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JOHN G. JOHNSON COLLECTION
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PAINTINGS
OF THE
Early English
AND
MODERN EUROPEAN
SCHOOLS

FROM THE
Sedelmeyer Galleries

6 RUE DE LA ROCHEFOUCAULD

PARIS

A COLLECTION
OF PAINTINGS

REPRESENTING LEADING MASTERS

OF THE

Early English

AND

MODERN EUROPEAN
SCHOOLS

ESPECIALLY SELECTED FROM

The Sedelmeyer Galleries

6 RUE DE LA ROCHEFOUCAULD
PARIS

ON EXHIBITION AT

The Ortgies Galleries

366 FIFTH AVENUE, NEW YORK

FROM APRIL 9th TO APRIL 14th, 1898

AND TO BE SOLD BY AUCTION

AT 8:15 O'CLOCK

THURSDAY EVENING, APRIL 14

Conditions of Sale.

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and resold.

2. The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

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PREFATORY

It is a most unusual thing that a collection of paintings containing *representative works of the highest importance by leading masters of the Early English school* comes to be offered by public auction in the United States!

The collection herewith exhibited was brought to this country by Mr. Eugène Fischhof, son-in-law and partner of Mr. Charles Sedelmeyer, of the noted Sedelmeyer Galleries of Paris.

Mr. Fischhof brought these works with the intention of presenting them privately to the attention of the leading amateurs in the different cities, but this plan was interfered with by the accident and long detention *en route* of the steamer, "La Champagne," by which most of these pictures were shipped. When they finally arrived, the season was so nearly ended and the period of Mr. Fischhof's possible stay in America was so very limited, it was determined to offer the paintings at public sale, rather than return them to Europe or hold them in storage here until next year. Despite various untoward conditions in the political world, it was believed that the importance of these works would attract such attention and competition that their sale in this manner could not result in serious loss.

* * *

To those who may enjoy the privilege of seeing these works of early English and modern European masters, the pictures will express more in their own favor than can be conveyed by any printed description or comment. To those living at a distance, however, from New York, it is hoped that the illustrations and text of this catalogue will give some slight idea, at least, of the sterling character of the collection and its component parts.

* * *

It is very rare that works of such quality as the portrait of Miss Le Nain, by Thomas Gainsborough; the portrait of Mrs. Barnard, by Sir Joshua Reynolds; the portrait of Miss Eleanor Gordon, by George Romney; the portrait of Mrs. Norton, by

Sir Martin Arthur Shee, and the portrait of Mrs. Coxe, by John Opie are assembled together in one collection to reflect honor upon the greatest school of Portrait Painting the world has ever seen.

Another portrait, in artistic relationship to these, though of a different school, is a famous work by Nicolas Largillière, a French painter belonging to the century before that of the great Englishmen. This picture represents James Francis Edward Stuart—son of King James II. of England.

* * *

And not only are the early English portrait painters represented:—the two men most potent in early English landscape art also have contributed to this collection. John Constable is represented by "The Embarcation of George IV. at Whitehall on the occasion of the Opening of the Waterloo Bridge"—a picture in which the more tender side—the subtle, quiet, finished manner of the artist finds expression.

While the picture by J. M. W. Turner is one of his earlier works, it has in it the promise of what was to come after it. But it also has in it efficient performance as well as high promise, and would be an exceedingly interesting picture if its author were even entirely unknown.

* * *

Among the men of the modern European schools who are represented, there are several giants. Meissonier, Pettenkofen and Fortuny stood at the head of the artists of their respective countries. Each of these men possessed certain of the characteristics of the others, but each also was most distinctly individual—absolutely unique in his line. While the Italian painter Lessi comes very close to Meissonier in accuracy of drawing and subtlety of technique, he, too, is individual in his expression, and works out his artistic salvation in a manner quite his own. Charlemont is another artist who is a master of detail, and his work is different from that of any of the others. He is remarkable for the strength and brilliancy of his color—a worthy descendant of Pieter de Hoogh in this particular.

Munkácsy, the painter of the "Christ before Pilate," the "Calvary," the "Mozart" and other great works which have attracted the attention and admiration of the art world, is another

of the modern painters represented. Munkácsy and his former comrade, Brozik, occupy quite a different field from that of Meissonier, Fortuny and Lessi. With Munkácsy detail is suggested rather than closely imitated; his technique is broad and sweeping; he marches to the sound of trumpets, with banners flying and drums beating. Brozik is rather more conservative; his work is most carefully studied, and his drawing is remarkable for its precision. He has received wide recognition, and has been the recipient of many distinguished honors during the last few years.

* * *

The greatest of modern—indeed of ancient and modern landscape painters was Corot, and Corot is here represented by a thoroughly characteristic and beautiful work. It was painted in that enchanting region whence Corot drew inspiration for many of his most charming pictures—Lake Nemi, in Italy.

Another landscape painter—not so great nor so widely known as Corot, but with some of the characteristics of Corot, Daubigny and Rousseau—a man who works in the right spirit; who seeks not only to represent, but to interpret Nature as well—is Eugène Jettel. By him there is shown a comprehensive collection of pictures; a collection that shows his manysidedness and that reveals not only his versatility but his spontaneity. Jettel's reputation is established, but the future has much in store for him and his work. His is still a growing reputation which promises rewards in future for the investments of to-day.

* * *

Not only is this collection of paintings remarkable, but the guarantee of the *absolute authenticity* of every picture in the collection is a remarkable departure from the usual custom regarding works of art sold by auction. And this, as well as the collection itself is to be commended. The reputation of Mr. Sedelmeyer as one of the first experts of painting in Europe, and the standing of his house for the last forty years, give this guarantee very practical value.

CHARLES M. KURTZ.

New York, March 25, 1898.

THE AUTHENTICITY
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BY

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6 RUE DE LA ROCHEFOUCAULD

PARIS



THOMAS GAINSBOROUGH, R. A. PORTRAIT OF MISS LE NAIN

THOMAS GAINSBOROUGH, R. A.

Born at Sudbury, Suffolk, England, in 1727; died in London, August 2, 1788. At the age of fourteen he went to London and for four years was a student in St. Martin's Lane Academy. He was a pupil of Gravelot, the French engraver, and studied drawing with Francis Hayman. He returned home from London in 1744 and, in 1760, settled in Bath, where he devoted himself especially to portrait painting. In 1774 he went back to London and achieved such great reputation that he was considered the rival of Sir Joshua Reynolds in portrait painting and of Richard Wilson in landscape painting. In 1766 he became a member of the Society of Artists, and he was one of the Foundation Members of the Royal Academy.

The great charm of Gainsborough's work is in its reserve, its subtle beauty, and its invariable refinement. While his color has not the sort of "martial" splendor that one finds in the works of some of his contemporaries, it is always exquisitely harmonious, and its power grows upon one. It has a sensitive quality. Gainsborough, more than any other artist, portrayed the grace and elegance of his time. His interpretation of character was always of the best that was in his subject, and while his portraits are strongly personal and are wonderful in their expression of vitality, they all have an air of distinction that, no doubt, often proceeded more from the artist than from his sitters. With such power to ennoble his patrons, it is not strange that Gainsborough achieved such great success in his profession.

I

PORTRAIT OF MISS LE NAIN

Canvas, 29½ x 24½ inches.

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

Life-size head and bust of a handsome young woman, nearly facing the observer. She is garbed in a pink dress, with low corsage and with a filmy gold embroidered gauze scarf lightly thrown around her and held in place by her right hand. Her brown hair, combed out from her head, falls to her shoulders. She wears a light head-dress, with gold threads running through it. The figure is seen through an oval opening, with gray-green background.

REYNOLDS, SIR JOSHUA, P. R. A.

