





LIBRARY OF THE
JOHN G. JOHNSON COLLECTION
CITY OF PHILADELPHIA



EXHIBITION
BY THE
AMERICAN FINE ARTS SOCIETY
OF THE PICTURES CONTRIBUTED BY
SWEDEN, NORWAY, AND HOLLAND
TO THE
WORLD'S COLUMBIAN EXPOSITION



CATALOGUE

FINE ARTS BUILDING
215 WEST 57TH STREET
NEW YORK

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215 West 57th Street
New York

The Knickerbocker Press
New York

PREFACE.

Of the Exhibitions of paintings contributed by foreign countries to the World's Columbian Exposition those of Sweden, Norway, and Holland were of especial interest.

The freshness, vigor, and sincerity displayed in the canvases of the Scandinavian artists commanded the admiration of all, and the interest was doubled by the fact that this was the first extended opportunity afforded the American public to see the Art productions of these Northern climes. It is, therefore, not surprising that the galleries devoted to these pictures at Chicago should have been thronged with enthusiastic and appreciative visitors.

The Trustees of the American Fine Arts Society, always alive to the interests of the Art world, noted the general enthusiasm awakened by these Exhibitions. Actuated, not only by regard for the interests of this Society, but also by a desire to compliment the Scandinavian artists, they secured the privilege of exhibiting these pictures as they were passing through New York on their way home.

The Works of the Modern Dutch Masters may not have the novelty of the Scandinavian pictures but their merit has been abundantly proved by repeated Exhibitions in this country, and they cannot fail to add to the attractiveness of the Exhibition.

Through the courtesy of the Royal Art Commissioner of Sweden the Royal Commissioner of Norway, and the General Manager of the Dutch Exhibition, the arrangements for the New York Exhibition have been successfully carried out.

For the purpose of holding this Exhibition a Committee has been organized, known as the Scandinavian and Dutch Art Exhibition Committee, the Secretary of which is Mr. Horace M. Barry, 215 West 57th Street, to whom all communications referring to the Exhibition should be addressed.

AMERICAN FINE ARTS SOCIETY

215 WEST 57TH STREET, NEW YORK CITY

The American Fine Arts Society, for the benefit of which this Exhibition is held, was incorporated June 20, 1889. It was formed by a combination of the Society of American Artists, the Architectural League of New York, and the Art Students' League of New York, for the purpose of erecting a FINE ARTS BUILDING in which these three co-operating Societies should find a permanent home. These societies have all been established and developed in the past seventeen years, and are daily growing in strength and importance. Each of them is devoted to a special branch of art, but they are all actuated by the same progressive spirit, and together they form a powerful institution, representing all branches of the graphic and plastic arts, and having a department of instruction as well as a department of exhibition. The plan of organization brings together no less than three hundred men now active in the fine arts and chosen for their ability, and a still greater number of ambitious students of art.

The total outlay on the part of the Society, including the Vanderbilt Gallery, amounts to about \$400,000, and the mortgage debt is \$175,000.

The Society relies for the extinguishment of its mortgage upon future subscriptions to the various funds mentioned below.

THE GIFT FUND.

The title to the Gift Fund is to remain for twenty-one years in the Trustees of the Gift Fund, who are to apply the fund for the promotion of the

objects of the Society, including the acquisition and improvement of the property, but so that in the event of the winding up of the affairs of the Society and consequent sale of the property the Gift Fund shall, subject to any mortgage or other prior liens, share pro rata with the stock in the proceeds of such sale—the object being to make the Gift Fund an auxiliary means of promoting the enterprise without giving undue advantage to the stockholders by making it a mere accretion to the stock. So long as the enterprise is successful the duty of the Trustees will be passive. But after twenty-one years the Trustees shall vest the Gift Fund in the Society for the purposes of the Society.

The title of FOUNDER is conferred upon subscribers of five thousand dollars to the Gift Fund.

