.
 Hors Concours
 Membre de la Société des Artistes français

Thoroughly well considered, there is both sincerity and conviction in the frank realism of this picture. The problem of the many values in relative color, inevitable when painting a gallery hung with pictures, has been met with taste and authority.

27. Rubens Gallery in Museum of Louvre72 $\frac{7}{8}$ x 70 $\frac{3}{4}$ **BERRETTINI (Pietro) (called Pietro da Cortona)**

Italy

Born at Cortona, 1596. Died at Rome, 1669
 Pupil of Filippo Berrettini and Andrea Comodi
 Roman School

Berrettini was employed by Ferdinand II to paint a series of historical subjects for the Pitti Palace.

He excelled in frescoes and was also an architect.

He was buried in the Church of San Martino, which was a monument of his skill in that branch of art.



THE HABITUÉS
ROBERT McMERON



THE HABITUÉS

ROBERT McCAMERON



THE AUDIENCE DAY
JEAN EUGÈNE BULAND

THE AUDIENCE DAY
JEAN EUGÈNE BUDA



28. A Prophet
15½ x 21
29. A Prophet
15½ x 21
30. A Prophet
15¾ x 21¼
31. A Prophet
15½ x 21

BEYEREN (Abraham Van)

Holland

Born, The Hague in 1620 or 1621. Died after 1674
Master of the Guild at The Hague, 1640. At Delft, 1657
Member of the Guild at Alkmarr, 1674
Dutch School

"The most necessary quality of the ambitious in art is patience," says Alfred Stevens. Assuredly, then, the still life painters of Holland have deserved their celebrity. They have reproduced for us the most minute detail of their subject and always with good massing, fine color and breadth of effect.

32. Marine
27 x 40
33. Still Life
28½ x 35¼

BICCI (Neri Di Bicci Di Lorenzo Di)

Florence

Born, 1419. Died, 1491
Florentine School

Although lacking originality and force, this altarpiece is given with much purity and richness of color. There is tenderness, repose and a refinement of spiritual ideals in its graceful decoration. It represents the Virgin and Child enthroned, St. Francis, St. Catherine and two other saints on either hand. Many pictures by Neri di Bicci are to be found in the churches of Tuscany, and four pictures of the Annunciation are at the Academy of Arts in Florence.

34. Virgin and Child with Four Saints
53¼ x 76¼

BILLET (Pierre)

France

Born, Cantin. Contemporary
Pupil of Jules Breton
Medals, 1873-74-89, E. U. Hors Concours
Membre de la Société des Artistes français

The representations of peasant life painted by Pierre Billet are replete with simple, earnest feeling and a calm comprehension of the actual. They are admirably expressed, modelled with firmness and solidity and rendered with a realism that proves his entire sympathetic understanding of these phases of peasant life.

35. The Noon Day Rest.

45 x 58

BILLOTTE (René)

Paris

Born, Tarbes, Hautes-Pyrénées
Honorable Mention, 1881. Medal, 1889
Legion of Honor, 1889. Hors Concours
Fondateur de la Société Nationale des Beaux-Arts

This thoughtful effect at nightfall is given with
subtle skill and a sympathetic touch.

36. Evening at the Gate of Courcelles

23½ x 32

BLANCHARD (Laurent)

France

Born at Valence. Died at Paris, 1819

37. Minerva and the Muses

26¾ x 38½

BLAUVELT (Charles F.)

Philadelphia

Born, New York, 1824
Pupil of the National Academy and of Charles L. Elliot
National Academician, 1859
Member of Pennsylvania Academy, 1864

38. The Lost Child

12 x 8

BOGGIO (Émile)

France

Born, Venezuela. Naturalized Frenchman
Pupil of J. P. Laurens and H. Martin
Medals, 1889, 1900, E. U. Hors Concours
Membre de la Société des Artistes français

“Thou shalt gain thy bread in the sweat of thy
brow’ was written centuries ago. Immutable des-
tiny which none may change,” comments Millet, the
artist poet of labor. The power and permanence of
this element in life is here represented, combined
with a majestic conception of nature that is very
impressive. The figure of the man—so full of un-
complaining eloquence—and the powerful white
oxen which he is guiding, are enveloped in the cool
twilight, yet they are illumined by the golden light
of the sun, towards which they steadily advance.

39. Labor

86¼ x 126½

BONFIELD (George R.)

Philadelphia

Born, England, 1802. Died, Philadelphia, 1898
An early member of the Pennsylvania Academy of the Fine Arts

40. River Scene

24 x 36. Dated 1854

41. The Wreckers—A Coast View

12 x 17. Dated 1855

BONHEUR (Marie Rosa)

France

Born, Bordeaux, 1822. Died, 1899
 Pupil of her father, Raymond Bonheur
 Founded Paris Free School of Design for Young Girls, 1849
 Medals, 1845-48-55-67. E. U.
 Legion of Honor, 1865; Officer, 1894
 Cross of San Carlos, 1865; of Leopold, 1880
 Member of Antwerp Institute, 1868
 Commander's Cross of Royal Order of Isabella the Catholic, 1880
 Officer of the Most Noble Order of Santo Jacobo, 1894

When the King of Belgium conferred the Leopold Cross upon this "honored master," as Claretie terms Rosa Bonheur, it was given, it is said, for the first time to a woman. The Emperor Napoleon III. hesitated to honor her work with the Cross of the Legion of Honor, lest popular judgment might condemn the award. When he decided finally that the question of sex should not interfere with the recognition of such conspicuous merit, the Empress Eugénie surprised the artist in her studio, and "Saluting the new knight with a kiss," Rosa Bonheur relates, "she pinned the decoration to my black velvet jacket." During the Franco-Prussian war, the studio and residence of the artist were respected by special command of the Crown Prince of Prussia, afterward the Emperor Frederic of Germany. She painted animal life with a hearty love, vigorous style and fine feeling for color, space and composition.

42. Barbaro After the Hunt

38 x 51¼

BONINGTON (Richard Parkes)

England

Born, Arnold, near Nottingham, 1801. Died, London, 1828
 Pupil of Ecole des Beaux Arts and Baron Gros
 Gold Medal, 1824

Bonington was of English parentage but of essentially French training. During his short life he created a profound impression on the art of both countries, by the breadth, frankness and freedom with which he observed and rendered nature. In 1822 he visited Venice and studied with great success the warm coloring of the Venetians. On his return to England he received many commissions. A sunstroke, incurred while sketching, developed brain fever, from which he never recovered. At the age of twenty-seven his promising career was cut short by death. "I have never known in my own time an early death of talent so promising, so rapidly and obviously improving," writes Sir Thomas Lawrence.

43. Landscape in Normandy

12 x 10

BOTH (Jan)

Utrecht

Born, Utrecht, 1610. Died, Utrecht, after 1650
 Pupil of his father
 Dean of the Guild, 1649

This celebrated Dutch painter and his brother, Andries, went to Italy in their early youth, and there acquired wide reputation and large fortunes. These brothers were greatly attached to each other from their infancy, and in later years worked together on one canvas with such perfect harmony that it is difficult to distinguish any difference of thought in the figures and animals, painted by Andries, and the landscape, painted by Jan. Bryan has said: "The sympathy of their affections had blended itself with the exertion of their talent; and in their works everything was warm, tender and harmonious." They continued working together in Italy until separated by death.

44. Landscape and Horseman

37 x 38

45. The Bridge

30 $\frac{3}{8}$ x 40 $\frac{5}{8}$

BOUGUEREAU (William Adolphe)

Paris

Born, La Rochelle, 1825. Contemporary
 Pupil of Picot and École des Beaux-Arts
 Prix de Rome, 1850
 Medals, 1855-57-67. Medals of Honor, 1878-85
 Legion of Honor, 1859; Officer, 1876; Commander, 1885
 Member of Institute, 1876

Only the marked artistic ability exhibited by Bouguereau reconciled his parents to his withdrawal from a business career. He was the architect of his own fortune, earning by portrait painting the money which enabled him to study in the art schools of Paris. A large number of his pictures are to be found in America, where he has probably appealed to a more varied public than any other modern painter. "We admit that a little more frankness in the touch would give to his painting a reality which sometimes is wanting," writes René Ménard, "but whether he paints mythological subjects or rustic scenes, M. Bouguereau always exhibits three qualities which justify his reputation,—knowledge, taste and refinement."

46. The Thank Offering

57 $\frac{1}{2}$ x 42

BOULARD (E.)

Paris

47. Interior

21 $\frac{3}{4}$ x 18 $\frac{1}{4}$

BOUTELLE (D. W. C.)

Bethlehem, Pa.

Born, New York, 1820. Died, 1884
 Associate of the National Academy, 1853
 Member of the Pennsylvania Academy of the Fine Arts, 1862

48. Lehigh Valley, from Mt. Rogers, with Bethlehem in the distance

40 x 50. Dated 1861

49. Fish Trap on the Lehigh River

22 x 22

50. June Scene near Bethlehem, Pa.

24 x 32

BRANDI (Giacinto)

Italy

Born, Poli (?), 1623. Died, 1691
 Pupil of Lanfranco
 Roman School

Lanzi reports that Brandi "wrought with great facility and filled Rome and the state with his works; but his inordinate love of gain induced him to hurry his works, and to neglect correctness of design. He sometimes, however, went beyond himself, and produced some noble works." Among these must be placed the "St. Cecelia," so effective is the presentation of the subject, so flowing the brushwork.

51. St. Cecelia86 $\frac{3}{8}$ x 68**BRETON (Jules Adolphe)**

France

Born, Courrières, 1827. Died, Paris, 1906
 Pupil of Dévigne and Drolling

Medals, 1855-57-59-61-67-72. Also at London, Vienna and Brussels
 Legion of Honor, 1861; Officer, 1867
 Knight of the Order of Leopold, 1881
 Ribbon of St. Stanislaus of Russia

Corresponding member of the Academies of Vienna, Stockholm, Madrid
 Member of the Institute of France, 1886

Strong drawing and technique, fine color and composition, directed by a man of thought and of tenderly sympathetic and poetic feeling. In 1878, Victor Hugo wrote Breton, who was littérateur as well as artist: "To be twice a poet; to be like Lamartine and also like Corot; to be by the strophe and by the palette; this is given to you, Monsieur. I thank you for your charming book, and I send you double plaudits." Five years later, after Breton's *Jeanne* was published, Gambetta writes him: "I have read your works, I have seen them, and I cannot tell even to you if it is the poet or the painter that most deeply touched, affected, conquered and fascinated me."

52. Burning Tares in a Wheatfield

38 x 53

53. Tired Out16 x 12 $\frac{1}{2}$

BRION (Gustave)**Paris**

Born, Rothau, Alsace, 1821. Died, Paris, 1877
 Pupil of Guérin
 Medals, 1853-59-61-63-67. Grand Medal of Honor, 1868
 Legion of Honor, 1863
 Chevalier of the Order of Leopold

Jules Breton writes: "Gustave Brion was a man of average but admirably balanced endowments. He designed with ease, and was well acquainted with the technique of his art."

54. Reading the Bible in the Family

43 x 47. Dated 1870.

BRONZINO (Agnolo di Cosimo Allori) IL.**Italy**

Born, Monticelli, near Florence, 1502 or 1503. Died, Florence, 1572
 Pupil of Raffaellino del Garbo and Jacopo da Pontormo
 Florentine School

An ardent admirer of Michael Angelo, Bronzino had much of the same dignity and breadth of view. Although he painted in both fresco and oil, yet he attained his highest development in the field of portraiture. He painted many of the distinguished personages of his time, among whom were members of the Medici family, Dante, Boccaccio and Petrarch. These additions to the Wilstach collection are good examples of the large comprehension of nature characteristic of this great painter.

55. Piero Vettori, Senator42 $\frac{3}{8}$ x 33 $\frac{7}{8}$ **56. Princess of the House of Sciarra**39 $\frac{1}{2}$ x 34**BRUEGHEL (Pieter, the elder)****Flanders**

Born, Brueghel, about 1525-30. Died, Brussels, about 1570
 Pupil of Pieter Koeck van Aalst and Hieronymus Cock
 Influenced by Hieronymus Bosch
 Master of the Guild in Antwerp, 1551

Sir Joshua Reynolds believed that this painter knew little of the mechanical art of picture making, but, in speaking of a religious picture by Brueghel, he commented on the deep thinking and on the variety of distress portrayed. Brueghel excelled in the landscape backgrounds he gave to his figure subjects. He retained the Flemish method of rendering them at a time when the contemporary Flemish artists were generally imitating the Italian painters of the Renaissance.

57. Crucifixion Scene25 $\frac{1}{2}$ x 47 $\frac{3}{8}$

Handwritten notes:
 Brion's work
 is very good
 and shows
 a mastery
 of the
 technique
 of his art
 and a
 deep
 understanding
 of the
 human
 condition
 and the
 power
 of the
 divine
 spirit
 and the
 love
 of God
 and
 the
 world
 and
 the
 human
 condition
 and the
 power
 of the
 divine
 spirit
 and the
 love
 of God
 and
 the
 world



SHUTTLES

THE POND, HAMPSHAD HEATH, NEAR LONDON

John Constable

Printed by...

Illustration No. 26



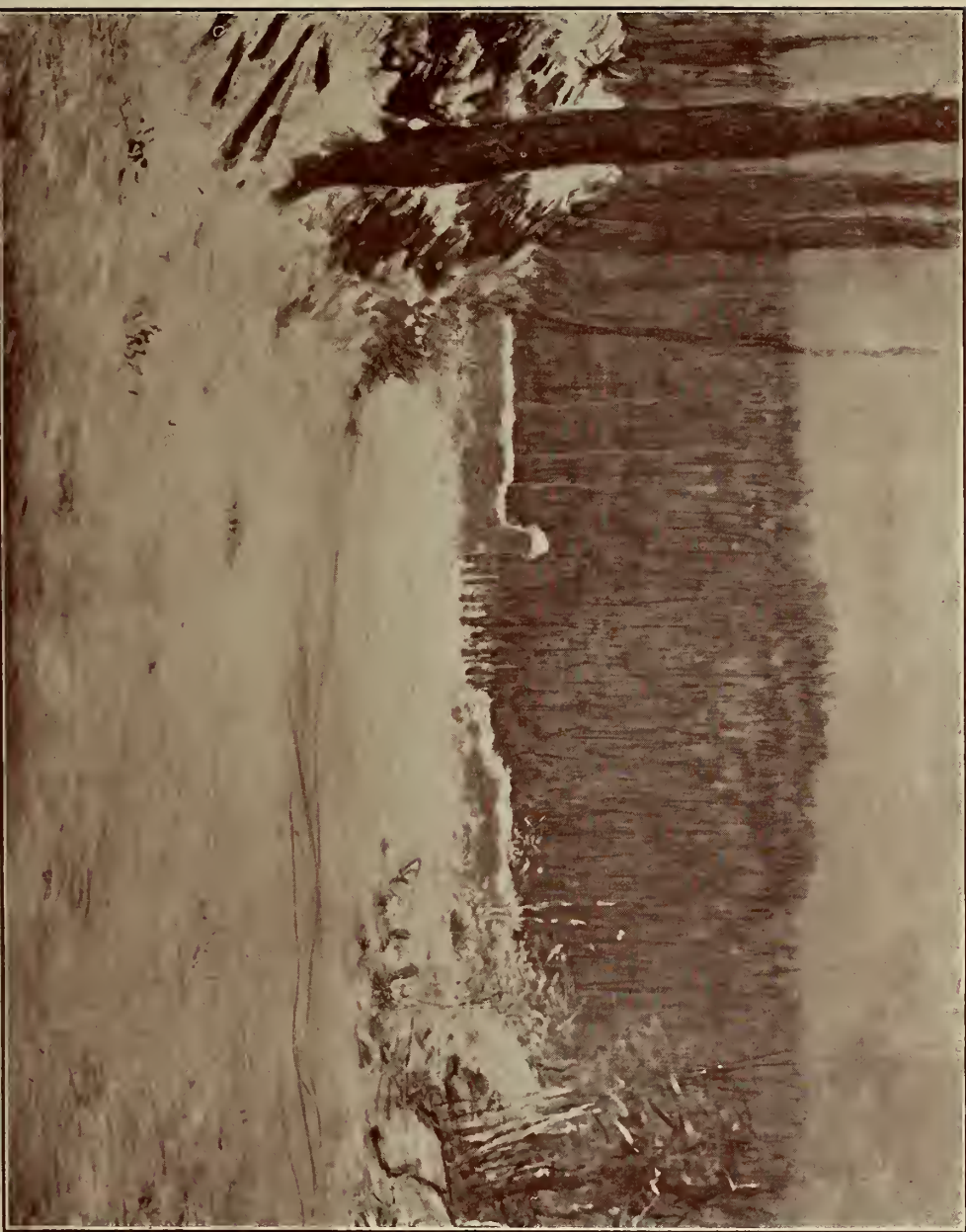
THE POND, HAMPSTEAD HEATH, NEAR LONDON

JOHN CONSTABLE



SOLITUDE

JEAN FRANCOIS MILLET



BULAND (Jean Eugene)

Paris

Born, Paris. Contemporary
 Pupil of Cabanel and Yvon
 Medal, 1885-87-89, 1900. E. U.
 Legion of Honor, 1894. Hors Concours
 Membre de la Société des Artistes français

"The Audience Day" was one of the pictures of interest at the Paris Salon of 1895. The subject is rendered in a style that is clear and firm, the various characters being interpreted with individual truth of expression and accuracy of drawing.

58. The Audience Day

47 x 37¾. Dated 1895

BUNNY (Rupert C. W.)

Paris

Born, Melbourne. Australia. Contemporary
 Associé de la Société Nationale des Beaux-Arts, Paris
 Honorable Mention Société des Artistes français, 1890
 Bronze Medal Paris, 1900. E. U.

Bunny is represented in the Luxembourg and in the National Galleries at Melbourne, Adelaide and Buda-Pest.

59. At the Beach

51½ x 78⅞

BUONACCORSI (Pietro) (called Perino del Vaga)

Italy

Born at Florence, 1500. Died at Rome, 1547
 Umbrian School

Pupil of Andrea de Ceri, Ridolfo Ghirlandajo and of Vaga, for which reason he was called del Vaga. He was employed by Raphael in executing his designs for the Loggia of the Vatican, painting the history of Joshua and David.

60. A Roman Battle

21¾ x 36½

CABANEL (Alexandre)

Paris

Born, Montpellier, 1823. Died, 1888
 Pupil of Picot
 Prix de Rome, 1845. Medals, 1852-55-65-67-78 E. U.
 Legion of Honor, 1855; Officer, 1864; Commander, 1884
 Member of the Institute of France, 1863

A strong draughtsman and a manner, if somewhat conventional, exceedingly refined and distinguished. Painted previous to 1861 in the style of David, but later, feeling more the influence of the modern world, produced his greatest works. During the Third Empire Cabanel painted many portraits, his manner lending itself particularly to the painting of aristocratic and graceful court ladies.

61. Contemplation

36 x 44

CACHOUD (Francois Charles)**Paris**

Born, Chambéry. Contemporary
 Pupil of E. Delaunay and M. G. Moreau
 Honorable Mention, 1893. Medal, 1896, 1900, E. U. 1902
 Prix de Kaigecourt-Goyon, 1900. Hors Concours
 Membre de la Société des Artistes français

A serene harmony of color conveys to us the restful beauty of this "Hour of the Cricket." The poetic sentiment of twilight has been here delicately expressed. As Guy de Maupassant has said: "Yes, it is beautiful because it *is* beautiful."

62. The Hour of the Cricket

55¼ x 79¼

CAILLE (Leon)**63. The Dead Bird**

9 x 6. Dated 1863

CANALETTO (Antonio Canale), IL**Venice**

Born, Venice, 1697. Died, Venice, 1768
 Pupil of his father, Rinaldo Canale
 Venetian School

During his early manhood Canaletto acquired dexterity of handling and knowledge of decorative arrangement, while following the occupation of his father—a painter of theatrical scenery. In 1719, however, he visited Rome, where, while painting her ancient ruins, he was enabled to study more deeply and truly the problems of color, effects of light and shade, and perspective. On his return to Venice, with added sympathy as well as accurate observation, he devoted himself to reproductions of the bridges, buildings, public places and canals of his native city, in their effective and picturesque surroundings. Charles Blanc says that Canaletto is "unexcelled in painting architecture, in aerial perspective and in rendering slightly ruffled water."

64. A Bridge Scene

34¾ x 50

CANO (Alonzo)**Spain**

Born, Granada, 1601. Died, Granada, 1667
 Studied painting with Pacheco and sculpture with Montanes
 Painter to the King, 1637
 Appointed Canon in the Cathedral at Granada, 1652

Distinguished in the sister arts of painting, sculpture and architecture, Cano won the title of the Spanish Michelangelo. Even before his twentieth year he had executed many works for the city of Seville which were greatly admired. He refused all remuneration for these, however, on the ground that he wrought for practice and improvement alone, and not for money. In consequence of a duel with a fellow painter, Cano was obliged to leave Seville

for Madrid. Here through the favor of Velasques he obtained protection and advancement. With the exception of this master it was Fuseli's opinion that Cano excelled all his contemporaries in painting. His pictures are statuesque, of classical simplicity and suavity, and full of fine, decisive drawing. In "A Dominican" the character is given with splendid analysis and interpretation. A study of the canvas reveals to us, even after the lapse of centuries, just what manner of man the subject was.

65. A Dominican

38½ x 29½

CANTARINI (Simone) (called **Simone da Pesaro**, or **Il Pesarese**) Italy

Born at Oropezza near Pesaro in 1612

Died at Verona, 1648

Bolognese School

Cantarini was a pupil of Guido's and is said to have imitated that master more closely than any other artist. As an engraver Cantarini was held in high esteem.

66. Souls in Purgatory

21 x 14¾

CAPELLE (Jan Van der)

Amsterdam

Born, Amsterdam

Pupil of Alfred Cuyt

Freedom of the city, 1653

Ships and shipping, either in harbors or on quiet seas against warm bright skies, are the subjects frequently chosen by Capelle. Again he represents winter scenes with frozen waters, such as the picture here exhibited. Other paintings by Capelle are to be found in private collections in Europe and America, as well as in the museums of Amsterdam, Rotterdam, Brussels, Berlin and London.

67. A Frozen River

44 x 52

CARAVAGGIO (Michelangelo Da)

Italy

Born, Caravaggio, 1569. Died, Porto Ercole, 1609

Studied in Milan, Venice, Rome

Roman School

The Naturalists, with Caravaggio at their head, were opposed to idealism in art or even to those principles that were founded on selection from nature. Their aim was to imitate without modification. The saints and apostles in the religious pictures painted by Caravaggio frequently represented mere Neapolitan models, porters or bandits. In extraordinary effects of light and shadow, however, even Rubens

acknowledged Caravaggio's mastery to be superior to his own. His pictures, if somewhat morose and brutal, are painted with an impetuous action and furious energy thoroughly characteristic of that fierceness of temper which led Caravaggio to kill a companion in a dispute while playing tennis. He fled to Naples and later to Malta. Here, again attempting to avenge a quarrel, he was cast into prison. In the pursuit which followed his escape he was severely wounded. A pardon was obtained, but through mistake Caravaggio was again arrested and later released, only to wander despondingly along the coast, till, suffering from wounds, hardships, and from the excessive heat, he died from fever on the beach at Porte Ercole.

68. A Musician

44¾ x 35⅞

69. A Glutton

45 x 35¾

CARO-DELVAILLE (Henry)

Paris

Born, Bayonne, 1876. Contemporary

Educated Lycée de Bayonne

Medals, Third Class, 1901

Gold Medal International Exposition at Munich, 1905

70. Woman Loosening Her Hair *near or under*

55¾ x 39½

CARRACCI (Annibale)

Italy

Born, Bologna, 1560. Died, Rome, 1609

Pupil of Lodovico Carracci

Bolognese School

Contemporary with the school of the Naturalists was that of the Eclectics, led by the five Carracci. Of these Annibale was the most distinguished and diversified. In 1600 he accepted the invitation of Cardinal Odoardo Farnese to visit Rome, there to decorate a vaulted ceiling of the Farnese Palace. This decoration, representing various mythological subjects illustrative of celestial and terrestrial love, was much admired, Poussin preferring it, after the work of Raphael, to all the art in Rome. Impressed by the coloring, Caravaggio exclaimed, "God be praised! at last I have found one painter in my lifetime."

71. The Dead Christ

59⅞ x 59⅞

CARRACCI (Lodovico)

Italy

Born, Bologna, 1555. Died, Bologna, 1617

Pupil of Prospero Fontano, Tintoretto and Pasignano

Bolognese School

Lodovico Carracci was the founder of the celebrated Academy of the Incamminati (Right Road), conducted by the Carracci. Based on the art of their great predecessors, these men taught a union of Renaissance excellences. Their well known sonnet demanded the "Venetian action and management of shade, the dignified color of Lombardy, the terrible manner of Michelangelo, Titian's truth and nature, the sovereign purity of Correggio's style, and the just symmetry of a Raphael, etc." From this school came the Eclectics of Bologna, whose technical skill strongly influenced all the schools of Italy. Although Lodovico Carracci excelled as a teacher rather than as a painter, he left work of much intelligence both in fresco and in oil. Sir Joshua Reynolds comments on "his breadth of light and shadow, the simplicity of his coloring, and the solemn effect of that twilight which seems diffused over his pictures."

72. St. Sebastian

. 39 x 29¼

CASSATT (Mary)

Paris

Born, Pittsburg. Contemporary
Studied in Philadelphia and in Paris under Degas

It was as early as 1878, at the first exhibition of the impressionists in Paris, that Miss Cassatt became an important contributor. The directness and vigor of presentation, combined with the strong individuality of the artist, made a marked impression. Her early pictures show a careful Academic rendering, the later, a species of compromise between the direct inspiration of nature and the Japanese methods of expression. An art so intellectual and well considered as hers, is able to present the most popular of themes in a large and comprehensive way, avoiding the conventional and commonplace. Miss Cassatt is able to express the spirit as well as the letter of her subject. Hegel's theory that the beautiful is the presence of the idea in limited phenomenon has been demonstrated by her; there is always a sentiment, a spirituality that dignifies and elevates her art.

73. On the Balcony

40¼ x 33

CASTAN (Edmund)

Paris

74. The Youthful Navigator

8 x 6. Dated 1861.

CERQUOZZI (Michelangelo)**Italy**

Born at Rome, 1602. Died at Rome, 1660
 Roman School

Cerquozzi was called Michelangelo delle Battaglie because of the skill with which he painted battle scenes. He rivalled Laar in depicting the amusements of the humble people and excelled in painting fruit and flowers.

75. Adoration of the Wise Men

17 x 24

CESARI (Guiseppe) (called Cavaliere d'Arpino)**Italy**

Born at Arpino in 1568 (?). Died at Rome, 1640
 Neapolitan School

76. St. John

13¼ x 16¼

CHASE (William Merritt)**New York**

Born, Indiana, 1849
 Studied in Indianapolis, New York and Munich
 Honorable Mention, 1882. Medals, 1889, 1900, E. U.
 Shaw Prize, S. A. A., 1895
 Gold Medal of Honor, P. A. F. A., 1895
 Member of the National Academy and Society of American Artists

Probably the most distinctive personality among our resident American painters. In our contemporary art no one has more vividly realized "to-day" for us or placed his impressions more truthfully, yet artistically, on canvas. Of much versatility, he has employed almost every medium to present by portraiture, genre, still-life and landscape, the realities about him. His work is distinguished by vitality, flexibility of execution, and a mind and instinct both artistic and cosmopolitan.

77. Still Life

28½ x 36

CIGNANI (Carlo) Count**Italy**

Born, Bologna, 1628. Died, Forli, 1719
 Pupil of Albani. Influenced by Correggio and Annibale Carracci
 Made a Count by the Duke of Parma
 Founded the Clementine Academy at Bologna
 Bolognese School

"One of the four leading artists of his age was the Cav. Carlo Cignani, a genius more profound than prompt; a hand eager to engage in labors, but ever dissatisfied in their completion," records Lanzi. His most important work, the "Assumption of the Virgin," in the Cathedral of Forli, occupied him nearly twenty years. So highly was he esteemed by the students of his Academy at Bologna that they followed him to Forli, where the school was continued until the master's death. The Cardinal San Cæsareo, when purchasing a picture of Cignani, was so convinced of



PORTRAIT OF FRITZ THAULOW

JOHN W. ALEXANDER



its financial value, that he courteously said "that he only paid for the canvas and accepted the painting as a present." Pictures by Cignani are distinguished by fine composition, mellowness of color and by figures of remarkable grace.

78. Signing His Death Sentence

115½ x 75

CLAASZ (Pieter)

Haarlem

Born, Westphalia, about 1595. Died, Haarlem, 1661

"There is no fashion in the art of expressing nature as it is," writes Jules Claretie. Equally we may claim that the value of good work is for all time and all people. These old Dutch pictures are of as much value to the student or connoisseur to-day as when they were first painted.

79. Still-Life

15 x 21¼

CLAUSEN (George)

England

Born, England. Contemporary
Medals, 1889-1900, E. U. Hors Concours
Associate of the Royal Academy of Arts
Professor, London Royal Academy of Arts

A simple episode, but told in a manner precise, clean, firm and simple. The scene evidently painted direct from life, has a well balanced unity and is a truthful record, wholesome and agreeable.

80. Planting a Tree

30⅓ x 25¼

CLAYS (Paul Jean)

Brussels

Born, Bruges, 1819
Pupil of Gaudin
Medals, Brussels, 1851. Paris, 1867-78 E. U.
Legion of Honor, 1875; Officer, 1881
Chevalier of the Order of Leopold

"For a long time the sea, or rather the water, has had no interpreter more exact than Clays; he knows its clearness, and he knows how to render the little noisy waves all bathed in light."—René Ménéard.

81. Marine View

29 x 42½. Dated 1870.

82. Marine View

11 x 16

CODDE (Pieter)

Amsterdam

Born, Amsterdam, before 1610. Died about 1660
Studied at Haarlem. Influenced by Frans and Dirck Hals

A strong and scholarly piece of work, rendered with a realism impressive in its breadth of accomplishment, sober, dignified color, truth of form and solidity of structure. This assured mastery of tech-

nical difficulties so universally possessed by these old Dutch masters elicited from the great English painter, Sir Joshua Reynolds, the opinion that "painters should go to the Dutch School to learn the art of painting, as they would go to a Grammar School to learn languages." Fine examples of the representations of social reunions and military scenes, for which this master is famous, are to be found in the galleries of Berlin, Vienna and The Hague.

83. A Princess Palatine

78½ x 46¼

CONCA (Sebastiano)

Italy

Born at Gaeta in 1679. Died at Naples, 1764
Neapolitan School

84. St. Camille

27¼ x 19

CONINXLO (Coninxlor, Coninxly) (Gillis Van)

Antwerp

Born, Antwerp, 1544. Died, Amsterdam, after 1604
Pupil of Pieter Coecke, the younger, Leenaert Kroes and Mostaert
Received into the Guild, 1570

For several years this painter followed his vocation in France and Italy. On his return to Flanders, his landscapes were so greatly admired that picture dealers eagerly purchased them for export to different parts of Europe. The Emperor of Austria procured a number for his famous collection. Brion states that Coninxlo was the "ablest artist in the branch that he followed of the time in which he lived. His touch is spirited and light and his color clear and agreeable."

85. Landscape

30 x 54¾

CONSTABLE (John)

England

Born, East Bergholt, Suffolk, 1776. Died, London, 1837
Pupil of the Royal Academy, Joseph Farrington and R. R. Reinagle
Royal Academician, 1829

"Tone is the most seductive and inviting quality a picture can possess," said the greatest English landscape painter, Constable. In the scenes of English rural life, which he immortalized, this quality has been manifested to an eminent degree. During early life he was employed in a wind-mill, and, in consequence of the close observation of the variations of nature, he developed the wonderful knowledge of cloud effects for which he is distinguished. The influence of Constable on English and French art was of marked significance. It was the study of the works of Constable, Bonington, and the old Dutch landscape painters, that developed the famous Fontainebleau-Barbizon school.

86. Old Brighton Pier

$23\frac{3}{4} \times 38\frac{1}{2}$

87. The Pond, Hampstead Heath, near London

$41\frac{1}{4} \times 60\frac{1}{2}$

COROT (Jean Baptiste Camille)

Paris

Born, Paris, 1796. Died, Paris, 1875

Pupil of Michallon and Victor Bertin

Medals, 1833-48-55-67, E. U.

Legion of Honor, 1846; Officer, 1867

Diploma to the memory of deceased artists, E. U., 1878

A life of great usefulness and nobility. Useful, in that he filled so prominent a place in the great modern impulse of art and perpetuated that which he found, the spirit, the depths of atmosphere, the light, the movement, the exquisite feeling of pulsating nature, more particularly when the dawning or the fading of the day softens sharp detail into tender harmony. "This poetical perfume is a personality and supersedes the necessity of signature," writes René Ménard. Noble, in that "Père Corot" gave the benefit both of his experience and his large income to those about him, especially to his struggling contemporaries.

88. Landscape

12×19

89. Architectural Study

$12\frac{1}{4} \times 8\frac{3}{4}$

CORRADO (Giacinto)

Italy

Born, Molfetta, 1705. Died, Naples, 1768

Influenced by Sebastian Conca

Director of the Academy of S. Fernando. Painter to the King

Neapolitan School

With an authority of design, with drawing admirable and unconstrained, with color soft and brilliant, with a rapid, flowing and certain brush, has Giacinto Corrado given a noble and beautiful interpretation of his subject. "Art is surely but a series of conventions which enable us to express our special sense of beauty—for beauty is everywhere and abounds in subtle manifestations," writes George Moore.

