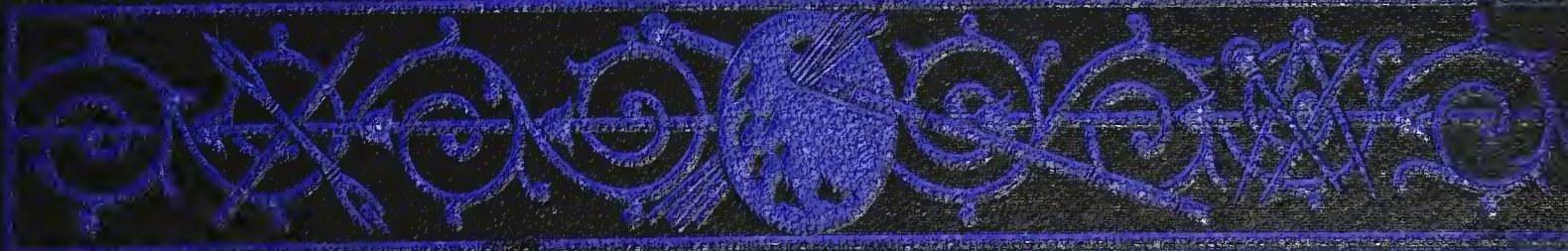
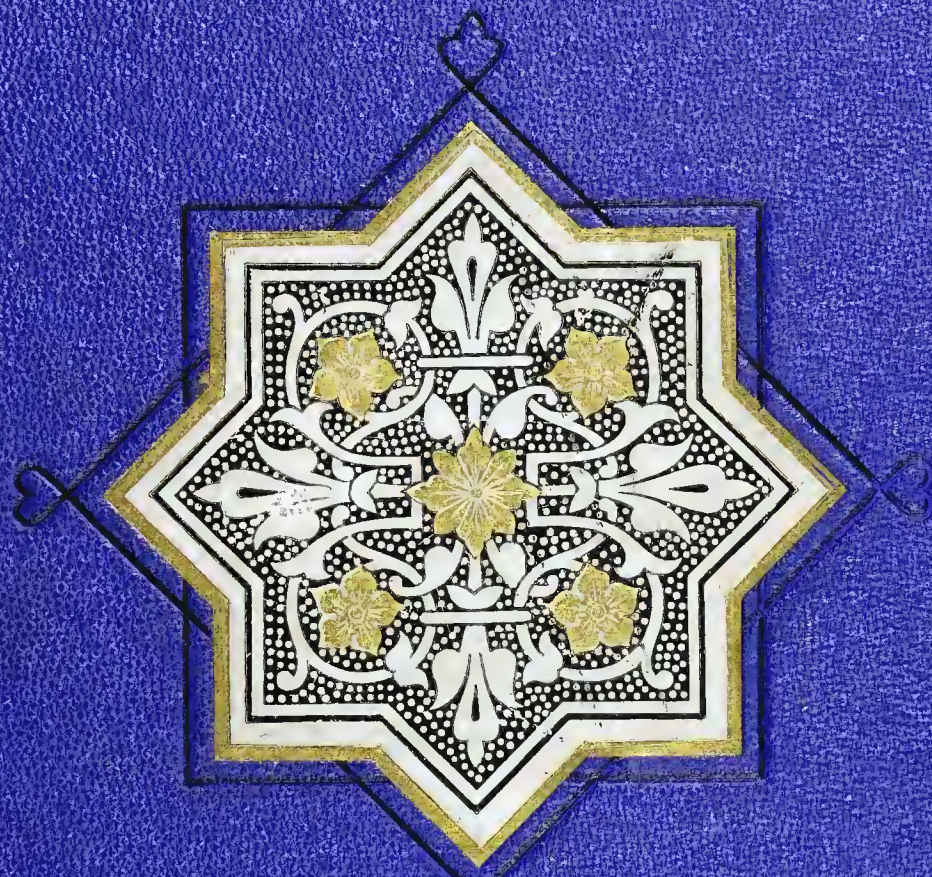


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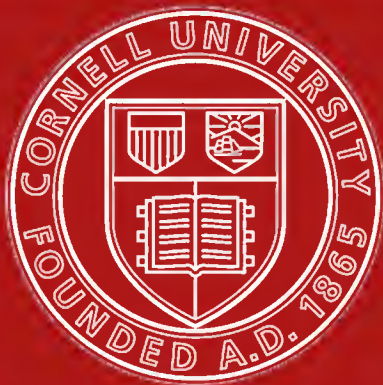


GIFT OF

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FINE ARTS





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**A**RT **G**EMS.

A SERIES OF THIRTY HIGH-CLASS ENGRAVINGS FROM

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ANCIENT AND MODERN.

PRODUCED UNDER THE DIRECTION OF

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WITH NOTICES OF THE ARTISTS AND THEIR WORKS.



HENRY SOTHERAN, JOSEPH BAER AND CO.

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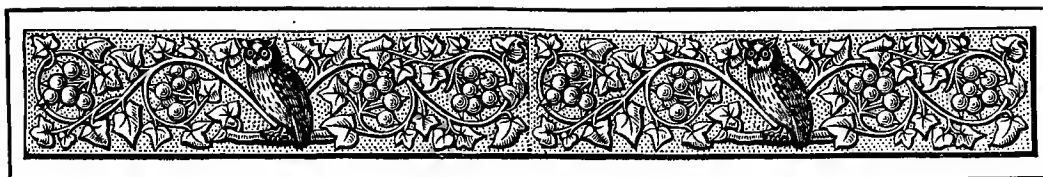
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## PORTRAIT OF ANDREA DEL SARTO.

FROM A PAINTING BY HIMSELF.

(NATIONAL GALLERY.)



ALTHOUGH the right of Andrea del Sarto to a place among painters of the highest rank has sometimes been disputed, there can be no doubt that his works produce a deep and lasting impression on the mind. The traveller returning from Italy, and reflecting upon the various objects of art he has seen, will find his recollection revert unceasingly to the productions of the painter whose special talent was the delineation of the tender and pathetic sides of human life.

Andrea, sometimes, but erroneously, surnamed Vannuchi, was born at Florence in 1488, when that renowned city was at the very height of its prosperity. His father, Agnolo, was a tailor, in Italian, *sarto*, and the artist was indebted to this circumstance for the surname which he has immortalized by his works. His first employment was in the workshop of a goldsmith, but having shown a talent for design he was removed to the studio of Piero di Cosimo, an artist of repute, one of whose pictures "The Coronation of the Virgin" is still to be seen at the Louvre. Under his tuition the pupil made rapid progress, and a careful study of the masterpieces of Leonardo da Vinci and Michael Angelo produced the happiest effect upon his style. From them he acquired his delicacy of touch, the nobility of his figures, and his wonderful power of delineating the human face in all its moods; but his own genius, and the harsh lessons of life, were the main sources of that extreme sensitiveness and pure sentiment which combined to make him one of the most impressive painters of the Italian school.

The earlier portion of Andrea's career was passed at Florence, where he executed some very important works, including frescoes for the convents of the Annunziata and the Scalzi. The latter very much increased his already extensive reputation, and procured him the honour of an invitation from Francis I. of France to settle at his court. He arrived in Paris in 1518, and while there

painted his celebrated picture "Charity," now in the Louvre, and still a magnificent work, notwithstanding the vandalism with which it has been treated.

Andrea's prosperity had now reached its culminating point, but unfortunately it was not destined to be of long continuance. His wife Lucrezia del Fede remained at Florence while he was residing in Paris, and sinister rumours affecting her reputation were only too soon in reaching his ears. Being naturally anxious to investigate the matter, he asked permission of the king to pass some time in Italy, and not only obtained his consent, but was also entrusted with a large sum of money to be expended in the purchase of works of art. This money Andrea is said to have squandered recklessly, and it was of course impossible for him to return to Paris. Ashamed of his conduct, and unhappy in his domestic relations he found his only consolation in the assiduous practice of his art. His skill continually increased, and he was looked upon as an honour to his country and his age, when he was attacked by an epidemic then raging in Florence, and died there in 1530, at the early age of forty-two.

Besides his frescoes and religious paintings, upon which his reputation is principally founded, Andrea del Sarto executed a few portraits, which are still held in the highest estimation. In accuracy of drawing and individuality of expression they rival the productions of the best portrait painters.

The picture here reproduced was purchased at Florence in the year 1862, and is described in the Catalogue of the National Gallery as a portrait of the artist by his own hand. It was universally accepted as such until quite recently, but Messrs. Crowe and Cavalcaselle, and M. Paul Mantz, in their elaborate works on the history of painting in Italy, are of opinion that the figure represented is that of a person unknown. However this may be, all authorities are agreed in regarding it as a work of the highest value, and as an excellent specimen of the master's style. The black cap with which the head is covered, and the whole attitude and costume seem more indicative of an artist than of a man of wealth and position.

The melancholy circumstances of the career of Andrea del Sarto produced a visible effect upon the character of the majority of his productions. He suffered much, and his mind acquired a tinge of sadness which was never eradicated. The subjects which he selected were generally of a pathetic character; and even when depicting a smile he could seldom resist the temptation of showing the trace of a tear.





## MARGARET.

AFTER TISSOT.



TISSOT'S style is remarkable for a combination of genuine originality with studied singularity; but his talents are so evident that none would think of contesting the legitimacy of his success, because it is due in a measure to his peculiarities. At any rate it must be acknowledged that he possesses delicate taste and thorough distinctiveness, and if at first sight his style is apt to cause astonishment, in the end it always succeeds in exciting admiration.

Tissot was born at Nantes, but we know nothing of the manner in which he acquired his education, as he has affectedly omitted to enter the usual particulars in the books of the Paris Salon. His works have often been compared with those of Henri Leys; but if it cannot be denied that there is a great affinity between the styles of the two artists, there is also sufficient dissimilarity to acquit both of the charge of imitation. While the two are deeply attached to the ideas of the fifteenth century, in practice they give them a very different interpretation. Tissot, though enamoured of the works of the old German school, and fond of the study of the miniatures in old manuscripts, has a strong bias for Oriental art, and a tinge of it may be found in almost all his pictures. He loves colour for its own sake, and seems to endeavour to withdraw it from the neutralizing action of light, which has the effect of changing the tints of objects according to the positions in which they are placed.

Tissot does not conceal his predilection for the extreme east, and all who have seen the picture will recollect the exquisite skill of his "Young Ladies looking at Japanese Objects." His reputation, however, is mainly founded upon his delineations of the manners and customs of the middle ages. Tired of the doleful and ghastly style in which these subjects were treated by the romantic school, the public could not

fail to accord a favourable reception to the efforts of an artist, who, to an accurate comprehension of the picturesque in history, added a grace and beauty peculiarly his own.

Scenes of every-day life are more in M. Tissot's way than historical events. His "Walk in the Snow" is a capital example of his style, half-gay and half-sentimental, of the most studied simplicity, but truly charming in effect. The artist is quite at home in the delineation of a Gothic town, and if it were not well known that he resides in Paris, it would be difficult to believe that he is not an inhabitant of Nuremberg. With such a qualification, the legend of Faust was sure to attract the attention of a painter who had already found several subjects in the writings of Goethe, and who was enamoured of the old German Masters, and familiar with the works of Albert Dürer and Lucas Cranach. A reproduction of his beautiful picture, "Margaret after her Fall," is, therefore, one of the most characteristic examples of Tissot's style that could be selected. The girl is represented as sad and downcast at the recollection of her sin, sitting in a melancholy posture, with her head bent as if in deep thought. She seems to be pondering the question whether by prayer she can regain the peace of mind that seems to have fled for ever. She cannot fail to remember with what disdain she was accustomed to treat those unfortunate beings who had succumbed to similar temptations, and now her own eyes are lowered with a consciousness of equal guilt. Near her is a representation of the Deity against whom she has sinned, and the steeple visible in the distance, rising above the venerable houses, is doubtless that of the church in which she has been accustomed to worship. The deep melancholy depicted in the girl's face in the original picture, has been admirably copied in the accompanying engraving.









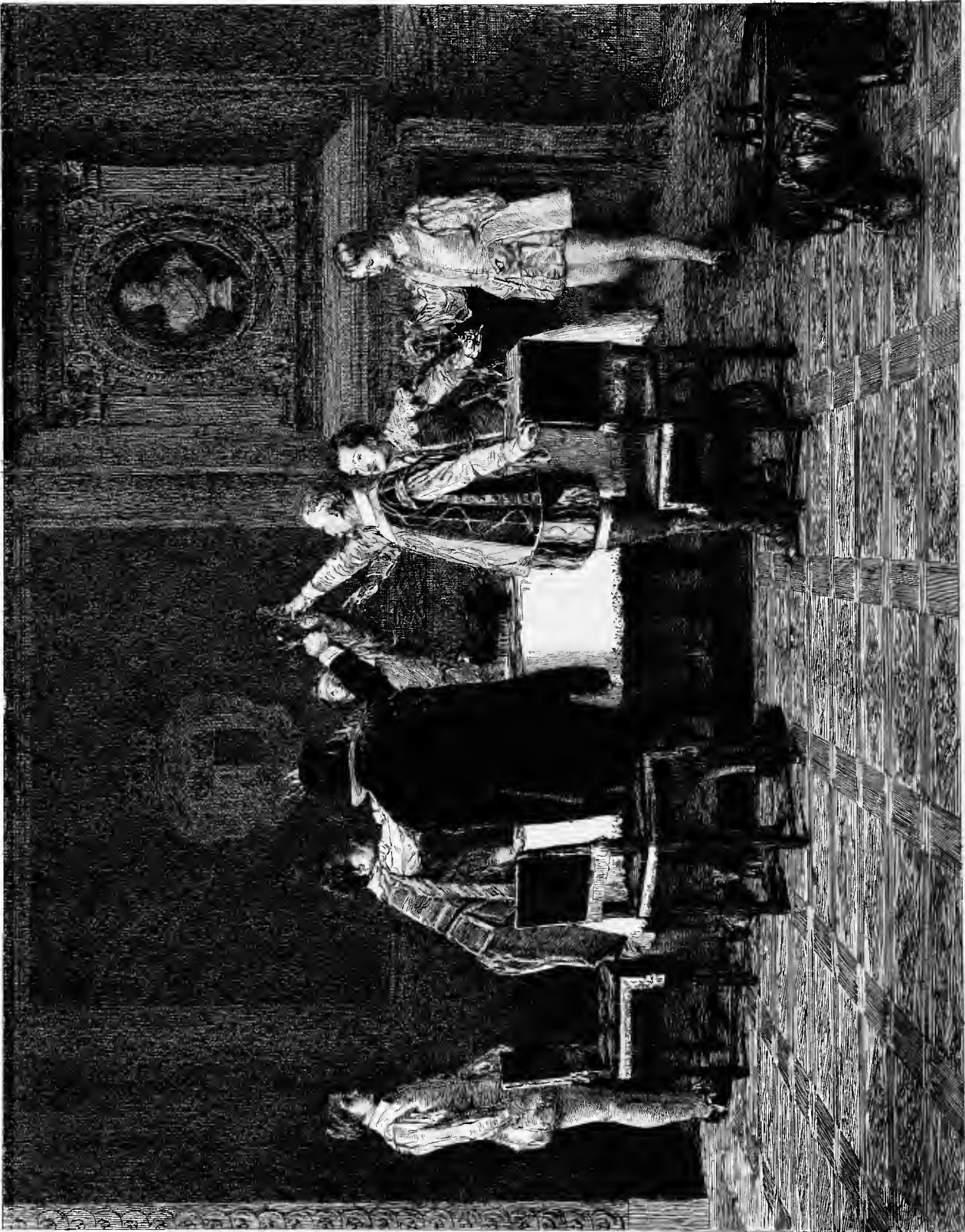












CH COURTRY SCULP.