The title of PATRON is conferred upon subscribers to the Gift Fund of one thousand dollars, or any greater amount less than five thousand dollars.

The title of ASSOCIATE is conferred upon subscribers to the Gift Fund of five hundred dollars, or any greater amount less than one thousand dollars.

FELLOWSHIP FUNDS.

LIFE FELLOWSHIPS.

Certificates of Life Fellowship are now issued to subscribers of *two hundred dollars*, which certificates, while creating no interest in the property of the Society or voice in its management, entitle the holder to admission to the private views of all exhibitions given by the Society of American Artists and the Architectural League, and also to five season tickets *annually* to such exhibitions.

Subscriptions should be accompanied by check payable to the American Fine Arts Society, and by a memorandum of the name of the subscriber, as it is desired to have it appear on the Certificate of Fellowship.

TEN-YEAR FELLOWSHIPS.

Certificates of Ten-Year Fellowship are issued to subscribers of *one hundred dollars*, which may be paid at once, or in installments of not less than ten

dollars per annum, which certificates entitle the holder to admission to the private views of all exhibitions given by the Society of American Artists and the Architectural League, and also to two season tickets *annually* to such exhibitions.

Subscriptions should be accompanied by check payable to the American Fine Arts Society, and by a memorandum of the name of the subscriber, as it is desired to have it appear on the Certificate of Fellowship.

AMERICAN FINE ARTS SOCIETY.

WORK OF THE FIRST YEAR.

At the beginning of a new fiscal year the Trustees of the American Fine Arts Society submit the following brief report of the work accomplished in the Fine Arts Building during the first year following its completion.

REPORT.

OPENING RECEPTION.

The Fine Arts Building was entirely completed, and the Galleries were formally opened, on December 3, 1892. Nearly three thousand persons attended the opening reception. The exhibition given at that time afforded a retrospective view of the work of the younger American school during the past two decades. It also included the collection of etchings by Rembrandt and Durer, and mezzotints from the paintings of Sir Joshua Reynolds, belonging to Mr. Geo. W. Vanderbilt.

FINANCIAL MATTERS.

On December 30, 1892, a subscription of \$100,000 was made to the Gift Fund of the Society by Mr. Geo. W. Vanderbilt, with which was purchased the Gallery now called by his name, and the land on which it stands. This and other contributions received during the last fiscal year, making a total of \$105,405, having been applied upon the property of the Society, which cost \$400,000, leaves, as stated above, a present mortgage debt of \$175,000, on which the Society pays interest at the rate of four and one half per cent.

The problem which now confronts the Society is the payment of this mortgage debt. For this purpose the contributions of those interested in the advancement of art in this country are earnestly solicited.

LOAN EXHIBITION.

Under the patronage of a Committee of one hundred citizens of New York, of which Mr. Henry G. Marquand was President and Mr. Charles T. Barney was Vice-President, a loan Exhibition was given for the benefit of the American Fine Arts Society, which opened to the public on February 13, 1893. It included many fine examples of Old and Modern Masters, besides rare specimens of Greek Art, Old Silver, Oriental Art, the Barye Bronzes, etc. The exhibition was well patronized, the attendance exceeding 28,000, and the net profits were \$5,114.88.

The sincere thanks of this Society are tendered to those patrons of Art, whose enlightened sympathy and active services made of this exhibition a decided success.

WORK OF THE CO-OPERATING SOCIETIES.

Although but one year has passed, the societies co-operating in the Fine Arts Building have already accomplished something toward the development of Art in this city.

THE SOCIETY OF AMERICAN ARTISTS.

This Society, now numbering 127 painters and sculptors, moved into its permanent quarters in the Fine Arts Building, in December, 1892. The room set apart for its use is on the first floor on the East side of the Main Hall. It runs the entire depth of the Main Building. Here the meetings of the Society are held, and here it is hoped to establish, among other attractions, an Art Library.