Born at Plympton, Devonshire, England, July 16, 1723; died in London, February 32, 1792. He went to London in 1741 and became a pupil of Thomas Hudson. After less than two years of study, he returned to his home and painted portraits. He established himself in London in 1746. In 1749 he went to Italy to pursue his studies further, and continued there during three years, particularly studying the works of Titian and Paul Veronese. In 1768, upon the establishment of the Royal Academy in London, Reynolds was chosen its first President. He was knighted by King George III. in 1769. He held the Presidency of the Royal Academy for twenty-one years. On the death of Allen Ramsey, in 1784, he became Painter in Ordinary to the King. He was buried in St. Paul's Cathedral, near the tomb of Sir Christopher Wren.

Ruskin calls Sir Joshua "the Prince of Portrait Painters" and "one of the seven colorists of the world," ranking him with Titian, Giorgione, Correggio, Tintoretto, Veronese and Turner. Of him says Allan Cunningham: "In character and expression and in manly ease, he never has been surpassed. He is always equal—always natural—graceful, unaffected. His boldness of posture and his singular freedom of coloring are so supported by all the grace of art, by all the sorcery of skill that they appear natural and noble. Over the meanest head he shed the halo of dignity; his men are all nobleness, his women all loveliness and his children all simplicity: yet they are all like the living originals."

2

PORTRAIT OF MRS. BARNARD

Canvas, 50 x 40 inches.

Three-quarter length figure of a lady, seated, the face turned slightly to the left. She wears a dress of some light material with a flowered figure. Partly thrown about her is a robe of red velvet. In her right hand she holds a book. She wears bracelets of pearls and there are pearls wreathed in her dark hair. There is a vista of landscape beyond the figure, and the head is relieved by a background of dark cloud. As a characteristic example of the work of Reynolds, for richness of color and excellence of preservation, this picture is noteworthy.



SIR JOSHUA REYNOLDS, P. R. A. PORTRAIT OF MRS. BARNARD



GEORGE ROMNEY. PORTRAIT OF MISS ELEANOR GORDON

ROMNEY, GEORGE

Born at Dalton-le-Furness, Lancashire, England, December 15, 1734; died at Kendal, November 15, 1802. Studied for a time with Steele—a painter at Kendal—and then supported himself by painting portraits in the North of England until 1762, when he went to London. In that year and in 1765 he gained prizes from the Society of Arts for his pictures "The Death of Wolfe" and "The Death of King Edward." In 1773 he visited Italy. Two years later, he established himself in London, where, until 1747 (when he removed to Hampstead), he divided public patronage with Reynolds and Gainsborough.

He painted with refined and modest coloring, with great breadth of treatment and often with exceeding grace and sentiment. His work is never without charm. His flesh-tints are fresh and his treatment of hair, though slight, is truthful and facile.—*Cyclopædia of Painters and Paintings.*

3

PORTRAIT OF MISS ELEANOR GORDON

Canvas, 49 x 39 $\frac{3}{4}$ inches. Inscribed, "Miss Eleanor Gordon."

Three-quarter length, life-size portrait of a very attractive young woman with dark hair and eyes, seated in a red velvet chair, with her face slightly turned to the left, but her eyes looking toward the spectator. She wears a loose white dress with a red silk sash, and red ribbons in her hair. In her hands, lying in her lap, she holds a piece of music. The background is an idyllic landscape, with sunset glow over distant hills and deep blue sky above. Two trees with rich brown autumnal foliage are seen beyond the figure. The face is a charming one and the flesh-painting represents Romney at his best. It is like life itself! The pose is easy, natural and graceful, and the work as a whole, while simply and broadly painted, is full of refinement.

OPIE, JOHN, R. A.

Born at St. Agnes, near Truro, Cornwall, England, May, 1761 : died in London, April 9, 1807. He began to paint when ten years old, and received orders for portraits at seventeen. In 1780 he went to London, where he was introduced to Sir Joshua Reynolds, who became his friend. He was elected Associate of the Royal Academy in 1787, and Royal Academician in 1788. In 1805, he was made Professor of Painting in the Royal Academy schools.

4

PORTRAIT OF MRS. COXE

Canvas, 46 x 36 inches.

Three-quarter length portrait of a handsome young woman of vivacious expression, with light hair and blue eyes, seated facing the observer. She wears a dark red gown with low neck and short sleeves. Her right arm rests upon the high end of the seat upon which she is sitting, and the hand rests upon her left cheek. Her left arm reaches to the seat, slightly to the right of the figure as viewed by the spectator. The background is mostly blue sky, with a suggestion of landscape in the lower portion of the composition. At the right are dark tree trunks with dense foliage.



JOHN OPIE. R. A. PORTRAIT OF MRS. COXE





SIR M. A. SHEE, P. R. A. PORTRAIT OF MRS. NORTON

SHEE, SIR MARTIN ARTHUR, P. R. A.

Born at Dublin, Ireland, December 20, 1769; died at Brighton, England, August 19, 1850. Pupil of the Dublin School of Design. He achieved some reputation in his native city as a portrait painter, and then, in 1788, went to London. In 1798 he was elected Associate of the Royal Academy. He was made a Royal Academician in 1800, and was elected to the Presidency of the Royal Academy in 1830, receiving at the same time the distinction of Knighthood.

5

PORTRAIT OF MRS. NORTON

Canvas, 45¼ x 35½ inches.

Three-quarter length portrait of a lady, seated, facing the observer. She wears a white satin gown with ruche of lace and gauze, a crimson hat with white feathers, a necklace of pearls, pearl earrings and richly jeweled bracelets. From beneath the red hat escape clusters of dark brown ringlets. A fur cloak, lined with pink silk, is thrown across the red chair upon which she is seated.

CONSTABLE, JOHN, R. A.

Born at East Bergholt, Suffolk, England, June 11, 1776; died in London, March 30, 1837. He became a pupil of the Royal Academy in 1799. Later, he studied with Joseph Farrington and R. R. Reinagle. After painting portraits and historical pictures for some time, he turned to landscape art as his real vocation and exhibited his first picture in 1802. He was elected Associate of the Royal Academy in 1819 and Royal Academician in 1829. He found early recognition in France, where, among all British painters, he was the first whose works found high esteem. His influence had much to do with the evolution and growth of the "Barbizon School" of painting. When his "Haywain" was shown in Paris, in 1825, Constable was awarded by the King a gold medal as a tribute of the appreciation in which it was held.

6

THE EMBARCATION OF KING GEORGE IV. FROM WHITEHALL ON THE OCCASION OF THE OPENING OF THE WATERLOO BRIDGE

Canvas, 13¼ x 19½ inches.

From the collection of J. Orrock, Esq.*

A view up the Thames toward the city. On the water, near the foreground, are a number of boats with brightly costumed figures going aboard. Across the river, a stretch of buildings borders the shore, and, in the distance, one sees the arches of the bridge and the familiar dome of St. Paul's. There is a tender blue sky with light cumulus clouds. Bright green trees grow near the shore at the extreme left. This is one of the brightest, most luminous pictures that has come from this artist. It is exquisitely pure and beautiful in its coloring, and has a silvery quality that is both exceptional and remarkable.

*Mr. J. Orrock is a great connoisseur, and is considered in England the highest authority on the early English masters—especially Constable.



JOHN CONSTABLE, R. A. THE EMBARCATION; OPENING OF WATERLOO BRIDGE



J. M. W. TURNER, R. A. LAKE THUN, SWITZERLAND

TURNER, JOSEPH MALLORD WILLIAM

Born in London, April 23, 1779; died there, December 19, 1851. He entered the schools of the Royal Academy in 1789. He studied perspective under Thomas Malton and architecture under Hardwick. He was elected Associate of the Royal Academy in 1799, and Royal Academician in 1802. About the same time, he visited Scotland, France and Switzerland. In 1807 he became Professor of perspective in the Royal Academy. He visited Italy in 1819, 1829 and 1840. At his death, he left the pictures in his studio to the nation.