90. Adoration of the Virgin

$25\frac{1}{4} \times 19\frac{3}{8}$

91. Saint Joseph and Infant

$45\frac{1}{2} \times 37\frac{1}{2}$

COSTA (Lorenzo)

Italy

Born, Ferrara, 1460. Died, Mantua, 1535

Studied the works of Lippi and Benozzo Gozzoli

Bolognese School

“Costa was not unlikely the real founder, or, at least, the strongest influencer of the Bolognese school,” writes John C. Van Dyke. “He was a painter of a rugged, manly type, afterward tempered by Southern influences to softness and sentiment. This was the result of Paduan methods meeting at Bologna with Umbrian sentiment.” The type of the “Madonna of the Throne” is one of singular tenderness, purity and earnestness of feeling. In the picture entire, the color, decoration and the sincere gravity of the painter, amply compensate for some characteristic peculiarities.

The figures from left to right are Saint Bartholomew, Saint Catharine, a Bishop, Saint Sebastian.

92. **Madonna of the Throne**

72¼ x 59¾

COTTET (Charles)

Paris

Born, Puy, Haute-Loire. Contemporary

Bourse de voyage, 1894

Gold Medal, 1900, E. U. Legion of Honor, 1900

Sociétaire de la Société Nationale des Beaux-Arts

This study of the night illumined by the unseen moon is the outcome of patient contemplation of “living” nature. In the soft, intangible shadow of the night the reality of the men is well developed. The silvery light of the moon, shining on the houses and water, is rendered with marked fidelity to nature.

93. **Marine**

21½ x 31¼

94. **Marine**

35½ x 43½

COURBET (Gustave)

Paris

Born, Ornans, 1819. Died, Switzerland, 1878

Pupil of David d'Angers

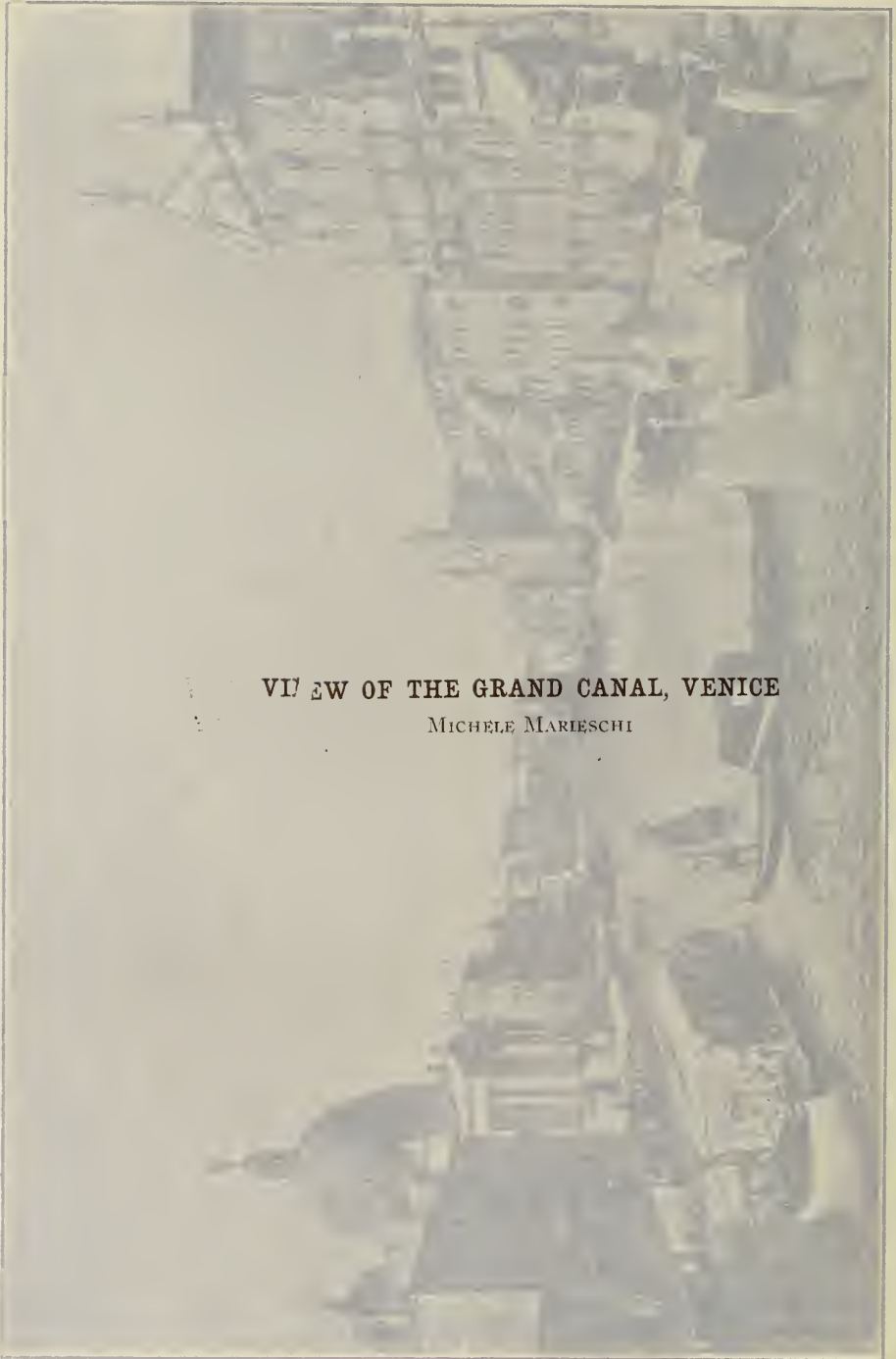
Medals, 1849-57-61

He refused the Cross of the Legion of Honor after accepting that of the Order of St. Michael from the King of Bavaria

Originally destined for the law, Courbet was sent to Paris in 1839 for his legal training. Art and its problems, however, so absorbed his attention that the study of law was dropped, and in 1844 he exhibited his first picture, which showed the marked originality and bold personality of the artist. Of a dogmatic and aggressive disposition, he was soon engaged in a bitter warfare against all conventionality, scorning alike the then accepted schools of Classicism and Romanticism, and claiming that Nature, studied from the standpoint of observation and discernment rather than that of intellectuality or sentiment, should be the only foundation of Art.



THE SUN IN NORWAY
VIEW OF THE GRAND CANAL, VENICE
Nicola Marschall



VIEW OF THE GRAND CANAL, VENICE
MICHELE MARIESCHI



THE SUN IN NORWAY

Fritz Thaulow

THE SUN IN NORWAY
PRINTED IN LONDON



From this standpoint the modern school of Realism sprang into life. Although personally much disliked by his countrymen, high tribute has been paid to his work and influence in art. Jules Breton speaks of "his power being truly Shakesperian." Of the "Interment at Ornans," Bastien-Lepage says: "There you have absolute truth, the truth of grief, a truth which we all of us feel. There is nothing really lasting, nothing that will endure, but the sincere expression of the actual conditions of life."

95. **Rill in the Mountain**
 $21\frac{1}{4} \times 25\frac{5}{8}$
96. **The Wave**
 $29 \times 58\frac{1}{2}$
97. **View in Ornans**
 $18 \times 21\frac{3}{8}$

CRAYER (Gaspar de)

Antwerp

Born, Antwerp, 1582. Died, Ghent, 1669
 Pupil of Raphael van Coxcye
 Court painter

Modern critics hold that the reputation of Crayer has been overshadowed by the fame of his two great contemporaries and intimate friends, Rubens and Van Dyck. He was one of the most conscientious and productive painters of the Flemish school. Many valued examples of his work are to be found in the museums and churches of Flanders and Brabant. When criticising his picture of the Centurion dismounting to pay homage to the Christ, Rubens is said to have exclaimed: "Cramer, nobody will surpass you!"

Totila was a great general and later King of the Ostrogoths. He succeeded to the throne in 541 after the assassination of his uncle. He besieged and captured Rome in 546 and extended and consolidated the Ostrogothic Empire in Italy, but was finally defeated and mortally wounded by Narses in 552. This painting represents the visit paid by Totila to Saint Benedict in 540 for the purpose of obtaining his blessing. Saint Benedict's reproof of Totila's mode of life is said to have been followed by beneficial results.

98. **Interview between Totila, King of the Goths, and Saint Benedict**
 $111\frac{1}{8} \times 213\frac{1}{2}$

CREO (C.)

99. **Faith and Time**
 $26\frac{1}{4} \times 19\frac{1}{2}$

CRIVELLI (Vittorio)

Italy

Flourished at the end of the Fifteenth Century
Venetian School

An altar piece executed in 1489 by this kinsman and follower of the great Carlo Crivelli is to be found in Monte San Martino. Other examples of his work are at Bologna, Palermo, Milan and London.

100. St. John

See, Xth N.Y. 10 Jan 1980 (60)

55½ x 18

101. The Adoration

Central Panel, 55 x 29¾. Side Panels, each, 49¾ x 15

CROME (John) (Old Crome)

England

Born, Norwich, 1769. Died, Norwich, 1821
Founded The Norwich Society of Artists, 1805; President, 1810

Though not without mannerisms, both in his drawing and his use of pigment, this healthy and admirable master painted English scenery with genuine power. His pictures show an artistic sensitiveness to the charm of aerial distance—to the height and depth of space that is very impressive. During his life his work was little appreciated by the public. Even after his death, his masterpiece "Mousehold Heath," now in the National Gallery at London, sold for only one pound. George Borrow, however, speaks of the "little dark man with the brown coat and top-boots, whose name will one day be considered the chief ornament of the old town, and whose works will at no distant period rank among the proudest pictures of England."

102. Hay Barges on the Yare

30½ x 40

CROOS (Anthony Jan Van Der)

Holland

Born, 1606 or 1607. Died, The Hague, 1662
Influenced by Jan Van Goyen

The landscape painters of Holland have been credited with being the first to treat their subject with realism. Certainly they were the first to study it for its own sake and to consider it worthy of use as a picture motive. The execution of these painters was sincere and appropriate and the subjects they chose for their pictures showed their love for their Fatherland. "It is wrong for a painter to abandon the country in which he was born, and in which he passed his youth," writes Alfred Stevens. During this period the painters of Holland represented their country and the lives of its people with close fidelity.

103. River Scene

22 x 22½. Dated 1648

CROPSEY (Jasper Francis)

Rome

Born, New York, 1823

Pupil of Edward Maury

Medal, Centennial Exhibition, 1876

National Academician, 1851

Honorary Member Pennsylvania Academy of Fine Arts

104. View near Rome

27 x 40. Dated 1847

CUYP (Aelbert)

Holland

Born, Dordrecht, 1620. Died, Dordrecht, 1691

Pupil of his father, Jacob Gerritsz Cuyp.

A versatile painter whose methods varied during his career. He modified his treatment according to the subject and size of his picture, endowing all his work with originality that was attained without pretension or effort. By his fidelity to nature he escaped all mannerisms. His temperament inclined him to an expression of the pastoral; his landscapes are of a tranquil loveliness, reflecting the veiled sunlight of the morning, the golden glow of the early evening. In the treatment of light and atmospheric effects, in rendering color and texture, Cuyp was brilliant and refined; in composition he was a master in recording natural effects.

105. Cows on Bank of River

51 x 66¼

CUYP (Jacob Gerritsz) (Jan Gerritsen) (Attributed)

Holland

Born at Dordrecht, 1575. Died, after 1649

Dutch School

Cuyp was known chiefly as a portrait and animal painter. Together with Ravesteyn, Hals and Bramer he raised Dutch Art to a height which culminated in the genius of Rembrandt.

106. Portrait

29⅞ x 22⅝

DARLEY (Mrs. Sully)

Philadelphia

107. Tuscan Woman

20 x 17

DAUBIGNY (Charles Francois)

Paris

Born, Paris, 1817. Died, Paris, 1878

Pupil of Paul Delaroche

Medals, 1848-53-55-57-59-69

Legion of Honor, 1859; Officer, 1874

Diploma to the memory of deceased artists, E. U., 1878

One of the celebrated group of Barbizon painters, Daubigny has made world famous the river scenery of central France. Light, air, and color were studied from the floating studio he had constructed and when the clear day was slowly fading into the night his mind became exceedingly keen and appre-

ciative. "The art of this illustrious master," writes Edmond About, "consists in choosing well a bit of country, and painting it as it is, enclosing in its frame all the simple and naïve poetry which it contains * How willingly would we sojourn in that one, beside that fresh water, where the cows take their evening bath! Night falls, the thrushes send forth their last cry, the nightingale begins to sing."

108. Landscape

18 x 30. Dated 1868

109. Twilight

16 x 27. Dated 1865

DAUCHEZ (André)

Paris

Born, Paris. Contemporary
Medal, 1900, E. U.

Sociétaire Société Nationale des Beaux-Arts

A well balanced piece of work; the tone in delicate silver green being well sustained throughout. It displays a calm and serious conviction attained by the careful observation of nature.

110. Under the Oak Tree

43 x 63½. Dated 1904

DAVID (Gerard)

Bruges

Born, Oudewater, about 1450. Died, Bruges, 1523
Probably a pupil of Memling
Freedom of the Guild in Bruges, 1484; Dean, 1501-2
Member of the Antwerp Guild, 1515

The shadowy interior of the stable is illumined by the light which radiates from the Holy Child. The Virgin mother, St. Joseph, and angels wrapt in adoration, are about the manger. In tenderness and frankness of attitude, in honesty, sincerity and purity, this example of early Flemish art is of notable interest and charm.

111. Adoration of the Angels

48½ x 27½

DE CAMP (Joseph Rodefer)

Boston

Born, Cincinnati, Ohio, 1858
Pupil of the Munich Academy and of Frank Duveneck
Temple Gold Medal, P. A. F. A., 1899
Member of the "Ten American Painters"

To-day in the United States we have artists who are technically as strong as any of their European contemporaries. By developing power in their own country, they have especially commanded the interest of their own people. Mr. De Camp is one of these and his fine natural gifts gain each year in cleverness of statement, richness of color and interest of subject.

112. The New Gown

35½ x 28¾

DECAMPS (Alexandre Gabriel)

Paris

Born, Paris, 1803. Died, 1860
Pupil of Abel de Pujol, David and Ingres
Medals, 1831-34
Legion of Honor, 1839; Officer, 1851

113. Street Scene

9 x 6½

DE COCK (Caesar)

Paris

Born, Ghent, Belgium, 1823
Medals, 1867-69; Havre, 1868; Munich, 1869; Amsterdam and Ghent, 1883
Diploma of Honor, Amiens, 1868; London, 1872
Officer, Order of Leopold, 1883

“Cæsar de Cock has a sort of juvenile passion for the après saveurs and the exquisite freshness of the springtime. He renders with extreme skill the downy softness of the young shoots, the undecided form of the bushes, only half clothed with their new leaves, the multitude of young stalks which encumbered the coppices, the shadowed parts through which one can sometimes get glimpses of light.”—
Ernest Duvergier de Hauranne.

114. Landscape

17 x 29. Dated 1870

115. The Brook Canal

20 x 28. Dated 1869

DELACROIX (Ferdinand Victor Eugène)

Paris

Born, Charenton, 1799. Died, Paris, 1863.
Pupil of P. Guérin
Medals, 1824-48. Grand Medal of Honor, 1855
Legion of Honor, 1831; Officer, 1846; Commander, 1855
Member of the Institute of France, 1857

The great movement of Romanticism that swept over England, Germany and France in the early part of this century, influenced both letters and art and brought to the front such champions as Byron, Victor Hugo, and the intrepid leader, Delacroix. Discontented with the exaggerations of a false Classicism and the superficial elegance of academic formulæ insisted upon during the reign of the classic school, Delacroix gave us pictures of spontaneous and intense sentiment, of dramatic power and imagination, of passionate desire to express the inexpressible by combination of color, atmosphere and action. “The atmosphere, tragic, and at times sublime, that surrounds them, is a pure creation of the master,” writes Jules Breton. Delacroix executed many public commissions and died full of honors.

Time but adds to his accumulating fame. Theophile Gautier writes of "L'Amende Honorable": "The scene passes in the great convent reception room of the monastery. The shade envelops the high arched vaulting. The wall in the depth is pierced with long windows, with triple mullions. On the walls of the room, vague paintings, outline themselves in a half tint, obscure phantoms of coloration. On the left of the tableaux is a dais, under the throne of which sits a mitred figure, an abbé or archbishop in sacerdotal habit, surrounded by some acolytes. Before the abbé they drag, holding him under his arm, the condemned to make 'amende honorable.'"

116. L'Amende Honorable
50 x 62½. Dated 1831

DELESSORD

117. Evening—Sheep Driven Home
11½ x 14½

DEMONT (Adrien Louis) Paris

Born, Douai, France, 1851
Pupil of Emile Breton
Medals, 1879-82-89 E. U.
Legion of Honor, 1891. Hors Concours
Chevalier de l'Ordre de Saint Michel
Officier de l'Ordre de Santiago de Portugal
Membre de las Société des Artistes français

"For don't you mark, we're made so that we love
First when we see them painted, things we have
passed
Perhaps a hundred times nor cared to see."

—Browning.

118. The Poppy Field
34½ x 59½

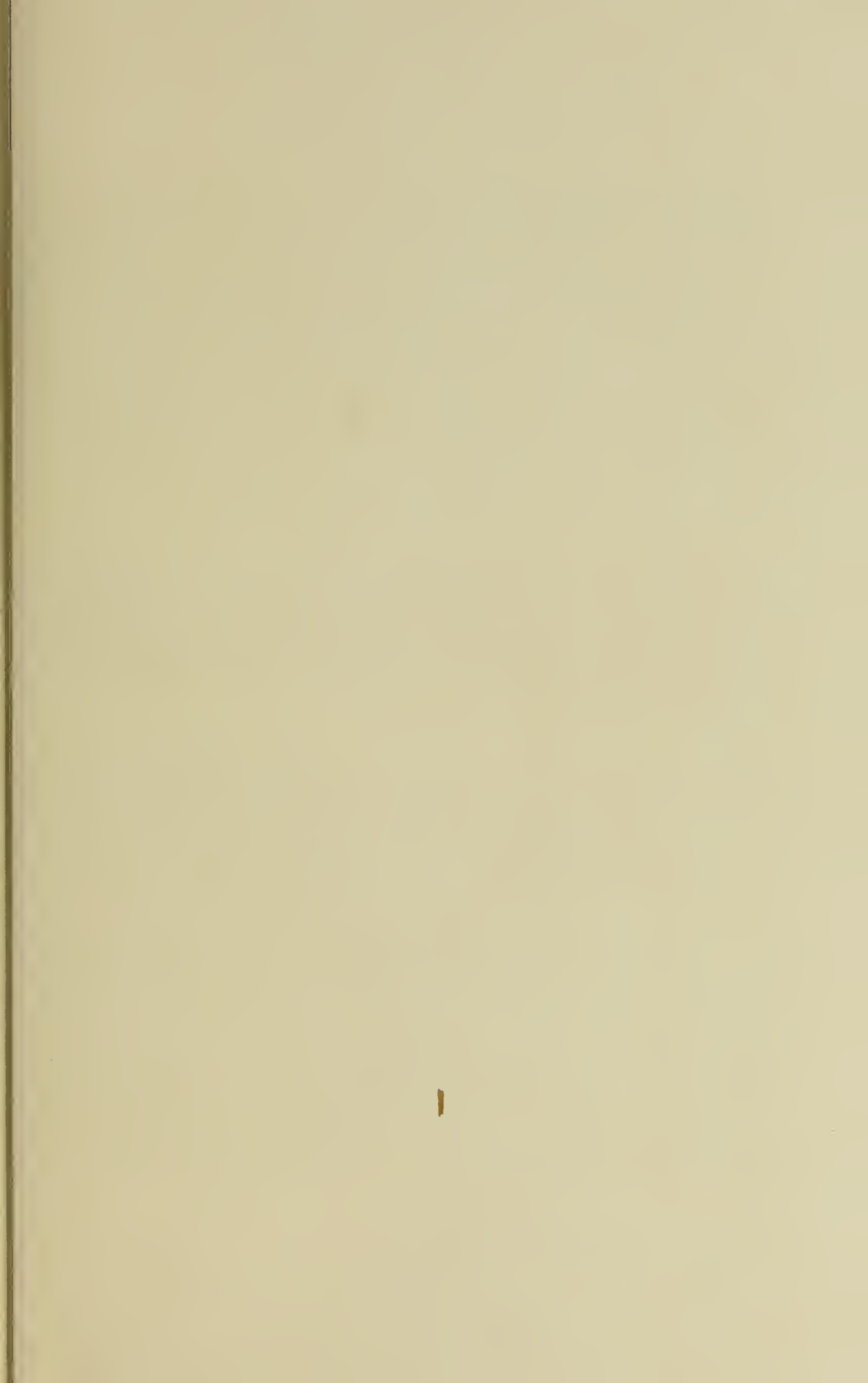
DE NOTER (David) Antwerp

119. Fruit and Flowers
9¼ x 12¼

DIAZ de la Peña (Narciso Virgilio) Paris

Born, Bordeaux, 1808. Died, Mentone, 1876
Medals, 1844-46-48
Legion of Honor, 1851
Diploma to the memory of deceased artists, E. U., 1878

Born of Spanish parentage, this landscape and figure painter, though a faulty draughtsman, had the glow, splendor and the fire of the South. At the age of fifteen years he left the manufacturer of porcelain, to whom he had been apprenticed, to go to Paris, where, although extremely poor and crippled by the loss of a leg, he entered the arena of life. Success crowned his efforts to a large degree and with a lavish hand he dispensed that which he





SHORT CUT WATCHING STATION, N. 1.
(George L. Jones)



SHORT CUT, WATCHUNG STATION, N. J.

GEORGE INNESS



LANDSCAPE
AART VAN DER NEEK



I. K. WOLFF'S PHOTOGRAPHY
LANDSCAPE
1/11/1917



gained to those in distress. It was in the forest of Fontainebleau with its majestic oaks, deep recesses, and gleams of sunlight, that Diaz found his greatest inspiration.

120. Forest of Fontainebleau
32 x 42½. Dated 1867.

121. Figure
11 x 6½

DOLCI (Carlo) (Carlino) Italy
Born, Florence, 1616. Died, Florence, 1686
Studied with Jacopo Vignali, a pupil of Matteo Rosselli
Florentine School

The pictures of Carlo Dolci are charged with an excess of sentiment and are painted in a style that is somewhat self-conscious. Yet his artistic skill is not to be denied. There is always in his work delicacy, refinement and good draughtsmanship to atone for the more palpable faults, and in his best pictures there is real feeling and grace. Carlo Dolci was among the last of the great school of Florentine painters.

122. Youth and Love
45¼ x 36¼

DOMENICHINO (Domenico Zampieri) Italy
Born, Bologna, 1581. Died, Naples, 1641.
Pupil of Denis Calvaert and of the Carracci
Appointed by Gregory XV. painter and architect of the apostolic chamber, 1620
Bolognese School

Another eminent pupil of the Carracci; one who has been rated as second only to Raphael. Poussin even considered the St. Jerome painted by Domenichino as the third great painting of the world. If we now consider as too high this traditional estimate, his work is nevertheless of marked power. These figures, representing "The Seven Virtues," are well imagined and composed, being painted with much authority and breadth. Fuselli says that "the forms of Domenichino's female faces are ideal; their expression is poised between pure helpless virginity and sainted ecstasy." Although mild and courteous in disposition, Domenichino seems to have excited the extreme hostility of rival painters. He was so persecuted and threatened by the infamous triumvirate known as the "Cabal of Naples," that he either was worried to his death, or was poisoned outright by his enemies. The "Seven Virtues" in their order from left to right are Justice, Temperance, Faith, Hope, Charity, Prudence, Strength.

123. The Seven Virtues

$78\frac{1}{4} \times 99\frac{1}{2}$

124. The Last Supper

$17 \times 15\frac{1}{4}$

DOSSI (Battista)

Italy

Born, near Ferrara, late in the 15th Century. Died, 1548
Lombardo-Ferrarese School

Battista and his brother, Dosso Dossi, spent eleven years at Rome and Venice diligently studying the best masters. Evidently the brothers painted much in collaboration, although in 1520 Battista assisted Raphael for a short time. Their work, original and dramatic, was given with fine harmonious color. The poet Ariosto, in the Orlando Furioso, further celebrated the names of the Dossi by enrolling them with Leonardo da Vinci, Michael Angelo, Raphael and Titian.

125. Sine, Ceres and Bacchus

$24\frac{3}{4} \times 36\frac{1}{8}$

DOSSI (Giovanni di Lutero, called Dosso Dossi)

Italy

Born, Dosso near Ferrara about 1479. Died Ferrara, 1542
Pupil of Lorenzo Costa.
Lombardo-Ferrarese School

In 1718, a fire occurred in the Ducal Palace at Ferrara and many pictures painted by this one of the eminent Dossi brothers were unfortunately destroyed.

126. Orpheus

$76\frac{1}{2} \times 47\frac{1}{4}$

DUGHET (Duchet, Duché) (Gaspard)

France

Generally called Gaspard Poussin, or le Guaspre
Pupil of his cousin and brother-in-law, Nicolas Poussin

Stranahan comments: "At first adopted the style as well as the name of his brother-in-law, varying it however by an equally thorough study of Claude, whom it may be said, he dramatized, breathing a tempest into serenity. He also had something of the careful study of nature of the Netherlands, which gave to every tree and flower the characteristic of its species." Later he became more individual in style, painting in fresco, tempera and oil with great ease and rapidity. He could even execute a large picture in a single day without a trace of carelessness.

127. Landscape

$28\frac{1}{2} \times 38\frac{7}{8}$

128. Landscape

$20 \times 25\frac{1}{2}$

DUNCAN (E.)

London

Born, London, 1804.

129. **Coast Scene, Fisherman**

12 x 18. Dated 1851

DUPRE (Jules)

Paris

Born, Nantes, 1812. Died, 1889
Medals, 1833-67, E. U.
Legion of Honor, 1849; Officer, 1870

It was in the early winter of 1889, that there passed away the last of the great school of nature's interpreters born between 1807 and 1817. As a distinguished marine as well as landscape painter, his range is very extensive. His pictures are full of fine color and unity of effect, his style is direct, sincere and strong. "One may have more or less sympathy with the works of Rousseau or with those of Dupré," writes René Ménard, "but these two masters will remain incontestably as the two grandest colorists in landscape which the contemporaneous school has produced."

130. **Sunset**

19 x 29½

DUSART (Cornelis)

Haarlem

Born, Haarlem, 1660. Died Haarlem, 1704
Pupil of Adrien van Ostade
Member of Painters' Guild, 1679

"However mediocre he may be, the painter who reproduces the era in which he lives will be more interesting in time than the one who tries to reproduce an epoch which he has not seen," writes the celebrated modern genre painter, Alfred Stevens. The artists who painted the life common to the Dutch people found in it a theme which could not be exhausted. The painters of Holland, with trained adroitness, enabled us to share the artist's alert perception for the interest of reality and the charm of the actual. Cornelis Dusart delighted to depict the village sports of the Dutch peasant.

131. **A Village Inn**

41¼ x 54¾

DUYNEN (Issac Van)

The Hague

Date and place of birth unknown. Died at The Hague, 1688 or 1689

Van Duynan was a pupil of Van Beyeren and was particularly successful in painting sea and river fish

132. **Still Life**

29¾ x 36

DYCK (Anton Van) (Sir Anthony Vandyck)

Antwerp

Born, Antwerp, 1599. Died, London, 1641
Pupil of Hendrik Van Balen and Peter Paul Rubens
Member of the Guild of Antwerp, 1618
Court painter to Charles I.
Knighted, 1632

“Van Dyck has not, like Rubens, the love of power and of life for life itself;” writes Taine; “more refined, more chivalric, born with a sensitive and even melancholy nature, elegiac in his sacred subjects, aristocratic in his portraits, he depicts with less glowing and more sympathetic color noble, tender, and charming figures whose generous and delicate souls are filled with sweet and sad emotions unknown to his master.” The portraits of Van Dyck were the inspiration of such painters as Reynolds, Gainsborough and Lawrence. The pictures which represent sacred subjects belong to the period of his greatest executive power. Rubens was the generous patron of his early years as well as his sympathetic master. In 1630 Van Dyck accepted the invitation of Charles I. to visit England, where apartments at Blackfriars and a summer residence at Eltham were placed at his disposal. “The order of precedence which should be given him in the procession of great men has never been exactly determined,” writes Eugène Fromentin, “but since his death, as during his life, he seems to have retained the privilege of being placed near the throne, and of being a distinguished presence there.”

133. Christ in the Tomb

$44\frac{1}{2} \times 68\frac{1}{2}$

134. Crucifixion

$13 \times 8\frac{1}{2}$

135. Lady of the Balbi Family of Genoa

$55\frac{5}{8} \times 44\frac{1}{4}$

EDELFFELT (Albert)

Paris

Born, Helsingfors, Finland. Contemporary

Pupil of Gérôme

Medals, 1880-1882. Grand Prix, 1889, E. U.

Legion of Honor, 1889. Hors Concours

Sociétaire de la Société Nationale des Beaux-Arts

In these cleverly composed and cleverly painted pictures, Albert Edelfelt shows both the healthy Scandinavian point of view and a pictorial sensitiveness nourished by French training. In “The Water Lilies” the definite and effective contrasts of light have been selected with sympathy for the sentiment involved.

136. The Water Lilies

$36\frac{1}{4} \times 52$

137. Marine

$35\frac{5}{8} \times 42\frac{3}{8}$

E. L. (P)

138. Children Looking over a Wall

$5\frac{1}{2} \times 9\frac{1}{2}$

ENGLISH SCHOOL

139. Caesar Planning to Cross the Rubicon

$12\frac{1}{2} \times 25$

FRÈRE (Charles Théodore)

Paris

Born, Paris, 1815. Died, 1888
Pupil of Cogniet and Roqueplan
Medals, 1848-65

140. Arab and Camel

$9\frac{1}{2} \times 13$

FAVAI (Gennaro)

Venice

Born, Venice, 1879. Contemporary
Medal at St. Louis Exposition

141. Ca Mosto (Santa Marie Formosa) Venice

$46\frac{3}{4} \times 57\frac{1}{4}$

FLAMAËL (Bertholet) (Flemaël and Flemallè)

Liège

Born at Liège, 1614. Died at Liège, 1675
Flemish School

Flamaël was a member and later a professor of the Royal Academy at Paris and was highly esteemed by Louis XIV. He was commissioned to decorate some of the apartments at Versailles and painted the audience chamber of the king in the Palace of the Tuileries. His style resembles more closely that of Nicholas Poussin than any other artist.

142. Worship

$47\frac{1}{2} \times 59\frac{1}{2}$

FLEMISH SCHOOL

143. Monks Praying

$23\frac{3}{8} \times 18\frac{3}{8}$

FRANCISCUS DE GABRIELIS DE VITERBIO

The familiar subject of the Marriage of St. Catharine has been selected by this artist. The saints represented in order from left to right are Saint Francis, Saint Joachim, Saint Catharine and Saint Anthony.

144. Madonna, Child and Saints

$53\frac{3}{8} \times 63\frac{5}{8}$

FRENCH SCHOOL (early)

145. Portrait of Christopher de Ligniulle

$74\frac{3}{4} \times 50$

FRENCH SCHOOL

146. Horace Wounded

$24\frac{1}{4} \times 18\frac{3}{8}$

147. Jerusalem Delivered

$19\frac{1}{8} \times 21\frac{1}{2}$

148. Saint Sebastian

$20\frac{1}{8} \times 10$

149. The Nativity

$17\frac{1}{8} \times 13\frac{1}{4}$

FRIANT (Emile)

Paris

Born at Dieuze in Alsace, 1863. Contemporary
Studied in Paris under Cabanel; Professor at Ecole des Beaux-Arts
Medals:—Third Class, 1884; Second Class, 1885; Gold Medal, 1889, E. U.
Cross, 1889; Gold Medal, 1900, E. U.

Friant first painted interiors, then serious subjects and now portraits.

150. Portrait

30×25

FROMENTIN (Eugene)

Paris

Born, La Rochelle, 1820. Died, 1876
Pupil of Rémond and Cabat
Medals, 1849-57-59-67
Legion of Honor, 1859; Officer, 1869
Diploma to the memory of deceased artists, E. U., 1878

A master of two distinct modes of expression, that of the brush and of the pen. His pen pictures of African travel and his criticisms of the old masters of Belgium and Holland shine forth in a nation of writers who are famous for their descriptive and critical work. His brush pictures have a deep and pure appreciation as well as a delicacy of treatment that brought him speedily to the front rank of the great French painters. One is amply compensated for the slight faultiness of drawing—the result of insufficient academic training—by his comprehensive grasp of the subject, his glowing color and poetic feeling.

151. Arabs on Horseback

$9\frac{1}{2} \times 16$

FYT (Jan)

Antwerp

Born, Antwerp, 1611. Died, Antwerp, 1661
Pupil of Jan van den Berch and of Frans Snyders
Master of the Guild of St. Luke, 1629
Member of the Guild of Romanists, 1650; Dean, 1652

Fyt ranked with his master Snyders, who was the greatest animal painter of the Flemish school. He frequently painted in collaboration with Van Dyck, Jordaens and Crayer. Fyt visited France and Italy about 1632, and remained there, apparently, seven years. He devoted his brush to the painting of game, still-life, flowers, fruit and landscape, uniting a great mastery with the utmost delicacy.

152. Dead Game

$31\frac{1}{8} \times 52\frac{5}{8}$

153. Still Life (Fruit and Game)

$31 \times 36\frac{3}{4}$



BARBARO AFTER THE HUNT

MARIE ROSA BONHEUR



FLANNERY

REBENS

2050570000

GAINSBOROUGH (Thomas)

England

Born, Sudbury, Suffolk, 1727. Died, London, 1788

Pupil of Gravelot and Francis Hayman

Member of the Society of Artists, 1766

One of the founders of the Royal Academy, 1768

Handsome, enthusiastic, impulsive, warm-hearted and, if somewhat capricious and easily irritated, generous to a fault, Gainsborough was the artistic temperament personified. Devoted to art in every form, actors and musicians were his chosen associates. In landscape and portraiture, Gainsborough from the first occupied one of the highest places in the English school of painting. The French critic, M. Chesneau, calls him "the father, the originator of modern landscape," and his distinguished rival, Sir Joshua Reynolds, declares: "Whether he most excelled in portraits, landscape, or fancy pictures it is difficult to determine." The favorite painter of the king, Gainsborough has left us vivid portraits of the royal family and the eminent men and women of his day. "Deep-thoughted, solemn Gainsborough," writes Ruskin, "pure in his English feeling, profound in his seriousness, graceful in his gayety. A great name his, whether of the English or any other school—the greatest colorist since Rubens. * His hand is as light as the sweep of a cloud, as swift as the flash of a sunbeam. In a word, Gainsborough is an immortal painter."

