The image shows the front cover of a book. The cover is decorated with a traditional marbled paper pattern. The background is a dark, muted green or blue, overlaid with intricate, swirling patterns of bright yellow and white. Superimposed on this marbled background are dark, branching, tree-like or root-like structures in a brownish-gold color. In the center of the cover is a white rectangular label with a thin black border. Inside this label, the text is printed in a classic serif font, centered and arranged in three lines.

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CATALOGUE OF PICTURES BELONG-  
ING TO THE ESTATE OF THE LATE  
MRS. S. D. WARREN OF BOSTON 



EDITION DE LUXE

AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH, NEW YORK







SALE AT MENDELSSOHN HALL  
[FORTIETH STREET, EAST OF BROADWAY]  
ON THURSDAY AND FRIDAY EVENINGS  
JANUARY EIGHTH AND NINTH  
BEGINNING PROMPTLY AT HALF-PAST EIGHT O'CLOCK

THE COLLECTION OF  
THE LATE MRS. S. D. WARREN

ON VIEW DAY AND EVENING AT  
THE AMERICAN ART GALLERIES  
FROM SATURDAY, JANUARY THIRD, UNTIL THE MORNING  
OF THE DAY OF SALE, INCLUSIVE











A DESCRIPTIVE CATALOGUE OF  
**PAINTINGS PASTELS  
AND WATER-COLORS**

PREPARED BY  
THE LACE BROS. & O. WARREN  
OF NEW YORK  
BY THE BROS. AT THE NEW YORK GALLERY  
BY THE BROS. AT THE NEW YORK GALLERY

EDITED BY C. B.

THE GALLERY WILL BE OPENED BY  
THOMAS H. YORRIS  
OF THE AMERICAN ART ASSOCIATION, MANAGERS  
NEW YORK 1905

No. 104  
BY SIR JOSHUA REYNOLDS  
PORTRAIT OF LADY HERVEY OF BRISTOL





No. 104  
PORTRAIT OF LADY HERVEY OF BRISTOL  
BY SIR JOSHUA REYNOLDS

A DESCRIPTIVE CATALOGUE OF  
**PAINTINGS PASTELS  
AND WATER-COLORS**

COLLECTED BY  
THE LATE MRS. S. D. WARREN  
OF BOSTON  
TO BE SOLD AT ABSOLUTE PUBLIC SALE  
BY ORDER OF THE EXECUTORS

EDITION DE LUXE

THE SALE WILL BE CONDUCTED BY  
THOMAS E. KIRBY  
OF THE AMERICAN ART ASSOCIATION, MANAGERS  
NEW YORK: 1903



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200

D. B. UPDIKE, THE MERRYMOUNT PRESS, BOSTON

## 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 re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *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.*

4. *The Lots to be taken away at the Buyer's Expense and Risk upon the conclusion of the Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.*

5. While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.



CONDITIONS OF SALE

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

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THE AMERICAN ART ASSOCIATION, MANAGERS

THOMAS E. KIRBY, AUCTIONEER

## INTRODUCTION

THIS COLLECTION of pictures, owned by the late Mrs. S. D. Warren, is sufficiently varied in character and high in quality to suggest a considerable catholicity of taste and, upon the whole, an excellent judgment in selection. It bears little or no evidence of having been systematically compiled, but would seem to be rather the product of independent preferences, guided by a cultivated instinct. On the other hand it includes, without doubt, some pictures which are out of place in this company; though fortunately they are few in number and do not materially affect the general average.

The range of choice embraced originally a superb "Holy Family," by Filippino Lippi, which has been presented to the Boston Museum of Fine Arts.

A curiously interesting picture in the Collection, as here presented, is the "Death of the Virgin," by Michael Wohlgemuth, in whose workshop Albert Dürer was apprenticed. For Wohlgemuth was an eminent craftsman, employing many hands, and his work bears the stamp of having been somewhat mechanically executed. Yet it was dramatically conceived and rendered with shrewd characterization and handsomeness of color; presenting a combination of Gothic spirituality and of naïve realism. The Collection also contains a Madonna that has been attributed to Memling, but is now more cautiously offered as "Flemish Fifteenth Century"—a little painting on lawn, pure in color, sincere in workmanship, and full of tenderness and pathos. With similar discretion another Madonna has



#### INTRODUCTION

been characterized as belonging to the "School of Perugino." It shows the graceful pose, a little affected, the delicate drawing, warm color, and sweet fervency of devotion, that mark the work of the Umbrian master. Again, of the Venetian School there are two examples, a Madonna by Vincenzo Catena, pupil of Bellini and follower especially, though at some distance, of Giovanni; and the portrait of a "Lady in Venetian Costume," by Brusasorci, an imitator of the styles of Titian and Giorgione.

After these the Collection begins to develop a certain logic of selection. Travelling far afield, it comprises of the Flemish School a Rubens and a Velvet Breughel; a small group of Seventeenth-Century Dutch, another of Early English, a much larger complement of Barbizon, a single Goya, and a large infusion of French art, representative of the Nineteenth Century, with a few works of Americans. Yet throughout the varied range one may fancy that the motive which guided the collector to this or that, was an appreciation of painter-like painting; of art in the artist rather than in the subject; and particularly of the art of the colorist. For certainly, if it be not the result of design, then, by a happy instinct, the Collection comprises an unusual number of pictures pictorial in the true sense.

It is, perhaps, a little audacious to single out one picture as typical of the character of the selection throughout, but I will venture upon the "Dutch Interior," by Pieter de Hooghe. This artist is not one of those imperatively to be included in a collection by reason of popular taste. His work is not indispen-

## INTRODUCTION

sable to the present-day estimate of what a collector should desire, as for instance the Barbizon and Early English may seem to be. We may conjecture that the picture was bought because it made an actual personal appeal to the collector, who appreciated its clever composition and harmonious scheme of color, its atmosphere, and, above all, its charming play of light and shade; qualities, to repeat oneself, truly pictorial. An appreciation of such qualities added a moonlit harbor by A. Van der Neer and, with more originality of choice, a Charlet in preference to a Meissonier. I would not dare to underrate, I do not wish to, the latter master, but I heartily applaud the choice which passed over the costly creations of the studio in favor of the real thing. The Soldier of the Empire as actually he was, rendered with a largeness of feeling and bluff simplicity, is artistic as it is truthful.

Similar preferences secured "The Chastisement," by Ribot, one of the great masters of modern French painting; "A Cottage Madonna," by Josef Israels; "Regrettant la Patrie," by Corot; "Horses in Stable," by Géricault; the "Court Jesters at Cards," by Zamacois; "The Culprit," by Eastman Johnson, and the "Turkish Sentinel," by Charles Bargue. These are all small in the matter of inches, but each in its several way has an accent of distinction. The microscopic exquisiteness in the last named has its counterpart in "The Card Players," by Domingo, and in "The Cobbler," by Dominicus Van Tol. But that mere minuteness of detail was not of itself considered admirable, may be concluded from the absence of examples of those painters

#### INTRODUCTION

who have relied upon it to the exclusion of higher qualities of technique.

It needed no acumen of connoisseurship to take advantage of the opportunity to possess the choice little example of Rubens, "Christ's Ascension," or "The Flagellation," by Delacroix, but there is more evidence of independent initiative in the selection of Jan Breughel's "Circe calling Ulysses." The naïveté of this artist may discourage some, as certainly as it delights others. The present is a very fine example; the landscape being excellent in drawing and perspective, most limpid and rich in color; while the beasts, fabulous and otherwise, are blended with the light and shade in a manner charmingly imaginative, and the figure of Circe haunts the enchanted spot with a subtle mingling of human and supernatural influence.

Among the figure subjects of more or less pure imagination may be mentioned John Lafarge's water-colors, "The Wise Virgin" and "Fisherman and Djinn"; Elihu Vedder's Ideal Head,—"Tito"; William M. Hunt's "Sleeping Mother and Child"; one of Greuze's ideal representations of girlish innocence; a "Head of a Young Girl," by Goya, and "The Quadroon," by George Fuller. The last is a particularly notable example of this gifted artist. A fervor of suppressed emotion, of mystery and pathos, thrills through the large canvas; the figure is life-sized, and, blended with its splendid wholesomeness, is a tenderness of feminine grace and a revelation of the soul within the form, that even Fuller, though he spent himself in its pursuit, rarely attained. Another canvas of impor-



#### INTRODUCTION

tant dimensions is "La Source," by Puvis de Chavannes. We may as well grant there are passages in the construction of the figures that cannot be explained anatomically. Yet the picture as a whole is fascinating, if you accept the artist's motive of giving a decorative flatness of pattern to his compositions, and of reducing his figures to the utmost simplicity, so that gesture shall predominate over form and the gesture be an expression of passive quietude of soul. The landscape is of tender greens, blithe and virginal; the figures are Greek in suggestion, but relevant to no period or place; rather, as in most of Puvis' pictures, ideal creatures, that witness in this case to the world's eternal springtime, and to the possibilities of perennial youth in the human soul. How interesting is the comparison of this picture with Delacroix's "Herminie et les Bergers"! Here, too, is exhibited the artist's power of detaching himself from his present and of recreating the flavor of the antique thought. Not, however, with the formal wrappings of fact, but in a spirit of romantic invention; clear, for the moment, of his usually impetuous emotions, a glad, free play of fancy in a primitive world, across which moves the spiritualizing influence of an ideal chivalry. The picture is melodious in color, pure and fresh like Puvis', but less lyrically plaintive, having the fuller expression of feeling and the virile force of the artists of Romance.

The group of portraits includes a fine example of that conscientiously realistic contemporary of Rembrandt, Van der Helst; a plain, blunt portrait of a Burgomaster's wife, full of character, affectionately precise in details, and altogether

## INTRODUCTION

womanly and dignified. What a contrast it presents to the "Lady Hervey of Bristol," by Sir Joshua! Here the conception is one of calculated artifice, and yet the fragrant personality of a true woman, and a beautiful one, peers through the affectation of her pose. The carriage of the head has an assurance of elegance; the lines of the neck and bust are instinct with subtle grace, and the flesh tones, pure and luminous, vibrate with life. The portrait is a conspicuously gracious and noble example of the master. Equally characteristic is the example of his rival, Gainsborough. The "Constantine John Phipps" has a refreshing color-scheme of blue and silvery whites, and represents, with truth-loving simplicity, a shrewd, kindly gentleman, whose thoughtful face will be apt to linger in the memory. By Lawrence there are two interesting portraits, Lord and Lady Lyndhurst; the latter, especially, recalling the vivacity and brilliance of his style, and, except in a passage here and there, his facile skill of hand.

In connection with the portraits may be mentioned two historical pictures—"Cardinal Bibbiena espousing his Niece to Raphael," by Ingres, and Gérôme's "L'Éminence Grise." In these we shall not find the painter-like qualities; but draughtsmanship of a superior quality and, especially in the latter, a wealth of characterization and dramatic conception of the episode, that make the picture extraordinarily interesting.

A reference to the landscapes may fitly begin with Richard Wilson's "Tivoli Landscape," nobly characteristic of his elevated, if formal, style; handsome in composition and skilfully

#### INTRODUCTION

constructed, with richness of tone in the foreground and a luminous vibration in the sky, steeped throughout in a grandiose placidity. Of his contemporary, Gainsborough, there is a small example, charmingly reminiscent of his dreamy spirit and tenderly simple naturalness. The *Morland*, also, "Reading the News," is a happy specimen of his rustic scenes; with quite a Dutchman's feeling for tone, excellently painted and admirable in its unaffected truth of characterization. A delicious little *Bonington* seems to link these English pictures with the French, which commence with one of *Michel's* studies of the plain of *Montmartre*; a grave large-hearted picture, not without a certain tinge of geniality. The veteran, *Harpignies*, is represented by an unusually seductive moonlight scene, and another moonlight, on a Dutch canal, is a beautiful example of the mingled virility and delicacy of *Jongkind's* art. A coast scene by *Courbet* serves to recall the stir of the realistic movement in France, while examples of *Fromentin* and *Decamps* stand witness to the fascination excited by the East.

The two pictures of the latter eminently reveal him as a painter to the finger tips; the "Bazaars in Cairo," with a large languor of poetic dreaminess, and the "Sunset,—Tombs near Cairo," in a fantastic vein of irrepressible caprice; both so subtle in their color and interplay of light and shade. The second picture shows him indeed a kindred spirit of *Diaz*, though the latter dared a step farther and conjured the real light on to his canvas. There are four specimens of his art in this Collection, all of them subjects selected for the oppor-



#### INTRODUCTION

tunity they afforded of a brilliant fantasy of color and light, and one of them a supremely fine example. The "Descent des Bohémiens" is a veritable masterpiece, the more captivating because it so spontaneously exemplifies the artist's own genius; impregnated with the poetry of movement and color; joyously unconventional; triumphing in the glad, free exercise of an imagination to which life presents itself as a continual song, and the world as a paradise of glowing emotion. What a profound contrast is "A Plain in Berri—Sunset," by his friend and father in art, Rousseau! Here a solemn monotony of gloom, awesome, poignant, fascinates, even as the other's exuberance of joy and light. One recognizes in it the artist's deep consciousness of the unfathomability of nature on which he expended all the analytical faculties of a great and comprehending mind. He strikes in it a note profoundly heart-searching in its pathos, as of a cry from a stricken soul; a note so full of moment that the picture is to be reckoned among his grand efforts. That he, too, could sing right resonantly one may know from the little "Sunday Twilight," a first study for his "Ranz des Vaches."

Of that other singer of Barbizon, Corot, the sweet singer *par excellence* of the group, there are six examples, among which many will give the preference to "Lombardy Poplars." It is an afternoon scene of quiet sunshine, lambent upon meadows, brook, and willows; an idyll of rural loveliness, genial, opulent, and peaceful. Scarcely less alluring, however, is "Paris seen from St. Cloud," a canvas of infinite delicacy and tenderness.

#### INTRODUCTION

Out of four landscapes by Daubigny shall I signal two, "Landscape with Storks" and "River-bank, Spring," leaving to yourself the preference for the moist, cool refreshment of the former or for the latter's dainty, elusive sprightliness? Jules Dupré is also seen here in diverse moods: impetuously passionate in the "Sunset"; solemnly reposeful in the "Twilight on the Seine"; large and bracing in "On the Cliff." They are all worthy and characteristic; while the last, from the grand sweep of its foreground and perspective, no less than from the gracious sobriety of tone and the rhythmic balance of *ensemble*, is a singularly choice example. Just as large in feeling is the "Coast near Villiers," by Troyon. It is a work, if I mistake not, antedating his visit to Holland and the subsequent prominence that he gave to cattle in his pictures. Accordingly, some may esteem it less; but if one has love for spaciousness and elemental simplicity in sea and sky and land, for the stir of gusty clouds and the smack of brine-laden atmosphere, and realizes how few painters can express the import of these qualities, the picture cannot fail to be mightily impressive. It proves that if Troyon had stopped short of his final development he would still have taken rank as one of the great masters of landscape. There is a handsome subject of poultry by Jacque, a creditable study of cattle by Van Mareke, and by George Inness "Evening, Medfield," a picture into which a bull is introduced. The beast is none too good, but the landscape is sonorous in color, mellow and luminous in its shadowed tones, and full of strong, deep, poetic feeling.

#### INTRODUCTION

Millet is variously represented by "Peasant Woman and Child," an echo probably of his early days; by two single-figure paintings, "Coming from the Fountain" and "The Shepherdess," and by a crayon drawing, "Gardeuse de Chèvres en Auvergne." The former is similar, in reduced size, to the picture of the same subject in the Vanderbilt Collection, and, like "The Shepherdess," is a notable example of his incomparable mastery in the delineation of gesture and of the minor key of pensive melancholy, with which he imbued his studies of the peasantry. Perhaps even in a higher degree the superlative excellence of his draughtsmanship is exhibited in the crayon drawing; for here there is naught to detract from the supremacy of the line, —so pungent, pregnant, and Greek-like in its pure simplicity. Another master of the line, Honoré Daumier, incisive caricaturist, grim as well as grotesque, is here represented by "A Prison Choir," a painting of exceptional significance and force.

Any review of a collection can scarcely fail to be colored by the personal idiosyncrasy of the writer. Nevertheless, while the visitor may reverse some of the preferences expressed, he will be likely to agree in the general estimate of this Collection — that it abounds with pictures wherein artistic qualities of a high order may be enjoyed.

CHARLES H. CAFFIN



FIRST NIGHT'S SALE



FIRST NIGHT'S SALE  
THURSDAY, JANUARY 8, 1903  
BEGINNING PROMPTLY AT HALF-PAST EIGHT O'CLOCK

## CATALOGUE



No. 1

GUSTAVE PAUL DORÉ

### MAN ON WOODEN LEGS

30

THIS sepia sketch recalls the early success which Doré made in caricature, before he wandered into the historico-religious field. A broken-down soldier, with his back to us, stands looking over a stone battlement, which is likewise considerably the worse for wear. The figure has very much the appearance of a scarecrow. The plumed *chapeau* is cocked over to one side and the epaulets of the military coat dangle almost to the elbows, while the back is humped and two wooden stumps occupy the place of legs. Meanwhile a huge cavalry sword swings from the lean waist.

*Signed at the lower left, G. Doré.*

*Height, 9 inches; width, 6 inches.*



THE WARREN COLLECTION

No. 2

BANCEL LAFARGE

512  
SURF AT NARRAGANSETT

AGAINST a dull purple rock that rises out of tawny grass on the left, a wave has dashed with fine movement into a mass of bluish-white foam. The sea in the middle distance is gray blue, beneath a warm, slaty sky. Painted in water-color.

*Height, 15 inches; length, 21 inches.*

No. 3

ALBERT MOORE

513  
HAIR-PINS

A YOUNG girl bends her head to the right, as she arranges a pin in her hair with one hand, and with the other picks up a pin from the couch on which she sits. The latter is upholstered in milky white, with delicate arabesques of dark gray. She has a pink rose in her blond hair, and wears a lemon-colored robe and shell-colored drapery, while a red locket is suspended from a string of pearls. A pink fan lies open on the floor and some yellow poppies are arranged in a jar, which stands upon a white, red, and black mat. The picture, which is painted in water-color, is exquisitely refined and delicate in feeling and in color; an example of Moore's capricious union of Greek dignity and quietude with the soft harmonies of color of the Japanese.

*Height, 12½ inches; width, 8¼ inches.*

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CATALOGUE

No. 4

W. E. NORTON

BEACHED AT LOW TIDE

AT the end of a stretch of drab sand, just clear of the sea, a brown lugger has been beached. It has tawny sails drooping from the spars, and the rudder is conspicuous with bars of red, white, and blue. A green cart is drawn up to the vessel's side, and figures are busy near it. The picture, which is painted in water-color, is full of breeze and moisture.

30

*Signed at the lower left, W. E. NORTON. Height, 15½ inches; width, 11½ inches.*

No. 5

ANTOINE LOUIS BARYE

TIGER IN LAIR

DARK gray rocks rear up on each side, leaving a space of lurid sky. In front of a lighter boulder in the centre a tiger sits in crouching position, the body in profile and the head facing to the front. A water-color.

405

*Signed at the lower right, BARYE. Height, 9½ inches; length, 12½ inches.*

FROM THE SALE OF THE ARTIST'S STUDIO.

FROM THE AMERICAN ART ASSOCIATION COLLECTION, APRIL, 1892.

THE WARREN COLLECTION

No. 6

ANTOINE LOUIS BARYE

STAG WALKING

THE murky blue sky is streaked with whitish gray in bars over the horizon. Wooded hills undulate in the middle distance, and the foreground is covered with greenish-yellow grass, over which a stag is walking towards the left. Painted in water-color.

*Signed at the lower right, BARYE.*

*Height, 9 inches; length, 11 inches.*

FROM THE SALE OF THE ARTIST'S STUDIO.

FROM THE AMERICAN ART ASSOCIATION COLLECTION, APRIL, 1892.

No. 7

MARIANO FORTUNY Y CARBÓ

STREET SCENE

A WOMAN in the costume of an Italian peasant stands at the corner of a white house on the left, green-moulded by time. From it a rude arch springs across the narrow street to a dull buff building, from which a lantern swings by a long pole. The latter house is in shadow and throws a deep shade over the street, at the end of which is a flight of steps, leading to a dwelling. The sketch, which is in water-color, is full of quiet vivacity, exhibiting Fortuny's perfect control of the medium.

*Signed at the lower right, FORTUNY.*

*Height, 10 inches; width, 8 inches.*

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CATALOGUE

No. 8

FERDINAND VICTOR EUGÈNE DELACROIX

FIGHT BETWEEN LION AND TIGER

THE lion, rearing upon his hind legs, one of them crushing down the tiger's tail, has wrapt his front paws round the body of his antagonist. The latter, rearing also, claws at the lion and fastens his fangs into his shoulder. The fight is taking place in a stony spot bounded by bluish-gray mountains. An example in water-color.

*Signed at the lower right, EUG. DELACROIX. Height, 9 $\frac{3}{4}$  inches; width, 8 inches.*

FROM THE AMERICAN ART ASSOCIATION COLLECTION, 1892.

No. 9

JOHN LAFARGE, N. A.