8

LAKE THUN, SWITZERLAND

Canvas, 27½ x 35½ inches.

[This work, which was an early production of the artist's, was bought from Mrs. Dalton, widow of Mr. Dalton, a friend of Turner, who received it direct from the master himself.]

A view across the lake, which is bordered by high mountains, the summits of which are partly lost in the clouds. A large rocky promontory juts out into the water in the middle distance. The sky is filled with masses of rapidly moving clouds. There is a feeling of wind and storm. A small boat—in which are three men—with sails reefed, is making its way across the turbulent water with difficulty. In truthfulness to nature, in vigor and sweep of movement and in harmonious coloring, this picture is especially noteworthy.

LARGILLIÈRE, NICOLAS

Born in Paris, October 10, 1656; died there, March 20, 1746. Pupil of Anton Gouban, at Antwerp. Was received into St. Luke's Guild in 1672. He went to England in 1674, where he restored certain pictures by the Old Masters at Windsor, and painted some compositions of his own. In 1678 he returned to Paris, and, during six years that he lived there, he gained great reputation as a painter of portraits. After this, he again went to England and painted James II. and his queen. He was made a member of the Academy in 1686; Professor in 1705; Rector in 1722, and Chancellor in 1743. He painted the portraits of many of the most distinguished personages of his time in France and England.

9

PORTRAIT OF JAMES FRANCIS EDWARD STUART*

Canvas, 62½ x 50½ inches.

From the collection of Sir Julian Goldsmid, Bart.

Nearly full length life-size, in armor, standing, his head bare, his right hand resting on his helmet. Landscape background, with a skirmish going on, and, far beyond, to the right, some buildings.

* James Francis Edward Stuart, known as the Chevalier de Saint George, or the Old Pretender, was the son of King James II. by his second wife, Mary of Modena. He was born June 10, 1688, at St. James's Palace; was married in 1719 to Clementina Maria Sobieski, granddaughter of John III, King of Poland, and died at Rome in 17—.



NICOLAS LARGILLIERE. PORTRAIT OF JAMES FRANCIS EDWARD STUART



J. B. C. COROT. LAKE NEMI

COROT, JEAN BAPTISTE CAMILLE

Born in Paris, July 20, 1796; died there, February 23, 1875. Pupil of Michallon and Victor Bertin. He went to Italy in 1826, and painted many pictures in the neighborhood of Rome. He received medals at the salon, Paris, in 1833, 1848 and 1855, and a gold medal at the Exposition-Universelle of 1867. He was made a Chevalier of the Legion of Honor in 1846 and an Officer of the Legion in 1867. He was accorded the Diploma to Deceased Artists at the Exposition-Universelle of 1878.

In studying Nature, Corot learned to couple breadth of treatment with careful though not obtrusive detail. An eminently suggestive and refined painter, gifted with poetical and tender feelings, he has, from his peculiar excellence in treating still water, the sleeping woods, the broad, pale horizon and the veiled sky, been called the Theocritus of Landscape Painting. By an American poet he has been characterized "the painter of the essences of things."—*Cyclopædia of Arts and Artists*.

Corot, the original, the most accomplished and the most conservative of this modern French school, forms the transition from the classic to the modern landscape, recognizing no antagonism between them, passing from the instruction of Michallon, the pupil of Valenciennes, to evolving in his own practice the essential principles of the modern interpretation of Nature through an ardent inquiry into all her realities. * * * In his landscapes he suppresses all but the significant, and gives the constant features, those upon which Nature works her changes, and, therefore, presents her ever ready for change, in indecision—"on the wing." His sketchiness of treatment arose from knowledge, the comprehensive knowledge that, choosing from all, gives the best. * * * Corot and Julius Dupre are the poets of Nature's power to reflect the sentiments of man.—*Stranahan: History of French Painting*.

10

LAKE NEMI

Panel, 24 x 27½ inches. Signed at the right, "Corot, 1851."

An opening through the forest gives a view looking down upon the lake, which reflects the color of a tender twilight sky. Two women stand on the hill which slopes down to the lake, and below them, nearer the water, is a red cow. There is a thick group of trees in the foreground, at the left, in shadow. They are painted in a broad, simple, forceful manner that enhances the contrasting delicacy of the distant verdure-clad hills, which are in pearly shadow, but with touches of rosy light at their highest points. The whole picture is suffused by the hazy atmosphere of a summer evening.

MUNKÁCSY, MIHALY DE

Born at Munkács, Hungary, October 10, 1846. He first studied under a local portrait painter at Gyula, then became a pupil of the Vienna Academy, and later, of Franz Adam, in Munich, where he won three first prizes. In 1867 he went to Düsseldorf, and there, incited by Knaus and Vautier, he devoted himself to genre painting. In 1869 he established his reputation by the picture "The Last Day of a Condemned Man," which was bought by an American, the late C. H. Gibson of Philadelphia. In 1872 he settled in Paris. He received medals at the Salons of 1870 and 1874; a Medal of Honor at the Exposition-Universelle of 1878, and the Grand Prix at the Exposition-Universelle of 1889. He was made a Chevalier of the Legion of Honor in 1877; an Officer of the Legion in 1878, and Commander in 1890. He was elected a Member of the Munich Academy in 1881; was made a Knight of the Order of Letters and Arts, of Austria, and was created a Baron by the Austrian Emperor.

II

FLIRTATION

Panel, 45½ x 35½ inches. Signed at the right, "M. Munkácsy."

A young woman in a gray dress, working at an embroidery frame, is interrupted in her task by a young man in a light reddish-brown costume who stands near her, leaning on the back of a red velvet cushioned chair. A dark oak armoire is behind him and there is a rich red rug on the floor. Between the figures, in the background, is a geranium with bright red blossoms. The picture is painted in full, rich, flowing color and is very characteristic of the artist.



M. DE MUNKACSY. FLIRTATION



VACSLAV BROZIK. PUNCH-AND-JUDY IN THE HOME

BROZIK, VACSLAV VON

Born at Tzmoschna, near Pilsen, Bohemia, 1852. Pupil of the Academy at Prague, the Academy at Munich, under Piloty, and of M. de Munkácsy in Paris. He received a medal at the Salon of 1878, and gold medals at Expositions at Berlin, Vienna, Munich and Brussels. He was made a Chevalier of the Legion of Honor in 1893, and an Officer of the Legion in 1896. Member of the Institute, 1897. He is a Knight of the Order of Francis Joseph, of Austria; Commander of the Order of Letters and Arts, of Austria; Knight of the Order of Léopold of Belgium, and of St. Michael of Bavaria. He was created a Baron by the Austrian Emperor in 1897, and has been appointed Painter to the Imperial Family of Austria. He is also Director of the Academy of Fine Arts at Prague.

12

PUNCH-AND-JUDY IN THE HOME

Panel, 37 x 52 inches. Signed at the right. "V. Brozik."

A number of handsomely dressed children, in a luxurious apartment, are being entertained by a Punch-and-Judy show. Each child's face is a study, reflecting the individual impression. One of the little ones, of an inquiring turn of mind, seeks to unravel the mystery of the stage management, but a sturdy little boy, seated near the side of the box, keeps her back. In composition this picture is exceedingly well balanced, and in color it is very rich and effective.

BROZIK, VACSLAV VON

(See No. 12.)

13

READING THE BIBLE

Canvas, 36 x 55 inches. Signed at the right, "V. Brozik, '80."

