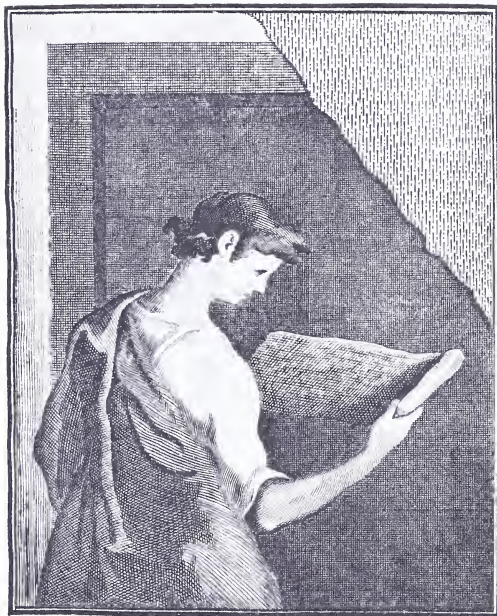


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CATALOG
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T. B. WALKER

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MINNEAPOLIS, MINN,

1907



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SOME VOLUNTARY COMMENTS BY VISITORS.

"This is the unique gallery of all that I have seen. Every picture on these walls is genuine and of the highest order of merit. In most all collections the larger part of the pictures are commonplace, mediocre or uninteresting, and amongst them many that are not genuine. All of these are most satisfactory examples and worthy of a place on the walls of any gallery."

JOSEPH JEFFERSON.

"I have made art a special study and have taken great interest in it to that extent that I have made it a specialty on which I have delivered many lectures. I have seen the public galleries of Europe and America and many of the private ones, and I do not know of a collection where there is such a uniformity of high class art in any gallery that I have ever seen. There are no commonplace, uninteresting pictures, but all are beautiful and attractive and genuine examples of high grade art of many of the fine painters of the world."

DR. B. D. HOLLINGTON, Pastor,
Central Methodist Episcopal Church, Toledo, O.

"The writer of this note has seen and studied the best galleries of the world; and he has no hesitancy in affirming that none surpass this, and, in his judgment, very few can in any way approximate it."

REV. FAYETTE L. THOMPSON,
Pastor Hennepin Avenue Methodist Church,
Minneapolis, Minn.

"In the name of myself and of the public, I thank him who daily gives to the world such a wonderful and uplifting opportunity. This I wish to say because I sincerely feel it."

CORA R. GIBSON, Art Writer,
St. Louis, Mo.

"If you can, meet the man who has collected this great gallery, great because it represents almost every school, and there is not in it all one spurious picture or one poor

picture. Bonds and buildings, forests and mills, this is the game that he plays, but he plays it as a Christian gentleman should. Libraries, hospitals and churches, these are his duty to humanity. But this beautifully brilliant gallery, this is his love.

"A Christian gentleman, and spend such a fortune on his own luxurious enjoyment? you ask. Yes, a Christian gentleman, for he only gets that he may give. He gave all his pictures to me. Half way across Lake Superior in a fog I close my eyes in my cabin and I am back again with them all before my soul. I thank him for making the collection, but the pictures are always forever mine. 'When a person becomes a part of you, then you love,' says Hugo. When you have really seen a picture it becomes a part of you. He gives this collection daily to his own city, and all day long men and women are accepting his free gift. Two hours I spent with a man in a blue blouse of a mechanic, but no refinement of color or form escaped his apprehension and appreciation, and turning at the door he feelingly said, 'But the best thing about this is that this fellow don't keep this all to himself, but lets us all own it.'

"When you go to Minneapolis, and it would pay you to go even for this one thing, forget not to see this beautiful palace of art."

REV. B. D. HOLLINGTON, Art Writer,
Toledo, Ohio.

Mr. T. B. Walker, Minneapolis, Minn.

My Dear Sir: Last year I made a special trip to Minneapolis for the purpose of seeing your collection of paintings. I had heard them so highly spoken of by many different persons who had visited your gallery that I deemed it worthy of a trip for the express purpose of carefully examining the collection. I must say that while I expected from the reports of others to find a fine collection, I was greatly surprised to find it the most uniformly beautiful and attractive that I have ever seen.

I have made art a business and study for many years, have visited public and private collections in this country

and in Europe, and, so far as I can make a general comparison, I believe that no other gallery, either public or private, that I have ever seen, contains so uniformly a high, attractive and beautiful array of pictures as I found in your gallery. I was more than surprised and put in nearly the whole day in a most interested examination and view of the paintings.

The perfect freedom with which people are admitted without limitations or restrictions is different from any other art gallery regulations that I have ever known. I would congratulate your city, and the public generally, for this most attractive exhibition which you seem to have established more in the interests of the public than for any personal use or interest.

Sincerely yours,
HENRY REINHARDT,
Chicago, Ill.

Review of art gallery by Mr. Blair Hough, Art Critic, of New York City, published in New York, Chicago, St. Louis, Minneapolis, and other papers, May, 1907.

Mr. T. B. Walker owns a collection of rare and costly paintings from the hands of the world's masters, covering the last five hundred years, and has generously opened the great gallery to the public. Any one is at liberty to call at the Walker residence and view the paintings and other art treasures it contains. The famous art galleries of Europe have been searched and their choicest treasures purchased. Artists' studios have been explored, and with the eye of a connoisseur, Mr. Walker selected bits of canvas that have made their painters renowned. Every master of note since the fourteenth century has contributed to his treasure house of art.

Raphael, Rubens and Rembrandt, whose work has astonished the world for centuries, are liberally represented. Holbein's portrait of King Henry VIII., immortalized by Shakespeare, and Myten's King Charles I., martyred by Oliver Cromwell, with all their associations of English history, look down from the walls.

Guido Reni's Cleopatra, Egypt's only queen, and Marc Antony's siren, in her last hour, many decades old; Laurens' Lucretia Borgia, the cruel light of whose eyes makes one shiver; the younger Pourbens' Maria De Medici, her beautiful face wonderfully lighted in a smile; Sir Godfrey Kneller's Nell Gwyn, whose sweet face and sparkling eyes captivated and bewitched a monarch's court, all recall romance and intrigue of centuries long dead.

Guardi and Unterberger transport you to peaceful Venice with her sluggish canals, lazy gondolas, love-smitten swains and coquettish maidens. Esseleens and Ziem portray street scenes of far-off lands in the long ago. Rousseau's *Sunset* is a striking bit of color. Bierstadt, Francais, Berchem and Mendert offer landscapes and pastorals celebrated for their technique. Corot's "Aurora Greeting the Dawn" is a fine conception of an artist's dream. Berchem's "Waterfall" is so realistic that one is deluded into hearing the water leap over the great rocks. Turner's "Tower of London," somber and gray, recalls the days of guillotines and garrotes and stocks.

The world famous Rubens' Madonna, sorrowful eyes lighted by heaven's love, gazes compassionately downward. Dolci's Christ Child, Maratto's Visit of the Wise Men, Madonnas by Van Dyke and Canos and Cipriani's Virgin inspire higher thoughts and create better impulses.

There are almost priceless portraits of men and women famous in the world's history by Piombo, Sir Thomas Lawrence, Bol, Isabey, Sir Joshua Reynolds, Gros, Mignard, Cotes, Janssens, Hogarth, Flinck and others of less renown.

Mr. Walker is also a liberal patron of American art, and much of the best work of these artists has found its way into his galleries.

The gallery is elegantly appointed and adjoins his residence on Hennepin avenue. His magnanimity in opening this to the public is almost without parallel and is praised by visitors and the people of Minneapolis alike.

BAROCCIO (Federigo). Called also Fiori da Urbino.

Born at Urbino in 1528.

Died there in 1612.

“Roman School; son and pupil of Ambrogio Barocci; afterwards studied under Francesco Menzocchi and Battista Franco at Urbino. In 1548 he went to Rome and both studied and copied works of Raphael four years. On his return to Urbino he painted a picture of St. Margaret and other works which gave him a great reputation. In 1560 he was invited to Rome by Pius IV, and painted in the Vatican with Ferrigo Zuccherò.”

—*Cyclopedia of Painters and Paintings.*

No. 1—“**Madonna and Child.**”

26x36.

Mary is kneeling by the manger in the humble stable holding in her arms the infant Jesus, while cherub angels are represented as preparing his couch in the manger, and otherwise ministering unto him. Others are seen shedding their light from above, and proclaiming the glad tidings to the world. The picture is painted in Baroccio's usual strong and pleasing coloring.

BEECHEY (Sir William).

Born at Burford, Oxfordshire, Dec. 12, 1753, died at Hampstead, Jan. 28, 1839.

“Admitted a student of the Royal Academy, London,

in 1772, and after painting portraits and pictures in Hogarth's manner several years in Norwich, returned to London, where he long enjoyed uninterrupted favor with the fashionable world. In 1793 he painted a portrait of Queen Charlotte and was appointed by her royal portrait painter, and became an A. R. A."

—*Cyclopedia of Painters and Paintings.*

"He was very celebrated in his time as a portrait painter. His picture of George III. at a Review, now at Hampton Court, gained him the honor of knighthood and the Royal Academicianship."

—*D'Anvers' Elementary History of Art.*

"This artist was articled to a solicitor at Stowe, in Gloucestershire and transferred to the office of another lawyer in London. There having made the acquaintance of some artists, he prevailed upon his master to release him, and was admitted a student of the Academy in 1772.

"Beechey excelled in producing a striking likeness. Considered, however, as pictures, they have not the solidity of Reynolds, but—perhaps from their being painted with less body of color—they have stood better than his; otherwise they are executed very much in the manner of his great predecessor."—*James's Painters and Their Works.*

"Little of the ideal appears in his compositions; he seized on his portraits with a vigorous, rather than a delicate hand; neither did he succeed in summoning mind to the brow or elegance to the air of his heads."

—*Pilkington's Dictionary of Painters.*

"Enjoying the favor of the Court, fashion followed him, and many of the most distinguished of his day were among his sitters. In his early career he had painted some subject pictures, but his art was essentially portrait. His chief merit was the accuracy of his likenesses. His coloring was delicate and sweet, particularly in his female portraits."

—*Redgrave's Dictionary of the Artists of the English School.*

“His portraits are almost numberless, many of which are of a very high class of excellence. Those of the King, Prince of Wales, and Duke of York, evince a power of handling and breadth of effect, as well as an accuracy of resemblance, which deserve great praise. In his portraits of men, he seems to have been deeply imbued with a command of character and expression; and in those of ladies, grace and beauty are ever pervading.”

—*Spooner's History of the Fine Arts.*

His portraits are characterized by easy attitude and naturalness of expression and some of them are of great excellence.”—*Shedd's Famous Painters and Paintings.*

No. 2—“Portrait of George The Fourth, King of England.”

30x25.

From the collection of Sir Robert Peel.

George the Fourth was born 1762, died 1830. Was fine looking in his early years, but profligacy and a licentious life gave him an undesirable appearance and a character worse than his looks. A man without any redeeming traits of character. An admirable and strong reproduction of a profligate king.

BERCHEM (Nicholas).

Born at Harlem, 1624.

Died in Amsterdam, 1689.

Dutch school; landscape, animal, history and portrait painter.

Pupil of Grebber, Van Goyen, Mogaart, Jan Wils and Weenix.

“He had an easy, expeditious manner of painting, and

an inexpressible variety and beauty in the choice of sites for his landscapes; executing them with a surprising degree of neatness and truth; he gave to every subject as much beauty and elegance as it would admit. The leafing of his trees is exquisitely and freely touched; his skies are clear; his clouds float lightly, as if supported by air. The distinguishing characters of his pictures are the breadth and just distribution of the lights; the grandeur of his masses of light and shadow; a natural ease and simplicity in the attitudes of his figures, expressing their several characters; the brilliancy and harmony, as well as the transparence, of his coloring; the correctness and true perspective of his design; and the elegance of his composition."

—*Pilkington's Dictionary of Painters.*

"Berchem, as a painter, surpassed all the masters he worked under in Holland. Painting seemed only a pastime to him, it was while laughing and singing that he painted his best works. His pictures were often paid for before they were begun, and his industry was equal to the rapidity and variety of his conceptions and executions."

—*Painters and Their Works.*

No. 3—"Scene in Holland."

31x41.

From Ruston Hall Collection, Northamptonshire.

'Tis said of this artist, that his best work was done, while laughing and singing, and in this magnificent painting, all nature seems laughing and singing with him.

On the right is seen two grand old oaks, while just beyond are the lazy sheep and the quaint old church. On the left and center of the picture is a small pond, almost hidden by the deep foliage of neighboring trees, and a hunter, crouched at the foot of the large oak, is carefully aiming his gun at a wild fowl sporting on the water.

The clouds are more fleecy and buoyant, and the dis-

tribution of lights and shadows more harmonious and natural, than is often attained by any other painter.

Let us hope, that the huntsman's aim is faulty; that the wild fowl may fly away to enjoy with us "God's outdoors," which is so vividly portrayed by this remarkable picture.

No. 4—"A Waterfall."

33½x34.

From collections of Hon. Toredene Townsen, Honniston Hall, Shipton on Stour.

High up on a rocky promontory stand the vine-clad ruins of some old castle, while a modest little dwelling stands just beyond in the shadow of the cliffs. On either side of these a divided mountain stream comes dashing down its precipitous course, over craggy rocks, hurrying, eddying, foaming, on its way to the sea. Some shepherds with their flocks are resting on the banks of the stream, which gives still further life to a very beautiful and richly colored landscape that is hardly equaled by any of the great masters.

BERRY (P. V.) America.

Born at Troy, New York, February 25, 1850.

Studied art under Professor Lucien Colliere, at St. John's College, Fordham, New York.

His pictures, from their natural style, are fast creating for him a wide reputation.

Exhibited in National Academy 1883, and later years.

No. 5—"In the Foot Hills of the Blue Ridge Mountains."

30x18.

Through a beautiful valley of pasture lands, with here

and there a cluster of brush and tall grass, a road skirts a foot-hill to the right. On the road some cows are being driven to pasture by a man on horseback. Through the low land in the left foreground a little creek winds, partly hidden by underbrush and bushes. A strong gleam of sunlight shines through a rift in the clouds to the left, illuminating the distant trees and hills. On the right the sky is heavy with dark and lowering clouds. The picture shows a wonderfully clear management of light and shade, and is thoroughly true to nature. As fine and beautiful as are Rousseau's finest landscapes.

BRETON (Jules Adolphe) France.

Born at Courrieres (Pas-de-Calais), 1827.

Pupil of Drolling and Devigne, whose daughter he married.

One of the best French painters of village and country life.

Medals, 1857, 1859, 1861, 1867.

Medal of Honor, 1872.

Legion of Honor, 1861. Officer, 1867.

"M. Jules Breton attracts and fascinates me. I love the man profoundly, for I know him well, and I admire the painter, having followed his triumphal march from canvas to canvas for the last twenty years. Jules Breton is a complex being. Poesy has endowed him with two strings to his bow; he describes as a thinker and artist, and paints like a poet. From his earliest infancy he has been conscious of this gradual development in face of nature's marvels. Thus, little by little, this initiation became a creed, so that the mysteries and wonders of the earth have not had so eloquent an interpreter since the time of Jean-Francois Millet."—*Eugene Montraiser in Goupil's Great Modern Painters.*

"M. Breton's best enemies have always been ready to compare him with Millet, and regard him, to some extent,

as Millet's pupil, merely because M. Jules Breton loves fields, peasants and the soil, as though each one did not see nature with his own eyes, colored by his own sentiment. The truth is that no comparison of these two painters is possible, and that Millet's poetry is a thing apart from Jules Breton's, which is fine too. What is precisely the stamp of this artist's great power, is a fact that Millet's success as a painter of the 'Angelus' never led him astray from his own path, and that his individuality was strong enough to keep him from being drawn into the groove traced by another.

"In 'L'Appel du Soir,' for instance, look at the clear atmosphere; at the two beautiful girls calling and beckoning to their comrades; at the haymakers carrying their load of freshly mown hay; is it in the least like the work of any painter but Jules Breton? And is not this fine picture, with its charm, its conscientious workmanship, its lofty poetry, worth any number of those would-be-masterpieces, sometimes too loudly hailed, only to suffer from this puffing in the future in proportion as they have benefited by it in the past?"—*Figaro Exposition*.

No. 6—"L'Appel du Soir." (The Evening Call.)

51x33.

This is one of the most important pictures of the collection. It was loaned by Mr. Walker, some years ago, to the Chicago Art Institute for exhibition. The following is from the report of the Art Director.

"Another and yet finer Breton is the property of Mr. T. B. Walker. This is a large canvas, 'L'Appel du Soir,' another twilight subject, idyllic in its graceful tenderness and purity. The lovely swinging pose of two girls who are calling across the wide, dim fields, is suggestive of some pastoral, some old-world rite at eventide, when all

the realities of life fade into the vague distance, and the gods whisper strange messages into mortal ears. The artist by color and line and atmosphere, by all the subtleties of his craft, has emphasized the weird poetic dreaminess of this bewitching time, and the result is an idyllic pastoral of rare beauty, the loveliest picture the writer has ever seen from the brush of Jules Breton."

The artist writes:

"Have you not my 'Call of the Evening,' which my friends think the best of my pictures—perhaps the best? I should like to have kept this picture, of which I have thought so long, and it is sad to me to see it cross the ocean like its sisters. Herewith are some stanzas, which the picture has inspired me to write, and which I send you quite fresh from my pen:

"The sun was just setting, leaving a faint redness hardly perceptible through the vapors of the evening, which were rising at the horizon and enveloped it like a mysterious veil. I wandered on the plain, calmed and cooled after the heat of the day. Everything breathed a serene, peaceful and rural majesty. Some haymakers were calling from one field to another for the return of their companions, and their voices resounded sonorously in the midst of the perceptible mist. One of them approached, her hand to her mouth to make a trumpet of it, another waved in the sky her sickle which formed a dark crescent by the side of the golden moon, whose crescent shone in the distance. It is this scene, full of poetry, which I wanted to trace on my picture and translate in the lines which follow:

THE EVENING CALL.

"It is the time for calling and departure—
All is vapor upon the earth, immovable censor.
The sun, appeased by the freshness of the evening—
Extinguishes its sleeping rays flickering in the mist.
The gleaner has uttered her cry which still resounds

While her companion waves her sickle in the air,
Black crescent in the pale sky where the stars twinkle
Where the new moon forms her crescent of gold."

"The present picture is entitled 'L'Appel du Soir,' and formed part of the Breton exhibit at the Paris Exposition. In none of his idyls of the life and labors of the field, in which he touches with the poetic tenderness and hopefulness those subjects which Millet so often interpreted with the sober force of tragedy, has Mr. Breton so subtly conveyed the sentiment of that rare volume of poems of which he is the author, and in which he sings in words as he paints in colors, with the thrilling carol of the lark drunk with the dews of morn, or the lingering harmonies of the nightingale, swooning in an ecstasy of song among the perfumed shadows of the twilight.

"It is the end of day. Nature veils the harvest traits of her inflexible visage, ever beautiful but ever stern in reminders of eternal duty to the poor. The fires of vine branches and wayside fagots glimmer under cabin pots watched by purblind eyes and stirred by shaking hands, for we who till the soil and gather in the harvest must labor till the last palsy strikes us down. But we are not yet all old, and we who, in the open fields, still sturdy of frame and bone, still holding within ourselves some phantom of the romance of life, uncrushed by accumulating realities, can straighten stiffened muscles, at the first call of the little gray owl in the thicket, the watchman whose duty begins when the sun ends, and sends the welcome summons ringing from voice to voice across the busy farms that the day is gone,"—*The Collector*.

M. Breton's daughter, Mme. Demont-Breton, says:

"My father's friends think this 'Call of the Evening' is his best picture, and my father thinks so also. I am sure it is the best picture he has ever painted, and my husband and our friends are of the same opinion. I am

very glad that my picture ('Her Man is on the Sea.'), is going into the same collection with this, the best of my father's work."

BIERSTADT (Albert) New York.

Born at Dusseldorf, Germany, 1830.

Brought to New Bedford, Massachusetts, when very young.

Studied at Dusseldorf and Rome.

Elected member of National Academy, 1860.

Chevalier of the Legion of Honor, 1867.

Order of St. Stanislaus, Russia, 1869.

Again visited Europe in 1867, 1875 and 1883.

Imperial Order of the Medjidii from the Sultan of Turkey.

Medals: Austria, Germany, Bavaria and Belgium.

In 1867 he was sent to Europe upon a government commission, to make studies for a painting of the "Discovery of the North River by Hendrik Hudson." Several of his pictures are owned by the United States government.

"The same careful finish of detail, skilful management of light, and eye for picturesque possibilities which made Bierstadt's Old World subjects so impressive and suggestive, have rendered his studies of American scenery full of bold and true significance. He is not a mere copyist of nature, but an artist having definite artistic intentions, and carrying them out with care and resolution. He is always trying for luminous gradations and useful oppositions, and reaches what he tries for."

—*London Saturday Review.*

No. 7—"California Sunshine."

19½x13½.

This scene is taken from one of the valleys of Lower California. The water stands in pools under the scatter-

ing trees. Deer are feeding on the tall grass, and the air seems loaded with the mist and vapor that arises from the teeming earth, the whole deluged with a flood of yellow sunlight. There is a wonderfully tranquil and placid expression of beauty in this picture. As a study in composition, perspective and distance, it is worthy of the closest attention. The artist has handled his theme with great delicacy and much knowledge of natural beauties.

BOL (Ferdinand) Holland.

Born at Dordrecht, 1611. Died at Amsterdam, 1680.

Dutch School: Pupil and contemporary of Rembrandt, whose studio he entered in 1630.

Painted many fine historical pictures and portraits.

He excelled in portraits, which are in nearly all the principal galleries of Europe—Berlin Museum; Brussels Gallery; Louvre, Paris; Dresden Gallery; Amsterdam Gallery; National Gallery, London; Baring Collection, London; Leyden Gallery; Hague Museum; Dublin National Gallery, etc.

No. 8—"Portrait of an Old Lady."

26½x31.

This is painted in the strong, rich colors of the Rembrandt school. It is the portrait of an old lady wearing a large ruff, common to that period of history. The background is a dark, rich brown color. The dress is a little heavier, but in largely the same tone, while the ruff, in a yellowish white, makes a fine contrast below the face, with the dark background and black hair. In the lower left-hand corner is the artist's signature and the date, 1654.

Came from Colnaghi, London.

BONHEUR (August. Francois) France.

Born at Bordeaux, 1824. Died, 1884.

Medals, 1857, 1859, 1861, 1863.

Legion of Honor, 1867.

“This artist painted animals, with landscape backgrounds of more mellowness and beauty than his sister Rosa’s. He attained the honor of Chevalier of the Legion of Honor, 1867, and but for the eclipsing fame of his sister, would have gained an even wider reputation than hers.”

—*French Painters and Paintings.*

No. 9—“Cattle Resting in the Shade.”

28x22.

A herd of cows are resting under the dense foliage of large trees at the foot of a hill. One of the cows is standing in the middle of a small pond in the foreground, while others are ruminating in the shade on its banks. It is a bright sunny day and the shadows of the foliage on the hillside are striking and effective. In the distance, on the hill-top, another herd is seen, through the opening between the trees, while the bright, blue sky forms an excellent background. The verdure, the foliage, and the warm and beautiful coloring all lead us to acknowledge the greatness of this artist’s genius.

BONHEUR (Marie) Rosa Paris.

Born in Bordeaux, March 22, 1822. Died May 26, 1899.

Animal painter.

Daughter and pupil of Raymond Bonheur.

Began by copying in the Louvre; afterwards made studies and sketches near Paris. Her first two pictures exhibited at Bordeaux in 1841 attracted much attention, and

were followed by others which established her world-wide fame. During the Franco-Prussian war her studio and residence were respected by special order of the Crown Prince of Prussia. Since 1849 she has been director of the Paris Free School of Design for Young Girls, which she founded. She was elected member of Antwerp Institute in 1868. Medals first class 1848 and 1855; Legion of Honor, 1865; Leopold Cross, 1880.

The "Ploughing in Nivarnais" was placed in the Luxembourg, and the "Horse Fair" was a leading attraction at the French Exposition in 1853, and at the Universal Exposition at London in 1855. The artist worked eighteen months on this latter picture, attending the horse market in Paris twice a week regularly during the time.

In addition to the honors referred to, this artist has received several other medals, and in 1865 was decorated with the Cross of the Legion of Honor.

"The greatest animal painter now in France is probably Rosa Bonheur. There is the same intense observation and sympathy with nature, the same vigor of treatment, we find in the works of Troyon and Landseer, so far as the representation of cattle is concerned."

—*L. G. W. Benjamin.*

"The most accomplished female painter who ever lived."

—*Phillip Gilbert Hamerton.*

"And she is praised for firmness of design and for the grand character of her landscapes."—*Vapereau.*

No. 10—"Rosa Bonheur's Palette."

When Rosa Bonheur had finished her masterpiece, "The Horse Fair," her godson, Georges Cain, asked here for the palette which she had in her hand. With the palette on her thumb, Mme. Rosa smiled and said, "I intended to keep that, as I have used it for over twenty years, but if

you must have it, then I will paint you a picture on it." She then painted the "Deer in the Forest," and added her autograph. The paints are just as she distributed them, dried around the edge of the palette; the whole is framed under glass. Adverse circumstances compelled the owner to part with it, and it has at last found its way to America.

No. 11—"Scene in the Foot Hills of the Pyrenees."

20x27.

This scene represents Rosa Bonheur herself riding the bay horse and dressed in her accustomed male attire of coat, pants and vest of brown velvet, and straw hat. Her close friend, Madame Mecas, is by her side on the grey horse. The scene presented is a true view of herself and friend as there shown in the foot hills of the Pyrenees in Spain. She seemed to be attracted by the mountain regions of Spain and Scotland, where many of her finest picture scenes were located. This is a most beautiful and characteristic example of the art of this greatest of the women artists of the world.

BOULANGER (Gustave Rudolphe Clarence) . . Paris.

Born at Paris, April 28, 1824. Died in 1888.

Best known for his historic pictures.

A pupil of Delaroche.

Gained the Prix de Rome in 1849, and studied for seven years in Italy.

He subsequently visited Algeria and painted pastoral scenes, but returned to subjects of his early choice, and became famous for his pictures of classic history, such as "Lucretia Spinning," "Lesbia and Her Sparrow," and "Hercules and Omphale." Received many medals. The

Legion of Honor was also conferred in 1865. His travels in Africa furnished material for several very prominent works, including "Horsemen of the Sahara," "Djeid and Rahia," and "Portrait of Hamdy-Bay" (1865). Some of his later works were "Summer Bath at Pompeii;" "Roman Comedians Rehearsing Their Parts" (1876); "St Sebastian and the Emperor" (1877); "Repast in the House of Lucullus" (1878); "Slave with a Fan" (1882), and many others.

"Without rivaling the wonderful variety of Gerome, M. Boulanger has great affinities with him. He belongs to the group of refined artists, who, after 1848, created the neo-Greek fashion, in which familiar scenes replaced the great tragic subjects of the Academical School of David. His experiences in Africa have given another direction to his talent, but here again he may be classed with Gerome, in the series of traveled painters, whose aim it is to reproduce the types and customs of a race. M. Boulanger's talent is more delicate than powerful, but this artist will always find favor with public."—*Rene Menard*.

No. 12—"Daily News Reading at the Barber Shop of Licinius."

46½x27½.

On the right, with its blue shutters raised as a protection from the sun's rays, stands the barber shop of Licinius. Before the shop and in the foreground a group of men are listening to the crier, who reads from the scroll in his hand, the news of the hour. Upon the left, two women, attended by a black slave, stand talking to a man seated. In the left distance a man grinding a knife. Still farther in the distance under the trees stand a yoke of oxen. Above and beyond, the roofs of the marble city can be seen. One of the finest of modern paintings.

In 1774 Thomas Gainsborough, the rival of Joshua Reynolds, to prove the inaccuracy of Reynolds' statement that blue was not a proper color to use in a great painting, being cold and unattractive, painted the "Blue Boy," which on the Continent is looked upon as one of the finest of all the English figure pictures. It was withdrawn at the Dana sale, and now commands an extraordinary high price. Boulanger, in line with this idea that blue colors handled in their most refined and harmonious tints would procure a most attractive picture, painted this "Barber Shop of Licinius." Many of the best judges regard this as Boulanger's most beautiful and valuable work, and a very great success as an almost pure picture in blue.

No. 13—"Pleasant Hours in the House of Lucullus."

46½x27½.

This painting is mentioned among other celebrated works of this artist, in the "Cyclopedia of Painters and Painting" (p. 190), under the title "Repast in the House of Lucullus."

Under a yellow canopy, on either side of a well-spread table, Lucullus and his guests recline. In the center, upon a Persian rug, a dancing girl is tripping to the music of a band of slaves on the right. In the distance four slaves are carrying in upon a table the next course in the rich banquet. The marble building, trees and shrubbery form the background.

BOUGUEREAU (William) Adolphe France.

Born at LaRochele, 1825.

In 1842 he went to Paris and entered the studio of Picot, and later the Ecole des Beaux-Arts, where his progress was rapid.

He gained the Prix de Rome in 1850, and then studied in Rome.

Medals, Paris, 1855 (Exposition Universelle), 1857, 1867 (Exposition Universelle).

Chevalier of the Legion of Honor, 1859.

Member of the Institute of France, 1876.

Officer of the Legion of Honor, 1876.

Medal of Honor (Exposition Universelle), 1878.

Knight of the Order of Leopold, 1881.

Grand Medal of Honor, Paris, 1885.

Medal of Honor, Antwerp, 1885.