The first efforts of the Society of American Artists were devoted to the Retrospective Exhibition mentioned above, at which the total attendance was upward of 10,000.

The Society also held its Fifteenth Annual Exhibition, opening for private view on April 17, 1893.

For this Exhibition there were about 700 works entered, and 247 selected by the Jury of Thirty. The attendance was 7,000.

ARCHITECTURAL LEAGUE OF NEW YORK.

The Architectural League moved into its permanent quarters, extending along the entire front of the second story, in October, 1892. Since that time

its regular monthly meetings and dinners have taken place in these spacious quarters, where it is gradually accumulating a valuable library. The monthly meetings have brought a large number of resident and non-resident Architects and Artists together, and have been the means of promoting social and professional intercourse, made additionally attractive by the reading of valuable papers on subjects of professional and often of great public interest, followed by general discussions.

The League as a body takes an active interest in all questions affecting municipal and national taste in architecture, and is the direct channel for the exertion of that influence through which our cities and their public buildings may be beautified. Among the questions of supreme importance last year were the competition for the new City Hall, and the bill before Congress requiring Architectural competitions for Government Buildings.

Six prizes are annually awarded by the Architectural League, the competitions for which have excited a lively interest throughout the country, and have served most powerfully to stimulate an elevated taste in design. The competitors recognize that their invention and taste will be judged by the most competent professional experts in the country.

The Twelfth Annual Exhibition of the Architectural League opened December 31, 1892, and comprised Architectural designs, mural decorations (including the designs for the pendentive domes for the Liberal Arts Building at Chicago), textiles, stained glass, etc. The exhibition was attended by upwards of 4,000.

The Annual Dinner given on the eve of the opening of the Exhibition is one of the most important professional events of the year. The gatherings on December 30th, 1892, and December 15th, 1893, of members and guests from this and other cities, represented the talent of the country.

ART STUDENTS LEAGUE OF NEW YORK.

The Art Students League moved into its new quarters and opened all its classes on October 3, 1892. It now occupies twelve handsome rooms, covering an area of 12,146 square feet. Instruction was given during the year to 1,129 pupils by twelve Instructors. The largest number of students actually at work on any one day was 692.

The Art Students League was established and is maintained by art students of New York for the purpose of giving academic instruction in drawing, painting, modelling, and composition. It has been for eighteen years, and still is, an entirely self-supporting and co-operative institution. It is managed by a Board of Control, consisting of twelve members, elected annually, who receive no remuneration for their services. At least four of the members of the Board are actually at work in the classes. There are ten classes daily from the living model, as well as portrait, still life, antique, sketch, and preparatory classes.

This is now probably the largest and most thoroughly equipped Art school in the United States.

The Exhibition Season of 1893-4 opened Nov. 20th with the exhibition of the New York Water-Color Club (its first exhibition in the Fine Arts Building), in conjunction with the celebrated Hellenic-Egyptian Portraits from the tombs of the Fayum, collected by Herr Graf, of Vienna, and the Albert Herter collection of Japanese Prints.

This was followed by the Ninth Annual Exhibition of the Architectural League of New York, from December 15 to January 9, '94.

After the Exhibition of the Swedish, Norwegian, and Dutch paintings the Sixteenth Annual Exhibition of the Society of American Artists will take place.

SWEDEN.

COMMISSIONERS TO THE WORLD'S COLUMBIAN EXPOSITION,
CHICAGO.

ARTUR LEFFLER,

ROYAL COMMISSIONER.

ANDERS L. ZORN,

SPECIAL ROYAL COMMISSIONER OF FINE ARTS.

SWEDEN.

Vanderbilt Gallery and West Gallery.

J. A. G. ANDERSON (Stockholm).

1. Winter Fishing.

G. ALBERT (Paris).

2. French Landscape.
3. French Landscape.

WILHELM BEHM (Gnesta).

4. Winter Landscape.

EVA BONNIER (Stockholm).