FISHERMAN AND DJINN

ON a curving shore where the waves lap in limpid rings on the pale violet sand, a fisherman has landed a jar. He kneels with arms extended and body recoiled with terror, as a thin smoke issues from the vessel, curls up, and expands like a water-spout, and then droops in the shape of a huge, inverted head. A water-color.

*Height, 8 $\frac{1}{2}$  inches; width, 7 inches.*

THE WARREN COLLECTION

No. 10

JOHN LAFARGE, N. A.

A CUP OF COLD WATER

7  
AGAINST a dull red background a figure, in pale green robe with flowing sleeves, is offering a cup to the lips of a fair-haired child. The latter stoops forward, attired in a blue drapery over a gown of greenish gold. A water-color.

*Signed at the upper left, J. L. F., '88.*

*Height, 4½ inches; width, 3½ inches.*

No. 11

JOHN LAFARGE, N. A.

22  
DANCE ON THE BEACH, SAMOA

ON a strip of yellow sunshine, that crosses the vivid green of the lawn, four girls stand in a row, draped from the waist to the knees. The one on the right is clapping her hands to the movements of the girl on the extreme left, who poises herself on one leg, holding the other by her hands at the knee. The other two are watching, as they wait their turn. At the back, a row of figures sits against a hedge of rich foliage. The scene, which is executed in water-color, is one of the incidents, beautifully described by the painter, in his "Diary of the South Seas."

*Height, 8¾ inches; length, 11 inches.*

CATALOGUE

No. 12

JOHN LAFARGE, N. A.

ANGEL

THE Angel is kneeling, with figure turned three-quarters to the left; the hands crossed over the breast and the head uplifted. Her dove-hued wings and robe of pale golden lustre are seen against a greenish-blue background. Painted in water-color.

*Height, 9 inches; width, 7 inches.*

No. 13

JOHN LAFARGE, N. A.

ST. ELIZABETH

THE episode in the legend of St. Elizabeth of Hungary, recalled in this picture, is the occasion of her husband confronting her on one of her pious errands and demanding to see what she carries. She throws back the corner of her cloak and the food has turned to roses. The figure is standing on some grass, backed by trees and a gray hill. Her costume is a pale rose cloak over a white robe, that shows blue in the hollows of the folds. An example in water-color.

*Signed at the lower right, LAFARGE, '87.*

*Height, 9 $\frac{3}{4}$  inches; width, 6 inches.*



No. 14

ADOLF SCHREYER

RETURN OF THE FORAGERS

ALONG a road which winds over a snowy plain, a four-horse sledge is ploughing, driven by two postilions. A soldier walks behind, and his comrade has halted before a wayside cross a little way back on the left. A dark sky lowers overhead. The picture is painted in water-color, and with much delicacy of tone and feeling for the dreary vastness of the scene.

*Signed at the lower left, AD. SCHREYER. Height, 4½ inches; length, 6½ inches.*











CATALOGUE

No. 15

JOSÉ DOMINGO

THE CARD PLAYERS

BESIDE the window on the right of an old-fashioned inn parlor two cavaliers sit playing cards. At the far end of the table a man with a pipe stoops over to watch the game, which has also absorbed the attention of the host, who lingers at the other end of the table with a jug in his hand. A fawn-colored, wire-haired greyhound stands beside him. A saddle and riding-gear lie in a heap on the floor, and behind the group is a plastered brick pier, supporting a wooden balcony on which hangs a crimson cloak. The tiny picture has a microscopic precision and daintiness of craftsmanship, not without a considerable sense of breadth,—qualities that distinguish the works of the “Spanish Meissonier.”

*Signed at the lower right, DOMINGO, 1880.*

*Height, 7¼ inches ; width, 5 inches.*

FROM THE ALBERT SPENCER COLLECTION, 1888.



No. 16

LUDWIG KNAUS

A YOUNG SATYR

IN a meadow, with a little brown foliage to the right, a young Satyr and kid are dancing to each other. They seem to emulate each other's actions, and their curving bodies, with some differences of gesture, suggest a similarity of feeling. It is a clever little picture, excellently painted and delightfully naïve in subject.

*Signed at the lower left, L. KNAUS.*

*Height, 8½ inches; length, 10¾ inches.*

FROM THE MARY J. MORGAN COLLECTION, 1886.



No. 17

ÉMILE VAN MARCKE

280v

#### LANDSCAPE AND CATTLE

A RED cow stands sideways in the foreground, facing to the right and nosing down to a spring of water that reflects the blue sky. Immediately back of the water is a white cow, fronting us, to the right of which runs a little fence. The meadow behind them rises by gradual undulations, a brown cow appearing in the middle distance and others further back below the dip of the ground. The picture is a direct and forcible study of cattle, the white cow being particularly admirable for the rendering of the light on its rough coat.

*Signed at the lower right, EM. VAN MARCKE. Height, 8½ inches; length, 10½ inches.*



NICOLAS TOUSSAINT CHARLET

A GRENADIER

222  
"CHARLET and Raffet," wrote Bürger-Thoré in his review of the Salon of 1845, "are the two artists who best understand the representation of that almost vanished type, the trooper of the Empire; and after Gros they will assuredly endure as the principal historians of that warlike era."

The veteran of this picture stands at ease with his right hand held at his back and the left arm encircling his musket, which rests upon the ground, his thumb being tucked behind the strap of his cartouche box. His uniform of the Grenadiers consists of a blue coat with red epaulets, white vest, breeches and gaiters, and a dark busby with red plume. The immediate background is a golden brown with an indication beyond of a gray sky, rolling over a low horizon. The study is full of character and beautiful in color and tone, details being omitted and yet readily suggested; a study, in fact, of real military life in the open air as opposed to cabinet productions of the studio.

*Signed at the lower left, CHARLET.*

*Height, 9 $\frac{3}{4}$  inches; width, 7 inches.*

FROM THE WALL-BROWN COLLECTION, 1886.











CATALOGUE

No. 19

CHARLES BARGUE

5300

TURKISH SENTINEL

IN an angle of plaster-covered masonry a soldier lounges, with his left shoulder against the wall and his right hand resting on his hip. His uniform consists of a white head-dress; a jacket of very pale pink silk, tucked into an ivory-colored sash; white linen skirt with full plaits; dull crimson stockings, and drab shoes. He carries a simitar in his belt and a long musket across his back. To the right is a raised recess in which hangs an Oriental rug and lie a tall brass hookah and a pile of folded fabrics of various colors. On the flagged floor are a brass and a bronze pot. The works of this distinguished painter of Oriental genre are few in number, and the present is an excellent example of his brilliant craftsmanship and delicate sense of color.

*Signed at the lower right, BARGUE, '77.*

*Height, 10 $\frac{3}{4}$  inches; width, 8 inches.*

FROM MESSRS. ARNOLD & TRIPP, PARIS, 1898.



No. 20

JEAN JACQUES HENNER

LA PLEUREUSE

604  
A WOMAN is lying prone in a dark cave, into which a glint of pale blue light pierces at the right top corner. She is nude except that a portion of the turquoise drapery which is under her covers her thigh. Golden-red hair falls over her arms, which support and hide her face.

*Signed at the lower right, HENNER.*

*Height, 7¼ inches; length, 9¼ inches.*

CATALOGUE

No. 21

ALEXANDRE GABRIEL DECAMPS

BAZAARS IN CAIRO

THE foreground is a paved court or street with a fruit-stall upon the right, arranged against a house which has a wooden balcony. At the back, extending to the left, is a sort of loggia, approached by steps and supported by a large column. Above its roof the tops of houses show against the blue sky, and through an arch at the back of it appears a street with awnings slung across it. Figures are congregated in the left of the loggia, others are seated at the base of the column, and two stand in front of the stall, behind which the merchant sits. There is a pool in the left of the foreground. The latter is in shadow, as also are the building and stall upon the right and the under part of the loggia, while the base of the column is the focus point of special light. The scheme of chiaroscuro is most delicately artistic, full of imagination and subtle device; and the whole picture is executed with a lightness of touch and elegant play of color that render it a very charming example of this fascinating painter.

812

*Signed at the lower right, D. C.*

*Height, 10 $\frac{1}{4}$  inches; width, 9 inches.*

FROM THE MARY J. MORGAN COLLECTION, 1886.



EUGÈNE FROMENTIN

THE SMOKERS



THE groups of figures animate an Oriental street that is sweltering in the fervor of noontide, under a brilliant blue sky. The building on the left, which has a frieze of enameled tiles, is in shadow; and across the middle distance runs a low wall, with houses beyond upon the left, yellowish white in the sunshine, which floods with lemon and orange the blue hills on the horizon. Three figures sit smoking on the

left of the foreground, and to the right an old man, conspicuous by a scarlet vest, advances towards a youth in a yellow jacket buttoned over white trousers, who stands with a long pipe in his mouth. In an angle of the wall on the right a boy with a red fez lounges by a jar which stands on a shelf, and another boy lies near with his back against the masonry. Some figures also appear beyond the low wall. In the deliberate elegance of the composition, taking on a little freaksomeness from the scene, one has a characteristic example of Fromentin's refined Parisian culture, coquetting with the sensuous savagery of the East.

*Signed at lower right, EUGÈNE FROMENTIN, dated '66.*

FROM MESSRS. ARNOLD & TRIPP, PARIS, 1890.

*Height, 13½ inches; width, 10 inches.*

CATALOGUE

No. 23

WILLIAM MORRIS HUNT

WOOD INTERIOR, ARTICHOKE RIVER

THE water in the foreground is gray and pale blue, barred and blurred by the dark reflections of small trees that grow close together on its edge. Further back in the landscape lies an open sward, yellow in the light, and beyond it again a belt of trees. Near the right bank of the water appears a figure in a punt. The picture is sketchy but exceedingly fine in color.

*Signed at the lower right, W. M. H. in monogram. Height, 10 inches; length, 16 inches.*



No. 24

NARCISSE VIRGILE DIAZ DE LA PEÑA

GIRL AND PET

1365  
A CHILD is seated under a tree with flowers in her lap and hand, and a white kid at her left side. She wears a pink ribbon in her auburn hair and a white dress of sumptuous texture, with a blue drapery passing around her waist and arms and floating behind. The foliage of the tree is a beautiful medley of green, salmon, and golden tones. Indeed the color throughout is exquisitely choice, the subject being treated as an opportunity for securing a bouquet of luxurious tone and texture.

*Signed at the lower left, N. DIAZ, '66.*

*Height, 15½ inches; width, 12 inches.*

FROM THE AARON HEALY COLLECTION, 1891.

CATALOGUE

No. 25

JEAN FRANÇOIS MILLET

COMING FROM THE FOUNTAIN

450

THIS picture is a smaller version of the same subject in the Vanderbilt Collection, now on exhibition at the Metropolitan Museum of Arts, New York. The woman is carrying two buckets, her arms hanging straight down, with the elbows close to the hips. She wears a rose-colored cloth round her head, a buff homespun jersey, showing the short sleeves of her chemise, and a blue skirt. The background of the figure is a wall overgrown with greenery, at the end of which appears the square opening of a fountain. This was a subject on which Millet expended much study, striving, as he says in a letter to a friend, to represent a woman simply and naturally performing one of her household duties; with not too much or too little evidence of muscular strain in the face or figure, but with just such amount as the exertion would demand.

*Signed at the lower right, J. F. MILLET. Height, 15½ inches; width, 12 inches.*

FROM THE AARON HEALY COLLECTION, 1891.



No. 26

JEAN BAPTISTE CAMILLE COROT

GRAY MORNING

THE right half of the composition is filled with a clump of trees, conspicuous among which is a white stem, while a pollard willow projects from the edge. The mass of gray-green foliage is softly delineated against the sky, and beneath its shadow appear two figures, one of which wears a white cap. A little way back from the gray grassy foreground, on the left, is a small pond, reflecting the pale light, beyond which are visible two pink roofs and a little church spire. Distant mountains show faintly pink beneath a vapory horizon in which float fleecy clouds. Above these is a break of blue sky, canopied by a whitish-gray cloud, still dark upon its upper surface. In the evanescent tenderness of the color-scheme the awakening freshness of early morning is beautifully expressed.

*Signed at the lower left, COROT.*

*Height, 12½ inches; width, 9½ inches.*



No. 27

THÉODORE ROUSSEAU

442

### SUNSET LANDSCAPE

CONSPICUOUS in the composition is a still, reedy pool, bounded in the foreground by a low strip of herbage, from which a road leads to the right, and then curves round the water and follows along the opposite bank. Here, the foliage, punctuated by a large bushy tree and some smaller ones, is of darkest olive hue, against the roseate milkiness of the horizon. The latter is banked with warm vaporous clouds, above which are mottles and streaks of dark gray, with a delicate gray-blue space overhead. Inexpressibly solemn is the quietude of the scene, and full of emotional suggestion the harmonious mingling of sonorous depth and tender evanescence.

*Signed at the lower right, TH. ROUSSEAU. Height, 10 inches; length, 19½ inches.*

FROM THE WALL-BROWN COLLECTION, 1886.



No. 28

## JULES DUPRÉ

### SUNSET

3300  
DUPRÉ rarely missed his evening walk and loved especially to study the effects of turbulent sunsets. The one depicted here is such as follows after storm, when the clouds, still heavy with rain, have been torn into ragged shreds and are penetrated by the rosy glow of the sun which sinks in a yellow glare. These tones are reflected in a dark pool in the foreground, to the left of which are some boulders that catch the light. On the right bank stands a clump of oak trees, from which cows are descending to drink. It is a picture of intense feeling, painted with a heavy impasto that is rather opaque in the shadows, but produces on the whole a wild harmony, full of grand impressiveness.

*Signed at the lower left, JULES DUPRÉ. Height, 17½ inches; length, 25½ inches.*

( xl )











CATALOGUE

No. 29

CHARLES FRANÇOIS DAUBIGNY

RIVER-BANK, SPRING

BETWEEN meadows, fledged with the tender greens of spring, the river spreads itself through the foreground, interspersed with tufts of grass and water-plants. A flock of geese is descending the bank on the right, at the top of which appear the brown roof and red chimney of a cottage, sheltered by a clump of trees with a willow on its margin. Two birches of exquisite delicacy grow upon the left bank and at the end of the meadow is a row of white and red cottages. The sky, a whitish gray, with some spaces of blue in the upper region, is filled with soft, cool light, and the color-scheme is expressive of fresh and virginal fragrance.

*Signed at the lower left, DAUBIGNY.*

*Height, 10 inches; length, 17½ inches.*

FROM THE EDWARDS COLLECTION, PARIS.

FROM THE TRETIAKOFF COLLECTION, MOSCOW.

FROM THE MADAME ANGELO COLLECTION, PARIS.

FROM THE POE DESCHAMPS COLLECTION, PARIS.

No. 30

FERDINAND VICTOR EUGÈNE DELACROIX

THE FLAGELLATION

WITH hands lashed behind and tied to a ring in a low column, on the right of the composition, the figure of the Christ bows over to the left in profile, the sole of the right foot resting against the base of the column. The light streams upon His back and shoulders and upon the drab wall on the right of the background, while an angle in the wall produces a dark olive shadow behind the head, from which the golden-brown hair tumbles in confusion. The face is drawn with agony and the fingers constricted over the upturned palms, while the attitude of the body is expressive of profound resignation: a mingling of pain, horror, and pathos such as often characterized Delacroix's poetic imagination. A dark blue drapery loosely wraps the loins, and a crimson mantle lies upon the floor. The color-scheme is at once sensuous and inspiring, and the chiaroscuro mingles a delicate beauty with a feeling of deep awe.

*Signed at lower right, EUGÈNE DELACROIX. Height, 13½ inches; width, 10½ inches.*



CATALOGUE

No. 31

LOUIS GALLAIT

A YOUNG MOTHER

THIS small picture by the painter of the vast canvas, "Abdication of Charles V.," which lifted Gallait to the first rank of the historical painters of the day, represents a young mother nursing her baby. The latter is nude and sits upon the mother's left arm, with its feet close together on her lap and its arms nestling up to her neck. The lady is dressed in a white robe, falling loosely from the shoulders, where she holds it with her left hand. She is seated on a sofa against a yellow cushion, near which, on a greenish-gray one, reclines a black and white long-haired terrier. On her right is a delicate spray of greenery with pink flowers, showing against the blue sky.

*Signed at the lower centre, LOUIS GALLAIT, 1869. Height, 10¼ inches; width, 8 inches.*

FROM THE MARY J. MORGAN COLLECTION, 1886.



No. 32

NARCISSE VIRGILE DIAZ DE LA PEÑA

HUNTING DOGS

IN the foreground of a meadow, bordered in the distance by trees, are grouped five rough-coated dogs, the one lying in front being of white and buff color. On the left of the composition are two oak stems, the foliage of which fills in the top of the picture.

*Signed at the lower left, N. DIAZ.*

*Height, 9½ inches; length, 13 inches.*

FROM THE MAYNARD COLLECTION, NEW YORK, 1880.

CATALOGUE

No. 33

EASTMAN JOHNSON, N. A.

THE CULPRIT

A LITTLE boy is seated on a high stool in the corner of a drab-walled room, which is hung with caps and overcoats. With his right hand thrust into the pocket of his suit of blue overalls and the left held to his mouth, he looks out of the corners of his eyes, with an expression of demure rebelliousness. A dog-eared book has fallen to the floor. The little picture is full of character, skilfully drawn, and charming in tone. 702

*Signed at the lower right, EASTMAN JOHNSON, 1867. Height, 11½ inches; width, 9 inches.*

FROM THE GEORGE I. SENEY COLLECTION, 1891.

No. 34

ANTON MAUVE

DONKEY AND CART

A DONKEY stands harnessed to a dull blue cart, the sunlight reddening the brown of his coat and dyeing the meadow yellow. Very characteristic is the inertness of his attitude as he drowzes in the warmth. Beyond the cart a brownish-drab house shows among the trees, and a further row of trees borders the meadow in the distance. 500

*Signed at the lower right, A. M.*

*Height, 11¾ inches; length, 14½ inches.*

( xlv )



No. 35

MARIANO FORTUNY Y CARBÓ

ENTRANCE TO A CAVE

AN Arab in scarlet mantle stands before an almost black wall of rock, and at his side sits another in white. The former is in shadow, while a ray of light from the left illumines the latter's robe and falls in a slant across the sandy foreground. Behind the figures runs a dark angle of wall, apparently leading to the cave, and above it a peep of white buildings is visible against the blue sky.

*Signed at the lower right, FORTUNY.*

*Height, 10 inches; width, 15½ inches.*

FROM THE WALL-BROWN COLLECTION, 1886.

CATALOGUE

No. 36

ÉVARISTE VITALE LUMINAIS

TEUTONS CROSSING THE RHINE

Two warriors, in the water up to their horses' hocks, are nearing the opposite bank. One of them, bare to the waist and clad below in tight blue breeches ornamented with red, his calves bound with linen greaves, carries a spear and target in his left hand, and leans the other on the quarter of his chestnut horse, as he turns to speak to his comrade. The latter is riding a black horse. On the bank, which is dimly seen in the gathering twilight, is a rough wooden dock with figures that show against the dark sky, overcast with clouds. The picture is a strong example of this painter, who made his reputation by his subjects of Goths and Barbarians.

*Signed at the lower left, E. V. LUMINAIS. Height, 12½ inches; length, 16 inches.*

FROM THE WALL-BROWN COLLECTION, 1886.



No. 37

JOSEF ISRAELS

A COTTAGE MADONNA

IN a dim kitchen, with a floor of red tiles, a peasant woman sits bending over her baby, as she dries its limbs. A faint light falls on the figures from the right, caressing the woman's white cap, her red bodice, partly covered with a pale mauve shawl, and the chubby form of the little one, which glistens, shell-pink, against her blue apron. The figures, as usual in this artist's pictures, are immersed in atmosphere, emerging gradually from the elusive dimness of the background. While a small example, it has the characteristic qualities of tender, wholesome sentiment, and exquisitely subtle color.

*Signed at the lower left, ISRAELS.*

*Height, 17½ inches; width, 13½ inches.*













JOHAN BARTHOLD JONGKIND

38 NEAR DORDRECHT

WATER, shipping, and moonlight were favorite subjects with Jongkind, and one finds them here, rendered in impressionistic manner, at once piquant and serious, broad and delicate. A full moon rides high in the pale blue heaven, encircled by creamy clouds and shreds of drab vapor. The light silvers the surface of the canal, throwing into deeper shadow the water beneath the shipping which lines the banks. On the right lies a barge with a man in it holding by his boat-hook to the bank, on which are a bushy tree and a windmill. Conspicuous on the left is a boat with one mast in which a man is handling an oar, while another stows the sail. Further back on this side some grayish-yellow trees lead towards a windmill, and in the extreme distance a high wooden bridge crosses the water on three piers. The picturesqueness of the scene and the solemn witchery of moonlight are beautifully expressed.

*Signed at the lower right, JONGKIND, '69. Height, 16 inches; length, 24 inches.*

FROM THE ROBERT L. CUTTING COLLECTION, 1892.