“One day in 1842 or thereabouts a veritable riot sprung up among the students of the Alaux Art School at Bordeaux. It was occasioned by the award of the prize of the year to a young shop-keeper’s clerk from LaRoche, who was taking daily drawing lessons of two hours each, which his employer allowed him to abstract from business. The students had such a contempt for the young shopman that they resented with violence the fact that he should win the honor of the school. But Bouguereau received the prize in spite of their protests, and it decided his career. He determined to become an artist. His family objected. He threw up his employment at the shop, and went penniless to live with his uncle, who was a priest at Sintonge. While there, by painting portraits of the townspeople for a few francs each, out of his earnings he saved 900 francs, on which he proceeded to Paris, entered the studio of Picot, and secured admission to the Ecole des Beaux Arts in 1843, at the age of eighteen years. He lived by incredible shifts, finally receiving some small assistance from his family, until, in 1850, he won the Prix de Rome. For four years he was a pensioner and student in that city, and he returned to Paris an artist competent to the execution of great works. Public commission

and private patronage soon laid the foundation of his fortune. In the face of the reaction against classicism, he remains a classicist, but his technical knowledge is so profound, his skill so masterly, and his art so powerful in its intellectual vitality, that he is able to hold his own against the strongest rush of the naturalistic tide, that would sweep feebler men before it. He is personally an interesting man, with a rigid adherence to his artistic beliefs, an iron resolution and indomitable will. One of the bitterest critical battles of our time has been fought over him, but it has not swerved him one hair's breadth from the position he has assumed, and has rather added to than imparted his name."—*Extracts from Notes sur les Cent Chefs-d'Oeuvres*, by M. A. Wolff.

No. 14—"April Showers."

46 $\frac{1}{4}$ x36.

Two young peasant girls, having been overtaken in an open field by a light summer shower, have seated themselves on the ground, while the elder girl has turned her blue skirt up over her head and that of her companion, as a means of protection from the rain drops. From beneath this hastily improvised covering, peer out faces that only this artist can paint, and a pair of eyes that look straight at you in all their earnestness and reality.

Dr. Tuttle, for many years pastor of the Church of the Redeemer, says:

"I am familiar with the finest paintings in the great galleries of Europe. I have spent many hours and days in looking them over. I regard this picture as the finest painting I ever saw. I do not know of any painting of old or modern masters that I regard as fine and beautiful as this one."

CARPENTIER (Adrien).

Portrait Painter.

Born in Switzerland. Came to London about the year 1760, and settled there in the practice of his profession.

"In 1763, he was a member of the Free Society of Artists, and was a constant exhibitor at the Spring Gardens Exhibitions. From 1770 to 1774 he sent portraits and portrait groups to the Academy Exhibitions."

—*Redgrave's Dictionary of Artists of the English School.*

"One of his best productions was a half-length' portrait of Roubiliac the sculptor, from which there are two engravings, one in mezzotinto by Martin and the other in line by Chambers. He died about 1774."

—*Pilkington's Dictionary of Painters.*

No. 15—"Portrait of Mrs. Hammond."

24x30.

A fine portrait of the wife of a prominent citizen of London. From the sale of the household effects of one of the descendants of the family.

CANO (Alonso).

Born in Granada, March 19, 1601.

Died there Oct. 3, 1667.

"In 1637 Alonso Cano had obtained the position of the first artist of Seville. Considered as a painter, Alonso Cano was superior to many of his rivals in drawing and in richness and in variety of coloring, and his compositions are simple and pleasing."—*Painters and Their Works.*

"He was a painter, sculptor, and architect, whence sometimes called the Spanish Michelangelo."

—*Cyclopedia of Painters and Paintings.*

“An eminent Spanish painter, sculptor and architect, who has been called the ‘Michelangelo of Spain,’ for his great excellence in the three sister arts. . . . He afterwards studied under Juan del Castillo, one of the most eminent painters in Spain, and executed many works for the public places of Seville, which were greatly admired, and were considered astonishing performances for a student under twenty years of age. . . . In his after years he produced many admirable compositions. His works are to be found in all the principal churches and convents of Cordova, Madrid, Granada, Seville, etc. . . . There are also many excellent works by Cano at the Imperial College and other public situations at Madrid, which rank him among the greatest Spanish painters.”

—*Spooner's Dictionary of the Fine Arts.*

“This celebrated Spanish artist has been called, with some propriety, the ‘Michelangelo of Spain.’ He distinguished himself as a painter, sculptor and architect, in all of which branches he excelled, and it is easy to determine in which he was most conspicuous. . . . He produced many admirable compositions. In the Church of Santa Maria at Madrid, is a celebrated picture by him, representing a subject from the life of S. Isidoro; a Saint Francis, in Santiago; and in San Miguel, two pictures of S. Caterina and San Joseph. Many other excellent works by this painter are to be seen in the Imperial College and other public situations in Madrid, which sufficiently establish his fame as one of the greatest painters of his country. The numerous monuments of his ability as a sculptor and an architect are not noticed, as beyond the limit of this publication.”

—*Bryan's Dictionary of Painters and Engravers.*

“In Mr. Fuseli's opinion, Cano excelled as a painter, with the single exception of Valasquez, all contemporaries, and yet seems to have owed his superiority entirely to nature. His design is correct, his arrangement happy, and his color charming. As a sculptor, he gives evident proofs

of having studied the antique, by the dignity of his forms, the grandeur of his drapery, and elegance of taste."

—*Pilkington's Dictionary of Painters.*

"One of the most vigorous of the Spanish painters, and also, like Michelangelo, with whom he is usually compared, an architect and sculptor of great merit. He has left in Spain a very great number of specimens of his genius, which display the boldness of his design, the facility of his pencil, and the purity of his flesh-tints and his knowledge of chiaro-scuro."

—*Encyclopedia Britannica.*

No. 16—Mandonna and Child."

41x48.

From Manfrini Collection of Venice.

It is difficult to undertake a description of this splendid painting, except as a whole, as the figures are all delicately proportioned, the color arrangement harmonious, and the whole composition most pleasing.

The sweet, simple face of the woman shows in a pronounced manner the divine and worshipful love of the mother, but the great strength of the picture centers in the infant. The form and flesh tints are as natural as life, besides, the infantile helplessness of form, the childlike expression of the intelligent face, the sweet mouth and eyes, make up one of the most successful child pictures of any of the great masters.

CAZIN (Jean Charles).

Born at Samer, in Picardy.

Pupil of Lecoq de Boisbandrau.

Won medals at Salon in 1876, 1877 and 1880.

Legion of Honor in 1882.

"M. Jean Charles Cazin is one of the most original and

fascinating personalities in contemporary French art. For this man painting is not a mere commerce, but an inspiration. He dominates nature, and manifests in harmonious creations the enthusiasm, the passion, the melancholy, the thousand shades of joy or grief, which he feels."

—*Theodore Child, in Harper's Magazine.*

No. 17—"Fisherman's Home on the Coast of Brittany."

31x24½.

This scene is among the low sand dunes that skirt the Brittany coast. The dull beach grass looks gray in the deepening twilight, and the twinkling stars overhead are brightening in the evening sky. In the center stands the low-roofed cottage, and on the right a boat lies overturned among the weeds. From the window of the cottage shines the ruddy light of lamp and fire. Far away over the low hills the steady rays of the distant lighthouses may be seen.

No. 18—"The Church of St. Wolfran at Abbeville."

22x27.

From Sedelmeyer, Paris.

Abbeville is a city of France, on the Somme river, 12 miles from its mouth in the English Channel, and 25 miles northwest of Amiens. The most remarkable edifice is the church of St. Wolfran, which was erected in the time of Louis XII. Although the original design was not completed, enough was built to give a good idea of the splendid structure it was intended to erect. The facade is a magnificent specimen of the flamboyant Gothic style, and

is adorned by rich tracery, while the western front is flanked by two Gothic towers.

No. 19—"A Normandy Farm Scene."

24x20.

A hazy evening scene. The crops on the right harvested, and the grain in the shock. The fields of yellow grain to the left of the center, and to the right of the center the stacks of grain, with the farm house and buildings still farther to the right. The sky is hazy, and with a misty cloud effect that in a large part obscures the sun, and makes the peculiar impression and apparently lonesome feeling that Cazin brings into so many of his most attractive pictures. The coloring is somewhat weird, but soft and harmonious.

No. 20—"A Farm Scene."

19x16.

Another misty, lonesome evening scene, with a clump of trees and a stack of hay to the right of the center; the pale, bright moon throwing a soft light over the level landscape, with three lonesome clouds floating in the upper center of the picture. The land is divided into garden patches so commonly found in the rich valleys of France, where each proprietor or tenant has his little patch of a few acres. These cultivators live in the small villages in the neighborhood, sometimes going several miles to do their farming, generally living, not on the land, but at some distance in the little cluster of houses comprising the village. The trees and vegetation are soft, and with the peculiar color effects produced only by him..

No. 21—"The Fisherman's Home."

26x34.

This picture possesses the usual qualities of Cazin in which he, more than any other artist, except perhaps Harpignies and Millet, bring an impression or scene of sadness and lonesomeness beyond that of other artists. His paintings have come to be highly prized and high in price.

A fisherman's cabin on the sea shore; an old-fashioned, long-armed windmill; the housewife carrying a bundle of hay to the cow or goats; some fisherman's boats out on the open sea; the sky as well as the land and sea weirdly but beautifully colored, makes this one of the finest examples of modern art.

No. 22—"A Pastoral Scene in Brittany."

31x26.

Another characteristic home life scene among the peasant farmers of Brittany. The farmer, with his pick across his shoulder, calling to his wife who is sitting on the grass with a child in her arms, that it is time to return to their little home that is beyond the church with its tiled roof and belfry. The soft foliage of the grass, the shrubbery and the trees, and the tinted, soft brown gray sky, altogether making up one of the finest, softest and most important of all the paintings that Cazin has ever produced.

CEDERSTROM (Thure von, Baron).

Born at Smaland, Sweden, 1843.

Pupil of Dusseldorf Academy and Weimar Art School.

Medal at London in 1879.

"Best known by pictures dealing mostly with monks, in the fashion of Gurtzner and Vibert."

—*Art and Artists of Our Time.*

No. 23—"Monks Preparing Breakfast."

15x20.

From the Geo. I. Seney collection.

The good-natured side of monastic life. Two portly monks, one grinding coffee, the other on his knees blowing the fire. Cheeks distended and face red from the reflection and heat of the coals, he forms an amusing picture to his more fortunate companion, who looks on with a good-natured smile.

CIPRIANI (Gio Battista).

Born at Florence in 1732.

Died in 1785.

Was one of the first members of the Royal Academy, founded in 1768.

"His drawing is correct, his coloring harmonious, his heads possess grace and loveliness."

—*Mrs. Shedd's Famous Painters and Paintings.*

"The fertility of his invention, the graces of his composition, and the seductive elegance of his forms are only surpassed by the probity of his character, the simplicity of his manners, and the benevolence of his heart."

—*Fuseli. Quoted by Mrs. Shedd.*

"He went to Rome in 1750, where he remained a few years, and then visited England, whither his reputation had preceded him. At this period the engraver Bartolozzi was in his prime, and the union of their respective talents produced many works of rare excellence.

"His forms were attractive and elegant, his composition graceful, and his invention abundant."

—*Spooner's History of Fine Arts.*

"This celebrated artist is justly claimed by the English school, not only from his long residence in London, but from his education.

"Some of the few pictures he left are at the seat of Coke at Holkham, and four in the ceiling of the library of the Royal Academy."—*Pilkington's Dictionary of Artists*.

"His art is to be found in his drawings, full of graceful invention and fancy; his females exquisitely elegant, his children unrivalled. Fuseli praises his invention, his graceful compositions and elegant forms, and also his simple manners and unaffected benevolence. The English school is indebted to him for the improved drawing of the figure and more correct taste. He painted the allegorical designs on the panels of the new stage-coach first used by George III. in November, 1762, and still used by our sovereign. Designed the diploma for the Royal Academy in 1768."—*Redgrave's Dictionary of Artists of the English School*.

No. 24—"The Assumption of the Virgin."

32x24.

This painting was originally intended as a design for the dome of some large cathedral. In the center is the Virgin Mary, drifting upward through the clouds, with the angels to the side and beneath. The light, fleecy raiment in which the Virgin is clothed is soft in tone, and blends off with the clouds. On the right sits Peter, drifting off in a chariot, and on the left is St. John, with numerous angels in the clouds above and between them and the Virgin. The picture is delicate and finely drawn and colored, and very soft in tone. Cipriani painted but few small pictures. This one was from the collection of Lord Jersey, formerly one of the finest private galleries in Europe.

CONSTABLE (John).

Born at East Bergholt, Suffolk, June 11, 1776.

Died in London, March 30, 1837.

Landscape painter; pupil of Royal Academy in 1779, and later of Joseph Farrington and R. R. Reinagle.

“While there are many landscape painters who can paint nature in her tranquil moods, when she sits motionless as a model, there are but few who, like Constable, can fix upon canvas the coming storm, the rising wind, and the rapidly changing sunset. In treating masses of clouds driving across the sky or brooding over the tree tops, he has no rival.”—*Cyclopedia of Painters and Paintings*.

“The peculiar merit and novelty in Constable’s works cannot be expressed better than in the words used by Redgrave: ‘Landscape painters had hitherto usually painted with the sun at their backs, to the right or to the left, out of a picture,’ and ‘many had painted the sun in the picture gradually sinking in the low horizon. But Constable chose the time when the sun was high in the heavens, far above, out of his canvas, but still in front of him, and painted almost always under the sun and much that is peculiar in his art arose from this cause.’”—*Painters and Their Works*.

No. 25—“The Lock.”

27x40.

From an old English Collection.

A canal boat has just passed the lock, and is bound on its way up the canal. The lock is not yet entirely closed. Just beyond in the shadow of some splendid trees is the home of the lock keeper. Two men are seen fishing from a skiff on the opposite shore, while a boy and a girl on the tow path are also preparing to fish from the shore. A strong wind ruffles the water in the canal, and sways the trees and grasses on the shore. The colors are strong and harmonious and the lights and shadows extremely fine and striking. One of the finest paintings by this foremost of the English landscape painters.

COTES (Francis).

Born in London in 1726, died there July 20, 1770.

Pupil of George Knapton.

"Became eminent as a portrait painter, was a member of the Society of Artists, and one of the original members of the Royal Academy, where he exhibited from 1760 to 1770."—*Cyclopedia of Painters and Painting*.

"He was the son of the mayor of Galway, who, on some political dispute, came to settle in London about 1720, and practised as an apothecary in Cork Street, Burlington Gardens. Here the painter was born in 1726, and commenced the study of art as the pupil of George Knapton. He became eminent for his portraits in crayon and also painted in oil with much ability.

"He painted in 1767, 'Queen Charlotte, with the Princess Royal on her lap,' a pleasing portrait, which was engraved by Ryland. He was in considerable practice and for a time had so great a run that fashion followed him from London to Bath and back again. He drew well, sketched his subject freely and was agreeable in his coloring."

—*Redgrave's Dictionary of Artists of the English School*.

"He was particularly eminent for his portraits in crayons, in which branch of the art he surpassed all his predecessors. A fine specimen of his talent is now in the council room of the Royal Academy, close to the portrait of Sir Joshua Reynolds. The picture in question is a portrait of old Mr. Robert Cotes. He also painted with considerable ability in oil colors; and at one time Hogarth declared him to be superior to Sir Joshua Reynolds. But though the pictures of Cotes deserved not this high character, they were very pleasing, well finished, colored with great spirit, and by the aid of Mr. Toms' draperies, were justly ranked with some of the best of that day."

—*Pilkington's Dictionary of Painters*.

"Lord Oxford mentions several of his crayon sketches,

and says he excelled Rosalba in vivacity and invention, though inferior to her in softness and harmony."

—*Spoooner's History of the Fine Arts.*

No. 26—"Portrait of Lady Burdette."

26x22.

From the collection of Sir F. W. Burton.

A very refined portrait of a prominent lady and as beautifully painted as though done by Sir Joshua Reynolds and considerably after the manner of his coloring and finish.

CROCHEPIERRE (Andre Antoine).

Mention honorable Paris Salon 1886 and 1887.

No.27—"Peasant Women at Prayer."

22x32.

Kneeling on a low chair, her arms resting upon its high back, her white beads in her hands, this old woman looks before her with a sweet, complacent smile. Over her shoulders is drawn a red woolen shawl of that warm, bright tint, in which Vibert so often dresses his subjects. Her dress of black homespun falls in heavy folds about her, and her head is enveloped in a white kerchief, bound turban fashion about it. This painting shows in a marked degree the artist's excelling powers in fine flesh technique. His drawing of hands is unequalled, and his depiction of the wrinkled faces of age is unexcelled.

COROT (Jean Baptiste Camille). France.

Born at Paris, 1796. Died 1875.

Pupil of Michallon and Victor Bertin.

Completed his studies in Italy.

Medals, 1833, 1848, 1855.

Legion of Honor, 1846.

Officer, 1857.

"In originality of mind and force, purity and individuality of aim and character, he seems to be the most considerable figure that has appeared in the art world of France during the century."—*L. G. W. Benjamin*.

"Corot stands apart. Critics call him a master. He is no profuse colorist. Browns, pale greens, and silver grays, with an occasional shade of purple, or a bright spot of intenser color, to represent flowers or drapery, are his reliance."—*Jarvis' Art Thoughts*.

No. 28—"View of Rome in 1834."

39½x29.

Taken from the entrance of the Catacombs, it shows on the extreme right a portion of the Colosseum. On the left, two tall trees, whose close, clustering boughs reach the upper corner of the canvas. To the right of these the Arch of Trajan can be seen, over the foliage that covers the rocks. Beyond this is the city itself. This painting passed through the private galleries of Mr. Hirsch and Count Kraszowszk, of Paris. Dated 1830.

No. 29—"Dance of the Nymphs."

28x19.

This picture is well known to those familiar with the work of this artist at his earlier period. Under the soft green of a summer forest, in wild sport, the Nymphs

dance over the sward and among the flowers. The scene is beautiful in the delicate lights and fine soft colors that compose it.

From the second Seney Collection. Painted for his family physician, Dr. Simoni, and sold by him to Leroy & Co., of Paris.

No. 30—"Landscape."

18x12½.

In the foreground a small lake, brightly illuminated by the last rays of the setting sun, and surrounded by fine trees. Under one of these trees, on the edge of the lake, a young girl is sitting. In the distance one sees a view of a town and a church steeple. This picture was painted about the time of Corot's residence at Barbazon, and the steeple seen in the distance is, in all probability, that of the church of the Angelus.

A picture which charms by its delightful harmony of tone and beautiful coloring.

No. 31—"Landscape with Figures and Cattle."

18x12½.

Another of Corot's beautiful transcripts of nature. In the foreground is a pond, at which a cow is drinking. The spot is overshadowed by some fine trees, under which a couple of female figures are seen. In the distant fields some cattle are grazing. The gray sky is full of light that pervades the foliage and the trees.

No. 32—"A Landscape Scene."

23x31.

From the collection of John Taylor Johnson, of Philadelphia.

One of the most attractive and beautiful private col-

lections in this country. Imported by Knoedler & Co., about 1875. Characterized by Samuel Avery, of New York City, as the most attractive example of Corot that he has ever seen. A characteristic painting by this most refined of all the Barbazon painters. Representing a pastoral scene, with peasants in the center ground, with a long distance out over a bay, with the beautiful, poetic trees, and the soft gray coloring so characteristic of this painter.

No. 33—"Aurora Greeting the Dawn of Day."

34½x43.

From Baron de Beurnonville Collection, Paris.

One of Corot's most important and beautiful paintings. Showing the graceful figure of Aurora or Eos, the goddess of light and of the day, preparing to welcome the early dawn.

The soft light of morning is coming from the eastern sky across the poetic landscape from beyond the portico of the temple seen in the distance. No finer, more graceful or poetic landscape has been portrayed by any ancient or modern master.

No. 34—"A Lake in the Woods."

10x14.

Beneath the shady boughs of the spreading elms, we get a glimpse of a crystal lake, surrounded by wooded meadows and grassy slopes. From a little brook which empties its sparkling waters into the lake, some cows are drinking, while one stands in the deeper water of the lake just beyond. About them are more of Corot's beautiful trees.

CUYP (Albert).

"Born at Dordrecht in Oct., 1620, died there, buried Nov. 6, 1691. Dutch school, landscape, animal and marine painter; son and pupil of Jacob Gerritsz Cuyp."

—*Cyclopedia of Painters and Paintings.*

"He acquired the chaste and exquisite style, for which he is so particularly admired, by a close and vigilant attention to nature, under all the vicissitudes of atmosphere and season. His pictures frequently represent the borders of the Maes river, with shepherds and herdsmen attending their cattle. These subjects he has treated with an enchanting simplicity, that may be truly said to be peculiar to him.

"It is not, perhaps, giving him more merit than is due him, to assert that no painter had surpassed him in the purity of his aerial tint. Tuned to the harmony of color, like the ear of the musician to sound, his eye appears to have been incapable of a discordant tone; every object is enveloped in the air of the moment he wished to describe.

"His pencil is uncommonly broad and facile, with an unusual plumpness of touch, and a crispness of surface which is peculiar to him, if we except the works of Rembrandt, to which those of Cuyp bear some analogy in the richness of color and the intelligence of light and shadow."

—*Bryan's Dictionary of Painters and Engravers.*

"There is a poetry of effect, an eternity of distance in his pictures, which no Dutchman ever expressed in a similar way. His landscapes sparkle with silvery sheen at early morning, they are bathed in warm or sultry haze at noon, or glow with heat at eventide. Under all circumstances they have a peculiar tinge of auburn which is Cuyp's and Cuyp's alone.

"He shows great cleverness in throwing pale yellow clouds against clear blue skies, and merging yellow mists into live green vegetation. He is also very artful in vary-

ing light and shade according to distance, either by interchange of cloud-shadow and sun-gleam or by gradation of tints. His horses and cattle are admirably drawn and they relieve each other quite as well if contrasted in black and white and black and red, or varied in subtler shades of red and brown. Rich weed-growth is expressed by light but narrow touch, suggestive of detail as well as of general form. The human figure is given with homely realism in most cases, but frequently with a charming elevation, when, as often occurs, the persons represented are meant to be portraits. Whatever the theme may be, it remains impressed with the character and individuality of Cuyp.

"At the sale of the Clewer collection at Christie's in 1876, a small 'Hilly Landscape in Morning Light' was sold for £5,040, and a 'View of the Rhine,' with cows on a bank, for £3,150. Smith has catalogued 335 of Cuyp's works.

—*The Encyclopedia Britannica.*

"He is deservedly held in very high esteem for his peculiar qualities. In the treatment of atmospheric effects, whether of morning, noontide or sunset, Cuyp has no rival save Claude, whom he even surpasses in his power of diffusing a glow of light throughout the limits of a canvas."—*Cyclopedia of Painters and Paintings.*

"His best works are in England. In the National Gallery there are no less than eight pictures by him; of these the Landscape with cattle and figures (Eng. 106) is the principal. English private galleries are rich in his productions."—*D'Anvers' Elementary History of Art.*

No. 35—"Shepherds in the Valley of the Maas."

44x54.

From the Collection of Viscount Oxenbridge.

Burton Hall, Lincoln, England.

It represents one of this great master's most brilliant

and beautiful landscapes, with cattle and shepherd by the walls of an old building. The cattle are quietly reposing in the foreground, with the shepherd listlessly watching and waiting. The air is soft, warm and pleasant, and the whole picture full of harmony of coloring and one of the most beautiful and refined in tone to be found amongst the old masters of landscape painting.

DEVE (E.).

Born at Vienna and studied in Academy under Lotz.

No. 36—"Evening in Italy."

40x28½.

A quiet bend of a stream, its banks overshadowed by fine tall, stately trees. The rays of the setting sun are brightly reflected upon the surface of the water, and illuminate the distant hills. In the shallow water near the left bank, are two bathers. A soft, warm, richly colored landscape.

DEMONT-BRETON (Mme. Virginie Elodie). France.

Born at Courrieres.

Pupil of her father, Jules Breton.

Medals third class, 1881; second class, 1883.

Hors Concours.

Member of the Society of French Artists.

No. 37—"Her Man is on the Sea."

52x62¾.

"Three fishers went sailing away to the West,
Away to the West as the sun went down;
Each thought of the woman who loved him the best,
And the children stood watching them out of the town;
For men must work and women must weep,
And there's little to earn and many to keep,
Though the harbor bar be moaning."

This is one of the largest pictures in Mr. Walker's collection. It represents a peasant woman, the wife of a sailor, sitting near a rude fireplace with a babe in her lap. Apparently she has just been warming the little fellow's feet prior to putting him to bed. The child is sleeping and his legs and feet are exposed to the fire, which throws a bright reflection on them. His mother's head has dropped half to one side and is resting against the wall back of her chair. The eyelids are half closed, indicating that she, too, is just upon the point of falling asleep. The great strength of the picture is in the expression of the mother's face. It is one of utter weariness in the waiting and watching, mingled with anxiety and sadness. She has been thinking and wondering as to her husband's safety, and at last has yielded to the influences of tired nature.

The coloring is subdued but very effective. The treatment harmonious, and while there are no strikingly arranged highlights and no conspicuous marshaling of catchy characteristics, yet there is so much of fine drawing, so much of rare color—joined to the tender sentiment in the piece—that one finds it hard to leave the patient, saddened face.

No. 38—"A Celtic Huntress."

17x22.

Three-quarter figure of a young girl standing erect and looking at the spectator. In her hand she holds an arrow. By her side is seen the head of a handsome hound, which she is caressing.

DIAZ DE LA PENA (Narcisse Virgile). . . . Paris.

Born at Bordeaux August 21, 1808.

Died November 18, 1876.

Genre and landscape painter.

A romantically picturesque figure in art is that of Diaz. Born in 1808 at Bordeaux, of Spanish parentage who had been banished from their native country on account of political troubles. At ten years of age Diaz was left an orphan, and at fifteen he was apprenticed to a maker of porcelain, where his talent first displayed itself. He quarreled with and left his master, and subsequently spent several years in most bitter poverty. After his ability as a most wonderful colorist had been recognized, Diaz painted and sold many pictures, endeavoring by the accumulation of a fortune to avenge the poverty of his youth. He died at Paris from the sting of a viper in 1876. Medals in 1844, 1846 and 1848. Legion of Honor, 1851. Diploma to the memory of Deceased Artists, Exposition Universelle, 1878.

No. 39—"Flora."

14½x10¾.

A very graceful female figure with flowing hair and airy costume of dark blue is standing in a wooded glade, bearing on her arm a basket of flowers, and accompanied by two persuasive cupids. The pose of the figure is very

graceful, while the soft, warm flesh tints, and the management of the foliage and clouds forming the background show both a masterly knowledge and a refined sense of beauty. Diaz's pictures show him to have been a colorist of the most brilliant splendor.

From Sedelmeyer, Paris.

DIETERLE (Mme. Marie).

Born at Sevres, France.

Landscape painter.

Daughter and pupil of E. Van Marcke.

Her paintings are as soft and attractive and at the same time as beautifully painted as those of her father. In fact, her works are more sought after than any other lady artist.

No. 40—"Going Home From the Pasture."

21x27.

As the shadows of the evening deepen the old lady drives the cows home from wooded pasture. Those in the lead seem to hesitate as though we stood in the way, and only a few more steps would bring them through the frame and off the canvas. The picture resembles very much the work of her illustrious father, Emil Van Marke.

DOLCI (Carlo).

Born in Florence, May 25, 1616.

Died there January 17, 1686.

Florentine School; studied with Jacopo Vignali.

"Charles Blanc calls him the true representative of Jesuitical art. The tone of his coloring is generally adapted to the character of his subjects, being always soft and harmonious. Some of his female figures are better than any of his male subjects. He was the last of the Floren-

tine school, as well in style and taste as in point of time."

—*Cyclopedia of Painters and Paintings.*

"He painted pleasing and highly finished pictures, chiefly confined to devout subjects and most frequently representing heads of our Saviour and of the Virgin. These are not so much admired for the particular beauty of character, as for soft and tranquil expression of devotion in the patient suffering of Christ, the plaintive sorrow of Mater Dolorosa, or the compunction of a saint in penitence. Subjects of that description he has treated with great delicacy and tenderness. The general tone of his coloring is well appropriated to the character of his subjects, nothing is harsh or obtrusive; all is modest, placid and harmonious. He generally painted in a small size, though there are some pictures by him as large as life at Florence, of which the principle are, the St. Anthony, in the Florentine gallery; the Conception, in the collection of the Marchesi Riccardi; and the St. Sebastian, in the Corsini palace. There is a fine picture of Christ breaking the Bread, in the collection of the Marquis of Exeter, at Burleigh. His small pictures of heads of the Madonna are numerous, and are highly valued by the admirers of polished and laborious finishing. There are many of his pictures in England, besides that at Burleigh, and they obtain very high prices in public sales."

—Bryan's Dictionary of Painters and Engravers.

"He was particularly fond of painting sacred subjects, and his works are easily distinguished, not so much by any superiority to other great artists in design or force, as by delicacy with which he perfected all his compositions by a pleasing tint of color, improved by a judicious management of a chiaro-oscuro which gave his figures a surprising relief, by the graceful air of his heads, and a general harmony, accompanied with exquisite finishing. His pencil was tender, his touch inexpressibly neat, and his coloring

transparent, though he has often been censured for the excessive labor bestowed on his pictures."