WILLEMS PINX



## DRINKING THE KING'S HEALTH.

AFTER F. WILLEMS.

(AMERICAN COLLECTION).



ALTHOUGH so small in extent, and inhabited by a comparatively limited population, Belgium has produced a very large proportion of really eminent men. In the arts, sciences, and industry, her position is very prominent, and recent exhibitions have proved that she possesses several living painters who are worthy to be regarded as legitimate successors of the old Flemish school. M. Willems is one of those whose productions are the most popular; a keen contest invariably takes place for the possession of his pictures, and they are often eagerly secured for public collections. His female costumes are unsurpassed both in colour and arrangement, and his skill is equally evident whether he is engaged in harmonizing a lady's delicate complexion with the tints of her fair hair, or in giving the proper fierceness of twist to a gentleman's moustache. He seldom selects open air subjects, but seems most at home in depicting interiors in which he can diffuse a soft and whitish light, and accompany and set off his figures by furniture designed in the most exquisite taste.

M. Willems seems to have acquired his art education less in schools and from models, than in collections of old paintings and shops for the sale of them. When very young he was engaged in the restoration of the works of various old masters, and from his diligent study of these gained certain impressions, some of which have adhered to him ever since. For this reason harsh and superficial critics have charged him with imitation, but it would be difficult for them to point out any old master to whom he bears a very striking resemblance. He cannot boast of the colour of a Metz, of the simplicity of a Terburg, or the minute delicacy of a Mieris, while in one point he differs from all; his pictures are free from the

slightest tinge of vulgarity. Nevertheless it must be admitted that he belongs to the same family as the artists just enumerated, but the relationship is one of which he may well be proud.

The first work that brought M. Willems prominently into notice was his "Sale of Pictures," exhibited at Paris in 1853. Since that time he has produced many successful paintings, among which may be specially mentioned "The Widow," "A Silk-Mercer's Shop in 1660," "J'y étais," "The Farewell," and "The Message." The picture represented in the accompanying engraving is one of his best works, and was formerly in the gallery of the Duc de Morny; it has now, however, passed into the possession of an American connoisseur. It represents five gentlemen grouped round a table, drinking to the health of the King. They are all standing up and clinking their glasses, but their several demeanours are very different. One young enthusiast with both arms outstretched seems to be boasting of services yet to be rendered, while an old courtier extends his glass with the air of a man whose position is made and whose loyalty has been proved; a third, who seems to have been taken by surprise, is holding his glass to a page to be filled. The subject is simple in the extreme, but it is made interesting by the artistic skill with which it is treated.

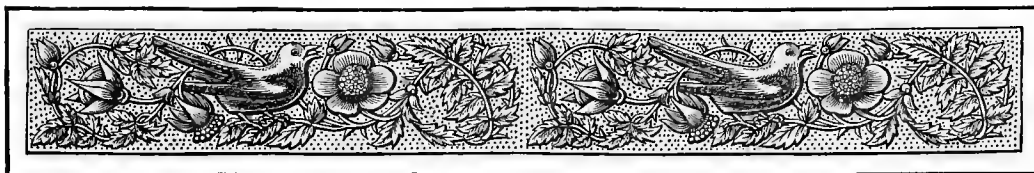
The accompanying etching is an admirable reproduction of the original picture. The heads and costumes are copied with rare accuracy, and the difficulty of producing a deep and yet not opaque black, has been successfully surmounted.











## COSTUME OF A BASLE LADY.

AFTER HANS HOLBEIN.

(BASLE MUSEUM.)



THE works of Holbein are so thoroughly well known and so generally appreciated, that it is unnecessary here to do more than give a short summary of the principal events in the life of the great master, who is still, after Albert Dürer, the brightest ornament of the German school.

Hans Holbein the younger (so called to distinguish him from his father, whose Christian name was the same) was born at Augsburg in the year 1495. Belonging to a family of painters, and living, so to speak, in an atmosphere of art, he soon caught the enthusiasm of those around him, and commenced the study of his profession at a very early age. There was no lack of good instruction for him, as without mentioning his father, who was himself a good painter, and to whom he was indebted for many valuable lessons, he always had at his disposal the assistance of his uncle Sigismund and of his brother Ambrose. Under these favourable circumstances, and possessing a full share of that passion for art which was beginning to be felt in Flanders and Germany at the commencement of the 16th century, his progress was unusually rapid. An occasional visit to Italy did much to improve his style, and at seventeen years of age he possessed a thorough knowledge of his profession; at twenty he was a master.

Although no satisfactory account has yet been written of his travels, the fact is well ascertained that Holbein settled at Basle in the year 1516, having previously made a short stay there in 1513. Basle was then famous for its press, and the young Augsburg painter soon found employment in designing illustrations for books. Success in this comparatively humble branch of his art gradually led to better things, and in course of time he not only achieved a reputation as a portrait painter, but was also entrusted with the execution of some very extensive frescoes. He became a member of the corporation of painters in 1519, and shortly afterwards received the freedom of the city. Basle thus became his second home.

The name of Holbein was now well known in the world, and his friend Erasmus

having eulogized him in his letters, and sent specimens of his portraits to England, the painter received an invitation from Sir Thomas More to settle in London. Fortunately for himself, after some hesitation he decided to try his fortune in this country, and quitted Basle at the close of the year 1526. Having paid a short visit to Flanders, he placed himself without delay at his patron's disposal, and was soon engaged in painting portraits of the Chancellor and his family. These caused universal admiration, and even attracted the notice of King Henry VIII., who gave Holbein the post of Court-Painter, lodged him in his own palace, and treated him with the utmost consideration. From this time his residence in England was interrupted only by brief visits to the Continent, and after an industrious career the great artist died in London in 1543.

During the ten years that he remained at Basle, Holbein was employed in practising the most varied branches of his art. Even when engaged on large frescoes, in portrait painting, or in book illustration, he found time to make a very considerable number of drawings. He was well aware that the lessons of nature are inexhaustible, but he determined to learn as many as he could, and either pen or pencil was perpetually in his hand. It was this activity that led him to produce, in Indian ink, a series of figures in costume, now preserved in the Museum of Basle, one of which is represented in the accompanying illustration. The points chiefly to be noted in this figure are the truth and grace of the attitude, the freedom of the drawing, and a certain appearance of colouring cleverly produced by the contrast of the deep black of the velyet with the lighter shades of the other portions of the costume. In sketching the form of this lady of Basle, an ordinary artist would have succeeded only in depicting a costume, but in the hands of Holbein, the sketch assumes all the dignity of a portrait. True genius may be seen even in the commonest things. Under the garment of which he has drawn the folds, Holbein has delineated a mind, and to the simplicity of an attitude studied from nature, he has added grace.











H. HOLBEIN

LIEVRE SC.



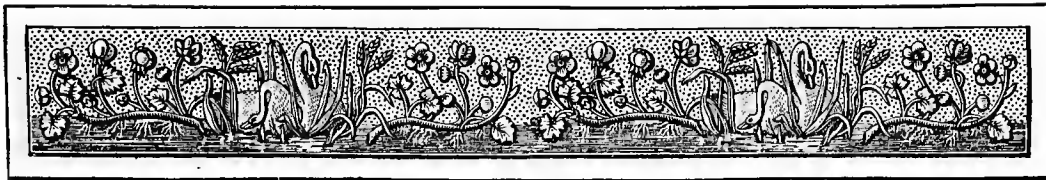








*d'après Bonington Bracquemond*



## A VENETIAN PROMENADE.

AFTER BONINGTON.

BARONESS N. DE ROTHSCHILD'S COLLECTION.



BONINGTON, like Delacroix, was a painter of an original turn of mind, and if not so revolutionary in the character of his genius, at any rate possessed a considerable share of his boldness. It is worthy of remark that although he died at the early age of twenty-seven, he succeeded in creating a name which will be imperishable.

At the age of nineteen Bonington went to Paris to enter the studio of the celebrated artist Gros, who would have been the best master that he could possibly have selected, if the sturdy independence of the pupil had not soon created antagonism between them. Bonington brought with him such an enthusiastic love of sketching in the open air, that the quiet study of academical models soon became insufferably tedious; and Gros, although he had freed himself from the classical exaggeration of his predecessors, was not less zealous than they in inculcating study and research. As David had enslaved his pupils to a mathematical accuracy of drawing, so Gros was especially rigid in insisting on the observance of the laws of colour.

Such discipline as this was not to Bonington's taste, and his earlier works bear witness to his dislike to the study of the nude. Bare outlines were all that he produced while in Gros' studio, save when called upon for an academical composition, and then he hastily threw off a number of light sketches in pencil or water-colours. Freedom had such charms for him that he drew all his "Views of Paris" while seated in a carriage, sheltered from impertinent inquisitiveness, and the disturbances of the street.

Bonington painted chiefly from nature, but he was also much attracted by the works of the Flemish school, and when he turned from landscapes to *genre*

Of all his collections of illustrations, however, the finest, although perhaps the least known, is a series of exceedingly delicate etchings inserted in the text of a humorous story, and published in the "Pléiade," under the title of "Madame Acker."

After the revolution of 1848 Jacque established himself as a farmer in the picturesque village of Barbizon, situated on the outskirts of the Forest of Fontainebleau; and there, while principally engaged in breeding poultry, he continued to paint with great perseverance. At first sight these two occupations seem incongruous, but he managed to turn them both to account in his work called "Le Poulailier," which is full of practical instruction on all subjects connected with poultry, and illustrated with capital sketches carefully studied from nature.

Before he confined himself exclusively to painting, Jacque produced a prodigious number both of drawings and etchings, and it is to the latter principally that he is indebted for his fame. A list exists of no less than 420 etchings by his hand, and it has been said with truth, that the popularity of the process in France is due more to his productions than to those of any of his contemporaries.

Even at this early date some of Jacque's etchings are as eagerly collected by amateurs as those of the old masters, and it is easy to predict that before long others will rise to an equal place in public estimation. His "Sheepfold" in its effects of light, in the minuteness of its details, in its unusual dimensions, and in the general success with which the difficulties of the subject are surmounted, is one of the most remarkable productions of the modern school. "The Smithy," faithfully reproduced in the accompanying illustration, is a better exponent of the artist's consummate skill, than any words that can possibly be written.

The subjects undertaken by M. Jacque in his etchings are of a very varied character; in one we have Death playing the violin, in another revellers carousing; here a horseman halting in front of an inn, and drinking the beer brought to him by a buxom maid, there an unfortunate pig in the hands of a butcher; a footpath across a cornfield is succeeded by a group of young peasants nestled under a hedge and watching sheep. His devotion to such simple and natural subjects as children playing on a dustheap, country maids going to the well, sheep pushing and struggling to get into the fold, and cows going down to the pool, has not prevented him from delineating Nature in her grander and more sublime aspects.





## A SOUVENIR OF CERNAY.

FROM AN ETCHING BY JEAN ACHARD.



THE extremity of a small sheet of water, fringed with bushes and overshadowed by two slender elms, is all that is represented in the accompanying sketch. There is nothing mysterious or unfamiliar about it, and it does not contain a single figure either of a human being or an animal. In short, it is simply a charming woodland scene, from which all token of life and motion has been carefully excluded.

Subjects of this character are frequently selected by M. Achard for his paintings as well as his etchings; and for this reason the accompanying illustration is a fair sample of his style. Uniformly careful and scrupulously accurate, he forces nothing and owes nothing to contrast; content with his present rank, he knows that he cannot be deprived of it, as his inferiors have not the skill requisite to displace him, and the ambitious are invariably attracted by more pretentious subjects.

He is distinguished by the refinement of his style and its studied elegance; nothing unnatural or superfluous is to be found in any of his compositions. While others are searching for novelties, and striving to obtain reputation by dint of artifice, he is always quiet and unpretending; and for this reason he has never met with any of those unforeseen successes which in art, as in other things, often fall to the lot of the enterprising. Some artists, who affect to look down upon Achard, would do well to make a careful study of his works; and as his skill is neither fantastic nor peculiar to himself, it is capable of being imparted, and entitles him to the designation of a master.

His principal fault is his invariable success, and his sole weakness is his want of ambition. He has no share in the spirit that induces others to grapple with

difficulties and endeavour to extort admiration; and without this spirit no artist can attain the highest rank in his profession.

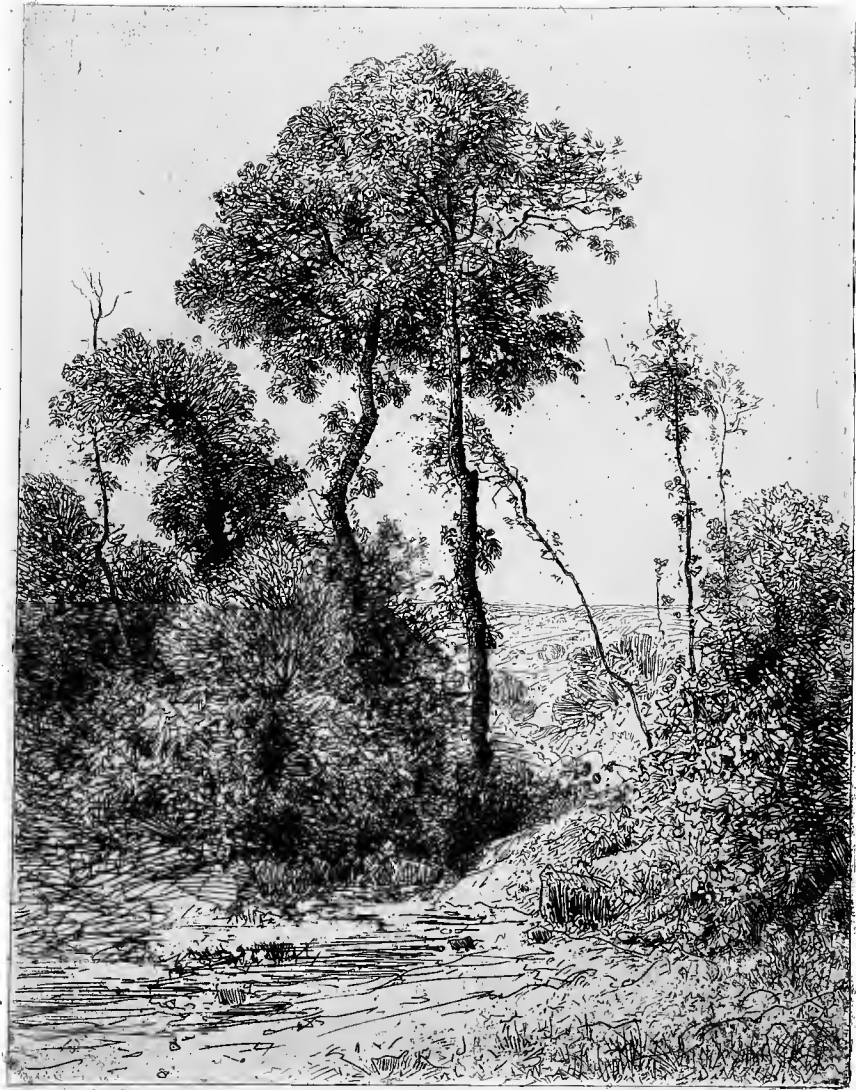
About has wittily remarked that Achard is a veteran whom progress has overlooked. While his competitors have been struggling in the full light of day, attacking fortifications, and planting standards on heights carried by assault, he has been content to fight quietly in his own sphere. He has not receded, but he has not advanced, and the progress of others has left him in the background. If, however, his name does not figure in the report of any brilliant victory, and is not inscribed on any triumphal arch, it must at least be allowed that it is not associated with the remembrance of a single defeat.