( xlix )



No. 39

ARTHUR VON FERRARIS

SCENE IN CAIRO

1900  
OUTSIDE an open stall that is framed with an arch of blue wood in a white plastered wall, a game of dominoes is in progress. On the left of the group an Egyptian, in a yellow silk robe, holds three pieces in the palm of one hand, while doubtfully poising the stem of his hookah in the other. Over him leans an old man, holding a large pipe. The other players are a Nubian and an Arab, the latter in light blue robe and a white turban with red crown. An old man in golden-brown costume sits looking on, and another face watches from the interior of the stall. A short distance back from the group a boy stands by a rough wooden cupboard, drinking from a jug. The composition is easy and natural, clever in characterization and abounding in passages of skilful detail.

*Signed at lower right, ARTHUR FERRARIS, PARIS, 1892.*

*Height, 17 inches; length, 21 inches.*

( 1 )

CATALOGUE

No. 40

J. FOXCROFT COLE

VIEW OF BOSTON COMMON

AT the top of the ascent appear the dome of the State House and some houses on Beacon Street, catching a mellow orange glow. The middle slopes present a hazy expanse of golden mauve with a few bare elms on its front edge. A path sprinkled with figures crosses the picture about one-third of its distance from the front, and upon the right of the foreground are dotted some white gravestones.

*Signed at the lower right, J. FOXCROFT COLE. Height, 25½ inches; length, 31½ inches.*

FROM THE MEMORIAL EXHIBITION, MUSEUM OF FINE ARTS, BOSTON, 1893.

THE WARREN COLLECTION

No. 41

GUSTAVE COURBET

COAST VIEW

NEAR the centre of the sandy foreground, strewn with stones, rises a small, isolated peak of rock, to the left of which is a receding coast-line of bold cliffs, mellowed to a variety of rich browns, mantled atop with dull russet-green herbage. Round their bases lap the pale blue surf-lines of a smooth grayish-blue sea, over which hangs a vaporous horizon of warm slaty hue. Above this is a layer of dull creamy clouds, billowing right across the sky, which, overhead, is a greeny blue, flecked with skeins of green and rosy tufts. The rocks have the grandeur, a little grim, of Courbet's robust realism, and the hasty manner with which the upper sky is painted reminds one of his unscrupulous impetuosity.

*Signed at the lower left, G. COURBET, '72. Height, 17 inches; length, 22½ inches.*

FROM THE JAMES L. CLAGHORN COLLECTION, 1877.



ALEXANDRE GABRIEL DECAMPS

42 SUNSET, — TOMBS NEAR CAIRO

2 309

THIS picture well illustrates the remark of Muther that Decamps was "the great *charmeur*, the master of pictorial caprice, who found his province in the East." The composition is curious; chosen evidently for the chance it presented, to one who was a painter first and foremost, of securing a fantasy of color and an enchanting labyrinth of light and shade. The foreground is filled with water, upon the opposite side of which a steep bank is retained by a stone wall. A figure in brown cloak sits on the edge of the masonry and near it stands a woman in white with a jar upon her head. Further, towards the centre, rise in succession three square shafts, upon the nearest one being grouped three figures, one of them standing silhouetted against the hues of vermilion, ivory, and gray that streak the horizon. To the right of these structures are a few rock pines and a building among some further trees. The distance is composed of desert, with alternating strips of sand and herbage. The whole is a brilliant fanfare of ivory and golden browns, rich greens and vermilions.

Signed at the lower left, DECAMPS.

Height,  $12\frac{1}{2}$  inches; length,  $24\frac{1}{2}$  inches.

( liii )



No. 43

GEORGE FULLER, A. N. A.

THE LITTLE DUNCE

A CHILD, with a high conical cap of thin white paper over its flaxen curls, holds a book open in its two hands. The head is slightly lowered, but the gaze of the eyes, misty in shade, is directed over the top edge of the book and fixed in vacancy. The dull blue tunic is buttoned close up to the neck and the background is of a dark olive brown. The light is concentrated on the face, the flesh-tints of ivory and carmine being luminously golden. While slightly elfish in suggestion, the expression of the face is yet tender and pathetic in its mingling of vacancy and unfathomed thought. The picture is a fair example of Fuller's originality of style; of the heavy and somewhat laborious method of painting, out of which he evolved a deep resonance of tone, a mellowness of atmosphere, and an inexpressible mystery of pure and earnest sentiment.

*Signed at the lower left, G. F.*

*Height, 21 inches; width, 17½ inches.*

FROM THE MEMORIAL EXHIBITION, MUSEUM OF FINE ARTS, BOSTON, 1884.

CATALOGUE

No. 44

THÉODORE GÉRICAULT

HORSES IN STABLE

THE picture represents the dim interior of a stable with a row of six stalls; each occupied by a thoroughbred horse, three of which have blankets upon their backs. A conspicuous spot near the centre is afforded by the quarter of a gray, dappled with white, which receives the highest light; the other colors being chestnut and brown, glowing in the warm, golden atmosphere.

Géricault has been described as the first eminent painter of horses, for which throughout his life he had a special predilection. Also, he was among the first of the Romanticists, who were to liberate French painting from the plaster-of-Paris manner of the school of David.

*Height, 14½ inches; length, 18 inches.*

FROM THE WALL-BROWN COLLECTION, 1886.

No. 45

ELIHU VEDDER, N. A.

IDEAL HEAD,—TITO



THE olive-skinned face is shown in profile against a creamy white curtain that hangs in folds, a red biretta nestling among the bushy black curls. The eyes are large and languid and a light mustache droops over the corners of the sensuous mouth. A yellowish-green cloak is thrown across the breast, at which point the figure is terminated by the coping of a stone parapet. On the front of the latter is incised the word "Tito," and on the top lie a large signet ring and some cut and polished gems. The impetuous weakness of Romola's lover is admirably depicted, and the composition has the handsomeness of line and mass that distinguishes this painter's work.

*Signed at the lower right, V., 1886.*

*Height, 21 inches; width, 17 inches.*

CATALOGUE

No. 46

ÉMILE LAMBINET

LOCK ON THE SEINE NEAR BOUGIVAL

FROM a triangle of land on the left a man is fishing. Across the water appears the lock, with a house among the poplars further back to the left of it. On the right bank, connected with the lock by a sluice-gate, a cottage shows, surrounded by yellowish-brown trees. In the front of the water some ducks are swimming to the land. The scene, bathed in quiet sunshine, is delineated with a carefulness of manner that renders agreeably its intimate rural beauty.

*Signed at the lower left, ÉMILE LAMBINET, 1875. Height, 20 inches; length, 25½ inches.*



No. 47

FÉLIX ZIEM

LE CANAL DE CHIOGGIA

SEEN beyond the stretch of water which reflects in deeper tone the blue of the sky, is the Piazzetta, with the Doge's Palace on the right and a corner of the Royal Palace and the Campanile on the left, drowsing in the rose and iris vapor of the horizon. On the right of the foreground a boat with red furled sails and two figures in it is moored alongside some buildings, one of which catches the light, while the other, connected with it by a wall of red bricks, showing through the broken plaster, is in shadow.

*Signed at the lower left, ZIEM.*

*Height, 21 inches ; length, 31 inches.*

FROM THE GEORGE I. SENEY COLLECTION, 1891.



No. 48

AUGUSTIN THÉODULE RIBOT

THE CHASTISEMENT



PAINTED before he had devoted himself to subjects immersed in darkness, the picture yet exhibits Ribot's characteristic preference for a dimly-lighted interior. The scene is a drab-walled kitchen with a large chopping-block of a darker hue to the right. A cook, in the white costume of his kind over black trousers, stands in the centre, with his left hand on his hip and a whip held in his right.

He is looking down at a tabby-cat, which, mounted on a stool with a piece of steak between his paws, is looking up with a snarl of mingled fight and terror. Near the man's feet lie a basket and bluish-gray dish with a tongue upon it. The picture, painted with extraordinary dexterity, is charming in its scheme of low-toned color, and full of the force which made Ribot one of the great painters of the century.

*Signed at the lower left, RIBOT, 1861.*

*Height, 18 inches ; width, 15 inches.*

No. 49

GEORGES MICHEL

AFTER THE SHOWER

UPON a brown, sandy road in the foreground a herd of five goats is resting in charge of two women, one of whom is standing while the other sits. The road disappears at the back of a sandy bank crowned with dark, stunted trees, that rises behind the group. The landscape to the left stretches away in the long plain of Montmartre, crossed by bands of steely shadow and cold, yellow light. Over the horizon is a streak of white light, below dark gray driving clouds; the upper sky being filled with a large mass of white cumulus. In the contrasted coolness and mellowness of the color-scheme the fitful appearance of sunshine between showers is truthfully rendered, and the picture, very pure in color, admirably represents this painter's memorable rank in the history of modern landscape.

*Height, 25 inches; length, 30½ inches.*

FROM THE WALL-BROWN COLLECTION, 1886.



No. 50

HENRI HARPIGNIES

L'ÉTANG, CLAIR DE LUNE

THE foreground of sand, mottled with grass, gradually ascends, sloping to its highest point on the left. In the centre of the bank grow two pollard willows, through the profuse foliage of which glimmers the full moon. Its warm primrose reflection glistens upon a triangular pool of water, seen beyond the trees; and, in the distance, hills show faintly against the gray-blue sky. A man in blue blouse is passing along the path in the foreground. The scene is flooded with luminosity, and the union of silvery and deep low tones produces a harmony that is as sweet as it is serious.

*Signed at the lower left, H. HARPIGNIES, '98. Height, 19½ inches; length, 23½ inches.*

FROM MESSRS. ARNOLD & TRIPP, PARIS.

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No. 51

CHARLES ÉMILE JACQUE

THE POULTRY YARD

AT the back of the straw-covered poultry-yard is a gray wall, with a ladder on the right, leading up to the chicken-house, the door of which stands ajar. On the same side of the picture, in the foreground, lies a big stone trough, against which a green glazed jar is resting. The centre of the group of fowls is a dark gray cock, with golden-brown feathers on the neck, and around him the hens are scattered in an animated pattern of white, black, gray, buff, and other tints. They are painted with the thoroughness of knowledge that distinguishes this artist's pictures of poultry.

*Signed at the lower left, CH. JACQUE, 1860. Height, 17½ inches; length, 25½ inches.*













No. 52

JEAN AUGUSTE DOMINIQUE INGRES

CARDINAL BIBBIENA ESPOUSING HIS NIECE  
TO RAPHAEL

THIS picture illustrates the hold which the Cinque-centists and particularly Raphael exercised over Ingres's mind. The composition itself is reminiscent of Raphael's "Sposalizio" in the Brera Gallery at Milan, except that the positions of Maria Bibbiena and Raphael, as compared with those of Mary and Joseph, are reversed. The Cardinal's head is copied from the portrait of him, once attributed to Raphael, in the Pitti Gallery. The head

( lxiii )

THE WARREN COLLECTION

of Raphael is an adaptation of that of the "Violin Player" in the Sciarra Palace, with the addition of the velvet biretta worn by the beautiful youth of the Louvre, for a long time believed to be a portrait of Raphael himself.

The Cardinal occupies the centre of the composition, lifting the hand of Raphael, who stands on the left with his back partly to the spectator. At the same time he extends his left hand towards Maria Bibbiena, who stands on the right with her hands crossed over her waist and her eyes fixed on the floor. Behind the scarlet cassock of the ecclesiastic is a table with dull red cloth, and a portière of similar color hangs over a doorway in the background, where a page stands in shadow watching the ceremony. The lady's costume is of plum-colored velvet, while Raphael's tunic is of dark green, edged round the neck with brown fur. The drawing throughout is precise and firm, the hands being rendered with special distinction, and the whole picture is elaborated with the severe propriety characteristic of this famous Academician.

It was painted for Queen Caroline of Naples, sister of Napoleon and wife of Murat, and after the fall of that family passed into the collection of the Duke of Salerno. Later it became the property of M. Tabourier, Paris.

*Signed at the lower left, INGRES.*

*Height, 23 inches; width, 18 inches.*











CATALOGUE

No. 53

EUGÈNE FROMENTIN

THE ESCAPE

URGING his horse out of the edge of a river, an Arab is making for the desert, over which the sun is sinking. Behind the saddle clings another man with his arms round the rider's black-cloaked shoulders. He is turning back an anxious face, surrounded with dark tangled hair, and his meagre tunic of dull red material leaves his legs and one shoulder exposed. It is a spirited and handsome example of Fromentin's Oriental subjects.

*Signed at the lower left, EUG. FROMENTIN. Height, 25 inches; width, 21 inches.*



No. 54

J. FOXCROFT COLE

VIEW NEAR PROVIDENCE

FROM a stretch of pasture in the foreground, mellowed with evening light, the view extends across a sheet of water to the city in the distance. The water is cut into by a wedge of land which projects from a wooded hill on the right. In the foreground, on the same side of the composition, stands a row of trees, in three sets, of three, two, and one, respectively. On the left are three smaller trees near a little brook, which crosses the meadow from the front. Along the edge of the sheet of water moves an ox-wagon, loaded with hay.

*Signed at lower right, J. FOXCROFT COLE, 1879.*

*Height, 17½ inches; length, 25½ inches.*











No. 55

## JEAN LÉON GÉRÔME

## L'ÉMINENCE GRISE

THE scene is in the old Palais Cardinal, later the Palais Royal, and the cynosure, the Capuchin Friar, "Father Joseph," the secretary and confidant of the Cardinal-minister, Richelieu. He stands at the head of the first flight of the grand staircase, which a number of sumptuously dressed courtiers are ascending on their way to the Minister's levee. Keeping close to the balustrade on which is enscrolled the initials of the great man, they make profound obeisance to his *alter ego*, eyeing him with diverse expressions of suspicion, fear, dislike, and subservience. With his back to a magnificent wall-hanging, edged with gold and gray and emblazoned with the arms of the Cardinal-duke, — three chevrons gules on a gray field, — "the Cardinal in Gray," as the wits of the time called him, stands with military erectness, his strong, lean head bent towards a breviary, which he holds near his face. The staircase branches into two flights, opening upon corridors, and on the left one a figure leans over the balustrade with a gesture of anxious curiosity. At the foot of the staircase on the left, between the newel-post and an enormous column, a halberdier stands on duty. Some splashes of light on the opposite side of the pavement

THE WARREN COLLECTION

help to balance the brilliant hues of the winding line of courtiers.

This picture, exhibited at the Salon of 1874, and awarded a medal of honor at the Universal Exposition of 1878, is one of Gérôme's masterpieces; learnedly composed, scrupulously exact in detail and abounding in the shrewdest characterization.

*Signed at the lower right, J. L. GÉRÔME. Height, 38 inches; length, 51 inches.*

FROM THE JAMES H. STEBBINS COLLECTION, 1889.

EXHIBITED AT THE GUILDHALL EXHIBITION OF FRENCH ART, LONDON, 1898.











CATALOGUE

No. 56

JULES DUPRÉ

ON THE CLIFF

IN the foreground of this very notable picture lies a hollow, sprinkled with tufts of grass, on each side of which is a sand-dune. The one upon the right basks in the sunlight and on its top sits a woman in a scarlet skirt with a black dog by her side. The opposite one rises more gradually in shadow, with an iron-gray horse and a brown and a white cow upon its crest, and two other cows lower down on the slope. Beyond the dip of the two ascents appears a patch of blue-gray water, ruffled by the breeze and, in the distance, bounded by a spit of pale green cliffs. Grand volumes of cloud, impregnated with light, sail over the horizon, and above them is spacious blue, flecked with white. The picture is a noble example of the master; large in conception, full of bracingness, treated with firm breadth and yet infinitely delicate in tone.

*Signed at the lower left, JULES DUPRÉ. Height, 31½ inches; length, 39½ inches.*

THE WARREN COLLECTION

No. 57

JOHN LAFARGE, N. A.

THE WISE VIRGIN

57  
THE figure is represented standing in a doorway, her lamp shedding a greenish flare against the deep blue of the sky beyond. Over her rich green robe she is swathed in white drapery, one end of which falls over the left arm, that is carried at the waist. Under the fitful light the folds of the fabric reflect innumerable varieties of green and gray, discriminated and blended with admirable subtlety. A water-color.

*Height, 54 inches; width, 30 inches.*

CATALOGUE

No. 58

GEORGE INNESS, JR., N. A.

HUNTING SCENE

NEAR the centre of the composition the hounds are gathered in a pack around the Whip, a few having straggled away towards the left, to a bunch of bushes nearer the front. Among the trees appear the huntsmen in scarlet, conspicuous on the left being one on a white horse who is riding away from the front.

*Signed at lower right, GEORGE INNESS, JR., 1881.*

*Height, 29½ inches; length, 44½ inches.*

No. 59

JULES ADOLPHE BRETON

BRITTANY PEASANT

A BARE-FOOTED peasant girl, knitting a red stocking, is seated on the trunk of an apple tree, which grows low along the grass. Her costume consists of a white cap and kerchief, and a dark slaty-blue skirt with an apron of brown sacking. Her figure is in shadow, but on the meadow behind her lies a slant of yellow sunshine, which also reaches some trees in the distance. The picture is a sweetly serious study in the artist's well-known poetic vein.

*Signed at the lower right, JULES BRETON, 1870. Height, 63 inches ; width, 49½ inches.*











SECOND NIGHT'S SALE





SECOND NIGHT'S SALE  
FRIDAY, JANUARY 9, 1903  
BEGINNING PROMPTLY AT HALF-PAST EIGHT O'CLOCK



No. 60

A. PASCUTTI

THE DUET

ON a sofa which has a high back, upholstered with tapestry, reclines a lady in a costume of salmon-pink. She leans upon her left elbow and with her right hand holds a sheet of music in front of a girl, who sits upon the right, playing a guitar. 175

*Signed at the lower right, A. PASCUTTI.*

*Height, 6 inches; length, 8 inches.*

FROM THE JAMES L. CLAGHORN COLLECTION, 1877.

No. 61

NARCISSE BERCHÈRE

THE WALLS OF JERUSALEM

A FEW figures are sprinkled on the right of the foreground, which is covered with hot dust, where flakes of light are interspersed with violet shadows. Other figures are sitting or walking under the grove of dark olives, which stretches across the middle distance. Beyond, appear the walls of the city, cream and pink in the sunlight, with a single date-palm and a slender minaret showing above them. 176

*Signed at the lower left, BERCHÈRE.*

*Height, 8 inches; length, 10½ inches.*

( 1xxv )

No. 62

RICHARD PARKES BONINGTON

HILLSIDE

THE graciousness of Bonington's art, his love of simple nature and elegant dexterity of technique, are well represented in this landscape. A smoothly sloping hill rises from left to right of the composition, divided by hedges into spaces of bluish-green pasture and yellow harvest-field; a windmill on the summit showing faintly against a gray sky, impregnated with cream and flecked with tufts of tawny cloud. Two brown elms stand on the right of the foreground, in the centre of which is a white cow, near to a woman in a crimson petticoat. Two other cows appear to the right and some figures upon the left, the latter being traversed by a streak of yellow light, beyond which stands a little eminence covered with a castle-like structure. The tone of the picture is exquisitely delicate, and the details have a piquant trimness that yet does not interfere with the breadth and unity of the impression.

*Signed at the lower right, R. P. B.*

*Height, 7 inches; length, 15 inches.*

CATALOGUE

No. 63

CHARLES LANDSEER, R. A.

THE LITTLE ACTRESS



THE subject of this picture, which was formerly in the Charles Romilly Collection and was exhibited at the Royal Academy Exhibition of Old Masters in 1874, is Lady Rachel Russell, granddaughter of the Duchess of Bedford.

A dainty little lady in mid-eighteenth-century costume is represented, standing against a drab background with her hands on the crutch of a black walking-cane. A bow of peacock-blue ribbon adds an archness to the simplicity of the white mob cap, which is fastened under the chin by frilled ends. A black lace fichu encircles her shoulders and falls over her white stomacher, hanging low down upon the skirt. The latter is of old-gold silk in puffy folds, with full panniers of faded rose and gray stripes. The picture is a pleasant example of the art of Sir Edwin's elder brother.

*Signed at the lower left.*

*Height, 18½ inches; width, 10½ inches.*



No. 64

EUGÈNE FROMENTIN

ARABS AT THE FOUNTAIN

A PARTY of Arabs has halted in a pleasant green spot, bordered by luxuriant trees. The little spring of water is on the right of the foreground, and near it, with his back to us, sits a man in black cloak and red head-dress on a chestnut horse. Two figures are reclining on the left, one of which holds a horse by its bridle. Other figures appear in the distance under the trees and in the open glade. The sky is brilliantly blue, with puffs of white cloud.

*Signed at the lower left, EUGÈNE FROMENTIN. Height, 13¼ inches; width, 10¼ inches.*

FROM THE ALBERT SPENCER COLLECTION, 1879.

CATALOGUE

No. 65

JOHN LAFARGE, N. A.

OLD HOUSE, NEWPORT

THE main feature of the composition is a gambrel-roofed house, whose warm drab end with two windows shows above a wall in the foreground. There is a dormer window in the slaty-colored roof, which is topped by a red brick chimney. To the right are a tree and more distant houses, and a white spire showing against a pale greeny sky, streaked with dove-gray and surmounted by a space of blue.

*Height, 10 $\frac{3}{4}$  inches; width, 9 inches.*



THOMAS GAINSBOROUGH, R. A.