—*Pilkington's Dictionary of Painters.*

"His works were distinguished for their appropriate composition and expression, for their pleasing coloring, improved by a judicious management of the chiaro-scuro, which gives his figures a surprising relief, for the graceful air of his heads, and for their general harmony and exquisite finishing. The soft and tranquil expression of resignation or devotion in the patient sufferings of Christ, the plaintive sorrow of the Mater Dolorosa, the compunctious visitings of conscience in his Magdalens, are all treated with great delicacy and tenderness. His pencil was delicate, his touch inexpressibly neat, his coloring transparent. He has been censured for bestowing immense labor on his works, and for giving his carnations more of the appearance of ivory than of flesh. In his manner of working he was remarkably slow, and it is reported of him that his brain was affected on seeing Luca Giordano despatch more work in four or five hours than he could have done in so many months. He generally painted in small size, though he executed some works of the size of life."—*Spencer's History of the Fine Arts.*

No. 41—"The Light of the World."

14½x16½.

From Collection of J. Goddard, Esq., North Hampstead.

In the center of the picture, apparently standing out from the canvas, as a bas relief, is the infant Jesus and His mother. The hands and face of the latter—although some 270 years have intervened since the painter's brush modeled them—have the appearance of ivory, while the expression of loving veneration has probably never been excelled.

The figure of the Child, although small, is not only beautiful but extremely natural in flesh tint and figure.

Practically all the light within the modest stable seems to radiate from the lowly cot of the Divine Infant—the reflections bringing dimly to view the outlines of the building and the gentle cow reposing upon the stable floor.

The painting shows not only the patient work of the master, but a veneration almost equal to worship in its production.

DOBSON (William).

Born at Holborn in 1610.

Died in London October 28, 1646.

“After Vandyck’s death, Dobson became sergeant-painter and groom of the privy chamber. He painted Charles I, Charles II, Prince Rupert, and many other notable personages.”—*Cyclopedia of Painters and Paintings*.

“Sir Joshua Reynolds speaks of him as one of the greatest artists England has produced. His touch was bold and free, his coloring warm and harmonious, and, though inferior to Vandyck in the gracefulness of his figures, yet he gave a life, dignity and truth to his portraits which has seldom been surpassed. His works are highly esteemed, and are to be found only in the big galleries and the collections of the nobility of England. Specimens can be seen in the superb galleries at Wilton, Belvoir, Chatsworth, Blenheim, Stowe, Windsor, Chiswick, Devonshire House, Castle Donnington, Althorpe, etc.”

—*Spooner’s History of Fine Arts*.

“Vandyck, passing a shop on Snowhill, perceived a picture exposed for sale in the window which had sufficient merit to excite his curiosity to discover the painter, whom he found at work in a miserable garret. The well known liberality of Vandyck soon relieved him from his wretched

situation; he afterwards introduced him to the king, and zealously recommended him to his Majesty's protection. On the death of Vandyck, Dobson was appointed serjeant-painter to the king, whom he accompanied to Oxford, where he painted his portrait, that of Prince Rupert and several of the nobility.

"Of the painters of his time, Dobson appears to have approached nearest to the excellent Vandyck. His portraits are faithful transcripts of nature, and although he was not equally successful in his historical pictures, the few of them that he painted are not without considerable merit. One of his best works in history is the 'Decollation of St. John,' at Wilton. Several portraits by Dobson are in the Northumberland House, at Chatsworth, in Devonshire House, and other mansions of nobility."

—*Bryan's Dictionary of Painters and Engravers.*

"Charles I distinguished him by the name of the English Tintoret. While at Oxford, he also painted the portraits of the Prince of Wales, Prince Rupert, and many of the nobility.

"He was certainly one of the most eminent painters of his time, and an equal honor to the art and to his native country. His manner is bold and free and has an abundance of sweetness with a charming tone of color; and though inferior to Vandyck in the gracefulness of his figures, yet he gave life, dignity, and sentiment to his portraits; and for truth, character and resemblance few have surpassed him."—*Pilkington's Dictionary of Painters.*

"The portraits by him are warmer in color than those by Vandyck, but they are life-like, and, it is said, were capital likenesses."—*Painters and Their Works.*

No. 42—"Admiral Robert Blake."

23½x27.

Celebrated British Admiral, born at Bridgewater in

Somersetshire, about 1599. Educated at Oxford, he was elected to Parliament in 1640; was appointed "General of the Sea" in 1649, and after many victories he resigned about 1654, and became a member of the first two parliaments summoned by Cromwell. In 1656 he destroyed the Spanish fleet at Cadiz. He is considered as the founder of the naval supremacy of England. He died about 1657.

The features are clearly defined, the coloring true to nature, and the whole delicately finished.

No. 43—"The Earl of Pembroke."

24½x29.

From the S. T. Smith Collection.

(Mr. Smith is the author of Catalogue Raisonne).

William Herbert, Earl of Pembroke. Born at Wilton, England, in 1580. Was Lord Steward of the king's household about 1626. He is supposed to be the person to whom Shakespeare's sonnets were addressed. Pembroke College was named in honor of him. He died in 1630.

While the colorings are warm and modest, yet the outlines are clear and distinct; and the life, dignity and grace given to form and feature, indicate this one of the best productions of one of England's greatest painters.

No. 44—"Earl of Winchester."

25x30.

Charles Paulet, son of John Paulet, Fifth Marquis of Winchester. Charles became the Sixth Marquis upon the death of his father in 1674, but being then about seventy years of age he died in 1689. The portrait was painted while he was Earl, likely between 1641 and 1645, as Dobson was appointed Court Painter upon the death of Van Dyck in 1641. A very lifelike portrait, in the usual soft colors of this noted portrait painter.

DUPRE (Jules) France

Born at Nantes in 1812.

Landscape painter. One of the most original and powerful of the modern French or Barbizon School of Painters.

"That he carries love of nature to exaltation, he, equally with Corot, depicts in landscape what he has felt as well as what he has seen. . . . Under his feeling all parts of a scene are softened into a harmonious whole, and exactness of detail is subordinated to the interpretation of impression. Nevertheless, he accepts nature on her own conditions in the main, and, like Constable, whose methods formed his most important instruction, in securing the reality he secures the charm."

—*A History of French Painting*, by C. H. Stranahan.

No. 45—"A Summer Idyl."

7x9.

In this little gem, the artist presents a shady pasture, with cattle lazily feeding, while others are slaking their thirst at the running brook.

Although the design is small, yet every detail is perfect.

The trees, the grazing herd, the crystal waters, and the delicate tints of cloud and sky, make of this a fine example of Dupre's smaller paintings.

No. 46—"The Coast of Brittany."

19x23.

On the right, one huge precipitous rock stands like a sentinel on the long stretch of sandy beach. Three sails are in sight, one almost hidden in the dark shadow of the

heavy cloud approaching in the distance. A light breeze drives small white-capped waves upon the shore, while the ominous clouds indicate an approaching storm. A fine, strongly colored, beautiful painting.

DUPRE (Leon Victor).

Born at Limoges (Haute-Vienne), June 18, 1816.

Landscape painter.

Brother and pupil of Jules Dupre.

No. 47—"The Wooded Pasture."

6x8.

In the center of the picture is a beautiful oak tree, and from beneath its roots a spring of sparkling water bubbles up into a running brook from which some cows are drinking. Other cattle are scattered in various portions of the shady pasture beyond, and all nature seems glad under the vari-colored sky of a summer day.

DU NUOY LE COMTE (Jules Jean Antoine) . Paris

Born at Paris, 1842.

Pupil of Gerome, Gleyre and Signol.

Pupil of the Ecole des Beaux Arts.

Won the Second Grand Prize in 1865.

Medals, 1866, 1869 and 1872.

Cross of the Legion of Honor, 1876.

Hors de Concours.

Medal in London, 1862.

Medal at Vienna, Universal Exhibition, 1873.

No. 48—"Arabs at Prayer."

16½x22.

A group of Arabs are standing and kneeling on the prayer rug, before the shrine of a Mohammedan Mosque. They have reverently put off their shoes, and are devoutly reading their prayers. The bright costumes of the Arabs, the warm tints of the rugs and the shining marble of the Moslem interior form a bright, rich picture.

No. 49—"Christian Pilgrims at the Tomb of the Holy Virgin at Jerusalem."

52x34.

This great picture was exhibited at the Salon in 1878. A number of devout worshipers surround the traditional tomb of the Holy Mother. A red light, pouring through the open door and gleaming through the slit cross above the portal, indicates that a religious ceremony is in progress within the chapel that covers the shrine. A group of fervent believers, native Christians, outside, show reverence and ardent faith. Some of them are pilgrims from afar. They have come to ask blessings from the Holy Virgin. The principal figure is a mother, filled with devout enthusiasm and hope. She believes that her sickly son beside her will be cured of his disease. A weakly, ailing child, in the last stages of physical prostration, lies outstretched at the feet of his mother, who turns her imploring eyes to the Throne of Grace. Almost within the door is a cripple, reading prayers and hoping his lameness will leave him. On the left of the portal and guarding the shrine, is a Mohammedan functionary accoutered with swords, pistols and daggers. He listlessly smokes his pipe, and superciliously ignores the Christian rabble. In the distance are hills of Zion, and, typical of Moslemism, a

vulture is lowering over the Sacred City, while the moon, emblematic of the Blessed Mother, is rising in the azure, which is tipped with the rosy gleams of the rising sun. This is a painting full of religious sentiment, overflowing with a wonderful diversity of color and representing a scene from which a lesson must be learned by all who view it with a proper spirit.

No. 50—"The Mendicant."

11x14.

A venerable old man, a beggar and a wanderer, is sitting under a doorway, beseeching the passer-by for alms. His wrinkled and yellow skin, shriveled with exposure and age, his spare white hair and watery eyes, form a picture of age in its most pitiable form.

ESSELINS (Jacob).

"A painter of Amsterdam in the 17th century, is said to have been a pupil of Rembrandt. His pictures represent villages on the banks of rivers, woody landscapes, buildings with magnificent fountains, stag-hunts, and shipping pieces, painted in a clear tone of colour, and with figures spiritedly touched. The dates of his birth and death are not recorded. A picture of 'Figures by a River,' signed with his name, is in the Rotterdam Museum; a 'Fishing Piece' is in the Copenhagen Gallery; and in the Glasgow Corporation Galleries is a 'Rendezvous of a Hunting Party.'"

—*Bryan's Dictionary of Painters and Engravers.*

No. 51—"The Arrival of the Mail at Holland Inn."

24x20.

On the right of the picture is the inn surrounded by country folk, who are awaiting the arrival of the post carrier with the mail. Adjoining the inn is a blacksmith shop, in front of which some horses are awaiting their turn to be shod.

FRANCAIS (Francois Louis) Paris

Born at Plombieres, 1814.

Pupil of Gigoux and Corot.

In 1848 and 1852 this artist was a member of the juries of admission and award at the Salon.

Chevalier of the Legion of Honor, 1853.

Officer of the same, 1867.

Medals, 1841, 1848, 1855, 1867.

Medal of Honor, 1878.

One of the last of the Barbazon school.

Rene Menard says of Francois:

“He has sought to translate the varied expressions which he has received in different countries. The Campagna of Rome, or the Environs of Paris, the Coasts of Brittany or the Cascades of Switzerland, are, turn by turn, analyzed and rendered with the vigorous exactness of a portrait. Each locality retains its own charms.”

“‘The Sacred Woods’ was pronounced by Rousseau himself ‘one of the most remarkable landscapes of modern times.’”

—*History of French Painting* (p 250).

No. 52—“The Sacred Woods.”

15½x22.

A beautiful sunset sky is seen through the trees of the ancient Park of the Gods near Rome. The time is just after the sun has dropped below the horizon. The twilight shades have given the trees, statues, and figures that tone so peculiar to “evening come before day has gone.” The sky in all the splendor of purple and gold shows through the trees in the last dying glory of the summer sunset.

FABRITIUS (Karel).

Born 1624. Died in Delft, 1654.

"The birthplace is not known. He was a student of Rembrandt, in whose school he was the fellow-pupil of Samuel van Hoogstraten. He was a painter of the first order, especially in portraits, and was counted among the best in perspective. He was suddenly killed by an explosion of a powder magazine while painting the portrait of the beadle of the old church of Delft.

"It is singular that the birthplace of this artist, whose works are spoken of as worthy of Rembrandt, is not known."—*Painters and Their Work*.

"Karel Fabritius was of the Dutch school; pupil of Rembrandt and painter of the first order, especially in portraits."

—*Cyclopedia of Painters and Paintings*.

No. 53—"The Head of a Man."

18x23.

From the Olden Barnevelt Collection.

So closely did this apt student follow the perspective and color effects of his renowned teacher Rembrandt, that his portraits are often mistaken for the work of that great master.

In this beautiful portrait especially, the features have the same delicate outline, and the distribution of lights and shadows show the touch of an artist of the foremost rank.

FRERE (Theodore) France

Born at Paris.

Pupil of J. Cogniet and of C. Roquesplau.

Exhibited in Salon, 1884.

Hors de Concours.

No. 54—**“Camel Train on the Bank of the Nile.”**

10½x6½.

A number of camels with their attendants are stopping to rest on the river bank. In the distance are some old ruins surrounded by tall palmetto trees.

FLINCK (Govaert).

Dutch historical and portrait painter.

Born at Cleves, 1614. Died in 1660.

“He first studied under Lambert Jacobs and afterwards entered the school of Rembrandt. He advanced rapidly and became one of the most distinguished pupils of the eminent artist. He soon acquired a high reputation and was commissioned by the Magistrates of Amsterdam to execute many important works for the State House. His works have been greatly admired for the purity and sobriety of the coloring and the studied and judicious arrangement of the compositions. One of his best works is Solomon praying for the Gift of Wisdom in the Council Chamber at Amsterdam.”

—*Spoooner's History of the Fine Arts.*

“It is said by Descamps that Flinck, on seeing one of the portraits of Vandyck, renounced that branch of the art and confined himself to historical painting. The Burgomasters of Amsterdam had commissioned him to paint twelve large pictures for the town house of which he had finished the sketches when he died in 1660.”

—*Pilkington's History of Engravers.*

“Dutch school; historical and portrait painter; pupil of Lambert Jacobzen and Leeuwarden, then of Rembrandt, under whom his talent developed so rapidly that after one year his pictures could scarcely be distinguished from those of the master. He left Rembrandt in 1638, and took the freedom of Amsterdam in 1652. After Eeckhout, he was the scholar who approached nearest to Rembrandt.”

—*Cyclopedia of Painters and Paintings.*

“Painted historical subjects and portraits, and in both he was one of the most successful and most employed artists of his country. The Magistrates of Amsterdam engaged him in many considerable works for the Stadthouse; and he painted the portraits of some of the most illustrious personages of his time, particularly the Elector of Brandenburg; the Duke of Cleves, and Prince Maurice of Nassau, Stadtholder. The pictures of this master, without equaling Rembrandt in the richness and harmony of his tint, or the magical conduct of his light and shadow, are to be admired for a sobriety and purity of color and the studied and judicious arrangement of his compositions.”

—*Bryan's Dictionary of Painters and Engravers.*

“The ‘Isaac Blessing Jacob’ is, however, altogether in the style of Rembrandt, and it must be borne in mind that, later, Flinck adopted somewhat of the Italian style of painting. His best works were produced between 1638 and 1650. Pictures by Flinck are to be found in all the great galleries of Europe.”—*Painters and Their Work.*

No. 55—“Burgomaster's Wife.”

25x29½.

From the Collection of Count Mnezneck, of Paris.

Without doubt this beautiful picture is one of the last and best by this painter, who is recognized as the most important of the Rembrandt school, as he was still employed

in painting for the Burgomasters of Amsterdam when he died in 1660; beside the peculiar collar and head dress here shown was that worn about that period, not only in Holland but in other parts of the world. His flesh tints, while a few shades lighter than Rembrandt, are almost, if not quite, equal to that master's work. This painting was No. 50 in Count Leon Vandalin Mniszech Collection.

No. 56—"Tambourine Player."

16x20.

A beautiful little Dutch girl, with bright eyes and golden hair, holding her favorite tambourine upon her knee. The perfection of form and elegance of color show the artist to have been an apt student of his renowned master, Rembrandt.

GAINSBOROUGH (Thomas), R. A.

Born at Sudbury in 1727.

Died at London, 1788.

Pupil of Gravelot.

Went to London in his fifteenth year (1741).

Worked for three years in the Martins Lane Academy under Frank Hayman, the historical painter.

Returned to Sudbury in 1745 and began as a portrait painter.

Removed to Ipswich, and in 1760 to Bath.

On the foundation of the Royal Academy in 1768, he was one of the thirty-six original members.

Bryant says:

"Gainsborough will always occupy one of the highest places in the English school, whether as a portrait or land-

scape painter. In his early landscapes he showed traces of the influence of the Flemish school, but as time went on nature alone became his mistress. As a colorist he ranks with Rubens, and in technical work Ruskin says, 'Turner is a child to him.' All the great galleries contain his works, there being twelve in the National Gallery at London."

Ruskin says:

"Gainsborough's power of color is capable of taking rank beside that of Rubens; he is the purest colorist (Sir Joshua himself not excepted) of the whole English school, Turner himself being, in management and quality of single and particular tint, in the purely technical part of painting, a child to Gainsborough."

No. 57—"The Parish Chapel, Sudbury, England."

12x10½.

In this scene is shown, somewhat in the distance, the parish chapel of Sudbury, Suffolk county, England, the artist's native town. On the left and nearer the foreground on a rising knoll and shaded by a couple of tall trees, is a cottager's home. In front of the cottage a rugged road leads to the town. On the roadside three figures are seen, a man and a woman standing talking to a woman who is seated on the grass.

From the Collection of Viscount Clifton. A very full description of this picture is given in Mr. Walter Armstrongs' Catalogue of Gainsborough's Paintings.

GELDER (Arnold de).

Dutch Painter.

Born at Dort, 1645. Died 1727.

"He, like Rembrandt, painted portraits and historical subjects showing the same choice of form and same fascinating charm of color. Many of DeGelder's portraits

have been attributed to Rembrandt. He was a fine colorist, fond of picturesque effects and had a broad and masterly touch."—*Cyclopedia of Painters and Paintings*.

"He became a disciple of Rembrandt, under whom he made so great a proficiency as to approach very near that famous artist. Nor is it in any way surprising that in his coloring, handling and freedom of pencil, he should so exactly imitate his master, since he resembled him also in his manner of thinking; though many of Rembrandt's disciples quitted his style on quitting his school. DeGelder adhered to it as long as he lived."

—*Pilkington's Dictionary of Painters*.

"Endowed with a similar feeling for the art, he seems, like his master, to have only appreciated its beauties as they related to the harmony of color and the magical effect of a judicious management of the chiaroscuro; little solicitous of the higher considerations of correctness of design and dignity of character. Like Rembrandt, he painted portraits and historical subjects in which he exhibits the same uncouth choice of forms, with the same fascinating charm of color, the same eccentricities and defects, with his admirable conduct of light and shadow and the richness and spirit of his pencil. . . . He was the most successful in his portraits, some of which are not unworthy of Rembrandt, and are frequently attributed to that master."

—*Bryan's Dictionary of Painters and Engravers*.

"He acquired the elements of design under Samuel van Hoogstraeten, but afterwards went to Amsterdam and entered the school of Rembrandt. He became one of the most accomplished imitators of the style of that master, and his works exhibit the same magical coloring and admirable chiaro-scuro, producing an effect which captivates the beholder and counterbalances the uncouth choice of forms and impropriety of costume."

—*Spooner's History of Fine Arts*.

No. 58—"The Blind Simeon and Christ Child in the Temple."

39½x46½.

From the collection of Sir Wm. Cunliffe Brooks.

This most fascinating painting follows in every detail the style and finish of Rembrandt, the same fascinating charm of color and the same richness and spirit of pencil.

Mary has taken the infant Jesus into the temple to make an offering for him according to the Mosaic Law, and aged Simeon, whom God has promised should not die until he had seen his glory, meets her and taking the Child up in his arms blessed God, and said, "Lord, now lettest thou thy servant depart in peace according to thy word, for mine eyes have seen thy salvation." In that sweet up-turned face, with its silken beard thinned by age, is more of expression, more of soul, than seems possible to portray with color and brush. The modest mother prayerfully listens to the magic words of this father of Israel, while even the Divine Infant appears to realize the solemnity of the occasion.

GERICAULT (Jean Louis Andre Theodore).

Born at Rouen, September 26, 1791.

Died at Paris, January 18, 1824.

History and animal painter.

Pupil of Carle Vernet and of Guerin.

In 1817, after serving in the army three years, he went to Italy and studied in Rome and Florence.

"Theodore Gericault, a pupil of Carle Vernet and Pierre Guerin, died very young, but he played an important part in French art, and exerted much influence on the whole school."—*D'Anvers' Elementary History of Art.*

No. 59—"An Old Friend."

18x15.

A very realistic but softly colored interior barn scene. A horse standing, with his face turned toward the front, showing a considerable light striking against his side, which brings it out in detail very clearly and finely. It is a light roan horse, and in this respect different from those most generally reproduced by the painters.

GREUZE (Jean Baptiste).

Born at Tournus (Saone-et-Loire), August 21, 1725.

Died in Paris, March 21, 1805.

French school; genre and portrait painter; pupil in Lyons, of Grandon, and in Paris, of the Academy, in 1755.

"His works are highly valued for their exquisite coloring, particularly his carnations, and for the fine models of his heads and countenances. His pictures are full of life and sensibility, and his heads of young girls possess a charming innocence and simplicity that deserves the highest praise. His works are highly prized and bring large prices."—*Spooner's History of the Fine Arts.*

"One of the most distinguished painters of the modern French School. He displayed pre-eminent talent in domestic, moral, and affecting subjects."

—*Pilkington's Dictionary of Painters.*

"His style is eminently French, and he may be considered as one of their best colorists; a quality in his pictures that can be recommended for imitation.

"His pictures are highly prized by his countrymen, and no less so by English amateurs. Enormous prices have been given for them in public sales."

—*Bryan's Dictionary of Painters and Engravers.*

No. 60—"Benjamin Franklin."

23x28½.

This portrait of Franklin was painted upon his order in 1775, and presented by him to Archibald Hamilton Rowen.

In 1832, he began the publication of the famous "Poor Richard's Almanac." To him is due the founding of the Philadelphia Library, now one of the largest in America. He continued to rise in the estimation of the community until he was deemed worthy of the highest honors his country could bestow.

In 1736, he was Clerk of the General Assembly of Pennsylvania.

In 1737, Postmaster of Philadelphia.

In 1753, Deputy Postmaster General for the British Colonies.

From 1757 to 1762, he was in England pleading the cause of the Colonies before the Privy Council, and prevailed.

As early as 1752 he had made extensive experiments in electricity and wrote several scientific articles which were translated into several languages. From 1764 to 1775 he was again in England as an Ambassador from the Colonies, and on his return in 1775, was unanimously elected as a delegate to the second Continental Congress. He was one of the committee chosen to frame the Declaration of Independence, which he signed with others on July 4, 1776. In 1776, he was sent as Ambassador to the court of France. In 1785-6-7, he was chosen President of Pennsylvania. He was a delegate in 1787 to form a constitution of the United States. His last public act was the signature of a memorial to Congress, by the Abolition Society, of which he was the president. He died in Philadelphia, April 17, 1790.

GHIRLANDAJO (Domenico del), Maker of Garlands.

Born at Florence, 1449.

Died there Jan. 11, 1494.

Painted historical subjects and portraits.

Florentine School.

"He proved one of the most distinguished artists of that early period, both as a mosaicist and painter. His design was more graceful and correct than was usual in his time and the expression of his heads is superior to any painter that has preceded him. He was the first of the Florentine painters who, by a judicious attention to perspective, gave to their works the appearance of verity and depth."

—*Bryan's Dictionary of Painters and Engravers.*

"He was invited to Rome by Sextus IX., who employed him in the Sistine Chapel, where he painted two pictures. He was the founder of a very distinguished school which has produced many eminent artists and he claims to be one of the instructors of Buonarrotti."

—*Spooner's History of the Fine Arts.*

"He lived between the time of Masaccio and that of Michael Angelo, and his works differ essentially from theirs. They are chiefly large frescoes representing sacred subjects, into which he introduced the portraits of distinguished Florentines, either as spectators or as actually taking part in the scene represented. . . . As a painter in fresco he became one of the greatest as regards technical skill and facility of expression."

—*Painters and Their Works.*

No. 61—"Laura D. Sades."

28x23½.

The lady love of Petrarch, the great poet, pronounced a genuine painting of this noted artist. The features are clearly and delicately outlined. The flesh tints are still

almost perfect, although upwards of four centuries have elapsed since the canvas left the artist's easel. She stands by an open door holding an apple and a red carnation, no doubt presented to her by Petrarch, whom one can imagine standing just outside the door.

GROS (Antoine Jean, Baron).

Born in Paris, March 16, 1771.

Died there June 27, 1835.

History and portrait painter.

Son of Jean Antoine, miniature painter, and pupil of David.

No. 62—"King Charles X."

17x21.

King of France, born at Versailles in 1757; was the son of the Dauphin (who was the oldest son of Louis XV) and was the youngest brother of Louis XVI. In 1773, he married Maria Theresa, of Savoy, daughter of the King of Sardinia, by whom he had two sons. He constantly opposed all concessions to the Revolution and joined the Royalist Emigration in 1789. After Bonaparte had ceased to reign, Count d'Artois (afterward King Charles X) entered Paris with the allied armies. He ascended the throne September 16, 1824, under favorable circumstances. He was unfortunate with his ministries, however.

In March, 1830, the Chamber voted an address hostile to the ministers. The King and Cabinet then resolved on a coup d'etat. On July 25, 1830, they issued the ordinances which infringed the charter, and caused an expulsion of the Monarchy. After a bloody contest of three days' duration in the streets of Paris, between the people and the army under Marmot, the Revolution was completed on the 30th of July, and the Bourbon dynasty ceased to reign. Charles

abdicated in favor of his grandson, the Duc de Bordeaux, retired to England and died at Goritz in October, 1836. His intellectual capacity was small, and Lord Brougham represents him as a furious bigot, and a declared enemy of liberty.

GUARDI (Francesco).

Born in Venice, in 1712.

Died in 1793.

Venetian school; architecture and landscape painter.

Pupil and imitator of Canaletto.

"He painted many views of Venice, which, though less precise in perspective and architectural detail than those of his master, are charming in style and execution."

—*Cyclopedia of Painters and Paintings*.

"As the number of his pictures was very great, they were sold for low prices until about forty years ago. Since then the spirit with which they are executed and the force of coloring have caused them to rise enormously in value."

—*Painters and Their Works*.

No. 63—"Venice, Looking Seaward."

19x24.

In the foreground, and extending far away to the left, is one of the grand canals, dotted with gondolas and other small craft, some far out to sea, while others lie lazily near the shadows of the great palaces upon the right. The tall steeple, just behind the mosque-like building, marks the location of the palace of the Doges, while just to the right is seen the upper portion of the grand cathedral.

Although Guardi painted many Venetian scenes, few of them equal this splendid production.

No. 64—"Santa Maria De La Saluta."

31½x40¾.

This is one of the many grand old cathedrals in Venice. Some were built as early as the twelfth century, the city itself having been founded about the fifth century. Very nearly all the finer buildings are located either on the Grand Piazza (Square of St. Mark) or on the Grand Canal, which latter we see in the foreground, its emerald waters dotted with numerous small craft, and the whole so realistic that we may all but imagine hearing the splash of the oar, or the gondolier's song.

HAMMAN (Edouard Jean Conrad). : Paris.

Born at Ostend, 1819.

Pupil of the Art Academy at Antwerp and DeKeyser.

Settled in Paris, 1846.

Gold medal at Brussels in 1848.

Chevalier of the Order of Leopold of Belgium, 1854.

Medals at the Salon, 1853, 1859 and 1863.

Medal, Exposition Universelle, 1855.

Cross of the Legion of Honor, 1864.

Hors de Concours.

"His historical works, generally representing some well known episode, are remarkable for simplicity of design and grace of execution. In the brilliance and harmony of his coloring he sometimes almost equals his great master, N. DeKeyser, but in the general style of his genre paintings, he has adopted the French rather than the Belgian manner."—*Viardot*.

No. 65—Haydn's Inspiration for 'The Seasons' and
'The Creation'."

41x29½.

Haydn, while crossing the English Channel on his last visit to London, encountered a terrific storm. He was so impressed with the play of the elements, that, it is said, he was inspired to compose his celebrated oratorio, "The Creation," and the cantata, "The Seasons."

HARPIGNIES (Henri).

Born at Valenciennes, July 28, 1819.

Landscape painter.

Pupil of Achard.

"Both in oil and water-color this artist stands in the first rank of living French painters. His water-colors have the strength and breadth of the English school."

—*Cyclopedia of Painters and Paintings*.

"Henri Harpignies is also successful in poetic interpretation, as in his 'Evening on the Roman Campagna'."

—*Radcliffe's Schools and Masters of Painting*.

"His landscapes are broadly treated, with great firmness of touch; are full of truthfulness, light and great vigor."—*Stranahan's History of French Painting*.

"Harpignies, although not destitute of a certain stiffness of lack of mechanical freedom in his handling, still renders the grander effects of nature with majesty."

—*Benjamin's Contemporary Art in Europe*.

No. 66—"A Morning Scene Near the Forest of
Fontainebleau."

24x32.

This is one of the most beautiful and refined of all this

painter's works. It has all the refined, poetic feeling of a Corot, yet in the weird and peculiar style of this artist and was painted in his best period, about 1880. It came from the Forbes collection in London and was the finest of fourteen important pictures owned by Banker Forbes in his well known collection. The picture will stand comparison as a landscape with any of the refined and real impressionist painters of modern times. He stands alongside of Corot as the greatest of the Barbazon painters, and is the last remaining one of that celebrated school.

No. 67—**“Another Morning Scene Near the Forest of Fontainebleau.”**

24x32.