In a large family apartment in a chateau, a handsome young woman is reading aloud from a large illuminated parchment volume. Two elderly persons—a man and his wife—seated before her, a young woman at their left, and a young man standing near the reader, are intently listening. The reader is garbed in a rich costume of silk brocade, the elderly couple are in black satin, and the other young woman has a pink satin dress, while the young man wears a gray suit with broad lace collar and cuffs. The furnishings of the apartment are of the most rich and costly description. An old canopied bed, with crimson velvet hangings, occupies a central position in the background, and rich cabinets laden with porcelains, glass and various objects of art, fill the remaining spaces along the walls. Above them hang costly pictures. On the floor is a gorgeous rug in which red is the predominating color. The composition is full of interest, and the color is peculiarly rich and glowing. The figures are well drawn and are fine in expression. Every detail of the work has been painted with the most conscientious care.



VACSLAV BROZIK. READING THE BIBLE



AUGUST VON PETTENKOFEN. ENCAMPMENT OF BOHEMIANS

PETTENKOFEN, AUGUST VON

Born in Vienna, 1821. Pupil of the Academy in Vienna. Served in the Austrian army, in which he gained the rank of captain. When his term of service ended, he returned to the brush and became the foremost painter of his country. From his experiences in the field and with the Hungarian contingent of the army, he has drawn the subjects for many of his works. He was made a member of the Vienna Academy in 1866, of the Munich Academy in 1867, was knighted in 1870, and was made a Professor in 1880.

14

ENCAMPMENT OF BOHEMIANS

Panel, 9½ x 16 inches. Signed at the right, "Pettenkofen."

A gypsy family is seen under a tent, on a plain. Two horses are tethered outside. There is a luminous blue sky with light clouds. The figures are painted in the most careful yet artistic manner; each is a masterpiece of modeling and expression. The horses are drawn with knowledge and power and with wonderful suggestion of vitality. The effects of atmosphere and distance are expressed with subtlety and truth. In color this painting is refined and harmonious in the highest degree.

CHARLEMONT, EDUARD

Born at Znaim, Moravia, 1848. Pupil of the Vienna Academy, under Engerth, and, later, of Makart. He visited Italy, studied in Venice, traveled in Germany and France, and finally settled in Paris. He received a medal at the Salon, Paris, in 1883, and a gold medal at the Exposition-Universelle of 1889. Was made a Chevalier of the Legion of Honor, 1895.

Charlemont's art received its chief inspiration from the early Dutch and Flemish masters. He is an artistic descendant of Pieter de Hoogh and of Van der Meer of Delft. In brilliancy of color, refinement of execution and virtuosity he has no rivals. Among the works which have given him greatest reputation were his celebrated decorations for the foyer of the Imperial Burg Theatre in Vienna. The pictures by which he is represented in this collection are from the collection of M. Faure, the distinguished singer, of Paris.

15

THE ARTIST VAN DE VELDE IN HIS STUDIO

Panel, 37 x 28½ inches. Signed at the right, "E. Charlemont, 1890."

The painter, facing the spectator, is seated before his easel, intently engaged upon his work. In a small apartment at the side, the curtain at the entrance to which has been withdrawn, stands an attractive young woman wiping a plate and watching the painter through the doorway. In the near foreground, at the left, is the model of a full-rigged ship. The painter is garbed in black satin, with broad white lace collar and cuffs, and with a purple velvet cap on his head, out from which long curling brown hair falls over his shoulders. The young woman wears a yellow dress, blue apron, white cap and white kerchief. Over the top of the easel hangs a mass of rich green brocade drapery. The wall is covered with rich tapestry. Upon it hangs an old map. The picture is painted with most careful attention to details, and is rich and splendid in color.



EDUARD CHARLEMONT. THE ARTIST VAN DE VELDE IN HIS STUDIO





EDUARD CHARLEMONT. A CUP OF TEA

CHARLEMONT, EDUARD

[See No. 15.]

16

A CUP OF TEA

Panel, 15 x 12 $\frac{1}{4}$ inches. Signed at the right, "E. Charlemont, 1884."

A dark-haired young woman in pink silk dress, with long, pointed bodice, a broad, pointed linen kerchief, and wearing an elaborate white lace cap, stands beside a table, pouring cream into a cup of tea. Upon the brown wall behind her hangs an ancient map, and partly covering it hangs a black felt hat, with a clay pipe passed through the band. In technique and rich coloring, this work is comparable with somewhat similar compositions by the early Dutch masters.

17

VAN DYCK'S STUDIO

Panel, 20 $\frac{3}{4}$ x 13 $\frac{1}{2}$ inches. Signed at the left, "E. Charlemont, '82."

Interior of a handsome studio. The artist, in black satin costume with slashed doublet and sleeves and broad lace collar, facing from the observer, stands in front of his easel, upon which is the growing portrait of a beautiful young woman. At the right sits a man in a red cloth costume with brass buttons, observing the artist's progress. Over the back of the chair in which he sits hangs a bit of blue velvet drapery. A broad brimmed black hat is hung on the top of the chair. There are rich tapestry curtains and various objects indicative of the wealth and taste of the painter. Below the easel falls a mass of bright green silk drapery, giving a strong color note.

LESSI, TITO

Born in Florence, Italy, 1858. Member of an artistic family. His father was a worker in mosaic, and three of his uncles were painters. He studied for a time in the Academy at Florence, and some years later was a pupil of Antonio Ciseri for a short while. He studied architecture and perspective with one of his uncles. In 1880 he went to Paris and immediately began to achieve distinction. Gold Medals, Paris Salon 1895, Munich 1896; Highest Award, Berlin 1897.

While Meissonier was not actually Lessi's master, he was so virtually, for in each of Tito Lessi's works one finds those remarkable effects of light, the delicacy of touch, the regularity of drawing and love of representing the smallest objects, which certainly must place him forward in that school of painting where precision, conscientiousness and honesty are the supreme points of excellence. He appears to be a disciple of the Flemish or Dutch rather than of the Italian painters—a descendant of Terburg, Teniers or Peter De Hoogh. * * * Throughout Tito Lessi's work there is constant evidence of the sincere and truthful; each picture has been the object of special study, of careful thought and elaborate working-out, and each seems to contain the plenitude of his qualities.—“*The Italian Meissonier*,” *Art Journal*, London, February, 1897.

The comparison with Meissonier is the first that occurs to every critic when he becomes acquainted with the art of this skillful Italian. To invite such comparison would be presumption on anyone else; it is not so in Tito Lessi. Having remarkably good sight, a firm and delicate hand, indomitable patience, and a love of accuracy and completeness in the representation of objects whether living or inanimate, it is natural that Lessi should paint very much on the same principle as did Meissonier. Still, notwithstanding a coincidence of gifts and tastes, there is clear evidence that Lessi looks at everything with his own eyes. The resemblance of his work to that of Meissonier is more in clearness of vision than in style. * * * His art, though technically most accomplished, is in our time rare by reason of its scrupulous honesty, by its modesty and by the keenness of insight that it unobtrusively displays.—*Philip Gilbert Hamerton*, in *Scribner's Magazine*, March, 1894.

18

THE CARD PLAYERS

Panel. 9¼ x 11¾ inches. Signed at the left, “Tito Lessi.”

Three men, each with intent expression, seated about a round stone table, out-of-doors, engaged in a game of cards. The figure nearest the spectator wears a coat of pink satin; the man next him is in black, and the one across the table has thrown off his coat and hat and appears in shirt-sleeves and red vest. His discarded red coat lies across a chair in the foreground. Beyond the figures, one sees the end of a country house and a thicket of rich greens, with the sparkle of sunshine penetrating the foliage and jewel-like touches of blue sky showing through. In character of subject, composition, color and technique, this picture particularly suggests the work of Meissonier—with whom Lessi is so constantly compared.



TITO LESSI, THE CARD PLAYERS



LESSI, TITO

[See No. 18.]

19

THE VIOLINIST OF THE CONVENT

Panel, 18½ x 14¾ inches. Signed at the right, "Tito Lessi."