*Broader than a landscape
L. Summer, scene of
light & shade
when pleasure is
at length for grey
attached in mind
red and purple
the beauty of
the other parts of
the scene*

154. Landscape

"Rest - 47 way"

39½ x 57¼

GALLI (Fernando) (called da Bibbiena)

Italy

Born at Bologna, 1657. Died at Bologna, 1743

Bolognese School

Fernando Galli's father having assumed the name of Bibbiena from his birthplace, his descendants followed his example. Fernando excelled in architectural and perspective painting. In work of this character the figures are usually painted by his brother Francesco, an artist of great repute.

Fernando made many improvements in theatrical scenery and machinery, and on the occasion of public festivals, such as celebrations of victories, entrance of princes, and similar occasions, he had charge of the pageants, which excelled in magnificence any previously witnessed.

155. Architectural Design

78¼ x 115

GARDIER (Raoul du)

Paris

Born, Weisbaden. Contemporary
 Pupil of Gustave Moreau, Chartran, Albert Maigman.
 Honorable Mention, 1897. Medal, 1900 E. U.
 Membre de la Société des Artistes français
 Fondateur Société du Salon D'Automne.

In this characteristic yachting scene there is a fine swinging list to the boat, a suggestion of water hurrying past the rail, the whole conveying an impression of irresponsible holiday making that is pleasant to contemplate.

156. The Yachting Party

59 x 98

GARRIDO (Leandro Ramon)

Paris

Born, Bayonne (Basses-Pyrénées). Died, 1908
 Pupil of Delancey, Moreau and Courtois
 Associé de la Société Nationale des Beaux-Arts

157. The Art Critic

40 x 30 $\frac{1}{8}$

158. The Treasure

27 $\frac{3}{8}$ x 21 $\frac{1}{2}$ **GÉRÔME (Jean Léon)**

Paris

Born, Vesoul, 1824. Died, Paris, 1904
 Pupil of Paul Delaroche
 Medals, 1847-48-55 Sculpture, 1878
 Grand Medals of Honor, 1867-74-78
 Legion of Honor, 1855; Officer, 1867; Commander, 1878
 Member of the Institute of France, 1865
 Honorary Member R. A., London

“Let us mark with white this lucky year,” wrote Gautier in 1847, “for unto us a painter is born. He is called Gérôme. I tell you his name to-day, and to-morrow it will be celebrated.” Certainly few reaped so great a reward for conscientious labor together with an unimpaired ability to enjoy and profit by it, as was granted to Gérôme. In most of the art galleries and private collections of the world his pictures are to be found and honors of every kind were showered upon this accomplished and even workman, superb draughtsman, scholarly thinker, sculptor as well as painter.

159. An Arab Chieftain

14 x 10

GIORDANO (Luca)

Italy

Born at Naples, 1632. Died, Naples, 1705
Neapolitan School

Studied with Guiseppe Ribera (Lo Spagnoletto), and was later the pupil and assistant of Pietro da Cortona at Rome. His designs and drawings were in such great demand that he was constantly urged to greater effort by his father's injunction, "Luca fa Presto" (Luke, make haste), by which phrase he was subsequently designated. He executed many important works, of which the "Battle of St. Quentin," in the Escorial, is considered one of the finest. Giordano was the last of the great Italian painters, and might have achieved greater fame had he formed a style of his own instead of imitating that of every distinguished painter.

160. Study for Ceiling

25¾ x 15¼

GIFFORD (Robert Swain)

New York

Born, Naushon Island, Massachusetts, 1840
Studied under Albert Van Beest
Medal, Centennial Exhibition. 1876
National Academician, 1878

Awarded \$2,500 prize at the First Prize Fund Exhibition, New York, 1885.

161. Our American Cousin

7 x 10. Dated 1850.

GIROUSE (Achille)

162. Horse and Dog

12 x 10

GOSELIN (Albert)

Paris

Born, Paris. Contemporary
Pupil of Harpignies, Jules Lefebvre and Hector Le Roux
Medals, 1896-97-1900, E. U.
Legion of Honor, 1900. Hors Concours
Membre de la Société des Artistes français

A picture interesting in arrangement and of dignified thought, expressed with the refinement of French technique.

163. Landscape

23¾ x 32

GOYEN (Jan Van)

Holland

Born, Leyden, 1596. Died, The Hague, 1656
Pupil of Esaias van der Velde
President of the Guild, 1640

One of the earliest of the seventeenth century landscapists, Van Goyen was one of the first to discover that landscape in itself was a motive adaptable to pictorial treatment. Prior to this the figure alone was considered a picture motive, landscape

was to be used simply as an accessory or a background. Van Goyen studied atmospheric effects with the most happy results, giving a refined analysis in quiet silvery color, of light skies with drifting clouds. The Dutch harbors, with their characteristic ships, buildings and wind-mills, constituted a favorite subject and one for which he is justly famous.

164. Landscape 9 $\frac{5}{8}$ x 16 $\frac{1}{8}$
 165. Landscape 54 $\frac{7}{8}$ x 50 $\frac{1}{2}$. Dated 1632
 166. Marine 9 $\frac{3}{4}$ x 13 $\frac{1}{2}$
 167. View of Dort 37 x 57

GRAEB (Karl Georg Anton) Berlin

Born, Berlin, 1816. Died, Berlin, 1884
 Pupil of Gerst and Berlin Academy
 Painter to the Court, 1851
 Great Gold Medal, 1854

Member of Berlin, Amsterdam and Vienna Academies

168. Market Place, Leitmeritz, Bohemia
27 $\frac{3}{4}$ x 20 $\frac{3}{4}$

GRANER (GRANER-ARRUFI) (Louis) Spain

Born, Barcelone. Contemporary
 Honorable Mention, 1889, E. U.

Associé de la Société Nationale des Beaux-Arts

These pictures present an artistic totality. The subtle light in each is painted with analysis and truth. Carolus Duran has said: "Painting is not done with the eyes. It is done with the brains for order, with the heart for love, with the emotions for sentiment and feeling."

169. Meditation 28 $\frac{1}{8}$ x 39 $\frac{1}{2}$
 170. The Gamesters 31 $\frac{5}{8}$ x 44 $\frac{1}{4}$

GRECO, EL (Domenico Theotocopuli) Toledo

Born, 1548. Died, Toledo, 1625
 Pupil of Titian

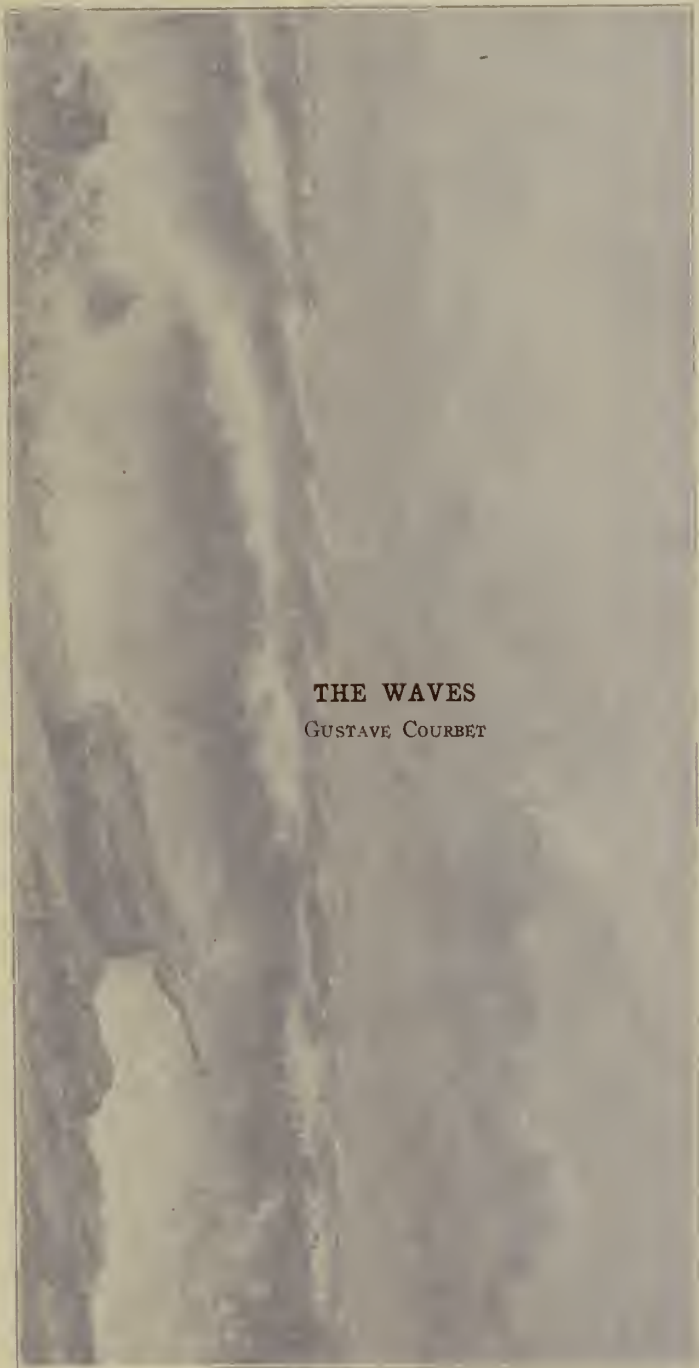
El Greco, so-called from his Greek parentage, studied in Venice, that home of rich color and flowing pictorial drawing. During his long residence in Spain however his color seems to have become cold and grey in tone. In his treatment of religious subjects, there is a dignity of composition, together with a power of conveying the idea and type he sought to express that was both eloquent and dramatic. Many of the Spanish painters were his pupils and disciples, but his influence was not con-





LE GRAND MIROIR
THE
THOMAS J. HARRIS HARRIS

LE GRAND MIROIR
THOMAS ALEXANDER HARRISON



THE WAVES
GUSTAVE COURBET

LE GRAND MIROIR
THE WAVES
GUSTAVE COURBET





fined to men of his own country. Millet, the French master of poetic force and simplicity, owned a picture by Greco in order that its influence might be always with him. Later this picture was purchased by Degas, that delightful brushman and painter of motion. The Church of the Hospital of Charity at Illescas is a monument to the united skill of Greco as architect and sculptor.

171. The Crucifixion

81¼ x 40¾

GRYEFF (Grief, Grijff) (Adriaan de)

Belgium

Born, Antwerp (?) in 1670 (?). Died, Brussels (?), 1715
Member of the Guild at Antwerp, 1699

In artistic feeling and manner, this still-life, animal and landscape painter was allied with his compatriot Jan Fyt. Very little knowledge of his life has survived the intervention of time, but his work still lives to speak for him. Other noted examples are in New York, Paris and St. Petersburg.

172. Dead Game

24 x 29

GUARANA (Jacopo)

Italy

Born at Verona, 1727. Died at Venice, 1808
Venetian School

Pupil of Sebastiano Ricci, Tiepolo and Carlo Cignani

He was a member of the Academies of Venice, Florence and Bologna

173. Communion

25⅝ x 19½

GUDE (Hans Fredrik)

Carlsruhe

Born, Christiania, 1825

Pupil of Andreas Achenbach and of Düsseldorf Academy

Medals, Paris, 1855-61-67; Berlin, 1852-60; Weimar, 1861

Member Amsterdam, Rotterdam, Stockholm, Berlin and Vienna Academies

174. Norwegian Sunset

31 x 46½. Dated 1851

GUERCINO, IL (Giovanni Francesco Barbieri)

Italy

Born, Cento, 1591. Died, Bologna, 1666.

Bolognese School

Il Guercino, so called from a defect in his eyes, was of humble parentage. His father supplied the nearest town with wood, the little Giovanni Francesco taking care of his cart. The boy gave early indication of uncommon artistic talent. Before his tenth year he had painted a figure of the Virgin on a side of his father's house with a skill that would have been considered remarkable even at a more mature age. In this head of St. Joseph we see the intellectual conception and elevated taste, the fine and yet glowing color, together with that delicate touch so characteristic of the painter. When Queen Christiana of

Sweden passed through Bologna she visited Guercino, expressing the pleasure she felt at taking into her own the untiring hand which had painted one hundred and six altar pieces as well as one hundred and forty-four pictures for leading personages of Europe. With the great riches acquired by his profession, Guercino built chapels, founded hospitals, and gave liberally in all acts of charity.

175. Saint Joseph

43 $\frac{7}{8}$ x 33 $\frac{3}{4}$

176. The Dead Christ

25 $\frac{7}{8}$ x 15 $\frac{7}{8}$

GUIDO (Guido Reni)

Bologna

Born, Bologna, 1575. Died, Bologna, 1642
Pupil of Denis Calvart and Lodovico Carracci
Bolognese School

The father of Guido Reni was a musician and early directed his son's talents to the study of the harpsichord. At the age of nine, however, Guido showed such a determination to be a painter that he was given an opportunity of studying art, and before his thirteenth year had attained marked proficiency. In 1608, Guido went to Rome, where he gained distinction and was given many important commissions in the pontificate of Paul V. (Borghese.) Twenty years later he settled in Bologna and established a celebrated school. Here he lived in great splendor for a time. Gradually, however, his immense fortune was squandered in dissipation, gambling, and—to the credit of this man of many gifts, be it said—by indiscriminate generosity. At last he was reduced to selling his time to picture dealers, and under the circumstances produced work that too often was unworthy of his name. "The distinguishing characteristics of his style are elegance and grace, a singular facility of execution, and exquisite touch and great suavity and harmony of coloring."

177. Cain and Abel

101 $\frac{7}{8}$ x 73 $\frac{1}{4}$

GUIGNERY (Gustave Alfred)

Paris

Born, Paris. Contemporary
Honorable Mention, 1901

This picture is presented with simplicity and poetic charm. The moon, not in itself seen, illumines the scene to almost the clearness of day. The quiet water reflects in a gleam of silver its clear cold light.

178. Moonlight

43 $\frac{5}{8}$ x 56 $\frac{1}{2}$

GUILLAUME (Albert-Andre)

Paris

Born, Paris. Contemporary
Legion of Honor

Sociétaire de la Société Nationale des Beaux-Arts

A circular composition wherein the point of interest is uniquely concentrated on the hands engaged in the spiritualistic experiment of table tipping.

179. Looking into the Beyond

 $25\frac{3}{4} \times 31\frac{7}{8}$ **GUILLAUMET (Gustave)**

Paris

Born, Paris, 1840.

Pupil of Picot, Barrias, and of École des Beaux-Arts.

Medals, 1865-67-72-78.

Legion of Honor, 1878.

This painter loved the luminous light of the East and with notable simplicity painted it just as he felt it. Puvis de Chavannes has stated that "Simplicity means an untrammelled idea. The simplest conception will be found to be the most beautiful." Living in Algeria with the Arabs, Guillaumet was enabled to study them in their own surroundings and his greatest success has been won in rendering the life of the desert. This picture is everywhere pervaded with a wonderful iridescent light and that poetry of the True and the Real which made him so eminent among the men in France who formed the school of the Orientalists.

180. The Desert at Sunset

 $36\frac{1}{4} \times 53\frac{3}{4}$ **HAMILTON (James)**

Philadelphia

Born, Ireland, 1819. Died, 1878

Studied in Philadelphia

181. Moonlight at Sea

28 x 41. Dated 1862

HARRISON (Thomas Alexander)

Paris

Born, Philadelphia, 1853

Studied in San Francisco, Philadelphia and Paris

Medals, San Francisco, 1878. P. A. F. A., 1887-93

Paris, 1889 E. U. Munich, 1890.

Awarded \$2,500 prize at First Prize Fund Exhibitions, New York, 1885

Chevalier de la Legion d'Honneur, Officier d'Instruction Publique

Sociétaire de la Société Nationale des Beaux-Arts

The pictures of Mr. Harrison are portrayed with such admirable simplicity of method that they seem to exist; they are a materialized vision of the artist. The effect in his marines is called into consciousness by the subtle skill of delicate gradation in the transparent, vibrant air and water with their

secret depth and mysterious expanse. Mr. Harrison is one of a group of men who has brought America into prominence before the world of art by the breadth of his accomplishment, but it is in the interpretation of the sea that he finds his most forcible technical expression.

182. **A Festival Night** 36½ x 55
 183. **Boys Bathing** 39½ x 63⅞
 184. **East Hampton** 28 x 36⅞
 185. **Le Grand Miroir** 47 x 98
 186. **Marine** 37⅞ x 65⅞

HARRISON (Birge)

New York

Born at Philadelphia. Contemporary
 Silver Medal, 1889, E. U. Medal Columbian Exposition, 1893
 Bronze Medal, Pan-American Exposition, Buffalo, 1901
 Second Corcoran Prize, 1904. Silver Medal, St. Louis, 1904
 Hors Concours Salon, Paris.
 Member Fellowship Pennsylvania Academy of Fine Arts.
 Associate National Academy of Design
 Member National Institute of Art and Letters, New York
 Birge Harrison is represented at Art Institute, Chicago
 Pennsylvania Academy of Fine Arts and in Museums at Marseilles and Rennes

187. **The Mirror** 35⅞ x 19

HELLEU (Paul César)

Paris

Born, Vannes. Contemporary
 Sociétaire de la Société Nationale des Beaux-Arts

The softened glory of this autumn day at Versailles is rendered with directness and careful thought. There is a distance and a feeling of silence that is interestingly conceived.

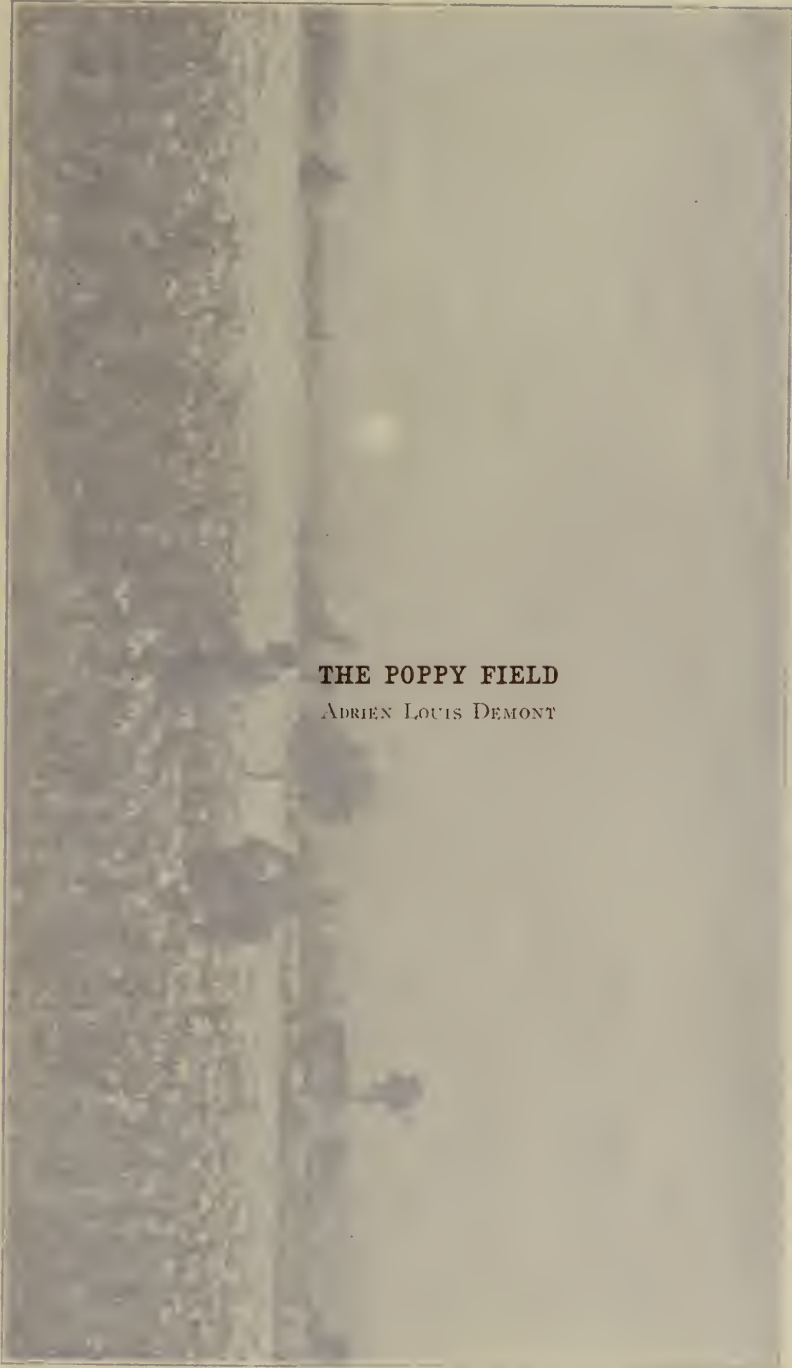
188. **Versailles** 49¼ x 49¼

HELST (Bartholomeus van der)

Holland

Born, Haarlem or Dordrecht in 1613 (?). Died, Amsterdam, 1670
 With Nicolaas van Helt Stockade founded the Guild of St. Luke.

Bartholomeus van der Helst ranks as one of the ablest portrait painters of Holland—that home of consummate masters in portraiture. Sir Godfrey Kneller was profuse in his commendation of Helst's celebrated "Schuttusmallzer" a composition employing twenty-five large portrait figures. Sir Joshua Reynolds also states that this is "perhaps the finest picture of portraits in the world, comprehending more of those qualities which make a perfect portrait than any other I have seen." In



THE POPPY FIELD
ADRIEN LOUIS DEMONT

receded depth and mysterious expanse. Mr. Harrison is one of a group of men who has brought America into prominence before the world of art by the breadth of his accomplishment, but it is in the interpretation of the sea that he finds his most forcible technical expression.

- 182. A Festival Night 10 1/2 x 5 1/2
- 183. Boys Bathing 10 1/2 x 10 1/2
- 184. East Hampton 10 1/2 x 10 1/2
- 185. Le Grand Miroir 4 1/2 x 10 1/2
- 186. Marine 17 1/2 x 10 1/2

HARRISON (Jorge) New York

Born in Philadelphia. Contemporary.
 American School of Art, Philadelphia, Pennsylvania, 1901.
 Olympic Medal, Philadelphia Exposition, Buffalo, 1901.
 Second Distinguished Prize, 1901. Silver Medal, St. Louis, 1904.
 Grand Concours Salon, Paris.
 Member, American Association of Artists, New York.
 American National Academy of Design.
 Member, American Institute of Art and Letters, New York.
 His work is represented at Art Institute, Chicago.
 Pennsylvania Academy of Fine Arts, Philadelphia, Museum, at Marlborough Road.

THE POPPY FIELD
 by Frank Louis Dzenoff

- 187. The Mirror

HELLEU (Paul Cesar) Paris

Born, Vannes. Contemporary.
 Sociétaire de la Société Nationale des Beaux-Arts.

The softened glory of this autumn day at Versailles is rendered with directness and careful thought. There is a distance and a feeling of silence that is interestingly conceived.

- 185. Versailles 10 1/2 x 10 1/2

HEIST (Dirck) van der Holland

Born, Rotterdam. Contemporary. 1871. The American School of Art, Philadelphia, 1901. The National Art Club, Boston. The Guild of St. Luke.

Heist's work is characterized by a sense of the almost perfect power of color. In his home of Rotterdam he is devoted to painting. Sir Godfrey Kneller is a graduate of his commendation of Heist's technique. "Heist's work is a combination of the best of the old and the new," says Sir Joshua Reynolds who called him the "perhaps the finest picture of nature in our world, and the only one of this kind which will be perfect picture that ever was painted." In



the felicitous presentment of this worthy Dutch couple Philadelphia is fortunate in owning a canvas that richly exemplifies the qualities which distinguish Helst's work.

189. Portraits

$62\frac{1}{2} \times 46\frac{1}{4}$

HELST (Lodewyk, Lodewijk van der)

Holland

Born, Amsterdam, 1642 or 43. Died, after 1680
Pupil of his father, Bartholomeus van der Helst

The work of the portrait painter is not unlike that of the historian or the novelist; in a painted record of an individual we find the same observation and analysis that is required in a written description. The sedate individuality of the figures represented here and the truth of expression are rendered with a keen insight which makes this group both notable and enduring. They show the calm and earnest point of view evinced by Lodewyk van der Helst and are reminiscent of the quiet dignity of composition, firm modelling, excellent detail and easy solid painting that is characteristic of his father, Bartholomeus.

190. Portraits

$71\frac{1}{8} \times 79\frac{1}{4}$. Dated 1673.

HERRERA (Francisco de, the elder)

Spain

Born, Seville, about 1576. Died, Madrid, 1656
Pupil of Luis Fernandez

Herrera "the terrible" was unquestionably the precursor of Spanish realism. He had the honor of reforming the insipid taste of his country by adopting a vigorous and original style of painting that anticipated Velasques. He painted his pictures as he did everything else, in a sort of frenzy, and the boldness of his brush was equalled only by the impetuosity of his temper. His students, among whom was the pre-eminent Velasques, and even his children, soon left him, owing to his violence. A fondness for engraving medals led to an accusation of coining false money, and Herrera was obliged to take refuge in the sanctuary of the Jesuits' College. Here he painted a noble altar piece, and Philip IV. seeing the picture, granted a free pardon to the painter.

191. The Flagellation

$38\frac{3}{4} \times 52\frac{7}{8}$

HETZEL (George)

Pennsylvania

Born, Alsace, 1826
Studied in Düsseldorf
Medal. Centennial Exhibition, 1876

192. Lake Ducks
38 x 30. Dated 1864

193. Shady Brook
20 x 30. Dated 1867

HIRSCHFELD (Emile Benedicktoff) Paris

Born, Odessa. Contemporary.
Pupil of Bouguereau, Lefebvre and Robert Fleury.
Honorable Mention, 1892. Medal, 1894-1900 E. U.

The atmosphere is suffused with delicate and vaporous light from the moon, the latter partially screened by clouds. Yellow lamplight blurs through a silver mist. The water reflects the light of the moon. Ships lie at the dock, their great sails looming in shadowed majesty across the picture. The painting presents a picturesque and artistic totality equally lovable and dramatic.

194 The Storm
21 $\frac{3}{8}$ x 28 $\frac{3}{4}$

HOFFBAUER (Charles) Paris

Born, Paris. Contemporary
Pupil of Gustave Moreau, Flameng and Cormon
Medals, 1899-1900 E. U. Bourse de Voyage, 1902
Prix Rosa-Bonheur, 1902. Prix National, 1906
Hors Concours
Membre de la Société des Artistes français

From a bleak, snow-covered village passes a group of peasants, poorly clad and armed with rude weapons. An old man sadly watches their departure from his gateway. The enthusiasm of the patriot and his stern resolution are vividly expressed in the faces of old and young.

195. A Flemish Rising
82 $\frac{1}{4}$ x 127 $\frac{1}{2}$

HOGUET (Charles) Berlin

Born, Berlin, 1821. Died, Berlin, 1870.
Pupil of Krause and in Paris of Ciceri and Isabey
Gold Medals in Paris 1848 and in Berlin
Member of Berlin Academy in 1869

196. Interior and Figures
6 $\frac{1}{4}$ x 9 $\frac{1}{2}$

HONDECOETER (Melchior d') Holland

Born, Utrecht, 1636. Died, Amsterdam, 1695
Pupil of Gysbert d'Hondecoeter and Jan Baptista Wienix
Member of The Hague Guild, 1659-63

Hondecoeter stands unrivalled in the painting of game, poultry and birds of beautiful plumage. He has portrayed with great spirit and accuracy not only their appearance, but also their varied habits, motions and characteristics. In rich color, and with a masterful brush, he suggests an all-pervading life,

unique in its expression of joy, hate, fear or love. Burger says that Hondecoeter displays "the maternity of the hen with as much tenderness and feeling as Raphael the maternity of Madonnas."

197. Still Life

$27\frac{5}{8} \times 31\frac{1}{4}$

198. The Poultry Yard

$83\frac{1}{2} \times 109$

HONTHORST (Gerard Van)

Holland

Born, Utrecht, 1590. Died, Utrecht, 1656.

Pupil of Abraham Bloemart.

Freedom of the Guild of Utrecht, 1623. The Hague, 1637.

Called Gherardo della Notte because of his fancy for representing subjects by torchlights, yet in any effect of light this artist painted boldly with a powerful chiaroscuro which attested to his admiration for the pictures of Caravaggio. Honthorst painted at the court of King Frederic in Prague and later visited England where he decorated the Palace of Whitehall by order of Charles I. At this time he painted the portraits of the King, the Queen and their children as well as many of the nobility of that era. Returning to Holland he worked chiefly for the princes of Orange.

199. Lot and his Daughters

$58 \times 68\frac{1}{2}$

HOPKINS (James R.)

Paris

Born, Ohio. Contemporary

A decorative arrangement, Oriental in its simplicity, painted on a short scale of pale color, but complete through a fastidious translation of value, an enticing quality of tone. The tranquillity of the whole is distinctly Japanese, distinctly Whistlerian, distinctly modern.

200. The Friends

$90\frac{3}{8} \times 44$

HUBBELL (Henry Salem)

Paris

Born, America. Contemporary.

Pupil of the Art Institute of Chicago, Whistler and Raphael Collin

Honorable Mention, 1901. Medal, 1904

Silver Medal, St. Louis Exposition 1904

Mr. Hubbell's still life is distinguished by skillful technique and notable qualities of color, texture and light.

201. The Coppers

$32\frac{3}{4} \times 23\frac{3}{4}$

HUMPHREYS JOHNSTON (John)

Paris

Born, New York. Contemporary

Medal, 1900, E. U. Legion of Honor, 1901

Associé de la Société Nationale des Beaux-Arts

The personality of the Spanish Gypsy here exhibited, is expressed with a harmony of color and breadth of handling only possible to an expert and sympathetic brush. "America can well be proud of this painter," writes the well-known French journalist and critic, M. Rochefort.

202. El Mamador

23 x 25

INNESS (George)

New York

Born, Newburgh, New York, 1825. Died, 1894
National Academician, 1868

To this thoughtful and analytical student has been unanimously conceded the first place in American landscape art. His fame, which is international, has been won by a life spent in the profound study of each problem of his art, wrought out with an unflinching vitality and energy, a positiveness of action and certainty of result, which, in its continuity, is unique. His style has undergone many changes, but the marked personality of his work has always a fascinating interest. There is an underlying breadth of purpose, an appeal to the imagination, a power in the solid mass and bulk of nature as he saw and expressed it, and in his later work especially, a mastery of atmospheric effects, of the problems of light, air and color.

203. Short Cut, Watchung Station, N. J.

37 x 28½

ISABEY (Eugène) (Louis Gabriel)

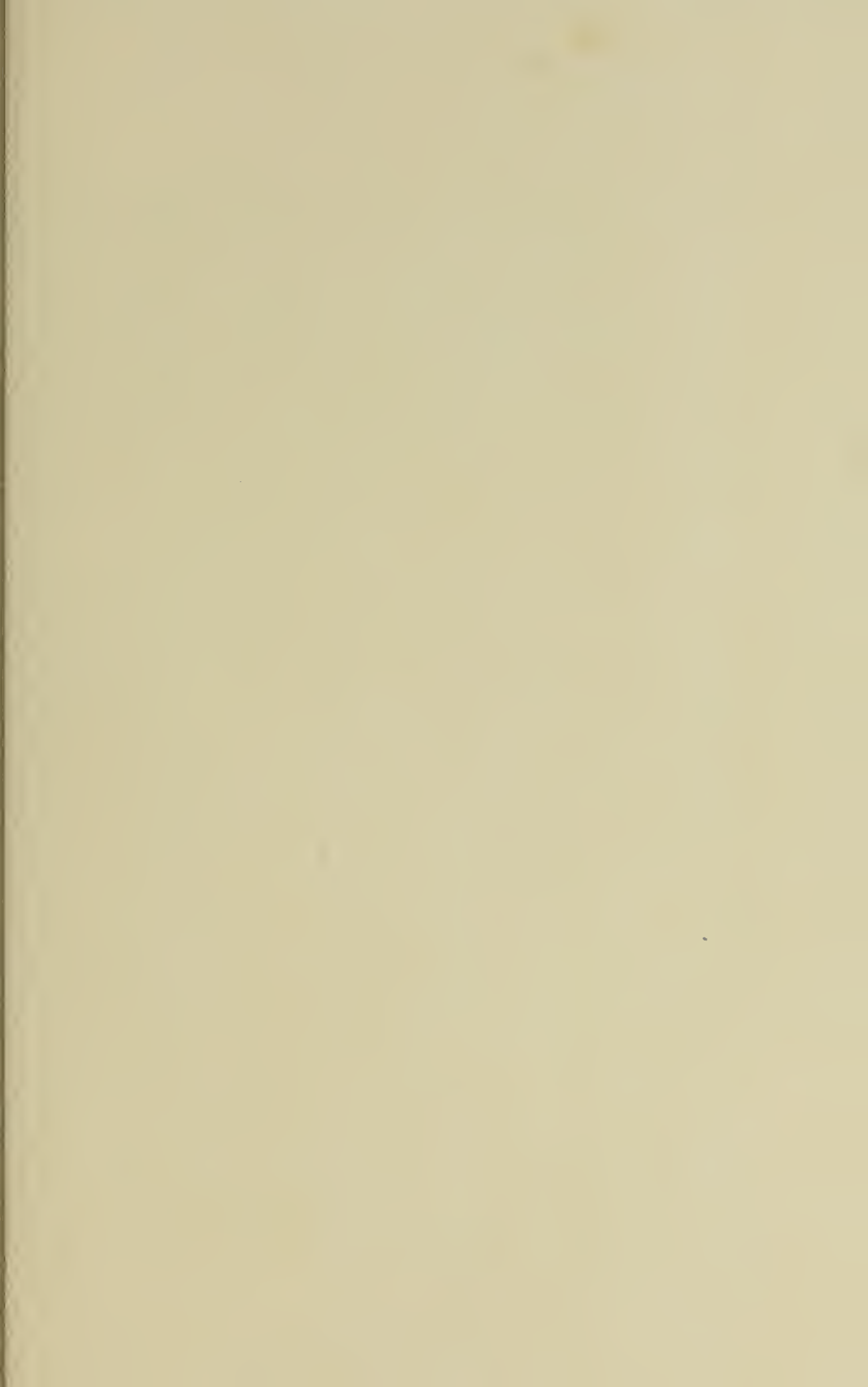
Paris

Born, Paris, 1804. Died, Paris, 1886
Pupil of his father, Jean Baptiste Isabey
Medals, 1824-27-55
Legion of Honor, 1832; Officer, 1852

The handling of "The Prisoners" is fluent, intelligent and bold. Everything is treated according to its interest, its relative value. "Painting is not merely an imitation of reality, but a parallel with nature," writes Puvis de Chavannes. The picture shows a rhythmic line, color and motion thoroughly in sympathy with the picturesque and romantic subject. In 1830, Isabey accompanied the French expedition to Algiers as royal marine painter. He was one of the most successful artists of France at the time of his death.