Represents a pastoral scene with some peasants and their present cottage in the beautiful poetic style of this noted painter. A fit companion of No. 66 of this catalogue.

No. 68—**“Late Evening Scene.”**

30x42.

This evening scene has all of the strange, weird effect that this painter, more than any other, can give to his landscape scenes. It represents a solemn landscape scene, with the moon in the far distance, central view of the picture, with trees and shrubbery and the lonesome twilight effect scarcely to be found in the works of any other painter of the old or modern schools.

HART (James McDougal) N. A., New York.

Born at Kilmarnock, Scotland, 1828.

Brother of Wm. Hart, N. A.

Brought to America, 1831.

Studied with Schirmer, in Dusseldorf.

Member of the National Academy, New York, 1859.

No. 69—"Landscape with Cattle."

20x15.

This picture covers a large expanse of scenery and is replete with beauty and refinement. An open field or pasture, sloping gradually from the foreground to the edge of the river, which is seen in the middle of the picture. Through the center of the pasture, with its grass of delicate sun-lit green, a small path may be traced to the water's edge. In the foreground some cattle are ruminating. Along the river banks are fine trees which reflect their outlines in the clear water of the stream. In the distance is a village, while in the extreme distance the blue-topped hills fade into the sky. A fine example of the old Hudson River School.

HARLOW (George Henry) England.

Born at London, June 10, 1787.

Died at London, Feb. 4, 1819.

Studied under De Cart, Drummond, and Sir Thomas Lawrence. . . . In 1818 Harlow went to Italy, and was well received and flattered at Rome, where he was made a member of the Academy of St. Luke. He exhibited between 1804 and 1818, forty-two portraits at the Royal Academy, and five at the British Institution.

He worked with great rapidity, and made at Rome a good copy of Raphael's "Transfiguration," the same size as the original, in eighteen days.

Harlow's best works are his small portraits, and those done with a pencil and having the faces slightly tinted.

—*Painters and Their Works*, Vol 1, P. 518.

No 70—"Miss O'Neil as Juliet."

25x40.

Miss O'Neil was a noted English actress in the early

part of the nineteenth century. The picture is one of those delicately penciled portraits of this renowned painter. The tinting of the face is very delicate, yet most natural, while the gown and laces are rich, both in color and light effects.

This is considered one of the best of Harlow's portraits.

HELST (Bartholomeus Van der).

Born at Haarlem (or Dordrecht), in 1613.

Died in Amsterdam, buried Dec. 16, 1670.

"Dutch School; portrait painter, either studied under Frans Hals or took him as his model, and became one of the greatest portrait painters of his time. Lived chiefly at Amsterdam, where in 1654 he and Nicolaas van Helt-Stokade founded the guild of St. Luke."

—*Cyclopædia of Painters and Paintings.*

"His instructor is not mentioned, but he painted subjects of history in an excellent style, and as a portrait painter he ranks among the ablest artists of his country.

"His works are highly prized for correct drawing, lively and true expression of the figures and countenances, and admirable coloring."

—*Spooner's History of the Fine Arts.*

"A very eminent portrait painter, born at Haarlem in 1613. The Dutch biographers do not inform us by whom he was instructed, but he is deservedly considered as one of the ablest artists of his country. That his talents were of no ordinary cast may be presumed from Sir Joshua Reynold's description of his celebrated picture in the stadthouse at Amsterdam. 'The best picture in the house,' says that judicious critic, 'is painted by Vanderhelst.'

"This is perhaps the first picture of portraits in the world; comprehending more of those qualities which make

a perfect portrait than any other I have seen; they are correctly drawn, both heads and figures, and well colored, and have a great variety of action, characters, and countenances; and those so lively and truthfully expressing what they are about, that the spectator has nothing to wish for.”—*Bryan's Dictionary of Painters and Engravers.*

“He sometimes employed his pencil on historical subjects, and the landscapes which he introduced into those compositions are always in good taste, and designed with great truth to nature. But his chief merit consisted in portraits, which he designed in an agreeable style, with a light, free touch, and a mellow pencil, with bright draperies, and beautiful coloring. Many of his countrymen do not hesitate to compare him with Vandyck.”

—*Pilkington's Dictionary of Painters.*

“In the opinion of many good judges, Bartholomeus Van der Helst, as a portrait painter, ranks next to Vandyck.

“Fine portraits by Van der Helst are to be found in all the great galleries of Europe, and even in many private collections.”—*Painters and Their Works.*

No 71—“Portrait of a Lady.”

34x42½.

This is a signed painting from one of the old collections of Europe, is of the age of Van der Helst, and has every attribute, even to the family crest or coat-of-arms of one of the prominent houses of Europe, so carefully painted in the corner of the picture, which, with the dress and bearing of the lady, and the refined and characteristic drawing and coloring characteristic of this artist, altogether indicate and seem to insure its genuineness as a work of this most prominent of all the artists of his time.

HERMANN (Leo). France.

Born at Paris.

Pupil of the Ecole des Beaux Arts.

No. 72—"The Good Story."

11x8½.

Leo Hermann's "Good Story" made him noted as an artist. One of the Goupil's "Hundred Masterpieces of French Art."

Two portly monks, round of face and rotund of person, sit before a table in a well furnished apartment. One is reading from a small volume which he holds in his hand. The other, in an ecstasy of laughter, leans back in his chair speechless.

HENNER (Jean Jacques).

Born in Alsace, 1829.

Died, 1905.

His paintings are marked II. Henner. Pupil of Drolling and Picot; won the Grand Prix de Rome in 1858.

Cyclopedia of Painters and Paintings.

He sent to the Salon in 1878 "A Dead Christ" and "The Magdalene," The last was much praised by Roger Ballu, in the "Gazette des Beaux Arts," July, 1878, who says: "How can we describe the ineffable poesy of this figure, modeled in full light, the flesh of which has the agreeable brilliancy of a white camellia opening itself to the sun . . . you may accuse me of enthusiasm if you wish, but I was ravished at the sight of this 'Magdalene;' it might take its place in a museum, and proudly regard a Correggio."

No. 73—"Portrait of Grand Opera Singer."

18x24.

This is one of Henner's strongest portraits. The delicate flesh tints, the strong, beautiful features, the splendid pose, and the profusion of golden hair, together with the elegant draperies, make up a beautiful woman. The dark background causes the whole portrait to stand out in almost full relief. The color arrangement is most harmonious and pleasing.

The wonderful flesh of his "Magdalene," which Ballu likens to the "Brilliancy of a white camelia opening itself to the sun," is given to the face and figure of this painting, and while other details necessary to produce a perfect picture are not lacking; yet this pearl like flesh is the potent factor in the composition of this strong attractive picture.

No. 74—"The Spinner."

17x24.

One remarkable feature of this picture is the earnest determination so forcibly portrayed in the delicate face. Again we see the blue drapery and the splendid golden hair, emblematic of this artist.

The features are clear and finely penciled, the hand, while perfect, shows the marks of toil, and the whole subject is remarkable for its simplicity and studied finish.

No. 75—"A Reverie."

17x19.

A maiden sits beside her table,
 Still and fair as marble cast;
 Are her thoughts about the future.
 Or simply day dreams of the past?

Eyes wide open, yet see nothing;
 Ears alert, yet hear no sound;
 All her being simply dreaming,
 In a reverie profound.
 One of Henner's most interesting pictures.

HOGARTH (William) England.

The first great English painter.

Born in London, December 10, 1697.

Died there October 26, 1764.

Son of Richard Hogarth, schoolmaster.

"His power of drawing enabled him to imitate the forms within his own range of art—to seize their expression and character—and to endow them with truth and nature. His color was simple and pleasing, not wanting in harmony, his work well and carefully finished."

—*Redgrave's Dictionary of Artists of the English School.*

"Thackeray delineated in words the society which the artist shows us in color. This was ever the bent of Hogarth's genius. He might fail as a painter of history, but never as a painter of life. He loved to 'point a moral' as well as 'adorn a tale,' and the moral was always a dramatic warning against vice.

"The distinctive art history of Great Britain really begins with Hogarth."

—*Radcliffe's Schools and Masters of Painting.*

"England did not produce a first class master of genre until the eighteenth century, when such a one appeared in William Hogarth."—*Lubke's History of Art.*

No. 76—"Hogarth's Portrait of His Wife."

20x31.

Painted about 1730. Hogarth was noted more for his character scenes and representations of the customs of

the times than as a portrait painter. But of late years his portraits have become as highly appreciated as those of any of the English artists. This one in particular, is fine and rich in tone, the lace cap and large lace collar being beautifully painted. The background is also very fine. The flesh tones are natural. It is altogether one of the finest portraits of any of the old English artists.

HOBBEEMA (Minderhout).

Born, 1638. Died at Amsterdam.

Buried, Dec. 14, 1709.

Dutch School.

“His style was similar to that of Ruysdael, with a richer and more harmonious system of coloring. His subjects are usually of a humble character and his execution proves him to be a close student and follower of nature. He is considered one of the greatest masters of landscape art. Some of the landscapes are enlivened with figures by Pieter Bouts, Adrian Van der Velde, Berghem, Storck, B. Gael, and others. The works of Hobbema are now exceedingly scarce and very valuable, most all being in England at the present time.

“Formed himself under the influence of Jacob van Ruysdael. Much neglected in his lifetime, and little esteemed, this painter now takes rank as one of the greatest masters of landscape art, thanks to the initiative of England, where nine-tenths of his works are to be found.”

—*Cyclopedia of Painters and Paintings.*

“He resided at Amsterdam, and lived on terms of intimacy with Nicolas Berghem, A. Van der Velde, John Lingelbach, and Ruysdael, who are said to have adorned his landscapes with figures and animals. His style was similar to the latter, with a richer and more harmonious system of coloring. His subjects are usually of a very

humble character, often representing a cottage embosomed in a clump of trees, with a sandy road leading through a wood, and a brook or small lake. His pictures are executed with charming simplicity, and he is not surpassed by any Dutch painter for pure and chaste tints, finish and freedom of touch and intelligence of chiaro-oscuro."

—*Spooner's History of the Fine Arts.*

No. 77—"The Old Mill."

28½x38½.

From Collection, Ruston Hall, Northhamptonshire.

The first glance at this remarkable painting captivates the lover of the beautiful in tone and finish, while the harmony of coloring has scarcely ever been surpassed.

A quaint old mill is seen, almost hidden by the overshadowing trees which fringe the shores of the small stream and casting their shadows into the placid waters of the millpond with such idealistic splendor as to all but rival nature itself. Far across the fields and meadows is seen a modest farm house, and the whole overshadowed by the fleecy clouds and hazy sky of a quiet summer's day, marks this a finished picture of a master painter.

No. 78—"A Wooded Landscape."

21½x31.

From Adrian Hope Collection.

In the foreground several clumps of beautiful trees and a winding roadway leading back to some neat little cottage homes almost hidden by the green shrubbery; the same wooded landscape continued until lost to view through the dense foliage and shadows of the overhanging trees. A hunter with his dog and gun are seen in the roadway. The rich coloring and artistic shadows make an attractive and interesting picture.

HOLBEIN (Hans The Younger).

Born in Augsburg, in 1497, died in London between Oct. 7 and Nov. 29, 1543.

German school; history and portrait painter.

Son and pupil of Hans Holbein the elder.

"The wonderful series of 89 portraits in red chalk and India ink by Holbein in the royal collection at Windsor, are in themselves sufficient to stamp him as one of the greatest of all masters in portraiture."

—*Cyclopedia of Painters and Paintings.*

"This most celebrated artist was the younger son of the elder Hans Holbein, of Augsburg."

—*James's Painters and Their Works.*

"Was not only the greatest German exponent of the realistic school, but one of the first portrait painters of any age; and, moreover, one to whom the British school of painting owes more than to any other master. Inferior in grandeur of style and fertility of imagination to his great cotemporary Durer, he excelled him in truth to nature, in feeling for physical beauty, and in command over all the technical processes of his art."

—*D'Anvers' Elementary History of Art.*

"It has been the lot of few to have their merit so munificently rewarded, or to whose fame posterity has paid the tribute of more honorable testimony.

"The portraits of Holbein are distinguished by a pure and simple design, peculiarly characteristic of his model, his carnations are tender and clear, and his heads, without much shadow, have a surprising relief."

—*Bryan's Dictionary of Painters and Engravers.*

"Holbein was soon presented, and Henry immediately took him into his service, assigning him apartments in the palace, with a liberal pension, besides the price of his pictures. Holbein painted the portrait of the king several

times, also the principal personages of the court, and many others of the nobility.

"His portraits are distinguished for a pure and simple design; his carnations are tender and clear, with a peculiar enamelled bloom; and his heads, without much shadow, have a surprising relief. He generally painted on a green ground; in his small pictures often on a blue.

"There are a great number of genuine portraits by Holbein, in the mansions of the nobility throughout England."

—*Spooner's History of the Fine Arts.*

"His portraits up to this time all display that uncommon facility for seizing character which his father enjoyed before him, and which he had inherited in an expanded form. No amount of labor, no laboriousness of finish—and of both he was ever prodigal—betrayed him into loss of resemblance or expression. No painter was ever quicker at noting peculiarities of physiognomy. . . . His method was to the very last delicate, finished and smooth, as became a painter of the old school."

—*Encyclopedia Britannica.*

"He very early attained great technical skill, and evinced a rare power of drawing—lifelike, full of character and truthful.

"Unsurpassed in many of the highest qualities of portrait art, especially in his lifelike character, he was no less so in the originality, variety and power of his designs."

—*Redgrave's Dictionary of Artists of the English School.*

"Hans Holbein, the younger, called Holbein par excellence, that the true mantle of all the family genius descended; and his biography must be given more at length.

"Holbein's portraits have always great vigor and individuality. They do not evince the least imagination or soul; yet his realism is so correct, his expression so natural, and his heads so simply yet thoroughly and forcibly finished, that he ranks in this respect with the most renowned artists of any age or country."

—*Radcliffe's Schools and Masters of Painting.*

No. 79—"Henry VIII."

46x35.

This painting was for many years the property of one of the most prominent families in England. It was finally sold and came into the possession of Colneghi, the most reliable authority in England, perhaps, on the works of the masters. This picture was in a noted exhibition of the portraits of the family of the House of Tudor, held in Manchester, England, in 1897, and was registered, "No. 83-4. Title, Henry VIII. Artist, Hans Holbein. Lent by Martin Colneghi, Esq.," as shown by the label on the back of the canvas, and the catalogue of the Exhibition. It represents Henry VIII., life size and nearly full length, dressed in his coat made of golden thread woven into the cloth and reproduced very beautifully by the painter. The king has on his rather broad brimmed hat with very little crown shown, his gloves in his hand and with all the magnificence of dress possible. An extraordinary picture and framed in wood carved frame, with ornamental figures and open Venetian carving. It represents one of the most important of the portrait works of Holbein, who is known as one of the greatest of the portrait painters, which, as Radcliffe says, makes him rank "with the most renowned artists in any age and country."

INGRES (Jean Auguste Dominique).

Born at Montauban (Tarn-et-Garonne), August 29, 1780.

Died in Paris, January 14, 1867.

"History and portrait painter, pupil of Roques in Toulouse, and of David in Paris (1796). Won the second Grand Prix in 1800, and the Grand Prix de Rome in 1801, but being unable to go to Italy, on account of the war, he spent the next five years in Paris studying the pictures in the Louvre."—*Cyclopedia of Painters and Paintings*.

No. 80—"Napoleon in Coronation Robes."

14½x17½.

This splendid portrait represents Napoleon at 35 or 36 years of age as he appeared in his coronation robes when crowned Emperor of France, December 2, 1804.

On December 16, 1809, he divorced Josephine, whom he married in 1795, and was married to Marie Louise on April 2, 1810. On March 20, 1811, Napoleon's son, the King of Rome, was born. On April 6, 1814, he abdicated, and on May 1, 1821, he died. This portrait is no doubt a faithful likeness of Napoleon in the prime of life and at the very pinnacle of his greatness.

ISBEY (Jean Baptiste).

Born at Nancy, 1767.

Died at Paris, 1856.

This painter is said to have studied under four masters: Girodet, Claudet, Dumont, and David. He arrived in Paris in 1786, and was so fortunate as to obtain commissions to paint Marie Antoinette, and other members of the Royal Family. Isbey was no less in favor with the chiefs of the different ruling powers that succeeded each other in France.

Napoleon appointed him, in 1805, first painter to the Empress Josephine, and afterwards, drawing master to the Empress Marie Louise; also "Directeur des Fetes et Ceremonies." Talleyrand sent him to paint the plenipotentiaries at the Congress of Vienna. Louis XVIII. sat to him. Charles X. made him cabinet painter, and Louis Philippe appointed him Honorary Conservator of Public Museums.

His picture of the "Congress of Vienna" is at Windsor, and there are many other works by him in the Louvre, and at Versailles.

---*Painters and Their Works, Vol. 2, Page 8.*

No. 81.—“Lucien Bonaparte.”

12¾x23.

Prince of Canino, a brother of Napoleon, born at Ajaccio, in March, 1775, was one of the ablest members of the family. In the French Revolution he showed himself a zealous republican and acted with much energy and moderation on several occasions.

In 1795 he married Christine Boyer, a poor girl. He was elected to the Council of the Five Hundred in April, 1798. He held many other prominent positions. In 1800 his wife died, and in 1803 he offended the First Council by marrying a widow, Madame Jouberton. He went into exile in 1804, settling in Rome, where he entered the field of literature and art. The Emperor (his brother) offered him a throne, if he would separate from his wife, but he refused; he was then ordered to quit Europe, and embarked for the United States in 1810, but was detained in England until 1814. He was reconciled to Napoleon in 1815, and supported him actively during the Hundred Days.

He passed the remainder of his life in exile in Italy, where he wrote “Charlemagne,” etc.

He had six daughters and five sons. Died at Rome in 1840.

INNESS (George) N. A., New York.

Born at Newburgh, N. Y., 1825.

Died at the Bridge of Allan, Scotland, 1894.

Studied art at Newark N. J., and engraving at New York.

Elected Associate of the National Academy of Design, 1853, and a full Academician, 1868.

Visited Europe twice and lived some time at
Florence and Rome.

“Mr. Inness was the foremost American landscape paint-

er, and one of the most able and individual of contemporary landscapists. He takes rank with such masters as the men who have made the Barbazon school the most brilliant phase of French art, Corot, Rousseau and Dupre. While his technique was faultless, his drawing forcible, and his coloring brilliant, his fame rested upon the subjective quality of his art. He loved Nature and sympathized with her in her moods."

—*New York World*, August 5, 1894.

"Mr. Inness ranked as a painter with Rousseau, Corot, Diaz and Dupre. His death, with that of Wyant, a couple of years ago, removes from the scene the two great American painters of landscape."—*News, Newark, N. J.*, 1894.

No. 82—"Harvest Time in the Delaware Valley."

45x30.

A pleasing landscape of wide meadow and river winding among trees. In the foreground is a wheat field in which the reapers are at work. In the middle distance some cattle are watering. There is a skillful distribution of color in this picture, and much air and light.

Mr. Julius Oehme, of New York City, one of the most experienced art men of the world, pronounces this as fine and beautiful as any painting ever produced by Turner, and much more permanent and durable than any of Turner's finest examples.

INNESS (George Jr.).

Born in New York City, July 5th, 1854.

Pupil of his father, George Inness.

Studied under Leon Bonnat in Paris. Sketched in different parts of Europe.

Mr. Inness has produced some of the finest landscapes of any of the modern artists, somewhat in the manner of

the work of his father, yet more refined and beautiful in color, tone and effect. George Inness, Sr., produced some magnificent paintings, but it was only when he caught an inspiration and color scheme. His son is more successful in producing, almost always, a fine landscape. He has also added figures and with success produced religious pictures. He is better known in France than in this country, as he has been there for a number of years, studying and working with the French art schools.

Arsene Alexandre, who is regarded, perhaps, as foremost art critic in Europe, says of the exhibition containing Inness' pictures as follows: "The profoundest sentiment, the simplicity of motive, and the richness of execution, render the landscapes of George Inness, Jr., particularly attractive. They show the mark of a true artist and an excellent painter. Thus do they command the greatest consideration. It would be impossible to come before the public with more discretion and modesty than Mr. Inness has put into his work. Not by excessive canvases, not by anecdote does he try to become popular, and which can be produced on the boxes of various products. In truth this is contrary to all the examples shown. In return he gives us beautiful motives, very simple, taken from the grandest nature, or more exactly in the grandest meditation before nature, his color always very rich and sometimes of great intensity, but without unnecessary violence. Finally, this reflection, this personal participation of the painter, in the scenes which he gives us, is an indispensable condition, not only to make good studies, but more to make fine pictures.

"The painter truly deserving the name makes provision of sentiment from nature, but it is only when shut into his own home that he begins really to be free—when he arranges, enriches, embellishes and composes his work. By this operation the painting becomes a rare object, and one remains a long time before it in repose, because it

was a long time loved. There is very little chance that Ruysdael, Corot, Rosseau, who worked thus, should be mistaken.

"Inness is an American who had for his master, his father, a celebrated artist of the United States. He has worked much in France, and it is here that he feels himself most at his ease to dream and work.

"There is a great variety of motive in these pictures and a grand unity of temperament. This sentiment is earnest and profound. The silver hours, and the golden hours, please him above all—the clear hours, but still always mysterious, where the earth and the sky embrace, or again, the hours more mysterious, where the earth awakes and the sky dreams—silver fogs of the morning, golden fogs of the evening, veils infinitely rich and transparent, which the painter so well sees from a distance, but in which he makes one feel the palpitation of life.

"From time to time he shows the fresh and bright appearance of things, but there still, as in certain pictures of forests, one sees the richness of the pictorial matter invested by clearness of motive. Several pictures amidst the numerous witnesses show to us mighty effects in different styles.

"The Venice, so harmonious, and in which the lines take so much grandeur. The Pond, in the charming fresh morning, so delicately surrounded by vapors. The plain over which rolls a stormy sky and in which advances a black and smoking train—a canvas as happy as courageous. Or still another picture, which shows not less courage, and is not less successful, where one sees the tops of the houses lit by the sun of an evening in autumn, while in the sky, changeable like silk, are proudly lifted the chimneys of a factory. This is what can be made of a subject in which beauty is not perceived by the greater part of the passing world—by a man who is a true colorist and has the emotions of a poet.

"All this makes the joy of painting, but a calm, reflective joy, which is only gotten at the price of much trouble, many struggles, and intense anxiety.

"Mr. Inness does not show himself only a landscapist. He has several times tried to render his thoughts under subjects borrowed from the Scriptures, as in 'The Entombment,' or in 'The Golgotha,' where he shows an original composition, and a fine light. More than once, one sees appearing before him his destiny of rich and moving landscapist, the sight of which will be the reward offered by his imagination to his merit."

No. 83—"Rabboni."

Represents the scene of Mary meeting Jesus as told in John XX., beginning at the 11th verse, "But Mary stood without at the sepulchre and wept; and as she wept, she stooped down and looked into the sepulchre.

"12. And seeth two angels in white sitting, the one at the head, and the other at the feet, where the body of Jesus had lain.

"And they say unto her, 'Woman why weepest thou?' She saith unto them, 'Because they have taken away my Lord, and I know not where they have laid him.'

"14. And when she had thus said she turned herself back, and saw Jesus standing, and knew not that it was Jesus.

"15. Jesus saith unto her, 'Woman, why weepest thou? whom seekest thou?' She, supposing him to be the gardner, saith unto him, 'Sir, if thou have borne him hence, tell me where thou hast laid him, and I will take him away.'

"16. Jesus saith unto her, 'Mary.' She turned herself, and saith unto him 'Rabboni, which is to say, Master.'

A beautiful, harmoniously colored picture, representing the morning light, apparently just before sun-rise. As poetic and beautiful as though painted by Jules Breton.

No. 84—"Sunset Scene."

15x22.

A beautiful sunset scene, showing in the foreground a little stream with brush and a few trees along the bank. Farther on can be seen a peasant woman carrying a pail of milk. To the right of the center are two cows feeding, while in the distance can be seen a clump of trees and a church, upon which the setting sun throws a soft, warm light. The shadows of twilight are brightened here and there by the soft rays of the sun.

No. 85—"Simple Peasant Life."

26x33.

Like all the pictures painted by this artist, this one represents simple country life. A slightly undulating meadow, with two lone trees to the right of the center. Here we have two women herding cows—one standing to the right and the other sitting on the embankment in the foreground. The light in this picture is exquisite. Dark shadows are cast on the scene by grey purple clouds, whose edges are tinted here and there with the sunlight.

No. 86—"Evening on the Delaware Canal."

28½x36.

In the lower right hand corner one sees a canal boat and one lone boatman pushing away from the shore. On the right, far in the distance, is a small hamlet all but hidden by the wood bordering the river. The artistic beauty of this picture is in the peculiar light effects. In a close study of the picture we can all but see the rifts in the clouds through which the sun shines, and the moving clouds causing the lights and shadows to chase each other

over hill and dale and down even across the broad meadows on the left until they are lost to view in the dim distance. The sunset glory in the western sky is most magnificent.

JACQUE (Charles Emile). Paris.

Born at Paris, 1813.

First President of the French Society of Animal Painters.

Medals, 1851, 1861, 1863, 1864.

Hors de Concours.

He died in 1893, rich and honored, and the sale of his studio collection in 1894, by auction in Paris, produced the noteworthy return of over 600,000 francs.

“His pictures of life are marvellous in their minute representations, not only in the larger objects, but in the details.

“Why have Charles Jacque’s works such a powerful charm? It is because they always show us things or persons such as they are in nature; because he studied them in the course of their usual life and avocations; and because this sincerity carries us without effect to the scene that he chooses to represent.”

—*Artists of the Nineteenth Century.*

“Few artists have a more widely extended, or a better deserved reputation.”

—*Cyclopedia of Painters.*

“But the most incredible and ironical fact, in the glorious existence of an artist, is that, medaled for painting in 1849, 1863 and 1864—all third class medals, Charles Jacque has obtained in all seven medals, of which not one, it seems incredible, has gone beyond the third class. He is, without a doubt, the only one among the painters and engravers who has received seven third class medals. Certainly he would be justified in lightly valuing official recompenses, for he is superior to the highest.”

—*Jules Claretie, Goupil’s Great Modern Painters, 1894.*

No. 87—"Shepherd and Sheep."

13x9¼.

A compact flock of sheep, attended by a shepherd, are coming down from the shelter of the woods to a small stream to drink. The sky, a little blue showing through the almost unbroken gray, is seen beyond the trees on the right. The rest of the upper canvas is filled with the dark green of the shadowed trees.

No. 88—"Early Morning in the Sheepfold."

28x22.

In this beautiful picture the artist portrays the interior of the sheep stable. The shepherd, by the dim light of the old fashioned lantern, is filling the manger with hay, while the sheep wait impatiently for their morning meal. The gray light of the early dawn creeping through the small window in the rear causes the fowls to leave their roosting place, and one may be seen hurrying into the stable anticipating an early breakfast. The closer one studies this splendid painting the more its artistic beauty is realized.

No. 89—"A Hot Afternoon."

33x26.

A shepherd is seen leading his flock from the heated pastures to the running brook beneath the shadows of the great trees bordering its banks. The sheep walk with heads near the ground indicating that they are hot and thirsty. The shepherd's faithful dog precedes them, however, and proceeds to slake his own thirst while the flock wait impatiently. This has been pronounced one of the finest and most important of the works of this famous painter.

JACQUIN (S.).

Pupil of Guyot.

Medals at Ostend, Melbourne, etc.

No. 90—"A Barbizon Shepherd and His Flock."

33x25.

This canvas is an excellent example of the work of this artist in the field in which he is most at home. The blue-frocked shepherd is admitting his flock to the sheepfold. The picture is well drawn and very lifelike.

JANSSEN (Cornelius).

Born in Amsterdam (?), about 1590.

Died between 1662 and 1664.

Dutch School; painted with Van Dyck for eight years.

"His style is clear, lively and natural; his touch light, his pencil delicate, his carnations soft and sweet, and he painted his pictures with remarkable neatness.

"His pictures are easily distinguished by their smooth, clean, and delicate tints, and by that character of truth to nature with which they are strongly marked."

—*Spooner's History of the Fine Arts.*

"Janssen's portraits may be known by their being more highly finished than those by Van Dyck, as he had formed his own manner before that painter came to England."

—*Painters and Their Work.*

"He had already reached considerable celebrity in his own country when he visited England in 1618. He met with very flattering encouragement, and was taken into the service of James I, whose portrait he painted several times. His work is distinguished by a neat finish and a clear style of coloring."

—*Bryan's Dictionary of Painters and Engravers.*

“His style of coloring is clear, lively, and natural; his touch light, his pencil delicate, his carnations soft and sweet, and his pictures are finished with remarkable neatness. Though Janssen had neither the freedom of hand, nor the grace of Van Dyck, yet in other respects he was deemed his equal and the finishing of his pictures superior. His paintings are easily distinguished by their smooth, clear, and delicate tints, and by that character of truth to nature with which they are strongly marked.”

—*Pilkington's Dictionary of Painters.*

No. 91—“**Portrait of Lady Carlisle.**”

29x42.

From Rustin Hall, Northamptonshire.

Wife of Charles Howard, Earl of Carlisle. Born about 1630, who was employed in diplomatic missions to Muscovy, Sweden, and Denmark, in the reign of Charles II. He died in 1686.

As Janssen died in 1662, this beautiful portrait must have been one of his later and best pictures.

JETTELL (E.). Moravia.

Born at Janovitz, Moravia.

Member of Jury, Universal Exposition, 1889.

Chevalier of the Legion of Honor, 1889.

Hors de Concours.

No. 92—“**Evening in Finistere.**”

36x29.