Standing near a window, in an apartment of a convent, is a young man in a dark gown, nervously playing a violin. His face reflects the elevation of his soul and his love for his art. A middle-aged monk in a white robe and a black cowl is seated in the foreground, and a younger man, similarly garbed, sits at the end of a table, at the extreme left. Both are impressed by the playing, which evokes retrospection—perhaps introspection. The table is covered by a rich crimson brocade, and upon it are books and music. An eagle lectern with an ancient missal, rises at the right. The upper windows are of bright-colored glass, and a green curtain hangs at the side of the window. In subject, feeling, composition and color, this is one of the most successful of Lessi's pictures. In technique it is most admirable.

20

READING A DOCUMENT

Panel, 9¾ x 12 inches. Signed at the right, "T. Lessi."

Two men are seated near a table, under a large window. One, facing the spectator, reads from an ancient parchment folio which he holds in his left hand, while he gesticulates with his right. Facing the reader, sits the second man, with profile toward the observer, leaning forward with intent expression. The reader wears a coat of flowered gray velvet, with broad lace cuffs, and black knee-breeches. He is seated in a large red velvet-covered chair. The listener has a red velvet coat embroidered with gold, and gray breeches. On the table are books, writing-materials and a lamp with a green shade. There is a green chair, also, piled full of old books and manuscripts. The gradations of light in the apartment are expressed with rare truthfulness. The painting, throughout, is finished with the utmost detail, yet with a breadth of handling closely recalling the work of Meissonier.

55

MEISSONIER, JEAN LOUIS ERNEST

Born at Lyons, France, February 21, 1815; died in Paris, January 31, 1891. In 1830, Meissonier went to Paris and studied four months under Léon Cogniet. He formed his technique mainly, however, upon careful study of the Old Masters—particularly those of the Dutch school. Medals: third class, 1840; second class, 1841; first class, 1843 and 1850; Medals of Honor, 1855, 1867 and 1878; Chevalier of the Legion of Honor, 1846; Officer, 1856; Commander, 1867; Grand Officer, 1878. Member of the Institute, 1861. One of the founders and the first President of the *Société Nationale des Beaux Arts*, Paris.

21

LA VEDETTE

Panel, 17¼ x 13¼. Signed "E. M." at the right.
From Meissonier's studio after his death.

A Guardsman, with alert expression, standing erect in the foreground. In the distance, two other soldiers are slightly but deftly indicated. The soldier is studied in the most careful and comprehensive manner, yet is painted with broad and simple technique. Every strap, every buckle, every button is in place and fulfils its function. The landscape, while merely suggested, is rich in warm greens and browns; and the sky, filled with bright, luminous white clouds—with a patch of clear blue showing through—is painted with close observation, knowledge and fine effect.

22

THE WHITE HORSE*

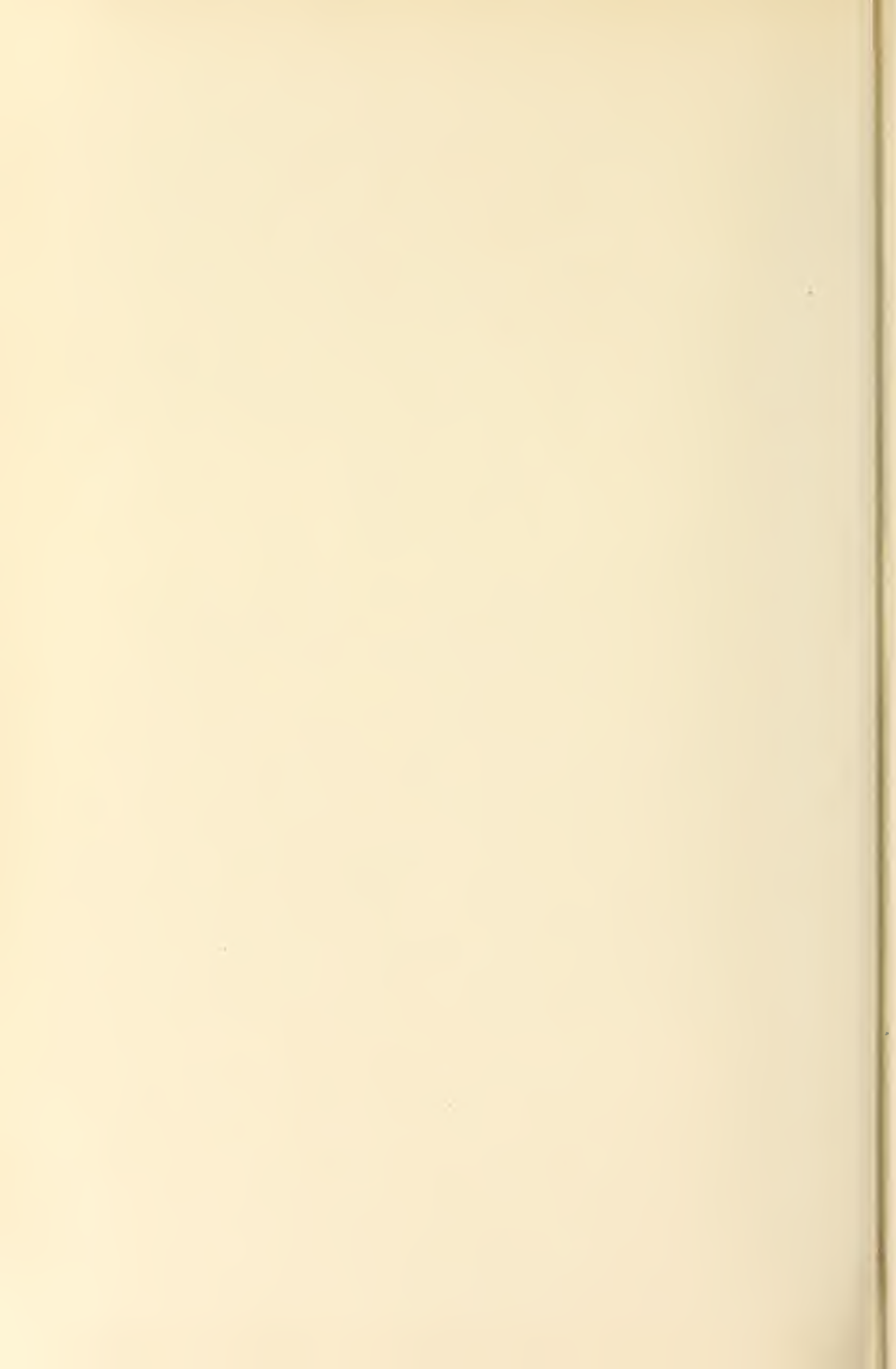
Canvas, 11½ x 8½ inches. Signed "E. M." at the left.
From Meissonier's studio after his death.

The horse, in the foreground, stands facing to the right. The animal is drawn with wonderful accuracy and spirit, and is painted with all the vigor and spontaneity of the first impression. At the extreme right of the composition, a red horse is hastily sketched in—and even in the few strokes by which this is accomplished, one may recognize the brush of the master. The foreground is a sandy road; beyond it is a suggestion of rich green foliage under a luminous blue sky.

*Study of the Emperor Napoleon's Horse.



J. L. E. MEISSONIER. LA VEDETTE



FORTUNY, MARIANO

Born at Réus, near Tarragona, Spain, June 11, 1838; died in Rome, November 21, 1874. In 1853, he entered the Academy of Fine Arts at Barcelona where he remained until 1856, studying meanwhile under Claudio Lorenzalez. He gained the *Prix de Rome* in 1857, and the next year went to Rome, where he produced some works of great interest and promise. At the breaking out of war between Spain and Morocco, Fortuny accompanied the army to Africa, where he made many sketches in oil and water color. This experience was most valuable to him. Having returned to Barcelona, the Town Council provided him with funds to travel and prosecute his studies further. He then went to Paris, where he became the friend of Meissonier, and later he went to Florence. He then made a second visit to Africa, where he remained for six months. In 1866 he again went to Paris, and in 1868 once more went to Rome, where he painted his great picture, "A Spanish Marriage." In 1870 he went to Granada to live, and in and about the Alhambra painted some of his best pictures. He went to Rome again in 1873, and, with the exception of a short journey to Paris and London, there he remained until his death. He was made a Chevalier of the Order of Charles III. of Spain, and was accorded the Diploma to the Memory of Deceased Artists at the Paris Exposition-Universelle of 1878.