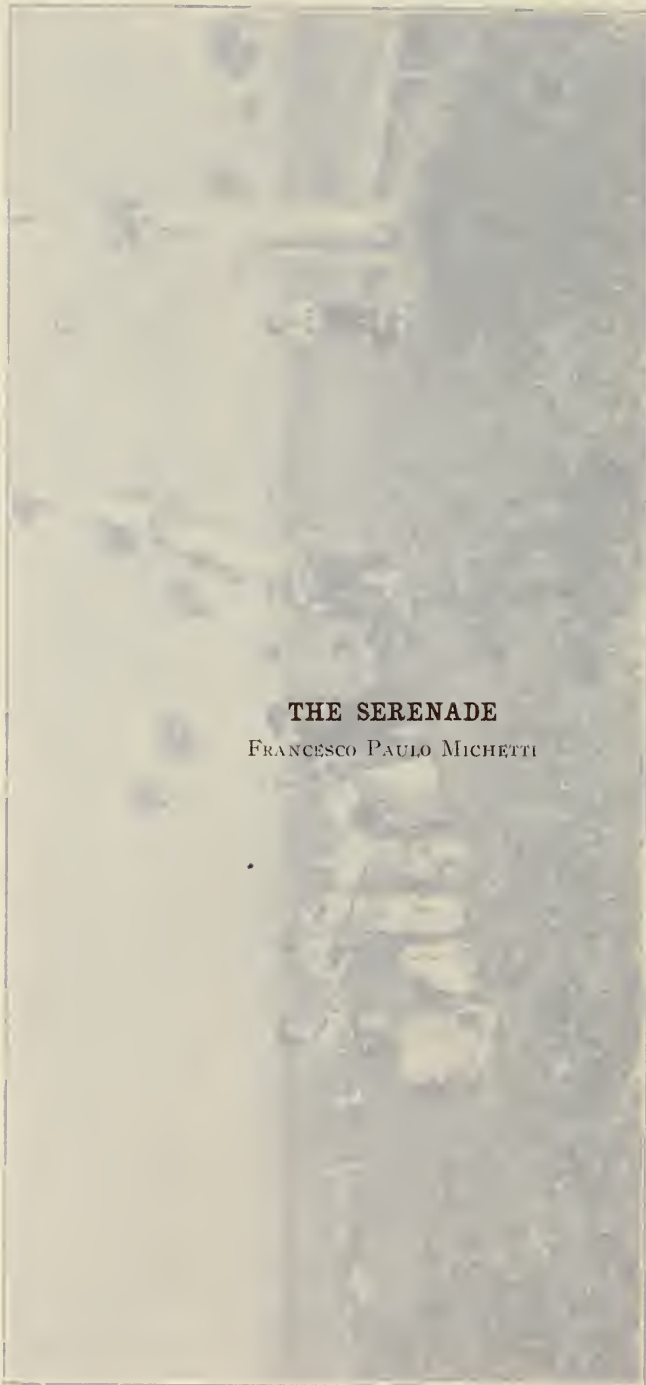
204. The Prisoners

24 x 36





THE SERENADE
FRANCESCO PAVLO MICHELA



THE SERENADE
FRANCESCO PAULO MICETTI

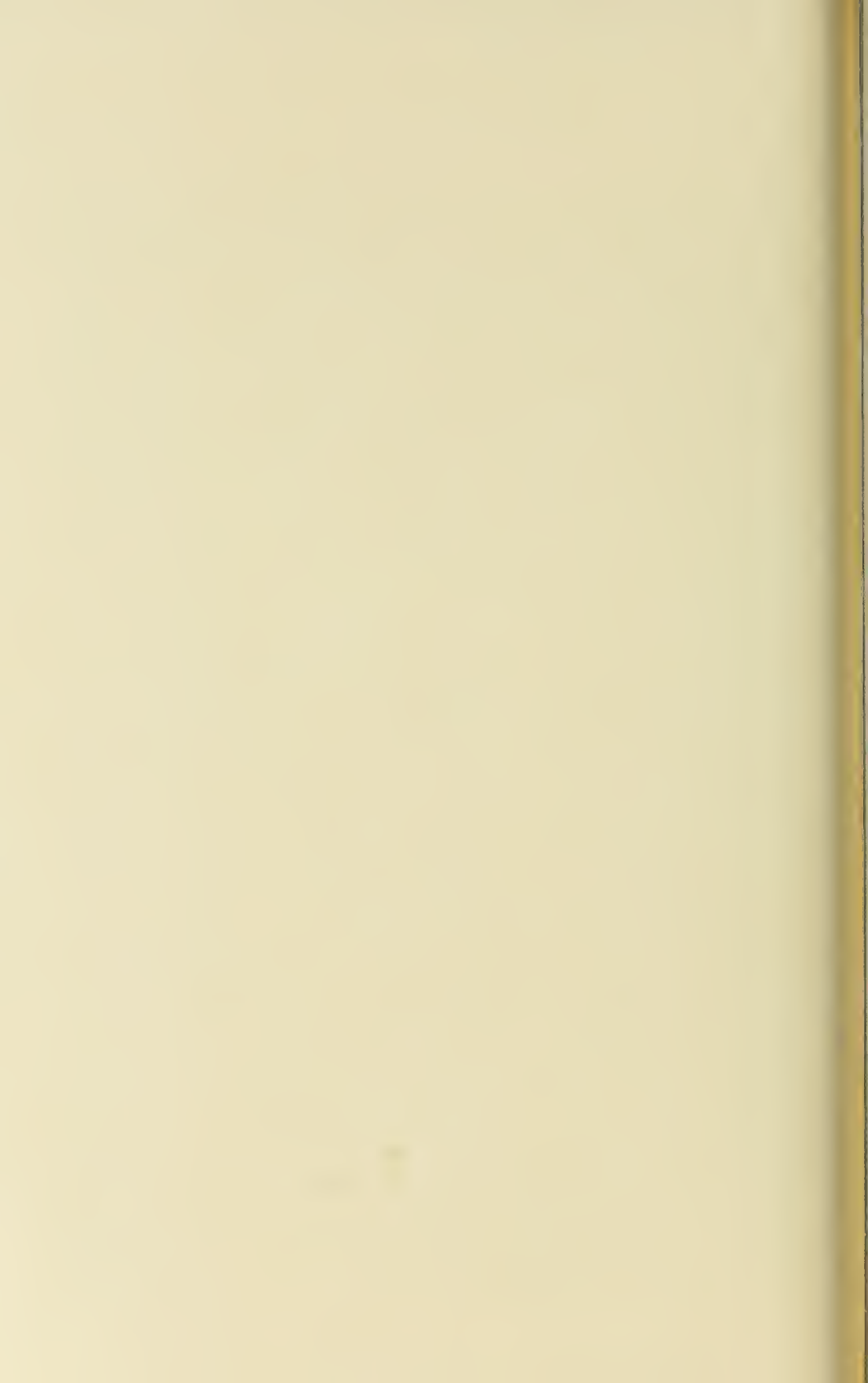


THE DESERT AT SUNSET
GUSTAVE GUILLAUMET

THE DESERT AT SUNSET

BY G. W. CLARKE





ITALIAN SCHOOL

205. Apparition of Christ
19 x 14
206. Assumption of Saint Louis
36 $\frac{3}{8}$ x 20 $\frac{1}{4}$
207. Biblical Subject
19 $\frac{1}{2}$ x 25 $\frac{3}{8}$
208. Four Doctors of the Church
35 $\frac{1}{8}$ x 16 $\frac{1}{2}$

ITALIAN SCHOOL (XVII Century)

209. The Baptism of Christ
25 $\frac{7}{8}$ x 9 $\frac{1}{8}$

JACQUE (Charles Emile)

Paris

Born in Paris, 1813. Died, 1894
Medals: 1861-63-64
Legion of Honor, 1867

A celebrated etcher as well as painter, Jacque was very prominent in the revival of etching. Specimens of his work are now eagerly sought for and large sums paid for what originally brought but a few francs. "And remark, that they are always the same," this artist has been known to say. As painter his best works are of the farmyard, and paintings of the sheep, pigs, and poultry which he bred and so thoroughly studied and appreciated, have brought widely extended fame to their owner.

210. Landscape with Sheep Grazing
6 $\frac{1}{2}$ x 9 $\frac{1}{2}$

JOBERT (C. F. Paul)

France

Honorable Mention, 1889, E. U. Medal, 1893
Hors Concours
Membre de la Société des Artistes français

This view of the harbor at Dieppe at once arrests the visitor's attention. It is notable for honest workmanship and accurate observation, the details being well arranged and producing a most happy result.

211. Boats at Anchor
58 $\frac{1}{4}$ x 48 $\frac{1}{4}$

JORDAENS (Jan)

Holland

Born, Delft, 1616. Died, Voorburg, 1669

A decoration, mythological in subject, that has been conceived largely and painted with broad and sincere handling. The fine action, a vigorous presentation of muscular development, great sweeping lines, rich masses of color, all evidence the artist-

observer whose wide knowledge of nature enables him to adapt it to his own purpose. Jan Jordaens apparently spent many years in Italy, living in turn in Naples, Venice and Rome.

212. **Circe and Ulysses**

53 x 80 $\frac{3}{8}$

J. R. (?)

This portrait by an unknown monogramist is characterized by refinement and distinction of style, no less than by the capacity to express with unaffected naturalness the elusive and subtle personal traits. If it is true that "a portrait reflects its creator as much as its theme," then this portrait evidences the master's hand. In revealing the personality of his subject the artist subordinates all technical detail, thereby transforming for all time a momentary effect into a living being.

213. **Portrait.**

44 $\frac{3}{4}$ x 33 $\frac{3}{8}$

JOUVENET (Jean)

France

Born at Rouen, 1644. Died at Paris, 1717
French School

Jouvenet was influenced by Poussin and, at a later period in his career, having attracted the favorable notice of Le Brun, he was employed by him on his work at Versailles. After Le Brun's death he was considered the foremost painter of the French School. One of his best pictures, "The Magnificat," was painted for Notre Dame with his left hand, after the loss of the right one by paralysis.

214. **Abraham Sacrificing Isaac**

37 $\frac{3}{4}$ x 16 $\frac{7}{8}$

KENSETT (John Frederick)

New York

Born, Connecticut, 1818. Died, New York, 1872
National Academician, 1849

215. **Hill and Valley, Sunrise**

18 x 22

KNELLER (Sir Godfrey) (also Kniller)

England

Born at Lubeck, 1646. Died at Twickenham, 1723.
Dutch School.

Kneller was sent to Amsterdam, where he studied under Rembrandt and Ferdinand Bol. Later he went to Rome, where he became the pupil of Carlo Maratti and Bernini. He subsequently went to Hamburg for a time, but was later induced to go to London and became Court Painter following the death of Sir Peter Lely. He was buried at Twickenham, but a

monument was erected to him in Westminster Abbey bearing an epitaph by Pope.

216. Portrait

24 $\frac{3}{4}$ x 20 $\frac{1}{8}$

KONINCK (Philip de)

Amsterdam

Born, Amsterdam, 1619. Died, Amsterdam, 1688

Pupil of Rembrandt

It is characteristic of the Dutch painter to aim at thoroughness in one direction. The theme of this picture, an extensive tract of country seen from a height against gray rolling clouds, was painted again and again by Koninck. His fame rests on its achievement rather than on his portraits and historical pictures. There is a surprising truth to nature in the landscape; a breadth of conception given always in color, warm and clear. His pictures are valuable for their rarity as well as for their excellence, some of the finest being in the private English collections.

217. View of the Elterberg near Kleef

38 x 48 $\frac{1}{2}$

KRIEGHOFF (Cornelius)

Quebec

Born, Düsseldorf, 1812. Died, Chicago, 1865

Studied in Düsseldorf and Paris

218. Canadian Winter Scenery

24 x 36. Dated 1857

219. Landscape

16 x 24

LAÄR (Pieter van) (also Laër)

Haarlem

Born at Haarlem, about 1600. Died at Haarlem, after 1658

Dutch School

Laär was a realistic painter, depicting scenes in the daily life of the people, such as fairs, festivals, etc. He resided for sixteen years at Rome, where he was as highly esteemed as in his own country.

220. Returning from Market

12 $\frac{3}{8}$ x 9 $\frac{3}{8}$

LAGRENEÉ (Louis Jean Francois)

Paris

Born at Paris, 1724. Died at Paris, 1805

Pupil of Carlo Van Loo

Lagrenée won the Grand Prix and went to Rome in 1750. In 1760 he went to St. Petersburg at the request of Empress Elizabeth, where he became Court Painter and Director of the Academy. In 1781 he became Director of the French Academy at Rome. Napoleon made him Chevalier of the Legion of Honor and Rector of École des Beaux-Arts in 1804.

221. Nymphs and Satyrs

96 $\frac{3}{4}$ x 118 $\frac{1}{4}$

LAMB DIN (George C.) Philadelphia
Born, Pittsburg, 1830. Died, Philadelphia, 1896
Studied with his father and in Munich and Paris
National Academician, 1868

222. The New Knife
13 x 10. Dated 1866

LAMPI (Johann Baptist von) (the younger) Austria
Born at Trent, 1775. Died at Vienna, 1837

223. Death of Achilles
18½ x 24

LANFRANCO (Giovanni) (called Cavalière Giovanni di Stefano) Italy
Born at Parma, 1580 or 1581. Died at Rome, 1647
Roman School

In conjunction with Domenichino, Lanfranco was commissioned to paint the cupola of Sant' Andrea della Valle, choosing for his subject the "Virgin seated in the clouds contemplating the figure of our Saviour."

224. Assumption of the Virgin
39⅛ x 29⅜

LANSYER (Maurice Emmanuel) Paris
Born, L'Île de Bouin (Vendée), 1835. Died, 1895
Landscape and Marine Painter
Medals, 1865 and 1869; Third Class, 1873
Legion of Honor, 1881

Lansyer devoted himself principally to depicting the scenery in the vicinity of Bordeaux and of Brittany.

225. Landscape
21¾ x 31½

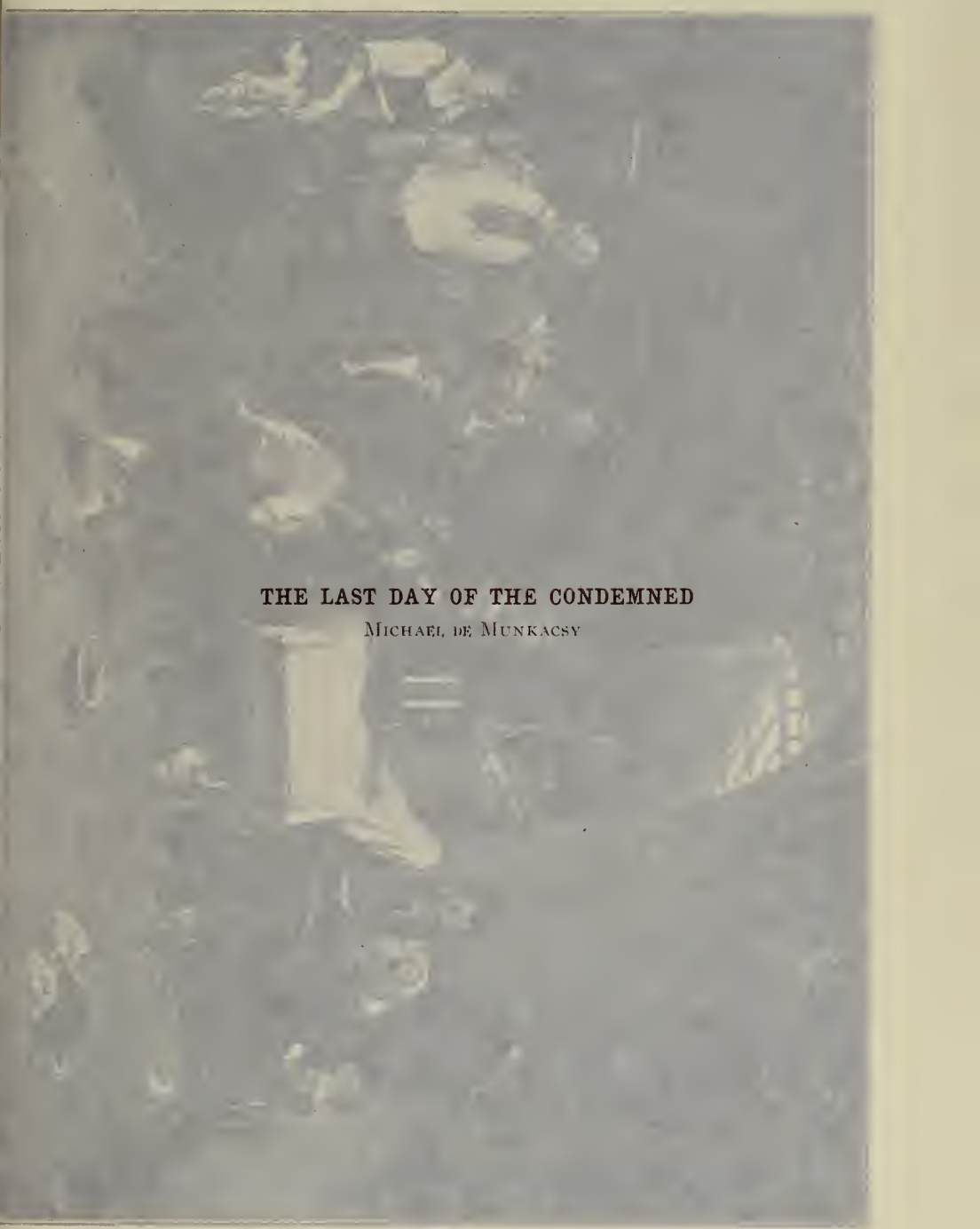
LA TOUCHE (Gaston) Paris
Born, Saint-Cloud. Contemporary
Medals, 1884-88-89 E. U., 1900 E. U.
Legion of Honor, 1900. Hors Concours
Membre de la Société des Artistes français

A fascinating color scheme is here very fluently handled. The pure warm tone is equally dainty and decorative. The chest that gives the picture its name is delightfully presented.

226. The Lacquered Chest
30¼ x 31½

LAURENS (Jean Paul) France
Born, Fourquevau (Haute-Garonne) 1838.
Pupil of Léon Cogniet and Bida.
Medals, 1869-72-77. Hors Concours
Legion of Honor, 1874; Officer, 1878; Commander, 1900
Membre de l'Institut, 1891.
Membre de la Société des Artistes français

To present "documents of interest" that shall be historically accurate is the aim of Laurens. He holds that there is a close kinship between art and history, arguing that everything which enters into and colors the personality of a people belongs in the



THE LAST DAY OF THE CONDEMNED

MICHAEL DE MUNKACSY

200. **L'AMOUR** (George F.) Philadelphia
Paris, 1840. 1 vol. 8vo. 1/2
 Bound with the other a vol. in 1840 Paris
Library of the Académie des Sciences

201. **The New Knife**
 17 x 11. 1/2. 1/2. 1/2.
L'AMPI (Jean Baptiste) (the younger) Austria
Paris, 1840. 1 vol. 8vo. 1/2

202. **Book of Hours**
 11 x 11. 1/2. 1/2. 1/2.
L'AMPI (Giuseppe) (brother of Giovanni B. Stegno) Italy
Paris, 1840. 1 vol. 8vo. 1/2

In connection with the above mentioned book
 a small book is published in Paris in 1840
 under the title of "Le Livre de l'Amplé" by
 the same author. It contains the same
 text as the above mentioned book, but
 with some additions and alterations.

203. **Assommoir** of the virgin
 11 x 11. 1/2. 1/2. 1/2.
L'AMPI (Giuseppe) (brother of Giovanni B. Stegno) Paris

THE LAST DAY OF THE CONDEMNED
 to be published in Paris in 1840
 by the same author as the above mentioned book.

204. **Landscape**
 11 x 11. 1/2. 1/2. 1/2.
L'AMPI (Giuseppe) Paris

The above mentioned book is a very
 interesting and valuable work, and
 it is highly recommended to all
 who are interested in the history
 of the art of book-binding.

205. **The Language of the**
 11 x 11. 1/2. 1/2. 1/2.
L'AMPI (Giuseppe) France

To present the results of the
 researches of the author in the
 history of the art of book-binding
 and to show the progress of the
 art in the different countries
 of Europe, the author has
 published this book, which
 contains a great number of
 interesting facts and details.



scope of the artist's labor. His ideal of fidelity, however, leads to a cold dispassionate insistence on detail. All the richness of low-toned gold and red, of dramatic subject and surrounding depicted in the "Vengeance of Urban VI," does not prevent it from being hard and relentless. The circular walls of this subterranean room are interestingly conceived and the mediæval vestments are carefully portrayed. Laurens evidently holds with Carlyle that "for grown persons the only genuine romance is reality."

Urban VI (Bartolommeo Prignani) was born at Naples in 1318. He became Archbishop of Bari in 1377, and succeeded Gregory XI as Pope in 1378, occupying the Papal throne until 1388. He was imperious and intolerant, and after five months was dethroned by his Cardinals, who elected Robert of Geneva as his successor with the title of Clement VII. Urban excommunicated Clement VII, created twenty-six new Cardinals and raised funds for a war in which he besieged and captured Castel Sant' Angelo and put his enemies to flight. He also tortured and put to death several Cardinals whom he suspected of hostile intentions.

227. Vengeance of Urban VI.

31¼ x 38¾

LAVERY (John)

Glasgow

Born, Belfast, 1857

Studied in Glasgow, London and Paris

Medals, Paris, 1888-89. Carnegie Gallery, 1897

Member Royal Scottish Academy

Sociétaire de la Société Nationale des Beaux-Arts

The artistic ability to rise superior to a prosaic environment is well illustrated when, in 1890, there emerged from the smoky, busy, manufacturing city of Glasgow a group of men which had developed a style of painting as distinguished as it was individual. The French and Dutch Romanticists had been a powerful factor in forming their ideals. The art of Japan was much in evidence in their feeling for the decorative quality of a picture, but James A. McNeill Whistler was and is the high priest of the order whose word is authority. Mr. Lavery is one of the best known representatives of this Glasgow school.

228. A Garden in France

44¾ x 57½

LAWRENCE (Sir Thomas)**England**

Born, Bristol, 1769. Died, London, 1830.
 Painter in ordinary to George III., 1792. Knighted, 1815
 Royal Academician, 1794; President, 1820
 Legion of Honor, 1825

Member of the Academy of St. Luke, Rome, and of many foreign Academies

Forty-three years of the rank, the genius and the loveliness of his day still live on the canvases of Sir Thomas Lawrence. At the early age of six this precocious genius sketched likenesses, by ten he was the main support of his family, and before he was twelve he had portrayed Mrs. Siddons and made his studio at Bath a fashionable resort. Handsome, with a voice low and musical, and of winning courtesy of manner, Lawrence became the most popular as well as the most celebrated painter of his time. With his intense appreciation for the polite and well bred, he is said to have painted "nobility to look more noble and grace to look more gracious." His brushwork is remarkably facile and brilliant. His color and composition adroit, sparkling, decorative, ever showing the elegance and luxury characteristic of contemporary Europe. After his death a selection of ninety-one of his works was exhibited at the British Institute. He was interred with much pomp in St. Paul's Cathedral, where he rests by the side of his predecessor, Sir Joshua Reynolds.

229. Portrait of George IV.

78¼ x 49

LE BRUN (Charles)**Paris**

Born at Paris, 1619. Died at Paris, 1690
 French School

Le Brun was a portrait, history and landscape painter. He exercised a great influence in art matters in France, and was the most prominent of the founders of the Academy, in which he held successively all the positions of honor. He was also instrumental in the establishment of the French School at Rome, and was the first Director of the Gobelins factory. His most important work was the decoration of the Palace of Versailles, in which he painted the series of allegories, exploiting the achievements of his patron, Louis XIV.

230. Study of a Ceiling in the Palace of Versailles

36¾ x 27½

LE GOUT-GÉRARD (Fernand Marie Eugène)**Paris**

Born at Saint Lo, Department of Manche, France, 1876. Contemporary.
 Medal, Paris, 1900, E. U. Hors Concours
 Sociétaire de la Société Nationale des Beaux-Arts
 Member of International Society of Painters, Paris
 Member of Society of Pastel Painters, London
 Painter to the Ministry of Marine, Paris

"The Inner Harbor of Concarneau" is at the Elysee Palace, and Le Gout-Gerard is also represented at the Museums of Dijon, Rouen, Rheims, and in a number of important private collections.

231. Women of the Isle of Sein, Brittany
42 $\frac{7}{8}$ x 52 $\frac{5}{8}$

LEIKERT (J.)

232. Coast Scene in Holland
18 x 24. Dated 1859

LELIENBERGH (Cornelis) The Hague
Flourished at The Hague about 1650-72
Master of the Guild, 1646
One of the founders of the Guild Pictura, 1656

This picture is an example of the fine workmanship so characteristic of the Dutch still life painters. Other pictures by Lelienbergh are to be found at The Hague, Berlin, Dresden and Munich.

233. Still Life.
18 $\frac{7}{8}$ x 15 $\frac{5}{8}$. Dated 1654

LE MOYNE (Francois) Paris
Born at Paris, 1688. Died at Paris, 1737
French School

As a reward for his decoration of the ceiling of the Grand Salon at Versailles with "The Apotheosis of Hercules," Le Moyne was made principal painter to Louis XV.

234. Assumption of the Virgin.
23 $\frac{7}{8}$ x 29 $\frac{1}{2}$

LE PRINCE (Jean Baptiste) France
Born at Metz, 1733. Died at St. Denis-du-Port, 1781
French School

Pupil of Boucher, and excelled in painting peasant life.

235. Glorification of Saint Anthony
17 $\frac{5}{8}$ x 12 $\frac{1}{4}$

LESSING (Karl Friedrich) Carlsruhe
Born, Breslau, 1808. Died, Carlsruhe, 1880
Pupil of the Berlin Academy and of Schadow
Medal, Paris, 1837
Member of the Berlin Academy, 1832
Director of the Düsseldorf Academy and of the Carlsruhe Gallery

236. Landscape with Jesuit Monks
45 x 68

LE SUEUR (Eustache) Paris
Born at Paris, 1616. Died at Paris, 1655
French School

Le Sueur was one of the twelve original members of the French Academy. He was influenced by Raphael and Poussin and ranks among the best artists of his country, being sometimes styled the French Raphael.

237. Monks doing Penance

17 x 24 $\frac{1}{8}$

238. Monks doing Penance

16 $\frac{3}{4}$ x 24

LEU (August Wilhelm)

Düsseldorf

Born, Münster, 1818

Pupil of Düsseldorf Academy under Schirmer

Gold Medals in Berlin

Belgian Order of Leopold

Member Berlin, Vienna, Amsterdam and Brussels Academies

239. The Mountain Torrent

48 x 69

LEUTZE (Emanuel)

Washington

Born, Würtemberg, 1816. Died, Washington, 1868

Studied in Philadelphia and Düsseldorf

National Academician, 1860

240. Oliver Cromwell and His Daughter

40 x 24. Dated 1843

LEYS (Baron Henri)

Antwerp

Born, Antwerp, 1815. Died, Antwerp, 1869.

Pupil of F. de Braekeleer and of Antwerp Academy

Medals, Brussels, 1835; Paris, 1855-67

Order of Leopold, 1840; Officer, 1856; Commander, 1867

Legion of Honor, 1862

Member of the Brussels Academy, 1845

The genius of Baron Leys, however, is of so diversified a character that he can mould it into any form, and adapt it to any purpose—to the humorous or the pathetic, to the grandeur of history or the incidents of ordinary social life; and his pencil portrays, with equal truth, vigor and delicacy, the art of an age long passed away, and that of his own time.
—*James Dafforne.*

241. The Order of the Guard

21 x 28. Dated 1867

LHERMITTE (Léon Augustin)

Paris

Born, Mount-Saint-Père, 1844

Pupil of Lecoq de Boisbaudran and École des Beaux Arts

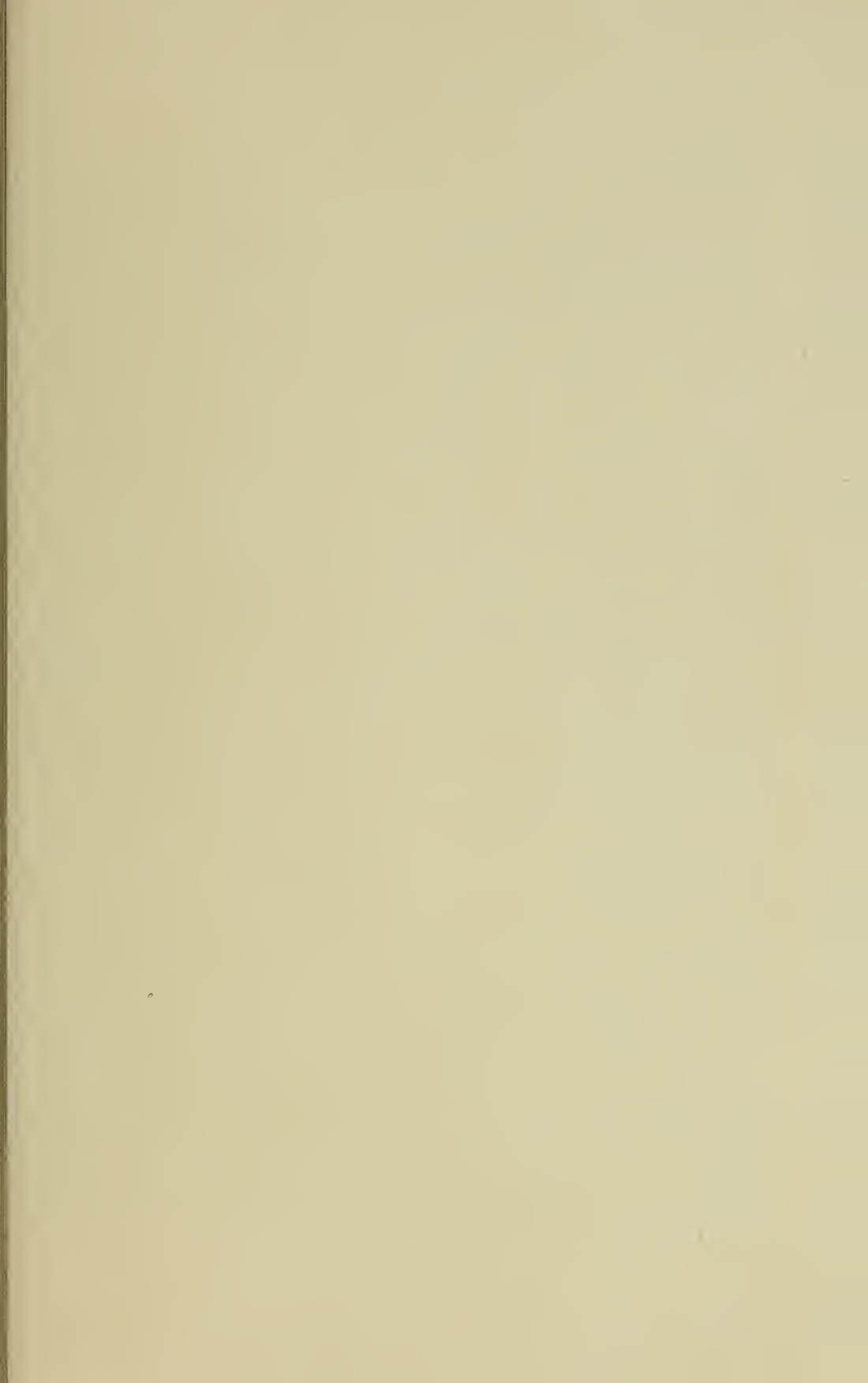
Medals, 1874-80

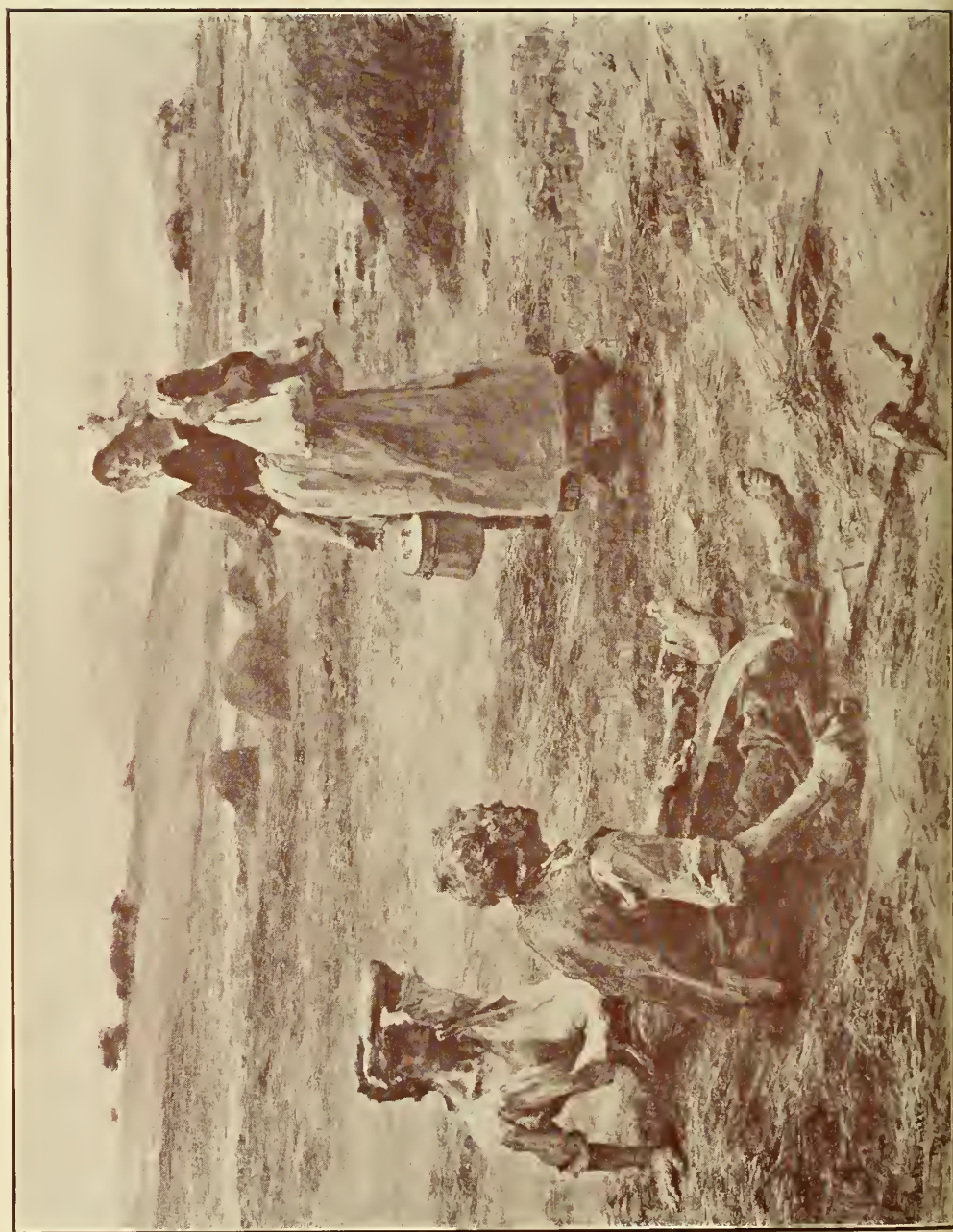
Grand Prix, 1889, E. U. Hors Concours.