On a country road a peasant woman, with a basket on her arm, is driving her two cows into the little village. It is evening time. Just above the thatched roofs of the

cottages the full moon is rising. Its mellow light lends a feeling of quietude and repose to the surroundings.

From Sedelmeyer, Paris.

JULIEN (S.). France.

No. 93—"The Coming Storm."

14x11.

A pretty little landscape, showing winding stream, flowing through meadow lands. Near the left bank of the stream, and almost in the foreground, a small boat with its occupant. On the right, and in the distance, a cluster of trees, in the center of which are some farm houses. Through the only break in the clouds to the left, a few rays of light brighten up the green fields and tree-tops, while in the extreme right of the picture, the ominous sky tells of the severity of the storm that is approaching.

KNAUS (Prof. Ludwig). Dusseldorf.
Born at Wiesbaden, 1829.

Pupil of Jacobi, of the Academy of Dusseldorf. Afterwards allied himself with Lessig, Leutze and Weber.

Spent eight years in Paris studying the method of the French painters.

Member of the Academies of Berlin, Vienna, Munich, Amsterdam, Antwerp and Christiania, and

Knight of the Order of Merit.

Legion of Honor, 1859.

Medal of Honor, 1867; Officer of the Legion of Honor, 1867.

Medals, Vienna, 1882; Munich, 1883; Antwerp, 1855.

Professor of the Academy of Berlin.

"Ludwig Knaus enjoys the unique distinction of being accepted by Germany as her chief painter of genre, and

by the world as one of the leading masters in that art. He owes his double triumph to the variety and independence of his genius."—*Cyclopedia of Painters*.

No. 94—"The Spat."

24x24—Oval.

"A painting as rich in tone as the Old Masters."

Of this painting and its mate, "The Reconciliation," Mr. Knaus says:

"The two paintings in oval shape, representing playful Cupids, which Mr. Knoedler purchased from the estate of the art dealer Lepke, in Berlin, were painted by me twenty years ago for my house in Dusseldorf, where they remained until my departure from there in the year 1877."

(Signed) Ludwig Knaus.

Berlin, December, 1887.

KNELLER (Godfroid) (Sir Godfrey).

Born at Lubeck, 1646.

Died at Twickenham, Nov. 7, 1723.

Studied under Rembrandt and Bol.

From the reign of Charles II. to that of George I., Kneller was court painter, and there was hardly a person of distinction who lived in that period whose portrait was not painted by Sir Godfrey Kneller.

—*Painters and Their Works*, Vol. 2, Page 42.

"Dutch school; portrait painter, studied under Rembrandt and Ferdinand Bol, at Amsterdam and in Rome (1672-74), under Carlo Maratta and Bernini (?). Went afterwards to Venice, where he was well received by the leading families whose portraits he painted."

—*Encyclopedia of Painters and Paintings*, Vol. 2, Page 393.

No. 95—"Nell Gwynn."

22x30½.

From the collection of Lord Edward Fitzgerald, Dublin.

Eleanor Gwynn—Nell Gwinne, an English actress and celebrated beauty—born in London in 1650. After she had achieved success, as an actress, she became a mistress to Charles II. Died about 1690.

No. 96—"The Duke of Marlborough."

21½x29.

From the collection of W. Delafield, London.

Originally John Churchill, born at Ashe, in Devonshire, June 24th, 1650. Queen Anne created him Duke of Marlborough in December, 1702. As commander-in-chief of the armies of Great Britain he achieved many wonderful victories.

He was married in 1678 to Sarah Jennings. The Duke once remarked, speaking of his wife, "I can without fear, stand before the cannons of the enemy, but I can not stand before Sarah when she is in a passion."

He died in 1722.

No. 97—"Duchess of Marlborough."

21½x29.

From the collection of W. Delafield, London.

Sarah Jennings was born in 1660 and was celebrated for her beauty, ambition and political influence. Macaulay says

history exhibits to us few spectacles more remarkable than that a great and wise man who could carry into effect vast and profound schemes of policy, only by inducing one foolish woman (his wife), who was often unmanageable, to manage another woman (Queen Anne), who was more foolish still.

LAWRENCE (Sir Thomas) England.

Born at Bristol, 1769. Died at London, 1830.

Entered the schools of the Royal Academy
as a student, 1787.

Elected an Associate of the Royal Academy, 1791.

Received the Honor of Knighthood, 1815.

Elected President of the Royal Academy, 1820.

Chevalier of the Legion of Honor, 1825.

“The first great name which meets the student of painting in England in the nineteenth century is that of Sir Thomas Lawrence.”

—*N. D'Anvers' Elementary History of Art.*

“Sir Thomas Lawrence takes rank next to Reynolds in the numerous band of British portrait painters.”

—*Pilkington's Dictionary of Painters.*

No. 99—“Portrait of a Child.”

14x18.

A bust length figure of a fair haired child. The head is turned slightly to the right, the hair falling in graceful ringlets upon the uncovered shoulders. In whatever

way the spectator may view this picture, he will not fail to be touched by the innocent beauty, the charming simplicity and grace depicted in this childish face.

The design of Lawrence is graceful and unaffected; his coloring is clear and brilliant, with a soft splendor, particularly in his portraits, which render them fascinating in the highest degree.

No. 100—"Portrait of Mrs. William Southby."

25½x30½.

Purchased by Thomas McLane, of London, from the sale of the pictures of one of the descendants of Wm. Southby. The picture is one of the characteristic paintings of this noted artist and in one of his most silvery and brightest tones. Lawrence also painted Wm. Southby, as well as this portrait of Mrs. Southby.

No. 101—"Portrait of Sir Edward Codrington."

30x24.

Sir Edward Codrington was an English Admiral, born in 1770, died in London in 1851. Was Vice-Admiral of the English fleet in 1821 and in full command in 1826. Was in chief command of the combined British, Russian and French fleets in the battle of Navarino in 1827. Member of Parliament 1832 to 1839. This picture is from the collection of Lady Penelope Gage.

No. 102—"Miss Harriet Millan, Celebrated Actress."

33x45.

Purchased from a branch of the Coutts family.

This picture was painted about the year 1815, and a short time before her marriage to Lord Coutts, the great English banker. She was his second wife and had no children. Her husband died in 1822, and left his entire vast fortune to her. Five years after, in 1827, she married the Duke of Saint Albans, and she died in 1837, 10 years later. As she never had children, she willed this vast estate back to Angele, the youngest daughter of Lady Frances Burdette, who was the youngest daughter of her husband by his first wife.

During her lifetime she was exceedingly liberal and public-spirited in the use of the great fortune, and felt that as it came through the Coutts family that it should go back into that line rather than in that of her own family, and particularly as Angele was known to her to be a most excellent and desirable young woman who would use the fortune given her in the most useful manner, as has proved true in the life records of the Baroness Burdette Coutts, who died recently, the most highly respected woman in England, so held and esteemed by all classes of people.

Noe. 103—"The Countess of Darnley."

28½x44.

Painted about A. D. 1790.

Wife of John Bly, fourth Earl of Darnley. It is not likely that Sir Thomas Lawrence ever painted a more beautiful portrait. The beauty, bearing and modest grace of the countess, the drapery of the figure and the rich architectural background are all portrayed in the best style and finish of this great painter.

LAURENS (Jean Paul). France.

Born at Fourquevaux (Haute-Garonne), 1838.

Pupil of Bida and Leon Cogniet.

Medals, 1869 and 1872.

Medal of Honor, 1877.

Officer of the Legion of Honor, 1878.

Member of the Jury of the Exposition, and of the Salon. "Laurens is an "intellectual" artist, having a full conception of dramatic effects. In the tragic subjects which he greatly affects, and which have given him the title 'painter of the dead,' he maintains quiet conservatism; he exaggerates neither expression nor gesture, and from details of which he is fond, selects most felicitous combinations."—*History of French Painting*.

No. 104—"Lucretia Borgia."

20x24.

A characteristic Laurens. Dark, rich and powerful. Lucretia Borgia is in prison. She stands leaning on the ledge of the deep embrasure window, through which a narrow strip of vivid Italian sky is visible. The light falls on her auburn hair and white shoulders, and lights up the rich folds of the grey-green brocade of her robe. Behind her are the dark tapestries and furnishings of her prison apartment. One feels the depth of her plotting infamy in the cold impenetrability of her face. Laurens has painted larger and more striking pictures than this, but never one in which cold-hearted treachery was more powerfully rendered.

LEFEBVRE (Jules Joseph). Paris.

Born at Tournan, 1824.

Genre and portrait painter.

Pupil of Leon Cogniet.

Prize of Rome, 1861.

Medals, 1865, 1868 and 1870.

Cross of the Legion of Honor, 1870.

Officer of the Legion of Honor, 1878.

Grand Medal of Honor, 1886.

Hors de Concours.

Member of the Jury at Vienna Exposition, 1882.

“His skilful and delicate painting of flesh, and his fine characterization render him a distinguished painter.”

—*History of French Painting.*

No. 105—“**The Jewel Bearer.**”

18x22½.

A half-length figure of a young girl in a quaint dress and velvet cap, bearing in her hands the Queen’s jewel casket. The straight black hair, full brown eyes and soft olive complexion, render it a picture full of maidenly grace and innocence.

LEFEVRE (Robert). France.

Born at Bayeux, 1756. Died, 1831.

Genre and portrait painter. Pupil of Regnault.

Removed to Paris, 1784.

Legion of Honor, 1814.

Exhibited in many Salons from 1791 to 1827.

His celebrated painting, “Cupid Disarmed by Venus” (1795), hangs in the Louvre.

“He painted the portraits of Napoleon and Josephine, and made twenty-seven copies for different princes and dignitaries of Europe. At the restoration of the Bour-

bons he was employed to paint the portraits of Louis XVIII. for the Chamber of Peers, which gained for him the appointment of painter to the King, and admission to the Legion of Honor. Among his other portraits are those of Charles X and the Duchesses d'Angouleme and de Berri."—*Spooner's History of the Fine Arts.*

"As a portrait painter he enjoyed a high reputation. He painted the Emperor Napoleon I., the Empress Josephine, Pope Pius VII., and all the principal personages of the Empire and the Restoration. In 1814 he was commissioned to paint the portrait of Louis XVIII. for the Chamber of Peers, and was appointed principal painter of the Cabinet and Chamber of the King, and made a Knight of the Legion of Honor. He died in consequence of an accident, at Paris, January, 1831."

—*Ottley's Painters and Engravers.*

No. 106—"Portrait of Napoleon Bonaparte."

22½x27

This portrait was painted for Napoleon in 1810. Lefevre was then court painter, and produced the picture from actual sittings and observations at the time. The picture hung for several years in Napoleon's private apartments at Fontainebleau. While in exile on the Isle of St. Helena, Napoleon directed its presentation to the Duke of Treviso (Field Marshal Mortier), one of Napoleon's most trusted and highly esteemed commanders. The picture was owned by Mortier and hung in his library during the remainder of his life, and at his death it was, by his will, left to his nephew, Count de LaGrange. At the death of Count de LaGrange, many years later, the picture, under the laws of France, was sold, with the remainder of his personal estate, by the French government, and the history of the picture given officially at the time of the sale. It was purchased by one of the leading art collectors of Paris,

Viscount de Beaupreau, of whom the picture was obtained. At the time of its purchase it was on its way to the art gallery of the Invalides, or Tomb of Napoleon, where it was to enter into an exhibition of the great painters of the country, and was intended for the place of honor of the whole collection. It had been the central picture at the exhibition of the "Great Pictures of the Century" in 1885, where it attracted much attention, and was given a conspicuous position, not only as a portrait, but as the one among the great pictures of the century.

This portrait represents Napoleon in his military dress, as commander of the French armies. Taken in his prime, when at the age of forty-one, having been painted in 1810, six years after he was crowned Emperor of the French.

As the picture undoubtedly had the approval of Napoleon himself, as shown from its production by his order and its retention by himself in his private apartments as his personal property, and presented afterwards as a substantial token of his respect and esteem to that one of his field marshals whom he seemed to respect and esteem more highly than any other, it certainly has the highest claims of any existing portrait to being considered a correct and accurate portrayal of the greatest commander, statesman and ruler in history.

J. T. Headley, speaking of the Duke of Treviso, in his work "Napoleon and His Marshals," says:

"Mortier was a noble-hearted man, of great valor, tempered with prudence, and of incorruptible integrity. Napoleon loved some of his generals for their chivalric devotion to him, while he had no great admiration for their character—others he tolerated because they were useful; while some few received both his respect and affection. Mortier belonged to the latter class. Napoleon loved the frank, unostentatious and heroic chieftain, whom he had proved in so many trying circumstances. Tall and well formed, his splendid and commanding figure moved amid

the chaos of a battlefield like some ancient hero, while his calm and powerful voice would restore confidence in the very moment of despair."

(Translation.)

"This picture was presented during his exile, by Napoleon I. to Marshal Duke of Treviso, who, by his last will, left to his nephew, Comte de LaGrange. When the said Comte de LaGrange died, it was part of the sale after his death, and at that sale was purchased by the undersigned. This said picture (under the heading No. 203 of the official catalogue) was the central picture of the collection of the 'Pictures of the Century' at the Exposition of L'Ecole des Beaux Arts.

"This said information, and particulars of this document, is hereby certified to, sincerely and authentically and with the most complete exactness."

(Signed)
Viscount de Beaupleau.

Personal Seal
and
Seal of France.

LEROLLE (Henri). France.

Born at Paris.

Pupil of Lamothe.

Medals, 1879; first class, 1880.

Hors de Concours.

His picture of 1880 is in the Luxembourg Museum, and that of 1885 in the Metropolitan Museum of New York.

A real impressionist, like Breton, Millet, and Cazin.

No. 107—"The Resting Place."

27¼x24.

A beautiful picture in a soft scheme of color. The time is evening. Two girls are resting on a stile in the midst of the grass plot that crowns the hill. Houses in the valley can be seen over the crest of the hill, through the trees.

No. 108—"The Last Sheaf."

33x24.

In the foreground two rustic female figures; one has a child in her arms, and is standing watching the other, who, in a stooping position, is gathering up the last sheaf. A couple of large ricks form an excellent background for the woman and child. The coloring and atmospheric effects are thoroughly characteristic of the style of this artist. Such canvases as this place Lerolle worthily in the ranks of such poet painters as Breton, Millet and Cazin. The artist felt the beauty and sweetness of the morning and has endeavored with success to transfer it to his canvas.

LELY (Sir Peter)—real name, Peter Van der Faes.

Born at Soest, Westphalia, 1617.

Portrait painter, Flemish school.

Appointed Court Painter to Charles II.

Died in London, 1680.

"Through the influence of William, Prince of Orange, Lely was presented to Charles I., whose portrait he painted, as well as those of William and the Princess Mary. Thus he gained great reputation and encouragement, and for many years was the most eminent painter in England. His works are characterized by a beautiful and permanent coloring, and graceful attitudes."

—*Spoooner's History of the Fine Arts.*

"For thirty years he was the most popular portrait painter in England, and amassed a large fortune. His portraits are of elegant conception, clear and warm coloring, hands especially finely drawn."

--*Cyclopedia of Painters and Paintings.*

No. 109—"Portrait of Hon. Barbara Yelverton."

(Daughter of one of the well known and prominent families of England.)

24x30.

A fine example of this artist's work.

LORRAINE (Claude). (Claude Gellee.)

Born at Chamagne, in Lorraine, in 1600.

Died in Rome in 1682.

French School; landscape painter; real name was Gellee.

Studied under Agostino Tassi and Godfrey Waal.

"From morning till night he was seen in the fields contemplating, with an attentive eye, the effects produced by the sun at the different hours of the day, and the vapory veil which air and distance throw over the various objects as they recede from the sight.

"His landscapes do not, like those of the Dutch painters, exhibit cold portraiture of a prescribed portion of a country; he soars above the servile representation of ordinary nature, and transports his spectators into the regions of poetry and enchantment. In this point of view Claude will ever be regarded as the first of landscape painters; and it will not be disputed that his compositions are the richest and most studied of all those who have excelled in that branch of art.

"He presented to the beholder such an infinity of objects, and conveys him over such a variety of hill and dale and misty mountains, that the eye may be said to be constrained, as it wanders, to repose itself on the way. The superb temples, the lofty architecture, with which he embellished his compositions; his ample lakes, peopled with aquatic birds; the glittering luster of his skies; the diversity of his foliage, strictly suited to each plant or tree; every object is stamped with the genuine feature of se-

lected nature. In his pictures of morning, the rising sun dissipates the dews, and the fields and verdure brighten at the approach of day; his evening skies expand a glowing splendor over the horizon; vegetation, oppressed by a sultry aridity, sinks under the burning heat of the sun.

“His marines and magnificent seaports contend for the superiority with his inimitable landscapes, in the purity and freshness of the air, and the gently undulating swell of the water sparkling with the lucid reflection of a clear and brilliant sunshine.

“The pictures of Claude bear visible evidence that they are the result of much thought, deliberation and cultivated taste. In their execution, both patience and elaborate care are equally manifest. His best works are painted throughout with a full body of color, and a liberal use of ultramarine. He appears to have commenced his operations entirely in grey, in which that valuable color is freely used; so that when the super colors in the completion of the work are applied, the silvery hues beneath contribute greatly to the atmospheric effect, which constitutes one of the chief charms in his pictures. It is also worthy of notice that the same careful attention to details is as observable in the half tones, shadows, and distance as in the more prominent and luminous parts. Above all, the high quality of his genius is best discovered in the selecting of objects of the most pleasing forms, tastefully grouping them together, so as to produce, by the various combinations, a scene replete with the most enchanting beauties.”

—*Bryan's Dictionary of Painters and Engravers.*

“He searched for true principles by the incessant examination of nature, usually studying in the open fields, where he frequently continued from sunrise till the dusk of the evening, sketching whatever he thought beautiful and striking.

“Every curious tinge of light on all kinds of objects he marked in his sketches with a similar color, by which

means he gave his landscapes such an appearance of nature as has rarely been equaled by any artist.

“His skies are warm and full of luster, and every object is properly illumined. His distances are admirable, and in every part a delightful uniformity and harmony never fail to excite admiration. His invention is pleasing, his coloring delicate, his tints have such an agreeable sweetness and variety as to have been imperfectly imitated by the best subsequent artists and were never equaled.

“His pictures are scarce, especially such as are undamaged, and they are so valued that no price is thought to be superior to their merits. There are some of uncommon excellence in this country.”

—*Pilkington's Dictionary of Painters.*

“His works are combinations of beautiful objects borrowed from the inexhaustible source of nature, enriched by art, exhibited under the most lovely forms and alluring media. Sir Joshua Reynolds says in his Discourses, that Claude Lorraine ‘was convinced that taking nature as he found it seldom produced beauty.’ If the scene represents the early morning, the hemisphere is suffused with light and warmth, and all nature visibly feels their influence; the mists are seen dispersing, and the cool freshness of the dawn of day is yielding to the absorbing rays of the sun; the soft zephyrs appear to agitate in gentle ripples the surface of the lucid streams, and to breathe in whispers among the foliage of the surrounding groves. The shepherd is seen leading his flocks to the pastures, or Diana with her attending nymphs, is sallying forth to the chase. Every period of the day, with all its elemental vicissitudes, has been successfully embodied by his magic pencil, and even the gorgeous splendor of a summer evening, with all its dazzling brightness, was not beyond the reach of his master hand. His pictures are enriched with palaces, temples, and other noble edifices; and the ruins of ancient mighty structures are so appropriately introduced, and

composed with so much skill and taste, that it is easy to imagine that they once had existence at some glorious era of the Greek or Roman states.

“This illustration is still further heightened by the introduction of some event from sacred or profane history, poetry, or romance, which accords with the style of the buildings and the scenes depicted. The landscapes of other great artists, as Gaspar Poussin and Salvator Rosa, engage little of our time and contemplation to run over the scanty confines of their scenery, compared with the august and boundless expanse of Claude. He presents the beholder such an infinity of objects, and conveys him over such a ‘variety of hill and dale and misty mountains’ that the eye seems to be constrained, as it wanders, to repose on the way. His marines and magnificent sea ports contend for superiority with his inimitable landscapes, in the purity and freshness of the atmosphere, and the gentle, undulating swell of the water, sparkling with the reflection of a clear and brilliant sunshine.”

—*Spooner's History of the Fine Arts.*

No. 110—“**Sunset in an Italian Seaport.**”

38½x67.

From the estate of Walter Langdon.

Purchased by him in London in 1808.

In the foreground is a group of emigrants with their luggage; upon some planks near-by they have prepared a meal with a goodly supply of liquid refreshment. On one of the plates will be seen the artist's name, “Claude Gellee Lorraine.” Groups of sailors from the vessels in the harbor are conversing with their friends, while others are busy in the rigging of the great vessel on the left. A number of imposing buildings on the right have a frontage on the harbor and in the distance is the Harbor Light and as the

shadows deepen many sea fowl fly shoreward for the night. Far across the expanse of water the sun dips low in the west, shedding its declining glory on the few fleecy clouds o'erhead.

LOSSOW (Heinrich). Bavaria.

Born at Munich, 1843.

Pupil of Munich Academy, and of Royal Conservatory at Schlotheim.

"Paints rococo scenes, often strongly realistic."

—*Cyclopedia of Painters and Paintings.*

No. 111—"Love Awake."

22x27.

A beautiful brunette is teasing and coaxing a little Cupid, who is resisting with all his diminutive strength. The warm, glowing flesh tones, and the dark drapery of the couch, are both rich and delicate.

No. 112—"Love Asleep."

22x27.

Here the case is reversed. It is the little god of love who is pleading, and a fair-haired blonde who is pushing him away, deaf to his coaxing, blind to his caresses. This picture is lighter in tone and more delicate than its mate.

These pictures have been as extensively engraved and reproduced in many ways as the "Angelus" of Millet.

LOUTHERBOURG (Philippe Jacques de). . . Prussia.

Born at Fulda, Hesse-Cassel, 1740.

Died at Chiswick, England, 1812.

Landscape, marine and battle painter.

Studied in Paris in 1775, under F. Casanova.

Member of Academy, 1767.

Settled in England, 1771.

Member Royal Academy, 1781.

Exhibited 155 works in Royal Academy.

"His subjects were noble and grandly treated, and he deserved the reputation he enjoyed."

—*Redgrave's Dictionary of Artists of the English School.*

No. 113—"Ancient Fortress at Cassel."

25x18.

This scene undoubtedly attracted the artist's attention, not alone from the picturesque nature of the locality, but was enhanced by recollections of a memorable spot adjoining his boyhood's home. It represents the ancient fortress on the summit of an isolated hill at Cassel, which, from the flatness of the adjacent country commands an extensive view. At the foot of the hill and in the foreground, some cattle are wandering at a pool. A boy and girl are watching the herd. The old moss-covered castle and parapet on the hilltop looms out grandly against the lowering clouds, while the verdure is painted with marvellous fidelity.

MARATTI (Carlo).

Born in Camerano, May 13, 1625.

Died in Rome, December 15, 1713.

Roman School; best and favored pupil of Andrea Sacchi.

"One of the first artists of his time.

"Most popular and most employed artist of Rome."

—*Spencer's History of the Fine Arts.*

“The most admired statues of the ancients, and celebrated paintings of the best of his predecessors, were the objects of his perpetual attention and imitation; till he had made himself master of the most beautiful forms and graceful attitudes and airs of heads. Those he sketched with the utmost facility, and conveyed such dignity, beauty and elegance to his own compositions, as surpassed the works of all his contemporaries. Maratti’s manner of designing was grand, and his mode of thinking and composing truly noble as well as judicious; his ordonnances were rich and magnificent, and his expression lively and affecting.

“His touch is lively and exquisite, and his draperies have a noble variety, being managed with peculiar art and judgment.

“Maratti received the honor of knighthood as a public testimony of his merit and he has been more respected and admired than any of the modern painters. While he was alive his works were sold at prodigious prices, and they still retain their value in every part of Europe. They are in the greatest esteem with the present age and are likely to be equally sought after by posterity.”

—*Pilkington’s Dictionary of Painters.*

No. 114—“**The Annunciation.**”

9½x13½.

From collection of Amelio Burce, Director of Gallery,
Florence, Italy.

“Joy to the world, the Lord is come.” Mary kneeling while a messenger from Heaven is represented as presenting to the world by her the ‘Son of Rightousness,’ while the angels sing the glad song, “Peace upon earth, good will toward men.” The colors are pleasing and the subject well chosen.

No. 115—"The Wise Men and The Infant Jesus."

11½x14½.

"Now, when Jesus was born in Bethlehem of Judea, in the days of Herod the King, behold wise men from the east came to Jerusalem."

Within a lowly stable in Bethlehem, Mary sits holding the infant Jesus, while the wise men of the east and the shepherds are gathered around her, offering precious gifts to the child.

The light of Divine Love is represented as shining from above, bringing to view the modest surroundings, and the forms and figures of those who have to come to offer homage. The figures are finely proportioned and natural, and the colors fine and pleasing.

MARILHAT (Prosper). France.

Born at Vertaizon, near Thiers (Puy-de-Dome), 1811.
Died there, 1847.

Landscape painter; pupil of Roqueplan.

"Recommended by his master as the artistic companion of Baron Hugel, he visited the Levant in 1831 and spent a number of years in Cairo, where the climate so ruined his health that he did not long enjoy the fame which awaited him on his return to Paris. He left more than two hundred unfinished pictures."

—*Cyclopedia of Painters and Paintings.*

No. 116—"The Prophet's Tomb."

13½x9½.

Supposed to be the tomb of the prophet Abou-Mandour. Around the tomb have congregated some Syrian Arabs with their camels.

MAX (Gabriel).

Born at Prague, 1840.

Pupil of Blaas, Kurzbauer and Piloty.

"Whenever his name is mentioned by the writers upon German art of today, his power and originality are admitted and admired. Many of his works are tragic in the extreme."

—*Clement & Hutton's "Artists of the Nineteenth Century."*

"When we come to Gabriel Max, we find a genius, to the analysis of whose masterly conceptions we should much prefer devoting a chapter instead of a few meager paragraphs. In respect of mental grasp and imagination, combined with technical ability, we should give this first place in the contemporary Munich school to Max and Bocklin. Artists and public are alike agreed upon the surpassing character of Max's works."

—*S. G. Benjamin, "Contemporary Art in Europe."*

"First exhibited in 1867 and has since acquired a steadily increasing fame. Honorary member of Munich Academy, Professor in 1879-83. Gold medals in Berlin and Munich."

—*Cyclopedia of Painters and Paintings.*

In a recent work published in 1897, called "The Madonna in Art," giving illustrations of thirty-one of the great Madonnas painted from the earliest ages to the present time, there are given of modern paintings one by Gabriel Max and one by Bouguereau. The one by Max is spoken of as follows:

"Take, for instance, the portrait Madonnas by Gabriel Max. Here are no details to divert the attention from motherhood, pure and simple. We do not ask of the subject whether she is of high or low estate, a queen or a peasant. We have only to look into her earnest, loving face to read that here is a mother. When weary with the senseless repetitions of the set compositions of past ages, we turn with relief to a simple portrait mother like this,

at once the most primitive and the most advanced form of 'Madonna' art. It is only another case where the simplest is the best."

No. 117—"The Treasures of Home."

31x24.

Represents a mother and child. One of the most refined, beautiful and harmonious and softly toned pictures that has been produced by this master of the German school. One of the best, if not the best, of his paintings.

MICHELANGELO (Buonarroti).

Born in the Castle of Caprese in Tuscany, March 6, 1472.

Died in Rome, February 18, 1564.

Studied under Domenico Ghirlandaio and at the Academy in the Gardens of St. Mark.

Lorenzo de Medici became his patron and give the artist a home at the Medici Palace, where he did much work.

"In the early part of his life, he not only applied to sculpture and painting but to every branch of knowledge connected with the arts. As a painter, sculptor or architect, he attempted, and above any other man, succeeded to unite magnificence of plan and endless variety of subordinate parts, with the utmost simplicity and breadth. His line is uniformly grand; character and beauty were admitted only so far as they could be made subservient to grandeur.

A beggar rose from his hand the patriarch of poverty; the hump of his dwarf is impressed with dignity; his women are moulds of generation; his infants teem with the man; his men are a race of giants. . . . He is the inventor of epic painting in the sublime compartments.

of the Sistine Chapel. He has personified motion in the groups of the Cartoons at Pisa, embodied sentiments on the monuments of St. Lorenzo, unravelled the features of meditation in his prophets and sibyls; and in the 'Last Judgment', with every attitude that varies the human body, traced the master-trait of every passion that sways the human heart. Such was Michel Angelo, the salt of art."

—*Pilkington's Dict. of Painters.*

"He has contributed more to the grandeur of design so essential to both painting and sculpture, than any artist that has ever existed."

—*Bryan's Dist. of Painters and Engravers*

No. 118—"The Deluge."

14x21.

From the collection of Lord St. Helens. Painted on vellum and with an old oak panel for a stretcher.

This picture represents a very strange but appropriate view or idea of the deluge, with the waters everywhere rising up on the earth and driving the inhabitants onto the higher grounds and thence into the trees to escape from the rising floods.

The drawing and designing are characteristic, interesting and finely drawn. It is not intended for a finished picture.

Michel Angelo was justly rated as in general a poor colorist, but the greatest of all designers. This picture shows fine drawing and composition and is interesting and attractive as a composition and idea of the greatest of all the sculptors and designers of the world.

MIGNARD (Pierre).

Born at Troyes, 1610.

Died in Paris, May 30, 1695.

"French school of portrait and allegorical painters. Pu-

pil of Jean Boucher at Bourges, Vouet in Paris, also under Pierre Gentil, the sculptor. He was patronized by Urban VIII., and by his successors to Alexander VII., whose portrait he painted, and distinguished himself in that branch, as well as in historical subjects. His works lay claim to our approbation, by a correct design, a captivating amiability in his forms, and an harmonious, if not vigorous, effect in his coloring. Several of his pictures have been engraved by some of the most celebrated of the French burinists, among which are Gerard, Audran, Poilly, Roullet, Nanteuil, etc."