In his genre, Fortuny was the head of a school. Endowed with a profound talent for manipulation, he created the *ecole de la main*. His science, united to a certain charm to which everyone yielded: his love of light, his worship of the sun, and a unique something in the choice, the idea, and the rendering of his subjects, made for him a reputation which was legitimate. Fortuny has many imitators, but the majority of them fail to represent in their works, as he did, the character—the soul—of things.—*Charles Yriarte.*

23

A SPANISH LADY [Aquarelle]

24

STUDY OF A FIELD

25

INTERIOR OF A COURTYARD [Sketch]

The above works not yet having been released from the Custom House when this catalogue went to the press, it was impossible to prepare any descriptive matter concerning them.—*Editor of the Catalogue.*

A Special Collection of Pictures by the Austrian Landscape
Painter, Eugene Jettel.

JETTEL, EUGENE

Born at Vienna, Austria, in 1850. Pupil of the Academy at Vienna and of Theodore Rousseau. Member of the Société Nationale des Beaux-Arts (Champ-de-Mars Salon). Member of the Jury, Exposition-Universelle, Paris, 1889. Chevalier of the Legion of Honor. First Class Medal, International Exposition, Munich, 1891.

Eugene Jettel, the Austrian; J. C. Cazin, the Frenchman, and Anton Mauve, the Dutchman, are of the present generation of landscape painters who have brought the harmony of tones and the impression of light and nature to the highest degree of perfection. They are the most prominent of all in these particulars, and really are worthy to be compared with the great painters of the Barbizon school. Eugene Jettel's works especially show the characteristic qualities of Rousseau, Corot and Daubigny; a direct and intimate study from nature, a great variety of colors and effects, the most exquisite delicacy of tones and the impression of "plein-air." In looking at a picture by Jettel, one has a similar impression as when, upon opening a window, one feels the freshness of pure atmosphere. The artist Meissonier was a great admirer of Jettel's painting, Pettenkofen ranked him with the great landscape painters of the Barbizon school, and Munkácsy frequently has expressed himself in tribute to the personal and poetic quality of his work.

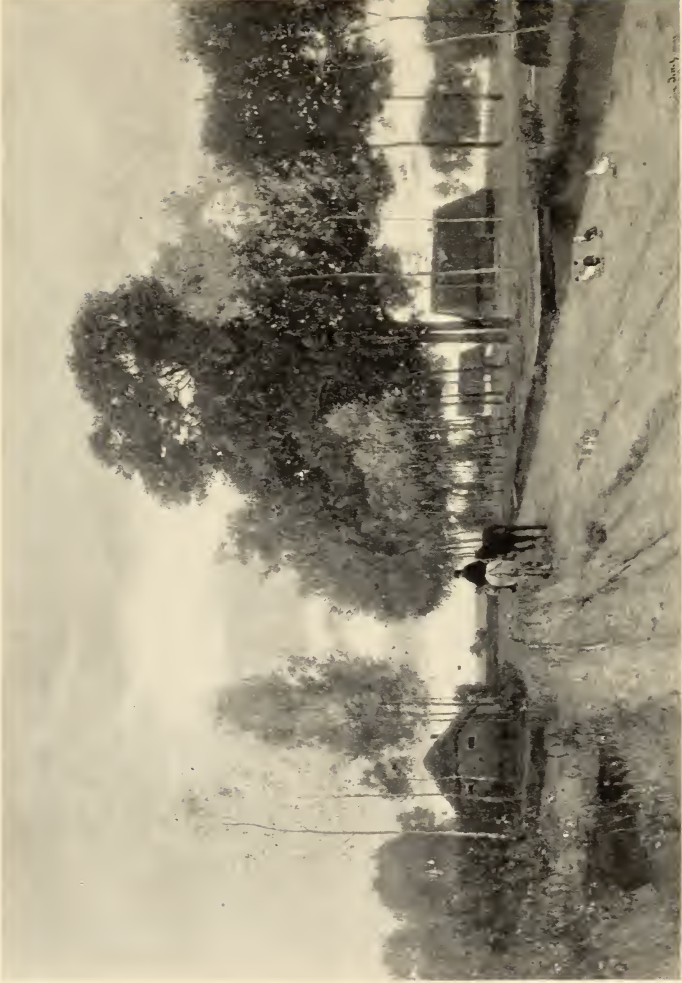
Eugene Jettel's pictures are mostly in the possession of French and English collectors, but during the last few years some of them already have made their way to America. The following American collectors, among others, possess works of Jettel: Mr. Morris K. Jesup, Mr. Charles Lanier, Mr. S. M. Milliken and Mr. Charles T. Yerkes, of New York; Mr. Ch. D. Fisher, of Baltimore; Mr. W. C. Rice and Mr. F. B. Green, of Boston; Mr. Charles Counselman, Mrs. C. P. Hanford, Mr. Charles D. Hamill, Mr. O. W. Meysenburg and Mr. A. A. Sprague, of Chicago; Hon. John Wanamaker and Mr. E. T. Stotesbury, of Philadelphia, and Mr. L. Z. Leiter, of Washington. Pictures by Jettel also are in the collections of the Metropolitan Museum of Art, New York, and the Art Institute, of Chicago.

26

DUTCH LANDSCAPE, WITH RISING MOON

Canvas, 26 x 35½ inches.

At the left, a calf is drinking from a pool of water, in which, on the opposite side, are four geese. In the middle distance, near two large wheat-stacks, peasants are loading a cart. A wooden fence and a wind-mill are on the right.



27 EUGÈNE JETTEL. A ROAD IN HOLLAND

27

A ROAD IN HOLLAND (Illustration)

Canvas, 33 x 47 inches.

Twilight effect after a rain. A road leads through the center of the composition, with a peasant riding a white horse and leading a dark bay horse. Water standing in the ruts and depressions of the road reflects the golden color of the sky. Houses of a small village are seen through rows of trees.

28

STORKS IN A POOL

Canvas, 22 x 31½ inches.

A marshy landscape with a pool in the foreground and a narrow foot-bridge crossing one end of it. A stork stands in the tall grass in the near foreground, another stands in the pool, and a third is flying from the opposite shore toward the spectator. A man comes forward on the path toward the bridge.

29

FARM AND DUNES AT CAYEUX, FRANCE

Canvas, 15½ x 27½ inches.

Pasture-land near the sea, with two cows in the foreground, one grazing, the other lying down. At the left, in the middle distance, are long farm buildings; at the right are sand dunes. A woman comes forward from the direction of the buildings. Bright, luminous sky.

30

MEADOW-LANDS, WITH SETTING SUN

Panel, 15 x 24 inches.

The foreground is a meadow on which a peasant is mowing grass. There is a pond in the middle distance. Two windmills are seen in the distance, at the right. The crimson disc of the sun is sinking below the horizon.

31

VILLAGE IN HOLLAND—MOON-RISE

Panel, 20 x 35½ inches.

A peasant woman, driving two cows and some ducks, on a road leading to a village, seen on the left.

63

VIEW AT GIESSEN, SOUTH HOLLAND

Panel, $20\frac{1}{2} \times 32\frac{1}{2}$ inches.

A broad canal covers the whole of the foreground. At the left are ducks' nests and tall weeds and grasses. On the opposite bank are the red roofed houses and the church of the town.