J. Acharis





## SPRING-TIME.

AFTER CHARLES MARCHAL.

PRINCESS MATHILDE'S COLLECTION.



ONE of the young painters of the modern French school are regarded with more favour, either by amateurs or the general public, than Charles Marchal. In his delineations of the manners and customs of the inhabitants of Alsace, he has not only treated his subject with great artistic skill, but also with a rare and delicate appreciation of the graces peculiar to the women of that district.

All who have seen them will recollect those charming works, "The Servant's Fair" and "Luther's Chorale," the style of which has caused universal admiration; but the chef-d'œuvre of the artist is the picture of which an engraving is annexed, although the subject is simple, and confined to the delineation of a single figure. The title "Spring-time" is a happy one.

A modest and peaceful apartment, scrupulously neat and clean, is penetrated by the clear light of the month of May, suggestive of the first perfumes of spring and the scent of the balmy lilac. The sole occupant of the room is a young girl, who, attracted by the pleasant rays of the sun and the fresh and fragrant breezes, for a moment discontinues the discharge of her household duties. She turns her head towards the open window, and looks unconsciously at the garden and at the

green hedges which are studded with golden flowers. As she stands motionless and dreamy, her heart is thrilling with an unknown feeling, with an indescribable emotion she has never before experienced. It must be the first awakening, and the first sweet sadness of the thought of love.

M. Charles Marchal has rendered this delightful idea with a delicacy and felicity of expression, which give an additional charm to the original beauty of the conception.





## DAY-BREAK.

FROM AN ETCHING BY CHARLES DAUBIGNY.



CHARLES Daubigny has not always been so esteemed by the public, so lauded by critics, and so encouraged by patronage, as he is at the present day. In common with most of his contemporaries, he had to toil through years of effort and obscurity, unlike some of the young artists of the present day, to whom a first success has brought both fame and fortune.

The popularity of Daubigny dates only from 1848, when he first turned his attention to subjects suited to his genius. Educated in the studios of Paul Delaroche and of his father, a miniature painter, his ideas received a strong classic tinge, and under this influence his earlier compositions were wanting in simplicity. When, however, he began to delineate nature, and ventured to send for exhibition pictures of green and tranquil valleys, picturesque villages, and vernal groves, he rose rapidly into fame. The public were tired of the works of the modern classical landscape painters, and of the exaggerations of the romantic school, and welcomed eagerly Daubigny's fresh, simple, and natural productions.

It is not, however, with his paintings that we have to deal at the present moment, but with his etchings, which are equally and justly celebrated. His various series of landscapes have had more effect than the productions of any other artist, in reviving the influence of an art that ran great risk of being forgotten altogether in the progress of lithography.

The subjects selected by Daubigny are always cheerful and natural; such, for instance, as sparrows collected in a footpath, and rejoicing over the genial warmth of spring; storks fishing in a pond for frogs; stags chasing the hinds through an autumnal forest; sheep returning to the fold over fresh-ploughed land;

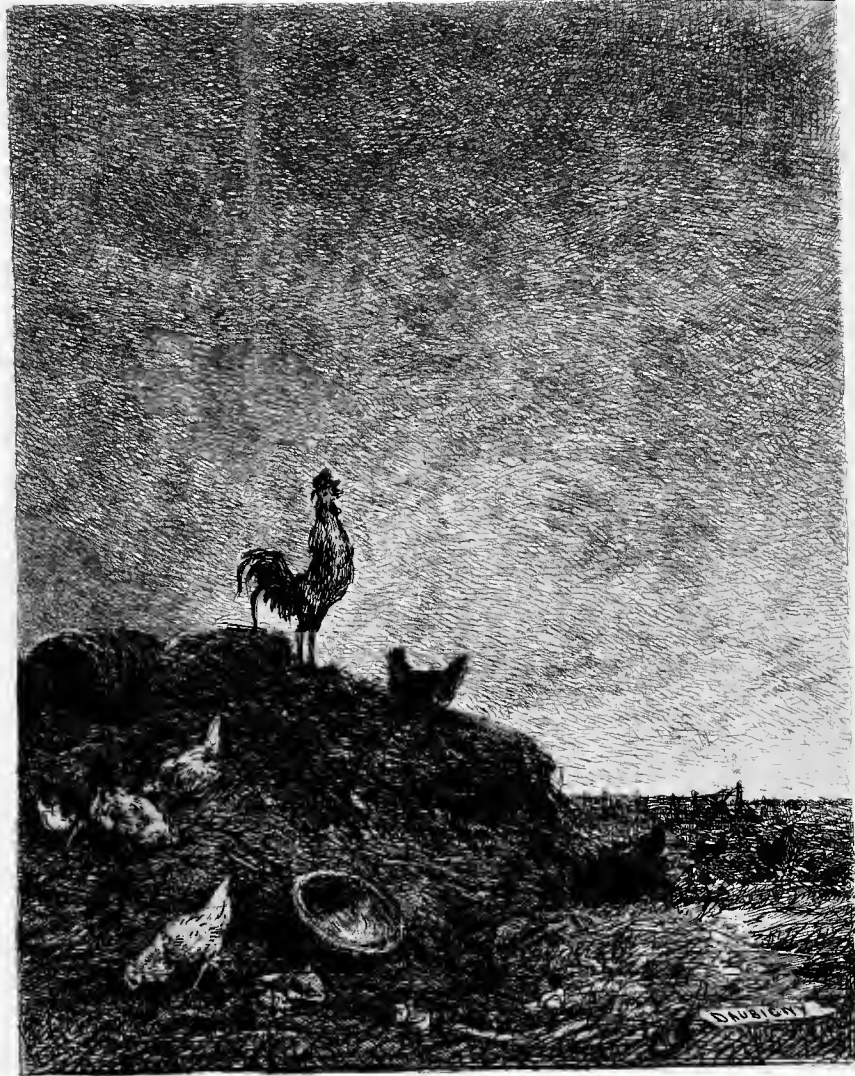
a valley through which runs a stream fringed with willows; rabbits frolicking in a footpath; cows going to the water; a storm bending slender poplars, and uprooting sturdy oaks; corn falling under the sickle; or grapes piled up in the vintage-tubs.

“Day-break,” selected because it is peculiarly characteristic of the artist, represents one of those scenes of fairy-like beauty, which are visible almost every morning. The dawn, with its mysterious confusion of objects, has passed away, and Nature in all her sublimity and beauty is born again. The triumphant sun is emerging from the horizon, and bathes in its splendour a landscape sparkling with dew. The air is filled with vapours as various in their tints as the gleams of an opal, floating up towards heaven, or rolling gently along the ground. On earth, herbs and flowers, insects and birds, are all awakening, and welcoming the return of light and life.

Suddenly from the farm-yard there bursts forth a sound as resonant as that of a brass instrument in a symphony; it is the cock, who, with claws extended, chest advanced, throat dilated, comb uplifted, and eye undaunted, mounts the heap at which his hens are picking, and utters vociferously his harsh but sonorous note.

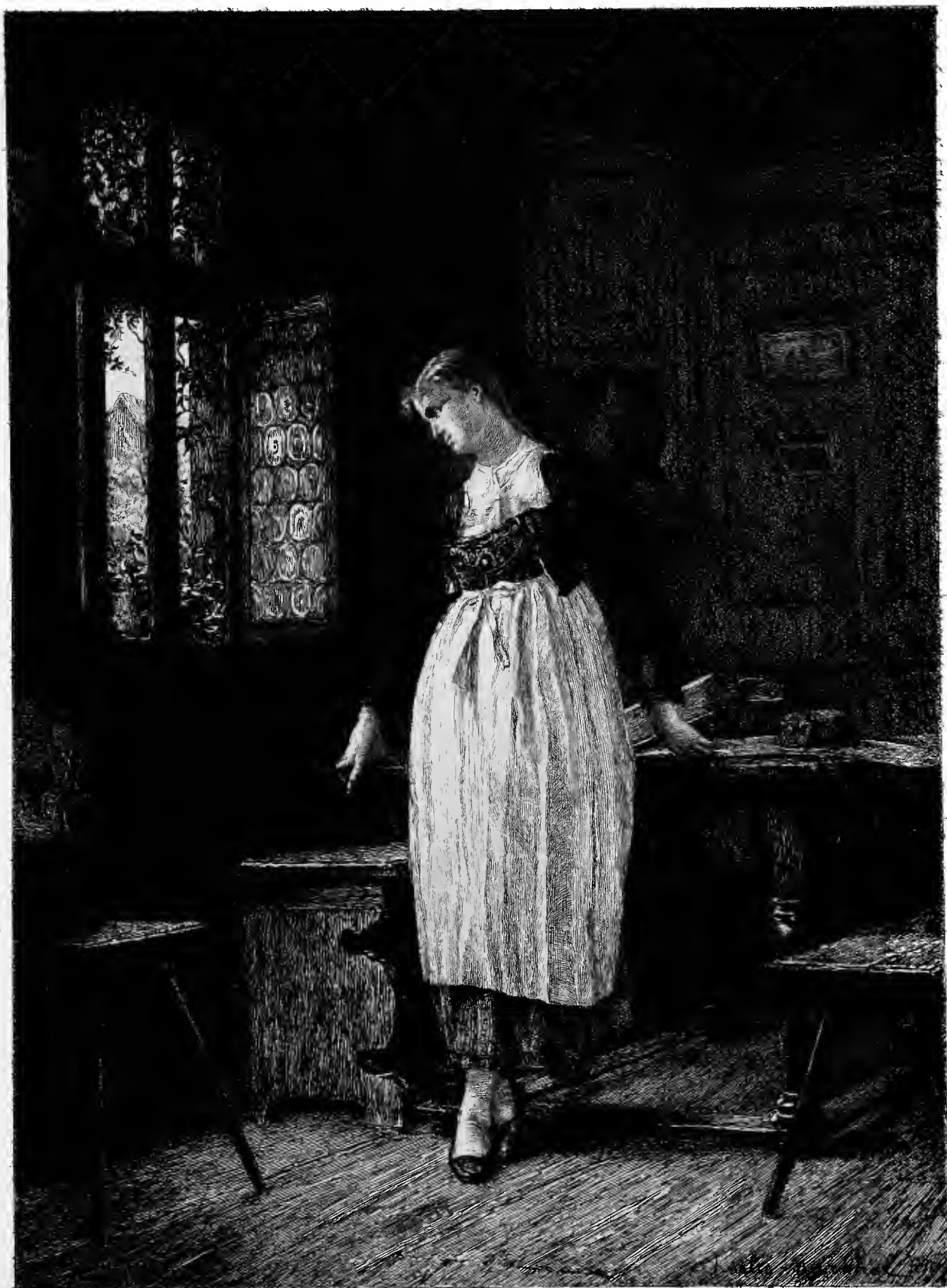
All the etchings of Daubigny depict with the same freedom the poetic aspects of nature, and describe with singular fidelity the peculiar features of the meadows, woods, and cultivated districts of central France.











*D'après Ch. Marchal Rajou.*





## EL HIASSEUB,

### THE ARAB STORY-TELLER.

AFTER GUSTAVE RODOLPHE BOULANGER.

M. GERENTET'S COLLECTION.



T will scarcely be remembered at the present day that Boulanger was once the winner of the French *Prix de Rome*, and that he was crowned by the Institute more than 20 years ago for a competition picture on the subject of "Ulysses recognised by his nurse Eurycleia." Not that he has ever abandoned the great field of antiquity in which his earlier laurels were culled; but in his later productions his treatment of classical subjects has diverged considerably from the traditions of the old *Ecole des Beaux-Arts*. The painter who has exhibited in succession such pictures as "The House of a Tragic Poet at Pompeii," "Lucretia," "Lesbia," "Hercules at the feet of Omphale," "Cella frigidaria," and "A Walk on the Way of Tombs at Pompeii," shows an evident predilection for the plastic figures, graceful contours, and elegant draperies, which are necessary for the delineation of Greek and Roman life. Nevertheless, it is clear from this enumeration of his principal works, that Boulanger has almost sedulously avoided subjects of an heroic, fabulous, or historic character. To use an architectural but expressive term, he has applied himself principally to the *restoration* of the daily life, and manners and customs of the ancients. His qualifications for the due execution of this self-imposed task are many and great, to say nothing of the fund of positive knowledge that he acquired in the schools of Paris and Rome. Endowed with a happy fancy and a lively wit, bold in his conceptions, scrupulously minute and painstaking in everything connected with the practice of his art, it is not surprising that he has succeeded in exciting a renewed taste for Greek and Roman compositions.

Not content with establishing his reputation in this one department of art, M. Boulanger has also succeeded in placing himself in the first rank of French oriental painters. To prove this it is only necessary to mention his "Arab Shepherds," "The Defeat," "Horsemen of the Sahara," and lastly his "Arab Story-teller," exhibited only three years since, and now reproduced in the accompanying illustration.

The picture represents the chiefs of an Arab tribe congregated round the entrance of a tent, pitched in a spot of remarkable beauty, under the shade of a grove of palm-trees. The Arabs are listening, with deep attention but characteristic impassibility, to the narration of one of those marvellous stories, in which their rich but simple imagination finds the same interest at a given point, however often they may have heard the tale before. In the distance two loiterers are approaching with the grave and measured step peculiar to their race. The admirable arrangement of the subject, the expressiveness of the various faces, and the elysian beauty of the scene, are obvious in the engraving, but the original picture possesses a peculiar charm in the brilliancy of its colours, which is of necessity wanting here. The costume of the figure lying in the foreground is a happy example of boldness of colouring, in its skilful combination of brilliant red with dazzling white.

M. Boulanger has been as successful in preserving the esteem of competent judges, as he was quick in rising into popular favour. At the present time he shows as much skill as ever in both the classes of subjects to which he has turned his attention with so much spirit and success.





A. HASSON. SCULP.

F. ULANGER. G. R. PINXT.





## AN OLD ENGLISH MANSION

FROM AN ETCHING BY THE HON. GEORGE HOWARD.



THE building represented in the accompanying etching, so sad and desolate in appearance, is all that remains of a mansion once occupied by the great Alderley family, but destroyed by fire at the commencement of the present century. It is situated in Cheshire, a county still principally in the hands of small proprietors, who preserve in a marked degree the manners, language, and carriage of their ancestors, and have not yet adopted to any great extent the modern improved systems of agriculture. On account of the peculiar humidity of the atmosphere, Cheshire is one of the most verdant districts in England, the meadows and woods being clothed in a green that is almost as intense as that of an emerald.