5. Portrait—Mr. Hj. L.
6. Music.

Loaned by Mr. J. Williams, New York.

7. My Housekeeper.

E. CHADWICK (Stockholm).

8. Carmencita.
9. Rainbow.
10. My Boy.

P. EKSTRÖM (Segerstad, Öland).

11. Autumn—Öland.
12. December Midday Sun—Öland.
13. Landscape—Marstrand.
14. Breaking of the Ice—Oscarshamn.
15. December Midday Sun—Öland.

Loaned by Mr. Francis Lynde Stetson, New York.

H. R. H. PRINCE EUGEN, of Sweden and Norway.

16. The Forest.
17. The Temple.
18. An Autumn Day.
19. A Summer Day (Pastel).
20. A Lake.
21. Landscape.

AUG. HAGBORG (Paris).

22. "Bijou and Honore."
23. Beggar.
24. Low Tide.
25. Evening.

A. JUNGSTEDT (Stockholm).

26. Railroad Laborers.

NILS KREUGER (Warberg).

27. Summer Evening.
28. Winter Idyl.

Loaned by Mr. R. W. de Forest, New York.

29. Street View from Warberg.
30. Evening.
31. Evening.

CARL LARSSON (Gothenburg).

32. My Family.
33. "Ulf" in Sunset.
34. Portrait—Mrs. F. (Water Color).
Loaned by Mr. Furstenberg, Gothenburg, Sweden.

AX. LINDMAN (Stockholm).

35. Terrace from Positano.
36. Surf at Bagno di Tiberio.
37. Naples, Riviera di Chiaia.
38. Capri with Castiglione and Monte Salaro.
39. Way along the Coast of Amalfi.

BRUNO LILJEFORS (Upsala).

40. Foxes.
41. Grouse Shooting.
Loaned by Prince Carl of Sweden.
42. Hawk's Nest.
Loaned by Mr. P. Furstenberg.

KARL NORDSTRÖM (Hoga, Buhuslän).

43. Winter Landscape.
44. In Winter Harbor.
45. Twilight.
Loaned by Prince Carl of Sweden.

ALLAN ÖSTERLIND (Stockholm).

46. The Orphans.

G. PAULI (Stockholm).

47. Legend.
48. Midsummer's Night.
49. Winter Morning in Stockholm.

HANNA PAULI (Stockholm).

50. Portrait—Vennie S.
51. The "Name's Day."
52. Portrait—K. Nordström, the Artist.

A. SCHULTZBERG (Grangärde).

53. The Last Sunbeam.
54. The First Snowfall.
55. Evening—Picardy.

R. THEGERSTRÖM (Stockholm).¹

56. Calm.

CARL TRÄDGÅRDH (Paris).

57. Going to Market.
58. Cow Herd.

IDA VON SCHULTZENHEIM (Stockholm).

59. Greyhounds.

ALF WALLANDER (Stockholm).

60. Poulterers (Pastel).
61. Evening Sun.

PROF. ALF WAHLBERG (Paris).

62. Night on the Swedish Coast.
63. River Landscape—Eure.
64. Evening—Hallands-Väderö.
65. Misty Night—Oise.
66. Morning—Oise.
67. Stockholm in Moonlight.

AND. L. ZORN (Paris).

68. Sunset.

Loaned by Mr. C. T. Yerkes, Chicago.

69. Forest Study.

Loaned by Mr. C. T. Yerkes, Chicago.

70. The Ball.

Loaned by Mr. George W. Vanderbilt, New York.

71. The Omnibus.

Loaned by Mrs. John T. Gardner, Boston, Mass.

72. Fair at Mora, Sweden.

73. Margit.

Loaned by Mr. J. Faure, Paris.

74. A Toast in "Idun."

Loaned by Idun Club, Stockholm.

75. Portrait of Mrs. Potter Palmer.

Loaned by Mrs. Potter Palmer, Chicago.