Legion of Honor, 1884; Officer, 1894

Sociétaire de la Société Nationale des Beaux-Arts

Son of a village schoolmaster, grandson of one of the expert vine-dressers of the vicinity, the boy Lhermitte was far better pleased to be with his sturdy grandfather in the fields, learning of nature, than in the schoolroom droning over his books. Very early he began to make little drawings of his keen impressions, and a generous country gentleman, who recognized the talent he displayed, sent him to Paris to be educated as an artist. With the most realistic truthfulness Lhermitte has perpetu-





HARVESTERS AT REST
IRON AGE STEEL HERITAGE



HARVESTERS AT REST

LEON AUGUSTIN L'HERMITTE

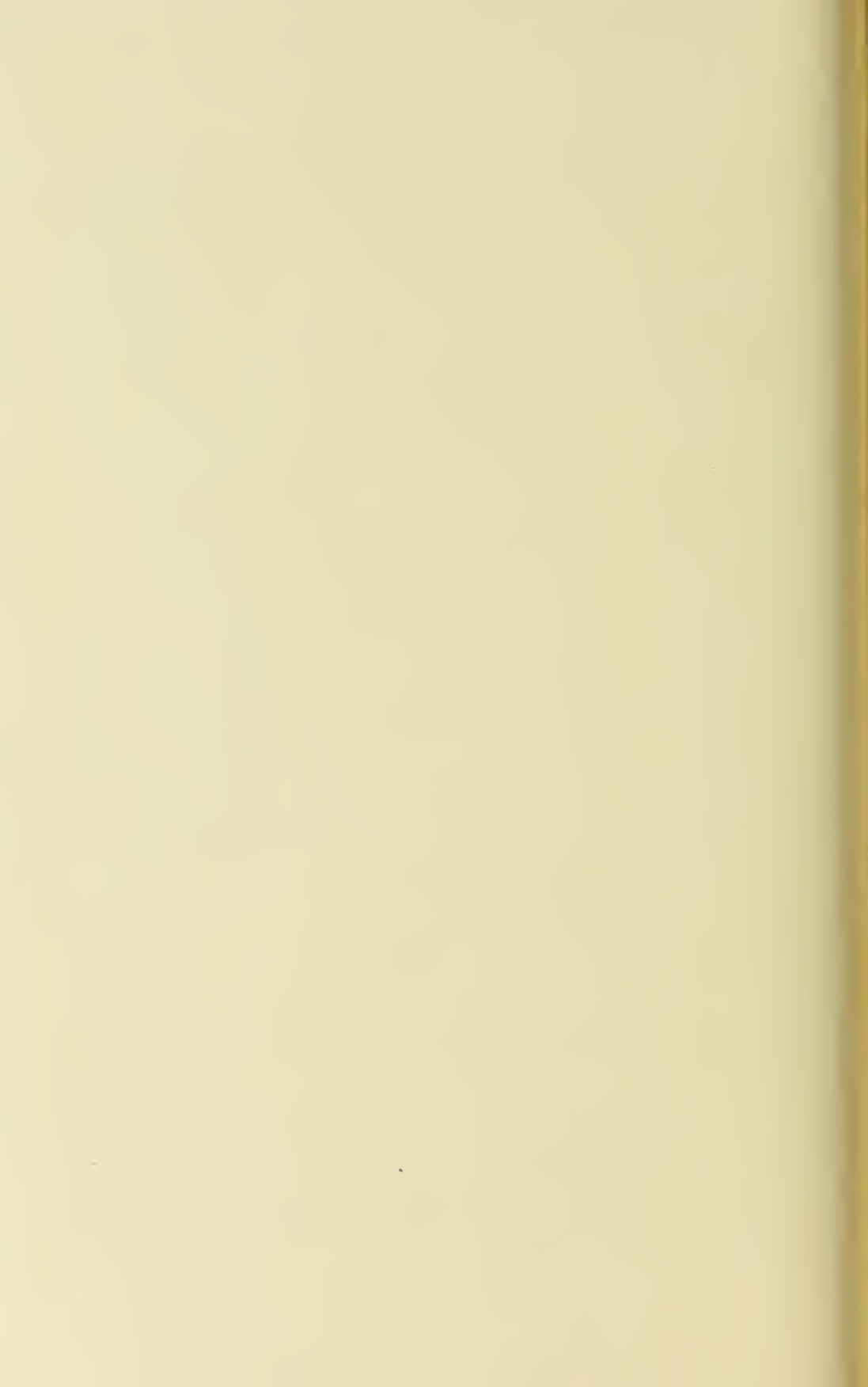


THE ELEVENTH HOUR
JOHN HENRY LORIMER

THE ELEVENTH HOUR

JOHN HENRY LORIMER





ated his affection for the rural life and rustic subjects of his youth, showing keen powers of observation, strong draughtsmanship and modelling, a discrimination between detail and over-elaboration and a knowledge of grouping and composition. It has been said that upon his shoulders has fallen the mantle of Millet.

242. Harvesters at Rest

29 x 38½. Dated 1894

LOBRE (Maurice)

Paris

Born, Bordeaux. Contemporary
Bourse de voyage, 1888. Gold Medal, 1900 E. U.
Legion of Honor
Sociétaire de la Société Nationale des Beaux-Arts

The interior here represented is rendered with a realism which, though modest and delicate, is full of distinction. Both skillful and subtle, the tone is just and fine throughout.

243. The Private Salon of Marie Antoinette in Versailles

34¾ x 23⅝

LOCATELLI (also Lucatelli) (Andrea)

Rome

Born at Rome, 1695. Died at Rome, 1741
Roman School

Locatelli painted landscapes as well as architectural and historical subjects.

244. Abraham driving forth Hagar and Ishmael

17⅞ x 24¾

LOGES (Guillame)

245. A Snow Storm

21⅞ x 29

LOMBARD SCHOOL

Italy

In 1488 Leonardo da Vinci removed to Milan and founded the Lombard School, although prior to that time he had been considered a member of the Florentine School. Light and shadow were the two characteristics that distinguished the Lombard School, the members of which avoided the portrayal of violence and passion and adopted a quiet manner which found its best expression in paintings of a religious character. While inferior to Leonardo in anatomical representation, they followed him closely in the delicacy of his colorings. Bernardo Luini and Andrea Solario are among the most important members of this school.

246. Calvary.

34 $\frac{5}{8}$ x 25

LOO (Charles André Van) (Carle Vanloo)

France

Born, Nice, 1705. Died, Paris, 1765

Pupil of his brother, Jean Baptiste, Benedetto Luti and Le Gros
Prix de Rome, 1724

Member of Academy of St. Luke, and Knighted by the Pope, 1731

Member French Academy, 1735; Professor, 1737; Director of Royal School
of Art, 1749. Order of St. Michael, 1751.

Rector of Academy, 1754; Director of Academy and painter to the King, 1763

Diderot considered that this painter in his early years showed "all the signs of genius." In the beginning of his career he assisted his brother, Jean Baptiste, to restore the gallery of Francis I. at Fontainebleau, and also designed costumes and decorations for the Opera of Paris. In 1727, Van Loo went to Rome, where he executed work of monumental decoration. Returning to Paris in 1737 he year by year was the recipient of all the official honors of his profession. Van Loo composed his pictures with taste and judgment, criticising each work with a severe and impartial eye. One, of which he disapproved, was totally destroyed although it had been publicly exhibited at the Louvre.

247. Portrait of an Abbé

48 $\frac{3}{4}$ x 38 $\frac{7}{8}$

LORIMER (John Henry)

London

Born, Edinburg, 1856.

Pupil of the Royal Scottish Academy

Medals, 1892-96-98. Gold Medal, E. U., 1900

Hors Concours

It was for this picture, with its delicately diffused light and tone, that Mr. Lorimer received the gold medal at the Exposition Universelle. In 1894 the French Government purchased two of his pictures for the collection of paintings now at the Luxembourg Palace in Paris.

The dejected appearance of the bride-elect on the eve of her marriage may be due to the fact that this is possibly "a marriage of convenience," in which material considerations, rather than sentiment, are the dominant factors.

248. The Eleventh Hour

47 $\frac{1}{2}$ x 71

MAC-CAMERON (Robert)

Paris

Born, Chicago. Contemporary

Pupil of Raphaël Collin

Honorable Mention. Medal, 1906

Mac Cameron has selected a dominant and characteristic subject, placed it in a Rembrandtesque atmosphere of golden light and presented it with

marked strength and virility. Note the one rich effective touch of red in the scheme of green and gold. This development of a phase of life in itself commonplace recalls Ibsen's declaration that "reality is itself a creation of art—each individual creates his picture of the world."

249. The Habitues

Paris 1806
49¼ x 65⅛

MACRINO d'ALBA (Giovanni Jacopo Fava)

Italy

Born, Alba. Flourished about 1500 and died prior to 1528
Probably studied at Milan
Piedmontese School

In this Triptych are found accentuated the vigor and fertile invention characteristic of this skillful Italian painter. Charles C. Perkins states that Macrino d'Alba was "an excellent painter, of great expressiveness in his countenances, brilliant coloring, masterly treatment of details, fine feeling for chiaroscuro, and solid impasto; the first Piedmontese artist who made advances towards the realistic style of the Paduans."

250. An Altar Piece

Three panels, 54 x 18¾ each

MANFREDI (Bartolommeo)

Italy

Born at Ustiano, near Mantua, about 1572. Died, 1605

Manfredi painted a few pictures for the Church, but his usual subjects were soldiers, banditti and gamblers.

251. The Education of the Virgin

18¾ x 6¼

MARATTI (Maratta) (Carlo) Cavaliere

Italy

Born, Camerano, 1625. Died, Rome, 1713
Pupil of Andrea Sacchi

Appointed by Innocent XII. superintendent of the paintings in the Vatican
Order of Christ conferred by Clement XI.
Prince of the Academy of St. Luke
Roman School

The enviable reputation of having "sustained the art of Rome, where it did not degenerate as at other places," was accorded by Raphael Mengs to this painter. Through his master Sacchi's influence, Maratti obtained his first large commission. Later he executed many other works for churches and public buildings becoming one of the most popular painters of Rome. Clement XI. selected him to restore the frescoes of Raphael. "A task requiring infinite care and judgment, and which he per-

formed to the satisfaction of his patron," comments Bellori. The painting of Maratti is graceful, broad and firm, and is suggestive of much that is attractive in the various Italian schools.

252. Adoration of the Virgin
14¾ x 11¾

253. Christ and Mary Magdalen
19 x 25

MARIESCHI (Michele)

Italy

Born, Venice. Died, 1743.

Although a Venetian, Marieschi lived for many years in Germany. His reputation rests mainly on his reproductions of the architecture and canals of Venice. The palaces of this queenly city, its canals with gliding gondolas and beautiful bridges, were his delight, as they have been the joy of artists since his day.

254. View of the Grand Canal, Venice
21¼ x 33¼

MARILHAT (Prosper)

France

Born, Vertaizon, near Thiers (Pay-de-Dôme) 1811. Died there, 1847.
Pupil of Roqueplan.

During several years residence in the East Marilhat thoroughly absorbed its color and atmosphere. This picture, a powerful scheme of subdued color, is painted with a serene breadth and vigor of handling. The manipulation of paint is allied to technical expression in music and the methods of such a picture as this recall a remark of Rousseau to a friend who was watching him while at work. "It seems to you that I am only caressing my picture does it not? These accents are to painting what melody is to harmonic bass and they determine everything, either victory or defeat."

255. Oriental Landscape
34¾ x 44½

MARTIN (W. A. K.)

Philadelphia


256. Bruce Defending the Pass at Dalrey
30 x 6. Dated 1853

MARZIALE (Marco)

Italy

Flourished in the beginning of the 16th Century
Follower of Carpaccio and later an imitator of Albert Dürer
Venetian School

Very few circumstances are recorded regarding the life of this painter. It is noteworthy that in 1492 he was employed by Giovanni Bellini as journeyman during the decoration of the Hall of the Great Coun-



NIGHT IN CANCALE

G. RICARD-CORDINGLEY

formed to the satisfaction of his patron," comments Bellori. The painting of Martini is graceful, broad and firm, and is suggestive of much that is attractive in the various Italian schools.

252 Adoration of the Virgin
1467-70

253 Christ and Mary Magdalene
1470

MARIEGOBI (Giulio)

Italy

Active 1560s-1600s

Although a Venetian, Mariegoobi lived for many years in Germany. His reputation rests mainly on his representations of the architecture and canals of Venice. The palace of the queenly city its canals with gleaming gondolas and beautiful bridges, were his delight as they have been the joy of artists since his day.

254 View of the Grand Canal, Venice
1575-80

MARILHAT (François)

France

Born Versailles and Tilly (Pas-de-Calais) etc. Died there, 1847.
Paint of Marquetan.

During several years residence in the Fort Marilhat the artist's palette took on the color and atmosphere. This picture, a masterpiece of subdued color, is painted with a serene breadth and vigor of handling. The manipulation of color is allied to technical expression in music and the methods of such a picture as this recall a remark of Rossini to a friend who was watching him while at work. "It seems to you that I am only expressing my picture does it not? These accents are to painting what melody is to harmony—bass and they determine everything, either success or defeat."

255 Oriental Landscape
1830-40

MARTELIN (A. G.)

Philadelphia

256 Bruce Derending the Pass at Delroy
1870-75

MARZIALI (Piero)

Italy

*Classical forms, appearing in the 19th Century
Follower of Canova had been the impact of Albert Dürer
(early school)*

Very few circumstances are recorded regarding the life of this painter. It is noteworthy that in 1492 he was employed by Giovanni Bellini as journeyman during the execution of the Hall of the Great Coun-



oil in the Venetian Palazzo Ducale. Pictures by Marziale in the Venice Academy and in the Berlin Museum suggest the arrangement of Carpaccio with a strong leaning towards the minute details of the German school. Two other fine examples of his art are in the National Gallery at London.

257. Christ at the Pilgrim's Table

29 $\frac{3}{4}$ x 42 $\frac{3}{4}$

MAURER (Alfred H.)

New York

Born, America. Contemporary.

George Inness, Jr. Prize N. A. D. First Prize, Worcester Art Museum
Bronze Medal, Pan-American Exposition
Associé de la Société Nationale des Beaux-Arts

Individualism has become a keynote in modern work. "Art is a personal rethinking of life," states the modern writer and critic, George Moore. A picture executed with the swift and sure touch of a happy moment, is very characteristic of Mr. Maurer. It is in this broad, flat, yet dexterous treatment that he finds his most forcible technical expression.

258. The Peacock

36 x 32 $\frac{1}{2}$

MAX (Gabriel)

Munich

Born, Prague, 1840

Pupil of the Prague and Vienna Academies and of Piloty
Gold Medals, Berlin, Munich, Vienna and Sydney
Honorary Member of Munich, Prague and Amsterdam Academies
Chevalier of the Bavarian Order of St. Michael, Maximilian's Order of Arts
and Sciences and of Spanish Order of Carlo III.

A man of highly sensitive organization, his earliest works were efforts to give pictorial form to musical impressions received from the art of Beethoven, Schumann, Mendelssohn, Liszt, and from old melodies and hymns. These proved rather incomprehensible and full of strange imagination but were very interesting and inventive. Later in color harmony this sensitive individuality found expression.

259 Ludmilla, Martyr to Religious Faith

35 x 39. Dated 1864

MAXENCE (Edgard H. M. A.)

Paris

Born, Nantes. Contemporary

Pupil of Delaunay and M. G. Moreau
Medals, 1895-97-1900, E. U. Hors Concours
Legion of Honor, 1900
Membre de la Société des Artistes français

This picture is a striking piece of decoration given in beautiful prismatic color. The management of the background is well judged and the drawing is accurate, if somewhat constrained.

260. *Sirène*

$32\frac{3}{8} \times 50$

MAZO (Juan Bautista Martinez del)

Spain

Born, Madrid, about 1610. Died, Madrid, 1667.

Pupil of Velasquez

Painter to the King, 1661

Velasquez thought so highly of his pupil and assistant, that he gave him in marriage his only daughter, Francesco. At the request of Philip IV., Mazo made copies of the finest Venetian pictures in the royal collection, executing these in so masterly a manner that it was difficult to distinguish the copies from the originals. He also followed the individualities of his master with marked facility. Like Velasquez, Mazo was a realist, recording the actual without emendation. In this "Portrait of a Marshal" the vigorous, solid substance of form, from which the detailed painting of the brocaded costume does not detract, the effective touches of black and red in their proper relations, the breadth of treatment and the truth all show a worthy pupil of a great master.

261. *Portrait of a Marshal*

$80\frac{3}{4} \times 45\frac{1}{2}$

MAZZUOLA (Girolamo)

Italy

Born near Parma, the early part of the Sixteenth Century. Died after 1566
Lombard School

262. *Virgin, Saint Anthony and Saint Gennaro*

$28\frac{1}{8} \times 15\frac{3}{8}$

MEISSONIER (Jean Charles)

Paris

Born, Paris

Pupil of his father, Ernest Meissonier

Medals, 1866-89, E. U. Hors Concours

Legion of Honor, 1889.

263. *The Repast*

29×24

MEYER (Johann Georg) (Meyer von Bremen)

Berlin

Born, Bremen, 1813. Died, 1886

Pupil of Düsseldorf Academy

Medals, Prussia, 1850; Berlin and Philadelphia, 1876

Order of Leopold

Member of the Amsterdam Academy

From early youth an indefatigable worker. It is said that eleven hundred pictures left his easel, a proof of the application of the motto placed in his studio, "Make the best use of your time; it never returns."

264. *Will you Buy My Flowers?*

$20\frac{1}{4} \times 16$

MICHEL (Georges)

France

Born, 1763. Died, 1843

265. Landscape and Figures

19½ x 29⅞

MICHETTI (Francesco Paolo)

Italy

Born, Chieti, 1852

Studied in Naples, Paris and London
Medals, Rome, Turin, Florence and Parma
Chevalier of the Order of the Crown of Italy.

In the northern part of Italy bordered by the Adriatic there is a wild and picturesque region seldom visited by tourists. Within a few miles are the beauties of sea, lake, forest, and of rivers that rush down the mountains to the plains. During the winter season the shepherds, earning their way by minstrel songs, come down from these mountains, and often wander as far as Rome or Naples. "The Serenade" shows a characteristic incident of the picturesque nomadic life surrounding the home of Michetti in Francavilla, close to the Adriatic. The joyful, care-free gaiety of the people is portrayed against a background of equal brilliancy.

266. The Serenade

40 x 87½

MIEREVELT (Michiel Janszen Van)

Holland

Born, Delft, 1567. Died, Delft, 1641.

Pupil of William Willemsy, Augustyn and of Blockland

Entered the Guild of The Hague, 1625

Earliest among the founders of the great Dutch school of portraiture was Mierevelt. Although he painted a few historical pictures and altar pieces for the churches at Delft, yet the devotion of his long life was given to that branch of his art for which he is famous. In his day the portraits of Mierevelt were universally admired, the demand and his accomplishment being equally great. Houbraken estimates his completed pictures at five thousand. Others swell the list to ten thousand. His style of portraiture, always dignified and concentrated, shows both by the elegance of his accessories and the rank of his subjects, the artist's partiality for aristocracy. In his portraits may always be noticed a smooth and somewhat reserved brushwork together with fine drawing and characterization.

267. Portrait of a Nobleman

29 x 23¼

MILLET (Jean Franco's)**France**

Born, Gréville, 1814. Died, Barbizon, 1875
 Studied in Cherbourg and in Paris with Delaroche
 Medals 1853-64-67.
 Legion of Honor, 1868

"I have met a child whose soul is as charming as poesy itself," was said of Millet when a little lad. George Moore describes this master as a great poet, working in a material not wholly sympathetic, "a sort of French Wordsworth, who in a barbarous Breton dialect has told us in infinitely touching strains of the noble submission of the peasant's lot, his unending labours and the melancholy solitude of the country." "The gay side of life never shows itself to me," wrote Millet of his work. "I do not know where it is. The gayest thing I know is the calm, the silence which is so sweet both in the forest and in the fields." In this picture "Solitude," another fine example of his work has been added to the art collections of this country. Gifted with a great soul, a deep insight, Millet was virtually the discoverer of the peasant in his environment as a picture subject. Here, he said, is true humanity and great poetry. Living, himself in poverty and dying almost destitute in a laborer's cottage he might have echoed the sentiment of Agassiz, when the far-sighted scientist declared that he had no time to make money. The great joy of the poet painter was his ability to understand the life about him; his supreme achievement was that he interpreted this so that others less sympathetic entered into his joy.

268. Solitude

33½ x 43½

MOERENHOUT (Joseph Jodocus)**Antwerp**

Born near Antwerp, 1801
 Studied at Antwerp and Paris

269. Return from the Chase

21 x 28. Dated 1854

MOESELAGER (C.)

270. Youthful Vanity

18 x 15. Dated 1861

MOLA (Pietro Francesco)**Italy**

Born near Como, 1612. Died at Rome, 1666
 Bolognese School
 Pupil of Cavaliere d'Arpino and Albani

Mola received from Innocent X some important commissions, and died on the eve of his departure for France, where he had been invited by Louis XIV.

271. Christ Preaching

21 $\frac{7}{8}$ x 11 $\frac{7}{8}$

272. To Calvary

19 $\frac{7}{8}$ x 13 $\frac{3}{4}$

MOLENAER (Jan Miense)

Haarlem

Born, Haarlem. Died, Haarlem, 1668

The fine examples of Molenaer's earlier work now at Amsterdam and London show distinct evidence that he was a warm admirer and possibly a pupil of Frans Hals. Those of a later date at The Hague, in Berlin, Brussels and Copenhagen are dominated by the all-powerful example of Rembrandt, the great master of light. Molenaer chose peasant life for his theme, painting it in a deft and easy manner, with color that was always clear and warm.

273. The Drunken Peddler

24 x 27 $\frac{3}{4}$

MONTICELLI (Adolphe)

Paris

Born, Marseilles, 1824. Died, Marseilles, 1886

Pupil of École des Beaux-Arts

"The presentations of a singular harmonic temperament," writes Stranahan. "They have afforded to the painters of pure sensations, and the lovers of color, the highest note in their key an extreme illustration which merits consideration." Paul Guigon says: "A happy instinct teaches him the mysterious affinity between certain colors and certain emotions. As a colorist he ranks with the Venetians, and in his finer efforts has a witchery, a mastery, a glow which belongs to few other painters of his time."

274. The Boating Party

18 $\frac{1}{4}$ x 30 $\frac{1}{2}$

MORALES (Luis de)

Spain

Born, Badajoz, about 1509. Died, Badajoz, 1586

Studied probably in Toledo or Valladolid

From an unwavering choice of religious subjects for his pictures which bore always the imprint of the painter's ardent piety, Morales was called El Divino (The Divine). There are but few instances of his drawing the figure at length; he painted mainly heads of a pathetic and emotional character. "His works," says Charles C. Perkins, "show careful drawing, correct anatomy, and fine gradation of demitints, and his heads are finished with the fastidious care of the early Florentine masters." Morales' pictures are principally found in the churches and oratories of Spain.

275. Christ Bearing the Cross

37 x 28 $\frac{1}{4}$

MORAN (Edward) New York
Born, England, 1829
Studied in Philadelphia and in London.
Elected A. N. A. in 1873
Member of the Pennsylvania Academy of Fine Arts

276. Castle Garden, New York
25 x 46

MORAN (Thomas) New York
Born, England, 1837
Pupil of his brother, Edward Moran
National Academician, 1884
Member of the Society of American Artists
Member of the Pennsylvania Academy of Fine Arts

277. The First Ship—St. Salvador
23 x 46. Dated 1855

MORO (Sir Antonio) (Attributed) Holland
Called in England Sir Antonio More; in Spain, Moro
Born at Utrecht, 1512. Died at Antwerp, 1576-1578.
Dutch School
History and Portrait Painter
Pupil of Jan Schoreel, but later successfully imitated the style of Holbein

278. Portrait of a Nobleman
40 $\frac{1}{8}$ x 30 $\frac{5}{8}$

MORONI (Giovanni Battista) Italy
Born, Bondo, Province of Bergamo, 1520 or 1525. Died, Brescia, 1578
Pupil of Moretto
Venetian School

But little knowledge of this master has reached us through the lapse of centuries, although he was accounted a brilliant painter even during his lifetime. Titian pronounced the portraits of Moroni to be "living," and so greatly admired his work that when the magnates of the province of Bergamo, in which Moroni lived, desired to have a portrait painted by the great Venetian, he advised them to apply to their fellow-citizen, Moroni. In the celebrated galleries of London, Dresden, Berlin, Milan, Florence, Madrid, St. Petersburg and Vienna, these portraits are now highly prized and much admired for their truthful animated individuality and admirable color as well as for their modern spirit and treatment.

279. Portrait.
48 $\frac{3}{8}$ x 39 $\frac{5}{8}$

280. Portrait of a Nobleman (Attributed)
76 x 50 $\frac{1}{4}$



INTERIOR
E. BOLLARD

ARCHITECTURAL STUDY
JEAN BAPTISTE CAMILLE COROT



MORRICE (James Wilson)

Paris

Born, Montreal. Contemporary
Sociétaire de la Société Nationale des Beaux-Arts

The sea-coast is a motive in which Morrice seems thoroughly at home. The characteristic cloud effects and the general suggestion of the salt damp sea-air are the result of careful observation and appreciation of nature.

281. The Shore at Paramé

23¾ x 28¾

MUENIER (Jules Alexis)

Paris

Born, Vesoul. Contemporary
Medal, 1887, 1900, E. U. Hors Concours
Legion of Honor, 1889
Membre de la Société des Artistes français
Sociétaire de la Société Nationale des Beaux-Arts

Grace and distinction are given to this subject selected by M. Muenier by the calm effect of light, the transparency of the atmosphere, the mellowness and harmony of the color.

282. Entrance of Village

21¾ x 26

MUNKACSY (Michael de)

Paris

Born, Munkács, Hungary. Died, Bonn, 1900
Studied in Vienna, Munich and Düsseldorf
Medals, Paris, 1870-74-78, E. U.; Vienna, 1882
Legion of Honor, 1877; Officer, 1878
Member of the Munich Academy, 1881
Created an Austrian Baron, 1882
Member of the Austrian Order, Litteres et Artebu., 1887

Orphaned, self-educated and extremely poor, Munkácsy's apprenticeship to art was one of continuous struggle, first in Hungary and then in Germany, where a disease of the eyes forced him to spend six months in a hospital and threatened him with total blindness. During this time the brave young student, nothing daunted, dreamed of and planned for the picture here exhibited, which he considered his masterpiece. It illustrates an Hungarian custom. A condemned prisoner on the day before his execution is visited by his townspeople, who come either out of curiosity or to bring a contribution towards a mass for the criminal's soul. After regaining the use of his eyes, the picture was commenced, notwithstanding the fact that every one advised the young man to go back to his trade, that of a carpenter, the obstacles to his artistic career seeming insurmountable. When the picture (which was painted on the back of an old pew) was half finished, poverty prevented him from obtaining the paint necessary to its completion.

At this crisis the collector of these pictures, Mr. Wilstach, visited Munkácsy's studio and instantly recognized his genius. He purchased the picture, and when finished sent it to the Paris Salon, where its recognition as a work of extraordinary merit was instantaneous. Rarely has so sharp a contrast occurred in a human life as then followed, for reputation and wealth came rapidly, and first Paris and then the world delighted to honor this vigorous, intense and powerfully dramatic painter.

283. An Ideal Head 6½ x 5½
 284. An Ideal Head 6½ x 5½
 285. The Last Day of the Condemned 54 x 73¾

MUNTHE (Gerhard)

Christiania

Born at Skanshagen, Norway, 1849. Contemporary

286. Landscape

21 x 35⅞

MURILLO (Bartolomé Estéban)

Seville

Born, Seville, 1618. Died, Seville, 1682

Pupil of his uncle, Juan del Castillo

Founded the Seville Academy of Art, 1660

There were several years in the life of Murillo, (who ranks second only to Velasques in the history of Spanish art) that were years of struggle for mere existence. Unknown and of a retiring disposition, his only resource was to take his pictures to the weekly market at Seville. Here, surrounded by provision stalls, standing among gypsies, muleteers and dealers in old clothes, he found his first patrons. Many of these pictures were brought to the Spanish possessions in America. In 1643, with little money but with indomitable courage, he traveled on foot across the Sierras to Madrid. Arriving without money or friends, he appealed to his fellow-townsmen, Velasques. Velasques took the young man into his own home and gave him valuable counsel and guidance. In 1645, Murillo returned to Seville and began a new era in his life by his decoration of the cloister of the Franciscan Convent. He was now welcomed by the most exclusive society and was rewarded with the love and veneration of the people. His early work was chiefly of humble contemporary life, given in a forcible but rather hard style. Later he painted religious subjects exclusively, presenting

the hope and faith of the people in a manner that was tender, graceful, refined and elevated. In the Louvre may be seen a fine example of the art which won for him the title of "Painter of the Conception."

287. Christ Bearing the Cross
60 x 83

288. Diana Asleep
 $38\frac{3}{8} \times 58\frac{1}{2}$

289. St. Anthony
 $48\frac{1}{4} \times 37\frac{1}{4}$

NEAPOLITAN SCHOOL

Italy

The Neapolitan School rose to prominence in the Fifteenth Century. It was distinguished by the combination of Flemish and Umbrian characteristics, the details, landscape, etc., resembling those of the Flemish School, the figures those of the Umbrian School. Antonio Solario was the head of the school.

290. The Black Virgin
 $33\frac{3}{8} \times 21\frac{3}{4}$

NEEFFS (Peeter the elder)

Antwerp

Born, probably in Antwerp between 1578 and 1582. Died, Antwerp, 1656.

Pupil of Hendrik van Steenwyck, the elder

Entered Antwerp Guild, 1609

"An unrivalled painter of church interiors," writes Charles C. Perkins, corresponding member of the French Institute, "this painter had great knowledge of aerial and linear perspective, and was very skilful in distributing the effects of light." The figures introduced into his pictures were generally painted by Frans Francken III., Teniers, Brueghel or Van Thulden.

291. A Church Interior
 $23\frac{3}{4} \times 34\frac{1}{4}$

NEER (Aart Van Der)

Amsterdam

Born, Amsterdam, 1603. Died, 1677

Bryan states that Aart van der Neer "excelled in painting views in Holland by moonlight, representing groups of cottages or fishermen's huts on the banks of a river or canal with boats and figures. The moon, risen in clouded majesty or from her lustrous heights, sheds her silvery beams on every object, and their light, reflected by the respondent glittering of the water, produces the most fascinating and picturesque effect. Van der Neer was a perfect master of the chiaroscuro."

292. Landscape

57 - 1635
39³/₈ x 38³/₈

293. Moonrise

38¹/₂ x 38¹/₂

NITTIS (Guiseppe de)

Italy

Born, near Naples, 1846. Died, Paris, 1884

Studied in Naples and Paris

Medals, 1876-78

Legion of Honor, 1878

In certain details De Nittis was a precursor of the impressionistic movement in France. Émile Blémont characterizes him as "Impressionist in conception, harmonist in execution;" then adds "the unity of the work comes from the unity of the idea." Neapolitan by birth, Parisian by affiliation, de Nittis delighted in the gay splendor of Paris and gave to it appropriately felicitous expression. Not only Paris but London, with its interesting atmospheric aspect, found an interpreter in De Nittis, who studied its fogs and changing lights with delightful accuracy of vision and truth of expression.

294. Return from the Races

23¹/₄ x 45¹/₄

ORLEY (Bernaert van)

Brussels

Born, Brussels, about 1491-92. Died, Brussels, 1542.