In such a house as this, with its red bricks and Elizabethan gables reflected in the quiet water below, imagination would find a home for a philosopher, released from the cares of ambition and the every-day troubles of life; engrossed in his books and his memories, in his dogs and his thoughts. Many such retreats are admirably described in the pages of the novels of the present day, whose authors find a pleasure in tracing a resemblance between the features of the buildings, and the characters of their inhabitants.

In the present instance, however, this is not the case. The venerable edifice constructed to fulfil the conditions of the happy and hospitable life of the latter portion of the sixteenth century, now serves a very humble purpose. It is inhabited

by a simple rustic, who, seated by the hearth, and caressed by numerous rosy-cheeked children, rests from his daily labours in the large and only apartment that has escaped destruction.

This picturesque scene was etched by the Hon. George Howard, the brother-in-law of Lord Stanley of Alderley, and the artist has chosen a time of year when the trees have lost their leaves, when the water is stagnant, and when the mists of autumn give additional impressiveness to the character of this reminiscence of the past. Even nature seems to be adapting itself to the aristocratic but calm sadness of the building.

Mr. Howard was a pupil of the French artist, Alphonse Legros, who settled in London several years since, and met with large and well-merited success. Many of his compositions have been reproduced as etchings, amongst others a landscape, very ambitious in style and elaborate in execution.

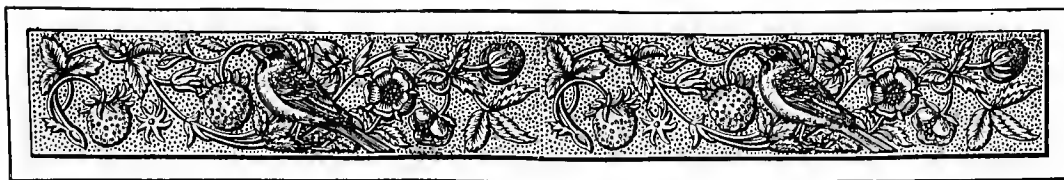
Mr. Howard is something better than an industrious amateur, he is a genuine artist. He draws with care and paints with taste; and his etchings are remarkable for a simplicity and charm that professional artists may well endeavour to imitate.











THE PRINCESS MARY,  
DAUGHTER OF CHARLES I.

AFTER ANTHONY VANDYCK.

BERLIN MUSEUM.



VANDYCK was the special painter of the English aristocracy, in the same degree that Titian was of the aristocracy of Venice; and his numerous portraits are as valuable for the insight they afford into the manners, customs, and costume of his time, as for their admirable execution and high historical interest.

An artist, whose courtly manners were so well suited to the aristocratic society into which he had succeeded in penetrating, could hardly fail to please almost as much by his personal qualities as by his consummate skill. Shortly after Vandyck's arrival in London he was overwhelmed with business, and the greatest personages of the court, as well as the most illustrious and beautiful ladies of the time, considered it an honour to be painted by him. But, of all the numerous portraits by his hand now scattered throughout the public galleries of Europe, and in the private collections of this country, those which are connected with the family of Charles I. possess the greatest interest. They are looked upon not only as masterpieces of art, but also as touching relics of a period second to none in historical importance. The King had a genuine and sincere regard for Vandyck, and not only conferred upon him the honour of knighthood, but also provided him with a residence, and granted him an annuity for life. He often visited him while engaged in painting, and in his interesting conversation seemed to forget the grave political troubles by which he was surrounded. Notwithstanding the deplorable state of his affairs when the artist was

dying, the monarch promised the doctor the then enormous sum of £300, if he should succeed in re-establishing his health.

Vandyck was a witness of the decline of the royal cause, although he had passed away before the occurrence of the final catastrophe. He was still alive when Lord Strafford lost his head on the scaffold; when the Queen was compelled to take refuge in France; when the King himself was in flight, and all his partisans dispersed. But a short time previously all these great persons had sat for their portraits in his studio; and the members of the royal family had been repeatedly painted by him.

The portrait of the Princess Mary, who was afterwards married to William of Nassau, Prince of Orange, has been selected as the subject of the accompanying illustration. She is represented in an attitude very similar to that which she sustains in the picture in the Royal Gallery, called "The Children of Charles I.," where she is associated with her brothers the Prince of Wales and the Duke of York. Vandyck painted her portrait several times, and she is to be found on her mother's knee, and in company with her brothers, in more than one of his most remarkable works. The original of the annexed etching is in the Museum at Berlin; and this single upright figure, without any accessories, is an example of what true art can do with the most simple materials. The picture is as remarkable for the refinement of its style as for the richness and harmony of its colouring. In the delineation of the hands and hair, and in the arrangement of the folds of the dress, there are evident signs of the elegance and delicacy peculiar to painters accustomed to move in aristocratic circles, and to live the life of the great.





*Ben. Dierk*

*B. Country*





## LOUIS XI. VISITING CARDINAL LA BALUE.

AFTER GÉROME.

M. AUGUSTE CAIN'S COLLECTION.



THE narrative of the career of Jean La Balue reads more like a romance than a sober and well-authenticated history. The son of a tailor in exceedingly humble circumstances, he entered the church, and in a surprisingly short time rose to the highest offices in the state. He was created successively Bishop of Angers, Cardinal, and Minister of State; and Louis XI., who was not renowned for an excess of confidence, is said by Commynes "to have trusted wholly in him, and to have done more for him than for any prince of his own blood and lineage." Nevertheless, if the narrative given in "Quentin Durward" is to be believed, all the benefits of the king were insufficient to counterbalance a wound which he inflicted upon the Cardinal's self-love. Louis XI., who rejoiced in the possession of a caustic wit and an extreme love of raillery, was fond of casting reflections on his manner of supporting his new dignities, and gave utterance to epigrams which were not at all soothing to his vanity. The cardinal was thin-skinned, ungrateful, and unscrupulous, and he endeavoured to take his revenge by betraying his benefactor to Charles the Bold, Duke of Burgundy. His treason was soon discovered, and his correspondence seized; and having been arrested, tried, and convicted, he was sentenced to be imprisoned in an iron cage in the Castle of Plessis-lez-Tours. He remained there during eleven long years, and tradition asserts that Louis was in the habit of visiting him from time to time, in order to gloat over the spectacle of his revenge.

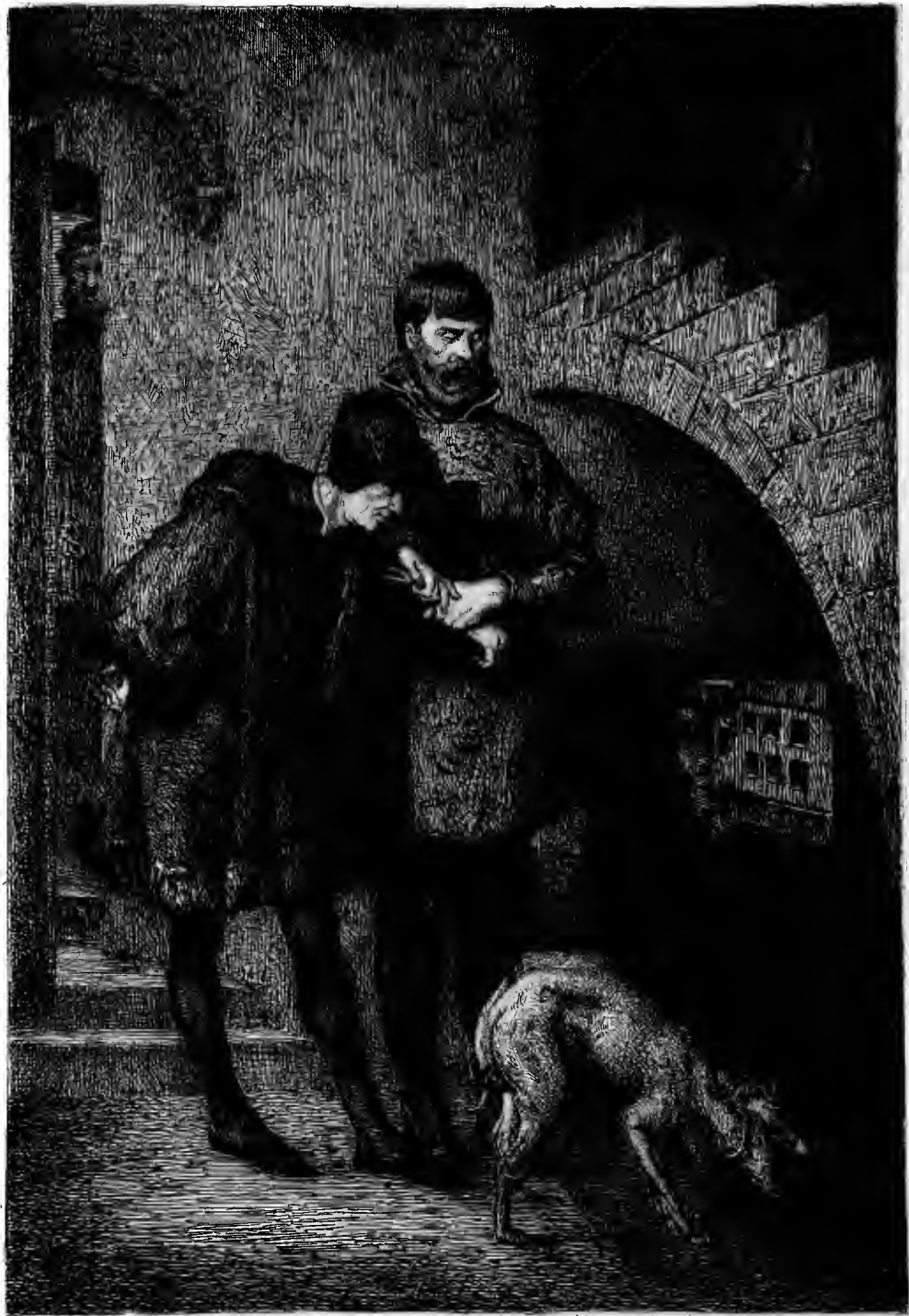
It is one of these occasional visits that Gérome has depicted in the work reproduced in the accompanying plate. In it may be traced all the skill in arrangement, all the archæological exactness, and all the perfection of detail which

have earned for the artist his exceptional rank in the modern French school. In the hat ornamented with leaden figures, in the sardonic expression of his features, in his attitude at once feeble and wary, it is easy to recognize Louis XI. leaning on the strong arm of Olivier le Daim. He is accompanied by his favourite dogs, who are sniffing suspiciously at the cage wherein lies the unfortunate La Balue, bent almost double, with stiffened joints, and groaning with agony. The scene of this incident, as represented in the picture, has a very sinister appearance. The walls are damp, and the one window visible is guarded with thick bars; but the most painful sight of all is the heavy case of oak and iron, so closely crossed and bolted together, that the little light and air which find their way into this subterranean dungeon can scarcely filter through.

The accompanying etching is the work of M. Feyen Perrin, himself a distinguished painter, who has rendered with admirable taste all the warmth and vigour of M. Gérôme's original work. The association of two such artists, so different in style, and yet both so justly celebrated, is a circumstance of rare occurrence, and gives to this plate an interest peculiar to itself.







Benet - Fern d'après Gétomé.





## THE GOOD PRIEST.

AFTER EDUARDO ZAMACOÏS.

MR. JOHNSTON'S COLLECTION.



**S**TIMULATED perhaps by the healthy activity of the French school, all the Latin nations, during the last few years, have made remarkable progress in the study of the art of painting. Spain, after ages of obscurity, has regained a portion of her ancient glory, and can boast of living artists whose productions have secured for them a world-wide and lasting reputation. Amongst them may be mentioned the names of Madrazo, Rosalès, Palmaroli, Manzano, Gessa, Domingo y Marquez, Gisbert, and Ruyperez, all of which must be familiar to the *habitues* of the fine-art exhibitions of the last ten years.

The author of the work represented in the accompanying etching, made his *début* in the year 1867, when he obtained a medal for a picture exhibited in the Palais des Champs Elysées, under the title of "Jesters in the Sixteenth Century." In the following year he produced two other works, somewhat similar in design, which he called respectively "The King's Favourite," and "The Refectory of the Trinitarians at Rome." In 1869 he changed his tactics, and having abandoned the study of the distorted limbs, the motley costumes, and the grinning masks of the court-fools, he turned his attention to the numerous opportunities for satire afforded by monastic life in Rome. Two works of this class are worthy of special mention; the first being "The Return to the Convent," and the other "The Good Priest."

In his choice of subjects, and in the mode in which he deals with them, M. Zamacois shows an inveterate tendency to look at things under their most comic aspect. Sometimes his satire is broad, and at other times delicate; in one case nothing is left to the imagination, and in the other careful study is necessary before the jest can be perceived. "The Good Priest" is an example of the latter style, and for this reason is considered preferable to some of his other works.

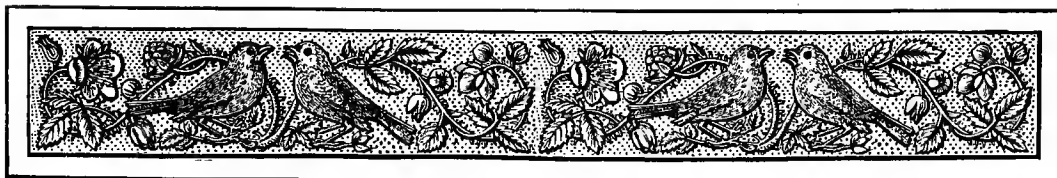
The points most worthy of notice in the productions of M. Zamacois are his skill in composition, his admirable knowledge of picturesque effect, and his remarkable success in producing really "speaking" faces. All these points are exemplified in the picture reproduced in the accompanying etching, the entire interest of which is dependent upon the contrast exhibited between the demeanour and appearance of two different types of priests. One of them is an example of the lean, harsh, and crabbed confessor, who looks at everything from its worst point of view, and is avoided with terror by the penitents. The other, who is fat and jovial, with a ruddy complexion and twinkling eye, easy to please and indulgent to mere peccadilloes, is perpetually surrounded by an ever-changing crowd of the faithful, who receive absolution, and with it a tap from the good father's wand.

M. Zamacois was a pupil of M. Meissonier.









## INCHEVILLE MARSH.

BY VAN MARCKE.

M. VOITRIN'S COLLECTION.



ARTISTS, whose skill is derived more from power of imagination than from study and research, sometimes manifest striking originality even in their very earliest productions ; but this is seldom the case with those who, like M. van Marcke, undertake the delineation of country scenes in their absolute reality and under their most common aspects. For them it is extremely difficult and a work of time to detach themselves from the impressions derived from the teachers who first initiated them in art, and gave them their first lessons in the great book of nature.

Van Marcke was a pupil of Troyon, and his talents were admitted from the first, but he was said to want originality and to follow too closely in the track of his master. Troyon himself in his earlier days suffered under a similar imputation, having been accused of imitating his predecessor, Jules Dupré.

Frequent intercourse with artists of different views, and above all a careful and steady observation of nature, have gradually modified Van Marcke's style, and rendered his individuality more and more apparent. At the present time his sound and thorough education is the only evidence of his connection with Troyon ; and although he still adheres to the same class of subjects, his mode of treating them is essentially different.