LANDSCAPE



ON a green bank at the left of the composition is seated a woman whose white kerchief catches the light, which strikes also upon a tree-trunk behind her. A man with his cap in his hand stands in front of her and beside him sits a third figure. Behind the group spreads a bush of yellowish-red foliage, backed by greenery. A dusty road passing below the bank on the right, glows warm in the sunlight. In the middle distance, undulating meadows reach to a white cottage with brown roof, beyond which stretches a border of trees. Over the horizon lowers a big, slaty cloud, brightly white upon its upper surface, where it meets an opening of pale blue sky, which again is surmounted by a threatening mass.

In its mellow tones and suggestion of gracious repose, the picture is a happy example of Gainsborough's way of studying nature through the medium of a tender, dreamy temperament.

*Height, 14 inches; width, 11½ inches.*



No. 67

NARCISSE VIRGILE DIAZ DE LA PEÑA

BOHEMIANS

THREE gaily-dressed girls walk abreast, accompanied by two King Charles spaniels. The middle one wears a scarlet jacket-body and a head-dress of white drapery, studded with jewels. Her companion to the left, carrying a basket of fruit, is clad in a rose-colored skirt and blue bodice with white sleeves, while the third is dressed in white with pink bows in her fair hair. Some trees on the right of the picture and some rocks on the opposite side are mellowed by the warm sunlight.

*Signed at the lower left, N. DIAZ.*

*Height, 9½ inches; length, 13 inches.*

FROM THE COLLECTION OF M. EDOUARD ANDRÉ, PARIS.

THOMAS GAINSBOROUGH, R. A.

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*Height, 9½ inches; length, 13 inches.*

FROM THE COLLECTION OF M. EDOUARD ANDRÉ, PARIS.



THE WARREN COLLECTION

No. 68

JOHN LAFARGE, N. A.

AFTERGLOW

THE foreground of rolling downs, golden green in hue, forms a cleft through which appears a glimpse of the sea, of the color of wine and water. The sky is a faint blue, skined with wisps of white and pink. A splendid mellowness of color distinguishes the whole composition.

*Signed at the lower left, LAFARGE, 1869. Height, 13 $\frac{3}{4}$  inches; width, 12 inches.*











CATALOGUE

No. 69

CHARLES FRANÇOIS DAUBIGNY

LANDSCAPE WITH STORKS

THE picture is a harmony of cool, juicy greens, with the pale, greenish cream of the sky, exquisitely suggestive of the stillness and refreshment of deepening twilight. The dark water in front reflects a patch of gray light, and is dotted with sedge and leaves. Two birds skim its surface, and to the right floats a punt with a single occupant. The bank in the background is hedged with elms, in front of which stand willows, a large bush also growing close to the water on the left side. It is a charming subject in Daubigny's most intimate manner.

9700

*Signed at the lower left, DAUBIGNY, 1864. Height, 9 inches; length, 17 inches.*

FROM THE COLLECTION OF WILLIAM SCHAUS, 1896.



No. 70

THÉODORE ROUSSEAU

SUNDAY TWILIGHT. FIRST STUDY FOR "RANZ DES VACHES" (A FAVORITE AIR OF THE SWISS HERDSMEN)

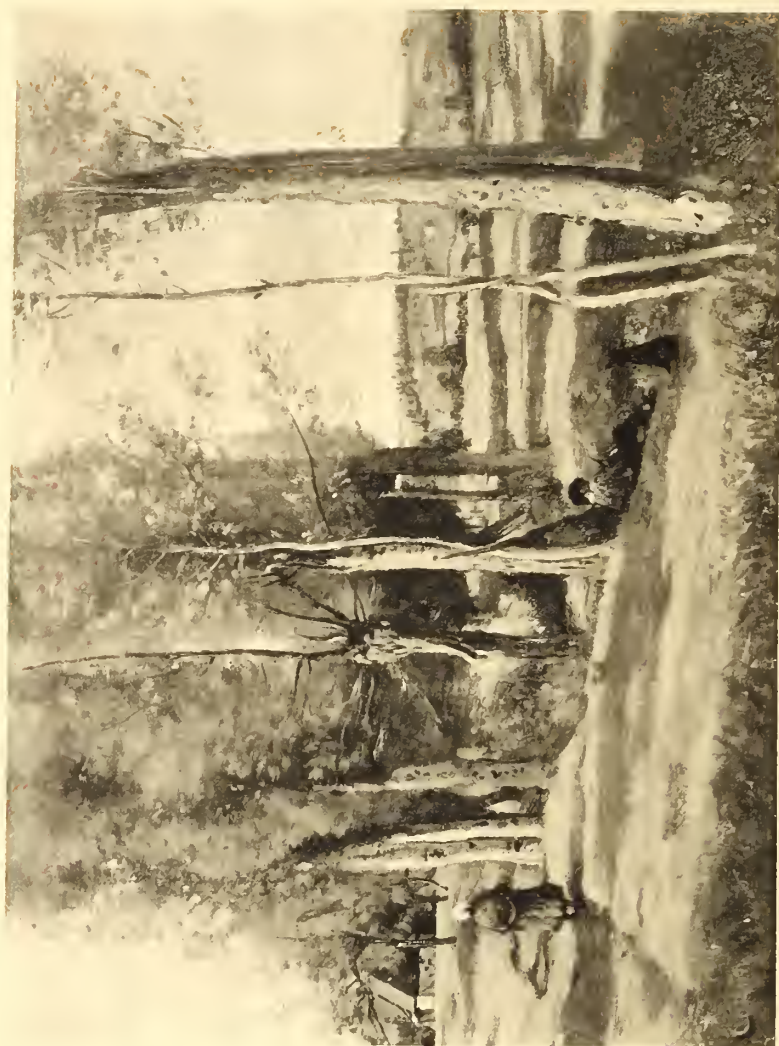
A RED glow permeates the background of trees, warming their rich olive foliage, through a break in the centre of which appears a layer of creamy light surmounted by gray sky with streaks of darker gray and saffron. The splendor of the sunset lights on a pool in the foreground, flashing upon some cattle that are being driven by a man, and yellowing the fern which grows upon the banks that slope up on each side of the water. The coloring is indescribably mellow, interspersed with jewel-like brilliance, and the sentiment of the scene, as "fades the glimmering landscape on the sight," is a mingling of luxurious and solemn stillness.

*Signed at the lower left, TH. R.*

*Height, 7½ inches; length, 13¼ inches.*











CATALOGUE

No. 71

JEAN BAPTISTE CAMILLE COROT

LOMBARDY POPLARS

A BROOK, bordered by poplars and a few willows, winds back from the front of the picture. On each side the meadows bask in soft, genial sunshine, barred by the shadows of the trees, and on the left a path leads up to a cottage, whose brown roof is bosomed in foliage. A woman is approaching it, and on the right bank of the stream lies a man with a dog beside him. The picture is a particularly charming example of the master; tenderly harmonious in color and replete with a sweet intimacy of feeling.

*Signed at the lower left, COROT.*

*Height, 17¼ inches; length, 23¾ inches.*



No. 72

CHARLES FRANÇOIS DAUBIGNY

1005

MARINE WITH YACHT

A HIGH, vertical rock rises on the left of the picture, with broken fragments at its base. The gray sea comes tumbling in over the stones, and on the rollers in the middle distance rides a yacht. The sun is sinking, a scarlet orb beneath a warm, milky sky, above which hangs, like a curtain, a very dark cloud, lined with gray at its lower edge. The picture was painted on the cabin-blind, while the artist was on a yachting trip with a friend. It is attractively bold, executed in a broad and facile manner.

*Signed on sail of boat, C. D.*

*Height, 17 inches; width, 12½ inches.*

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CATALOGUE

No. 73

JEAN BAPTISTE CAMILLE COROT

REGRETTANT LA PATRIE

WITH one foot upon a stone and her fingers touching the strings of a mandolin, a girl is seated below a rocky cliff, which slopes down at the back to a sheet of water where a sail is visible. Her figure faces front, while the head is turned in profile over her right shoulder. A robe of faded rose silk opens down the front, disclosing a white gown, gathered into the waist with a black band. The picture would appear to be an early example, foreshadowing Corot's mastery of delicate tones.

*Signed at the lower right, COROT.*

*Height, 23½ inches; width, 17½ inches.*

FROM MESSRS. ARNOLD & TRIPP, PARIS, 1888.



No. 74

JULES DUPRÉ

3200

### TWILIGHT ON THE SEINE

THE picture is one of those representations of twilight in which, as one watches it, the light seems really waning. A quiet reach of river extends across the front, on the right of which four cows are standing in the water, three of them beneath a bunch of oaks. A little spit of land with a scraggy oak upon it projects upon the left, and near it is a man in a punt. Across the middle distance the river is bounded by a stretch of flat meadows, with small trees reflected in the water and pricked out against the milky blur of the horizon. The greening sky is veined with shreds of slaty vapor and rose and creamy streaks. A feeling of solemn rest pervades the whole scene.

*Signed at the lower left, JULES DUPRÉ.*

*Height, 9½ inches; length, 14 inches.*

FROM THE JAMES L. CLAGHORN COLLECTION, 1877.

( lxxxviii )











CATALOGUE

No. 75

JEAN BAPTISTE CAMILLE COROT

LANDSCAPE WITH TREE

ON the left of the picture rises a tree, its tall stem clothed with ivy. It is topped with grayish-green leafage, that is sprinkled with tufts of brighter hue and fringed upon its outer edge with a delicate lace of leaves. Hard by is also a slender stein, which grows up into the mass of foliage. On the right of the main tree stands a woman with white sleeves and cap, and another is seated to the left. Behind them lies a wall of rocks, corresponding with which on the right of the composition are a ruin and some trees. Through the dip between these objects appear the view of a building with a round tower and, in the distance, soft gray hills. In a pool of water in the foreground stands a brown cow, turning its white face towards the front. The gray sky, with a flurry of white and dove-colored clouds, warming towards the horizon to a blend of cream and wine hue, is impregnated with soft evening light. The fragrant purity of cool and tranquil atmosphere is most charmingly suggested.

*Signed at the lower left, COROT.*

*Height, 25½ inches; width, 19½ inches.*

No. 76

JEAN FRANÇOIS MILLET

THE SHEPHERDESS

IN front of two trees on the edge of the forest a girl stands, knitting. She faces three-quarters to the left, supporting her weight on the right foot, the other resting on the toes, with the heel raised. A dull red kerchief is fastened round her head, and a hooded cloak of faded homespun hangs over her blue skirt. A sheep appears in the shadow of the brush behind her, and others are visible to the left of the middle distance, which is partially lighted by the glow that filters through an opening in the forest, yellowing some distant trees. The absorption of the girl in her occupation and the perfect naturalness of the pose and action are admirable, while the mellow warmth of evening is rendered with charming truth.

*Signed at the lower right, J. F. MILLET.*

*Height, 14 inches; width, 9 inches.*













No. 77

CHARLES FRANÇOIS DAUBIGNY

3000

### BOATS ON SHORE

SAND on the left slopes gently down to the water's edge, where a lugger has been beached. Beside it is a boat with a white sail, and other boats are drawn up along the shore that curves round to the right; to the left being a few cottages. On the opposite side of the water stretches a low, sandy coast with green upon its top. Little red flags flutter from the masts against a gray sky, that grows bluer towards the left and upper part. It is a quiet little bit of truthful painting, executed with breadth and freedom.

*Signed at the lower left, DAUBIGNY, 1871. Height, 13¼ inches; length, 22½ inches.*

*Contributed by the Artist to a sale held in New York, for the relief of the "Chicago Sufferers," May 16, 1872.*



No. 78

JEAN FRANÇOIS MILLET

PEASANT WOMAN AND CHILD

A PEASANT woman is reclining on a bank, with her right leg under her and the left hanging down, her right hand resting on the other wrist, which is passed through the handle of a basket. She wears a loose chemise-body and russet-green skirt, and turns her head, bound with a blue kerchief, to look at a nude child that crawls to her side. The green and brown foliage behind the figures is bathed in a golden atmosphere, which lends an unusual richness to the color-scheme.

*Signed at the lower right, J. F. MILLET.*

*Height, 18 inches; width, 15 inches.*

FROM THE COLLECTION OF M. SENSIER, PARIS.

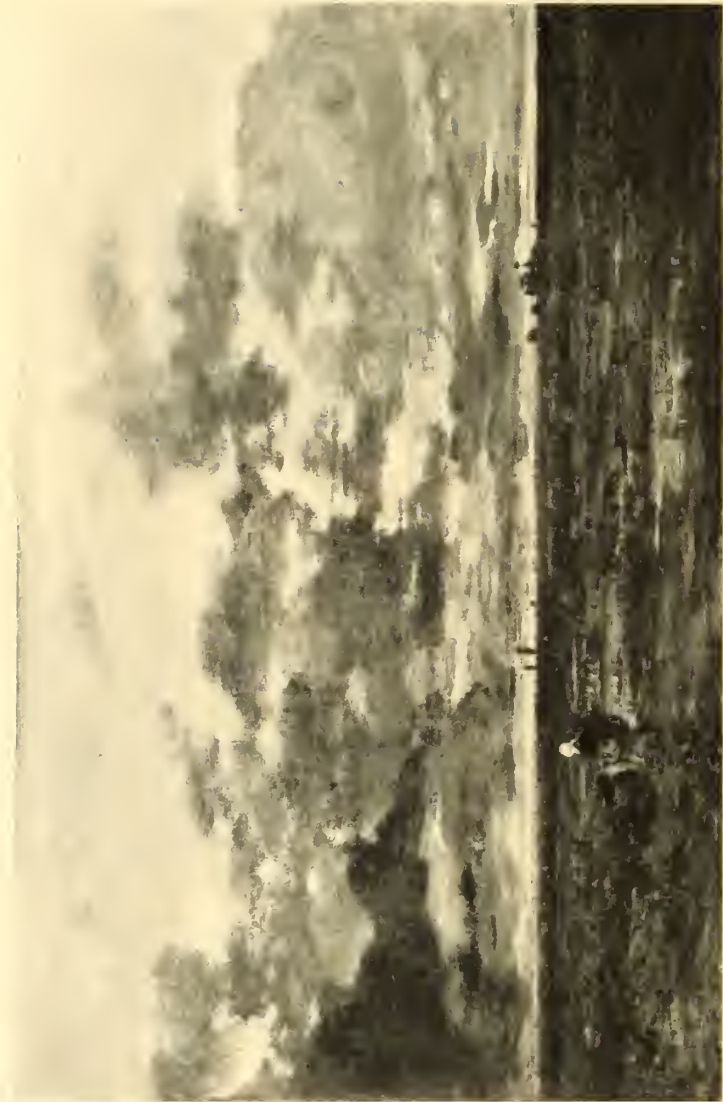
FROM THE COLLECTION OF M. PERRAU, PARIS.

FROM THE COLLECTION OF ALBERT SPENCER, NEW YORK, 1888.

( xii )











CATALOGUE

No. 79

THÉODORE ROUSSEAU

A PLAIN IN BERRI—SUNSET

THERE is an almost tragic intensity in this picture. The plain stretches before us, gloomy with shade, through which one can discern a woman in a white cap standing beside a stooping man, and pools of water in the hollows, showing faintly brown. The awe and desolation are enforced by the scanty contrast of a few meagre trees, that break the level of the horizon, which is slashed with a long scar of lurid white. The sky above is mottled with blackish-drab clouds, scudding across the gray vault. The ground shadows, notwithstanding their depth, are extraordinarily penetrable, and the sky is marvellously modelled with substantiality of cloud, endless distance, and the mysterious pervasiveness of fading light. The picture represents the master in one of his grandest moods, profoundly observant, terribly sincere, rendering a phase of nature that is austere and inaccessible.

*Signed at the lower left, TH. ROUSSEAU. Height, 15½ inches; length, 24½ inches.*

FROM THE COLLECTION OF M. EHRLER, PARIS.

*Who bought it in 1872 from the French expert M. PETIT.*

FROM THE AMERICAN ART ASSOCIATION SALE, 1892.

No. 80

ADRIEN GUIGNET

A CONDOTTIERE

THE robber-soldier stands in vigorous attitude, turned towards the right, the figure immersed in the gloom of the background, except where the light from the left touches the orange head-dress, steel shoulder-flaps, and the folds of his white tunic and crimson sash. He holds his right hand to the belt, from which a sword hangs, and carries a spear over his left shoulder. Guignet founded his method on that of Salvator Rosa, and the present picture well illustrates the dramatic character of his conceptions, the spirited attack of his brushwork, and his rich and juicy coloring.

*Signed at the lower left, A. GUIGNET.*

*Height, 16 inches; width, 9 inches.*

CATALOGUE

No. 81

KARL HAAG

A MONTENEGRIN LADY

THE head and bust of a lady are shown almost full face against a green background, the large, handsome eyes glancing to the left. Her head-dress is a turban, with crimson crown and a broad edging of black velvet, over which hangs a soft, creamy veil. A plait of brown hair descends upon the right shoulder. Her white bodice is decorated over the bust and collar with geometrical designs in pale blue and red, and she wears a necklace of sequins, and ear-rings formed of pendant gold trinkets.

*Signed at the lower left, KARL HAAG.*

*Height, 14 inches; width, 10 inches.*

No. 82

WILLIAM MORRIS HUNT

HEAD OF A SPANISH WOMAN

THE handsome face is in profile to the right, against an almost black background. A head-dress of old rose and golden yellow surmounts the dark hair; the eyes are lowered, and the features have a languorous warmth of color. Over the bust is a creamy drapery, sketchily suggested.

*Signed at lower right, W. M. H., in monogram. Height, 23½ inches; width, 17½ inches.*



No. 83

FRANCISCO JOSÉ DE GOYA Y LUCIENTES

HEAD OF A YOUNG GIRL



In his portraits of young girls Goya could yield to the fascination of his model and merge his cynicism and frequent brutality in the tender attractiveness of his subject. He has done so in this charming little picture of a girl's head, slightly inclined to the left; the brown hair brushed off the forehead and peeping at the sides in curls from the simple elegance of the lawn cap. The gray eyes are wide open, gazing frankly at the spectator, and the ivory tints of the features are suffused with warmth. The girl wears ear-rings and a necklace of pearls, a white lawn tippet being drawn close around the neck, over a white front and olive sleeves. The head is subtly placed against a dark background, which gives a touch of mystery to the sweet, earnest expression of the face.

*Height, 8 inches; width, 6 inches.*

CATALOGUE

No. 84

FLEMISH XV CENTURY

MADONNA IN AN ARCH (PAINTED ON LAWN)



THE Madonna is seated against a background of old rose, diapered with crimson and framed in by a flat arch of gold. Her brown wavy hair descends over each shoulder to the waist and is circled above the forehead by three strings of pearls, which are fastened in front by a jewel, composed of four pearls surrounding a carbuncle. She inclines her head towards her left shoulder where the Infant nestles asleep,

whose form she supports upon her left arm. Her hands are crossed upon her breast, the thumb of her right hand being clasped by the Child's left thumb and finger. The latter's robe is of gold, the folds of which are pencilled with vermilion, while the Virgin wears a dull blue robe, showing the geranium-colored sleeves of an undergarment and a cloak of blue, edged with a narrow pattern of gold. The features and hands are drawn with delicate precision, exquisitely modelled in tones of gray and white, with carmine on the lips.

*Height, 12 inches; width, 9 inches.*

THE WARREN COLLECTION

No. 85

UNKNOWN

STILL LIFE

ON a dull scarlet cloth that partially covers a table painted to represent green marble, lies a dead jay. Behind it are a mass of orange and fawn colored fur and a powder flask of soft, buff leather with brass nozzle.

*Signed at upper left corner, T. P. KOETMAN(?), 1845.*

*Height, 12 inches; length, 15½ inches.*

No. 86

UNKNOWN

PORTRAIT OF MARTIN LUTHER

THE head and body are shown facing three-quarters to the right; the right hand resting on a bar across the bottom of the picture, and the left holding a wooden rosary. A baggy cap of black silk with ear-flaps partly conceals the fair hair; the keen eyes have a suspicion of humor, and the lips are set together with a mixture of kindness and determination. The throat is enclosed in a white embroidered collar, around which are bands of white and fawn-colored fur with which the slaty-blue robe is lined. The sleeves of the latter are full and open, displaying the black sleeves of an undergarment.

*Height, 10 inches; width, 7½ inches.*

CATALOGUE

No. 87

DUTCH SCHOOL, XVII CENTURY

AN INTERIOR

THE scene is a rude kitchen with bluish-gray walls, buff-brown doors and woodwork, and a brown ceiling, partly in shadow. It is occupied by two groups. Near the centre a peasant, in blue trousers and green waistcoat with red sleeves, turns his back as he sits at a table, playing cards with a woman, over whom a man leans, pointing to one of the cards. On the floor beside the first player are a green pottery jar, a red pipkin, and two pipes. In the group seated on the floor to the left, round a stool on which lies a red plate, a woman is feeding with a spoon a spaniel, held up before her by a man. The figures are grotesquely ill-shaped, but the color has something of the bloom and harmony found in the similar subjects of Van Ostade.

*Height, 12 inches; length, 15 inches.*

No. 88

GODFRIED SCHALKEN

WISE AS A SERPENT

A FAIR-HAIRED lady is seated in front of a stone pedestal, to the right of which is a view of landscape with castle and rock. Fixing her eyes on the spectator, while her head faces three-quarters to the left, she holds a snake on her lap and poises a dove upon her raised left hand. Her gown is of pale rose, with a drapery of old-gold color over her shoulders and one of deep blue lying across her knees.