Pupil of his father, Valentyn van Orley

Court-painter to Margaret and Mary, Regents of the Netherlands, 1521-35
Court-painter to Emperor Charles V.

The close commercial relations which existed in the 16th century between the Low Countries and Italy tended to lessen the national influences in the art of the former and led, as a direct consequence, to an imitation of the Italian Renaissance painters. Orley seems to have gone early to Rome where he was possibly instructed by Raphael, certainly became his very successful follower. He was requested to superintend the manufacture of the tapestries in the Vatican designed by Raphael for Leo X. and was employed in finishing many of the grand compositions of that inimitable master. Returning to Brussels with a distinguished reputation Orley painted many religious pictures in a style careful and sincere. The brilliant tone of color that he attained is attributed to the supposed use of a gold ground.

295. Adoration of the Magii

[Triptych] 49¹/₂ x 31¹/₄. Wings, 51 x 14.

OTTER (Thomas)

Philadelphia

296. Moonlight

26 x 47. Dated 1860



THE LADY WITH THE YELLOW BUSKIN

JAMES ABBOTT MCNEILL WHISTLER

203. [Faint text]

[Faint handwritten notes]

204. [Faint text]

[Faint text]

[Faint text]

[Faint paragraph of text]

205. [Faint text]

[Faint text]

206. [Faint text]

[Faint text]

THE LADY WITH THE YELLOW BUKIN

[Faint text]

The first... which existed in the... the Lady... and... the... of the... and... of a... To... of the... painter... they... early to Rome... he was... He was... the... by... and... of the... of the... with a... many... The... of a...

207. [Faint text]

[Faint text]

208. [Faint text]

[Faint text]



PACHECO (Francisco) (Attributed)

Spain

Born at Seville, 1571. Died at Seville, 1654
Spanish School

“The Last Judgment,” which is Pacheco’s principal work, was painted for the Convent of Saint Isabel. He was a better writer than artist and is the author of “Arte de La Pintura.” Pacheco’s most distinguished pupils were Velasquez and Cano.

297. Portrait of a Gentleman

$37\frac{3}{4} \times 28\frac{7}{8}$

PALAMEDES (Antonis, surnamed Stevaerts)

Holland

Born, Delft, 1601. Died, Delft, 1673-74
Influenced by Mierevelt and Frans Hals
Member of Guild of Delft, 1621

The charm and dignity of young womanhood is rendered in the picture here exhibited with that keen insight and truth for which Palamedes is eminent. With delicate accuracy of draughtsmanship, with purity of tone and well balanced unity of effect, the portrait lives on the canvas. “Painting is nature seen through the prism of an emotion,” writes Alfred Stevens. In genre work, Palamedes shows the influence of Dirk Hals, a brother and pupil of Frans Hals, the master.

298. Portrait of a Lady

$32\frac{1}{2} \times 26\frac{3}{4}$

PARMIGIANINO (Parmigiano, Il) (Francesco Mazzola) Italy

Born, Parma, 1504. Died, Casal Maggiore, 1540
Pupil of his brother, Michele and Pierilario
Lombard School

The uselessness of the tragic end of Parmigianino’s career is the more deplorable because of his brilliant ability. An idea of his exceptional power of mental concentration is found in an incident which occurred during the memorable sacking of Rome in 1527. Padre Affó relates that while the walls were scaled and the city taken by the invaders, Parmigianino continued his painting, “paying no attention to the roar of the artillery, the tumult of the people, or the shouts of the military.” Fortunately the leader of the lawless men who invaded his house “happened to be an amateur of painting,” and “contented himself by only requiring him to execute a good number of drawings.” Unfortunately an infatuation for the study of alchemy led Parmigianino to waste his time and health in a search for the philosopher’s stone, that dangerous reef to the mediæval world of science. In consequence of these researches a breach of contract occurred and he was thrown into prison. On

promise of completing the desired fresco he was released, only to die shortly after. Sir Joshua Reynolds comments: "We are at a loss which to admire most, the correctness of drawing or the grandeur of the conception."

In the "Circumcision" the figure to the left is St. Matthew.

299. Circumcision

94 $\frac{5}{8}$ x 62 $\frac{1}{2}$

300. Holy Family

27 $\frac{3}{4}$ x 16 $\frac{3}{8}$

PEALE (Rembrandt)

Philadelphia

Born, Pennsylvania, 1787. Died, Philadelphia, 1860
Pupil of Benjamin West.

301. Colossal Portrait of Washington

30 x 28. After Houdon's bust of 1785

PETERSSEN (Eilif)

Norway

Born, Christiania, 1852
Pupil of Riefstahl, Descondres and Diez
Medals, Munich, 1876. Paris, 1878-89-93, E. U.
Hors Concours

The Expositions held at Paris, 1889, and at Chicago, 1893, were a revelation of Scandinavian strength in the art world. These painters of the North, with their effects of brilliant lighting and of realism at times almost startling, have based their work on Parisian methods, while retaining an individuality and sincerity all their own. Eilif Peterssen is one of the best known and most admired leaders of this school.

302. Waiting for the Rise of the Salmon

51 $\frac{3}{4}$ x 71 $\frac{3}{4}$

PHILIPPE (Pierre)

303. Assumption of the Virgin

19 $\frac{1}{2}$ x 12

PIAZZA (Callisto)

Italy

Born, Lodi. Died, Lodi, 1561 (?)
Pupil of his father, Martino Piazza
Venetian School

Piazza was one of Titian's most successful followers, although his work shows as well a distinct infusion of Giorgione's influence. Lanzi writes: "He boasts a very noble design, is tolerably select in his forms, and rich and harmonious in his coloring." The honor with which this artist was received when visiting Spain and Portugal proves that his work was of more than local celebrity.

304. The Woman Taken in Adultery

31 x 41 $\frac{3}{4}$

PICARD (Louis)

Paris

Born, Paris, 1850
 Honorable Mention, 1887. Medal, 1900, E. U.
 Legion of Honor 1900
 Sociétaire de la Société Nationale des Beaux-Arts

Picard's work never lacks a suggestion of literary interest, which is again observed in this figure of a sensitive flower girl. Little spots of light in orange and pale gold are charmingly introduced within a distance of delicate tone, all in beautiful harmony with the violets which are the key note of the picture.

305. The Violet Girl32 x 25 $\frac{5}{8}$ **PIEDMONTESE SCHOOL**

Italy

306. Saint Onofrio21 $\frac{3}{4}$ x 10 $\frac{1}{2}$ **307. Triptych of Five Figures**Right and Left Panels, 42 $\frac{3}{4}$ x 23 $\frac{3}{8}$. Center Panel, 46 $\frac{1}{2}$ x 20 $\frac{3}{8}$ **PONCHIN (Antoine)**

Paris

Born, Marseille (Bouches-du-Rhône). Contemporary
 Honorable Mention, 1904. Medal, 1906
 Prix de Raigecourt-Goyon, 1906
 Membre de la Société des Artistes français

The glow of the sunset transforms this scene on the Loire into a world of transcendent radiance. Wide stretches of rolling ground and white houses are vividly iridescent in the free ebb and flow of the magnificent color effect. The picture is one of beauty and compelling force.

308. Sunset on the Loire49 $\frac{1}{2}$ x 79**POURBUS (Frans, the elder)**

Holland

Born at Bruges, 1545. Died at Antwerp, 1581
 Flemish School
 Member of the Guilds of Antwerp and Bruges

309. The Last Judgment38 $\frac{1}{8}$ x 75 $\frac{7}{8}$ **POUSSIN (Nicolas)**

France

Born, Andelys, Normandy, 1593. Died, Rome, 1665
 Pupil of Quentin Varin, Noël Jouvenet, Ferdinand Elle, Lallemont and Duquesno

Poussin, the founder of the classic and the academic in French art was called by Ruskin "the great master of elevated ideal landscape." In 1624 he visited and settled in Rome, but in 1640 he returned to France, Cardinal Richelieu having prevailed upon Louis XIII. "to adorn himself with the talent of the absent artist." Although the king gave Poussin apartments in the Tuileries and showed him

all honor, yet the painter found his position intolerable on account of jealous intrigues, and after two years he returned again to Rome. Hazlitt has said: "The Poussinesque landscape is characterized by something of the pedantry, the same stiffness, the same elevation, the same grandeur, the same mixture of art and nature as Milton's poetry."

310. The Universal Deluge

67½ x 95¾

PRETI (Mattia) (called Il Cavaliere Calabrese)

Italy

Born at Taverna, Calabria, 1613. Died at Malta, 1699

Neapolitan School

Pupil of Lanfranco and Guercino

311. Cain and Abel

135⅝ x 105⅝

PREYER (Johann Wilhelm)

Düsseldorf

Born Rheydt, near Düsseldorf, 1803

Pupil of Düsseldorf Academy

In the glass of wine here represented is painted a reflected portrait of Preyer, said to be executed by the artist's daughter, Emilie Preyer.

312. Still Life

16 x 14. Dated 1870

PREYER (Emilie)

Düsseldorf

313. Fruit

16 x 14. Dated 1870

PULZONE (Scipione) (called Scipione Gaëtano)

Italy

Born at Gaëta, 1550. Died at Rome about 1588

Roman School

Although a pupil of Jacopino del Conte, he was influenced by Raphael and Andrea del Sarto. Pulzone was a history and portrait painter. Being especially successful in the latter branch of his art, he painted most of the illustrious persons of his time.

314. Portrait of a Cardinal

47⅞ x 36⅞

RAEBURN (Sir Henry)

Edinburgh

Born, Stockbridge, 1756. Died, Scotland, 1823

President of the Society of Artists in Scotland, 1812


Royal Academician, 1815. Knighted by George IV., 1822

Appointed His Majesty's Limner for Scotland, 1823

Apprenticed to a goldsmith, Raeburn's first steps in art were minute drawings on ivory. Finished portraits in miniature soon followed, of which his worthy master assisted him to dispose with such success that the young workman was enabled to purchase the remainder of his apprenticeship and to




RIVER SCENE WITH BARGES
JACOB VAN RUISDAEL



RIVER SCENE, WITH BARGES

JACOB VAN RUISDAEL

A faint, monochromatic illustration of a river scene. On the left, a tall, thin structure, possibly a bridge or a tower, rises from the water. In the center, a barge is visible on the river. The background shows a hazy, distant landscape. The overall tone is muted and historical.

HAY BARGES ON THE YARE

JOHN CROME (OLD CROME)

HAY BARGES ON THE YARE
John Grove (Old Grove)



become professedly a painter of miniatures, and later of portraits in oil. "For years, application improvement and success went hand in hand," states Bryan, "and he might reckon the greater part of the distinguished men of Scotland of his time among his sitters and friends." The portrait here exhibited is strong in characterization, impressive in coloring, life-like and vigorous in design, and is executed in a decisive and dashing style. It is a most convincing evidence of the power of Raeburn as an artist.

315. Portrait of Colonel MacDonald of St. Martin's
76 x 59½

*hel in crimson. deep red - on blue
in black with white spots
feet. looking up
hand left and right
green a good brilliant body
the woman's face*

RAFFAËLLI (Jean Francois)

Born, Paris, 1845
Pupil of J. L. Gérôme
Medal, 1889, E. U. Hors Concours
Legion of Honor, 1895; Officer, 1906
Sociétaire de la Société Nationale des Beaux-Arts

Paris

The chief characteristic of Raffaëlli's painting is the undeniable probability of its representation—the conviction of reality we experience when seeing it. With originality, keen observation and a fine sense of humor, he has seen nature alive, and with a rapid and facile brush has so painted it. Strength and character are evident everywhere. The street scenes of this "Painter of the Boulevards" are more instinct with vitality, movement, the ever changing effects of restless city life, than is possible with work of more studied conventionality and academic accuracy. "Repose," the picture here exhibited, won for the artist a gold medal when exhibited at the Paris Exposition of 1889.

316. Old Peasant Workman
30¾ x 22⅞

317. Repose
57½ x 72½

RENAN (Ary)

Born, Paris. Contemporary
Pupil of Delaunay and Puvis de Chavennes
Legion of Honor, 1895. Hors Concours
Sociétaire de la Société Nationale des Beaux-Arts

Paris

This picture is delightful for the temperamental feeling with which it is painted. A mysterious moth-like figure of a woman is standing in the enveloping twilight before the long window of a brilliantly

lighted room. The young moon and the woman's mystical face are reflected in the partially curtained casement. The relation of the atmosphere, in which the figure stands, to the lighted room in the background has been well maintained.

318. At the Window

51½ x 37¾

RIBERA (Josef de) (Lo Spagnoletto)

Spain

Born, Jativa, 1588. Died, Naples, 1656

Pupil of Francisco Ribalta

Appointed Court painter. Knighted by Innocent X., 1644

Member of the Academy of St. Luke, 1630

Valencian and Neapolitan Schools

According to Cean Bermudes, Ribera was destined by his parents for the pursuit of letters, but preferring an art studio to a university he went early to Italy. Here he painted with untiring energy, although his extreme poverty at times made him dependent upon the precarious charity of his fellow-students. A Cardinal, who pitied Lo Spagnoletto (the little Spaniard), attached him to his retinue. Ribera did not long remain, saying that the spur of poverty was necessary to his artistic success. He spent the greater part of his life in Italy, marrying the daughter of a rich picture dealer at Naples. A pronounced mannerist, he was yet a man of remarkable strength and notwithstanding his choice of heavy shadows, a painter with fine color instinct.

Saint Sebastian, a commander of a company of the Pretorian Guard and high in the favor of the Emperor Diocletian, had secretly embraced Christianity and induced many others to do likewise. After Diocletian had made vain efforts to induce Saint Sebastian to abjure his faith, he ordered that he be bound to a stake and shot to death with arrows. Presuming that they had executed the mandate of the Emperor, the archers retired, and Irene, the widow of one of his martyred friends, brought her attendants for the purpose of removing the body of Saint Sebastian to give it honorable burial. As none of the arrows had pierced a vital part, Saint Sebastian was still breathing and was removed to the house of Irene, under whose ministrations he recovered. Refusing to flee from Rome, he presented himself before Diocletian, who ordered that Saint Sebastian be removed to the circus and beaten to death with clubs. Arrows have always been regarded as em-

blems of plague and pestilence, and it is probable that by reason of their association with Saint Sebastian he is regarded as the protecting saint against these afflictions.

319. Archimedes

$39\frac{3}{8} \times 52\frac{1}{2}$

320. Saint Sebastian

$72\frac{5}{8} \times 108\frac{3}{4}$

RICARD-CORDINGLEY (G.)

Paris

Born at Lyons, France, 1873. Contemporary
Studied under Jules Lefebvre, Benjamin Constant and M. Cazin

This artist is an occasional exhibitor at the Salon and Royal Academy, London. Much of his time is spent in painting on the sea. Among his principal works are "Sunset," in the Boulogne Museum; "The English Mail leaving Boulogne," the property of South Eastern R. W. Company, London. He is also represented in the collections of the late Queen Victoria and other prominent persons.

321. Night in Cancale.

$23\frac{7}{8} \times 18$

RICCI (Marco)

Italy

Born at Belluno, 1679. Died at Venice, 1729
Venetian School

322. Glorification of Saint Anthony

$24\frac{1}{2} \times 13\frac{3}{8}$

RICCIARELLI (Daniele) (called Daniele da Volterra)

Italy

Born at Volterra in 1509. Died at Rome, 1566
Florentine School

Volterra was a pupil of Il Sodoma, later of Baldassare Peruzzi.

While at Rome he assisted Perina del Vaga in the Vatican, and became the pupil of Michelangelo. His fame rests principally upon a series of frescoes presenting the history of the Cross, in the Capella Orsini, in the Trinità de Monti at Rome. The most important picture of this series is "The Descent from the Cross," which was at one time considered the finest picture in Rome, Raphael's "Transfiguration" excepted. The painting here presented is a study for that picture.

323. Study for Descent from the Cross

$39 \times 29\frac{3}{8}$

RICHARDS (William Trost)

Philadelphi.

Born at Philadelphia, 1833. Died, Rhode Island, 1905.

Pupil of Paul Weber

Medals: Philadelphia, 1876; Temple Fund, 1885

Honorary Member National Academy

This conscientious student and lover of nature was one of the most successful of American painters. His interpretation of the sea, whether in water color or oil, won warm response and admiration. Richards contributed to the various exhibitions of our principal cities, and to those of London and Paris.

324. Landscape

30 x 40

325. Mountain Landscape

30 x 44

326. The Neglected Corner of a Wheat Field

14 x 12

RICO (Martin)

Paris

Born, Madrid.

Pupil of F. de Madrazo

Medals, 1878-89, E. U. Hors Concours

Legion of Honor, 1878

Supported himself while studying at Madrid by drawing and engraving on wood. During the summer fostered his love for nature by wandering through the country, living from hand to mouth, often the companion of gypsies, but studying and absorbing qualities that proved the foundation of his success. It was in Paris, however, with Zamacois, Meissonier and Daubigny to encourage him and the American art patron, William Stewart, to advance his interests, that he climbed rapidly the ladder of fame. His work in oil and water colors is equally brilliant, animated and delicate, his pictures fairly sparkling with crisp effects.

327. Landscape

10 x 18

RIEDER (Marcel)

Paris

Born, Thann (Haut-Rhine). Contemporary

Pupil of Cabanel

Medals, 1898-99, 1900, E. U. Hors Concours

Membre de la Société des Artistes français

This modern treatment of a modern subject is rendered with a trustworthy analysis of the contrasting effects of light. "An artist must compel nature to pass through his intelligence and his heart," as Paul Delaroche states. This artist has here succeeded in materializing a musical group in a subtle quality of light.

328. The Trio

18 x 22¼



COWS ON BANK OF RIVER

AELBERT CUYP



RIEFSTAHL (Wilhelm)

Munich

Born, Neustrelitz, 1827. Died, Munich, 1888

Pupil of Berlin Academy

Gold Medal, Berlin, 1864. Vienna, 1873

Member of the Berlin and Munich Academies

“He sees justly, feels profoundly, and knows how to express what he feels.”—Eugène Müntz.

329. Returning from the Christening

26¾ x 42½. Dated 1865

ROMAN SCHOOL

Italy

The Roman School was composed almost wholly of the pupils, assistants and imitators of Raphael. Being compelled by the numerous commissions which he received to employ many assistants, a majority of the artists in Rome attached themselves to his school. In the beginning of his career Raphael was an Umbrian, and his early work showed the influence of his master, Perugino. Subsequent to his visit to Florence, in 1504, he adopted the manner of the Florentine School. All works executed between the years 1510 and 1520 were painted in his third style, which establishes his claim to rank as the greatest of painters and marks the highest development of the Roman School. Expression and character were the chief characteristics of this school, which is characterized by improved composition, style and color.

330. Adoration of the Virgin

21¼ x 15⅞

331. Assumption of the Virgin

18 x 11½

332. Lot and His Daughters

9 x 12¼

333. St. Anthony of Padua

18⅞ x 10

334. St. Matthew

11¼ x 15⅞

335. St. Mark

11⅜ x 15⅞

336. St. Luke

11¼ x 15⅜

337. St. John

11½ x 16

ROSA (Salvator)

Italy

Born, Renella, near Naples, 1615. Died, Rome, 1673

Pupil of Paolo Greco and Francesco Fracanzano

Neapolitan School

“What is most admired in the works of Salvator Rosa,” says Sir Joshua Reynolds, “is the perfect correspondence between the subjects which he chose

and his manner of treating them. Everything is of a piece: his rocks, trees, sky, even to his handling, have the same rude and wild character which animates his figures." Developed under the influence of the naturalistic school, at eighteen years of age Salvator Rosa made a sketching tour through the Abruzzi. Among the dens of the banditti in this romantic and picturesque region he found many of the incidents of his pictures. Into landscapes of dramatic magnificence he also painted many battle scenes, the figures of which are full of movement and expression. Distinguished for a poetic elevation of soul, for daring conception, and splendor of coloring, Salvator Rosa became the boast of Naples, and the delight of Rome. Here, in addition to his artistic renown he also became famous as a musician, actor and a satirical poet.

338. Pyramid of Caius Cestius
77 $\frac{7}{8}$ x 100 $\frac{7}{8}$

339. The Battle
49 x 67 $\frac{3}{4}$

ROSSET-GRANGER (Edouard) Paris

Born, Vincennes. Contemporary
Bourse de Voyage, 1881. Medals, 1884-89, E. U., 1900, E. U.
Legion of Honor. Hors Concours.
Membre de la Société des Artistes français
Sociétaire de la Société Nationale des Beaux-Arts

This picture is painted lovingly and with tenderness. The sympathy of the related tones together with the portrayal of the child and its reflection, are worthy of careful consideration.

340. Curiosity
27 $\frac{3}{8}$ x 21 $\frac{3}{4}$

ROTHERMEL (Peter Frederic) Philadelphia

Born, Pennsylvania, 1817. Died, 1895
Associate of the Pennsylvania Academy of Fine Arts

Not a draughtsman, perhaps, but a colorist whose high aim, fine composition and rich, harmonious schemes of color have received warm recognition not only in America, but in Italy, France and Russia.

341. King Lear and Cordelia
25 x 30

ROUSSEAU (Philippe) Paris

Born, Paris, 1816
Pupil of Gros and Bertin
Medals, 1845-48-55-78
Legion of Honor, 1852; Officer, 1870

Mr. Wilstach referred to the picture here exhibited in a letter to a friend: "Wylie (the artist Robert

Wylie) is delighted at my buying the Rousseau; he writes me that he thinks I have probably one of the finest, if not the finest, still life picture of the modern French school."

342. Peaches

50¾ x 38½

ROUSSEAU (Pierre Étienne Théodore)

Paris

Born, Paris, 1812. Died, Barbizon, 1867

Pupil of Rémond and Lethière

Medals, 1834-49-55. Grand Medal of Honor, 1867, E. U.

Legion of Honor, 1852

Diploma to the Memory of Deceased Artists, 1878, E. U.

"This first apostle of truth in landscape," as Edmond About calls Rousseau, "was one of the most profound thinkers of this century in his own line." Foremost in the celebrated Fontainebleau-Barbizon school, he may be said to have founded the modern realistic method of portraying nature. He was devoted to its analysis and aimed to give pictorial expression to the inherent beauty contained in the truths of color, light and atmosphere. Exceptionally vigorous in technique and of fine imaginative powers, Rousseau gave a broad, majestic conception of nature which was frequently sublime in its pictorial poetry. Albert Wolfe asserts: "Corot painted the grace; Millet, the hidden voice; Jules Dupré, the majestic strength. Théodore Rousseau has been by turns as much a poet as Corot, as melancholy as Millet, as awful as Dupré; he is the most complete, for he embraces landscape art absolutely." The honor of the earliest appreciation of the genius of Rousseau belongs to America.

343. Landscape

10 x 13

ROYBET (Ferdinand Victor Léon)

France

Born, Uzés, 1840

Pupil of Ecole des Beaux-Arts in Lyons

Medals, 1866-93. Grand Medals, Munich, 1894, and Berlin, 1895

Legion of Honor, 1892; Officer, 1900

Hors Concours

Membre perpétuel de la Société des Artistes français

Always a lover of rich color and decorative effect. Roybet evinced a delight in painting rare stuffs and tapestries that even surpassed his pleasure in rendering the episodes to which these are merely an environment. He was guided in his quest of the picturesque by a vivid imagination. "The Sultan's Vengeance" is characteristic of his effective and

dramatic art. An exhibition of his collected work given in Paris, in 1890, inspired an enthusiasm rarely aroused in this great centre of art by the work of any one man.

344. **The Sultan's Vengeance**

26¾ x 30¾

RUBENS (Peter Paul)

Antwerp

Born, Westphalia, 1577. Died, Antwerp, 1640

Pupil of Tobias Verhaegt, Adam van Noort and Otto van Veen

Court painter, 1609

Knighted by Charles I. of England and Philip IV. of Spain

Honorary degree at the University of Cambridge

Knight of the Golden Spur; Order of the Golden Key

At the Spanish Court, Gentleman of the Bedchamber

Painter, scholar, linguist, diplomatist. So splendid and varied is the record of this master's achievement that we do not wonder at the glowing tribute of the Marquis of Spinola when he said of Rubens: "He found so many talents combined in him, that for his own part, he believed the gift of painting to be one of the least considerable of them." Rubens was a man of experience in many countries. He visited the Court of Spain as messenger of the Duke of Mantua in 1603. Nineteen years later he went to Paris at the express invitation of Maria de' Medici. In 1627, with the title of ambassador, he was sent to England as mediator in negotiating peace between that country and Spain. Here he was received with the honor due to his rank and commenced a brilliant, though arduous, career in diplomacy which lasted several years. Although these delicate negotiations necessitated much time and travel he never ceased to paint. He is reported to have said: "The painter Rubens occasionally amuses himself with diplomacy." If happiness is to be found in the successful cultivation and exercise of inherent talent, this master genius must have been the happiest of men. "He has taken a possession of the earth that no other man has;" states Eugène Fromentin. "His painted work comprises about fifteen hundred productions, the most immense output that ever issued from one brain. * * The means are simple, the method elementary, but employed by a hand magnificently agile, adroit, sensitive, and composed."

345. **Achilles recognized by Ulysses amid the Daughters of Lycomedes**

14½ x 19¾

RUBENS (Peter Paul) and SNYDERS (Frans) Antwerp
See biographies Nos. 345 and 383

Philopoëman was a prominent statesman and the most illustrious general of Greece. He reorganized the army with the view of establishing the independence of his country on a firm basis. He was proclaimed Liberator of Greece in 207. After the revolt of the Messenians from the Achæan League he was captured and condemned to death by drinking hemlock.

346. Adventures of Philopoëman
93½ x 112½

RUISDAEL (Jacob Van) Haarlem
Born, Haarlem about 1625. Died, 1682
Pupil of his father and uncle, Izack and Salomon Ruisdael
Member of the Guild of St. Luke

“Of all the Dutch painters, Ruisdael is the one who most nobly resembles his country. He has its breadth, sadness, rather dreary placidity and its monotonous and tranquil charm. He has left us of Holland a portrait which I will not call familiar, but intimate, lovable, admirably faithful, which never grows old. By still other claims Ruisdael is, as I fully believe, the most distinguished figure in the school after Rembrandt. * Nothing, or almost nothing, is known of his existence. His great labor did not enrich him, and his title of burgher of Haarlem did not prevent him, it appears, from being almost forgotten. Of this we should have a truly harrowing proof, if it is true that, in commiseration of his distress, more than from respect to his genius, which was barely suspected by anyone, they were obliged to admit him to the almshouse at Haarlem, his native town, and that there he died.”—Eugène Fromentin.

347. Landscape and Waterfall
40 x 55¾

348. River Scene with Barges
29⅞ x 41⅞

RUSINOL (Santiago) Spain
Born, Barcelona. Contemporary
Honorable Mention, 1889
Associé de la Société Nationale des Beaux-Arts

The placidity and repose of an old garden has been well expressed by this painter. The mystery of night has already fallen upon the earth; it is an hour in thorough sympathy with the poetry of the subject.

349. The Garden
32¾ x 24

SACCHI (Andrea)**Italy**

Born, near Rome, 1600. Died there, 1661
 Pupil of his father, Benedetto Sacchi and Albani
 Roman School

"The merit of a painter does not consist in giving to the world a large number of works of mediocrity, but a few perfect ones," said Andrea Sacchi. Acting on this maxim this painter became the most learned designer as well as the soundest colorist of the later Roman School. His pictures are rare, but Philadelphia has now two possessing both grace and distinction. Together with accuracy of draughtsmanship and characterization, there is a true harmonious tone of color in which everything takes its appropriate place. His "St. Ronald with his Monks" in the Vatican Gallery was once ranked among the four finest paintings in Rome.

350. **A Saint Praying**

24½ x 18⅞

351. **St. Augustine**

44¾ x 58

352. **St. Gregory**

44¼ x 57½

SANTERRE (Jean Baptiste)**France**

Born at Magny (Seine-et-Oise), 1658. Died at Paris, 1717
 French School
 Genre and Portrait Painter

Among the best of the few works left by Santerre is his "Susanna," in the Louvre. "St. Theresa" was painted for Louis XIV, who rewarded the artist with a pension.

353. **Descent from the Cross**

18⅜ x 14½

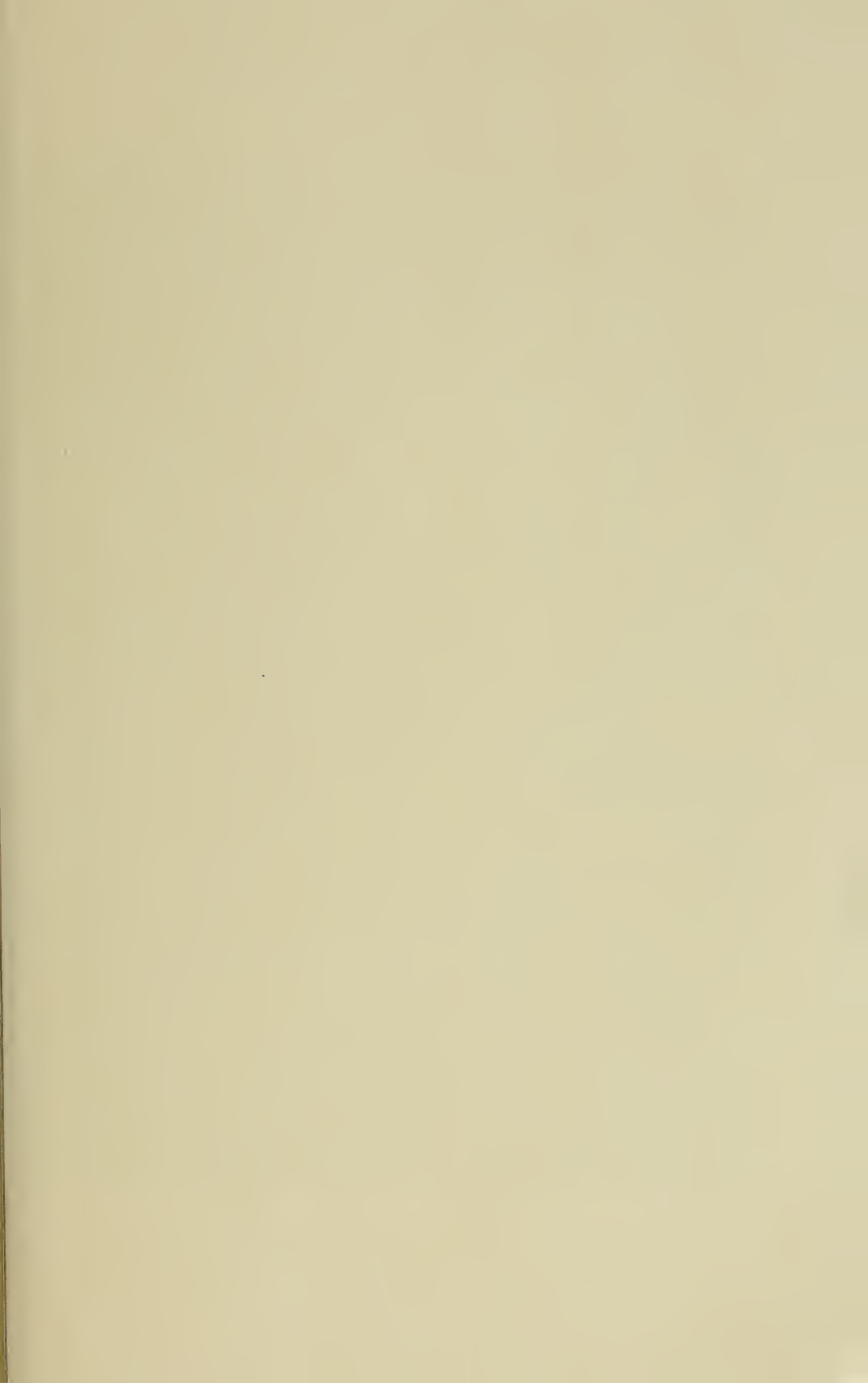
SCARSELLA (Ippolito) (Scarsellino, Lo)**Italy**

Born, Ferrara, 1551. Died, Ferrara, 1621
 Pupil of his father, Sigismondo Scarsella
 Lombard School

"Scarsella executed more pictures for the churches and individuals in his native city than many other artists together," writes Abate Luigi Lanzi, an early and eminent commentator, "on comparison with Veronese, it is evident that his style is derived from that source though it is different, being composed of the Venetian and the Lombard, of native and foreign schools, the offspring of an intellect well founded in the theory of the art, if not always equal, yet always prompt, spirited and rapid."

354. **Between Love and Riches**

48¼ x 74¾





1722

Portrait de Peter de la Court, industriel à
Leyde en le 1615

Ensemble Art 42. An 635

Amsterdam le 1615 et les archives

Le Utrecht 1894 et au Musée

'Kunstlijfde' à Utrecht

Lot 96 Musée de la ville d'Amsterdam

21-9-06

PORTAIT

(5) J. R. J.

For lot of woman see Pfingst 1894



PRINCESS OF THE HOUSE OF SCIARRA
IL BRONZINO (AGNOLO DI COSIMO ALLORI)

PRINCESS OF THE HOUSE OF SCIARRA

Il Bronzino (Giovanni Battista)





355. St. Matthew
 $42\frac{1}{8} \times 35\frac{3}{4}$
356. St. Mark
 $42\frac{3}{4} \times 36\frac{1}{4}$
357. St. Luke
 $43\frac{1}{8} \times 36\frac{1}{2}$
358. St. John
 $42\frac{1}{2} \times 36$

SCHLESINGER (Henri Guillaume)

Paris

Born, Frankfort-on-the-Main, 1814

Pupil of Vienna Academy

Medals, 1840-47

Legion of Honor, 1866

Went early in life to Paris where he was naturalized. Since his first exhibition in 1840, his pictures have been received as noted acquisitions to the Paris Salon.