It will scarcely be argued that Van Marcke should abstain from the delineation of verdant pastures and picturesque groups of cattle, because an artist of the preceding generation had interpreted them so admirably. Like his master, he has a genuine love for nature in her beauty and freshness, but he represents her under an entirely

different aspect. His delineations of animal life are remarkable, not only for their spirited and robust expression, but also for their accuracy of shape, and suppleness of motion.

It must be noticed, however, that in the pictures of Van Marcke, the animals introduced are not treated as the sole or even chief consideration, but only as integral portions of the landscapes in which they are placed. Thus in the picture of "Incheville Marsh," although the cows are of large dimensions, and occupy the most prominent positions, the other details are carefully worked out, and contribute much to the general effect. Rain has been falling recently, and the grass is still wet; the hoof-marks of the cattle are filled with water, and there are many little rivulets concealed beneath the growth of herbage.

In certain places these rivulets have formed ponds, one of which is depicted in the foreground of the work. Two cows are approaching it in a leisurely manner to quench their thirst, and a third, with her feet in the water, is rubbing her neck against a fence. The weather is warm, and the sun throws a bright light on the animals, but the atmosphere is heavy, and there is every probability that it will shortly rain again.

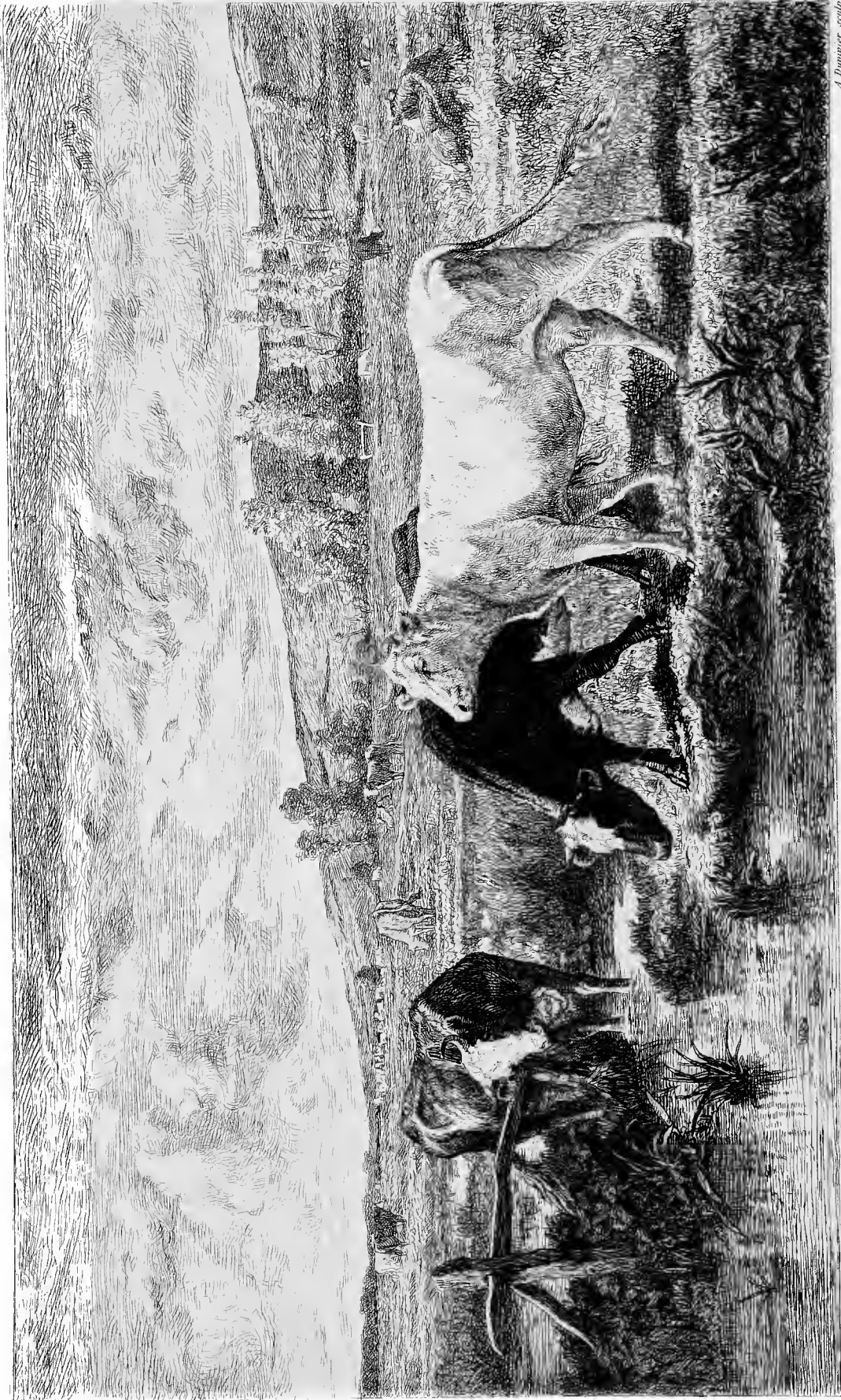
Van Marcke understands perfectly how to suit every circumstance to the moment that he is delineating, and far from being a mere copyist, enters thoroughly into the spirit of his subject. It is hardly probable that such a picture as "Incheville Marsh" is merely the representation of a scene before the eye of the artist, but in the details of the work, and in the harmony between the animals and the landscape, there is evidence of careful study and arrangement. Pictorial accuracy is dependent not so much on the reality of the details, as on the probability with which they are imagined. This excellent work was exhibited in the Paris Salon of 1869, and the admirable etching, here reproduced, was also exhibited by M. Duvivier in the following year.











A Dunbar's cow.

Van Marcke's cow.





## THE MAID-SERVANT.

AFTER HENRI LEYS.



UNIVERSAL Exhibitions not only give evidence of the intellectual activity, or commercial and industrial supremacy of different nations, but also combine in a distinct group the most celebrated men of a particular period, and thus demonstrate the international unity of genius. Henri Leys was born at Antwerp in 1815, but it was at Paris, during the Exhibition of 1855, that he first obtained European celebrity. His reputation was still further increased by the London Exhibition of 1862, and on his return to his native country, he was received with an ovation, and raised to the dignity of a baron. An international jury, while awarding him a medal, took occasion to testify to the high estimation in which his works held throughout the whole of Europe, not only by artists but by the public in general.

The career of Henri Leys has been marked by perpetual progress in skill and success. Before the production of that characteristic work, "A Promenade outside the walls," which attracted so much attention in 1855, he had passed through more than one phase of attempt and experiment. From the romantic school of 1830 he had borrowed picturesqueness of arrangement, from the works of Ostade an acquaintance with humble interiors, and from those of Rembrandt a knowledge of the illusions of light and shade; but a journey to Germany, and a careful study of the works of the early masters, were necessary to put him in possession of his full powers. It was after this that he commenced his most celebrated works, at once antique and contemporary, and imbued with a thorough knowledge of the scenery, poetry, and history of old Flanders.

Neither the paintings, nor the drawings, nor the etchings of this consummate artist, are competent to give an adequate idea of his powers, to judge accurately of which it is necessary to have seen his mural paintings at Antwerp. His easel-pieces however carefully executed, however natural in sentiment, and however original and historically correct in their delineations of passions, places, attitudes, faces and costumes, are only vigorous sketches compared with the striking compositions with which he has decorated the walls of the great hall of the Hotel de Ville, and those

of his own dining-room. In these only is his colouring to be seen in all its harmony, his drawing in all its accuracy, and his poetry in all its individuality. Here he is really incomparable.

In the great hall of the Hotel de Ville at Antwerp, where the sittings of the town council are held, Henri Leys has depicted six incidents in the history of Flemish civil institutions. On entering the room, which is decorated throughout according to the designs of the master, the visitor may almost fancy that he is taking part in the historical scenes which are represented on the walls. In one place there is the "Triumphal entry of the Archduke Charles," who swears before the burgomaster to observe the laws in force, and to respect the privileges of his future subjects. In other places the civic rights are illustrated by representations of the "Admission of Battista Palavicini of Genoa to the freedom of the city of Antwerp," and of the "Burgomaster and Sheriffs calling out the civic guard." The illusion is perfect; and the Antwerp of the present day can be clearly traced in the gray sky, the softened daylight, the pebbly pavement, and the brick-built houses. The women, so grave and mild, are the same as those now passing in the street, clad in similar red petticoats and black cloaks; and the energetic men who are represented as brandishing their heavy swords and raising a yellow flag, might be mistaken for the same as those who are rolling barrels on the quay, or walking through the streets. In no other modern work is there such a bold mixture of reality and passion, of art and simplicity, and nothing else produces so perfect an idea of former times recalled in their most minute particulars.

For his own dining-room M. Leys has executed a series of admirable frescoes, illustrative of a dinner party in the days when hospitality formed so important an element in city life. In the first compartment the guests are setting out from their own home, and walking arm in arm; they are all wrapped up in warm furs, well shod, and wearing gloves and ruffles, for the time is winter, and the snow lies like a thick white carpet in the streets. They are preceded by servants and musicians, and the passers-by regard them with respect or indifference as the case may be. Arrived at their destination they knock at the door, and are received by the master of the house, personated by M. Leys himself, who advances at the head of his family to welcome his guests. In the last compartment is shown the table ready spread; and the healthy and robust servant, who forms the subject of the accompanying illustration, is awaiting the arrival of the company, and the commencement of the feast.





*D'après M. Louis Bracquemond*











## ALBANIANS PLAYING AT CHESS.

AFTER GÉROME.

M. A. MOREAU'S COLLECTION.



GÉROME comes before the public in two distinct characters; now as a learned antiquary, discovering in the records of the past some pungent anecdote, and illustrating it with admirable wit and taste; and again, as an attentive observer, detailing his experiences with picturesqueness and accuracy. He invariably succeeds in gratifying the public taste; and the favour with which his earliest production was received as yet shows no signs of diminution. His works are remarkable for *esprit*, an eminently French characteristic, and one that is best explained by the use of the French word.

Gérome was the favourite pupil of Paul Delaroche, and, like his master, passed through the usual course of instruction without achieving any of that precocious success which is so often the precursor of utter failure. His picture called "The Cock-fight," at its first exhibition, established him as the chief of a small Neo-Greek school, much in favour twenty years ago, but now almost forgotten. Having taken this path and achieved success therein, it is not a little remarkable that he should almost immediately have abandoned it, and run the risk of losing his laurels in an attempt of an entirely different character. It must, however, be borne in mind that he possessed capacity enough for several different styles, and could undertake without fear subjects of the most varied description. The versatility of his genius is amply proved by a mere enumeration of some of his principal works. The "Duel of Pierrot," and the "Death of Cæsar;" "Molière in the presence of Louis XIV.," and "Phryne before the Areopagites;" the "Age of Augustus," and "Rembrandt engaged on an etching;" the "Pifferari," and the "Combatants in the Arena;" "Socrates at the house of Alcibiades," and the "Murder of Marshal

Ney," may be mentioned as examples of the extent of the field that he has explored; but in addition to works which are evidently the productions of a man of letters, he has also executed others, which are the embodiments of his personal observation. He has a strong taste for travel, and has depicted on canvas his impressions as a tourist in a style both piquant and original. His "Russian Musicians," "Prisoner on a Nile Boat," "Door of the Mosque at Cairo," "Pilgrims crossing the Desert," "Turkish Butcher," and "Egyptian Chaff-cutter," are well known to all true lovers of art.

Other artists have preceded him in the delineation of oriental subjects, but none have presented them from the same point of view. While Decamps occupied himself principally with the effects of the eastern sun, and Marilhat with views of the Nile, Gérôme has turned his attention mainly to the natives. He delineates the different types with an accuracy which enchants ethnographers, observes their manners with the minuteness of a novelist, and describes their customs, carriage, and costume, with a fidelity not to be found in any book of travels. When western civilization has transferred its peculiarities and characteristics to these regions, the East of the present day will live again in these pictures, which will be regarded as documents at once exact and curious.

One of these recollections of the East forms the subject of the accompanying engraving. Two men, whose features and costume proclaim them of a race very different to our own, are seated on a bench somewhat resembling a hen-coop, deeply intent on a game they have just commenced. One of them, puffing away at his long pipe, seems to be seeking inspiration in the smoke; the other has laid down his pipe, and is trying to fathom the scheme that his adversary is plotting. Teniers has several times adopted this same subject with the inevitable addition of a jug of ale, but there is very little resemblance between his pictures and that of Gérôme.

The people here represented have none of the simplicity of Flemish smokers, but although their features are rugged, they are eminently sober, and prefer their gorgeous garments, and never-forgotten sabres, to all the beverages in the world. The drawing reproduced in the accompanying engraving forms part of the collection of M. A. Moreau, and was made for the picture now in the Hertford Gallery.

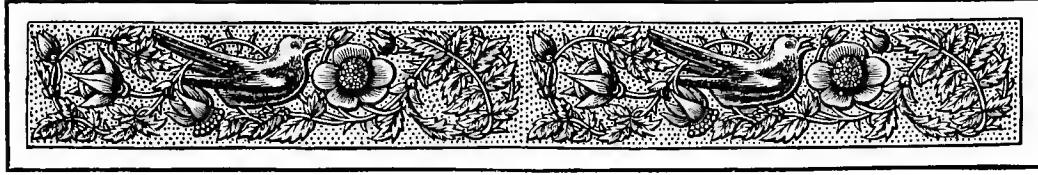




CH. COUNTRY SCULPT.

CEROME DEL.





## LA RONDA.

AFTER JULES WORMS.

COMTE DE PÉRIGNY'S COLLECTION.



THE different branches of art having each a grandeur and a character of their own, it is a difficult matter for an artist to turn from one to another. The good qualities of to-day may become faults to-morrow, and experience itself not unfrequently operates as an embarrassment. In this respect those whose independence is most loudly asserted are often really captives.

Jules Worms was a draughtsman before he became a painter, and was for a long time engaged in drawing for illustrated papers. Although, however, his productions in this style are very numerous, he has not allowed them to spoil his hand. He paints like a genuine artist, his brush has no resemblance to a disguised pencil, and his style is broad and flexible. Already distinguished, he seems destined to acquire a still higher reputation.