—*Bryan's Dictionary of Painters and Engravers.*

"His pictures, in the graceful, dignified style of Raffaelle, were greatly admired at Rome. He acquired a distinguished reputation in that city and found abundant employment. He also distinguished himself as a portrait painter and was patronized by the Popes and many of the nobility. He executed many works for the churches. He was invited back to Paris by Louis XIV., and, on his way, passing through Tuscany, Modena and Parma, he was honored by the princes of those cities, whose portraits he painted. Louis sat to him ten times for his portrait, and had such a respect for his talents that he ennobled him. After the death of LeBrun he appointed him his principal painters."—*Spoooner's History of Fine Arts.*

"He painted the portraits of Urban VIII. and of Alexander VII., and many other works, including frescoes in churches. In 1658 he was recalled by the king to Fontainebleau, where he became the rival of LeBrun, to whose honors he succeeded. He was court painter, the director of the Gobelins, and was elected on the same day member, rector, chancellor, and directory of the Academy."

—*Cyclopedia of Painters and Paintings.*

"The chief portrait painters of the period of Louis XIV. were Mignard, who was also a distinguished painter of fresco, Rigaud, Largilliere, and Francois de Troy. The

name of Mignard, rendered famous by LeBrun's rival and successor, Pierre, is also illustrated by an older brother, Nicholas. We must believe history, which assigns to him a distinguished talent, as well as the abundant evidence of the works he has left. He was born a painter. He is one of the large number of conspicuous artists from the studio of Vouet. But, in spite of such difficult competition, Mignard's won him reputation. He proceeded to other cities of Italy, was welcomed with honors by artists and rulers, and, returning to Rome, painted Pope Alexander VII. But, like Vouet, he was recalled to France by the king, at the instigation of Mazarin, and, leaving his wife and newly-born son at Rome, he set out Oct. 10, 1657. He was received in the prominent towns of France with great honor: at Marseilles by the First Consul of the city, at Aix by the President of the Parlement, at Avignon everybody aided Mignard 'de Avignon' to do the honor to Mignard Le Romain.'"—*History of French Painting.*

No. 119—"Jean Baptiste Racine."

22x28.

A distinguished French dramatist; born at La Ferte, Milan, 1639; died at Paris, 1699. His first tragedy, the *Thebaide* or *Les Freres Eunemis*, was performed by Moliere's troupe at the Palais-Royale in 1664. His first masterpiece was *Andromaque*, which on its performance in 1667, produced a profound impression. After writing eight or ten successful pieces, he retired from the theater in 1677, owing to chagrin at hostile critics. However, in 1689 and in 1691, he wrote *Esther* and *Athalie*. As a dramatist, Racine is considered the model of French classical tragic drama.

MORAN (Thomas). N. A., New York.

Born at Bolton, Lancashire, England, 1837.

Brought to America, 1844.

Brother of Edward and Peter Moran.

Returned to Europe 1862 and 1866, and studied the works of Turner and the old masters.

Elected N. A., 1884.

Member of Society of American Artists.

No. 120—**“Sunrise in Mid-Ocean.”**

30x42.

The grand old ocean. The rising sun casting its mellow light across the vast expanse shows no sail in sight, only the boundless ocean in all her overpowering grandeur and loneliness. In the center of the picture is seen the “trough of the sea,” while on the left the great waves are breaking into fleecy foam. The sunlight glory in the clouds adds additional enchantment to this beautiful canvas, in all making this one of the best maritime pictures in the world.

No. 121—**“Venice and the Palace of the Doges.”**

50x32.

Over a long vista of the blue waters of the canal, rises the slender spire of the Palace of the Doges. On the left, buildings of red and white marble tower one above another, and above and beyond all, two shining white domes seem like silver against the blue sky. The blue waters of the canal comprise the entire foreground, while on either side some very warm coloring is shown in the introduction of the barges, sail boats and gondolas which ply the aqueous avenues of the city. Overhead the blue sky is hazed with a drift of thin, light clouds.

MORAN (Edward). New York:

Born in England, 1829.

Came to America, 1844.

Member of the Royal Academy of London, 1862.

Returned to the United States, 1869.

Elected A. N. A., 1873.

Member of the Pennsylvania Academy and of the
Royal Academy, London.

No. 122—"A Squall on the English Channel."

36½x24.

In the center of the picture a packet ship is rolling in a high sea. In the distance other ships are seen through the gathering gloom. There is a fine motion in the glistening water, and the perspective and modeling of the waves are both the work of a conscientious student of nature.

MURILLO (Bartholome Esteban).

Born in Seville, January 1, 1618.

Died there, April 3, 1682.

Spanish School. Studied under Juan del Castillo.

"The fertility of his talent, only paralleled by that of Lope de Vega in literature, enabled him to cover the walls of private and public buildings at Seville with the pictures now scattered all over Europe at prices which, to the artist, would have seemed fabulous."

—*Cyclopedia of Painters and Paintings.*

"Few painters have a juster claim to originality of style than Murillo, and his works show an incontestable proof of the perfection to which the Spanish School attained, and the real character of its artists—for he was never out of his native country, and could have borrowed little from

foreign artists; and this originality placed him in the first rank among the painters of every school. All his works are distinguished by a close and lively imitation of nature. His pictures of the Virgin, Saints, Magdalenes, and even of the Saviour, are stamped with a characteristic expression of the eye, and have a natural peculiarity of countenance and habiliments which are very remarkable. There is little of the academy discernable in his design or his composition. It is a chaste and faithful representation of what he saw or conceived; truth and simplicity are never lost sight of; his coloring is clear, tender and harmonious, and though it possesses the truth of Titian and the sweetness of VanDyck, it has nothing of the appearance of imitation. His works now command enormous prices."

—*Spooner's History of the Fine Arts.*

"With the work of this admirable artist, the English collector is more intimately acquainted than with those of any painter of the Spanish School; and their intrinsic merit amply justifies the admiration which is bestowed on them."—*Bryan's Dictionary of Painters and Engravers.*

No. 123—"The Coronation."

39x52.

From the Lord Townsend Collection.

The Virgin Mary, robed in spotless white, with a blue mantle thrown over her shoulders, is represented as rising above the serpentine devil and his angels, while an angel of God places upon her head a crown of twelve stars, and cherubs bring garlands of flowers and shout with joy. The serpent still holds in his mouth the apple with which he had tempted "the first man Adam," and with which he tempted the son of this woman, "the second man Adam who became a living spirit" after his forty days' fast. Here, however, his subtlety failed and one was found "who, being tempted in like manner as we yet sinned not." The horn in prophecy represents Power, and the great horn in the

lower corner of the painting no doubt is emblematic of the Power of Satan which Jesus destroyed.

In this wonderful painting, Murillo represents faithfully what his fertile mind conceived, and has given to his figures truth and simplicity, and although his coloring is modest, yet it is clear, tender and harmonious.

MYTENS (Daniel).

Dutch portrait painter, was born at the Hague (at the end of the 16th century). Died after 1658.

He belonged to the Dutch school, probably studying in the school of Rubens, as he imitated that master in his portraits and in his backgrounds. He went to England during the latter part of the reign of King James. His work was greatly admired and, though he drew several of the court, he was not formally employed as painter to the King until the first year of the reign of King Charles. His patent was dated the 30th of May, 1625. Sometime after the arrival of Vandyck at the court of King Charles, he returned to the Hague.

"He had studied the works of Rubens previous to his coming to England. His landscape in the backgrounds of his portraits is evidently in the style of that school, and some of his works have been taken for Vandyck's.

"He painted beautiful copies of Raphael's cartoons. His works show great simplicity of manner, lightness of color, and silvery flesh tones."

—*Encyclopedia of Painters and Paintings.*

No. 124—"Henrietta Maria, Queen of Charles I."

35x30.

The flesh tints in this beautiful picture are true and life-like. Form and features are reproduced in finest perfection, attained only by the greatest of the portrait painters. And in the costume the artist has a magnificence of color seldom seen on canvas. This is one of the most beautiful and characteristic of this noted artist's work.

No. 125—"King Charles I."

34x46.

From the Collection of General Bulwer.

This picture was painted about the time at which Queen Henrietta Maria was painted as described just above. The coloring is very fine, natural and satisfactory. His portraits of men were colored as appropriately as the refined and more delicate coloring which he gave to his portraits of women.

This pair of portraits represents a most interesting, celebrated and noted couple of prominent people of past history. In some respects King Charles stood out as prominently before the world with as tragic a life as to make a couple who jointly formed as interesting a pair as any king and queen in history. And we can rely upon these two as being as favorable and correct a representation of their true appearance and character as any historical portraits known.

OPIE (John).

Born, 1761. Died, 1807.

"The works of Opie are distinguished by great simplicity in the composition, masterly boldness of effect, and uncommon strength of character, though sometimes defective in dignity, and faithful expression of individual nature. His best works possess, in an eminent degree, what artists term breadth. Few painters have shown so perfect an eye to the purity of color, and in some of his works he appears to have emulated the rich and harmonious tones of Rembrandt and Titian; and even Fuseli says that nature had endowed him with an exquisite eye for color, and pronounces his coloring in the 'Murder of James I.' unrivalled among the productions of his contemporaries and approaching the excellence of Titian. His conduct of the chiaro-scuro was intelligent and masterly."

—*Spoooner's History of the Fine Arts.*

"The pictures he painted on these occasions were amongst the most admired productions of the British school. The works of Mr. Opie are distinguished by a simplicity in the composition, masterly boldness of effect, uncommon strength, though not dignity of character, and a faithful expression of individual nature. Few painters have shown so perfect an eye to the purity of color; and in some of his works he appears to have emulated the harmonious toning of Rembrandt and Titian. His conduct of the *chiaroscuro* is masterly and intelligent. He demonstrated by his works how highly he was endowed by nature with a strength of judgment and originality of conception. His thoughts were always new and striking, as they were the genuine offspring of his own mind; and it is difficult to say if his conversation gave more amusement or instruction. The toils and difficulties of his profession were by him considered as matter of honorable and delightful contest; and it might be said of him, that he did not so much paint to live as live to paint."

—*Bryan's Dictionary of Painters and Engravers.*

"His best work was in portraiture. He became an A. R. A. in 1787 and R. A. in 1788; in 1805 he was chosen professor of painting in the Royal Academy."

—*Cyclopedia of Painters and Painting.*

"Untaught, he gained proficiency in portrait painting. Not being circumscribed in talent, he gained great success in various branches; and Boydell's Shakespeare, Macklin's Poets, and Bowyer's edition of Hume soon afforded ample scope for Opie's abilities, who produced upon these occasions some of the best specimens of the English school. His best pictures possess great expansions, his coloring is chaste and his *chiaro-scuro* perspicuous."

—*Pilkington's Dictionary of Painters.*

"'The Cornish Wonder' grew rich and fashionable, studied diligently, became professor at the Academy, wonderfully improved his portraits, and extended his ambition

to high art, where his best effort is 'The Assassination of Rizzio.' To him belongs that often-quoted anecdote of the painter who, when asked with what he mixed his colors, replied, 'With brains, sir.'

—*Radcliffe's Schools and Masters of Painting.*

"As an artist, his works prove his great genius and original powers. Later his compositions were more simple, his light and shade better understood, and his works have a vigorous and manly strength which contrasts with the feeble inanities of many of his contemporaries."

—*Redgrave's Dictionary of Artists of the English School.*

No. 126—"Portrait of a Gypsy Girl, Discovered by Opie While Sketching in England."

33x25.

From the sale of a fine collection of Robinson & Fisher's, of London.

PARTON (Arthur). New York.

Born at Hudson, N. Y., 1842.

Landscape painter.

Pupil of W. T. Richards, of Philadelphia.

Visited Paris and London 1870, and sketched in Scotland the following summer.

Elected an A. N. A. in 1873.

N. A. in 1884.

Studio in New York.

No. 127—"New England Homestead on a Stormy Morning."

27½x17½.

This landscape takes one right into the heart of nature. Fine, sturdy trees stand boldly out against lower-

ing clouds, indicative of the approaching shower. The rendering of the foliage is very minute, and the atmospheric effects and feeling of the lull before the shower are cleverly and suggestively realized. There is a sense of subdued sentiment and a true inspiration of the poetry of nature.

No. 128—"A Scene in the Delaware Valley."

19x24.

This picture represents a peaceful scene in Delaware. In the foreground is the river, while in the center of the picture, and stretching away to the left, is a clump of trees which cast their dark shadows on the still water. Several cows are introduced into the center of the painting; and through the green foliage of the trees one gets a glimpse of fleecy clouds in a blue sky.

PEALE (Rembrandt). America.

Son of Charles W. Peale.

Born in Bucks County, Pa., 1778; died, 1860.

Washington sat to Peale for his portrait, when the artist was only eighteen. In later life, by careful use of the studies made of his illustrious sitter, Peale painted this portrait.

"Rembrandt Peale obtained a permanent reputation for his very able and truthful portrait of Washington. He bestowed the best efforts of his mature years, and it received the compliment of being purchased by Congress for \$2,000—a large sum for an American painting in those days when the purchasing power of money was greater than it is now."—*Benjamin's Art in America*.

Extract from Peale's lecture on "Washington and His Portrait:"

"Washington gave me three sittings. At the first and

second, my father's painting and mine advanced well together; being at my right hand, his was a little less full than mine. In the third sitting, perceiving that he was beginning to repaint the forehead and proceed downwards, as was his custom, I feared he would have too little time to study the mouth and lower part of the face, and therefore I began at the chin and proceeded upwards. The result of this decision was, that there was something in the upper part of my father's study that I preferred, and something in the lower portion of mine which better satisfied me. At subsequent periods I made several studies to combine them. To profit more fully by the occasion, my uncle, James Peale, during the second and third sittings, painted at my left hand a miniature on ivory, and, for a time, my elder brother stood beyond my uncle to make a profile sketch. Mrs. Washington happened to enter the room at the moment, and being amused by the circumstances, mentioned it to Stuart, who jocularly told her she must take good care of her husband, as he was in danger of being peeled all round.

"Washington gave me three sittings of three hours each, from seven to ten. By these early visits I had the advantage of seeing his hair in a more natural manner than the barber arranged it, wig-fashion, after ten o'clock. In this particular, the hair of Col. Trumbull's portrait is much more easy and graceful, as he probably saw it in the negligence of a camp. He shaved himself before coming to me, and the powder being washed from the whiskers in front of his ears, showed that his hair was dark brown. What there was of gray on the top of his head was disguised with powder; yet there his hair was abundant, and the plaited hair behind was long and clubbed, to which was attached on days of state ceremony, in dress of black velvet, the customary appendage of a black silk bag.

"My portrait, wet from the easel, was packed up and in a few days was opened in Charleston, where I painted

ten copies of it, which were valued as the most recent likeness. In executing these I became familiar with whatever good it possessed, but also became still more sensitive to its deficiencies.

"After the death of Washington, neither satisfied with my father's, nor Trumbull's, nor Pine's, nor Wertmuller's, nor Stuart's, nor my own, I made repeated attempts to fix on canvas the image which was so strong in my mind, by an effort of combination, chiefly in my father's and my own studies. I had made during several years, sixteen of these attempts; and though not equal to my own expectation, they all found satisfied possessors. I determined, in 1823, to make a last effort; and under an excitement, even beyond the 'poetic frenzy' which controlled me during three months to the exclusion of every other thought, and to the grief of my father, who considered it a hopeless effort, I succeeded to his conviction."

No. 129—"Portrait of General Washington."

30x36.

"Chief Justice Marshall and others always declared it the best likeness of Washington ever painted."

—*Corcoran Gallery Catalogue.*

Mr. Sutton, of the American Art Galleries, who is probably the most competent judge in this country, in speaking of this portrait, said:

"You may say for me that I regard this as the finest portrait of Washington in existence. I have made a special study of Washington's portraits both in oil and engravings, and have a large number of engraved copies by various artists, and I consider this the most lifelike and natural of all Washington's portraits. It is similar to, but better than, the one hanging in the President's room back of the Senate Chamber in the Capitol."

PIOMBO (Sebastiano del).

Born in Venice, in 1485. Died in Rome, June 21, 1540.
Venetian school.

Real name, Luciani. Pupil of Giovanni Dellini and afterwards of Giorgione. A contemporary and strong competitor of Raphael, Michael Angelo, Giorgione and Giovanni Bellini.

"Sebastiano, under the guidance of Michael Angelo, who in many cases supplied him with designs, executed pictures which to some eyes equal those of Raffaello, and after the death of the latter, won him the name of the best painter in Rome."

—*Cyclopedia of Painters and Paintings.*

"Sebastiano made himself especially celebrated as a portrait painter. In the London National Gallery are two fine specimens, one canvas representing the Friar himself, along with Cardinal Ippolito de Medici; another, a portrait of a lady. He also painted Guilia Gonzago, Marcus Antonio Colonna, Vittoria Colonna, Ferdinand Marcus Pescara, Popes Adrian the Sixth, Clement the Seventh, Paul the Third, etc."—*Encyclopedia Britannica.*

"He first distinguished himself as a portrait painter, to which his powers were peculiarly adapted. His portraits were boldly designed and full of character. The heads and hands were admirably drawn with an exquisite tone of coloring and extraordinary relief."

—*Bryan's Dictionary of Painters and Engravers.*

"The Flagellation of Christ,' at the Osservanti of Viterbo, is esteemed the best picture in the city. Pictures for private rooms and portraits he painted in great numbers and with comparative ease; and we nowhere meet with more beautiful heads, more rosy flesh tints and more novel accessories than in these."

—*Luigi Lanzi, in "History of Painting in Italy."*

"He first studied with Giovanni Bellini, then far advanced in years, and afterwards with Giorgione, and be-

came the most distinguished disciple of his school, the most successful imitator of the harmony of his coloring, the breadth of his chiaro-scuro, and the fulness of his forms. He first distinguished himself as a portrait painter, to which his powers were peculiarly adapted. His portraits were admired for the striking resemblance, the sweetness of the coloring, and the roundness and boldness of relief, which made his figures appear to stand out from the canvas."—*Spooner's History of Fine Arts*.

“‘The Raising of Lazarus,’ now in the London National Gallery, was painted in 1517-19 for Guilio de Medici, then Bishop of Narbonne, afterwards Pope Clement VII.; and it remained in Narbonne Cathedral until purchased by the Duke of Orleans early in the 18th century—coming to England with the Orleans gallery in 1792.

“‘Raphael's Transfiguration’ was painted for the same patron and the same destination. The two works were exhibited together, and some admirers did not scruple to give the preference to Sebastiano's.”

—*Encyclopaedia Britannica*.

No. 130—“Portrait of Vittoria Colonna.”

32x27

From the Collection of the Earl of Dudley.

This lady is referred to in the life of Michelangelo, as we find it in the British Encyclopedia, as follows: “Soon afterwards, Michaelangelo made the acquaintance of the pious, accomplished and high-souled lady, Vittoria Colonna, widow of the Marquis Pescara. For twelve years until her death, which happened in 1547, her friendship was the great solace of Michelangelo's life. On her in all loyalty and reverence, he poured out all the treasures of his mind, and all his imprisoned powers of tenderness and devotion. He painted her a crucifixion of extraordinary beauty, of which many imitations, but not the original,

have come down to us. She was the chief inspirer of his poetry, in which, along with her praises, the main themes are the Christian religion, the joys of Platonic love and the power and mysteries of art. Michelangelo's poetical style is strenuous and concentrated like the man. And so the mighty sculptor, painter and poet reached old age. An infirmity which settled on him in 1544, and the death of Vittoria Colonna, in 1547, left him broken in health and heart."

This picture represents one of the most refined portraits by the strongest competitor and contemporary of Raphael. Michelangelo, Giorgione and Giovanni, Bellini, and as a portrait painter, perhaps, at least equal, if he did not excel, either one of these greatest of the old masters.

POKITANOW (Ivan). Russia.

Born at Odessa, Russia.

Medals at Moscow and St. Petersburg.

This painter may be called the Meissonier of landscape art.

No. 131—"Sheep on the Hills at Odessa."

11x7½.

This is a beautiful little landscape, perfect in every detail. The trees, the sheep, the grass-covered hills, and the few little clouds floating across the sky, are all painted with the utmost nicety.

PORBUS (Francis, Jr.).

"A skillful painter of portraits and history, a son of Frans the elder, was born at Antwerp in 1570. He worked mostly in Paris. 'His picture of the Last Supper,' says the *Biographie Universale*, 'is one of the finest productions of the Flemish school.' Died in Paris in 1622."

—*Lippincott's Pronouncing Biographical Dictionary*.

"He painted the portraits of the royal family, and the most distinguished personages of the court. His talents were not confined to portraits; there are several of his pictures in the churches at Paris, which establish his reputation as a painter of history. His most esteemed performance is the 'Last Supper,' formerly in the church of St. Leu, now in the gallery of the Louvre; it is a grand and simple composition, the figures correctly designed, and the coloring rich and harmonious. In the Hotel de Ville, are two pictures by Porbus of the Minority and Majority of Louis XIII., which he has treated with great ingenuity, and the portraits he has introduced have an admirable appearance of truth and nature. The portrait of Henry IV. was formerly in the collection of the king of France. It is now in the French Museum."

—*Bryan's Dictionary of Painters and Engravers.*

"Flemish school; history and portrait painter, son and pupil of Frans the elder. Free of the guild in 1591; for sometime in Brussels, from 1600 court painter to Vincenzo I., Gonzaga at Mantua, then from 1610 flourished at the court of Henry IV. of France, and painted various pictures of that monarch and his queen."

—*Cyclopedia of Painters and Paintings.*

"He acquired great distinction, and painted the portraits of the royal family and many of the most distinguished personages of the court. His talents were not confined to portraits, and he executed several works for the churches, which obtained for him a high reputation as a historical painter. He surpassed his father in elegance and grace, and in the noble simplicity of his drapery. His design was remarkably correct and his coloring rich and harmonious."

—*Spooner's History of the Fine Arts.*

No. 132—"Portrait of Maria DeMedici in Her
Twenty-Second Year."

25x20.

From the Collection of Baron de Bourneville, of Paris. One of the characteristic and important portraits of this master of the Flemish school. The picture is well preserved, beautifully painted and makes a very attractive example of this artist's work.

PYNE (James Baker). Bristol, England.

Born at Bristol in 1800.

An able English landscape painter.

Became a resident of London about 1835.

Visited Italy and Switzerland in 1846.

For many years Vice-President of the Society of British Artists.

Died in 1870.

"Was a master of certain peculiar atmospheric effects, and his pictures are remarkable for their delicate aerial perspective. Among his best works are 'A View on the Avon,' 'The Palace of the Ceasars,' 'Lago Maggiore,' 'Castle of Ischia,' 'Venice,' and 'Heidelberg.'"

—*History of the British School of Painters.*

"His works that have survived the pillage of years, are still in demand in England. He painted after the manner of Turner, and his pictures, when fresh, were very beautiful in tone, and sold readily for good prices."

—*Dr. Thomas.*

No. 133—"A Farm Scene in England."

13x10.

A clump of trees to the left of the center, with a roadway to the right. On the road-side are a couple of farm

houses, with a tract of woodland beyond. To the right of the center a broad stretch of table land, with sheep lying idly in the fields. In the foreground two children are playing over the trunk of a fallen tree.

A softly colored, bluish tinted, misty landscape, much in the style of Turner's middle period pictures.

This picture is from the collection of Lord Jersey.

No. 134—"Canalazzo and the Bridge."

25x35.

On the left are some splendid trees in whose shadow lies a bevy of small fishermen's boats and gondolas. Beyond a bridge spans the canal, while still farther to the right are seen the spires and domes of numerous churches and temples. The rays of the setting sun add glory and color to clouds and sky, making a delicate background for a richly colored painting.

RAEBURN (Henry).

Born in 1756, died in 1823.

"Son of a Scotch clergyman, was as highly esteemed in Edinburgh as Sir Joshua Reynolds had been in London. He was overwhelmed with sitters, and has left much of the fruit of his labor in the Edinburgh Academy, which has preserved his portraits of Sir Walter Scott, Dugald Stewart, Francis Jeffery, and many other eminent Scotchmen. His style was manly, broad and forcible, and his merits were so justly appreciated that he was knighted by George IV. and appointed royal painter."

—*Radcliffe's Schools and Masters of Painting.*

"Both his art and his society were esteemed. He was surrounded by friends, and painted the most distinguished of his northern countrymen. He paid only short visits

to London and knew little of the art or the artists of the metropolis. But honors fell thick upon him in his native city. In 1812 he was elected president of the Society of Artists in Scotland; in 1813 an associate of the Royal Academy, London, and the following year an academican. He held undisputed pre-eminence in art, and was surrounded by friends."

—*Redgrave's Dictionary of Artists of the English School.*

"He became distinguished as a portrait painter, though he also exhibited a few historical pieces at the Royal Academy in London, of which he was a member. Of that of Edinburgh, he was chosen president and, when George the Fourth visited his northern capital, the honor of knighthood was conferred upon him, and he subsequently received the appointment of first portrait painter to the king in Scotland. He was equally remarkable for correctness of drawing, freedom of penciling, brilliancy of coloring and a personification of character not less vigorous than graceful. He possessed the rare faculty of producing in every instance the most striking and agreeable likeness, and of indicating intellectual expression and dignity of demeanor wherever they appeared in the original; often approaching in his portraits to the elevation of historical painting."—*Pilkington's Dictionary of Painters.*

"For years, application, improvement and success went hand in hand; and he might reckon the greater part of the distinguished men of Scotland of his time among his sitters and friends. In 1814, he became an associate of the Royal Academy, and in the following year, R. A., it is said, without the usual humiliating solicitation. Raeburn could represent, with the force of truth, men of intellect and genius, but could not condescend to the frivolities of fashion. His power lay in depicting the mind, not the decorative paraphernalia of the coxcomb, or the millinery and affected air of the beauties of the salon or drawing room."—*Bryan's Dictionary of Painters and Engravers.*

“Raeburn was fortunate in the time in which he practised portraiture. Sir Walter Scott, Blair, Mackenzie, Woodhouselee, Robertson, Home, Ferguson and Dugald Stewart were resident in Edinburgh, and they were all, along with a host of others less celebrated, immortalized on the painter’s canvas. Professional honors fell thick upon him. In 1812 he was elected president of the Society of Artists in Edinburgh, in 1814 Associate and in the following year, full membership of the Royal Academy. In 1822 he was knighted by George IV. and appointed his Majesty’s limner in Scotland. In his own day, the portraits of Raeburn were excellently and voluminously engraved by the last members of the great school of English mezzotint. He had the power of producing a telling and forcible likeness; his productions are distinguished by breadth of effect, by admirable force of handling, by execution of the swiftest and most resolute sort. Wilkie has recorded that while traveling in Spain and studying the works of Velasquez, the brush-work of that master reminded him constantly of the ‘square touch’ of Raeburn.”—*Encyclopedia Britannica*.

“In 1780, he set up as a portrait painter in Edinburgh. He soon won high rank in his art, was elected in 1812 president of the Society of Artists in Scotland, and in 1813 an A. R. A. and in 1815 R. A. On the visit of George IV. to Edinburgh, in 1822, he was knighted and the next year he was appointed his majesty’s limner for Scotland. Nine of his portraits are in the National Gallery, Edinburgh, and four in the National Portrait Gallery, South Kensington.”—*Cyclopedia of Painters and Paintings*.

“Through life he discharged, with blameless attention, all the duties of a good citizen. His pencil never kept him from his place in church on Sunday and in the days of trouble he was a zealous volunteer. First and last, among all the children of art, no one was ever more widely respected than Sir Henry Raeburn; and his tall, handsome

figure, and fine, open, manly countenance will not be forgotten for many a day in 'the place which knew him.' His merits as a portrait painter are very great. He aimed at elevation and dignity of style; he desired to bring out the mental qualities of his sitters, and considered the nice detail of the features as unworthy of a work of art. The distant view he took presented nature to him in its grandest expression; and he caught the ruling passion of the face by taking the broad result and not the detail. By neglecting the lesser features, all subordinate expression was sunk; it was the application of the historical style for humble purposes and Raeburn may be accused of conferring intellectual dignity upon heads unworthy of such honor. One of his greatest triumphs is in his last portrait of Sir Walter Scott; the face of this illustrious man is far from expressing his powers when you are at his elbow; but the distance at which Raeburn sought the character lent enchantment at once, and in the light and shade of his masses, the author of 'Marmion' and 'Old Mortality' appeared."—*Cunningham's "The British Painters."*

No. 135—"Portrait of James McGregor."

30x28.

Purchased by Thomas McLane, of London, from the McGregor family. A very realistic and beautifully painted portrait of a man well known in his times, but not a conspicuous personage, yet a member of a very reputable family of England.

No. 136—"The Duke of Sussex."

25x30.

"Augustus Frederick Wilhelm Heinrich, prince of Prussia; born 1779; died 1843. Was a nephew of Frederick the Great. He fought at Jena in 1806, having obtained in 1813 the rank of Lieutenant General; he displayed skill and courage at Dresden, Kulm and Leipsic."

This splendid portrait is characteristic of this noted Scottish painter, and considered among the best of his productions.

RAPHAEL.

Born at Urbino, April 6, 1483. Died in Rome, April 6, 1520.

Umbrian and Roman school.

“Eager only to perfect his work, and incapable of jealousy, he studied the grandiose style of Michelangelo and the rich color of Sebastiano del Piombo, that he might improve his own style and color, and to the day of his death achieved ever-increasing excellence.