359. Alone at the Atelier

36×28 . Dated 1868

SCHOOL OF ABRUSSI (XV Century)

Italy

360. The Visitation

$35\frac{1}{2} \times 27\frac{3}{8}$

SCHOOL OF DAVID

France

Jacques Louis David, the founder of the French Classical School, was

born at Paris, 1748. Died at Brussels, 1825

Officer and Commander of the Legion of Honor

After winning the first and second Prix de Rome he was elected Associate Member of the Academy, and later a regular member. He became first painter to Napoleon and employed his talents in the exploitation of the Empire. David's influence over the French School was absolute and in many respects beneficial, rescuing it from the degenerating influence of the Watteau School.

361. Mythological Subject

$19\frac{1}{8} \times 14\frac{1}{4}$

SCHOOL OF FERRARA

Italy

362. Christ and the Doctors

$19 \times 13\frac{5}{8}$

SCHOOL OF FRANCIA

Italy

Francesco Francia, whose real name was Francesco di Marco di Giacomo Raibolini, was born at Bologna 1450. Died at Bologna 1517. Originally of the Bolognese School, Francia's work later assumed the character of the Umbrian School as a result of his study of the works of Perugino. Subsequently he was influenced by Raphael, after which his style shows a combination of the Florentine and Umbrian Schools.

363. **Madonna, Child and Saint**

21¼ x 17¾

SCHOOL OF TADDEO GADDI

Italy

Taddeo Gaddi was born at Florence, about 1300. Died at Florence, after 1356
Florentine School

Taddeo Gaddi was a pupil of his father and also of his god-father, Giotto, with whom he worked for twenty-four years. After the latter's death he ranked first as a painter, but was far inferior to Giotto. Few of his works are in existence, but a Madonna, with donors and saints, signed and dated 1334, is in the Berlin Museum.

364. **Madonna and Child**

39¾ x 26½

SCHOOL OF MURILLO

Spain

Bartolomé Estéban Murillo was born at Seville, 1618. Died, Seville, 1682
Spanish School

Murillo's first subjects were peasant boys, flower girls and country people, whom he portrayed in a realistic manner. Later he chose religious subjects and adopted a style in consonance with the exalted character of his subjects, using richer coloring and softer forms. After the death of Pacheco, in 1654, Murillo became head of the School of Seville.

365. **Apparition of Infant Jesus**

29 3/16 x 17 7/8

SCHOOL OF RAVESTEYN

Holland

Jan Van Ravesteyn was born at The Hague in 1572 (?). Buried at The Hague, 1657
Dutch School

Ravesteyn was a portrait painter. He frequently painted men in groups in attendance on corporation meetings, banquets, meetings of Councils and similar gatherings.

366. **Portrait of a Gentleman**

73⅞ x 45½

SCHOOL OF SEVILLE

Spain

Upon the death of Pacheco, in 1654, Murillo became head of the School of Seville.

367. **The Nativity**

19½ x 24¼

SCHOOL OF TIEPOLO

Italy

Giovanni Battista Tiepolo was born at Venice, 1696. Died in Madrid, 1770
Venetian School

Tiepolo was the last great decorative painter of the Venetian School. In addition to the large number of paintings of sacred subjects, Tiepolo executed many fine frescoes on the walls and ceilings of

the churches and palaces of Venice, also at Würzburg and in Spain. In atmospheric effects Tiepolo is said to have been unexcelled by any ceiling decorator.

368. Study for a Ceiling

$38\frac{1}{4} \times 29\frac{3}{8}$

SCHOOL OF TINTORETTO

Italy

Born at Venice, 1518. Died at Venice, 1594
Venetian School

Tintoretto's real name was Jacopo Robusti, the name Tintoretto being given because of his father's occupation as a silk dyer. Tintoretto excelled his contemporaries in composition and color.

369. Allegory

$24\frac{1}{4} \times 41$

SCHOREEL (Scorel, Schoorle) (Jan Van)

Holland

Born, Schorel, near Alkenaar, 1495. Died, Haarlem or Utrecht, 1562
Pupil of Wellem and Jacob Cornelisz, Mabuse and Albrecht Dürer
Appointed overseer of the Vatican Gallery by Pope Adrian VI.

The adherence of Albrecht Dürer to the teachings of Luther caused Schoreel to leave the studio of the former. Later he travelled to Italy, visiting in every city through which he passed the most eminent artists in order to observe their different methods of painting. Settling later in Utrecht, Schoreel opened a school to introduce Italian art methods into Holland. In this he had a large following, and was the leader of that movement in Italian imitation which extended over Holland during the sixteenth century.

370. Christ and Judas

$25\frac{7}{8} \times 38\frac{1}{4}$

SCHREYER (Adolf)

Paris

Born, Frankfort-on-the-Main, 1828
Studied Frankfort, Stuttgart, Munich and Düsseldorf
Medals, 1864-65-67, E. U. Brussels, 1863. Vienna, 1873. Munich
Painter to the Court of the Grand Duke of Mecklenburg-Schwerin 1862
Order of Leopold, 1866. Officer of the Star of Roumania, 1888
Member of the Academies of Antwerp and Rotterdam
Honorary Member of the Deutches Noehstiff

Born of a wealthy and distinguished family, Schreyer was given every opportunity for study and travel. His work is dashing, bold, resolute and full of fine mellow color and poetic sentiment. A delightful letter to Schreyer reads: "I came with Hert and Martinet to see you. You are gone out, but your genius remains at home. We have admired this marvellous picture of 'Chasse-Niege,' so true, so picturesque, so dramatic. I am egotistic enough to believe that I am a good judge in this matter. I have

been myself enveloped in a snowy whirlwind near Kowno, and your canvas makes me shiver; I seem to be still in Russia. We hope that you will be willing to send this masterpiece to our exposition. I dare not believe in such a happiness, and I thank you in my name and in the name of the Société Nationale des Beaux-Arts. Your admirer and President, Théophile Gautier."

371. Winter

35 x 44½

SCHROEDTER (Adolf)

Berlin

Born, 1805. Died, Carlsruhe, 1875

Pupil of his father, and of the Berlin and Düsseldorf Academies

372. Don Quixote in His Study

24 x 20

373. Two Monks in a Wine Cellar

17½ x 20¼. Dated 1863

SCOTT (Samuel)

England

Born, London, 1710 (?). Died, London, 1772

Walpole considered that the figures in Scott's pictures "were judiciously chosen and admirably painted," and that "he introduced buildings i. e. his pictures with consummate skill." His pictures have now also a quaint illustrative quality that is very charming. Besides being considered the best marine painter of his time, Holloway further distinguished Scott by styling him "the father of the modern school of painting in water colors."

374. View of the Old Rochester Bridge

22¾ x 34¾

SEGHERS (Segers, Zeghers) (Daniel)

Antwerp

Born, Antwerp, 1590. Died, Antwerp, 1661

Pupil of Jan Brueghel

Master of the Guild, 1611

Seghers devoted his art entirely to the painting of flower subjects, having laid the foundation for his success in this direction by a careful study of horticulture. His skilful gardening enabled him always to have at hand dainty models for his pictures. Bryan states that he "gave to his imitations the beauty, brilliancy and variety with which nature clothed the originals." Seghers painted in collaboration with various artists of his time, notably the master Rubens. His pictures were eagerly sought and proved a source of honor and profit to the Jesuits of which society he was a member.

375. Flowers

47¾ x 28¾



PORTRAIT OF ANTOINE RENNIERS, HIS WIFE, MARIE
LEVITER, AND THEIR CHILDREN

CORNELIUS DE VOS





SEYDEL (Edward)

376. Street Scene in Front of a Meat Shop

7 x 8. Dated 1845

SIEGERT (August)

Düsseldorf

Born, Neuwied, 1820. Died, Düsseldorf, 1883

Pupil of Düsseldorf Academy and Schadow, 1835-46

Medal in Vienna

Member of Amsterdam Academy

377. Grace Before Meat

11¾ x 9¾

378. No Grace Before Meat

11¾ x 9¾

SIMON (Lucien)

Paris

Born, Paris, Contemporary

Honorable Mention, 1885

Medal, 1890, 1900, E. U. Legion of Honor, 1900

Sociétaire de la Société Nationale des Beaux-Arts

This family group in their home is presented in the very fascinating and entertaining manner which has made this clever executant so prominent in the contemporary world of art.

379. Portraits

72¼ x 90¼

SIRANI (Elizabetta)

Italy

Born, Bologna, 1638. Died, Bologna, 1665

Pupil of her father, Andrea Sirani

Bolognese School

It is astonishing that in only twenty-seven years of life Elizabetta Sirani accomplished so much. A list of her works enumerated by Malvaria, copied from the list kept by herself, amounts to one hundred and fifty pictures and portraits. Many of these are of large size and all are most carefully painted. When only seventeen years of age she had acquired such a reputation that commissions came to her from Italian princes and the distinguished personages and monarchs of Europe. Her brilliant career came to an abrupt end through her death by poison, professional jealousy, it was thought, having instigated Elizabetta's maid to the murder. She was buried with public demonstrations of sorrow in the Church of S. Domenico, resting in the same vault with the remains of Guido, the master whose methods she had followed and who had been the inspiration of her remarkable career.

380. The Holy Family

21¼ x 15¾

SIRANI (Giovanni Andrea)

Italy

Born, Bologna, 1610. Died, Bologna, 1670

Pupil of Cavedone and of Guido

Bolognese School

The favorite disciple of Guido, Sirani was selected to complete several pictures left unfinished on the death of the master. The success of this work brought Sirani many commissions. He was a follower of Guido's second manner of painting, preferring, like him, to paint in the grand style on large canvases. Later he added a strong system of light and shadow, approaching nearer to that used by Caravaggio. The three daughters of Sirani were painters, but Elizabetta alone became famous. His work is chiefly to be found in the gallery and various churches of Bologna.

381. Birth of Christ

14 x 18¼

SMITH (Xanthus)

Philadelphia

382. Coast Scene off South Carolina

12 x 18. Dated 1869

SNYDERS (Franz)

Antwerp

Born, Antwerp, 1579. Died, Antwerp, 1657

Pupil of Pieter Brueghel, the younger, and Hendrik van Balen

Master of the Guild, 1602

A contemporary who won the admiration of Rubens, Jordaens, and Van Dyck. Rubens had a deep affection as well as admiration for Snyder and appointed him in his will to supervise the sale of his works of art. Van Dyck frequently painted his portrait. Even during the life of Snyder, his pictures were in great demand, princes and nobles of his own and of other countries desiring to obtain them. Philip of Spain gave him large commissions. The work of Snyder is mainly the valued possession of the large European galleries or of the private English collections. Philadelphia has in her keeping exceptionally fine examples of the master.

383. Dead Game

48½ x 65¼

384. Still Life

66 x 94

SOLARIO (Solari) (Andrea da)

Italy

Born, Solario, about 1458. Died, Pavia, about 1530

Lombard School

Very little can be accurately told concerning the early life of Solario. His first artistic knowledge, probably, was the Flemish method of painting as practised by Antonello da Messina. Later he came under the spell of Leonardo da Vinci. Other noted examples of the work of this tender, careful and refined painter are to be found at Milan, Rome, Berlin, London and Paris.

Anon. sale, Xties, New York 10 Jan. 1950
(55) a. alt. G. F. Maineri

385. Christ Crowned with Thorns

24¼ x 16

SOLIMENA (also Solimene) (Francesco)

Italy

Born near Naples, 1657. Died at Naples, 1747
Neapolitan School

Solimena formed his style by the study of the works of Cortona, Lanfranco, Guido and Maratti.

He was held in high esteem in his time and had many followers.

386. Adoration of the Virgin

28¾ x 15¾

SCROLLA Y BASTIDA (Joaquin)

Madrid

Born, Valence. Contemporary
Pupil of Ecole des Beaux-Arts at Valence
Medals, 1893-1895. Grand Prix, 1900 (E. U.)
Legion of Honor, 1900
Hors Concours

Sorolla has won the first place in contemporary Spanish art. He delights to depict scenes to which he can give infinite color and life. Selecting frequently out of door subjects, Sorolla cleverly reproduces the scintillating color with a touch rapid and clear. The delicious awkwardness of immaturity, and its rounded curves are charmingly rendered in this picture. "Art is but praise of life, and it is only through the arts that we can praise life" is the opinion of George Moore.

387. The Young Amphibians

38 x 51½

SPANISH SCHOOL

The foundation of the Spanish School was primarily due to the migration of Flemish artists into Spain, and its later development resulted from a close connection with the Italian Schools, particularly those of Venice and Naples. The reign of Philip II (1556-1598) is noteworthy, as being the period in which some of the most important works were executed. A number were painted by Italians and served as models for the great masters in Spanish art, and many of the most prominent of the Spanish painters studied in Italy. The principal schools were Valencia, Madrid and Seville. Velasquez was the head of the School of Madrid, and Murillo of the School of Seville.

388. Adoration of the Virgin

32¼ x 25½

389. Apotheosis of St. Augustine

24 x 18½

390. Portrait of Aloysius III.

80¼ x 47⅞

SPITZWEG (Karl)

Germany

Born, Munich, 1808. Died, 1885
Pupil of Hanson
Order of St. Michael, 1865

391. The Alchemist

14 x 16

SPRINGER (Cornelis)

Amsterdam

Born, Amsterdam, 1817
Pupil of Kaspar Karson
Gold Medal, The Hague, 1857
Order of Oaken Crown, 1861, and of Leopold
Member of Rotterdam Academy, 1856

392. Street Scene in Amsterdam

20¼ x 16⅜

STAMMEL (Eberhard)

Düsseldorf

Born, Düren, 1832
Studied at Dusseldorf, Munich, Paris and Antwerp

393. La Partie Marriage

22 x 25. Dated 1863

STEEN (Jan)

Holland

Born, Leyden, 1626. Died, Leyden, 1679
Pupil of Nicholas Knupfer and Jan van Goyen
Influenced by Frans Hals and Adriaan van Ostade
Member of the Guild of Leyden, 1648

“One of the really fine brushmen of Holland,” writes Henry Van Dyke, “a man greatly admired by Sir Joshua Reynolds and many an artist since. * His brush was as limpid and graceful as though painting angels instead of Dutch boors.” Steen presented life as a comedy, sometimes with grim satire and rather unpleasant truth, yet often in a spirit of sympathetic and genial toleration. As a dramatist he has been likened to Molière. He drew human nature and was a master of physiognomy. His figured groups are remarkable compositions because they give to the most thoughtful arrangement the effect of accidental combination. The subjects painted by Steen range from the grave Dutch citizen in his home, to the tavern scenes, which he studied while tavern keeper at Leyden.

394. The Fortune Teller

39⅞ x 36⅜

STEVENS (Alfred)

Belgium

Born, Brussels, 1828. Died, Belgium, 1906
Pupil of Ecole des Beaux-Arts, Navez and Roqueplan
Medals, Brussels, 1851. Paris, 1853-55-67-78
Grand Medals of Honor at Paris, Amsterdam, Berlin, E. U. and Austria
Legion of Honor, 1863; Officer, 1867; Commander, 1878
Order of Leopold, 1855; Officer, 1863—Afterward Commander.
Commander of Austrian Order Francis Joseph and of Bavarian
Order of St. Michael

Cross of the Lion of the Netherlands and of the Order of Merit from Bavaria





VIEW OF THE ELTERBERG, NEAR KLEEF

PAUL DE KONINCK



VIEW OF THE ELTERBERG, NEAR KLEEF
PHILIP DE KONINCK



VIEW OF THE OLD ROCHESTER BRIDGE
SAMUEL SCOTT

VIEW OF THE OLD ROCHESTER BRIDGE

1830





France and Belgium present rival claims for this artist, who resided and exhibited in both Paris and Brussels. He added to the strength and exactness of his early Flemish education the greater subtlety of impression and the freedom and grace of French execution. Ranking with the ablest and most charming painters of modern life, Stevens's pictures are remarkable for their delicacy of tone and perfection of coloring.

395. Will you go with me, Fide?

24½ x 19½

STROBENTZ (Frédéric)

Hungary

Born, Budapest. Contemporary
Honorable Mention, 1894

This portrayal of two figures seated in the shade of an arbor, behind whose leafy wall the sun is brilliantly shining is one of frank realism and sincerity of purpose. It evidences a most careful and conscientious study from nature.

396. The Visit

42¾ x 62¾. Dated 1894

SULLY (Thomas)

Philadelphia

Born, England, 1783. Died, Philadelphia, 1872
Pupil of Gilbert Stuart and Benjamin West

In 1792 came to America with his parents, who were comedians. In 1810, settled in Philadelphia, where he was very successful as a portrait painter. Later visited England and painted from life a full-length portrait of Queen Victoria.

397. Gypsy Woman and Child, after Murillo

30 x 24. Dated 1852

398. Peasant Girl, after Rembrandt

30 x 24. Dated 1857

SWAN (John Macallan)

England

Born, Brentfort. Contemporary
Pupil of Gérôme and Fremiet
Medals, 1889-1900, E. U. Hors Concours
Associate of the Royal Academy of Arts.

This English painter and sculptor of animal life owes his training entirely to France. His studies at the Beaux Arts, where he was fortunate in being placed with fellow students of such serious purpose as Bastien-Lepage and Dagnan-Bouveret, were supplemented, as his love for animals assumed definite form, by much practice at the Zoölogical Garden and a diligent study of anatomy at the various hospitals of Paris. A realist of finesse and forceful

technique, Mr. Swan combines with his artistic knowledge of form and movement, a fine appreciation of color and a strong realization of the value of tonality—of oneness of feeling. Mr. R. A. N. Stevenson writes of "The Tigers by Moonlight," here exhibited: "The relation of the animals to the landscape is admirable. It is by no means easy to adjust these huge, near-at-hand forms with long, undulating backs, so as to secure decorative dignity and some sense of natural space and proportion. The management of the stripes, moreover, deserves attention; far from producing an irritable pattern, they fall into the general arrangement and follow the form with agreeable suavity."

399. **Tigers by Moonlight**

27 x 39

TANNER (Henry O.)

Paris

Born, Pennsylvania, 1859

Pupil of P. A. F. A., Jean Paul Laurens and Benjamin Constant

Medals, 1897-1900, E. U.—1906. Hors Concours

Walter Lippincott Prize, P. A. F. A., 1900

Son of Bishop Tanner of the African Methodist Episcopal Church, this young Philadelphia painter has already won a prominent place in the ranks of American artists and has overcome any possible prejudice, especially in Paris, where Art is sufficiently catholic to ignore the distinctions of race. Tanner has had the courage to choose scriptural subjects for his pictures, and has thus challenged comparison with the great painters of every age and race. His pictures having much of the simplicity and fervid religious feeling of the old masters, are yet more than servile imitations, and are distinguished by originality and nobility in conception and no ordinary skill in execution.

400. **L'Annonciation**

56½ x 69¼

TARBELL (Edmund C.)

Boston

Born, Massachusetts, 1862

Pupil, Boston Museum of Fine Arts, Boulanger and Le Febvre, Paris. Medal, Columbian Exposition, 1893. First Hallgarten Prize, N. A. D., 1894

Walter Lippincott Prize, P. A. F. A., 1895

Temple Gold Medal, P. A. F. A., 1895

Gold Medal, Art Club of Philadelphia, 1895

Clark Prize, N. A. D., 1900

Honorable Mention, Tennessee Exposition, 1900

Bronze Medal, Paris Exposition, 1900

Shaw Fund (\$1,500), Society of American Artists, 1900

First Prize, Boston Charitable Mechanics' Association

Member of the "Ten American Painters"

This picture, so simple, yet so gracious in feeling, is lifted to a high plane by beauty of workmanship and distinction of style. It is not painted for the

human interest—not with a portrait feeling—but for the sake of tender color in subtle contrast, and of values delicately differentiated that yet form perfect harmony. “The color is the melody, the values are the orchestration of the melody,” says George Moore: “As the orchestration serves to enrich the melody, so do the values enrich the color.” In this tone production in painting, with infinite subtlety and charm Mr. Tarbell has attained a mastery of truth.

401. The Afternoon Tea

45 x 40

TARENGHI (E.)

Italy

402. Portrait of a Roman Woman in Roman Dress

29½ x 21¼

TENIERS (David, the Younger)

Holland

Born at Antwerp, 1610 (?). Died, near Brussels, 1680

Flemish School

Master of Antwerp Guild in 1632, Dean in 1644 and 1645

Teniers was the principal founder of the Antwerp Academy of Fine Arts in 1663. He painted a great variety of subjects, but excelled in depicting peasant life and ranks among the best genre painters of Flanders. Teniers was held in high esteem by Philip IV of Spain, and it is due to this monarch that the Madrid Gallery possesses some of the most valuable of his works.

403. Landscape and Figures

25 x 31⅞

THEAULOW (Fritz)

Norway

Born, Christiania, 1847. Died, Paris, 1906

Grand Prix, 1900, E. U. Hors Concours

Legion of Honor, 1889; Officer, 1901

Sociétaire de la Société Nationale des Beaux-Arts

Goethe's maxim that “no real circumstance is unpoetical so long as the poet knows how to use it,” applies to this painting, which shows the country landscape enveloped in snow. The atmospheric quality suggests the icy transparency of winter interfused with the faint sunlight of the North. Iridescent swirling water breaks through the ice and runs cold under the pale canopy of the sky. There are signs of habitation, yet solitude is graphically expressed. A subject somewhat dreary but splendidly presented.

404. The Sun in Norway

36¼ x 28⅞

THOLEN (William Bastiaan)**The Hague**

Born at Amsterdam in 1850. Contemporary
 Medals, Nice, 1884; London, 1888; Munich, 1891, and 1892
 Amsterdam, 1903 and 1907. Decorated, 1908.
 Dutch School

405. Interior with Figures

27½ x 23⅔

TIARINI (Alessandro)**Bologna**

Born at Bologna, 1577. Died at Bologna, 1668
 Bolognese School

Tiarini was a pupil of Fontana at Bologna, later studied with Passignano at Florence. Upon his return to Bologna he studied the works of Lodovico Carracci. While his earlier paintings are after the manner of Passignano, his later ones show the influence of Lodovico Carracci.

406. The Massacre

24 x 29

TIEPOLO (Giovanni Battista)**Venice**

Born, Venice, 1696. Died, Madrid, 1770
 Pupil of Gregorio Lazzarini
 Influenced by Giovanni Battista Piazzetta and Paolo Veronese
 Director of the Academy of Painting at Venice, 1753
 Venetian School

Modern painters warmly praise this last of the great decorative painters of the Venetian school. Historians regard him as having been far in advance of his age. He painted many magnificent mural decorations in Venice, Milan and other Italian cities. He decorated the Archbishop's palace at Würzburg, and also, at the request of Charles III., the royal palace at Madrid. Tiepolo was gifted not only with a brilliant fancy and inventive power, but was also master of a style which was splendidly fluent and decorative. He understood thoroughly the capability of fresco and mural decoration to give appropriate color, to influence the effect of space and light. In his easel pictures, which were painted in oil, Tiepolo especially displays his harmonious color, his true pictorial knowledge and the brilliant vivacity of his touch.

407. Banqueting Scene

93⅓ x 98¾

408. Christ Healing the Sick

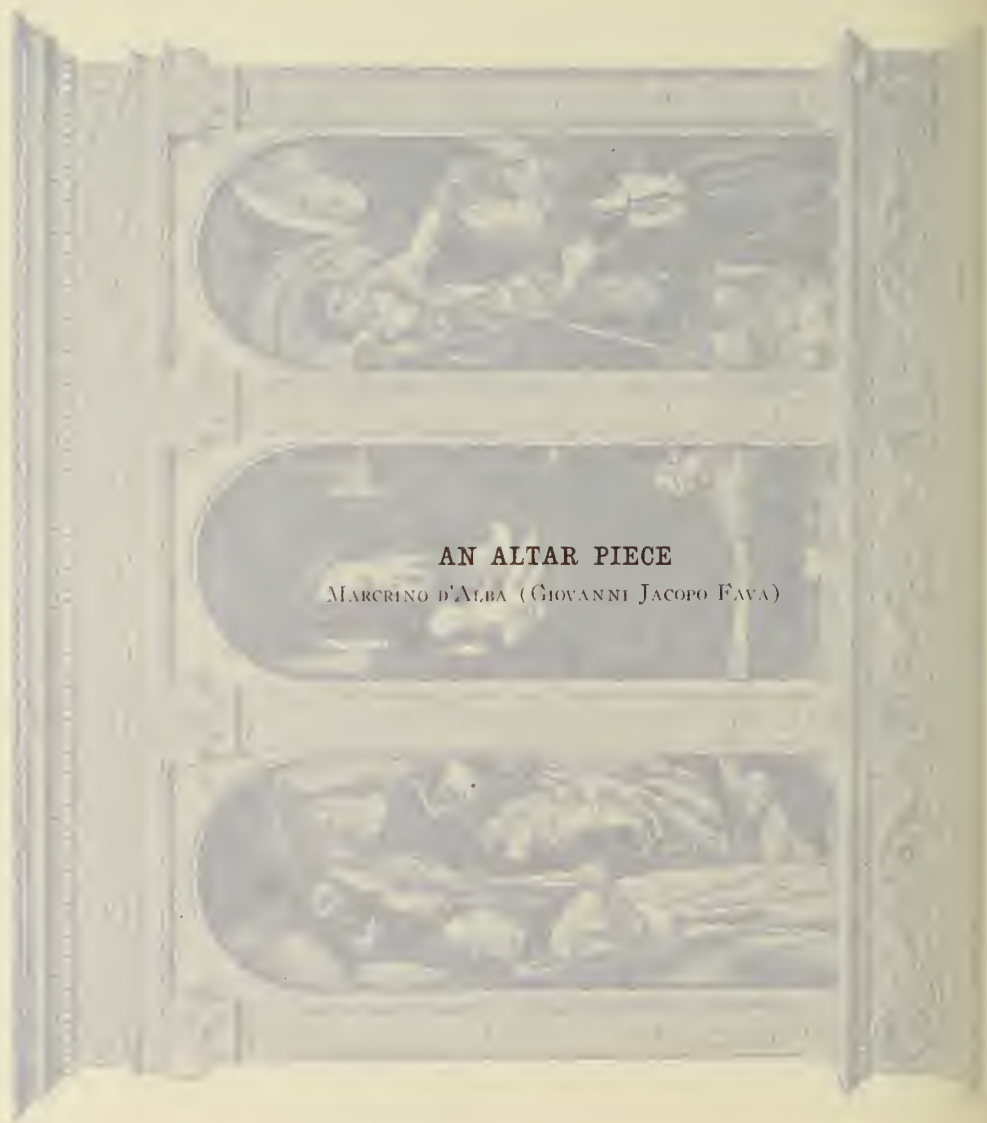
26¼ x 44¼

409. The Last Supper

23¾ x 42⅔



AN ALTAR PIECE
BY FRANCESCO DE VITO (1800-1870)



AN ALTAR PIECE
MARCRINO D'ALBA (GIOVANNI JACOPO FAVA)



THE LAST SUPPER
GIOVANNI BATTISTA TIEPOLO

THE LAST SUPPER
GIOVANNI BATTISTA TIEPOLO



TILBURG (Tilborch, Tilborgh) (Edidius or Gilles Van) Brussels

Born, Brussels, 1625. Died about 1678

In the richly toned pictures of this painter the influence of Teniers, his probable master, is perceptible, but that of Brouwer is still more strongly to be seen. The varied composition shown in his treatment of the picturesque subjects he selected from the life that surrounded him proves the fruitfulness of his imagination. The artists of Holland painted the things they saw, not imagined, finding in everyday life material of inexhaustible interest from which each man chose according to his pleasure.

410. Guard Room

$36\frac{3}{4} \times 46\frac{1}{4}$

TINTORETTO, IL (Giacomo Robusti)

Italy

Born, Venice, 1518. Died, Venice, 1594
Venetian School

Il Tintoretto (the little dyer) derived his name from the occupation of his father, who was a silk dyer (tintore). Tintoretto had no acknowledged preceptor. He entered the studio of Titian, but after a few days his master dismissed him without assigning any reason. This insult served as an added spur to the superb energy of the young man. He devoted the day to painting, and the night to drawing, and on the wall of his studio he set forth his ideal: "The drawing of Michelangelo and the coloring of Titian." Tintoretto never refused work, frequently asking, as his only recompense, an opportunity to express the abundant wealth of his own thoughts. He was one of the great painters of the world before his fortieth year, and an acknowledged rival even of Titian. Berenson writes: "Tintoretto painted portraits not only with much of the air of good breeding of Titian's likenesses, but with even greater splendor and with an astonishing rapidity of execution. His portraits always render the man at his best, in glowing health, full of life and determination and make us look back with amazement to a state where the human plant was in such vigor as to produce old men of the kind represented in most of his pictures."

411. Portrait of a Gentleman of the Pesaro Family

$44\frac{1}{4} \times 51$

TODD (George)

Paris

412. Poor Man's Bouquet

$28\frac{3}{4} \times 23\frac{1}{2}$. Dated 1869

TREVISANI (Francesco Cavaliere) Italy
Born at Capo d'Istria, 1656. Died at Rome, 1716
Venetian-Roman School

413. Poetry
16 x 9¼

TRÉVISE (Francesco de) Italy

414. Christ Preaching
26½ x 19⅝

TROYON (Constant) Paris

Born, Sèvres, 1810. Died, 1865
Pupil of Riocreux and Poupart
Medals, 1838-40-46-48-55
Legion of Honor, 1849
Diploma to the Memory of Deceased Artists, E. U., 1878
Member of Amsterdam Academy

A powerful landscape and animal painter. His superb grasp of the subject is full of force, freedom and directness. His knowledge of the animals he paints, their appearance, motions, life and peculiar characteristics, is complete. "The poetry of the fields has never been more feelingly interpreted than by him," writes Hamerton. "In the 'Oxen Going to Work,' we have a page of rustic description as good as anything in literature, of powerful oxen marching slowly to their toil! Who, that has seen these creatures work, can be indifferent to the steadfast grandeur of their nature? They have no petulance, no hurry, no nervous excitability, but they will bear the yoke upon their necks, and the thongs upon their horns, and push forward without flinching from sunrise until dusk."

415. Yoke of Oxen and Boy
35 x 50

ULMANN (Raoul-André) Paris

Born, Paris. Contemporary
Associé de la Société Nationale des Beaux-Arts

A picturesque and interesting rendition of the subject given with a sincere and appropriate execution.

416. The Wharf at Hamburg
21¼ x 26⅜

UNKNOWN

After Frans Hals

417. Portrait
14⅞ x 10¼

Copy of a Painting by Rembrandt

418. A Rabbi
39 x 30½

Copy of a Painting by Sir Anthony Vandyck

419. Portrait

$80\frac{1}{8} \times 55\frac{1}{4}$

Imitator of Hans Burgkmair

420. A Dignitary of the Church

$39\frac{1}{8} \times 41\frac{1}{4}$

Italian (XVI. Century)

421. Frieze of the Candelabra

$38\frac{3}{4} \times 29$

422. Madonna and Infant

$18\frac{7}{8} \times 13\frac{1}{2}$

423. Madonna, Infant and St. Catharine

$29\frac{5}{8} \times 25\frac{1}{8}$

424. Madonna, Infant and Two Saints

$25\frac{5}{8} \times 18\frac{1}{2}$

425. Orpheus Rescuing Eurydice from the Inferno

$58\frac{1}{4} \times 64\frac{3}{4}$

426. Landscape

10 x 8. Dated 1862

427. Old Dutch Still Life (Cabbage and Fish)

$31\frac{3}{4} \times 36\frac{1}{2}$

Balzac defines art as "a bit of nature seen through a temperament." In an old Dutch still life, like the remarkable picture here catalogued, we see the plain independent point of view which was so characteristic of the people of Holland. Content to make their own choice of subject, regardless of the canons of art, they were convinced that a picture was good because it was true.

Tuscan School (XV Century)

Italy

428. The Visitation

$36\frac{3}{4} \times 27\frac{1}{2}$

Henry Havard has said "The art of a nation is the synthesis of its dominating thoughts." Fully three-quarters of the paintings of the fifteenth century were of a religious character, the reason being not far to seek. Religious faith was the all-pervading spirit of the age, the Church being an enlightened and generous art patron. Art was not only an adornment, it was a necessity to present to the people, who had no books, the vital points of their religious belief. "Painting was the color-thought and form language of the people," as John C. Van Dyke has truly said.

UTRECHT (Adriaen Van)**Antwerp**

Born, Antwerp, 1599. Died, Antwerp, 1652

Pupil of Harmen de Neyt

Master of Antwerp Guild, 1625

At first Utrecht painted simply for amusement, but his successful rendition of still life and the animals of the barnyard decided him to adopt art as a profession. The correctness of his composition, combined with the truth of his touch, won for him a high place among the Flemish painters of still life. He was much employed by the German Emperor and by the King of Spain, receiving more orders than he could execute.

429. **Game**

29½ x 39¼

VAENIUS (Venijs) (Otho) (Octavo van Veen)**Brussels**

Born, Leyden, 1558. Died, Brussels, 1629

Pupil of Isack Claesz Swanenburg, Lampsonius and F. Zuccheco

Court painter to Albrecht and Isabella

Master of the Guild at Antwerp, 1594. Dean, 1602-3

Member of the Guild at Brussels, 1620

A student of science, especially of mathematics, a distinguished painter, an historian and a poet, Vaenius also found time amid these diverse interests to superintend the mint at Brussels. In the Academy of Art at Antwerp, which he founded, he had the unique honor of instructing for four years that master genius, Rubens. The compositions of Vaenius, founded on those of the Roman school, are learned and judicious.