DUTCH RIVER SCENE; EVENING EFFECT

Panel, $11\frac{3}{4} \times 19\frac{3}{4}$ inches.

River in center and foreground. On the left is a road along the river, bordered by trees which partly hide a house, near which is a cart drawn by a donkey. In a meadow, at the right, two cows are grazing.

THE BANKS OF THE LOING (Illustration)

Panel, 23×32 inches.

View at a bend in the river, which is swollen by recent rains. The right bank is bordered by willows. A small boat is drawn up to the shore in the foreground, and further along a man sits on the river-bank fishing. Beyond the bend of the stream, in the distance, is a vista of farming country at the right and a grove of trees at the left. Rich greens in the foreground. Very luminous sky.

THE VILLAGE OF KATWYK, HOLLAND

Panel, $20 \times 27\frac{1}{2}$ inches.

At the left, a group of two women and four children are seated on the dunes. Several fowl are on the road leading to the village. In the distance, at the left, is a glimpse of blue sea. Evening effect, with purpling sky.

A ROAD NEAR CAYEUX, FRANCE

Canvas, $16\frac{3}{4} \times 23\frac{1}{2}$ inches.

Road leading through a village. A man riding on a white horse, leading a dark bay horse. Ducks by the road side.



34 EUGÈNE JETTEL. THE BANKS OF THE LOING



40 EUGÈNE JETTEL, THE FISHERMAN

37

A COTTAGE NEAR CAYEUX, FRANCE

Canvas, $13\frac{1}{2} \times 21\frac{1}{2}$ inches.

A cottage near the centre of the composition, with a cart in front of it, flanked by a tree at the left. Windmill beyond. A little girl, seated, and five ducks are in the right foreground.

38

LANDSCAPE NEAR CAYEUX, FRANCE

Canvas, $14 \times 21\frac{1}{2}$ inches.

Road through the centre of the composition, with a flock of sheep followed by the shepherd, who wears a blue vest. At the left, grain fields with a cluster of small trees.

39

MEADOWS NEAR CAYEUX, FRANCE

Canvas, $16\frac{1}{2} \times 25$ inches.

In the foreground, near a wooden fence, a cow—dark red, patched with white—is lying down. Beyond, three other cows are grazing. Group of trees and cottages at the left.

40

THE FISHERMAN (Illustration)

Canvas, $25\frac{3}{4} \times 36$ inches.

Landscape, with river coming into the foreground at the left. In a boat drawn up to the shore is a man who is fishing. Clumps of trees in middleground and distance. Houses of a village are seen in the far distance.

41

VIEW IN PICARDY, FRANCE

Canvas, $17 \times 25\frac{1}{2}$ inches.

Three peasants are loading a dray drawn by three horses near a huge wheat stack. Houses of a village are seen beyond.

69

42

RIVER SEEN IN HOLLAND

Panel, 13 x 16 inches.

In the foreground are two ducks' baskets; others are placed along the opposite bank of the river, which is enlivened by numerous ducks, and is crossed, in the distance, by a wooden bridge.

43

HOLLAND MEADOWS

Panel, 17 x 20½ inches.

In the foreground, near the centre of the composition, a brown cow patched with white is lying down. A great many other cattle are distributed through the fields. There are red roofed houses and windmills surrounded by trees in the distance.

44

DUTCH RIVER VIEW

Panel, 10 x 16 inches.

At the right is a broad, sandy road on which a number of ducks may be seen. In the middle distance, near the bank of the river, is a windmill.

45

COWS IN A MEADOW

Canvas, 12¾ x 19½ inches.

A cow, brown, with patches of white, stands near the centre of the composition, facing from the spectator. Two other cows are at some distance further back. The outskirts of a town are faintly seen in the distance.

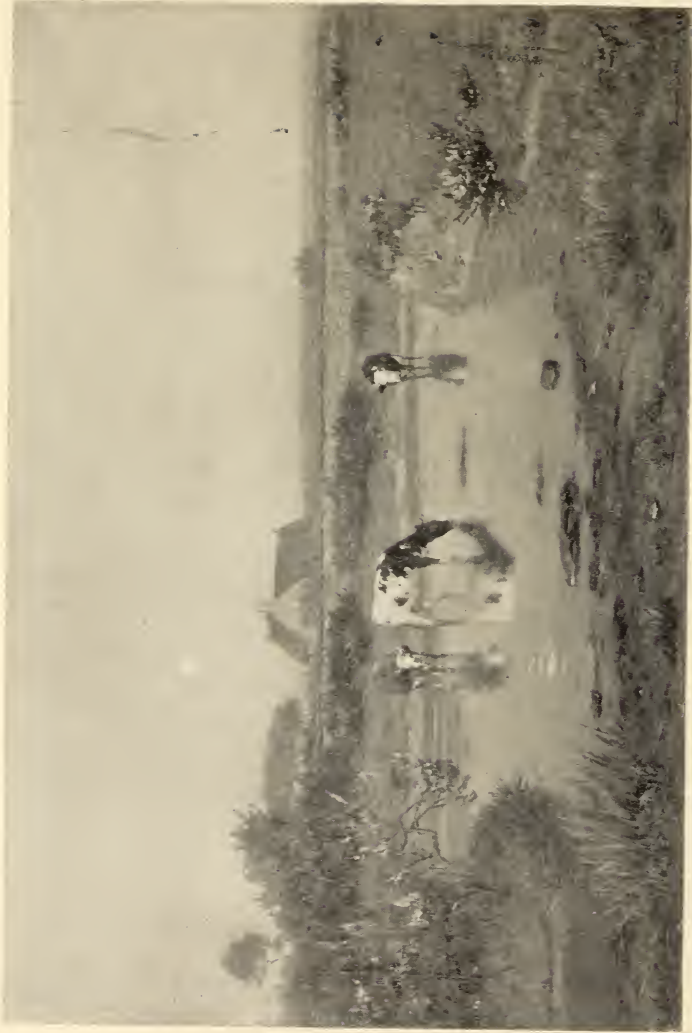
46

COTTAGES BY THE RIVER

Panel, 14¾ x 21 inches.

On a river which extends into the right foreground, a man in a boat is angling. Beyond, toward the left, is a group of cottages. A single white house is seen in the distance, on the right.

70



47 EUGÈNE JETTEL. THE RISING MOON

47

THE RISING MOON (Illustration)

Canvas, $25\frac{1}{2} \times 39\frac{1}{2}$ inches.

In the foreground is a pool with three cows standing in the water. Beyond, is a wall, above which is seen the upper portion of a farm house. The moon is rising in a sky suffused with the rosy reflection of the sunset.

48

RIVER SCENE NEAR VENEUX NADON, FRANCE

Canvas, $23\frac{1}{2} \times 33\frac{1}{2}$ inches.

River in the center, stretching along the foreground and partly covered with water plants. Reeds and tall grasses growing abundantly near both banks. Two cows are drinking from the river in the middle distance. Meadow, with cattle grazing, skirted by a wood on the right.

49

EARLY SPRING

Canvas, $17\frac{3}{4} \times 26\frac{1}{4}$ inches.

Extensive pasturage, intersected by rows of trees. A cow, black with patches of white, is lying in the left foreground. Other cattle are distributed through the meadows.

50

THE RIVER SEINE, NEAR MONTEREAU, FRANCE

Canvas, 18×25 inches.

Green meadow in the foreground with some ducks at the left. Group of birch trees in the center; red cow grazing beyond. On the left is the river Seine, crossed by a three-arched bridge in the distance. On the river bank is a man angling, and two other figures are near him.

73

THE RIVER OISE, NEAR ISLE ADAM, FRANCE

Canvas, 33 x 21 inches.

Richly wooded landscape, divided by the river, which is crossed by a two-arched bridge in the distance. Several small boats are moored along the shore. On the left foreground are bushes and water plants.