The picture from which the accompanying engraving was taken excited no little admiration when first exhibited, but its success was divided with another picture by the same artist, called "Romance à la Mode." These two works offered a striking contrast; the one illustrating popular singing, and the other fashionable music; the first gravely listened to, and the second ironically applauded. In these

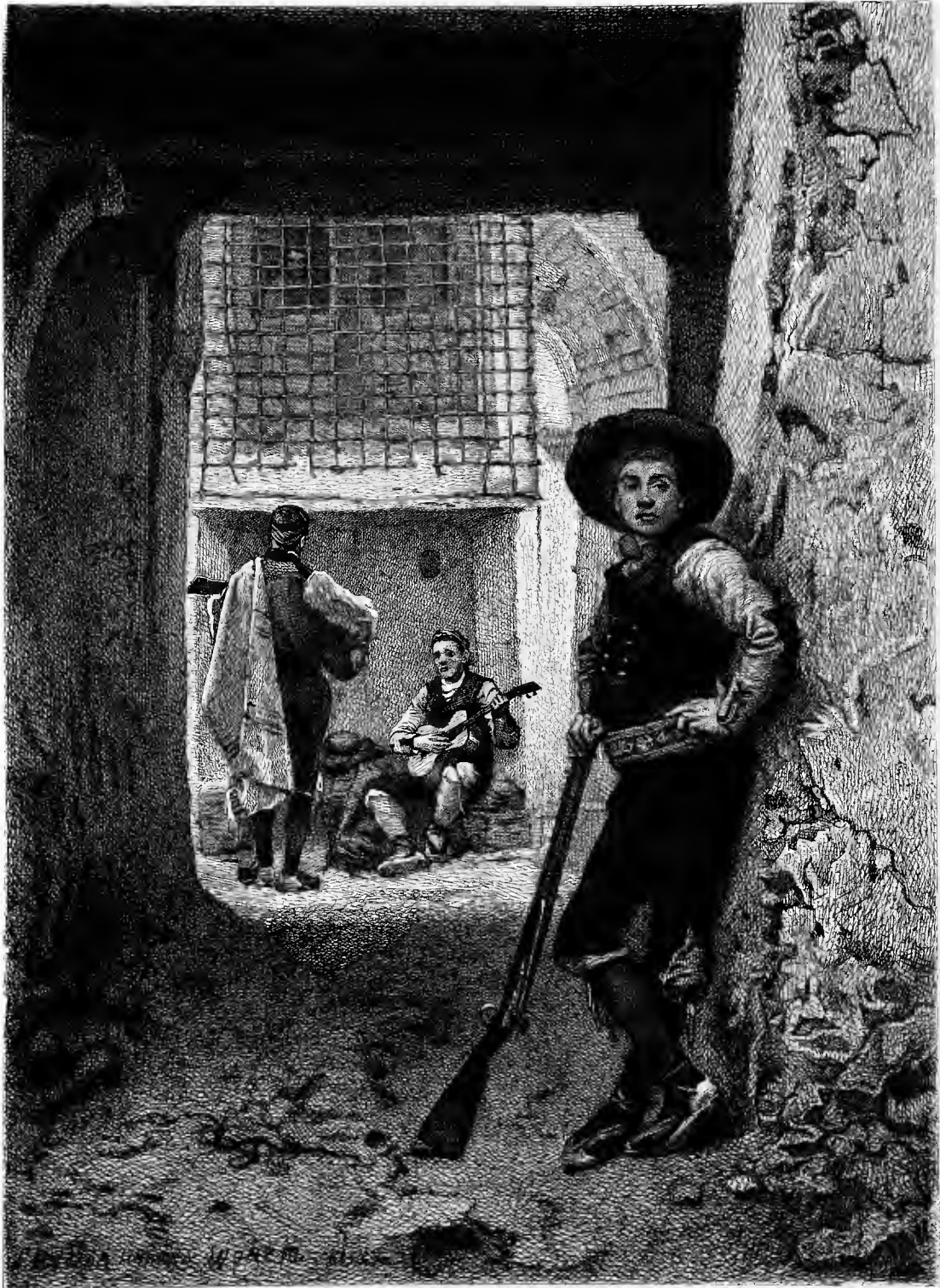
pictures the contrast was evidently intentional, and was thoroughly carried out in the execution. The one was painted with simplicity, and the other with studied elegance. "La Ronda," with its severity of treatment, was more generally appreciated by artists; "Romance à la Mode," with its multiplicity of witty details, was received with applause by the upper classes of society.











J. WORMS PINX.

A. MAGNON SCULP.





## PORTRAIT OF MADAME F.

AFTER CAROLUS DURAN.



THE later works of Carolus Duran possess very different characteristics to those which he produced during the earlier portion of his artistic career. At that time his attention was mainly devoted to the delineation of common occurrences, in the treatment of which he was bold and not too delicate; but now he is occupied with more elegant phases of life, and finds both pleasure and profit in the study of the infinite varieties of female feature and costume.

The artist was born at Lille in 1837; and, at an early age, commenced the study of his profession under the guidance of François Souchon, a master who was remarkable for the great merit afterwards displayed by several of his pupils. Duran's first exhibited work was a portrait of himself, and appeared in 1859; it was received with favour, and was specially mentioned in laudatory terms by M. Anstruc in his volume entitled, "Les quatorze stations du Salon." The two pictures which followed this portrait, "After play," and "A Man asleep," evinced great power, but were remarkable for excess of colour, and a mode of treatment scarcely in accordance with good taste. They were sufficient, however, to call attention to the artist's unusual abilities, and he was sent to Rome at the expense of some of the inhabitants of his native city. During his stay there occurred the change of style mentioned above.

The large picture exhibited at Paris in 1863, under the title of "Evening Prayer," is the best evidence that can be adduced of the sincerity and extent of the change that then took place in Duran's views and aspirations. A body of monks and pilgrims, assembled in the Roman territory, and engaged in their evening devotions in the open air, is the subject of this admirable composition, so

full of sentiment and repose. The simple, yet powerful character of the work is strengthened by the fact that the figures were studied from nature, although softened in some of the details. Since that time M. Duran has adhered to his new *rôle*. "The Murdered Man," painted at Rome in 1865, and now in the Museum at Lille; "The Branding of St. Francis of Assisi," exhibited at Paris in 1868; and a "Dead Christ," painted in the chapel of the Chateau de Rocheux, all testify to his constant progress in his art.

From the first Duran was deeply interested in the delineation of the human face. During his stay at Rome he copied a portrait in the Colonna Gallery, which was attributed to Holbein, and on his return to France he commenced to paint from nature. In the few years that have since elapsed, he has attained a high position among French portrait painters. In the Salon of 1869 he exhibited the portrait of a young lady, which attracted universal admiration for the elegance of the figure, and the charming but quiet grace of the costume. An eminent critic said of this picture;—"Par son charme victorieux ce portrait est gravé, et il devra rester: c'est une note pour l'histoire de l'idéal féminin."

The same distinctiveness and the same skill are observable in the "Portrait of Madame F.," exhibited in the Salon of 1870. In a standing position, attired in a mauve satin dress tinged with grey and edged with fur, just affording a glimpse of a blue petticoat beneath, with a ribbon of the same colour in her hair, and a blush rose in her bosom, she is represented as raising a heavy green curtain with her gloved hand. The tones and shades employed are worthy of being observed with care, as, in such a portrait, or rather in such a picture, every trifling detail is the result of deep calculation. The reader can judge for himself as to the grace of the attitude, as to the beauty of the hand so naturally emerging from a sea of lace, as to the charms of the face, and the elegance of carriage, as these are all represented with accuracy in the accompanying etching. But little more can be said; the Parisian ladies were charmed with the picture, and for once the artistic world endorsed their verdict. Duran has the rare merit of understanding how to comply with all the requirements of high art, while depicting accurately both features and costume. The dresses visible in his pictures, although apparently the workmanship of the best *modistes*, are something more than the fashion of a moment, and his portraits have greater merit than as mere sketches of the present day.







PAUL SAUTAI PRIX



CH. COURTYN SCULP





C. DUPAN - P.

CH. FOURTRY - SC.









## PILGRIMS AT SAN PIETRO IN CARCERE.

AFTER PAUL SAUTAI.

MUSÉE DE L'ÉTAT, PARIS.



PAUL SAUTAI is a new comer, and his reputation has not yet become a matter of history. Following in the footsteps of Robert-Fleury and Jules Lefebvre, he took up his abode at Rome, not for the study of the old masterpieces, but for the assiduous and patient contemplation of scenes of modern life. He specially directed his attention to the manners and customs of Southern Italy, and to the costume of its inhabitants; and it may be fairly stated that he has observed them minutely and painted them well.

His *début* was made at the Paris Salon of 1868, where he exhibited a picture called "Scala Santa," a picturesque sketch of the church of San Benedetto, a place well known to all who have visited Subiaco, and a favourite shrine for the devotions of the Roman peasantry. Two other pictures on similar subjects were exhibited by the artist in 1870, and were exceedingly well received. From that time M. Sautai has occupied a prominent position among the delineators of Italian scenes.

The "Prison of Subiaco" was purchased by the French Government, and is now in the Palais des Champs-Elysées, where it forms part of a museum which is gradually being enriched by the acquisition of choice specimens of modern art. Those who have seen the picture will not readily forget the subject and its principal details; the white wall, the narrow door, the barred window, and the group of peasants before the threshold, waiting in attitudes of hopeless expectation to catch a glimpse or a sound of the victims of papal justice. It is a healthy and vigorous work, in which the more prominent and interesting figures are well thrown up by the white background.

An effect of light rather than of colour is one of the most prominent charac-

teristics of the picture here presented as a specimen of the style of M. Sautai. The subject is a group of pilgrims assembled before the chapel of San Pietro in Carcere, a shrine of the most ancient date, and regarded with the utmost veneration. It is situated in the old Mamertine prison, erected by Ancus Martius, fourth king of Rome, and tradition affirms that St. Peter was confined therein; hence the name that has been assigned to this prison chapel. Pilgrims assemble from all parts to offer their devotions, and to secure the favour of the apostle to whom were committed the keys of heaven. M. Sautai exhibits them kneeling piously beneath the darkened vaults, or prostrate on the ground, fervently kissing the stone pavement.

This picture is a capital example of the effects of interior light, in which the modern school has shown itself so exceedingly skilful. One of the first to distinguish himself in this class of subject was that excellent painter Granet, who confined himself principally to the delineation of interiors in twilight, or of subterranean chapels with but one ray of light visible. As far as French art is concerned Granet was the reviver of this style, but his hand was not sufficiently delicate; he could not always prevent his darker shades from becoming opaque. While following in the same path, the artists of the present generation show more anxiety for the preservation of transparency both in light and shade. Sautai, like his master, Jules Lefebvre, who has so admirably painted the "Convent of San Benedetto," carefully avoids the blacker shades, and takes refuge in clearer atmosphere. Shadow with him is only a softened light.







## PORTRAIT OF ANDREA SALAI.

AFTER LEONARDO DA VINCI.

MUSEUM OF THE LOUVRE.



It is the general impression that this profile, drawn by Leonardo da Vinci, is a portrait of his favourite and attached pupil, Andrea Salai, of whom Vasari speaks in the following terms :—" Leonardo, when at Milan, engaged as assistant a young Milanese named Salai, who was remarkably handsome and graceful, and had a splendid head of hair, which curled naturally. His master gave him a certain amount of instruction in the art of painting, and even condescended to touch up with his own hand some of the works which passed at Milan as those of Salai." So says Vasari; but the written description is vague and indefinite compared with the portrait, which represents so accurately the youth's extraordinary beauty, his smooth and delicate skin, his full, but somewhat effeminate lips, his handsome nose, his cheek rounded like that of a child, his large and lustrous eye, and his curling and silky hair, all of which traits have been reproduced by the great painter in most of his delineations of angels and virgins. It is a pity that nothing, or rather that so little is known of this youth, whose life was entirely blended with that of his master.

The position occupied by Salai in the establishment of Leonardo da Vinci is only to be explained by the Italian word *creato*, which does not imply a domestic, or a person hired for the performance of specified duties, but a familiar friend always at hand, and one in whom implicit confidence is placed. The first mention of him in the writings of his master occurs under the date of April 4, 1497, where the painter alludes to a cloak which had just been made for his assistant, probably at the time when he first came to reside with him. There is reason to believe that the portrait must be referred to about the same period, and as it represents

a youth of from fourteen to fifteen years of age, Salai must have been contemporary with Raphael, whose birth occurred in 1483. From the age of fourteen or fifteen to the death of Leonardo, on the 2nd of May, 1519, he seems never to have quitted his master. From time to time his name appears in the artist's memoranda, the second notice being expressed in the following terms:—"This day, October 15, 1507, I had thirty crowns; I have lent thirteen of them to Salai to make up his sister's dowry, and have consequently seventeen remaining." The word "lent," as here used, probably signifies "given," as Leonardo was not the man to take back money from so intimate a disciple, or even to suffer him to return it, although the amount must have been a considerable one for an artist who at the time possessed only thirty crowns. However this may be, the sentence quoted above proves conclusively that Andrea Salai or Salaino was not identical with Andrea Solario, with whom he has been confounded by several writers. Salai was with Leonardo at Milan in 1507, while Solario at the same time was engaged in painting at the Chateau de Gaillon, as has been proved by Deville in his work entitled, "Comptes de dépenses du château de Gaillon."

Twice after this the name of Salai occurs in the notes of his master. In 1511, when Leonardo went to Florence to claim the estate of his deceased uncle, Salai accompanied him; and the painter, having exhausted his funds in the prosecution of a law-suit in which he became involved, sent him to Milan with letters to the Marshal de Chaumont and the President of the Grand Canal, claiming money due to him for engineering labours connected with that great work. In 1513, when Leonardo set out from Milan to go to Rome by way of Florence, Salai accompanied him, together with Beltraffio, Melzi, Lorenzo, and Fanfoia. Finally, in 1518, when the artist was invited by Francis I. to visit France, Salai went with him, as is proved by Leonardo's will, dated 18 April, 1518, in which he divided between Salai and Battista de Villanis, his assistants, a garden situated outside the walls of Milan, in recognition of good and faithful service rendered up to that very day.

After the death of his master all trace is lost of Andrea Salai.









*Gravé par Ad. Dürer d'après Léonard de Vinci*





## HAY-MAKING.

FROM AN ETCHING BY J. VEYRASSAT.



HAY-MAKING is one of the most picturesque episodes in rural life; and the various operations of which it consists have often been depicted by artists of renown, in works upon which they have expended both labour and skill.

Some have represented the mowers engaged in their arduous task, with the grass falling at each sweep of the formidable scythe, like the front ranks of a battalion under the fire of a mitrailleuse. Others have chosen the lighter labours of the women and children, as they scatter the grass over the field, or collect it into heaps after it has been dried in the sun.

The hay season is one of the most delightful periods of the year, the air being filled with odours which are soft as well as pungent, and enervating as well as exhilarating. At night, especially, Nature seems to put forth her most irresistible fascinations, for at no other time are the skies of a deeper blue, the stars more brilliant or numerous, the silence more mysterious, or dimly-seen outlines more grand in their indistinctness. It is a time which encourages reflection, and in which the mind is more than usually susceptible of high and holy aspirations.

The hay season is, however, liable to storms, and the artist in the accompanying etching has selected a threatening day in which it seems essential to get in the crop with as little delay as possible. It is four o'clock in the afternoon; heavy clouds are traversing the sky, and there is every appearance of a wet night. The hay has been collected in the centre of the field, a large cart with two horses has been brought up, and the men are endeavouring to avoid a second journey by cramming the vehicle to its utmost capacity. The ass standing by has seized the opportunity of providing himself with an extra allowance of food.

The etching is expressive and animated, and proves conclusively that M. Veyrassat has minutely studied the details of rural occupations. Few other artists can wield the point so agreeably, or adhere to nature so closely, and yet show no sign of dullness in their compositions. The ass and horses are drawn with admirable taste, and, which is not less praiseworthy, the shapeless masses of piled-up hay are accurately defined by a careful distribution of shade.