*Height, 13 inches; width, 10½ inches.*

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No. 89

PETER PAUL RUBENS

CHRIST'S ASCENSION

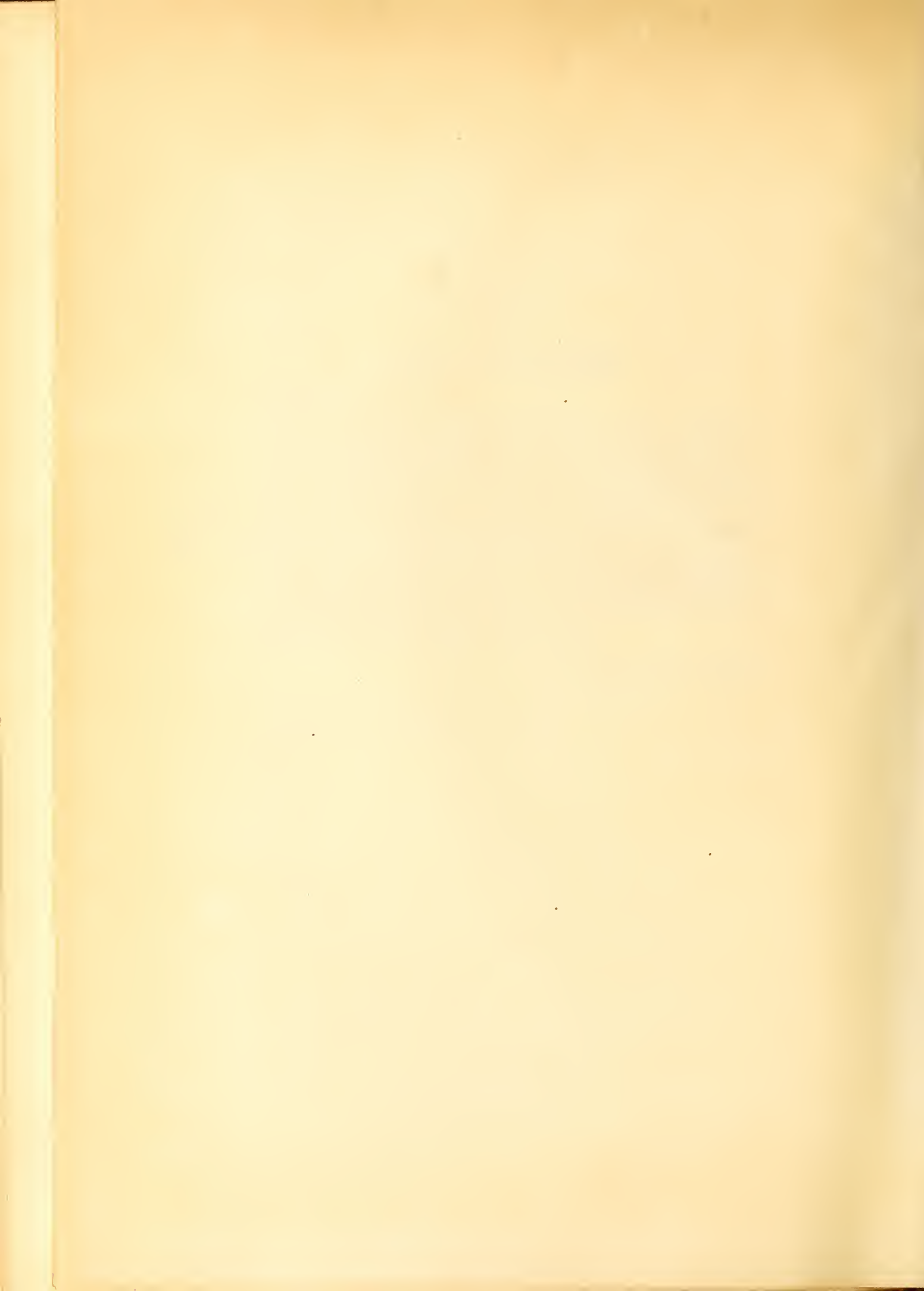
813  
HOLDING on high a rose-colored flag and crushing under foot a creature with the head of a man and the extremity of a serpent, the Christ sits erect upon a stone tomb. The figure is nude but for a white drapery over the knees, superbly virile in its attitude and in the ripe, glistening color of the flesh. An angel holds a crown of thorns over the Saviour's head; another appears on the right in golden drapery, and a third, stooping on the left of the group, blows a *tuba*. Throughout the whole picture is a magnificent fervor of color and movement.

*Height, 11 inches; width, 10½ inches.*

FROM THE PRINCE DEMIDOFF COLLECTION (PRATOLINO).











CATALOGUE

No. 90

JAN BREUGHEL, THE ELDER

(CALLED "FLUWEELEN," VELVET)

CIRCE CALLING ULYSSES

THE spot in the enchanted isle of Circe is represented as a cool retreat, carpeted with moss and darkened with the shade of deep green trees, through a rift in which appears a glimpse of landscape, delicately blue in the distance. The thread of communication with the outer world is a stream which divides the foreground into two parts, terminating at the foot of a cave upon the left. Here Ulysses leans upon a ledge of rock, while on the opposite side of the water Circe, poising a long dart, moves lightly over the bank. Beneath her feet is the inscription "*Tu ne cede malis sed citra audentior,*" and under his, "*Sedet aeternumque sedebit Infelix.*" A coracle rocks on the water beside the cave, and a snake and a Triton swim near it; other creatures haunting the spot. Four cupids flutter in the air, a dragon crawls near the enchantress, and in the cave a cock confronts Ulysses, while two fierce dogs guard the fire from which mounts a thin spiral of smoke.

The landscape is charmingly conceived, drawn with skill, and deliciously fresh in color, forming a rich and sumptuous background for the gem-like brilliance of the figures and various objects.

*Signed at the lower centre, BREUGHEL, 1595. Height, 13½ inches; length, 20 inches.*



No. 91

AART VAN DER NEER

HARBOR SCENE, HOLLAND

IN the foreground, embrowned with evening shades, a man is driving three cows down to the water to drink. Beyond them is a small harbor with curving hills on each side, picturesquely dotted with houses. A vessel is sailing out with the tide and others are visible beyond the narrow entrance. A pale primrose reflection caresses the water, as the sun sinks in a round orb behind a veil of vapor, leaving the sky a dark olive drab at the zenith. The picture is a charming example of Van der Neer's beautiful moonlit scenes, tenderly harmonious in tone and full of exquisite subtlety in the transparency of the lights and shades.

*Height, 10 inches; length, 15 inches.*

CATALOGUE

No. 92

DOMINICUS VAN TOL

THE COBBLER

AN old man with grayish-brown beard and mustache is piercing the sole of a shoe with his awl. He is working beside an attic window, through which shows a peep of blue sky, reddening below, and behind him the timbers of the roof and a rack containing lasts appear through the gloom of the background. He wears a white ruffle round his neck and a brownish plum-colored gaberdine that leaves one knee exposed, the sleeves being turned back so as to display the scarlet lining. The hands and face and the various tools are painted with minute care after the manner of Gerard Dou, whom Van Tol, his nephew and pupil, closely followed.

*Height, 12 inches; width, 9½ inches.*

FROM THE DUKE OF HAMILTON COLLECTION.

FROM THE COLLECTION OF HERR VLANNING, HOLLAND.



No. 93

BRUSASORCI, THE ELDER

(REAL NAME, DOMENICO RICCIO)

LADY IN VENETIAN COSTUME

700  
THE lady is seated in front of an architectural mass, to the right of which stretches a brownish landscape of bushy hill, with one tall tree sheltering a flock of sheep. The head is slightly turned to the right, while the body fronts us, seen as far as the elbows, with a little of the left arm visible below the sleeve. Her blond hair is coiled in plaits round the top of her head and frizzed over the forehead; the features are fleshly and warm in tint, and a string of pearls encircles the plump neck. The bodice, of dull purple brocade upon silk of the color of wine diluted with water, leaves the neck and chest exposed, covering the shoulders and being cut square above the bosom. Its edges down the front are separated by a V-shaped space, filled in with a creamy net, which is also drawn skin tight over the bosom and neck. The subject is a bold Venetian type of beauty, drawn with a sure hand and of color originally luxurious.

*Height, 28 inches; length, 49 inches.*

LONDON, AUG. 9th, 1902.

THE AMERICAN ART ASSOCIATION: SIR:—

At the request of Mr. E. P. Warren I write to tell you that in my opinion the painter of the portrait of a Lady in Venetian costume . . . was Domenico Brusasorci, of Verona, and that you can, if you judge fit, name me as responsible for this attribution. Yours faithfully,

BERNHARD BERENSON.

( civ )



















CATALOGUE

No. 94

VINCENZO CATENA

MADONNA

THE Virgin is seated beside a crimson curtain in a loggia, overlooking a small square. With figure inclined towards the right, she looks down at the infant Christ, whose head is turned from her to gaze at the young St. John, standing on the right with crossed arms. The Christ, encircled by the arms of His mother, has the right hand raised in blessing, while the other rests upon His left knee, the right foot being raised. Over the Virgin's golden-brown hair is a white linen cloth, that hangs over her left shoulder, while a blue mantle falls in voluminous folds over a crimson robe. In the centre of the square, beyond the loggia, is a well-head with a man beside it; and a woman in white is crossing to a church upon the far side, whose single door, elevated on steps, has a circular window above it. To the left is a dwelling-house, roofed, like the church, with red tiles. The skilful rendering of the view in the background is particularly noticeable, and the figures have a tender repose, characteristic of this follower of Giovanni Bellini.

*Signed at the lower right, V. C. P. (VINCENZO CATENA PINXIT).*

*Height, 16 inches; length, 20½ inches.*

No. 95

BARTHOLOMEUS VAN DER HELST

A BURGOMASTER'S WIFE

742  
THE figure, fine and dignified in carriage, is inclined towards the left, while the lady's eyes are quietly intent on the spectator. Her face is wide-browed, with strong nose and kindly mouth; well preserved save for a few wrinkles round the cheek and chin. The brown hair is drawn back from the forehead under a white, gauzy cap which has a turn-over brim, edged beneath with narrow lace. A large white ruff is worn over the stiff, black silk dress. The portrait is full of force and directness, a characterization of genial and candid realism.

*Height, 21 inches; width, 15½ inches.*











CATALOGUE

No. 96

UNKNOWN

HARBOR VIEW

ON the right of the harbor a rocky eminence rises in three tiers, crowned by a range of buildings with several towers. Upon the beach at its base is a group of persons, standing or sitting; conspicuous among them being a pedlar in scarlet, standing beside a white horse with panniers. Sail-boats are moored under the rock, and in the front of the composition a man is pushing from the shore in a row-boat, and another boat, with five figures in it, is rowing to the land. The sky on the left is of slaty hue, while clouds with white edges form a ring round an open space of greenish blue on the right. The greenish gray of the water and russet-drabs of the rocks and buildings complete a color-scheme that is very mellow in hue and delicate in tone. The picture has the feeling and character of a seventeenth-century Dutch marine.

*Height, 20 inches; length, 30 inches.*

PIETER DE HOOGHE

DUTCH INTERIOR

3500  
Two women appear in the dimly-lighted brown interior, which has a window at the back screened by a brown curtain. To the right of it a door opens into a little entrance-hall paved with drab and white tiles, and having a window, across the lower half of which is drawn a pale rosy curtain. The faint, pure light of dawn filters through this and streams in at the open door, beyond which is a peep of canal and of the opposite bank, on which a man is walking under the trees. This part lies still in shadow, but the daylight catches the roof and gables of some distant houses.

One of the women on the left of the parlor has stooped to kindle the fire, turning meanwhile to the other, who stands in the middle of the floor with her basket on her arm. A little spaniel runs towards her, as if eager for the start to market. The picture is one of exquisite repose and freshness; illustrating De Hooghe's mastery of color, of atmospheric effect and of light and shade; the latter, especially, being rendered with marvellous truth and poetic imagination.

*Signed at the lower left, P. DE HOOGHE, 1656. Height, 22 inches; length, 27 inches.*

FROM THE COLLECTION OF CHEVALIER DE LISSENGEN, VIENNA.

FROM THE COLLECTION OF BARON DE BEURNONVILLE, PARIS.











CATALOGUE

No. 98

GEORGE MORLAND

READING THE NEWS

SOME figures are grouped in the stable-yard, with easy natural gestures listening to an ostler who is reading from a newspaper. The latter stands before an open door in a drab-walled building on the right, and near him the "boots" pauses in the act of polishing a top-boot, while to the right of them a stable-man in red shirt and dirty buff breeches lounges with his elbows on a fence. On the opposite side of the yard, against the end of a building in shadow, a black horse is tied and a countryman in smock-frock stands with his left arm over the animal's back. A dog is seated to the left. The picture is very harmonious and mellow in quality with a prevailing tone of dreamy gray-green drab, carefully and skilfully painted, with the charm of truth and simplicity characteristic of Morland's best work.

*Signed at right of lower centre, G. MORLAND, 1792.*

*Height, 24½ inches; length, 29½ inches.*

THE WARREN COLLECTION

No. 99

GABRIEL METSU

YOUNG VIOLINIST

A YOUNG man, shown as far as the waist, standing three-quarters turned to the right, is in the act of playing a violin. A hat with upturned brim, covered with fur, surmounts his head, which inclines towards the instrument, his eyes glancing with merriment and his lips parted in a smile. He wears a brown cloth jacket, over a white shirt that hangs open on the chest in a long loop. The hands are large and supple. The picture, which is a study in various tones of brown, illuminated with warm light, has been attributed by Mr. Van Gelder to Dirk, the brother of Frans Hals.

*Signed at the right of lower centre, G. METSU. Height, 24½ inches; width, 19 inches.*

FROM THE W. H. ASPINWALL COLLECTION, 1886.

( c x )











CATALOGUE

No. 100

SCHOOL OF PERUGINO

MADONNA AND CHILD

THE figure of the Madonna is represented to the knees, sitting in front of a landscape, which has a knoll on the left, sprinkled with thread-like trees, and on the right recedes in ranges of hills. Her head is inclined over her right shoulder, while the eyes are directed towards the left; and the reddish-brown hair is bound with a fillet and partly covered with a wisp of veil, that falls upon her right shoulder and across her breast. She is arrayed in a bluish-green mantle over a crimson robe, which is cut straight across the breast and bordered with gold embroidery. Her right hand is upon her lap, pointing to the Child, who sits upon a cushion on her knee supported by her left hand, towards which He is looking. His feet are crossed and He raises the right hand in blessing, the left being on His breast. He is nude except for a narrow white drapery across the body.

The gracefully affected pose, the flesh-tints of olive and ivory with delicate tinge of brownish carmine, and the sentiment of wistful tenderness are full of recollection of Perugino.

*Height, 23½ inches; width, 18 inches.*

FROM THE COLLECTION OF THE GRAND DUKE OF TUSCANY.  
FROM THE COLLECTION OF THE DUKE OF LUCCA.

No. 101

UNKNOWN

152  
PORTRAIT OF SIR ROBERT WALPOLE

AGAINST a dark drab oval background the figure is shown as far as the elbows, inclined towards the right, with the head turned three-quarters to the front. The body is encased in a suit of dark steel armor, over which a dull crimson cloak is draped, falling from the left shoulder partly across the chest. The ends of a soft cravat hang down over the corselet. In contrast with the martial costume are the white peruke and flabby, self-indulgent face. The eyes are large and flesh-laden; the bridge of the nose depressed; the supple lips complacently set together; the chin double and pendulous.

*Height, 30 inches; width, 25 inches.*











CATALOGUE

No. 102

JEAN BAPTISTE GREUZE

HEAD OF A YOUNG GIRL

THE picture, a good example of Greuze's type of girlish innocence and beauty, shows the head and bust, the latter fronting three-quarters to the right and the head slightly tilted over the right shoulder, and facing us. A dainty white lace cap covers the hair, its ends fastened beneath the chin. The eyes look from under half-closed lids through brown lashes, and the ripe flush of youth tinges the cheeks, nostrils, and lips. Over the low-necked bodice of gray silk, a white fichu is worn, fastened upon the bosom with a crimson rose. While there is some excess of sentimentality in the picture, it is fresh and juicy in color, and painted with a breadth and freedom that have considerable vitality.

*An oval—height, 23 inches; width, 19 inches.*

No. 103

THOMAS GAINSBOROUGH, R. A.

PORTRAIT OF CONSTANTINE JOHN PHIPPS,  
SECOND BARON MUSGRAVE

GAINSBOROUGH'S predilection for cool colors and especially for blue and, equally, the purity of his tones and silvery sheen of atmosphere, are illustrated in this portrait. The head and bust are shown against a drab background, facing three-quarters to the left; the figure being clad in a deep blue coat with facings of white silk, decorated with gold braid and buttons, worn over a lace cravat and white satin vest. The hair is powdered, forming a peak upon the forehead, brushed back from the brows and massed below the ears in full loose curls. The face has a mingling of shrewdness and kindly refinement; the brows being irregularly arched, the eyes fixed to a distant vision, and the lips slightly compressed with an expression of suspended judgment. The flesh is cool in hue, exquisitely modelled with gray, transparent shadows.

The picture is admirably characteristic of the artist's gracious elegance of portraiture; at once subtle and truthfully direct.

*Height, 29 inches; width, 24 inches.*











CATALOGUE

No. 104

SIR JOSHUA REYNOLDS, P. R. A.

PORTRAIT OF LADY HERVEY OF BRISTOL

WITH a gesture of graceful artifice the hands are crossed over the bosom and the head turned sideways over the right shoulder. This brings into relief against a background of dark olive foliage the exquisite refinement of the profile, the stately shape of the head with its brown hair brushed off the forehead and simply fastened with old-rose ribbon, and the choice lines of the neck, sweeping down to the broad bosom. The flesh-tints, vibrant with life, are yet of exceeding delicacy, modelled with scarce a shadow and invested with a pale amber lustre. The hands, though large, are shapely and soft in texture. The costume consists of a gown of dull salmon color, cut low upon the bosom, and a russet-green drapery, hanging over the right arm. The transparent paleness of the bosom is enhanced by two rivulets of black ribbon, supporting a locket tucked into the corsage.

[See frontispiece.]

*Height, 29 inches; width, 24 inches.*

FROM THE AMERICAN ART ASSOCIATION COLLECTION, 1895.

No. 105

SIR THOMAS LAWRENCE, P. R. A.

PORTRAIT OF JOHN SINGLETON COPLEY, LORD  
LYNDHURST

*Son of Copley, the American portrait-painter. Born in Boston, May 21, 1772; died in London, October 12, 1863; Member of Parliament, 1818; Solicitor-General, 1819; Attorney-General, 1824 and 1826; Lord Chancellor, 1827, 1830, 1834, 1841 and 1845*

SHOWN against a golden-red background, the figure is seen nearly to the waist, in profile fronting to the left, the head being turned three-quarters full, and the eyes fixed upon the spectator. The dark brown hair is worn in short, wavy confusion over the broad forehead; the eyes are greenish gray; the face full and tinged with carmine; the lips large and ripely colored. The short neck is encased in a soft, upright collar and cravat with a jewelled pin, while the black coat with large roll-over collar, buttoned across the chest, discloses the edge of a black satin vest.

*Height, 29 inches; width, 25 inches.*

FROM MESSRS. WALLIS & SON, LONDON.





















CATALOGUE

No. 106

SIR THOMAS LAWRENCE, P. R. A.

PORTRAIT OF LADY LYNDHURST

THE charming subject of this portrait, a daughter of Charles Brunsett, was first married to Colonel Thomas of the Grenadier Guards and after his death at the battle of Waterloo, became the wife of John Singleton Copley, Lord Lyndhurst. She is represented with the fascinating *esprit* that Lawrence imparted to his best portraits of women; the bust nearly in profile and the face three-quarters full, the head being slightly tilted back, with a gesture that is a trifle coquettish, yet very gracious. The lace edging of a mob cap falls over bunches of chestnut curls, and its delicate frilled ends, fastened under the chin with a gold brooch, enclosing a sapphire, frames a youthful face of peculiar sweetness. The coloring is a delicate creamy pink; the eyes are blue, the nose softly rounded and the lips daintily recessed at the corners. A lawn stomacher is tucked into the straight-cut bodice of a green velvet dress, with tight sleeves tucked at the shoulders. The left hand is held near the waist, a gold bracelet encircling the cuff and a lace frill falling over the wrist. Upon the left of the background are some small brown trees, with a suggestion beyond of dark green foliage, above which is a strip of tawny-drab sky with a glint of blue, darkening above to a nearly black mass. Notwithstanding some perfunctoriness in the painting of the hand and curls, the portrait exhibits the artist's brilliant vivacity of style and elegant winsomeness of expression.

*Height, 29 inches; width, 24 inches.*

FROM MESSRS. WALLIS & SON, LONDON.