“An unrivalled skill in composition, an added power of expression, an increased grandeur of style, an improvement in the use of color, a mastery of portraiture and a perception of ideal beauty culminates in the Madonna di San Sisto. Nor must we, in speaking of this great painter’s life-work, forget to mention the immense number of exquisite studies and designs in pen and ink, silver point, pencil and chalk, which constitute by no means the least precious part of the world’s inheritance from the Prince of Painters.”—*Cyclopedia of Painters and Paintings*.

“This illustrious artist has, by the general approbation of mankind, been styled the prince of painters, and is universally acknowledged to have possessed a greater combination of the higher excellencies of the art than has fallen to the lot of any other individual.

“If it is allowed that the noblest object of the art is not to accomplish that which merely pleases the eye, but that which satisfies the mind, and secures the approbation of the intelligent, Raffaele must be regarded the greatest artist with those works we are acquainted, as he may be said to have surpassed in this branch everything he could have seen, either ancient or modern, and as nothing has

appeared since that can dispute his title to that pre-eminence."—*Bryan's Dictionary of Painters and Engravers*.

"When we consider the immense field over which his labors were spread and the strong personal individuality which appears in all these varied branches of art, together with the almost incredible number of paintings that issued from his studio, it will be seen that he must have labored with an amount of unflagging industry which has perhaps never been surpassed.

"Among all the painters of the world, none has been so universally popular as Raphael or has so steadily maintained his pre-eminent reputation throughout the many changes in taste which have taken place in the last three centuries and a half. Apart from his combined merits as a draughtsman, colorist, and master of graceful composition, he owes the constancy of admiration which has been felt for him, partly to the wide range of his subjects, but still more to the wonderful varieties of his style.

"In versatility of power, Raphael (as a painter) remains almost without a rival."—*Encyclopedia Britannica*.

"He excelled in portrait, as well as in history, and by his pencil immortalized the Popes Julius II. and Leo X., with many of the cardinals, representing them with such life and nature, dignity of character and expression as surpasses the power of description. The portrait of the first of these popes is now in the British National or Royal Gallery. He finished his pictures, especially those in oil, exquisitely, and took every care to give them the utmost perfection, and yet he is said to have been very expeditious in his method of working."

—*Pilkington's Dictionary of Painters*.

"Let it be always remembered that the excellence of his style is not on the surface, but lies deep, and at first view is seen but mistily. It is the florid style which strikes at once, and captivates the eye for a time, without ever satisfying the judgment. Nor does painting in this

respect differ from other arts; a just poetical taste and the acquisition of a nice discriminative musical ear, are equally the work of time."

—*Joshua Reynold's Review of Raphael.*

"General opinion has placed Raphael at the head of his art, not because he possessed a decided superiority over every other painter in every branch, but because no other artist ever united with his own peculiar excellence all the other parts of the art in an equal degree with him."

—*Fuseli.*

"Is the third and greatest in the quartet of acknowledged world masters of painting."

—*Hoyt's Historic Schools of Painting.*

"The name of this illustrious Italian painter is variously spelled: by the Italians, Raffaele; by the French, Raphael or Raffaello; by the Germans, Rafael; by the old English writers, Raphael, and the moderns, Raffaele.

"By the general approbation of mankind, Raffaele has been styled the prince of painters, and he is universally acknowledged to have possessed a greater combination of the higher excellencies of art than has ever fallen to the lot of any other individual. He has had severe critics, but more able defenders. It has been remarked by Sir Joshua Reynolds and other authors, as well as by many travelers, as a remarkable fact, that the most capital frescoes of Raffaele in the Vatican do not at first strike the beholder with surprise, nor satisfy his expectations; but, as he begins to study them, he constantly discovers new beauties, and his admiration continues to increase with contemplation."—*Spooner's History of the Fine Arts.*

No. 137—"Portrait of Pope Julius II."

From the Collection of Sir Cecil Miles.

43x33.

Dr. Waagen, Director of the Royal Gallery of Pictures

in Berlin, in his celebrated volume, published in 1854, entitled "Art Treasures in Great Britain," in Vol. 3, page 178, says of Leigh Court, "On my first sojourn in England, 1835, the fame of the pictures belonging to J. P. Miles, Esq., mainly induced me to visit that part of the country; and though, from the hurried manner in which I was driven through the rooms, I saw them to great disadvantage, yet I had time enough to convince myself that they far exceeded the expectations I had formed. The collection, indeed, contains a series of fine works by the most eminent Italian, Flemish, Spanish, and French masters, which would grace the palace of any monarch. I was, therefore, the more glad, on a later occasion, to avail myself of the kindness of Mr. Harford, who, being acquainted with the family, drove me over to Leigh Court, when I enjoyed the liberty of inspecting the pictures at my leisure. I am, therefore, now better qualified to give a fuller and more exact account of them."

And in describing in particular this painting of Raphael's, "Pope Julius II.," says, "I would not mention this picture, of which there are such numerous repetitions, were it not different from all that I have seen and extremely excellent. The features are not so large and the genuine Italian nose, in particular, is more finely formed. The treatment is masterly. On panel."

A duplicate or replica portrait of a well known, prominent person is not regarded the same as a replica of an ornamental picture like a landscape or figure piece, as many of the great artists have reproduced without discredit portraits of prominent personages, which portraits are all regarded as originals. The portrait of Pope Julius in the National Gallery in London is spoken of by Dr. Waagen as "a reproduction from the Falconieri Palace, and as is often the case with copies, is defective in keeping, the forehead appears too light compared with the dark heavy tones of the other parts of the face."

This Leigh Court picture was painted on a heavy oak panel over an inch and a quarter in thickness and which panel was so badly eaten by the worms that it was only a shell, being absolutely honeycombed through the paint. The panel was cut away to about one-half an inch in thickness in order to straighten and cradle it, which was done after the picture came into the possession of the present owner. It has always been known in England as an original painting by Raphael and as pronounced by Dr. Waagen, "different from all others that I have seen and extremely excellent."

RAU (Emil) Munich

"Mention Honorable" at the Royal Academy, Berlin, 1886.
Medal at Vienna.

No. 138—"The Return of the Light Cavalry."

30x38½.

A spruce young cavalryman, in all the splendor of uniform, is making the most of his short stay. He has a girl on each arm, and is laughing and jesting to the height of his bent. The green-eyed serpent, however, is making things dark for the brunette on his left, judging from the lowering look she gives her laughing companion. But the blonde on his right smiles up into his face, laughingly oblivious of the soldierly arm that encircles her waist.

Mr. J. H. Thompson, of Minneapolis, says: "I consider this one of the finest and most striking pictures in the world. I have seen many public and private galleries in this country and Europe, but I never saw a picture that I consider any better than this one."

REMBRANDT (Van Rijn).

Born in Leyden, on the 15th of July, 1607.

Died October 8th, 1669.

Studied under Swanenburch, a relative of his family, and afterwards under Pieter Lastmann, a painter of great merit and high standing.

“One of the greatest painters the world has seen.”

“Rembrandt’s high position in European art rests on the originality of his mind, the power of his imagination, his profound sympathy with his subjects, the boldness of his system of light and shade, the thoroughness of his modelling, his subtle color, and above all on the intense humanity of the man. He was great in conception and in execution, a poet as well as a painter, an idealist and also a realist; and this rare union is the secret of his power. From his dramatic action and mastery of expression, Rembrandt has been well called ‘the Shakespeare of Holland.’”—*Encyclopedia Britannica*.

“In the early part of his life he finished his pictures nearly as highly as those of Gerard Dow, but with a more spirited pencil, and a richer tone of coloring. He afterwards adopted a greater breadth of light and shadow, and a more commanding facility of touch.

“He now became the most distinguished and the most employed artist of his country, and was not less celebrated for his extraordinary productions as a painter, than for his ingenious and interesting engravings which were also held in the highest admiration. He continued to practice his art with the most flattering encouragement and success, until the year 1674, when he died at Amsterdam, aged 68.”—*Bryan’s Dictionary of Painters and Engravers*.

“His style of painting, in the first years of his practice, was very different from that of his later time; for his early performances were finished highly, and with a neat pencil, resembling those of Mieris; but he afterwards assumed

a style of coloring and handling as opposite to it as possible—strong, bold and with a degree of astonishing force, in which he has not been excelled by any artist, though Eckhout and some of his best disciples have approached very near him.

“As he advanced in the art he took liberties with the pencil, wrought with all the broad fullness of the brush, and left the touch undisturbed; he even employed the stick, the palette-knife, or his fingers accordingly as they were most capable of producing the effect he desired when seen at a proper distance.”

—*Pilkington's Dictionary of Painters.*

“No one has rivaled him in the management of light and shade; few in color, in character, in the expression of homely but deep sentiment. Absolutely original, he taught many able scholars, whose best efforts only show how unapproachable he is.”

—*Cyclopedia of Painters and Paintings.*

“He was undoubtedly the greatest master of chiaroscuro that the world has ever produced, and one of the great colorists; in the harmony of his tones no other painter, with perhaps the exception of Titian, has equalled him. Although his portraits are without dignity or embellishment, they exhibit so much nature and animation, such truth and force of coloring, that it is allowed he has never been surpassed in this particular branch.”

—*Spooner's History of the Fine Arts.*

“His coloring is surprising and his carnations are as true and fresh as those in the work of Titian or any other master, with this difference, that the coloring of Titian will admit of the nearest inspection, whereas that of Rembrandt must be viewed from a convenient distance and then an equal degree of union, force and harmony may be observed in both.”

—*Pilkington's Dictionary of Painters.*

“Rembrandt excelled alike in every style, and treated with equal felicity the noblest subjects. His works are principally remarkable for perfect command of chiaroscuro, picturesque effect and truth to nature. He combined the greatest freedom and grace of execution with thorough knowledge of all the technical processes alike of painting, engraving and etching. He has been justly called the Dutch Correggio.”

—*D'Anvers' Elementary History of Art.*

No. 139—“**The Burgomaster.**”

30x24.

From the collection of Jacob Anthony Van Damm, of Dorchert.

This was painted after the manner of this great master's most attractive style. He painted sometimes very broadly, much more so than this picture, and again more smoothly and with more finish but less beauty of tones and color. It is difficult to find in the range of all his works a more beautiful single portrait than is found in this picture. The tones are soft, refined and most beautiful in color and withal it is carefully and finely finished.

No. 140—“**Portrait of a Woman.**”

10x8.

This small portrait is from the Olden Barnevelt Collection—one that was formed away back in the days of Rembrandt, when it would have been no object in putting that artist's name upon the picture of any artist who could paint a picture that could be passed on the public for a genuine painting by Rembrandt.

It represents a plain, prominent woman, perhaps the

wife of a merchant or an alderman; and, while it does not represent an especially brilliant or attractive woman, yet a plain, wholesome woman of the times. In the fine coloring and attractive art of this painter who, during his early years, was looked upon as only a painter of merit, but who has since come to take the very front rank of all the portrait colorists of the world.

No. 141—"Portrait of Rembrandt, by Himself."

26x32.

From Collection of Colonel Broderick.

A genuine Replica of painting now in the Musee du Louvre, Paris.

He painted his own portrait many times, and in numerous cases duplicated the same portrait.

From the Collection of Colonel Broderick, living in the south of England, in whose family this picture has been for upwards of a hundred years, and was always recognized and known as a genuine painting by Rembrandt.

The high finish and tone of coloring would indicate this to have been painted toward the close of what might be termed his first period. Age has left its marks upon the canvas; yet after the lapse of almost three centuries, the outlines are distinct, the coloring beautiful, and the painting a fine characteristic example.

RENI (Guido).

Born at Bologna in 1575. Died at Bologna in 1642.

Pupil first of Denis Calvart and afterwards of the Caracci, and favorite disciple of Ludovico.

Contemporary associate and competitor for supremacy

with Raphael, Correggio, Parmegiano, Paul Veronese, Caravaggio, The Caracci, Albani, Riberi and Domenichino.

"Such was the infatuation that prevailed at Rome in favor of the works of Caravaggio, that when the Cardinal Borghese gave him the commission to paint his celebrated picture of the 'Crucifixion of St. Peter,' he expressly stipulated that it should be painted in the manner of that master. Without departing from his engagement, Guido exhibited in the composition and design a correctness, dignity and grandeur, far superior to Caravaggio. He now rose rapidly in public estimation and received such flattering encouragement as produced many enemies.

"Guido is generally regarded as the most distinguished disciple of the school of the Caracci, with the exception of Domenichino, and some even give him the preference. The Italians say of him that 'grace and beauty dwelt upon his pencil to animate his figures.' The distinguishing characteristics of his style are elegance and grace, a singular facility of execution, a free but delicate pencil, an exquisite touch, and a great suavity and harmony of coloring."—*Spooner's History of Fine Arts.*

"A prime master in the Bolognese school of painting, and one of the most admired artists of the period of incipient decadence in Italy.

"The character of Guido's art is so well known as hardly to call for detailed analysis, beyond what we have already intimated. His most characteristic style exhibits a pre-emptive ideal, of form rather than character, with a slight mode of handling, and silvery, somewhat cold color. In working from the nude he aimed at perfection of form, especially marked in the hands and feet.

"His best works have beauty, great amenity, artistic feeling, and high accomplishment of manner, all alloyed by a certain core of common-place."

—*Encyclopedia Britannica.*

"His first works are painted in the style of the Caracci; but he subsequently adopted in some degree that of Cara-

vaggio. His pictures are models of grace, delicacy and beauty of expression. He succeeded especially in pathetic and devotional subjects."

—*Lippincott's Pronouncing Biographical Dictionary.*

"After painting several years in Bologna, where his pictures excited admiration, he went to Rome about 1608 with his fellow-pupil Francesco Albani, and notwithstanding the opposition of Caravaggio and of Annibale Caracci, then at work in the Palazzo Farnese, he soon won an honorable position. Caravaggio was then the fashion in Rome, and when Cardinal Borghese gave Guido an order for the 'Crucifixion of St. Peter' he coupled it with the command that it should be in the manner of that painter. Guido obeyed, but he gave his composition a grandeur and dignity beyond the powers of Caravaggio.

"Guido's productions vary much in manner according to the time of their execution and may be assigned to three different periods: the first, marked by strong contrasts of light and shade; the second or transition period, stronger and more natural; the third, grey tones and insipid sentiment."—*Cyclopedia of Painters and Paintings.*

"No fresco in the world is more simply beautiful than his 'Aurora,' nor any portrait more pathetic than the so-called 'Beatrice Cenci.'

"In his early practice he blended the precepts of the Eclectics with the maxims of Caravaggio, the chief of the Naturalisti, and so modified both by mingling them with his own ideal, drawn principally from such antiques as the Niobe, that he produced a variety of styles: one, in which he strove to copy the manner of Michelangelo and the powerful shading of the Neapolitans; another, marked by warmth of color, heightened sentiment, and flowing lines of form, which comprise his finest efforts; and a third still later and 'silvery' tone, where the picture seems washed in delicate and airy but feeble grays."

—*Radcliffe's Schools and Masters of Painting.*

No. 142—"The Last Hours of Cleopatra."

40x34.

This painting was for many years a conspicuous piece in the well known collection of the Miles family at Leigh Court, and of Sir Cecil Miles, from whose collection it was obtained at the sale of those pictures.

One of the best known art critics in Europe, Dr. Waagen, Director of the Royal Gallery of Pictures in Berlin, in 1854 published an extensive art dictionary, entitled "Art Treasures in Great Britain." In Vol. 3, Page 178, he says, "On my first sojourn in England in 1835, the fame of the pictures belonging to J. P. Miles, Esq., mainly induced me to visit that part of the country," and in describing the collection, when describing those in the drawing room, he says, "Guido Reni, Cleopatra. The original of innumerable repetitions. Extremely pleasing in beauty of features, expression, clearness of coloring and melting execution." In this it will be seen that he regards it as undoubtedly the genuine original of the innumerable repetitions that are common in Europe. The genuineness of this picture, as far as we can learn, has never been questioned by the art critics in England.

REYNOLDS (Sir Joshua).

Born at Plympton, Devonshire, England, July 16, 1723.

Died, Feb. 23, 1792.

Studied under Hudson.

"Sir Joshua Reynolds was, on very many accounts, one of the most memorable men of his time. He was the first Englishman who added the praise of the elegant arts to the other glories of his country. In taste, in grace, in facility, in happy invention, and in the richness and harmony of coloring, he was equal to the great masters of the renowned ages. In portrait he went beyond them;

for he communicated to that description of the art, in which English artists are the most engaged, a variety, a fancy, and a dignity, derived from the highest branches, which even those who professed them in a superior manner, did not always preserve, when they delineated individual nature. His portraits remind the spectator of the invention of history and the amenity of landscape. In painting portraits, he appeared not to be raised upon that platform, but to descend to it from a higher sphere. His paintings illustrate his lessons, and his lessons seem to be derived from his paintings.

“He possessed the theory as perfectly as the practice of his art. To be such a painter he was a profound and penetrating philosopher.

“In full affluence of foreign and domestic fame, admired by the expert in art, and by the learned in science; courted by the great, caressed by sovereign powers, and celebrated by distinguished poets, his native humility, modesty and candor never forsook him, even on surprise or provocation; nor was the last degree of arrogance or assumption visible to the most scrutinizing eye, in any part of his conduct or discourse.”

—*Bryan's Dictionary of Painters and Engravers.*

“Painting in England fell into a state of barbarism, till Reynolds, like the sun, threw splendor on the department of portraiture. Hence it may be said that the English school may be of his foundation. To the grandeur, truth and simplicity of Titian, and the daring strength of Rembrandt, he united the chasteness and delicacy of Van Dyck. In his representation of children he was peculiarly happy and indeed unrivalled. His female portraits are designed with exquisite taste and elegance. His works in history are comparatively few; but those few are precious and show what he was capable of performing. The coloring of Sir Joshua has been the subject of the highest admiration. It was observed by Gains-

borough, that Sir Joshua's pictures in their most decayed state, were better than those of any other artist of his time in their best. On the 26th of April, 1769, was the first exhibition of the Royal Academy and from that time to the year 1790, Sir Joshua sent in no less than 244 pictures. On the institution of the Royal Academy in 1769, the presidency was unanimously conferred on Reynolds, who at the same time received the honor of knighthood."

—*Pilkington's Dictionary of Painters.*

"He had a deep sense of character, great skill in light and shade, a graceful softness and an alluring sweetness, such as none have ever surpassed. Never before had a painter exercised his art with such delicate perception and profound understanding, his models saw their very thoughts revealed on his canvas and their individuality fully preserved. They saw themselves by the magic of his art lifted above the commonplace into a realm of poetry and grace. . . . The grace and ease of his compositions were a lesson for the living to study. . . . He sought to restore nature to the looks of his sitters. . . . His works diffused a love of elegance and united with poetry in softening the asperities of nature. . . . His cold stateliness of character and his honorable pride of art, gave dignity to his profession. Of historical and poetic subjects he painted upwards of a hundred and thirty. Those are chiefly in England."

—*Cunningham's British Painters.*

"In 1768, on the establishment of the Royal Academy, he was chosen its first president, and was knighted by George III. On the death of Allan Ramsay (1784), he became principal painter in ordinary to the king. He exhibited 245 works at the Royal Academy, his contributions averaging eleven annually. Ruskin calls him 'The Prince of Portrait Painters' and 'One of the Seven Colorists of the World,' placing him with Titian, Giorgione, Correggio, Tintoretto, Veronese and Turner."

—*Cyclopedia of Painters and Paintings.*

No. 143—"The Banished Lord."

26x30½

From the Collection of the Earl of Egremont.

This is an original painting by Reynolds, of which another edition or replica is in the National Gallery. It was quite a favorite subject of this painter, of which the first one was so favorably received that at least two others were afterwards painted. It was one of the favorite pictures in the Collection of the Earl of Egremont in whose gallery it hung for many years.

Mr. Blair Hough, Art Writer, of New York City, said of this picture, "Any artist that could produce this one portrait would by this alone bring himself into the class of the world's great masters of painting."

No. 144—"The Honorable George Greville."

25x30.

From the Collection of Lord Edward Fitzgerald,
Dublin, Ireland.

Greville was a descendent of the very prominent old house of Greville, of which Fuke and Rober Greville were descendents from the same line of ancestors. He became the second Earl of Warwick, was a Member of Parliament, a Lord of Trade, and Recorder of Warwickshire; and this is the only known portrait of him by any of the great English painters. It was painted about 1790. He died in 1816.

No. 145—"Portrait of Mrs. Edmund Burke."

27½x33.

From the Collection of Viscount Powerscourt.

Mrs. Jane Burke was the daughter of Dr. Nugent, of Bath. She was married to Edmund Burke, the noted British Statesman and Orator in 1757. The union seems to have been a singularly happy one, since Mr. Burke was ac-

customed to say, "Every care vanished the moment he entered under his own roof."

This has been pronounced the finest portrait painting in America.

No. 146—"Miss Damer."

24x29.

From Collection Mr. R. G. Davis, Manager Bank of Africa, Walmer House, Catford, Kent.

Grandaughter of William Henry Dawson, M. P. for Portarlington and for Queens County, or Baron Dawson, of Dawson's Court, Queens County (Peerage of Ireland), 1770 to 1779. The family name was Dawson-Damar. Her father, John Dawson-Damar, was Second Viscount or Earl of Portarlington, 1779 to 1785, and was the only Damar contemporary with Sir Joshua Reynolds.

RIGAUD (Hyacinthe).

Born at Perpignan, July 18, 1659. Died in Paris, Dec. 29, 1743.

French school; history and portrait painter, pupil of Pezet, Verdier and Ranc."

—*Cyclopedia of Painters and Paintings.*

"In 1681 he went to Paris, and the year following gained the prize at the academy."

—*Pilkington's Dictionary of Painters.*

"By the advice of Charles LeBrun, who discovered in him a decided talent for portrait painting, he abandoned his project of visiting Italy, and applied himself particularly to that department. Having seen some portraits by VanDyck at Paris, he was so much struck with the admirable style of that painter, that he ever afterwards

made him the model of his imitation. The success of Rigaud as a portrait painter was most brilliant.

“Hyacinthe Rigaud is considered one of the ablest portrait painters of the French school. His heads are full of character and expression, his coloring more chaste than is usual in the artists of this country, and his touch bold and free.”—*Bryan's Dictionary of Painters and Engravers.*

“He devoted his attention exclusively to portraits. In that department of art he rose to the highest rank, even the studied nobleness of the attitude of the persons he represented being in accordance with the manners of his time. His portraits are said to have been excellent likenesses. Some of them, such as the portrait of Bossuet, now in the Louvre, and engraved by Drevet, will always do honor to the French school of painting.”

—*James's Painters and Their Works.*

“Hyacinthe Rigaud has been called ‘the French Van Dyck,’ and the greatest celebrities of his time sat to him.”

—*D'Anvers' Elementary History of Art.*

“Hyacinthe Rigaud, the so-called ‘Van Dyck of France,’ was remarkable, like that master, for the emphatic air of dignity which he imparted to his sitters, and for his extraordinary power in divining and giving expression to the special character of each. In particular, the hand, almost as expressive a feature in portrait as the face, was treated by him with wonderful variety and insight. His greatest merit, however, was truth to nature. His portraits of women were more natural than those of men. Scarcely any artist had a more distinguished or varied array of sitters. Princes and prelates, artists and literary men, all posed in turn for him.”

—*Spanish and French Painters.*

“He painted Philip V. of Spain in 1700 and Louis XIV, in 1701, soon after which he received the title of court painter. His touch is bold and free and his design correct.”—*Lippincott's Pronouncing Biographical Dictionary.*

“Rigaud was honored with the Order of St. Michael; was appointed a professor, and afterwards director of the French Academy.”—*Spooner's History of the Fine Arts*.

No. 147—“Portrait of Madame De Polignac.”

29x24.

A fine example of the French school, by one who has been called “the French Van Dyck,” as his portraits were true likenesses as well as finely colored and beautifully painted. You may look upon this as a true representation of this prominent lady of the times, as well as beautifully painted.

RIX (Julian).

An American artist, whose works, exhibited at the American Art Union, at the National Academy in 1883, and at the San Francisco Art Association (1883), have attracted general attention. His pictures are finely composed, well drawn, and full of warm color and vernal freshness.

No. 148—“The Winding Brook.”

17x14.

A soft, harmonious landscape, representative of the delicate tone and finish of this artist. A picture that may be hung with credit by the side of a Rousseau or a Corot.

A sparkling brook, all but hidden by the overhanging grass fringing its meandering shores. On the left some splendid trees, while farther away on the right is the border of the woods.

No. 149—"A Scene on the Delaware."

33x42.

One of the most silvery and pearl-like paintings ever produced by an American painter. Refined in color, tone and finish. A picture in strong contrast with the characteristic paintings by this foremost of our young American painters. It represents a shower passing over the hills on the opposite side of the river, with a bright light coming in at the left, darkening the shadows of the rain that has just passed over the hilltops at the center of the picture and reaching from there to the right of the canvas.

President Shermer, of Cornell University, regards this as one of the most beautiful of all modern pictures.

ROMNEY (George).

Born at Dalton-le-Furness, Lancashire, England, Dec. 15, 1734.

Died at Kendal, November 15, 1802.

Studied under Steele.

"In 1762 and in 1765, he gained premiums from the Society of Arts, for his pictures of the Death of Wolfe and the Death of King Edward. In 1773 he visited Italy, and after a two years' absence established himself in London, where, until 1797, when he removed to Hampstead, he divided public patronage with Reynolds and Gainsborough. He painted with few colors, with great breadth of treatment, and in some instances with exceeding grace and sentiment."—*Cyclopedia of Painters and Paintings*.

"Grandeur and simplicity became the principal objects of his ambition. He perceived these qualities distinctly and employed them judiciously, even whilst imitating nature in his occupation of portrait painting. His style of coloring was simple and broad. In that of his flesh, he was very successful, exhibiting a great variety of com-

plexion, with much warmth and richness. The executive part of his works was free and precise, without being trifling and minute, possessing great simplicity, and exhibiting a purity of feeling consonant with the style of his compositions. He aimed at the best of all principles in the imitation of nature, that of generalizing its effects; and he even carried it so far as to subject himself to the charge of negligence in the completion of his forms; but the truth of his imitation is sufficiently perfect to satisfy those who regard nature systematically and not individually or too minutely."

—*Pilkington's Dictionary of Painters.*

"He was more employed in painting portraits than historical subjects, and his pictures were esteemed inferior to those of few artists of his time."

—*Bryan's Dictionary of Painters and Engravers.*

No. 150—"The Widow."

21x26.

From the Collection of Sir Cecil Miles, Leigh Court.

The portrait is that of a woman yet in the springtime of life, when the heart beats young, and all the world seems glad. In the midst of the springtime of her joy she has been robbed of the companionship of the only one in all the world to her. The black dress and heavy veil are outward indications of mourning, but the real sorrow is wonderfully portrayed in the face and eyes of the bereaved woman.

ROBIE (Jean Baptiste). Paris.

Born at Brussels, 1821.

Gold Medal, Brussels, 1848.

Medals at Paris, 1851 and 1863.

Gold Medal, Hague, 1861.

Officer of the Legion of Honor, 1869.

No. 151—"Roses and Objets d'Art."

16½x27.

This is a capital example of this modern master in the field of still life. They are great creamy roses that seem to shake and quiver on their stems, and soft, dark ones that almost melt in their own richness. They bow on their stems as though scarcely able to sustain their weight. Rich masses of color that are never equaled except by nature.

ROSIER (Jean Guillaume).

Born in Belgium, 1858.

Studied under Cabanel, Gerome, and Alma Tadema.

Chief director of the Academy of Malines, with its fifteen hundred art students.

Received a gold medal at Antwerp, 1888; a medal at Cologne, 1889, and also one in 1890; a gold medal at Munich, 1892; a medal of the first class (gold), at Antwerp, 1894, for this picture. Also a gold medal at Brussels in 1897, and a gold medal at Paris in 1897. Grand Prize of Rome in 1883, and a medal at London. Is Knight of the Order of Leopold. One of the foremost artists of the times.

No. 152—"King Charles I., After the Battle of Marston Moor."

73½x50.

For this picture Rosier received the medal of honor at Antwerp in 1894. It represents King Charles in a castle near the battlefield of Marston Moor, where, after defeating Cromwell, as was supposed, and routing his army, King Charles with his staff retired to formulate plans

for future movements. Soon an officer entered and informed him that the tide of battle had turned, and his army was completely routed and practically destroyed.

The news has completely overpowered and paralyzed him, and he sits with the most dejected look that it is possible to depict on canvas. Next, on the right, is Prince Rupert, and directly opposite is Capt. Stanley, and behind him the Minister Oliver. The officer who brings the news stands halting at the doorway as though waiting to see if any orders are to be given him.

One of the most interesting and realistic pictures that any artist has ever produced.

ROUSSEAU (Theodore. Paris.

Born at Paris, 1812.

Pupil of Guillon-Lethiere.

First exhibited in the Salon, 1834.

Medals, 1834, 1840 and 1855.

Legion of Honor, 1852.

One of the eight Grand Medals of Honor (Exposition Universelle), Paris, 1867.

Died, 1867.

Diploma to the Memory of Deceased Artists, 1868.

“Among the great French landscape painters who have not only guided the national art back again to nature, but whose influence was to be so important over the foreign schools, Theodore Rousseau occupies the highest place, because he is the most perfect master. The grand aspects of landscape, and its tenderness, are equally familiar to him. He renders with the same mastery the smiles of creation and its terrors, the broad, open plain and the mysterious forest, the limpid, sunbright sky, or the heaping of the clouds put to flight by storms, the terrible aspects of landscape or those replete with grace. He has

understood all, rendered all, with equal genius. The great contemporary painters have each a particular stamp—Corot painting the grace, Millet the hidden voice, Jules Dupre the majestic strength. Theodore Rousseau has been by turns as much a poet as Corot, as melancholy as Millet. He is the most complete, for he embraces landscape art absolutely.”—*Extracts from Notes Sur les Cent-d’Euvres, by A. Wolff.*

No. 153—“**Landscape**” (Sunset).