M. Veyrassat is not an etcher merely, but is thoroughly well versed in the other branches of his profession. His true *rôle* is that of a landscape-painter, and his delicate and natural productions in that line have been the chief causes of his reputation. He does not go out of his way to look for striking subjects, but is satisfied with those which come under his eye in every-day life. His career is a proof, if proof is needed, that a picturesque hollow, a cornfield, or a waggoner on a cart-horse, is sufficient to exercise the talents of a true artist. Each year, in his own modest and graceful style, he has written a new page in the rural history of France.





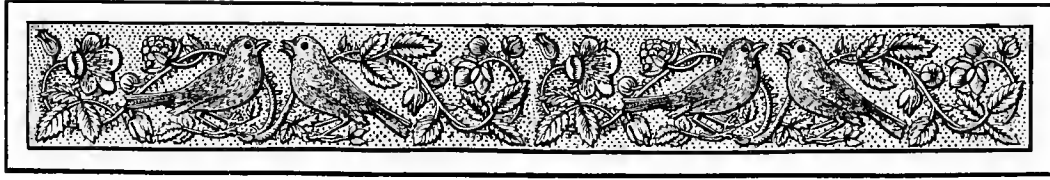






J. M. W. Turner 1847





## CALLING THE ROLL.

BY JEHAN-GEORGES VIBERT.

AMERICAN COLLECTION.



HIS spirited composition, so full of animation and humour, is the work of an artist whose earliest success resulted from an admirable study from the nude, entitled "Narcissus." It is not a little remarkable that the same painter should have produced two works so different in character, and yet both so excellent in their way.

"Narcissus" was exhibited at the Paris Salon of 1864, a year well remembered in artistic circles as the one in which studies from the nude were so numerous and so successful. It has been called the Salon of the Nude, as other years have been distinguished by the appellations of the Salon of Snow, or the Salon of Plagues. In this exhibition M. Vibert obtained a medal for "Narcissus."

The redundancy of Bathers, Nymphs, Dianas, Erigonas, Ledas, Bacchantes, Venuses, and Cupids for which this exhibition was remarkable, was no doubt caused by the success of M. Baudrey's "Wave," and M. Cabanel's "Aphrodite," in the preceding year. The fashion was set by them, and the spirit of emulation and imitation induced many others to follow in the same path. This is not to be regretted, as the study of the nude is essential to the perfect education of an artist, and it had been previously much neglected on account of the ridicule cast upon it by the school of David. There was certainly an annual torso competition at the Ecole des Beaux-Arts, but the miserable productions there exhibited did nothing to encourage the study of the human figure. They were generally confined to the representation of a bearded man with his hair flying in the wind, his brows sternly knitted, and his arms folded over his shaggy chest. A good example was needed

to demonstrate the value and importance of the field that had been abandoned, and the simultaneous exhibition of the two works mentioned above, and the sensation they created, soon worked the requisite revolution.

In the midst of all the feminine mythology, which, in the year 1864, invaded the galleries of the palace in the Champs-Élysées, public attention was arrested by a pale figure of Narcissus reclining by the edge of a stream. The name of Vibert emerged at once from obscurity, and has ever since been prominently before the world. During the years that have elapsed since that time he has more than once changed his *rôle*, and the picture here reproduced was his first experiment as a *genre* painter. The applause with which it was received has induced him to adhere to similar subjects ever since, and he has already been awarded two medals for compositions of this class.

The precision, strength, and freedom of the works of M. Vibert must be ascribed in a great measure to his careful study of the nude figure. This band of heroic freebooters, worthy of being commanded by Captain Fracasse, in hands less skilful would have consisted only of a confused collection of costumes, armour, and rags. M. Vibert, however, has so managed that all his bandits have the aspect of living men. The "human animal" may be recognized through the leather of the high boots, beneath the steel of the cuirasses, or under the shade of the battered morions and broad-brimmed hats.

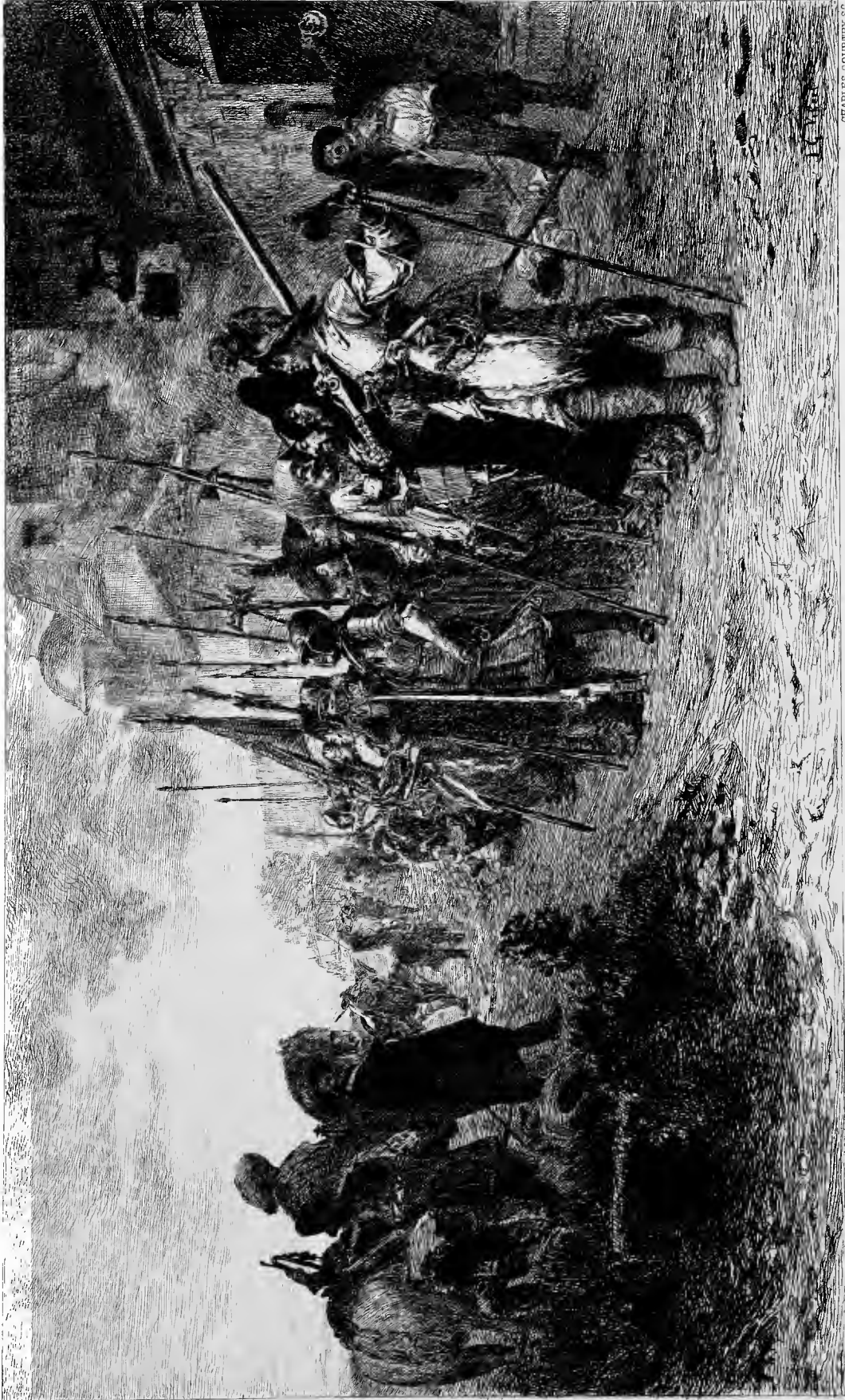
The animation and movement so characteristic of this work are not, however, the only points in it worthy of being noted. Attention may also be called to the careful details of the landscape, and the curious architecture of the buildings, as seen through the smoke proceeding from a burning house. Taking all things into consideration—the picturesqueness of the idea, the ingenuity with which it is worked out, and the harmony of colour everywhere displayed,—the great and legitimate success of M. Vibert is amply explained.











CHARLES COUNTRY SC

G. VIBERT PINX





## THE DOCTOR PUZZLED.

AFTER C. LASCH.



THE accompanying plate represents one of those scenes of every-day life, which in all ages have furnished subjects to artists of the highest rank. The favour with which such works have always been regarded is a sufficient proof that true genius can find ample scope for the exercise of its powers in the delineation of the most ordinary occurrences. M. Lasch has devoted himself almost exclusively to subjects of a domestic character, and has manifested remarkable skill in portraying the emotions common to all classes of society.

In the work before us the village doctor has been summoned to the bedside of a suffering child, whose complaint seems to present complications of an unusual nature, to judge from the puzzled look depicted in the countenance of the disciple of Esculapius. The patient may be presumed to be the pet of the household, and the entire family has assembled to hear the result of the doctor's deliberations. The aged grandmother looks on with calmness, but intense anxiety may be traced in her features. The fond and careful mother, too agitated to be quiet, is evidently expressing an opinion that an over-indulgence in apples has been the cause of the malady. She points conclusively to the diminished quantity in the plate brought in for inspection by her little daughter. The sick child's elder sisters are also

there, and their faces are indicative of much concern; while the presence of the woman and child in the doorway gives evidence that the news of the misfortune has spread among the neighbours.

From the costumes and furniture depicted in the work, it may be presumed that the humble dwelling of a Norman peasant is intended to be represented. In accuracy of drawing and fidelity of detail the picture leaves nothing to be desired, and the more it is studied; the more evident will its extraordinary merit appear.





A. MASSON SCULP.

C. LASCH. PITIX.





## A COURT OF JUSTICE AT DAMASCUS.

AFTER HENRIETTA BROWNE.

EXHIBITED AT PARIS IN 1869.



THE number of ladies who at various times have distinguished themselves by the excellence of their paintings is far larger than is generally supposed. Of the old miniatures, now so much and so deservedly admired, a very large proportion were the work of female hands; and in the earliest days of painting in oil, Marguerite van Eyck was the constant and valuable assistant of her brothers. In Italy, Marietta Robusti, the daughter of Tintoretto, who was equally eminent both as a musician and as a painter, devoted herself to portraiture, and by her early death furnished Cogniet with the subject of one of his most celebrated works. At a later period Rosalba Carriera, a Venetian lady, whose beautiful miniatures and superb crayons are to be found in every public collection, was held in such estimation that she was invited to all the principal courts of Europe, and was received everywhere with the consideration due to her talents. In Germany, Angelica Kauffmann, by birth a Swiss, acquired a high and legitimate reputation by her historical paintings, and was honoured with the friendship of Goethe, of Raphaël Mengs, and of other eminent contemporaries, who were unanimous in extolling her dignity of character and brilliancy of wit. She died in Rome, and the sculptor Canova and the director of the French Academy were pall bearers at her funeral.

In France especially the number of ladies who have obtained eminence as painters is very large. Hilaire Pader, an artist and poet of Toulouse, in a whimsical work published in 1658 under the title of "Songe énigmatique sur la peinture universelle," furnishes a long list of illustrious "peintresses" of his own day. Catherine Duchemin, wife of the famous sculptor Girardon, was the first lady

admitted into the French Academy of Painting and Sculpture; and from her time down to that of Madame Lebrun, who was the most renowned of them all, the list of female academicians is a very extensive one. When the Institute was re-organized, ladies were no longer allowed to become members of the Academy, but the privilege of sending pictures for exhibition was still continued in cases of more than ordinary merit. In the present day there are many ladies whose productions have contributed in a marked degree to the general progress of contemporary art.

Painting may be practised under every variety of circumstance, both in the midst of social life, and in retirement, and it is even compatible with the engrossing cares of a family. It is this consideration, no doubt, that has often induced ladies to engage in an artistic career; but it frequently happens that their pictures are signed with a pseudonym, as they are unwilling that their names should figure in the public prints.

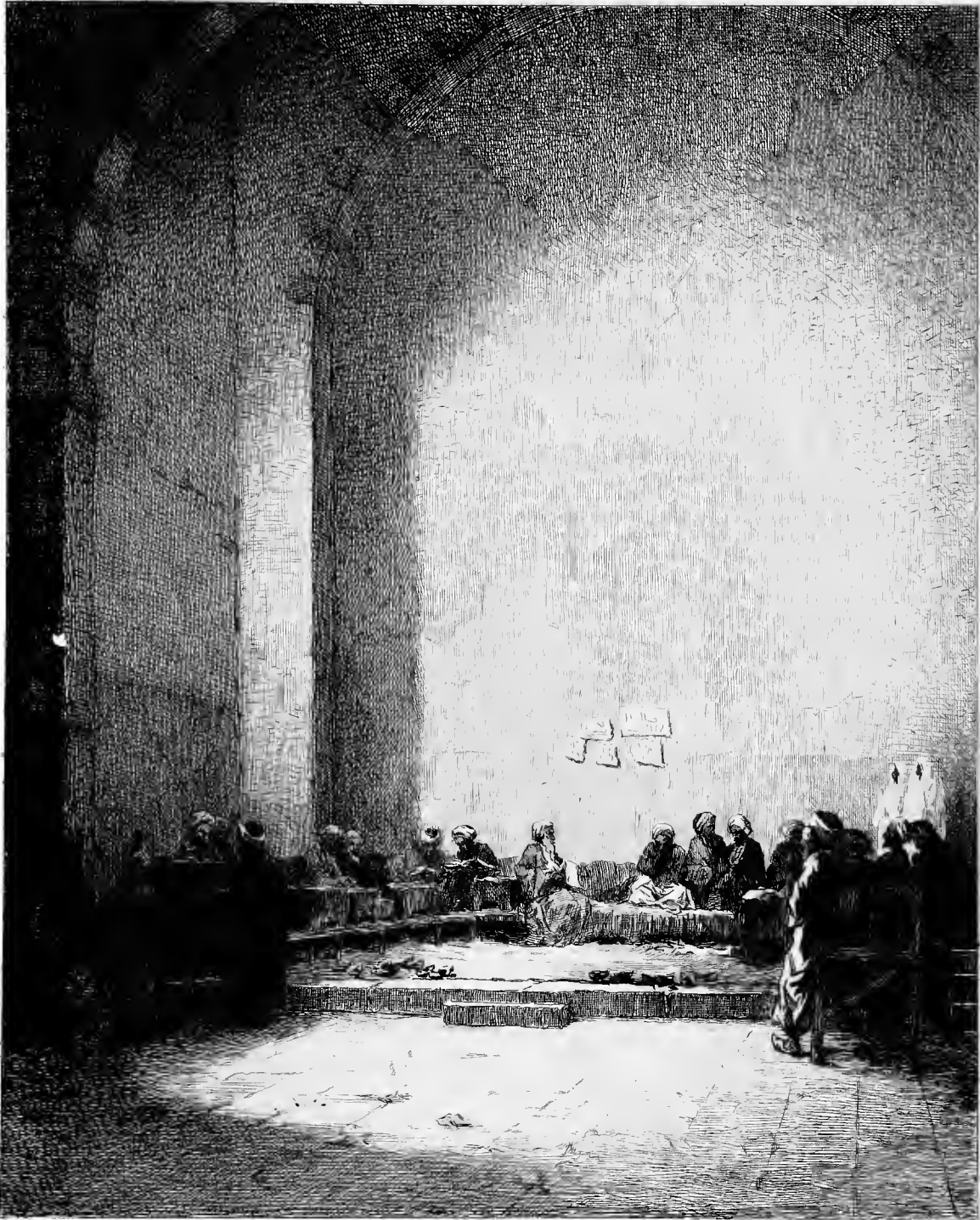
Her "Sisters of Charity" was the first work which brought Madame Henriette Browne prominently into notice. It represents a sick child lying in the lap of one of the sisters, while another with obvious concern is preparing a draught for it. The whole scene is rendered with a tenderness and feeling which would be quite sufficient to prove that it is the production of a lady, even if the picture were unsigned; but at the same time the general execution of the work is marked by a breadth and firmness which are evident signs of a solid education. Madame Browne was a pupil of Chaplin, but if she has borrowed his touch, she has applied it to a conception entirely her own.