76. Portrait.

77. Portrait.

78. Portrait.

79. Study.

NORWAY.

COMMISSIONERS TO THE WORLD'S COLUMBIAN EXPOSITION,
CHICAGO.

CHR. RAVN,

ROYAL COMMISSIONER-GENERAL.

OTTO SINDING,

COMMISSIONER OF FINE ARTS.

NORWAY.

Vanderbilt, Centre, and East Galleries.

JAC. BRATLAND (Christiania).

80. A Commission for Tax Assessment.

FR. BORGEN (Christiania).

81. Norwegian Landscape.
82. From Ojer.
83. From Southern Norway.
84. Landscape—Autumn.

FREDERIK COLLETT (Christiania).

85. Thawing Weather.
86. Winter.
87. The Devil's Hole.
88. After Sunset.

EDV. DIRIKS (Christiania).

89. Winter.

JOHS GRIMELUND (Paris).

90. At the Entrance of the Hardanger-fjord.

THOROLF HOLMBOE (Christiania).

91. Nocturne.

HANS HEYERDAHL (Christiania).

92. Portrait of Mr. Sivert Nielsen, President of the Storting (Norwegian Congress).
93. Fishers.

94. Yes or No.
95. Portrait of Mrs. Laura Gundersen.
96. By the Shore.

NILS HANSTEEN (Christiania).

97. From Oresund.
98. Winter Day at Skagen.
99. From Hornbäk, Denmark.

S. JORGENSEN (Drammen).

100. Want of Employment.

KITTY KIELLAND (Stavanger).

101. Summer Night in Norway.
102. The Christiania Fjord.

ODA KROHG (Christiania).

103. Summer Evening.

OSCAR LÄRUM (Christiania).

104. Twilight.

SIGURD MOE (Stavanger).

105. From Hafrsfjord.

GERHARD MUNTHE (Sandviken, Chr.).

- 106. Frightened.
- 107. The Wise Bird.
- 108. The Child and the Angel.
- 109. The Song.
- 110. The Serpent.
- 111. Three Princesses.
- 112. The Wicked Stepmother.
- 113. Troll's Cave.
- 114. The Hell Horse.
- 115. Wooers.
- 116. Girl—Hallingdal.

ADELSTEN NORMANN (Berlin).

- 117. North Wind—Coast of Norway.

EILIF PETERSEN (Christiania).

- 118. A Strand Bird.
- 119. Sheepshearing.
- 120. Evening.
- 121. Summer Day.

OLAV. RUSTI (Leikanger, Sogn).

- 122. Cloisterhall.
- 123. From the Cloister of Maulbronn.

CHR. SKREDSVIG (Sandviken).

- 124. Winter.
- 125. The Son of Man.

HALFDAN STRÖM (Lillehammer).

- 126. Siesta.

JACOB SOMME (Christiania).
127. The Lay Preacher.

JÖRGEN SÖRENSEN (Christiania).
128. The Old Pavilion.

OTTO SINDING (Christiania).
129. From Rondane.
130. Misty Morn.
131. Summer Night.
132. Wreckers.
133. The Glazier.

ANDREAS SINGDAHLSSEN (Christiania).
135. Sunset.

AGNES STEINEGER (Bergen).
134. Portrait.
Loaned by Mr. R. de Forest, New York.

GUDMUND STENERSEN (Stavanger).
136. Peasant's House.

MARIE TANNES (Christiania).
137. Winter.
138. Landscape.

FRITZ THAULOW (Paris).
139. Winter at Christiania.

THORV. TORGERSON (Christiania).

140. A Moor.

M. UCHERMANN (Christiania).

141. A Drama of the Woods.

E. WERENSKIOLD (Christiania).

142. Portrait—Erika Nisson.

143. Portrait—Edv. Grieg.

144. Portrait—Mother of Björnstjerne Björnson.

GUSTAV WENTZEL (Christiania).