( cxvii )

No. 107

EDUARDO ZAMACOIS

COURT JESTERS AT CARDS

STRETCHED at full length upon the grass, a court fool is playing cards with a dwarf, while a hunchback watches the game. The fool is dressed in a scarlet suit, with little brass bells on the scallops of his baldrick, the flaps of his cap, and the long pendulous loops of his sleeves. He holds two cards in one hand while setting down a third with great deliberation. The onlooker, who sits behind the huddled figure of the other player, has a blue silk cap with cock's feathers of the same color. The three grotesque heads show against the paling light of the twilight sky. The picture is painted with Zamacois's usual verve and color feeling and with more than usual sentiment. For there is a weird contrast between these creatures of the court and the stern simplicity of the landscape, and some pathos in the association of the waning light with these sports of fashion.

*Signed at the lower right, E. ZAMACOIS, '67. Height, 10½ inches; length, 21 inches.*



















CATALOGUE

No. 108

JEAN FRANÇOIS MILLET

GARDEUSE DE CHÈVRES EN AUVERGNE. CRAYON

A PEASANT girl is standing in the middle of a pale yellow mountain pasture, sprinkled with a few stones. She carries a distaff twined with wool, projecting in front from under her left arm, and from her right hand, extended beyond her back, hangs a spindle. Her figure is in profile, facing to the right; clad in a blue tippet, a pinkish dress with the skirt folded back, and a high straw bonnet. The flock extends behind her in a curve along the edge of the grass, and one goat is perched on a crag of rock a short distance off on the left. Pale green mountains rise in the background. In the character and freedom of the gesture and in the quiet absorption of the girl in her work, the artist has depicted more than an incident. The drawing has the comprehensive significance, marvellous in view of the simplicity of means employed, of a type.

*Signed at the lower left, J. F. MILLET. Height, 21½ inches; width, 17½ inches.*

FROM THE COLLECTION MARMONTEL, PARIS.

FROM THE AMERICAN ART ASSOCIATION COLLECTION SALE, 1892.



No. 109

JEAN BAPTISTE CAMILLE COROT

PARIS SEEN FROM ST. CLOUD

14790  
THE picture offers a very sweet example of the tender delicacy of Corot's method and feeling; being invested with an atmosphere that is extremely subtle in its gentle monotony. The foreground is a kind of sandy hollow with a knoll on the right, covered with light and darker foliage, in front of which are some silver birches. Others appear in the centre of the middle distance, and, in a dell beyond, a pink house peeps out, to the left of which is an orchard with a white cottage on the far side of it. Across the level distance shows the white strip of Paris. On the left of the foreground a figure kneels by a paling and a woman with baby stands beside a child, while on the right a woman and cow are visible in the shelter of the rough bank.

*Signed at the lower right, COROT.*

*Height, 18 inches; length, 30 inches.*

FROM THE COLLECTION OF M. DEKEUS, BRUSSELS.

FROM THE AMERICAN ART ASSOCIATION COLLECTION, 1892.







1867













CATALOGUE

No. 110

HONORÉ DAUMIER

A PRISON CHOIR

THE picture shows the heads and shoulders of three men, grouped around a music stand which occupies the right of the composition. Two of them are dressed in white, and the one in front, who turns his back to the spectator, directing the singing, has a blue scarf round his neck. Their hair is cropped, which adds to the sharpness of their features; yet as they throw back their heads to sing lustily, there is a certain ecstasy of expression on their faces. It is one of those studies deeper than the surface, such as characterized the work of this famous caricaturist, who might be more fitly called the pictorial historian of his age.

*Height, 19 inches; length, 23½ inches.*

No. 111

WILLIAM MORRIS HUNT

SLEEPING MOTHER AND CHILD

675  
THE mother is seated in a rough wooden chair, seen in profile to the left, with her head turned in sleep over the face of her sleeping child, and her arms extended across the picture, until they meet around the child's form. She wears a low, white bodice with a red kerchief round her neck, and the child is in a purple-brown dress with its bare arm hanging over its mother's sleeve. A light from the right touches the latter's cheek and the child's face. The picture is exceedingly handsome in the ampleness and simplicity of its composition, and full of tender sincerity of feeling.

*Signed at the lower left, W. M. HUNT.*

*Height, 23 inches; length, 28½ inches.*

CATALOGUE

No. 112

PIERRE PUVIS DE CHAVANNES

THE ELDER SISTER

THE picture would appear to be an early example of the master, when he fully modelled his figures and had not yet rarefied his scheme of color, and may well be a recollection of his brief visit to Italy. For, behind the figure of the little girl, nursing her baby brother, the green fades into blue with a suggestion of water, and in the distance appear a campanile and smaller tower. The elder sister, with dark complexion and brown, taggy hair, wears a shabby white bodice and dark blue apron, while the chubby sleeper is dressed in a dull red skirt with white body. The girl's arm encircling the child, and the latter's rosy feet, are drawn with particular charm of feeling.

*Signed at lower right, P. PUVIS DE CHAVANNES. Height, 41 inches; width, 23½ inches.*



No. 113

NARCISSE VIRGILE DIAZ DE LA PEÑA

DESCENT DES BOHÉMIENS

12529  
THIS picture was exhibited at the Salon of 1844 under the title of "Bohémiens se rendant à une fête." It received an extended notice in "Le Charivari" of Sunday, March 24, in that year; the writer praising the audacity of the subject and favorably comparing its manner of painting with that of Decamps, as "exhibiting less deliberation and procedure; being more frank and naïve, less dry and hard; smacking more of nature and less of the studio."

Down a steep descent between rock and fern and under the canopy of birch and forest oaks the joyous band of men, women, and children wind, a rivulet of color and lively animation. At their head strides a woman with a basket of fruit upon her head and a little child by her side. In front of these a woman has turned to look back at the procession and conspicuous among the brilliantly-colored costumes is a girl's geranium skirt. At the foot of the incline is a spring of water, near which stands a youth with a sheepskin strapped across his shirt. A rough black and white hound is by his side and another stoops to drink the water. On an elevation to the left of the spring, under the shadow of some birch trees, a mother nurses her baby.

The picture is a grand example of the artist's fervent imagination; of the brilliant fantasticalness of his composition and of his daring resourcefulness as a colorist.

*Signed at the lower left.*

*Height, 39 inches; width, 31½ inches.*

( cxxiv )



















CATALOGUE

No. 114

JEAN BAPTISTE CAMILLE COROT

ORPHEUS AND EURYDICE

ORPHEUS is represented holding the hand of his wife, hurrying a little in advance; with gaze averted from her and fixed upon the lyre, which he holds up before him, as if relying on its magic influence. Their figures are on the right of the composition, between a large tree with ivy on its trunk and a group of stems, whose foliage unites above, in a sprinkled mass. Already the clear air of the upper world begins to enfold them, for they have passed the Styx which glides across the scene, separating them from the other bank where a chill misty atmosphere renders indistinct the grove and the Shades which haunt it. One can distinguish a figure drooping upon the shoulder of another, three moving languidly side by side, and others lying on the ground.

The subject is one that Corot painted several times, and a doubt has been expressed as to whether Corot is responsible for the present composition as a whole. On the other hand (to quote the doubter), "it is nearly certain, as shown in the illustrated catalogue of the Saulnier Sale of 1881, that the painting called 'Orphée Entrainant Eurydice' in that collection is the Warren Corot. It is certain that the picture was more or less repainted many years ago, probably by Corot. Formerly there was a tree between the two figures. This was painted out and the figures made to join hands."

*Signed at the lower left, COROT.*

*Height, 43 inches; length, 53 inches.*

FROM THE FOP-SMIT COLLECTION, ROTTERDAM.

( CXXXV )

















CATALOGUE

No. 116

FERDINAND VICTOR EUGÈNE DELACROIX

HERMINIE ET LES BERGERS

THE landscape is one of sloping swards, bounded by hills, a scene of fresh and juicy verdure. Towards the left of the foreground beside a green bush stands a yellow, brown-thatched cottage, from the door of which a child is approaching a group of peasants in the centre. They are startled at the appearance of Herminie, who comes forward from the right, leading her fine chestnut charger. An old man stops in the act of making a basket, to look up hurriedly; a little child on the ground makes a movement towards him, and a woman behind, who holds a distaff and has beads upon her bare, brown breast and a dark blue cloth round her loins, stares dumbly at the visitor. On the extreme left a shepherd, wrapped in a dark pelt, leans upon his crook, while his dog advances barking. Herminie, accoutred in steel armpieces and corselet over a short maroon-colored skirt edged with white fur, has a figure of noble mien and a face radiant with spiritual refinement. The subject is represented very simply and naturally and yet the romantic suggestion is most strongly felt.

*Signed at lower right, EUG. DELACROIX, 1859. Height, 32 inches; length, 39 inches.*

FROM THE GOLDSCHMIDT COLLECTION, PARIS.



No. 117

RICHARD WILSON, R. A.

TIVOLI LANDSCAPE

IN the foreground is a rocky knoll clothed with rich olive and russet hues, on which a peasant woman is reclining beside her basket. A white cloth partly covers the latter and the woman's costume is a white apron over a blue dress. A greyhound thrusts its nose into her lap, and another is looking up at a man who stands in conversation with her, gesticulating with his left arm. A wall at the back of the group is surmounted by a small shrine, beyond which rises a steep, woody hill. Its summit is crowned with ruins; among which may be distinguished the temple of Vesta, a campanile, and a square tower on the brink of the profile. The latter, fringed with delicate trees, slopes gently down across the composition to the right, where three slender trees entwine their stems and form a single canopy of loose, brownish-green foliage. Beyond the hill extends a flat plain, whose yellow tract is sprinkled at intervals with smoke wreaths and bounded by faint, gray hills. There is a simmer of rose-tinted cream upon the horizon, and above it a sky of most delicate greenish blue, with puffs of warm white cloud. The picture is a memorable example of Wilson's poetic art; a finely balanced composition, pure and rich in tone, with subtlety of atmosphere and spiritualized grace of sentiment.

*Height, 39 inches; length, 49½ inches.*

FORMERLY IN THE COLLECTION OF SIR HENRY HAWLEY, BART.  
EXHIBITED AT THE ROYAL ACADEMY EXHIBITION OF OLD MASTERS, 1879.

( cxxviii )



















CATALOGUE

No. 118

GEORGE FULLER. A. N. A.

THE QUADROON

THIS picture has been reckoned among the best of George Fuller's ideal representations of girlish beauty. The twilight descends, hazy with warm atmosphere; and, while some colored folk are still at work among the cotton-plants in the right-hand distance, a young quadroon sits resting beside her overturned basket. Leaning forward with her right arm on the raised right knee, and her left hand drooping over the left one, she gazes before her with large wistful eyes; the shadowed mystery of her dark, glowing face being framed with long, curly, black hair. Where her loose chemise is open at the neck, a locket appears, suspended by a thin gold chain. The dull orange red of her skirt blends in rich harmony with the russet greens of the grass. The picture is distinguished by depth and resonance of tone; by breadth of treatment, wrought over subsequently with extreme subtlety, and by an earnestness and fulness of feeling that make it one of the most notable of the artist's poetic creations.

*Signed at the lower left, G. FULLER.*

*Height, 49 inches; width, 39½ inches.*

No. 119

GEORGE INNESS, N. A.

EVENING, MEDFIELD

1570  
ACROSS the back of the foreground of brown grass, relieved with patches of bright green leaves, runs a road which passes round an old willow on the right. Between two tree stems on the left a red and white bull is approaching the spot where the road crosses over a wooden bridge that spans a hollow in the meadow. The road is skirted by a wall over the top of which appear the head and shoulders of a man, silhouetted against the brilliant lemon cream of the horizon. Further back on his left the roof of a white cottage nestles amid the russet greens and dark olive of a clump of trees. The picture, painted in 1875, has a curiously interesting composition and is very beautiful in tone.

*Signed at the lower right, G. INNESS, 1875. Height, 38 inches; length, 63 inches.*







Nach Christi Geburt 1479 am  
Freitag vor S Walburgen tag  
verlehd die Erbar Frau Hett  
wig Volkameru der Gott güt  
dig und barmhertzig sey.





CATALOGUE

No. 120

MICHAEL WOHLGEMUTH

DEATH OF THE VIRGIN

BENEATH a canopy of purple and gold, the Virgin is stretched upon the crimson coverlet of a bed, with her feet toward the front and her head raised upon a brown pillow barred with white. A white drapery wraps her head, crossing under the chin; her eyes are closed; and the hands are crossed over her black robe, the right palm being exposed. To the right of her head stands a priest in crimson and gold embroidered cope, who holds a brass-bound book in one hand and blesses her with the other. By his side another man leans forward to place a palm branch upon the body; while two figures stand behind him and a third is bearing away the pyx, containing the viaticum. Upon the hem of his garment is the inscription "ORTALWIOTAN." Two men are seated, reading; one, in the right of the foreground, having his finger to his forehead and a mole conspicuous on his cheek. On the left of the bed a figure is kneeling and two are standing; one of whom seems to be telling off the moments on his fingers. A view of houses and trees appears through the door at the back and also through the window on the right of the chamber.

In the predella the following inscription appears:

Nach Christi gebürt 1479, am  
Freitag vor S Walbürgen tag,  
verschid die Erbar Frau Hett-  
wig Volkamerin, der Gott güt-  
dig vnd barmhertzig sen.

( cxxxix )

THE WARREN COLLECTION

A man is represented kneeling on the left and a woman on the right, each with a red rosary. The corners are occupied by their respective coats of arms; his being a half-wheel and fleur-de-lis quartered upon a shield, with the crest of a half-wheel above, and hers two black bars over the head of a negro, the crest being a negro's head placed between two elephants' trunks, divided into yellow and black bars.

The picture is painted in clear, strong color with much command of dramatic feeling.











CATALOGUE

No. 121

PIERRE PUVIS DE CHAVANNES

FEMMES À LA FONTAINE (LA SOURCE)

Two women stand beside a rock, descending in mossy tiers, from which issues a spout of water that pours into a brown earthenware jar. The hillside rises behind, dotted with small oak trees and traversed in the middle distance by a road, along which are passing a woman with a baby on her back and a man on a white horse. Upon the summit a clump of trees shows against the blue sky.

The women in the foreground, while both of classic type, are dissimilar in character; the one on the left belonging to the fields, the other being of stately refinement. The former's heavier features are shaded by a Greek hat, and her torso, above the dull plum-colored drapery that passes around the legs and over one arm, is tanned by the sun. Her right hand, freely extended, holds a bow upon the ground. The other woman, with her foot upon a stone, leans forward with elbow resting on her knee and hands clasped, gazing at her companion, her fair form exposed as far as the thigh. Despite some carelessness of drawing in the figures, the picture is an interesting example of Puvis' power of detaching himself from the present and giving to his conceptions the verisimilitude of classic feeling. Its motive is

( cxxxiii )

*Font*

*347 3*

THE WARREN COLLECTION

decorative rather than pictorial, aiming, as in all the master's work, at extreme simplicity of design, with more reliance upon gesture than on form, and upon the most immaterial quality of color.

*Signed at the lower left, P. PUVIS DE CHAVANNES. Height, 70 inches; width, 57 inches.*

THE AMERICAN ART ASSOCIATION

MANAGERS

THOMAS E. KIRBY, AUCTIONEER.

BIOGRAPHICAL NOTES AND INDEX





BIOGRAPHICAL NOTES  
OF ARTISTS REPRESENTED AND AN INDEX  
OF THEIR WORKS

**BARGUE, CHARLES**

NUMBER

Born in Paris, he began his career as a lithographer and was awarded medals for lithography in 1867 and 1868. Then he studied with Gérôme and became identified with genre subjects, distinguished by excellence of color and masterful technical execution. These pictures were never sent to the Salon and are very few in number. He died in 1883.

*Turkish Sentinel*

19

**BARYE, ANTOINE LOUIS**

A son of Paris, where he was born in 1795, Barye became a pupil of Bosio and Gros and of the École des Beaux-Arts. But his real inspiration came from Buffon, Lamarck, and Cuvier, and from the fine collection of animals in the Jardin des Plantes. So by his studies of animals he widened the range of French sculpture, at the same time strengthening the protest against the classic restriction of study to the nude human form, and illustrating the grandeur of broad and massive style over that of minute detail. He died in Paris in 1875.

*Tiger in Lair*

5

*Stag Walking*

6

**BERCHÈRE, NARCISSE**

Born at Étampes in 1822. A pupil of Renoux and of Rémond, he has identified himself particularly with Oriental landscapes. Legion of Honor, 1870.

*The Walls of Jerusalem*

61

**BONINGTON, RICHARD PARKES**

An Englishman by birth, born near Nottingham in 1801, Bonington was at the age of fifteen taken to Paris by his father, a struggling portrait-painter. Thenceforth his life was spent in France and Italy, though his art in its poetic realism is akin to Constable's, and with the latter's exercised no inconsiderable influence upon the

growing school of nature-painting in France. Delacroix was enthusiastic over the genius with which he handled water-colors and oils, in subjects mostly of marine and landscape, though he also treated figures. His brilliant career was cut short by a sunstroke in 1828.

*Hillside*

62

**BRETON, JULES ADOLPHE**

Born at Courrières in 1827. He became a pupil of Drölling and Devigne, marrying the latter's daughter. From the appearance of his "Return of the Reapers" in 1853, he has been in the front rank of the French painters of peasant subjects. His works have a considerable charm of poetic sentiment, though the criticism of Millet is apt that he paints girls too beautiful to live in the country. He has been an Officer of the Legion since 1867, and won all the honors that France can confer upon a popular painter.

*Brittany Peasant*

59

**BREUGHEL, JAN. (CALLED "FLUWEELEN," VELVET)**

The son of Pieter Breughel, the Elder, he was born at Brussels in 1568. He was a pupil of his father until the latter's death, when he was taught to paint in miniature by Pieter Koeck Van Aalst, finally obtaining instruction in oil-painting from Pieter Goekindt. His early pictures are of fruit and flowers executed with incredible delicacy; but, after his sojourn in Italy for three years, he added to his subjects landscapes, seaports, and markets, thronged with figures. He settled in Antwerp, was made a citizen, and became dean of the Artists' Guild. Frequently he worked conjointly with Van Balen, Rottenhamer, and Rubens, with whom he was allied in close friendship. He died in 1625.

*Circe calling Ulysses*

90

**BRUSASORCI, THE ELDER. (REAL NAME, DOMENICO RICCIO)**

Born in Verona in 1494. He was a pupil of Carotto, according to Ridolfi, or, according to Lanzi, of Niccolò Giolfino. Later he studied in Venice the works of Titian and Giorgione, whose styles he learned

to imitate, though not to the complete loss of his own individuality. His mural works are to be seen chiefly in Verona, the most notable being the "Entry of Clement VII and Charles V into Bologna," which he painted in a hall of the Casa Ridolfi. He died in 1567.

*Lady in Venetian Costume*

93

CATENA, VINCENZO. (REAL NAME, VINCENZO DI BIAGIO)

Born at Treviso about 1465. He was a pupil of the Bellini, and based his style on that of Giovanni. He worked in Venice, at first as a journeyman in the Sala del Gran Consiglio, but by his industry obtained a considerable reputation and the patronage of the wealthy. He died in Rome in 1531.

*Madonna*

94

CHARLET, NICOLAS TOUSSAINT

Born in Paris in 1792. While studying with Gros he supported himself by giving lessons in drawing. He was intimate with Géricault, and accompanied him to England in 1836. Genre subjects occupied his brush, but his most characteristic ones are military, in which he displayed his thorough acquaintance and sympathy with the Soldier of the Empire. He died in 1845.

*A Grenadier*

18

COLE, J. FOXCROFT

Born at Jay, Maine, in 1837. Pupil of Lambinet and of Jacque, he achieved considerable reputation for his faithful rendering of native landscapes. Died in Boston in 1892.

*View of Boston Common*

40

*View near Providence*

54

COROT, JEAN BAPTISTE CAMILLE

Born in Paris in 1796, the son of a court modiste. He was sent to the high school at Rouen and then apprenticed to a linen draper, his father, after eight years' opposition, finally yielding to his desire to be a painter, and allowing him a yearly maintenance of twelve hundred francs. He studied under Michallon and Bertin, accom-

panying the latter in 1826 to Italy. Here he practised and achieved the accomplishment of rapidly portraying the action of moving figures, a skill that he afterwards extended to the delineation of foliage stirred by air. His early pictures, whether of figures or landscape, are of the orthodox academical type, hinting at the future Corot only in the exceeding delicacy of their tonal effects and their increasing regard for the qualities of atmosphere. It was not until he had returned from his third visit to Italy, in 1843, that Corot fell under the influence of Rousseau and discovered the charms of French landscape. In Provence, Normandy, and Fontainebleau, he studied nature, recommencing his artistic life at the age of forty and studying for eight years before the Corot that the world now recognizes as a master was finally evoked. Communing with nature in Ville d'Avray and painting in his studio in Paris, he produced during the next twenty-five years a series of masterpieces, distinguished as much by truth to nature as by their exquisite poetry. The latter was an effluence of his own quiet happy spirit, and of the perennial youth of his soul, that found its pleasure in music and in nature and in the companionship of his friends. He lived with his sister, who died in 1874, and the old bachelor followed her the next year. "Rien ne trouble sa fin, c'est le soir d'un beau jour."