A MAN SPADING

Canvas, 17½ x 30 inches.

A man spading in a somewhat neglected garden. Upon a bank of earth at the right are the remnants of a fence, mostly fallen away. Across this, one sees the roofs of the houses of a village. In the foreground are tall weeds and vegetables, mostly gone to seed. Sunflowers are growing at the left.

LANDSCAPE IN HOLLAND

Canvas, 16½ x 24½.

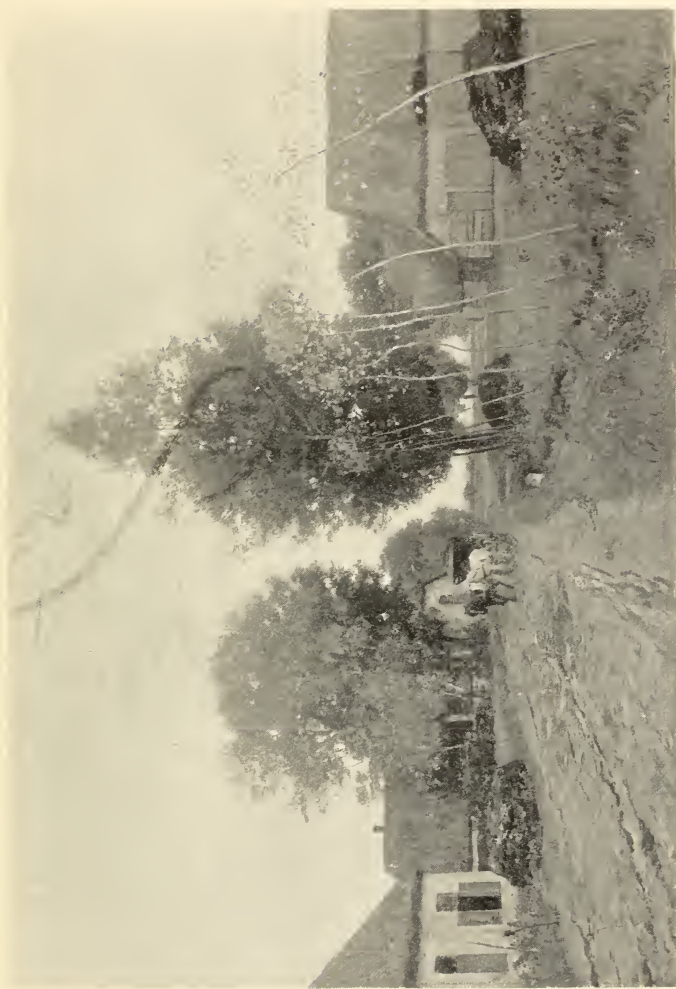
Roadway bordered by a narrow canal. A herdsman, coming down the road toward the spectator, drives a number of cows before him. Windmill in the distance. At the left of the canal willow trees are growing. Man plowing in a field in the middle distance. Luminous sky, with light clouds.

First Medal, Berlin, 1889.

ROAD THROUGH A VILLAGE; SUNSET (Illustration)

Panel, 31 x 46.

A road leading through a village. Effect of twilight after rain. Covered carriage with two horses comes down the road toward the observer. Cottages at the left; farm-buildings at the right. A picture particularly rich in warm color.



54 EUGÈNE JETTEL. ROAD THROUGH A VILLAGE, SUNSET

55

VIEW OF REGENSBURG

Canvas, 24¼ x 34.

A stream, partly filled with reeds, leads from the foreground at the left toward the village, the roofs and church-towers of which are seen in the distance. On the stream is a boat, from which a man is fishing. On the right shore, among rich green grasses, are several ducks. Beyond is a clump of trees, with a house half-hidden among them. At the left, in a field, several women are working. There is smoke rising from a small fire. Bright, luminous sky.

56

FARM NEAR EPINAY, BARBIZON

Canvas, 18 x 25½.

Meadows, with ducks in the foreground and cattle in the middle distance. At the right, the houses of a farm with willows in front. There are tall weeds and grasses in the near foreground. Trees of an orchard are seen beyond a fence in the distance.

57

RIVER VIEW, WITH DUCKS

Panel, 20 x 32.

A stream stretches across the foreground and turns into the distance, where it is crossed by a narrow bridge. Two duck baskets are in the stream near the foreground, and several others line the shore on the opposite side. There are many ducks on the river and on its banks. Across the stream, at the right, are meadows with grazing cattle. At the left is a rich green field.

58

FARM HOUSE BY THE ROADSIDE

Canvas, 17½ x 26.

A road leads from the foreground past a farm-house with red tiled roof, a cluster of trees and a straw-stack, at the right. Kneeling figure in the grass in the foreground. Vista of a river in the middle-distance, at the left. In the distance, a man in a buggy, driving down the road toward the spectator, has stopped to speak to a woman by the roadside.

PIGS AND DUCKS BY A RIVER

Panel, $15\frac{3}{4} \times 31\frac{1}{4}$.

View along the clayey bank of a river. Pigs and geese in the foreground, and a man lying in the shadow of a bench of earth, lazily looks after them. Two boats are drawn up to the edge of the stream; a child leans over the edge of one of them. In the distance, across the river, is a church. Very luminous, silvery sky.

VILLAGE NEAR ROTTERDAM; SUNSET

Panel, $17\frac{1}{2} \times 33\frac{1}{2}$.

Stream with swampy low-land in the foreground with cranes. Sail-boat drawn up near the shore. The tops of houses and windmills are seen above the trees that grow above the river bank. Twilight sky, red along the horizon, with dark clouds above. Subject and treatment somewhat suggestive of Daubigny.

NEAR KATWYK, HOLLAND; MOON-RISE

(Illustration)

Canvas, $18\frac{1}{2} \times 24$.

Road in the foreground, with woman sitting by the roadside. The red-roofed houses of the village in the middle distance. Moon rising in a tender sky holding a faint reflection of the sunset.

COTTAGE ON THE ROAD TO CAYEUX, FRANCE;
EVENINGCanvas, $16\frac{1}{2} \times 22\frac{1}{2}$.

Old farmhouse, with thatched roof, at a bend in the road, beside which runs a ditch containing very little water. Three ducks are on the water and several are in the grass at the sides of the ditch. At the right is pasture-land. Horse and cart come down the road toward the spectator. Wall of an estate at the opposite side of the road. Twilight sky.



61 EUGÈNE JETTEL. NEAR KATWYK, HOLLAND. MOONRISE

63

RIVER NEAR VENEUX NADON

Canvas, 20½ x 29½.

Stretch of landscape with river at the left. Three men by the river ; one of them fishing. Houses of the village seen in the distance. Ducks in the foreground. Gray sky. Group of trees in the near foreground at the right.

64

BROOK NEAR A CHATEAU, BRITTANY

Panel, 22½ x 16¼.

Pool near the foreground, with ducks. Willow tree at the right, and dense mass of trees and bushes at the left. Beyond are the white walls and red tiled roofs of a chateau.

65

SUNFLOWERS IN A GARDEN

Canvas, 18 x 29.

A kitchen-garden with sunflowers, cabbages, etc. An old woman working in the middle distance. Over the garden-walls are seen the roofs of the houses of a village.

66

RIVER IN HOLLAND, WITH DUCK-BASKETS

Panel, 16½ x 20½.

Stream in the foreground, with duck-baskets. Across the stream, a group of houses is seen through the openings in a grove of trees. Luminous gray sky.

67

PASTURELAND

Canvas, 22 x 34¼.

View near the bend in a stream. A cow, dark brown with patches of white, lies in the foreground. There is another cow standing in the stream, and, on the clayey bank opposite, are several other cattle, near a group of trees. A hillside, with clumps of trees, occupies the middle distance.

81