Since the exhibition of this work the artist has shown us by various little domestic scenes how charmingly she can depict the graces of childhood. Latterly however, like many others, she has turned her attention to the picturesque East, and has produced works of a very different order, from the "Flute-player in a Harem at Constantinople," to the "Court of Justice at Damascus." In this picture, which was exhibited in 1869, the members of the court are ranged round three sides of a large hall, in the midst of which they have left their shoes. The only ornaments on the walls are a few pieces of paper on which certain sentences are written, but this bareness, far from having an adverse effect, gives the picture an additional charm, which is increased by the artistic diffusion of light. The figures, though comparatively very small, gain importance from the absence of detail in the background. The entire picture differs so much from the earlier works of Madame Browne, that it cannot fail to prove her great versatility as well as her artistic skill.









HENRIETTE PROWNE PINX.

CH. COUNTRY SC.





## COSSACKS' HORSES IN A SNOW-STORM.

AFTER ADOLPHE SCHREYER.

IN THE LUXEMBOURG PALACE.



ADOLPHE SCHREYER is a native of Frankfort-on-the-Maine, but his works are well-known in all the artistic circles of Europe, and his reputation, although rapidly achieved, is perfectly legitimate. His first important work, called "A Cavalry Combat," was very favourably received when exhibited at Paris in 1863; and the two pictures, which he produced in the following year, raised him at once to a prominent position in his profession. The first was called "An Arab hunting," and represented a picturesque figure crossing a ford at sunset by the light of a sombre sky streaked with red. The other, which was of more imposing dimensions, attracted even a larger share of attention, and has therefore been appropriately selected as the subject of the accompanying etching.

The artist has depicted a rude peasant's hut situated in the depths of a Russian forest; the time is winter, and a severe storm is raging, snow falling heavily and being whirled about in every direction by furious gusts of wind. Three irregular Cossacks, benumbed with the cold and almost worn out with fatigue, have made their way to the hut and taken shelter therein, after fastening their steeds to the door. The poor little animals, which have been left to the mercy of the weather, are shivering and crowding together for warmth; they have turned their

heads away from the wind, and with nostrils lowered, seem to be steeling themselves against the cold. One of them is looking wistfully at the door at which its master entered, but all are examples of patient endurance under trying circumstances.

M. Schreyer has a perfect knowledge of the horse; understands to a nicety the economy of a picture; and has an intuitive perception of picturesque effect. It must also be allowed that he paints with deep feeling and great artistic skill; and his remarkable abilities are nowhere more strikingly displayed than in this picture of "Cossack Horses."



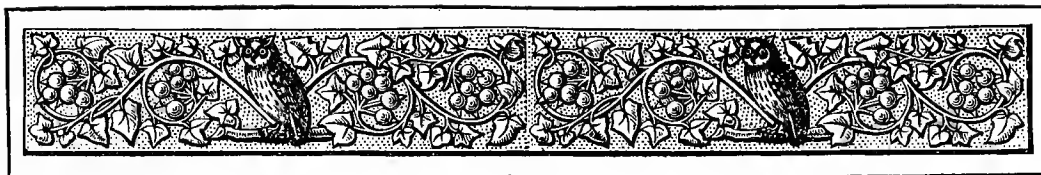












## FRANCESCA DI RIMINI.

FROM A DRAWING BY INGRES.

M. LECOMTE'S COLLECTION.



INGRES is usually regarded as one of the chief ornaments of the classic school, but he was also in his own way a romanticist. One cause of this was his exceeding love of nature, a love which in his day had almost ceased to exist, and was unshared by any artist of his own school, unless by Gros; but the principal reason was his selection of certain mediæval subjects, which David and his disciples would certainly have rejected with contempt. They would have considered it beneath the dignity of an art, intended only for the representation of gods and heroes, to abandon classic forms and draperies for the purpose of delineating mere details of costume.

Ingres was one of the first to select subjects from modern history, such as "The Death of Leonardo da Vinci," "La Fornarina," and "L'Arétin," as well as scenes from the works of the romantic poets, such as "Francesca di Rimini," and "Angelica." He was also one of the first to show his divergence from the school of David, by the production of what may be called anecdotal paintings, the chief interest of which depended mainly on the accurate representation of the customs and costume of a period which belonged neither to Grecian nor Roman antiquity. Notwithstanding the extent of his range, Ingres never selected a subject which he was not capable of rendering with expressiveness and taste, which was not either pleasing or dramatic, descriptive of some noble deed, or illustrative of events of interest. The story of Francesca di Rimini attracted his notice more than once, and it is the original sketch for the first of his paintings on this subject, that is here reproduced. The figures in the foreground are admirably drawn, and represent Paolo Malatesta reaching forward

to kiss Francesca, who has dropped her book, and yields but half reluctantly to the embrace. Her head is slightly bent and her eyes are cast down, but her reserved attitude, her modesty of expression, her beautiful hands, and the touching grace of her entire figure, cannot fail strongly to attract the attention of the spectator.

If anything could palliate the fault which cost this unlucky couple their lives, it would be the personal appearance of Lanciotto Malatesta, who was lame, lean, and cruel in demeanour, and is here depicted by the artist in all his historic ugliness and deformity. The contrast between the different characters is carried so far, that the miserable figure of Lanciotto almost borders on the grotesque, and therefore diminishes the feeling of pity and horror which the scene is intended to produce. Exaggeration, indeed, was a prominent characteristic of the works of Ingres, although he was probably unconscious of it, and rendered his own ideas with fidelity. It cannot be denied that Paolo's neck is an example of excess both in length and in distention, but the master, though always sincere and ingenuous, would have been much surprised if the defect had been pointed out to him. Having once passed the limits of truth, he seemed to lose the power of recognizing it.

The picture now under notice is remarkable for its exquisite drawing, for the beauty of Francesca, for the delicate painting of her hands, for the admirable arrangement of the folds of her dress, and for the passion, here violent and there subdued, displayed in the two principal figures. Notwithstanding these excellencies, when forwarded to a Society of Artists, it was coldly received, and refused at the very moderate price of £25 put upon it by the author. Its merit, however, was quickly perceived by M. Turpin de Crissé, who purchased it for his own collection, and afterwards bequeathed it to the Museum of Angers. A copy of the same work was sold by the artist to the Prince of Salerno, but in that the figure of Lanciotto was considerably altered. In the lithograph by Aubry Lecomte, only the two central figures were introduced, and even these were not given entire.









Gravé par Didier d'après le dessin original







## THE POND.

FROM AN ETCHING BY JULES MICHELIN.



ONE of the most delightful spots in the neighbourhood of Paris is the valley extending from Brunoy to Montgeron, watered by the pleasant little stream of Hyères. A well-known landscape painter, Jules Michelin, several years since published a collection of sixteen etchings, all of which were devoted to the delineation of its picturesque beauties. The most successful of these were "The Quarryman's House," strongly resembling one of Adrien van Ostade's creations; "The Mustard Isle," the angler's El-dorado; "The Stone-cutter's Hut," surrounded by a cabbage garden, and "The Bitter Isle," shaded by willows. All these subjects were rendered with extreme delicacy and skill, and their fidelity to nature has been acknowledged by all who are acquainted with the features of the environs of Paris.

Jules Michelin comes from an artistic stock, being a descendant of the Belle family, which in the eighteenth century produced several notable painters, one of whom became director of the Gobelins. He is engaged in a public office, and consequently enjoys but few and brief opportunities of rambling about the country which he has depicted so well.

His first productions were a few extremely graceful pencil sketches, which were highly commended by Susse and Giroux. Then he published in the *Artiste* some capital lithographs of Auvergne scenery; and finally, in 1860, took a fancy to etching. He has since become a thorough master of this process, an accurate

knowledge of which is seldom acquired without great difficulty by those who have been accustomed to sketching.

M. Michelin is distinguished also by a taste for oriental porcelain, of which his admirable judgment has enabled him to form a very remarkable collection. His residence is adorned with the choicest productions of India, Persia, China, and Japan; and the most graceful shapes, the most harmonious tints, and the most appropriate designs are consequently always before his eyes. Exquisite taste and a consummate knowledge of the subject have guided him in making his purchases. He even managed to procure one of the excessively rare specimens of the porcelain manufactured by François de Medicis in the sixteenth century at his laboratory in Florence, but he generously presented it to the Ceramic Museum at Sèvres.





W. P. Johnson - 1868





## THE PLAN.

AFTER EDOUARD DETAILLE.



WILL have nothing to do with you . . . you are as clever as Horace Vernet! I should only hinder you!" Such were the exclamations of Meissonier after giving a hasty glance at the portfolio of sketches which Detaille had brought with him, to support his request that the former would receive him as a pupil. The poor lad, who had left school only the day before, was quite overcome by this strange reception, and did not at once perceive the genuineness of the remark, and the high compliment that it conveyed. After a time he ventured to repeat his request, and the scruples of Meissonier having been overcome by the intervention of some mutual friends, he gained his point, and was received into the master's house at Poissy in the year 1865.

The result was satisfactory to both ; Detaille became Meissonier's most promising pupil, and that without losing any of his originality.

The following account of the artist's career and productions is furnished by M. Burty.

" I have seen various pen-and-ink drawings, relieved by water-colours, which were executed by Detaille for the amusement of his sisters, who cut them out and fastened them against the windows. Edmond Morin, who is an admirable judge, possesses some of these sketches, and jagged as they are by the children's scissors, prizes them as little gems. By a kind of instinct Detaille was early enabled to draw soldiers and horses with far more exactness than the majority of artists acquire by the most laborious study. In many respects his first little scenes of barrack and tavern life, and sketches of reviews and battles, are almost equal to anything that he has produced since ; or at least they contain the germ of the talents more recently displayed.

" I was present when he was engaged upon his first oil-painting. In a corner of

his master's studio he had arranged some armour and furniture, and was painting them on the scale of one-tenth, with all the dexterity, method, precision of drawing, and accuracy of tone of a finished artist. The picture was successfully completed and was exhibited in 1867, but its merit was overlooked in the mass of works of art brought together in the Paris Universal Exhibition of that year. Meissonier paid his pupil the high compliment of purchasing his first work, and preserves it carefully, as well as I can remember, suspended by the side of an admirable drawing by Charles Marchal.

“ The following year M. Detaille obtained a genuine success with his ‘ Drummers of the Guard.’ The attitudes were irreproachably correct, the details worthy of Meissonier's pupil, the movements, though varied, well combined, and—which is an important point—it was really an open-air scene.

“ His next great work was his ‘ Manceuvres ;’ but it was not so universally admired, as the general effect was considered to be too much scattered. On the whole, however, it was looked upon as a minute and animated production, and having been purchased by an American amateur, was by him conveyed to New York.

“ There are also two splendid water-colour drawings by M. Detaille which are worthy of special notice. One of them represents an officer of the old Imperial Guard, bareheaded, and leaning against a wall ; the other, a cavalry general attended by his escort, visiting the outposts on the eve of a battle. The faces of the soldiers are extremely martial, and the horses are drawn with almost photographic accuracy.”

Those who have not seen the original works of this promising young artist, may rest assured that the accompanying etching represents most faithfully his peculiarities and excellencies of style and method. The subject explains itself. The plan, which the soldier is drawing on the ground with his stick, is that of a frontier town besieged by the armies of the first French Republic ; and the question under discussion is the length of time that it is likely to hold out.















## THE PHILOSOPHER IN THOUGHT.

AFTER REMBRANDT.

LOUVRE MUSEUM, PARIS.



IN the second edition of a work by Burgomaster Orlers, published in 1641, it is stated that Rembrandt van Ryn was born at Leyden on the fifteenth of July, 1606. This date has been disputed; but as the author of the "Description of the city of Leyden," in his official capacity, had unusual facilities for consulting authentic documents, his assertion is entitled to respect, in the absence of direct proof to the contrary. Rembrandt was intended by his father to follow one of the learned professions, and was sent to school to receive a sound classical education; but his progress was small, as he had no taste for any other study than that of painting. His only ambition was to achieve excellence in this art, and when at length permitted to follow the bent of his inclination his unusual abilities speedily became apparent. His teachers, Jacob von Swanenberg, Peter Lastman, and Jacob Pinas, were all more or less obscure, and his success must be ascribed not to them, but to his own genius, and his careful study of nature.

Rembrandt established himself as a painter in 1627, and produced his first etchings in the following year. Two years later he settled at Amsterdam, where he passed the remainder of his career, and from thence he issued an incessant stream of productions of rare merit and striking originality. He was equally skilful as an engraver and as a painter, and his works are characterized by power as well as delicacy, and by depth as well as beauty. Notwithstanding certain peculiarities of style, which a course of study in Italy would soon have removed, he was so natural and animated, so happy in invention, and so persuasively eloquent, that all disposition to criticism disappears in the presence of the admirable creations of his genius.

It is melancholy to reflect that the later years of the life of this great artist were saddened by misfortune. In 1656 he got into pecuniary difficulties, and his collection of curiosities and works of art was seized by his creditors. Shortly afterwards he withdrew to Roosgracht, and resided there in very humble circumstances until he died. His funeral was little better than that of a pauper.

To describe at all minutely the various interesting incidents in the life of Rembrandt, an entire volume would be necessary; but here we have only space sufficient for a few words respecting one of his most remarkable productions, "The Philosopher in Thought."

This picture, which has now found a final resting place in the Louvre, after forming part of various collections of more or less celebrity, is signed R. van Ryn, 1633. At that time Rembrandt had executed only a comparatively small number of works, but he had already acquired a considerable reputation, on account of the novelty and originality of his style. In the picture before us the philosopher is seen sitting by the side of a window in a vaulted room, the gloomy depths of which seem designed to encourage meditation. There is an open folio before him, but he has ceased to read, and to all appearance has abandoned himself entirely to thought. The subject of his reverie is left to the imagination of the spectator, but from the manner in which his hands are clasped, there seems a probability that his meditations will find an end in prayer. He is evidently unconscious of everything passing around him, and takes no notice of the bustling servant, who in another part of the room is attending to the fire, and performing the household duties. It may be presumed from this that Rembrandt intended to mark the distinction between two very different modes of life, as the minor details of his works were always carefully thought out, and accessories were never introduced without adequate reason.

The present work is a fine example of the artist's consummate knowledge of chiaroscuro. All that relates to every-day life is buried in transparent shadow, but the figure of the philosopher is illuminated by a gentle sunbeam. The ray that lights up his venerable features is emblematic of the enlightenment that pervades his mind.





*G. Griggs - D'après - Rembrandt.*









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