<i>Gray Morning</i>	26
<i>Lombardy Poplars</i>	71
<i>Regrettant la Patrie</i>	73
<i>Landscape with Tree</i>	75
<i>Paris seen from St. Cloud</i>	109
<i>Orpheus and Eurydice</i>	114

#### COURBET, GUSTAVE

Born at Ornans in 1819. Originally destined for the law, he determined in 1837 to become a painter and began to study under a local artist. When, two years later, he arrived in Paris, it was not to attach himself to any particular teacher; but by studying the old masters in the Louvre he acquired a power of execution full of bra-



vura. Massive in frame, he was a man of vigorous independence, riding full tilt at the theories of the day and proclaiming sole allegiance to "la vérité vraie." He first attracted attention by "Dinner at Ornans" in 1849, and thenceforth became one of the most notable figures in French painting. At the Exposition of 1855, being dissatisfied with the placing of his pictures, he displayed them in a hut erected outside the gates. Again at the Exposition of 1867 he made a separate exhibit, and two years later a special room was set apart for his work at the Munich Exposition. He accepted the Bavarian Order of St. Michael, and rejected the ribbon of the Legion of Honor. During the Commune he was elected Minister of the Fine Arts, and obliged to consent to the destruction of the Colonne Vendôme, though he saved the Louvre. For this he was condemned to six months' imprisonment, at the expiration of which he retired to Switzerland, where he died in 1877.

*Coast View*

41

#### DAUBIGNY, CHARLES FRANÇOIS

Born in Paris in 1817. After studying with his father Edmé François, he visited Italy and on his return spent some time in the studio of Delaroche. From 1838 he was a constant exhibitor at the Salon and became identified with subjects drawn from the Seine, Marne, and Oise, navigating these waters in a floating studio. He had spent much of his childhood in the country near L'Isle Adam and, as an artist, turned unreservedly to nature study. The youngest of the Barbizon group, he entered into the harvest of recognition won by the older men. His art was delicately individual. He saw everything with the curiosity and love of a child, and despite his dexterity his work always retained a delightful spontaneity and freshness. His death occurred in 1878.

*River-bank, Spring*

29

*Landscape with Storks*

69

*Marine with Yacht*

72

*Boats on Shore*

77



## DAUMIER, HONORÉ

Born in Marseilles in 1808. During the *bourgeois régime* of Louis Philippe, Daumier was the great caricaturist of politics, and later by his studies of misfortune and vice and of the street life of Paris achieved a wonderfully comprehensive record of his time. It has the value of historical data and is at the same time great art by reason of the largeness and simplicity of line, the form of characterization, and the avoidance of all triviality. He died at Valmandois in 1879.

*A Prison Choir*

110

## DECAMPS, ALEXANDRE GABRIEL

A native of Paris, where he was born in 1803, Decamps became a pupil, successively, of Abel de Pujol, David, and Ingres. In his boyhood he had spent many years upon a farm, and his love of the country led him to shake off the principles of classicism and to study nature. A visit to Constantinople and the East with Garneray, a marine painter, exercised a marked influence upon his ideas and style. A more romantic element crept into his pictures, a more fervent glow of color and greater fascination of light. He painted many kinds of subjects, though Oriental ones are his most characteristic works, and in all proves himself a painter to the finger tips. He was closely allied in art and comradeship with the Barbizon group, and died at Fontainebleau in 1860.

*Bazaars in Cairo*

21

*Sunset,—Tombs near Cairo*

42

## DELACROIX, FERDINAND VICTOR EUGÈNE

Born at Charenton, near Paris, in 1799. Like Géricault, he was a pupil of the timid classicist, Guérin; though even then he was taking counsel, not of the antique, but of Rubens and Veronese. He served as a model for the drowning man in Géricault's "Raft of the Medusa," and himself exhibited in 1822 "Dante's Bark"—"in a pictorial sense the first characteristic picture of the century." It obtained a decisive success; but the "Massacre of Chios," exhibited two years

later, was described as "the massacre of painting." Thus began the battle of the Romanticists. In 1825 Delacroix visited England. He was already fond of Shakespeare, Byron, and Walter Scott, and now through an English opera became acquainted with Goethe's "Faust." Henceforth these writers entered into the foreground of his works. A visit to Algiers and Spain in 1832 added fire to his imagination and brilliance to his palette. During a period of forty years, working with incredible energy notwithstanding feeble health, he produced nearly two thousand works, including such monumental decorations as the ceiling in the Louvre and the mural paintings in the Church of St. Sulpice. Shortly after the completion of the latter in 1863, he died; having, as Silvestre says, "sounded the entire gamut of human emotions, with a grandiose and awe-inspiring brush passing from saints to warriors, from warriors to lovers, from lovers to tigers, and from tigers to flowers."

<i>Fight between Lion and Tiger</i>	8
<i>The Flagellation</i>	30
<i>Herminie et les Bergers</i>	116

#### DIAZ DE LA PEÑA, NARCISSE VIRGILE

He was born in 1807 at Bordeaux, whither his parents, who were Spanish, had taken refuge from the Revolution across the Pyrenees. Losing his father early, he was brought to Paris by his mother, who supported herself by giving lessons in Spanish and Italian. Through the bite of a poisonous insect he lost his leg and stumped the streets of Paris as a lame errand boy until he obtained employment in the porcelain factory at Sèvres. But his independence cost him his position, and, thrown upon his own resources, he painted little figure subjects of nymphs. Finally he met Rousseau, whose influence drew him to Fontainebleau and to landscape. Now commenced the art on which his fame endures,—subjects drawn from the recesses of the Forest where the play of light was most enchanting, and rich harmonies of tone called forth his brilliant powers as a colorist. Often he would people them with figures, glowing masses of hue set amidst the ver-

dure. In 1876 he was attacked with an affection of the chest and sought Mentone, but only to die there.

<i>Girl and Pet</i>	24
<i>Hunting Dogs</i>	32
<i>Bohemians</i>	67
<i>Descent des Bohémiens</i>	113

#### DOMINGO, JOSÉ

A Spaniard by birth, he was a pupil of Fortuny and Meissonier, to whose works his own bear some resemblance.

<i>The Card Players</i>	15
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#### DORÉ, GUSTAVE PAUL

Born in Strasburg in 1833. His drawings date from 1844, and at fifteen years old he accepted a position in Paris upon the staff of the *Journal pour Rire*. The same year he exhibited some pen-and-ink drawings at the Salon. In 1855 appeared his first oil-painting, "Battle of the Alma," but he did not attract notice until 1863, with "Paolo and Francesca da Rimini." During the seventies he produced a series of colossal sacred subjects, which prove him to have been possessed of a wealth of imagination and an astounding facility of hand. He died in Paris in 1883.

<i>Man on Wooden Legs</i>	1
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#### DUPRÉ, JULES

Born at Nantes in 1812. While engaged as a youth at the Sèvres porcelain factory, he studied nature in his leisure hours, making innumerable drawings. During a visit to England he became acquainted with the work of Constable, and his two pictures exhibited at the Salon in 1835 already proclaimed him a master. With Rousseau he became a prime force in the Barbizon movement, himself linking the new school of nature with the passing group of Romanticists, for the poetry inherent in his pictures is of an intensely passionate quality. He established his home at L'Isle Adam, making up for the scant

opportunities of his youth by constant reading, welcoming his friends and rarely missing his evening work. He died in 1889.

<i>Sunset</i>	28
<i>On the Cliff</i>	56
<i>Twilight on the Seine</i>	74

## DUTCH SCHOOL, XVII CENTURY

<i>An Interior</i>	87
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## FERRARIS, ARTIUR VON

Born in Hungary in 1864, Ferraris at the age of eighteen entered the art school in Vienna. He became identified particularly with portraiture, enjoying a great reputation. Having painted a portrait of the Emperor of Austria and Hungary, he was made a Knight of the Order of Francis Joseph, and later was admitted into the Order of the Crown by Emperor William II, the portrait which he painted of that monarch being one of his most striking works.

<i>Scene in Cairo</i>	39
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## FORTUNY Y CARBÓ, MARIANO

Born at Réus, Catalonia, in 1838. From the Barcelona Academy he won the Prix de Rome in 1856, and Rome became thenceforth his principal place of residence. In 1859 he was sent to Morocco by the Government to paint the incidents of General Prim's expedition. In 1866 he went to Paris and thence to Madrid, where he married the sister of Raimundo de Madrazo and studied the works of Velasquez, Ribera, and Goya. In water-colors and oils he was a technician of amazing versatility, who gave a new momentum to genre painting. Died in 1874.

<i>Street Scene</i>	7
<i>Entrance to a Cave</i>	35

## FROMENTIN, EUGÈNE

Born in La Rochelle in 1820. As a youth he commenced the study of law, until acquaintance with Cabat, the landscape-painter, turned his attention to art. He studied with him and with Rémond, and

from 1846 to 1848 and in 1852 resided in Algiers, which gave the particular bias to his motive. He became the painter of the East, expressing its brilliant spirit with the grace and delicate refinement of French technique. He was also a successful writer of romance, and in 1876 published the results of a tour through the galleries of Holland and Belgium in that classic of criticism "Les Maîtres d'Autrefois." He died the same year at St.-Maurice, near La Rochelle.

<i>The Smokers</i>	22
<i>The Escape</i>	53
<i>Arabs at the Fountain</i>	64

FULLER, GEORGE, A. N. A.

Born at Deerfield, Massachusetts, in 1822, the son of a farmer. At thirteen he was set to work in a store at Boston, having already displayed an aptitude for drawing. Two years later he joined a railway survey in Illinois and then again returned to school. Still eager to be an artist, he next rambled through the smaller towns of New York State with his brother, executing portraits. Henry Kirke Brown, the sculptor, invited him to his studio in Albany, where he studied drawing for nine months. In 1846 he sold his first imaginative picture, "A Nun at Confession," for six dollars, and in the following year moved to New York. Here for ten years he worked, with occasional visits to Philadelphia and the South. In 1859 both his father and elder brother died and the care of the home-farm devolved upon him. But before entering upon his duties he made a tour of five months, visiting London,—where he met Rossetti and Holman Hunt,—Paris and the chief cities of Germany, Italy, Belgium, and Holland. Then for fifteen years he disappeared from the world, and lived the life of a farmer. Financial trouble forced him once more into the field of art, and it then transpired that in his retirement he had been steadily laboring at his art, until he had found for himself an individual style that could adequately express the deep, tender sentiment



of his conceptions. During six years he produced a series of beautiful works, which were cut short by his death in 1884.

*The Little Dunce* 43

*The Quadroon* 118

#### GAINSBOROUGH, THOMAS, R. A.

The son of a clothier, Gainsborough was born in 1727 at Sudbury in Suffolk, fourteen miles from the birthplace of Constable. Making little progress at the local school, he was sent to work with a goldsmith in London, through whom he made the acquaintance of Gravelot, an engraver. The latter recognized his inclination for drawing, instructed him, and procured him admission to the St. Martin's Lane Academy. After an ineffectual effort to make a start as a portrait-painter in London, he returned home and married a young lady of moderate means, Mary Burr, with whom he moved to Ipswich. For fifteen years he resided here, painting portraits for a livelihood and landscape for pleasure; when, by the advice of friends, he moved to Bath. In this fashionable watering-place his success was immediate and he had extended opportunity for indulging his passion for music. He was a foundation member of the newly founded Royal Academy, and regularly contributed to its exhibitions, so that when he transferred his studio to London in 1784, he was at once hailed as the rival of Reynolds. He died in 1788 and was buried in the churchyard at Kew.

*Landscape* 66

*Constantine John Phipps* 103

#### GALLATT, LOUIS

Born at Tournay in 1810. After studying at the academy in his native city, he won the first prize at Ghent in 1831, and then proceeded to the Antwerp Academy. In 1834 he went to Paris, where his portraits and historical pictures were highly esteemed. His "Abdication of Charles V," painted at Brussels in 1841, placed him at the head of Belgian historical painters. Died at Brussels in 1887.

*A Young Mother* 31



## GÉRICAULT, THÉODORE

Born at Rouen in 1791. During his short stay in the studio of Charles Vernet, he had already taken an interest in cavalry and begun those studies of horses which he continued through his life. Afterwards, while working with Guérin, he found time to study the old masters in the Louvre and especially Rubens. In 1812 appeared the "Mounted Officer," and two years later the "Wounded Cuirassier." In 1817, after serving three years in the army, he visited Italy and on his return produced "The Raft of the Medusa." Its success in London induced him to visit England, where he painted "The Race for the Derby." Soon after his return to France he was thrown from his horse, injuring his spine; and after lingering suffering died two years later, in 1824.

*Horses in Stable*

44

## GÉRÔME, JEAN LÉON

Born in Vesoul in 1824. A pupil of Paul Delaroche, he accompanied his master to Italy and upon his return studied with Gleyre. He failed to secure the Prix de Rome, but won a third-class medal for his "Cocks Fighting," in 1847. Then he visited Russia and Egypt, bringing back from the latter a large stock of pictures, which instantly established his reputation. During the next twenty years he alternated Oriental subjects with classical pictures, such as "Phryne before the Tribunal" and the "Death of Cæsar," which placed him in the front rank of contemporary historical and genre painters. He has been an indefatigable student of the manners and accessories of the various periods which he paints, is a learned draughtsman and a master of characterization, and has reaped every honor that France bestows upon a favorite painter.

*L'Éminence Grise*

55

## GOYA Y LUCIENTES, FRANCISCO JOSÉ DE

Born at Fuendetodos, Aragon, in 1746. At fourteen, having already painted frescoes in the church of his native place, he went to Sara-

gossa, as an apprentice. Falling foul of the Inquisition, he fled to Italy, where for several years he resided in Rome, until through a commission to design cartoons for the Spanish manufactory of tapestries he was brought into contact with the Court. He returned to Madrid, was elected a member of the Academy of San Fernando and later appointed Painter to the King and Director of the Madrid Academy. His brilliant audacity found vent in pungently satirical etchings, such as "Los Capriccios" and "Misères de la Guerre"; while his paintings included religious subjects and portraits. Some of the latter are especially fine and in his rendering of young girls the irony of his temperament yields to a seductive grace. He died in Bordeaux in 1828.

*Head of a Young Girl*

83

#### GREUZE, JEAN BAPTISTE

Born at Tournus, near Mâcon, in 1725. After studying with Grandon at Lyons, he entered the Academy School in Paris, 1755, and the same year exhibited "Father reading the Bible to his Children." It was greatly admired, and at the close of the year he was taken to Italy by the Abbé Goujenot. After his return he exhibited at the Salon, until in 1767 he retired from Paris, indignant that he should have been received into the Academy, not as a painter of historical but of genre subjects. He returned, however, and exhibited in his studio, his pictures attracting all Paris. The times were witnessing a reaction from the previous licentiousness of the Court, and it was Greuze's *métier* to paint the beauty of virtue, the sentiment of a happy and innocent *bourgeoisie*. Thus he was the father of French genre painting, though he lives to-day mainly through his ideal heads of girlish beauty. He amassed a large fortune, which, however, was lost at the Revolution. He died, neglected and in poor circumstances, in 1805.

*Head of a Young Girl*

102

#### GUIGNET, ADRIEN

Born at Annecy, Savoy, in 1816. He was a pupil of his brother Jean  
( clix )

Baptiste and also of Blondel; and took Salvator Rosa and Decamps for his models. Died in Paris in 1854.

*A Condottiere* 80

#### HAAG, KARL

Born at Erlangen, Württemberg, in 1820. After working in the Nuremberg Art School, he continued his studies in Munich and Rome; and in 1847 went to England, where he confined himself to water-colors. In 1858 he visited the Libyan Desert, dwelling among the Bedouins, and has since visited Egypt and other parts of the East.

*A Montenegrin Lady* 81

#### HARPIGNIES, HENRI

Born at Valenciennes in 1819. He was a pupil of Achard and has exhibited regularly since 1852, winning his full complement of honors. Both in oils and water-colors he holds rank amongst the foremost living French landscapists.

*L'Étang, Clair de Lune* 50

#### HELST, BARTHOLOMEUS VAN DER

Born at Haarlem in 1613 (?). He may have studied under Frans Hals or taken the latter for his model, and seems also to have been influenced by De Keyser. At any rate, he stands apart from the men of his time, who were following Rembrandt. He was a realistic painter, whose portraits were highly esteemed by his contemporaries and rank to-day among the best of their kind. He lived chiefly at Amsterdam, where he and Nicolas Stokade founded a guild of St. Luke. His principal works are to be seen in the Gallery and Hôtel de Ville of that city. He died in 1670.

*A Burgomaster's Wife* 95

#### HENNER, JEAN JACQUES

Born in Bernwiller, Alsace, in 1829. After studying for some years with Gabriel Guérin at Strasburg, he entered the École des Beaux-Arts and became a pupil of Drölling and of Picot. Winning the Prix de Rome in 1858, he spent five years in Italy, afterwards painting in

Dresden and travelling in Holland. His "Susannah," in 1865, aroused enthusiasm and succeeding pictures established his reputation as the painter of the nude and of female ideal heads.

*La Pleureuse* 20

#### HOOGHE (OR HOOCH), PIETER DE

Born in Rotterdam, probably in 1632. He formed his style under the influence of Fabritius and Rembrandt and worked at Delft, where he became a member of the Guild in 1655. He was one of the most original painters of the Dutch School; fond of red as a local color and introducing it with great delicacy of distinction in various planes of distance. He was a master in the delineation of atmosphere and in the play of light and shade. His death appears to have occurred in Haarlem in 1681.

*Dutch Interior* 97

#### HUNT, WILLIAM MORRIS

Born at Brattleboro, Vermont, in 1824. It was his original intention to be a sculptor and with that idea he studied for nine months in Düsseldorf. Thence he went to Paris and entered the studio of Couture. But it was not until he made the acquaintance of Millet at Barbizon that his sympathies were truly aroused. Upon his return home, he brought back many of that artist's pictures and was the first to make the Barbizon pictures known and valued in this country. He opened a studio in Newport, Rhode Island, and later moved to Boston, where he became the centre of an enthusiastic band of students and amateurs. His last works were the frescoes of "Morning" and "Evening" in the Capitol at Albany. They were executed under great pressure of time, which told upon his strength, and on September 8, 1879, he died at the Isles of Shoals.

*Wood Interior, Artichoke River* 23

*Head of a Spanish Woman* 82

*Sleeping Mother and Child* 111

## INGRES, JEAN AUGUSTE DOMINIQUE

Born at Montauban in 1780. After studying with Roques in Toulouse, he became a pupil of David in Paris, and upon the latter's death kept alive the classic principles of that master. He won the Prix de Rome in 1801, but being unable to go to Italy in consequence of the war, studied the pictures in the Louvre for five years, meanwhile supporting himself by giving lessons in drawing. In 1806 he was able to proceed to Italy, where for fourteen years he lived in Rome, studying the works of Raphael with devotion, and afterwards living for four years in Florence. Then he returned to France and enjoyed a great reputation until his death in 1867. He was one of the first draughtsmen among French artists, and some of his portraits are masterpieces of characterization.

*Cardinal Bibbiena espousing his Niece to Raphael*

52

## INNESS, GEORGE, N. A.

Born at Newburgh, New York, in 1825. His father, a retired grocer, would have opened a store for him, but his mind was set on art. He was apprenticed to an engraver, but the work proving too severe for his strength, he took up painting, receiving a little help from Regis Gignoux. But he was really self-taught. At the age of twenty-five he made his first visit to Europe and fell under the spell of the Barbizon painters, whose work endorsed his own strivings after nature study. From this time forward his progress was logical, sound, and brilliant, continually towards breadth and simplification and an impressionistic rendering of the poetic feeling with which nature inspired him. He had a powerful but erratic mind,—at one time plunging into the study of Swedenborg,—always eager and restless; a soul of energy within a frame constantly harassed by ill-health. He died in 1894, during a visit to Scotland.

*Evening, Medfield*

119

## INNESS, JR., GEORGE, N. A.

Born in New York in 1854. A pupil of his father and for a few months



of Bonnat, he has painted in various parts of Europe and won distinction in animal and landscape subjects.

*Hunting Scene*

58

#### ISRAELS, JOSEF

Born at Gröningen, North Holland, in 1824. As a boy he wished to be a rabbi, but on leaving school entered his father's small banking business, and in 1844 went to Amsterdam to study under the fashionable portrait-painter, Jan Kruseman. But it was the ghetto of the city, swarming with life, that affected his imagination. The following year he proceeded to Paris and worked under Picot and Delaroche, entering the latter's studio shortly after Millet had left it. Like Millet, he had no inclination for "grand painting," and, though he tried to practise it upon his return home, it was in the little village of Zandfoord, whither he went for his health, that he discovered his true bent. Again, like Millet, he found his inspiration in the lives of the poor; but, unlike the French master, invests his subjects with intimate peace and lyrical melancholy, veiling his figures in an exquisite subtlety of subdued atmosphere. Amongst the moderns he is "one of the most powerful painters and at the same time a profound and tender poet."

*A Cottage Madonna*

37

#### JACQUE, CHARLES ÉMILE

Born in Paris in 1813. In early life he was apprenticed to a map-engraver. After serving his time in the army, he practised wood-engraving and then passed to etching, in which he proved himself a master. He began to paint in 1845, but it was not until the Salon of 1861 that any of his pictures received a medal. From now on his subjects of sheep and poultry were in great demand. He was an enthusiastic fancier of fowls, breeding them and writing a book upon the topic. He died in 1894, the last survivor of the Barbizon brotherhood.