145. Confirmation Banquet.

146. Breakfast.

HOLLAND.

COMMISSIONERS TO THE WORLD'S COLUMBIAN EXPOSITION,
CHICAGO.

H. W. MESDAG,

ROYAL COMMISSIONER OF FINE ARTS.

HUBERT VOS,

ACTING ROYAL COMMISSIONER OF FINE ARTS.

HOLLAND.

South Gallery.

LOUIS APOL.

- 147. Thaw on the River Yssel.
- 148. Winter Landscape in Holland.

J. J. VAN DER SANDE BAKHUYZEN.

- 149. The Windmills of Zaandam.
- 150. Landscape in Drenthe.

N. BASTERT.

- 151. The White Sail.

B. J. BLOMMERS.

- 152. The Young Shrimp-fishers.
- 153. On the Beach.

J. BOSBOOM.

- 154. Dutch Reformed Church, Haarlem.
- 155. Synagogue, Amsterdam.

MRS. BILDERS VAN BOSSE.

- 156. Little Woods at Oosterbeek.

FRED. J. DU CHATTEL.

- 157. Sunset on the Vecht.
- 158. A Bright Day.
- 159. Landscape in Holland.

H. A. C. DEKKER.

- 160. In the Village of Laren.

O. EERELMAN.

- 161. The Horse Fair at Rotterdam.

JAN VAN ESSEN.

- 162. Milking-time.
- 163. Going Home with His Flock.
- 164. Landscape in Holland.
- 165. Heath in Holland.
- 166. Dunes near Haarlem.
- 167. Wood Scene.

P. J. C. GABRIEL.

- 168. Near Abconde.
- 169. Harvesting before the Storm.
- 170. Windmills on the Moerdyk.
- 171. Harvest near Utrecht.
- 172. A Corner in the Village, Veenendaal.

J. GERARD.

- 173. In the Docks.

P. F. GREIVE.

- 174. Welcome in a Fisherman's Home.

G. HENKES.

- 175. An Old Smoker.
- 176. Old Woman Reading.

J. HOYNCK VAN PAPENDRECHT.

- 177. Artillery Review.

J. D. HUYBERS.

- 178. Two Peasant Women.

J. IMPENS.

- 179. The Artist's Studio.

JOZEF ISRAELS.

- 180. Alone in the World.
- 181. The Shell-fisher.
- 182. Near the Cradle.
- 183. Going to Church.
- 184. Waiting for Father.

H. W. JANSEN.

- 185. Canal at Amsterdam.

J. M. TEN KATE MZN.

- 186. View at Scheveningen.
- 187. View at Scheveningen.

MARI TEN KATE.

- 188. The Return.
- 189. In Solitude.

K. KLINKENBERG.

190. Canal at Alkmaar.

W. KOEKKOEK.

191. Winter in Hensden.
192. Scene in Amsterdam.

CH. LEICKERT.

193. View in Scheveningen.

JACOB MARIS.

194. Between The Hague and the Delft.
195. Canal in Holland.

WILLIAM MARIS.

196. A Cool Retreat.
197. Pasture in Holland.
198. Pasture in Holland.

D. DE LA MAR.

199. Coming thro' the Rye.

ANTON MAUVE.

200. Cows Returning to the Farm.

H. W. MESDAG.

201. Morning on the Shore at Scheveningen.
202. Summer Morning at Sea.
203. In Danger.
204. Sunrise on the North Sea.
205. Fishing Smacks.

MRS. S. MESDAG-VAN HOUTEN.

206. Moonlight on the Heath.

207. Cottage.

F. P. TER MEULEN.

208. Sheep on the Dunes.

209. Cows and Shepherdess.

210. At the Riverside.

211. On a Sandy Road.

MISS WALLY MOES.

212. Saying Prayers.

ALBERT NEUHUYS.

213. Mother's Delight.

214. Children of Laren Going to School.

215. Fishing in the Brook.

216. Motherly Cares.

217. Sunlight.

GEO. POGGENBEEK.