430. **Incidents in the Life of Christ (12 panels)**

41¾ x 29⅝

VALENTIN LE (Jean de Boullongne)**France**

Born, Coulommiers, 1591. Died, Rome, 1634

Supposed to have been a pupil of Simon Vouet

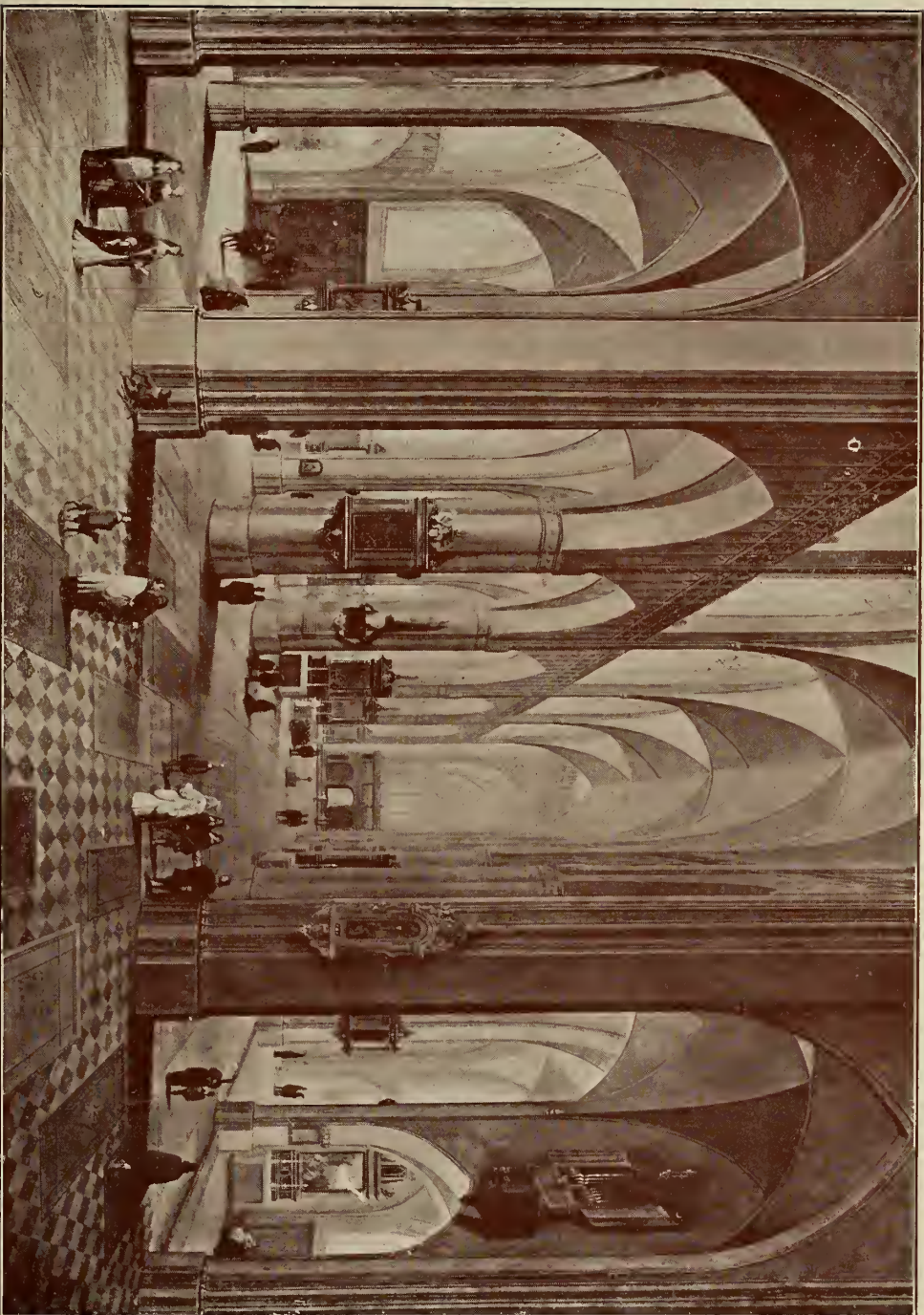
Very little is known concerning this painter, even his name for a long time being a matter of doubt. Though he ranks as one of the best French artists of his time, he should really be classed among the Naturalists of the Italian school, so devoted was his following of Caravaggio. Like this master, Valentin has aimed at strong masses of light and shadow, the big effects and the power arising from bold relief. Lanzi comments on the contemporary popularity of Valentin at Rome.

431. **Christ Asking a Blessing**

50¾ x 75



CHURCH INTERIOR
PIETER NEEFFS (THE ELDER)



VAN MARCKE (Emile)**Paris**

Born, Sèvres, 1827. Died, Hyères, 1890
 Pupil of Troyon
 Medals, 1867-69-70-78, E. U.
 Legion of Honor, 1872

As a pupil and near friend of Troyon it is natural that in Van Marcke's early work the impress of the former would be clearly seen; but stronger individuality came to Van Marcke with greater confidence and experience. His animals are full of vigorous life. His drawing, modelling and grouping are masterly and their surroundings equally strong, happy and well conceived.

432. Spanish Ox Team

15½ x 23½

VASARI (Giorgio)**Italy**

Born, Arezzo, 1511. Died, Florence, 1574
 Pupil of his father, Antonio Vasari, Andrea del Sarto and Michael Angelo
 Florentine School

The Medici family were Vasari's greatest patrons, generously rewarding the architectural and decorative work he executed for them. An imitator of Michael Angelo, his pictures lack originality, but possess facility and a versatile knowledge. Lanzi states that "Vasari aimed at too much, and for the most part preferred expedition to accuracy." Writer as well as architect and painter, Vasari has transmitted to us most valuable material in his biographical account of the painters of Italy. Published at Florence in 1550, this first edition was followed by others, ranging in date from 1568 to the present day, the book having been translated and published in many countries.

433. The Deposition from the Cross

23¾ x 16¾

VAUTIER (Benjamin)**Düsseldorf**

Born, Morges on Lake Geneva, 1829
 Pupil of Hébert, Lugardon, Düsseldorf Academy and Jordan
 Medals, Berlin, 1864, Paris, 1865-66-67-78
 Orders of Francis Joseph, Red Eagle and St. Michael
 Legion of Honor, 1878
 Member of Berlin, Vienna, Munich, Antwerp and Amsterdam Academies

434. "He will Never Make Anything but an Artist."

24 x 20. Dated 1869

VELASQUES (Diego Rodrigues De Silva Y.)**Spain**

Born, Seville, 1599. Died, Madrid, 1660
 Pupil of Herrera el Viejo and of Francisco Pacheco
 Keeper of the Wardrobe, Usher of the Royal Chamber, Chamberlain
 Court painter, 1623. Knight of Santiago

"Velasques is a true master. If he has rivals, none is his superior," writes Léon Bonnat. "What the Spanish master seeks above all is character and truth. He is a realist in the broadest and best acceptation of the word." Although the life of Velasques was one of long triumph, his European reputation is of comparatively recent origin. Until the first quarter of the nineteenth century his pictures remained without popular appreciation in the palaces and museums of Madrid. Polomino speaks in glowing terms of the courtly refinement of Velasques. Whenever this favorite of Philip IV. travelled, he was received with all the honors usually accorded to princes. It was during his second visit to Italy that he painted the celebrated portrait of Pope Innocent X., which was received with such enthusiasm that it was carried in triumphal procession by the people. On his return the king conferred upon him the highly remunerative post of Aposentador de Palacio or palace marshal. This made it necessary for Velasques to attend the king whenever he left the Capital. In 1660, a meeting of the French and Spanish courts was arranged on the Isle of Pheasants to celebrate the nuptials of the youthful Louis XIV. and the Infanta Maria Teresa. His arduous duties in connection with these festivities made Velasques ill. On his death the Spanish master was buried with great pomp in the Church of San Juan.

435. Study of Columns, Figures, etc.

34½ x 48

*is now in a Park
in the city of*

VERBOECKHOVEN (Eugène Joseph)

Belgium

Born, Belgium, 1799. Died, Brussels, 1881

Pupil of his father

Medals, 1821-24-41-55

Chevalier of the Orders of Leopold, St. Michael and Christ of Portugal

Decorated with the Iron Cross, 1830. Legion of Honor, 1845

Member of the Brussels, Antwerp, Ghent, Amsterdam and St. Petersburg Academies

Though Verboeckhoven essayed portrait painting and sculpture, he found his true forte in the painting of animals. His skillful treatment of this subject won for him wide reputation.

436. Oxen, Goats and Sheep

8½ x 12. Dated 1812

437. Interior of a Stable

29¼ x 42½. Dated 1869

438. Sheep, Ducks and Chickens

$6\frac{1}{2} \times 9$

439. The Resting Place

$8\frac{1}{2} \times 12$. Dated 1845

VERONESE (Carlo Caliarì)

Italy

Born, 1570. Died, 1596

Pupil of his father, Paolo Veronese and Jacopo Bassano
Venetian School

Carlo Veronese gave early proof of exceptional talent. Before his eighteenth year he had produced work of distinguished character, the prediction that he would equal if not surpass his father, Paolo Veronese, being generally made. It is said that the young painter impaired his constitution by too incessant application; whatever the cause, his promising career ended when he was only twenty-six years of age. "The Duchess of Modena" is presented with a cheerfulness and frank worldliness, a love of display combined with a naturalness of feeling that are very appealing to the eye.

440. The Duchess of Modena

$52\frac{1}{2} \times 39\frac{1}{8}$

VLIET (Hendrik Cornelisz Van (van der)

Delft

Born, Delft, 1611 or 1612. Died, Delft, 1675

Pupil of his uncle, William van Vliet and of Mierevelt

"Atmosphere in an interior is more difficult to paint than in open air," says the scholarly modern painter, Alfred Stevens. This problem is well handled in this picture of the interior of a large church, probably the one at Delft, where Van Vliet lived. The clear light diffused through the painting, which comes from the high windows, adds greatly to the effect of height and space. The whole composition is rendered with a realism at once skillful, subtle and impressive.

441. Church Interior

$31\frac{3}{4} \times 26\frac{1}{2}$

VOLLON (Antoine)

Paris

Born, Lyons, 1833

Pupil of Ribot

Medals, 1865-68-69-78, E. U. Hors Concours, 1889, E. U.

Legion of Honor, 1870; Officer, 1878

In extraordinary facility, great force in handling color, sure brushwork, broadly given in swift, uncompromising and vigorous strokes, this "painter's painter," in still life at least, never had a superior. Still-life painting with Vollon ceases to become mere imitation, but with good grouping, fine lighting, and atmospheric effect is elevated to the pictorial,

and is dignified and valued accordingly. The still-life here exhibited is characterized as "Vollon's masterpiece in America." With equal skill Vollon paints landscape, marine, genre, etc. The "Port of Marseilles" is a fine example of his justly famous harbor views.

442. After the Ball

66 x 50

443. Port of Marseilles

42½ x 55

VOLTZ (Friedrich)

Munich

Born, Nördlingen, 1817. Died, Munich, 1886
Pupil of his father and of Munich Academy.

Medals, Berlin, 1856-61. Great Wurtemberg Art Medal
Chevalier of the Orders of Red Eagle and of St. Michael
Member of the Academies of Berlin, Munich and Vienna

Friedrich Voltz was an earnest student of animal life both in its surroundings and in its connection with humanity. A man of great industry, it is said of him that having been disabled by a temporary, but very severe, accident to his right hand, undauntedly he taught himself to use his left with equal dexterity and skill.

444. Landscape and Cattle

14¾ x 35

445. Landscape and Cattle

14¾ x 35

VON STARKENBURG (W. T.)

Düsseldorf

446. Scene on the Hudson River

19 x 30

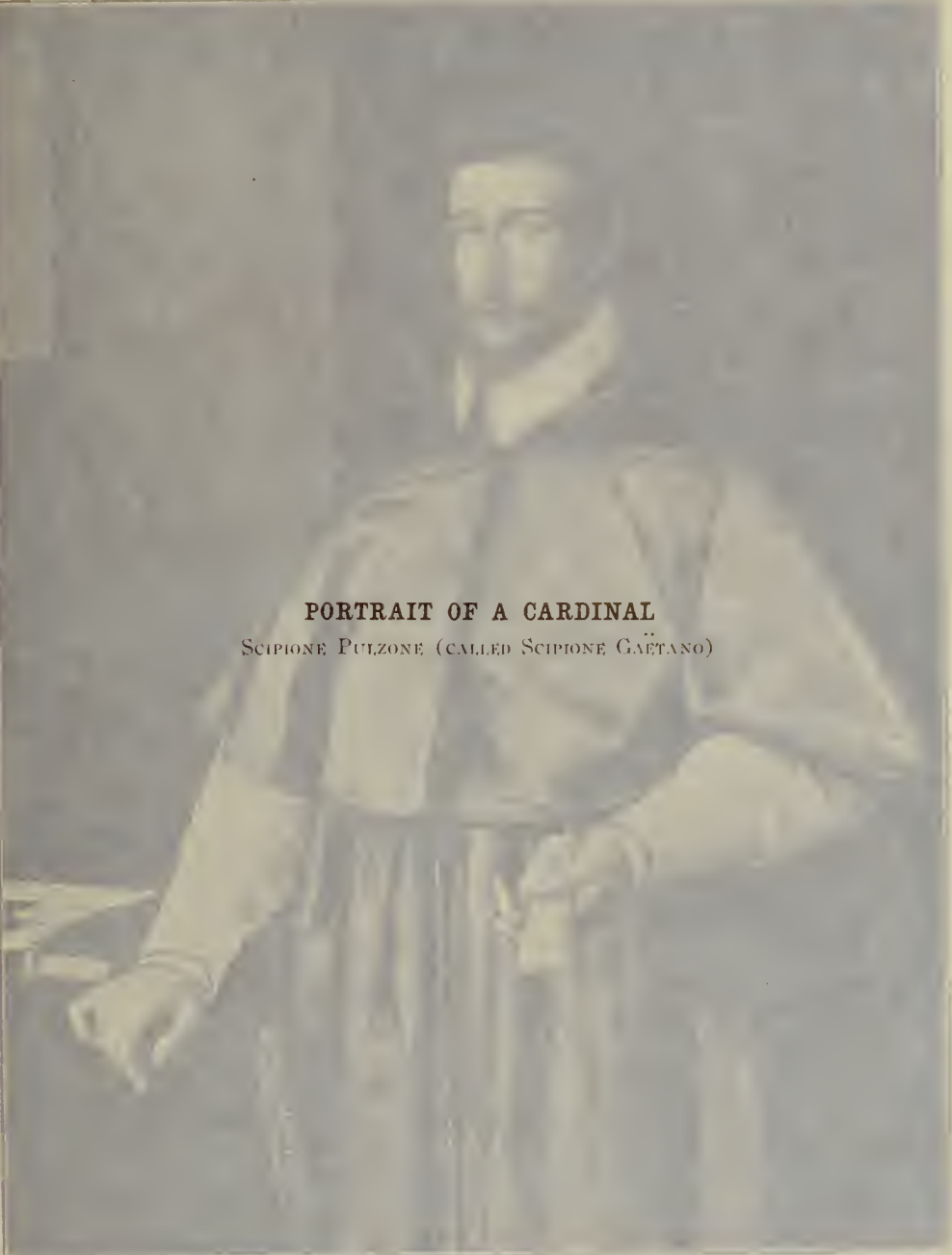
VOS (Cornelius de)

Antwerp

Born, Hulst, 1585. Died, Antwerp, 1651
Pupil of David Remeeus

Master of the Guild of Antwerp, 1608; Dean, 1619-20

A portrait painter who acquired a great reputation, even in the home of Rubens and Van Dyck. Indeed the latter was his close personal friend. Like all Flemish artists of his period, De Vos came under the dominating influence of Rubens, yet he maintained his strong personality and showed a more marked independence than any of his contemporaries. This family group is given with strength, concentration and simplicity. It is strong in value—that corner stone of Dutch and Flemish art—and is dignified and true in characterization. "Art is the 'eternization' in a supreme force absolute and definite, of the 'fugitivity' of a creature or

A monochrome portrait of a man, identified as Cardinal Scipione Pulzone. He is shown from the waist up, standing and facing slightly to the left. He has dark hair and a beard. He is wearing a dark, high-collared garment with a lighter-colored, possibly fur-lined, capelet draped over his shoulders. His hands are clasped in front of him. The background is dark and indistinct.

PORTRAIT OF A CARDINAL
SCIPIONE PULZONE (CALLED SCIPIONE GAËTANO)



of a human being," state Edmond and Jules de Concourt. This picture is one of the most artistic examples of the portraits of De Vos in any of our galleries, whether private or public.

447. **Portrait of Antoine Renniers, his wife Marie Leviter, and their Children**

67½ x 96⅜

VOUET (Simon)

France

Born at Paris, 1590. Died at Paris, 1649

French School

History and Portrait Painter

After being under the instruction of his father, Vouet went to Venice, where he copied the works of the great masters of the Venetian School. Later he went to Rome, where he was influenced by Caravaggio and Guido. After executing commissions in Genoa for the Doria family, he returned to Rome, where the patronage of Pope Urban VIII resulted in his being brought into prominence in the art world of that city. He was recalled to France by Louis XIII and employed by him to decorate the Louvre, Luxembourg and Palais Royal. He exercised great influence over the French School and many of the best artists of the succeeding generation were his pupils.

448. **Glorification of a Saint**

13⅞ x 25⅜

WALDEN (Lionel)

Connecticut

Born, Connecticut, 1862

Pupil of Carolus Duran

Honorable Mention, 1899

Medal, 1900, E. U., 1903. Medal at London

The full moon rises in a clear sky, diffusing its light through the scene. A group of fishermen is well arranged and has been executed with the most happy result. Especially well considered is the farther shore, emphasized by its occasional spark of yellow light. The artist, Mr. Walden, is one of the promising Americans now resident in Paris.

449. **Fishing in the Roadstead**

68¼ x 94½

WEBER (Otto)

Berlin

Born Berlin. Killed in the war of 1870

Studied in Berlin and Paris

Medals, Paris, 1864-69, Utrecht, 1866

450. **Wood Scene**

35 x 50

WEENIX (Jan)**Holland**

Born, Amsterdam, 1640. Died, Amsterdam, 1719
 Pupil of his father, Jan Baptista Weenix
 Member of the Guild at Utrecht, 1664-69

Jan Weenix had as a fellow student his cousin Melchior d'Hondecoeter, who is represented by two pictures in the Wilstach Collection. As they developed, Weenix lacked the dramatic power and energy of Hondecoeter, but surpassed him in finish and harmony of decorative arrangement. Hondecoeter preferred the flutter of the poultry yard, while Weenix was at his best when representing dead birds and game. Weenix painted a variety of subjects, figures, animals, landscape, fruit, flowers and even portraits.

451. Still Life (Dead Game and Hound)20 $\frac{1}{8}$ x 18 $\frac{1}{4}$ **WHISTLER (James Abbott McNeill)****Massachusetts**

Born, Massachusetts, 1834. Died, England, 1903
 Pupil of Gleyre in Paris
 Medals, Paris, 1883; P. A. F. A., 1902; Columbian Exposition, 1893
 Officer of the Legion of Honor
 Sociétaire de la Société Nationale des Beaux-Arts
 President of Society of British Artists, 1886

The delicate expressiveness of Whistler's art is entirely personal and in its refinement of invention and mysterious simplicity of method has always remained very much the same. The flowing, supple execution is apparently very sketchy; but, as John C. Van Dyke has truly said, "it is the maximum of effect with the minimum of effort." Without any loss to his own individuality, Whistler has studied the art of Japan and that of Velasques, and has known how to successfully assimilate their great principles of selection from nature's subtleties, rather than attempt to literally copy her charm. His Nocturnes are unrivalled in their vibrant, transparent, luminous darkness, and the portraits of this master are painted with imaginative and decorative treatment. The lady here portrayed, passing into mysterious space, is given with tender analytical judgment, combined with rare simplicity of intention and unison of tone.

452. The Lady with the Yellow Buskin8 $\frac{1}{4}$ x 43**WILLAERTS (Ferdinand)****Belgium**

Born, Gand, Belgium. Contemporary
 Medal, 1900, E. U.
 Associé de la Société Nationale des Beaux-Arts

Stamped with a healthy appreciation of nature, this picture by Willaerts is expressed with more than



SAINT SEBASTIAN
JOSEF DE RIBERA (LO SPAGNOLETTA)

1891
1892
1893
1894
1895
1896
1897
1898
1899
1900

Jan Weener had a very good studio in Cologne, Melchior Hoffmeister, who is represented by two pictures in the National Collection. As they developed Weener had the economic power and energy of Hoffmeister, but stressed him in final and lasting decorative arrangement. Hoffmeister preferred the more of the private world, while Weener was at his best when representing ideal lands and people. Weener painted a variety of subjects, figures, interiors, landscape, fruit flowers and even portraits.

351 The Old Lady (Head Study and Portrait)
Oil on Canvas

WILHELM STIEGLITZ (Ferdinand)
Born 1847, Berlin, Germany
Died 1927, Berlin, Germany
Member of the Prussian Academy of Arts
Member of the Society of Artists
Member of the Society of Artists
Member of the Society of Artists

The artist's appreciation of Wilhelm's art is reflected in his portraits. In his portraits, Wilhelm is represented by two pictures in the National Collection. As they developed Weener had the economic power and energy of Hoffmeister, but stressed him in final and lasting decorative arrangement. Hoffmeister preferred the more of the private world, while Weener was at his best when representing ideal lands and people. Weener painted a variety of subjects, figures, interiors, landscape, fruit flowers and even portraits.

352 The Lady with the Yellow Book
Oil on Canvas

WILHELM STIEGLITZ (Ferdinand)
Born 1847, Berlin, Germany
Died 1927, Berlin, Germany
Member of the Prussian Academy of Arts
Member of the Society of Artists
Member of the Society of Artists

Stippled with a freely appreciation of nature
The picture by Wilhelm is expressed with more than



average ability. The placid waters of the canal, with their many reflections, the effect of distance, the play of light so well diffused through the picture, all attest a mind both skilled and thoughtful.

453. Belgian Canal

$44\frac{7}{8} \times 33$

WILLEMS (Florent)

Belgium

Born, Belgium, 1823. Died, 1905

Pupil of Mechlin Academy

Medals, Paris, 1844-46-55-67-78; Brussels, 1843

Legion of Honor, 1853; Officer, 1864; Commander, 1878

Chevalier and Officer of the Order of Leopold

Commander of the Order of Francis Joseph of Austria

"The dainty domestic painter" was the way that Rosetti designated Willems.

454. I Was There

25×19

455. Signed and Sealed

$23\frac{1}{4} \times 19$

WITTKAMP (John Barnard)

Antwerp

Born, Westphalia, 1820

Studied at Rotterdam and Antwerp

Medals at Brussels, The Hague, Bruges and London

Honorary Member of Amsterdam and Philadelphia Academies

456. The Widow

40×30

WOOD (George B., Jr.)

Philadelphia

Born, Philadelphia, 1832

Pupil of Pennsylvania Academy of the Fine Arts

Member of Pennsylvania Academy of the Fine Arts

457. Winter Twilight

6×8

WYLIE (Robert)

Philadelphia

Born, Isle of Man, 1839. Died, Brittany, 1877

Studied in Philadelphia and Paris

Medal, Paris, 1872

This artist, in whose career Mr. Wilstach took a deep personal interest, went to Paris in 1865 to study with Barye, intent upon becoming a sculptor. He finally settled in Brittany, where he turned his attention to painting, continuing to show in this medium that pronounced and delicate feeling for form which had drawn him to sculpture. His pictures are painted in a style full of truthfulness and authority, with much solidity and breadth of treatment.

458. The Postman

$45\frac{1}{2} \times 57$. Dated 1868

459. A Roman Girl

$32 \times 25\frac{3}{4}$. Dated 1869

ZAMACOIS (Eduardo)

Spain

Born, Spain, 1842. Died, 1871

Pupil of Madrid Academy under F. de Madrazo and in Paris of Meissonier

Medals, Paris, 1867. Munich, 1870

Diploma to the Memory of Deceased Artists, E. U., 1878

A man of keen wit and originality, painting, with pure and intense color, in a style polished and complete. His pictures are mainly satires, rendered with force and ability. Eugene Benson says: "Zamacois has a suspicion of malice that must be delightful to the compatriots of Voltaire," and later that he is "kindred to Molière. If you could suppose something of Molière's genius, embodied in a series of sonnets, you would have a just literary expression of Zamacois as a painter." Dying when but thirty years of age he left the memory of a career of unusual brilliancy.

460. Decorative Painter

22 $\frac{1}{4}$ x 14 $\frac{3}{4}$

461. Before the Battle

7 x 5

462. After the Battle

7 x 5

ZIEM (Felix)

Paris

Born, Beaune, 1821
Pupil of Art School of Dijon
Medals, 1851-52-55, E. U.
Legion of Honor, 1857; Officer, 1878

In that first requirement and indispensable charm of painting, the harmonious fusion of color, in atmosphere and suggestion of movement, we find Ziem at his best. The mornings and evenings of Holland and Venice which he has given us are melodious with rhythmic notes of color, the rich reflections of the artist's colorful mind. "He excels," writes Edmond About, "in mirroring the most brilliant colors in a canal. The least wind, which perchance ruffles the face of the water, furnishes a delicious matter for his brush."

463. Mills in Holland

31 x 52

ZIMMERMAN (Albert)

Munich

Born, Saxony, 1808
Studied in Dresden and Munich
Bavarian Order of St. Michael
Member Munich and St. Petersburg Academics

464. Bellagio, Lake Como

37 x 50

ZIMMERMAN (R. J.)

Munich

465. Too Late for The Cars

28 x 32. Dated 1855

ZO (Henri)

Paris

Born, Bayonne. (Basses-Pyrénées.) Contemporary
Pupil of Achille Zo, Léon Bonnat and Albert Maignan
Medals, 1899-1900, E. U.—1901. Hors Concours
Bourse de Voyage, 1901. Prix Rosá-Bonheur, 1903. Prix Nationale, 1905.
Membre de la Société des Artistes français



SAINT ANTHONY

BARTOLOMÉ ESTEBAN MURILLO

A pair of feet, the one of which is painted with
 blue and yellow, and the other with red and
 white. The figures are very large and
 are of the style of the 18th century. The
 figures are of the style of the 18th century.
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Racially very interesting, these portraits present Spanish characteristics with directness and a force that is typical. The treatment, if rather hard and uncompromising, shows skilled workmanship. The background to the right repeats the colors of the flowers in a delightful manner.

466. Spanish Family

$81\frac{1}{8} \times 54\frac{3}{4}$

ZÜGEL (Heinrich)

Munich

Born at Murrhardt, Würtemberg, 1850. Contemporary
Studied at Stuttgart Art School and at Vienna

Zügel painted cattle of all kinds most successfully and was equally skilful in rendering light, air and atmosphere.

467. Cattle

$18 \times 25\frac{1}{8}$

ZURBARAN (Francisco de)

Spain

Born, Fuente de Cantos, Estremadura, 1598. Died, Madrid, 1662
Pupil of Juan de las Roelas

Although the parents of Zurbaran were of the laboring class, they gave their son an opportunity to study art at Seville, recognizing his especial talent. The young student constantly painted from nature, cultivating that broad handling and strong contrast of light and shade which won for him the title of "the Spanish Caravaggio." Before his twentieth year he had acquired a wide reputation. In 1650 he was called by Philip IV. to Madrid to decorate a room at the Buen Retiro Palace. The King showed him many marks of friendship, affectionately styling him "Painter to the King and King of Painters." Although he shared with his friend Velasques the title of Court Painter, he was essentially a recluse and loved most the religious atmosphere of the cloister. His representations of monastic life won for him an ever increasing reputation. It is believed that the noted beauties of his time were the originals of the lovely saints he pictured. Zurbaran possessed great strength and finish of treatment, together with a free, vigorous touch. The soft glow of color which permeates his pictures suggests the Venetian painters.

468. Portrait and Landscape

$41\frac{1}{8} \times 46\frac{1}{8}$

469. The Annunciation

$83\frac{3}{4} \times 123\frac{1}{2}$

WATER COLORS, PASTELS, CRAYONS, ETC.

Pictures not otherwise designated are water colors

ACHENBACH (Oswald)

Düsseldorf

470. Scene near Naples

14 x 20

AÏVASOVSKI (Ivan Constantinovich)

Russia

Born at Feodosia, Crimea, 1817. Died, 1900

Marine Painter

Medals, Paris, Third Class, 1843; Legion of Honor, 1857

Aïvasovski was a pupil of the St. Petersburg Academy of which he later became a member. He devoted his time to the study of nature and having attracted the favorable notice of the Emperor was enabled through his generosity to travel in the Crimea. His most successful work in the early part of his career was executed in Italy about 1840. Subsequent to his travels through the principal countries of Europe, he settled in his native town and by order of the Emperor painted several views of the Gulf of Finland.

471. After Shipwreck

18½ x 14⅞

BROCHART (C.)

Paris

472. Les Belles Espagnoles

38 x 31. Pastel

473. Les Belles Francaises

38 x 31. Pastel

GALLAIT (Louis)

Brussels

Born, Belgium, 1810. Died, 1887

Pupil of Celothén and Hennequin

Medals, 1835-48. Legion of Honor, 1841

Chevalier of the Order of the Crown of Oak, Holland, and Prussian Order of Merit

Grand Cordon of the Order of Leopold, 1881

Honorary Member of the Royal Academy, London

Member of the Brussels, Antwerp, Paris, Berlin and Munich Academies

474. Water Color

12¼ x 10½. Dated 1868

HAMILTON (James)

Philadelphia

475. Beach Scene
7 x 11
476. Moonlight Scene
15 x 15
477. New York and Brooklyn from the Bay
9 x 16
478. Ruins
15 x 15
479. Sunset on the Jersey Flats
9 x 16
480. View of New York
7¼ x 10½

HARTZ (Louis)

481. The Sabot Maker
18⅞ x 20

JOHN (J. W.)

482. Landscape
15½ x 11

MORAN (Thomas)

New York

483. View in the Susquehanna Valley
13 x 19. Dated 1865
484. Ruins on the Nile
21¼ x 16¾. Dated 1858
485. Study (after Turner)
16 x 16
486. Study (after Turner)
16 x 16

PASINI (Alberto)

Italy

Born at Busseto, 1826. Died at Cavoretto, 1899
Medals, 1859-63-64-68
Medal of Honor, 1878, E. U.
Legion of Honor, 1868; Officer, 1878

Oriental scenes were his principal subjects.

487. Street in Damascus
14⅜ x 9⅛. Pencil Drawing

SPRINGER (Cornelis)

Amsterdam

488. Street Scene
10½ x 8½. Dated 1867

TASSAERT (Nicolas Francois Octave)

Paris

Born at Paris, 1800. Died at Paris, 1874
Pupil of Girard, Lethière and of the Ecole des Beaux-Arts
Medals, Second Class, 1838; First Class, 1849; Third Class, 1855, E. U.

Tassaert was far in advance of his time in his artistic methods and was highly esteemed by such men as Rousseau, Troyon and Diaz. His subjects were of a widely different character, but the majority portrayed the sad side of the life of the humble and he has been called "the Correggio of the Attic."

489. The Washwoman
15 x 18½
- TOWNE (Rosa) Philadelphia
490. Wild Flowers
9 x 11
- VAUTIER (Benjamin) Düsseldorf
491. Scene in a German Church
15 x 13. Crayon Drawing. Dated 1858
- WILLIS (H. B.) London
492. Interior of a Stable
10 x 14. Dated 1856
- WITTKAMP (John Bernard) Antwerp
493. Dathsen Preaching before the Walls of Ghent
8 x 10

B R O N Z E S

- BARYE (Antoine Louis) Paris
- Born, Paris, 1795. Died, 1875
Medal, 1831. Grand Medal of Honor, 1855, E. U.
Chevalier of the Legion of Honor, 1853; Officer, 1855
Member of the Institute, 1868

"Keenly tormented by his intense desire to become a sculptor," as Barye expressed it, his apprenticeship of twenty-two years was one of great poverty, disappointment and patient labor. His love and unwavering belief in his art, his capacity for incessant study, his complete insight and artistic knowledge of the character, mode of life, power and fascination of animal nature and his comprehension of arrested movements were the attributes of genius. Léon Bonnat writes: "Barye is one of the greatest artists of the age, I may even say of all the ages. If I had a comparison to make I should think of Balzac. Barye has understood the animal and conveyed it with a power equal to that which Balzac has manifested in those passionate researches, in which he has so powerfully interpreted the heart of man. Both have left their ineffaceable stamp upon the world."

1. Buffalo Cow
2. Eagle and Heron
3. Leopard
4. Leopard and Panther. (Bas Relief)
5. Leopard and Panther. (Bas Relief)
6. Lion Walking
7. Lion and Serpent
8. Lizard
9. Panther Devouring a Stag
10. Small Turtle
11. Tiger Devouring an Antelope
12. Turtle
13. Two Rabbits

SANSON (J.)

Rome

Born, Nemours
Pupil of Jouffrey
Chevalier of the Legion of Honor

14. The Musician

UNKNOWN

15. Indian Hunter on Horseback
16. Morning—After Thorwaldsen
17. Night—After Thorwaldsen

MARBLE S

POWERS (Hiram)

Florence

Born, Vermont, 1807. Died, Florence, 1873

It was in 1826 that Powers discovered his latent talent for sculpture. With a quickly acquired knowledge of modelling, he secured a position as general assistant and artist in the waxwork department of a museum in Cincinnati where certain of his ingenious illustrations of Dante's "Inferno" awakened general attention. Powers then studied modelling and casting thoroughly and in 1834 went to Washington, where he modelled portraits of the President and many leading statesmen. In 1837 he settled in Florence, where his statue of "Eve" (pronounced a masterpiece by Thorwaldsen) and his well known "Greek Slave," were given to the world.

18. Bust of Washington

Dated 1854

RINEHART (William Henry)

Rome

Born, Maryland, 1825. Died, Rome, 1874

A statue of Chief Justice Taney, ordered by the State of Maryland, is at Annapolis. Rinehart is represented at the Peabody Institute by "Clytie," which he considered his masterpiece, and at the Corcoran Gallery by "Rebecca."

19. Bust of William P. Wilstach

Dated 1870

Peter de Hooghe

Musee Barb. 6 figs

standing

56

Bronze 1/2 d. seated to l. (not hand turned)
at the table, dark brown, prof. white

Chemise & white lace and bands, soles
carried up to hat

resting on ~~back~~ left hand

bringing down of hair in hands, a ~~beard~~

resting on, to r hand resting agst

bosom, from hair band in elaborate

golden net

hair ~~resting~~
brown about 40

Miss Z. A. Stewart

Memorial Hall

Armour's Park

West Hill

Abstract of History



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