*The Poultry Yard*

51



## JOHNSON, EASTMAN, N. A.

Born in Lovell, Maine, in 1824. In 1849 he commenced a two years' course at Düsseldorf and later studied and painted in Italy, Paris, Holland, and, for four years, at The Hague. He has been a member of the National Academy since 1860. He has painted some fine portraits, but is more widely known by genre subjects of American life. He is a tonalist of great distinction and a skilful technician.

*The Culprit*

33

## JONGKIND, JOHAN BARTHOLD

Born at Latrop, Holland, in 1822. He was a pupil of Isabey, and as early as 1852 received a third-class medal at the Salon, after which his pictures were rejected. He was one of the influences under which Monet came early in his career, and represents a link between the group of Fontainebleau artists and modern Impressionism. For he still retained the architectonic composition of his picture, but was thoroughly modern through his feeling for transparent air. He painted the old canals of Holland, the tortuous streets of Brussels and Toulon, the river life and Quartier Latin in Paris, and the landscape of Nivernais. He died at Côte Saint André in 1891.

*Near Dordrecht*

38

## KNAUS, LUDWIG

Born at Wiesbaden in 1829. From 1846 to 1852 he was a student at the Düsseldorf Academy under Solm and Schadow, then spent a year in Italy and about the same time in Paris, his technical ability being highly appreciated by French critics. After settling in Berlin for five years, he moved to Düsseldorf, to return, however, to the former in 1874 as a professor of the Academy. He has exercised a great influence on the younger Düsseldorf school and been recognized as the foremost genre painter in Germany.

*A Young Satyr*

16

## LAFARGE, BANCEL

Born at Newport, Rhode Island. After a course of study in the Medi-

cal Schools he entered the studio of his father, John Lafarge. After being pupil, he became collaborator in the latter's stained glass decorations. Since 1899 he has studied the figure with Sergeant Kendall, and devoted much attention to marine painting.

*Surf at Narragansett*

2

LAFARGE, JOHN, N. A.

Born in New York in 1835. He received a classical education, and his father's house in Washington Square was a rendezvous of cultivated people, many of them *émigrés* of the French Revolution or refugees from St. Domingo. He was taught to draw by his grandfather, Binse Saint-Victor, a miniature painter of some talent. Visiting Europe, he continued the study of art, as an accomplishment, and presented himself to Couture, who recommended him to copy the drawings of the old masters. This he did with assiduity at the Louvre and in Munich and Dresden. Next he made a short stay in England, where the color-aims of the pre-Raphaelites attracted his interest. Returning home, he entered a lawyer's office, until finally, by the advice of William Morris Hunt, he determined to take up art as a profession. He first settled at Newport, Rhode Island, subsequently moving to New York. He passed from landscape to figure subjects, and among his early works drawings such as those in illustration of Browning's poems take high rank. A commission to decorate Trinity Church, Boston, was the commencement of a long series of noble mural paintings. But the distinctive feature of his career was the application of opal glass to stained glass windows, whereby he has created a new art, which gives abounding opportunity to his extraordinary power as a colorist. He has proved himself also a graceful writer and a critic of eminent distinction.

*Fisherman and Djinn*

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*A Cup of Cold Water*

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*Dance on the Beach, Samoa*

11

*Angel*

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*St. Elizabeth*

13

## THE WARREN COLLECTION

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<i>The Wise Virgin</i>	57
<i>Old House, Newport</i>	65
<i>Afterglow</i>	68

## LAMBINET, ÉMILE

Born at Versailles in 1815. He was a pupil at first of Boiselier and later of Drölling and Horace Vernet. His landscapes were awarded medals at the Salon, and in 1867 the ribbon of the Legion. He died at Bougival in 1878.

<i>Lock on the Seine near Bougival</i>	46
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## LANDSEER, CHARLES, R. A.

Born in 1799, the son and pupil of John Landseer, an engraver and elder brother of Sir Edwin. He studied also under Haydon and at the Royal Academy schools. He is represented in the National Gallery by "Sacking of Basing House" and "Clara Harlowe in the Sponging House." He died in London in 1879.

<i>The Little Actress</i>	63
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## LAWRENCE, SIR THOMAS, P. R. A.

Born in 1769 at the White Hart Inn, Bristol, of which his father, the son of a clergyman, was landlord. Drawing came to him as a natural gift, and, as the lad's proficiency increased, his father took him to Oxford and Bath, following the seasons of fashion and securing him sitters for pastel portraits. In 1787 he began to study at the Royal Academy, receiving advice from Reynolds. His first marked success in oils was the portrait of "Miss Farren," painted about 1790, which secured him the patronage of the king. The latter insisted on his admission as an Associate of the Academy, though under the prescribed age, and in 1794 he was elected a full Academician. He settled down in Old Bond Street and entered upon a career of extravagant expense which left him short of money throughout his life, although his success was phenomenal. He was favored by the Prince Regent, afterwards George IV, and painted all the notables of the time. The Academy of St. Luke elected him as a

member, as also did the newly founded American Academy of Fine Arts, and those of Venice, Vienna, Florence, and Denmark. At the Congress of Aix-la-Chapelle he was commissioned to paint the portraits of the allied sovereigns. He was elected President of the Royal Academy in 1820, from which year dates the ripest period of his art, that was suddenly concluded by his death in 1830. He was buried in St. Paul's Cathedral.

*Portrait of John Singleton Copley, Lord Lyndhurst* 105

*Portrait of Lady Lyndhurst* 106

#### LUMINAIS, ÉVARISTE VITALE

Born at Nantes in 1822. His teachers were Léon Cogniet and Troyon: and he has chiefly devoted himself to scenes of Breton life and to pictures of the Gothic barbarians.

*Teutons crossing the Rhine* 36

#### MAUVE, ANTON

Born at Zaandam, Holland, in 1838. He studied with P. F. Van Os, and his early pictures showed the painstaking finish of that master. Gradually, however, as he became a student of nature his art grew broader and more impressionistic, charged with a delicate sentiment and tonality. His pictures won medals at the Salon and have found their way into the great collections of Europe and America. He died in 1888.

*Donkey and Cart* 34

#### METSU, GABRIEL

Born in Leyden in 1615. He was the son and probably a pupil of Jacob Metsu, a Fleming who had settled in Holland. Later he passed under the influence of Gerard Dou and Rembrandt. In 1648 he was admitted to the Guild, but two years later left his native city and settled in Amsterdam, where he married and was received into citizenship. He painted subjects chiefly of the upper classes of society, but represented also market-scenes, huntsmen, cook-maids, and the like. He also treated mythological and allegorical subjects. Died in 1667.

*Young Violinist* 99



## MICHEL, GEORGES

When Michel died in 1843, his works were known to but a narrow circle of art-lovers and it was not until the Exposition of 1889 that the world recognized him as a genius, long misunderstood. He was born in Paris in 1763; shirked school to sketch in the fields; ran away with a laundress at fifteen; was already the father of five children at twenty; married again at the age of sixty-five, and worked to his eightieth year. He is said to have exhibited classical landscapes until 1814, when he was rejected from the Salon for his revolutionary tendencies. As a restorer of pictures many Dutch pictures passed through his hands, and he learned from them to study nature and to find enough material close to his hand. In large and serious conception, in the breadth and fulness of his brushwork, he is a genuine offspring of the old Dutch masters and a forerunner of Rousseau.

*After the Shower*

49

## MILLET, JEAN FRANÇOIS

Born at Gruchy, near Cherbourg, in 1814. He worked upon his father's farm until he was twenty, in his leisure moments drawing constantly in charcoal. It was then decided that he should take lessons with Mouchel and Langlois in Cherbourg. But two months later his father died and he again resumed his work upon the farm. Three years later a subsidy from the town of Cherbourg enabled him to go to Paris, where he entered the studio of Delaroche. But he had as little sympathy with the Romanticists as with the Classicists, his ear being haunted by "le cri de la terre." He left the master and for a livelihood painted little nudes and figure subjects, until in 1848 he produced his first peasant picture, "The Winnower." It was sold, and Millet resolved henceforth to follow his own instincts. With Jacque he joined the colony at Barbizon, being then thirty-five years old. For seven years he sold his pictures with difficulty; even after 1855 they brought exceedingly small prices and he was excluded from the Salon for yet ten years more. At the Exposition of 1867, however,

he was awarded the great medal, and at the Salon two years later was a member of the hanging committee. He died on January 20, 1875, and was buried near Rousseau in the churchyard of Chailly.

<i>Coming from the Fountain</i>	25
<i>The Shepherdess</i>	76
<i>Peasant Woman and Child</i>	78
<i>Gardeuse de Chèvres en Auvergne</i>	108

#### MOORE, ALBERT

Born in York, England, in 1840. He was a son and pupil of William Moore and later of the school in York and of the Royal Academy. His province was ancient Greece, but he did not attempt to reconstruct classical antiquity as an archæologist. He used it merely as a basis of beauty, and introduced into it the soft tones and delicate harmonies that he had studied from the Japanese. He died in London in 1892.

<i>Hair-pins</i>	3
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#### MORLAND, GEORGE

Born in London in 1763. The son of a portrait-painter, he received instruction from his father, studied at the Academy schools, and assiduously copied the Dutch and Flemish pictures. As early as 1779 his sketches were exhibited at the Academy. At nineteen he threw off all home ties and began a career of recklessness. For a time he was the slave of a picture-dealer, from whom he escaped to France. Later he lived with his friend William Ward, the mezzotint engraver, whose daughter he married. His pictures, distinguished by truthfulness of representation, skilful technique, and qualities of color and light, were prized during his own life and are still sought by connoisseurs. Died October 29, 1804.

<i>Reading the News</i>	98
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#### NEER, AART VAN DER

Born at Amsterdam in 1603. He was a friend of Cuyp, who occasionally supplied the figures in his landscapes, as in the fine example



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in the National Gallery. His favorite subjects were canal scenes, in which he shows a preference for effects of moonlight and twilight. He died at Amsterdam in 1677.

*Harbor Scene, Holland* 91

NORTON, W. E.

An English water-color painter of considerable reputation.

*Beached at Low Tide* 4

PASCUTTI, A.

An Italian genre painter. Pupil of the Academy of Fine Arts, Venice.

*The Duet* 60

PERUGINO, SCHOOL OF

*Madonna and Child* 100

PUVIS DE CHAVANNES, PIERRE

Of Burgundian parentage, Puvis was by training a Lyonnais, for he was born at Lyons in 1824, his father being engineer of bridges and roads. Thus, to a poetic temperament was joined a scientific education. After completing his studies at Lyons, he entered the Lycée Henri IV and later the École Polytechnique. He paid a visit to Italy and then joined the atelier of Henri Scheffer. A second visit to Italy followed, and brief attendance in the studios of Delacroix and Couture. During his travels in Italy he was particularly influenced by the works of Piero della Francesca, Fra Angelico, Signorelli, and Ghirlandajo. In 1861 he executed for Amiens the first of his mural decorations, which was followed by other monumental works at Amiens, Marseilles, and Lyons, in the Panthéon and Sorbonne in Paris, the Boston Public Library and elsewhere. It was not until 1890 that official recognition was bestowed upon his work, when the long-deferred triumph found him as undisturbed by success as by neglect. In 1896, two years before his death, he married the Princess Cantacuzène, an intimate friend of thirty years, but their union lasted

little more than eighteen months. When she died, he survived only a few weeks.

*The Elder Sister* 112

*Femmes à la Fontaine (La Source)* 121

REYNOLDS, SIR JOSHUA, P. R. A.

A native of Plympton in Devonshire, where he was born in 1723, Reynolds went to London at the age of seventeen and became apprenticed to Hudson. Two years later he established himself as a portrait-painter in Devonport, and in 1744 moved his studio to London. In 1749 Commodore (afterwards Admiral) Keppel invited the young painter to accompany him to the Mediterranean, and he was thus enabled to spend four years in Italy, during which he studied the old masters to such purpose that his own work reproduced their qualities. Subsequently he added to his research of Italian art that of the Dutch, and in his discourses delivered before the Academy proved himself a master of penetrating criticism. He founded "The Club," and in 1768 was elected first President of the Royal Academy. Angelica Kaufman having declined his hand, he remained a bachelor and in his splendid house in Leicester Square lived luxuriously, on terms of familiarity with the greatest men of his day. He died in 1792 and received a public funeral in St. Paul's Cathedral.

*Portrait of Lady Hervey of Bristol* 104

RIBOT, AUGUSTIN THÉODULE

Born at Breteuil in 1823. He married early and supported himself by painting frames for a manufacturer of mirrors, meanwhile educating himself in drawing and painting by lamplight at night. His first pictures, from 1861 to 1865, were for the most part scenes from the household and kitchen. Then he painted religious subjects in a realistic manner and finally became identified with figure subjects, which are plunged in darkness, pierced by a gleam of light. He died at Colombes, near Paris, in 1891. Among the followers of Courbet

he was one of the strongest, and, as a painter, among the best of modern Frenchmen.

*The Chastisement*

48

#### ROUSSEAU, THÉODORE

Born in Paris, April 15, 1812. Son of a tailor, he showed early a taste for mathematics, and aimed at becoming a student in the Polytechnique. He entered, however, the studio of the classicist, Lethière, but, failing to secure the Prix de Rome, shook off the dust of academical traditions, and sought nature for a teacher on the plain of Montmartre. Even his first little picture, "The Telegraph Tower" of 1826, announced his desire to be a naturalist. His first excursion to Fontainebleau occurred in 1833, and in 1834 he painted his first masterpiece, "Côtés de Grandville." It was awarded a third-class medal at the Salon, but the following year his pictures were rejected. He was considered to be a dangerous innovator, and it was not until thirteen years later, when the academic committee as well as the *bourgeois* king had fallen before the Revolution of 1848, that the Salon was open to him again. These had been years of penury, in which, however, his powers had ripened fully, and he had become recognized as the "Eagle" of the little group at Barbizon. But he still had to contend with the prejudice of officialdom and of the public, and it was only at the Exposition Universelle of 1855 that the world began to realize he was indeed a master. By this time the evening of life was upon him, and it was clouded by the domestic sorrow of his wife's insanity. In tending her he spent his strength, and when, at the Exposition of 1867, the officership in the Legion was withheld,—an honor that was his due, since he had served as president of the jury,—his spirit was broken, and he died the same year. He lies buried in the churchyard at Chailly, on the edge of the Forest, and upon the "Barbizon Stone" a panel in bronze, executed by Chapu, bears the sculptured portraits of himself and Millet.

*Sunset Landscape*

27

<i>Sunday Twilight</i>	70
<i>A Plain in Berri—Sunset</i>	79

## RUBENS, PETER PAUL

Born at Siegen in 1577, on the Festival of SS. Peter and Paul. His father was one of two principal magistrates of Antwerp, and his mother, Mary Pypeling, belonged to a distinguished family of the same city. His genius for drawing was early displayed, and, after studying with Adam Van Noort, he passed four years with Otto Vænius, painter, poet, and scholar. In 1598 he was admitted to the Guild of painters in Antwerp. In 1600 he went to Venice and studied the works of Titian and Veronese, attracting the notice of the Duke of Mantua, in whose service he remained for eight years. His knowledge of Latin and proficiency in many languages procured him many diplomatic engagements. Returning to Antwerp in 1608, he was appointed Court Painter to the Archduke Albert, Governor of the Netherlands. In 1620 he visited Paris at the invitation of Maria de' Medici, and in 1628 was sent on a mission to Spain and the following year to the Court of Charles I of England. In 1609 he had married his first wife, Isabella Brandt, and four years after her death, in 1630, took for second wife her niece, Helen Fourment. Both served him frequently for models. He died in 1640 and was buried in his private chapel in the Church of St. Jacques.

<i>Christ's Ascension</i>	89
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## SCHALKEN, GODFRIED

Born at Dordrecht in 1643. A pupil of Samuel Van Hoogstraten and Gerard Dou. He visited England and there executed small portraits, among them one of William III. Occasionally he painted historical pictures, but his best works are genre subjects, lighted with artificial light. He died at The Hague in 1706.

<i>Wise as a Serpent</i>	88
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## SCHREYER, ADOLF

Born in Frankfort-on-the-Main in 1828. He studied first at the Städelsches Institut.



Institute at Frankfort and then successively in Stuttgart, Munich, and Düsseldorf. Always fond of horses, he studied them anatomically and in the riding school. In 1848 he travelled through Hungary, Wallachia, and Southern Russia with Prince Thurn and Taxis and six years later accompanied the Austrians in their march through the Danubian principalities. He visited Syria and Egypt in 1856 and Algiers in 1861. Upon his return he settled in Paris until 1870, when he acquired the estate of Kronberg, near Frankfort. Between this and Paris he divided his residence until his death in 1899.

*Return of the Foragers*

14

## TOL, DOMINICUS VAN

Born at Bodegraven, between 1631 and 1642. He was the nephew and pupil of Gerard Dou, whose manner he closely imitated. He died at Leyden in 1676.

*The Cobbler*

92

## TROYON, CONSTANT

Born at Sèvres in 1810. His labors in the porcelain factory, the classical views with which he made his first appearance at the Salon in 1833, and the impulse derived from Roqueplan were the incidents of his youth. The real direction of his art was found when he made the acquaintance of Rousseau and Dupré at Fontainebleau. "Here, in the first instance as a landscape-painter, he was attracted by the massive forms of cattle, which make so harmonious effect of color in the atmosphere and against the verdure, and the philosophic quietude of which gives such admirable completion to the dreamy spirit of nature." A journey to Holland and Belgium in 1847 confirmed him in his resolve to devote himself exclusively to this branch of painting. His "Oxen going to Work," painted in 1855, now in the Louvre, represents him in the zenith of his power. But apart from his cattle subjects he still stands forth in the very first ranks of French landscapists. He died in Paris in 1865.

*Coast near Villiers*

115

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## VAN MARCKE, ÉMILE

Born at Sèvres in 1827, of Belgian descent on the father's side. He made the acquaintance of Troyon in Sèvres and became that master's pupil, working with him at Fontainebleau. To the occupation of painting he added that of landed proprietor, breeding cattle extensively on his own farm at Bouttencourt in Normandy. He died at Hyères in 1891.

<i>Landscape and Cattle</i>	17
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## VEDDER, ELIHU, N. A.

Born in New York in 1836, of a family descended from the old Dutch settlers. His talent asserted itself while still a boy and after some experience with T. H. Matteson at Sherburne, New York, he studied the old masters in Italy and painted under Picot in Paris. Returning to America, he set up a studio in New York and supported himself by drawing on wood for publishers. For many years he has resided in Rome. Alike in his figure subjects, mural paintings, and drawings, such as the designs for the "Rubáiyát," he has proved himself an artist of powerful intellect, rare imagination, and decorative skill.

<i>Ideal Head,—Tito</i>	45
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## WILSON, RICHARD, R. A.

Son of the parson of Pinegas, Montgomeryshire, where he was born in 1714, Wilson's taste for drawing attracted the attention of Sir George Wynne, who introduced him to a portrait-painter in London named Wright. In the same branch of art he contrived to make a living until 1749, when he visited Italy; and by the advice of Zuccarelli devoted himself to landscape. After six years' stay in Italy he



returned home to find Zuccarelli worshipped and himself neglected. In 1760, however, his "Niobe" made a great impression and at the foundation of the Academy in 1768 he was one of the thirty-six original members. His struggle with poverty was slightly alleviated by his appointment as Librarian of the Academy, but it was not till he received a legacy in 1780 that he was able to return to a pleasant home in Llanberris, where he died two years later. It has been reserved for posterity to hail him as one of the great masters of landscape.

*Tivoli Landscape*

117

WOHLGEMUTH, MICHAEL

Born at Nuremberg in 1434. After receiving instruction, probably from his father, he, like other apprentices, spent three years in wandering through Germany and the Netherlands. Returning to his native city, he opened a large studio, in which, assisted by numerous apprentices, he painted religious pictures to order or made such wood-cuts as those which fill the pages of the famous "Chronicle of Nuremberg." Among his pupils was Albrecht Dürer. He is represented in the Louvre; the Aschaffenburg Gallery; the Old Pinakothek, Munich; the Germanic Museum, Nuremberg; the Leichtenstein Gallery, Vienna; the Liverpool Institution, and elsewhere. He died at Nuremberg in 1519.

*Death of the Virgin*

120

ZAMACOIS, EDUARDO

Born in Bilbao in 1842. He studied with Balaco in his native city, afterwards entering the Madrid Academy under Federico de Madrazo. Thence he proceeded to Paris, where he was a pupil of Meissonier. His subjects are largely costume pieces of the seventeenth century; fine in color and full of *esprit*. He was one of the most brilliant of the Spanish group in Paris, until his untimely death in 1871.

*Court Jesters at Cards*

107

## ZIEM, FÉLIX

Born at Beaune, Côte-d'Or, in 1821. After studying at the Art School at Dijon, he travelled in Southern France, Italy, and the East. Pictures of Venice and of the Golden Horn first brought him into prominence, and his subsequent work has been a continuation of his early method and impressions, Venice and the Adriatic supplying a majority of his subjects. His popularity has been immense and endorsed by a long list of official honors.

*Le Canal de Chioggia*

47



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