218. Between Two Dikes.

GERARD PORTIELJE.

219. Interesting News.

EDWARD PORTIELJE.

220. Mother and Baby.

WILLEM ROELOFS.

- 221. Coming from Pasture.
- 222. Windmills near Rotterdam.
- 223. Dutch Canal.
- 224. Pasturage near the Dunes.
- 225. Meadow-lands.

MRS. HENRIETTE RONNER.

- 226. Coquetry.
- 227. Mischief.

MISS ALICE RONNER.

- 228. Still-life.

G. ROTH.

- 229. Landscape with Cottage.

PH. SADEE.

- 230. Beach Scene at Scheveningen.
- 231. Stormy Weather.
- 232. Fisherwomen.

MISS THERESE SCHWARTZE.

- 233. The Orphan Girls of Amsterdam.
- 234. Sleeping Beauty.

A. SCHELFHOUT.

- 235. Skating in Holland.

C. SPRINGER.

- 236. Dordrecht.
- 237. Winter Scene in Harderwyk.

W. STEELINK.

238. Bleaching the Wash.

P. STORTENBEKER.

239. Dutch Cattle.

OTTO VON THOREN.

240. Sunset in Holland.

W. B. THOLEN.

241. Through the Woods.
242. Skating.
243. Autumn.

JAN VROLYK.

244. Evening near the Farm.
245. Dutch Cattle with Shepherd.
246. A Summer Day.
247. Evening.

H. J. VAN DER WEELE.

248. At the Well.

C. WESTERBEEK.

249. Dutch Pasture.

J. H. WYSMULLER.

250. Overtoom near Amsterdam.
251. Suburbs of Amsterdam.
252. The Village Canal.
253. Winter Evening near Amsterdam.
254. River Scene.
255. Noordermarket, Amsterdam.
256. A Windmill.

PH. ZILCKEN.

257. Golden Leaves.

WATER-COLORS.

LOUIS APOL.

258. A Snowy Road.

D. A. C. ARTZ.

259. Sorrow.

C. ARTZ.

260. Marine.

261. Off the Beach.

N. BASTERT.

262. Winter Scene, Holland.

A. VAN DEN BERG.

263. Stable Interior.

J. W. VAN BORSELEN.

264. A Nook of the Farm.

FRED J. DU CHATTEL.

265. The Village Church.

266. At the Riverside.

R. FONTANA.

267. A Gypsy Girl.

P. J. C. GABRIEL.

268. The Two Mills.

W. DE HASS HEMKEN.

269. Haarlem.

G. HENKES.

270. The Solicitation.

H. W. JANSEN.

271. In the Docks.

J. S. H. KEVER.

272. The Young Gardener.

T. K. KLINKENBERG.

273. Amsterdam Scene.

J. M. LION.

274. Fishing Boats.

275. On the North Sea.

W. MARIS.

276. Young Pigs.

H. W. MESDAG.

277. On the Dutch Coast.

F. P. TER MEULEN.

278. In the Snow.

TH. MESKER.

279. A Rabbi.

W. C. NAKKEN.

280. At the Horse Shoer.

A. NEUHUYS.

281. Baby's Toilet.

W. ROELOFS.

282. Mill at Abconde.

MRS. ROOSENBOOM.

283. Roses.

284. Roses.

H. VALKENBURG.

285. In the Vegetable Garden.

JAN VROLYK.

286. Dutch Pasture with Cattle.

287. Dutch Pasture.

288. Dutch Cattle.

H. J. VANDER WEELE.

289. Sand Cart.

290. Car with Ox on the Heath.

J. H. WEISSENBRUCH.

- 291. Going Homeward.
- 292. Through the Fields.

J. H. WYSMULLER.

- 293. Winter Scene.
 - 294. Village.
 - 295. Landscape in Holland.
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Information as to prices will be given at the desk.

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