10x8.

There is a pensive charm about Rousseau’s twilights and sunsets that are especially interesting. The sun is setting, and the dark trees that surround the little lake, loom grandly against the ruddy glare reflected from the gorgeous red and purple garment of the sky. The little lake is aglow with light, the sky formation is striking and true, and the variety of color very bold and effective. Altogether, this is a charming little picture.

No. 154—“**Fishermen’s Homes in Finistere.**”

17x12.

Another of Rousseau’s beautiful compositions. In the foreground is a small pool or pond. To the left, on a high bank, are a cluster of fishermen’s houses, surrounded by tall, stately trees, whose shadows are vividly reflected in the tranquil waters of the pond. To the right, the land recedes in a gentle incline, forming a knoll, on the top of which some graceful trees balance off the picture. Through the center distance the plain fades away in perspective as far as the horizon. Far in the distance a man and woman are seen returning from the fields. Over the landscape the sky is full of clouds, broken into fleecy masses.

No. 155—"Landscape" (Autumn).

13x10.

Another fine example of this great artist. In the foreground a little marshy pool, such as Rousseau was so fond of painting. Surrounding the pool is dense grass and much tall shrubbery in autumnal hues. To the left the ground rises, forming a little eminence, on the side of which are some graceful trees, well grouped. To the right other fine trees raise their tops under the dark and lowering clouds. Through the opening between the trees on each side of the picture a hazy light brightens up the distant fields.

There is so much power and deep truth in Rousseau's pictures, so much simplicity, boldness, and sincerity in his manner of seeing and painting nature, that, by this alone, they have become great works of art.

No. 156—"At the Rising of the Sun."

11x13.

The first reflection from the rising sun is seen in cloud and sky. In the foreground is a rocky meadow with pools of clear water all but hid by the reeds and rushes. Beyond on the right, is one of the artist's grand spreading trees, while on the left is the quaint urban cottage surrounded by vines and shrubs. The milkmaid sits upon a moss-covered rock watching the cow just turned out to pasture. A beautiful picture.

RUBENS (Peter Paul).

Born in Cologne in 1577. Died in Antwerp in 1640. Studied under Verhaecht and Adam Van Oort, and for four years with Otto Van Veen. He was a pre-eminent painter, accomplished scholar and skillful diplomat.

"Rubens was undoubtedly one of the most original

painters that ever lived, and his subjects were unlimited. He painted history, portraits, landscapes, animals, fruit and flowers with such excellence that it is difficult to decide in which he most excelled. He possessed inexhaustible fertility of invention, never copying himself or any other master. His genius was adapted to the grandest compositions and his powers appear to have expanded in proportion to the scale on which they were called to act. He did not, like Raffaelle, possess that mild inspiration of sentiment which manifests itself in dignified and noble, or graceful and beautiful forms, but he was animated with a poetic fire that displays itself in surprising and astonishing effects. He is generally allowed to have carried the art of coloring to its highest excellence."

—*Spooner's History of the Fine Arts.*

"The fame of Rubens had long been established at the court of France when he was commissioned by Mary Medicis in 1620 to ornament the gallery of the Palace of the Luxembourg."—*Bryan's Dictionary of Painters.*

"He brought about a complete reform in Flemish painting. Gifted with a powerful original genius, Rubens threw into his work something of the fire and energy which we have noticed in those of Michelangelo's; his mastery of coloring, his brilliant execution, fertility of imagination, and vitality of expression, are acknowledged by all."

—*D'Anvers' Elementary History of Art.*

No. 157—"The Madonna and the Two Children,
Christ and John the Baptist."

33x40.

From the Collection of Lord Northwick.

A portion of the canvas is framed down, making the picture of a smaller opening and more attractive. Rubens produced many pictures of the Madonna and the Holy

Family. This one shows his strong, vigorous, but refined coloring and gives us a view of the beautiful example of the Mother and Child, sitting under the limbs of a tree which covers them and forms the larger part of the upper background.

BY STUDENTS in Perugino's Studio.

No. 158—"Raphael and Perugino."

15x21.

These portraits were painted by the students in Perugino's school, at Perugia, about 1503. In the year 1500, Raphael, who had already won honors and renown as a painter, entered the studio of Perugino, and no doubt acquired much of Perugino's manner, yet each seemed to work independent of the other, as their works (1500 to 1505) each bear the individual name of the artists. Raphael is the younger of the two men and his portrait is immediately back of Perugino.

SAFT-LEVEN (Herman).

Born at Rotterdam, 1609.

Died at Utrecht, 1685.

Dutch School.

Landscape painter.

"Pupil of Jan van Goyen, but formed himself chiefly by studying nature. His views of the Rhine, Meuse and Moselle are well drawn, carefully executed and enlivened by figures and animals. The pictures of his best period are distinguished by their clear perspective and a soft bluish coloring."—Cyclopedia of Painters and Paintings.

"He decorated his pictures with numerous figures and boats which are correctly drawn and touched with great

neatness and spirit. His coloring is clear and transparent, his skies light and floating, and his distances recede with a pleasing and natural gradation. His works are highly esteemed and are found in the choicest collections."—*Spooner's History of the Fine Arts*.

"He finished his pictures with extraordinary neatness, and by a light, free touch, as well as by a skillful management of the aerial perspective, he gave to his hills, grounds and trees a pleasing effect. His skies and distances are generally clear; all of his objects recede with perspective truth."—*Pilkington's Dictionary of Painters*.

No. 159—"A Classical Italian Seaport in Olden Times."

16x24.

The river occupies the left of the picture; on the right great mountains towering high above the water's edge like sentinels. The foreground on the right shows an old castle half way up the mountain, while far on the distant slopes are more old buildings, grim and silent. Many large ships are seen on the river, and, along the shore—some busily engaged in towing in boats, others getting goods ready for shipment, and still others directing the work—are groups of men, attired in the quaint costumes of the times. In this painting one notes at once the fine perspective and rich coloring so characteristic of this artist.

SCHREIBER (Charles Baptiste). Paris.

Born at Paris.

Pupil of M. Brandon and L. Bonnat.

Member of the Society of French Artists.

"As an animal painter he obtained absolute mastery over

the horse. Some artists have chosen for their special favorites cattle, as Paul Potter, or instance; others sheep, as the Belgian Verboeckhoven, and our English Cooper; and others again dogs, as, supremely, Sir Edward Landseer; but Schreyer has shown a preference for the horse as the companion, the faithful servant, and sometimes the suffering slave of man. The horse as depicted by him is not highly trained or groomed, but rather a wild creature, flying full tear across the wild waste, with a cart or carriage rattling at his heels."—Atkinson.

"Adolphe Schreyer is another painter who, like Barye, Delacroix and Schenck, likes to paint the stormy side of life. He produced in rapid succession those pictures of wild life in Eastern Europe in which horses play so conspicuous a part, and which are so associated with his name by their subjects that a 'Schreyer,' without a horse or horses, would indeed be the play of Hamlet with Hamlet omitted. We know a 'Schreyer' as far as we can see it. These scenes transported from the half-barbarous lands of the Slavs have an air of exaggeration, but those who know the people and their manners assure us that all the storm and stress, this plunging and rearing of wild or half-tamed horses—hoofs pawing the air, manes and tails streaming to the wind, these swarthy men in queer, outlandish garb—all these things, we are assured, are the everyday sights and scenes of these countries so far removed from the route of the ordinary traveler."

—*Tuckerman's Book of the Artists.*

No. 160—"The Duett."

(Cardinal and Bishop.)

17½x20½.

In a luxurious apartment in the palace, surrounded by handsome tapestries, rich rugs and flowers, the Cardinal and Bishop are enjoying some music together. On

the right is seated the Cardinal earnestly fingering his violoncello, his eyes intently following the music which is propped up on a small table before him. Directly opposite and facing the Cardinal, stands the Bishop who is playing the violin, which he appears to be doing without regard to the music on the stand. There is a soulful expression on the faces; one of intense earnestness and satisfaction. As fine a picture as Vibert ever painted.

SEIBOLT (Christian).

Born in Mentz in 1697 or 1703.

Died in Vienna, May 19, 1768.

German School. Portrait Painter.

Court painter to the Empress Maria Theresa in 1749.

No. 161—"A Youth."

11½x13.

A pronounced type of the Dutch school. The head and shoulders of a youth with brown coat and blue cap. The bright piercing eye, the clear pink ear, and the soft flesh tint of the face unmarked by age, make a successful and pleasing portrait of a half-grown boy.

SCHREYER (Adolphe). Paris.

Born at Frankfort-on-the-Main, 1828.

Pupil of Stadel Institute, Frankfort.

Studied at Stuttgart, Munich and Dusseldorf.

Traveled with Prince Thurn through Hungary,
Wallachia and Russia.

Accompanied the Austrians in their march through the
Danubian Principalities, in 1854.

Visited in Algiers in 1861, Syria and Egypt in 1865.

Medal, Exposition Universelle, 1867.

Hors Concours.

Created Court Painter to the Grand Duke Mecklenburg.
Member of the Academies of Antwerp and Rotterdam.

Honorary member of the Deutches Nochtstift.

"Another famous student of the Stadel Institute is Adolphe Schreyer, whose spirited equestrian pictures are everywhere in demand. He has treated the horse in all semi-barbarous localities. His treatment is highly dramatic, original and free."

—*Radcliffe's Schools and Masters of Painting.*

No. 162—"Evening in Arabia."

32½x19.

Over the russet hills a party of Arabs on horseback take their way at evening. The light of the warm, pink sunset floods landscape and riders, and adds its tint to the low horizon and the sky overhead. Three riders in the immediate foreground, while others can be seen in the distance.

Of this painting Mrs. Schreyer wrote: "My husband has nearly finished your picture. I think it is one of the finest he has ever painted—the most color, and full of light."

No. 163—"Scene in Wallachia."

50½x32.

This represents a party of hardy Wallachian teamsters unhitching their horses at a country hotel or station, in the early springtime, or in the fall of the year, when a light, fresh snow had been falling, covering the ground and buildings. The soft, warm coloring of the snow and sky makes a very agreeable, beautiful picture, different from the colder snow scenes which sometimes are enough to give a person a bad cold to look at them.

It is regarded as one of Schreyer's most successful, agreeable and satisfactory paintings.

SCHIRMER (Johann Wilhelm). Prussia.

Born at Julich, Rhenish Prussia, 1807.

Died at Carlsruhe, 1863.

Pupil of Dusseldorf Academy, under Schadow.

Professor at Dusseldorf Academy, 1839.

Director of the Carlsruhe Art School, which he reorganized.

Member of Berlin and Dresden Academies.

Became famous as a representative of historical landscape in the style of Poussin.

The leader of the Modern German School of Landscape Painting.

No. 164—"Landscape."

32½x31.

A heroic landscape, and an exceptionally fine example of the work of this noted artist. In the foreground is a pool or pond surrounded by high and rugged banks, on the edges of which tall reeds and rushes grow. On a little shoal near the shore, a couple of storks stand, their forms mirrored in the clear water. Fine old trees in full foliage crown the opposite bank, some of them overshadowing the pool. Midsummer brightness is mirrored all round and indicated in the luxuriant vegetation. Particularly noticeable in this picture are the grand old trees—

. . . . "That like giants stand
To sentinel enchanted land."

SCHUT (Cornelis, the elder).

Born in Antwerp, and baptized May 13, 1597.

Died there April 29, 1655.

Flemish School.

"History painter; among the pupils of Rubens, the one in whose works the master's style is most distinctly re-

flected; master of the guild about 1619. Decorated in 1635, the triumphal arches in Ghent for the entry of Prince Ferdinand. Frequently painted center figures for flower-wreaths by his friend, Daniel Seghers."

—*Cyclopedia of Painters and Paintings.*

No. 165—"Virgin and Child."

Oval—4x5½.

Mary is represented as wearing a red dress and sitting in a chair holding the infant Jesus. The figures, though small, are elegantly drawn and beautifully finished.

THAULOW (Fritz) Norway

Born Oct. 20, 1845, in Christiania, Norway. Died September, 1906, in Holland, where he was on a visit. His studio was in Paris, where he generally resided during the last fifteen years. He studied under Von Sorensen, at the Academy at Copenhagen. Afterwards he studied with Gude in Carlsruhe. His pictures have been purchased by the principal National Galleries of Europe. There are several in the National Gallery in Berlin, and one is hung in the Luxemburg Museum, Paris.

No. 166—"Night Scene in Holland."

A quaint old hamlet, through which runs a dyke or canal. On the left the peculiar residences are built upon the retaining wall of the dyke, while on the right some traders' buildings, set back, leaving a narrow roadway between their fronts and the wall of the canal. The moon, although unseen, throws a weird light over all. A low stone bridge and the reflection of a lamp marks a cross street, while just beyond are some lights from the windows of a friendly inn.

A young man and his fraulein are seen in earnest conversation in the foreground. One of this artist's best productions.

No. 167—"Lovers' Retreat."

17½x20.

Another of Thaulow's unique conceptions. A dyke occupies the center of the picture, while in the distance is seen a quaint dwelling with green blinds drawn down for the night, while still further on a light is seen in the windows of the village inn. On the right, in the shadow of the little brown church, two lovers are taking advantage of the beautiful night for a stroll along the canal.

TURNER (Joseph Mallord William). . . . England.

Born at London, 1775.

Died, December 19, 1851.

Entered Schools of Royal Academy in 1789.

Became A. R. A. in 1799; R. A., 1802.

Professor of Perspective in Royal Academy in 1807.

Turner's genius was early recognized by the Royal Academy, for in 1799, when only twenty-four, he was elected an Associate, and three years later became an Academician. His famous "Liber Studiorum" ranks among the important labors of his life. The Turner Room in the National Gallery, London, contains seventy of his best works. He died at Chelsea, and was buried in St. Paul's Cathedral.

"Turner was not only the greatest English landscape painter, but the greatest interpreter of nature of any time or country. No landscapes convey so natural and complete a sense of light and shadow and atmosphere, or so entire a mastery of color as his."

—*D'Anvers' Elementary History of Art.*

"The exhibition of 1815 was a remarkable one as regards Turner. Of the eight works by him contained in it, four were in their several characters of the utmost degree masterly—'The Battle of Ford Bard in the Vale

of Aosta,' a large water-color drawing; 'Blind Sand,' 'Crossing the Brook,' and 'Dido Building Carthage,'—all different, and each sufficient to have made a painter's reputation. They are all four now in the National Collection."—*The Turner Gallery*.

No. 168—"Crossing the Brook."

19x23¼.

This picture is the original painting made by this celebrated artist, and from which was painted the large canvas that is now in the Turner Collection in the National Gallery in England.

A view of the banks of one of the most beautiful rivers in England—the Tamar—which divides Devonshire and Cornwall. In the middle foreground is a brook, and there are two girls with bundles. One of them is seated by the water side, the other is wading the brook, followed by a dog carrying a small parcel in his mouth. On the right is a high and richly wooded bank, with a dark arch at its base; on the left, two fine examples of Turner's favorite stone-pines. In the middle is the winding Tamar. In the distance is Poulston bridge, Calstock in the middle distance, and beyond this is Calstock church. The landscape is most extensive and beautiful, with high banks exceedingly rich in wood.

The picture is from the collection of Lord Jersey, where it remained until dispersed a few years ago by his son, through the executor of Lord Jersey's estate.

No. 169—"Ancient Italy."

27½x35½.

From the Collection of the Marquis d'Arjuzon, obtained by him when he was attached to the service of Queen

Victoria when she came to France in 1842. It was afterwards presented to the Marquis by the Court of England as a present from Queen Victoria to him.

The painting is one similar to the "Ancient Italy," painted by Turner for Mr. Monroe and sold with his estate in 1838, the picture being substantially the same scene but taken from a different point of view, showing a little more in the front ground with the two characteristic Italian trees of Turner, one on each side, that are not found in the "Ancient Italy" painted for Monroe. The pictures are evidently taken from a little difference in height for the front view.

The following certificate from Georges Mesnier, the art expert of the government of France, under whose administration it was sold in 1899 at the sale of the personal property then in the Chateau d'Arjuzon near Dreux:

"Sir: You have done me the honor of asking my opinion about a painting representing "An Evocation of Ancient Italy," with a Venetian Fete, by the celebrated English Master, William Turner (1775-1851), which was shown to me a first time in 1899, when it was bought at the sale of the Chateau d'Arjuzon, near Dreux, the proprietor having been Court Chamberlain of King Louis Philippe I., and, as such, was attached to the service of Queen Victoria, when she came to France in 1842.

It appears that it is after said voyage of the queen that the Marquis d'Arjuzon received as a gift the painting by Turner from the Court of England.

Such is the origin of this painting as it was given to me with documental proofs.

I examined it from the technical standpoint and found:

1. That the picture was painted on old canvas and mounted on old stretchers, both of English manufacture.
2. That the painting had the density of paste over 50 years old.
3. That it bore trace of date and signature.

There is no doubt in my mind that the painting was the work of William Turner, who like our Watteau for his 'Embarking for Cyther' executed in different conceptions and sizes this remarkable composition 'Ancient Italy,' etc, etc.

I am Sir, etc.,

Signed, GEORGES MESNIER,

Expert to the Civil Tribune of Paris, Oct. 4, 1901.

No. 170—"Sacrifice to Taurus."

39x52.

From Collection of Lord Northwick.

The Greeks and Romans took from Egypt much of their mythology, among which was the worship of the Sacred Bull (Taurus) and which they made second in the signs of the zodiac after Aries.

In times of war or famine offerings were made to Taurus, which were attended with great pomp and solemnity. The artist has represented such an offering in front of the temple, while the multitude on verandas, on the house tops and aboard richly bedecked vessels view the proceedings. In the center of the picture is the castle gardens and beyond the main temple one sees temple after temple until their domes are lost to view in the hazy sky. The fronts of the temples are almost hidden from view by beautiful vines and the shadows of great trees.

No. 171—"The Tower of London."

30½x43.

From Collection of Lady Penelope Gage.

Engraved by Longman, Rees, Orme, Brown & Green, 1831.

A celebrated ancient fortress in London, consisting of a collection of buildings of various ages on an elevated po-

sition on the north bank of the Thames, outside the old city walls. It covers about 13 acres and is surrounded by a battlemented wall flanked with massive towers and encircled by a moat. In the center is the white tower built by Gundulf, Bishop of Rochester, for William I, in 1078. It was successively strengthened by various English sovereigns. In the part called "The Bloody Tower," the two young princes, sons of Edward IV, were murdered. The Royal Regalia, crowns, scepters, etc., are kept in the Jewel House, and in other portions are kept armours, weapons, etc. The Tower is now chiefly used as an arsenal.

No. 172—"Scene on Grand Canal, Venice."

17x29½.

From Collection of Lord Northwick, guaranteed a genuine Turner.

This Canalazzo divides the city into two parts and is spanned by numerous bridges, the most important being the Rialto. This canal is also the main artery of commerce, and is seen dotted with gondolas and other pleasure craft as well as larger vessels of commerce. On the left is seen one of the many imposing buildings, and the domes and spires of numerous churches and palaces may be seen almost as far as the eye can reach. The delicate tints of the southern sky making a fit background for a striking picture.

No. 173—"Grand Canal, Venice."

12½x18.

The Grand Canal occupies the center of the picture, its emerald waters all but covered by boats of every variety. On the left is one of the magnificent churches, while the

domes and towers of numerous large buildings can be seen in the distance. The principal beauty of the painting is the glory of the cloud and sky. The slanting rays of the sun reflecting almost every shade of the rainbow.

UNTERBERGER (Franz). Austria.

Born at Innsbruck, 1838.

Pupil of Munich Academy, and of Albert Zimmermann, in Milan.

He studied in Dusseldorf, under Andreas Achenbach.

Visited Norway in 1860.

Afterwards settled in Brussels, where he followed the Belgian School.

Later, visited Southern France and Italy, and several times the coasts of England and Scotland.

Several Medals.

Order of Francis Joseph.

No. 174—"Scene on the Coast of Italy."

37x24.

An old castle situated on a point of land jutting out into the ocean, and well into the center of the picture. A fishing party is seen on the rocky shore to the left. The full moon in the open space between the clouds casts a long line of bright reflections over the rippling water. A fine, strong, well-toned sky and a softly painted ocean surface together form a very attractive picture.

VAN DYCK (Sir Anthony).

Flemish School.

English School.

Born at Antwerp, 1599.

Died in England, 1641.

Pupil of Rubens.

"He is chiefly distinguished as a portrait painter, al-

though he executed many historical paintings. Wornum says: 'As a portrait painter Van Dyck is generally allowed to dispute the palm with Titian. His portraits are inferior to Titian's in color and in solidity of effect. In all other respects Van Dyck was fully equal if not superior to the great Venetian painter.'"

—*Hoyt's The Historic Schools of Painting.*

"Inferior to Rubens in imagination and energy of character, he excelled him in feeling for spiritual beauty, in elevation of sentiment and refinement of execution. Van Dyck was pre-eminently a portrait painter, and as such is admitted to rank with Titian; but he also attained to high excellence in the treatment of sacred subjects.

"In portraiture Van Dyck rises to the greatest height, and fears no rival but Titian, Holbein, Velasquez and Rembrandt."—*D'Anvers' Elementary History of Art.*

"Van Dyck's best work is in portraiture, and he is one of the most accomplished masters of that art. First in Italy, and then at the court of Charles I. of England, he had frequent opportunity to immortalize the princes, the prelates and the brilliant aristocracy of his time. All of these pictures are remarkable for a thoroughly dignified conception, a wonderful refinement of psychological portraiture and for the charms of their incomparably clear, soft and finely-treated coloring."

—*Lubke's "The History of Art."*

"Refined, elegant, exquisite in taste and sweet in color, his is almost unrivalled. His hands are noted for their beauty, his heads unconstrained and full of life and truth; the action, simplicity and dignity of his figures and grace of his draperies are unsurpassed."

—*Redgrave's Dictionary of Artists of the English School.*

"In portraiture Van Dyck will not be denied the most honorable place after Titian, and it will then be admitted that Titian only retains this superiority in the heads of his portraits, and that in the hands and accessories he

was inferior to our painter, both in correctness and elegance. His attitudes are easy and natural, and they captivate by an air of unaffected simplicity for which his portraits are singularly remarkable. His heads are full of life and expression, without anything of the coldness and insipidity which are frequently found in the productions of the portrait painter."

—*Bryan's Dictionary of Painters and Engravers.*

"According to Fuseli, Van Dyck deserves the next place after Titian in portrait painting. Inferior to that master in richness and warmth of coloring, he surpassed him in almost every other respect. He is unrivalled for the delicate drawing and beauty of his hands; he was a perfect master of drawing and chiaroscuro; he was admirable in draperies; with simplicity of expression and graceful attitudes he combined both dignity and individuality; his heads are full of life and expression without anything of the coldness and insipidity, which are frequently found in the productions of the portrait painter."

—*Spooner's History of the Fine Arts.*

"No master from beyond the Alps ever took up a higher position than Van Dyck among the most celebrated representatives of Italian art.

"Van Dyck is one of the most brilliant figures in the history of art. That he should, in the same subjects chosen by Rubens, have attained the same degree of expression was scarcely possible. Rubens was exceptional precisely through the sweep and power of his imagination; but Van Dyck, applying the same principles to portrait painting, was no less exceptional. Titian, Raphael, Rembrandt, Velasquez, and Frans Hals are not, on the whole, superior to him in this branch. They often delight us with their technical excellence or penetrating study of individuality, but their conception remains entirely different from that of Van Dyck. With him, as with Rubens, physiognomical interpretation is so intimately connected

with picturesque necessity that his portraits scarcely ever fail to leave an indelible impression on the mind."

—*Encyclopedia Britannica.*

No. 175—"Portrait of a Jewish Rabbi."

32x26.

From the collection of Dr. Thompson, of Sheffield. Has been always regarded as a genuine painting by Van Dyck and has all the excellent qualities and characteristics of this great painter. The collection contained a considerable number of very fine genuine paintings of the leading English artists.

This portrait represents a Jewish Rabbi with his hat on, and his hand to his face. It is characteristic of Van Dyck, as he was most noted for his painting of the hands. The picture is very finely drawn, remarkably natural in color and one of his characteristic portraits. It stands well its comparison with the Rembrandt and Hans Holbein portraits of this gallery. These three artists rank among the five greatest of all the portrait painters, as they are commonly classed by the art writers, the other two being Frans Hals and Velasquez.

No. 176—"Mother and Child."

29½x42.

This beautiful painting is a genuine Replica of a larger one which is in Dulwich Gallery, London. It came from the collection of Lord Jersey, and was purchased many years ago, when its authenticity was not doubted.

VAN MARCKE (Emile) Paris.

Born at Sevres, France, 1829.

Pupil of Tryon.

First exhibited in Salon, 1857.

Medals, 1867, 1869, and 1870.

Legion of Honor, 1872.

Medal, Exposition Universelle, 1878.

“He was Tryon’s pupil, his dear friend, and his son-in-law. Under such circumstances, and given his remarkable talent, it is not wonderful that he developed very rapidly into an admirable artist. His handiwork is so admirable, his impulse so vigorous, his animals so splendidly alive, and his landscapes so finely conceived, that he well deserves the epithet, a great painter.”

—*Mrs. Van Renssalaer.*

Tryon’s fellow townsman and pupil Van Marcke has attained high rank in the line of his master’s successes. He is, indeed, a master of brush work and vivacious effect. He groups and models with excellence, usually making marked contrast of color, as a white cow against a black one. His pictures—forty-three in all, up to 1882—have been conspicuous in every annual Salon since he made his *debut* in 1857. They form a series of varied pasture scenes and milking times.”—*History of French Painting.*

No. 177—“At Pasture.”

36½x27½.

In an extensive prospect of pasture land, and in the immediate foreground, are three cows. Standing in full view facing the spectator is a red cow with white markings. Just beyond her is a black cow seen in profile. At the right, another cow is lying. They are attended by a blue-frocked boy, who is standing near by. The fine drawing, beautiful coloring, solid execution and splendid

lights and shadows make this painting as fine as any one Tryon, his friend and master, has ever produced.

VASARI (Giorgio).

Born at Arezzo, Tuscany, Italy, 1511.

Died in Florence, 1574.

“Florentine School; pupil of his father, Antonio Vasari, and afterwards of Andrea del Sarto and of Michelangelo. In Florence he was patronized by the Medici, for whom he executed many works both agricultural and decorative.”

—*Cyclopedia of Painters and Paintings.*

“He was taught the rudiments of drawing by his father, and the first principles of painting by William of Marcellis, a Frenchman and a painter on glass; but being taken to Florence by Cardinal da Cortona, he improved himself under Michelangelo, Andrea del Sarto, and other great masters. By the Cardinal he was introduced into the Medici family; but when they were driven from Florence, he returned to his native city.”

—*Pilkington's Dictionary of Painters.*

“There are many works by Vasari in the different churches in Italy, among which the most remarkable are three sacred subjects in the refectory of S. Michele, in Bosco, at Bologna; the Feast of Ahasuerus, in the church of the Benedictines, at Arezzo; the Adoration of the Magi, at the Conventuali, at Rimini.

“He is allowed to have been an able designer, and to have been a competent master of the ornamental style.”

—*Bryan's Dictionary of Painters and Engravers.*

“He was instructed in design by Michelangelo and Andrea del Sarto; in painting by Rosso and Guglielmo da Marcilla, an eminent glass painter of that age. His chief improvement, however, was at Rome, whither he was brought by Cardinal Ippolito de Medici, and introduced

by that nobleman to his family, who afterwards loaded him with riches and honor. According to Lanzi, 'after having designed all the works of Michelangelo and Raffaele at Rome, and much after other schools, and the antique marbles, he formed a style in which we discover traces of his studies; but his predilection for Buonarotti is apparent.'

"Lanzi further says, 'He could, unaided, direct the construction of a grand fabric, adorn it with figures, grotesques, landscapes, stuccos, gilding, and whatever else was required to ornament it in a princely style.'

"By this means he became known in Italy and was employed to exercise his talents in various cities. He painted a number of pictures in the Vatican, also in the Hall of the Chancery, where he executed a series of historical frescos from the life of Paul III, at the desire of Cardinal Farneso.

"Besides his works at Rome and Naples, Vasari executed many others, among which are the Adoration of the Magi, in the Coventuali at Rimini; the Feast of Ahasuerus. in the church of the Benedictines at Arezzo; and three sacred subjects in the refectory of S. Michele, in Bosco, at Bologna. Brought into public notice by these works, honored by the esteem and friendship of Buonarotti, and recommended by his multifarious abilities, he was invited to the court of Cosmo I, at Florence, whither he went with his family in 1553.

"Vasari conducted several works with sufficient care to evince abilities of uncommon order. Battari does not scruple to compare some of his portraits to Giorgione; Berghim extols his Conception in S. Apostolo, at Florence; Lanzi praises his Decollation of St. John in the church at Rome, dedicated to that apostle, and says that if all his work had perished but the above and some of those in the Palazzo Vecchio at Florence, his reputation would have been much greater.

“He was the father of the history of painting and has transmitted to us its most precious materials.”

—*Spooner's History of the Fine Arts.*

No. 178—“**The Holy Family.**”

25x35.

The artist presents the portraits of the infant Jesus and John the Baptist, each upon the knee of his mother, and in the background Joseph the carpenter. The portrait of Mary is exceptionally well drawn and beautifully colored; but the chief feature is the soft, dimpled forms and childish simplicity of the two children. In beholding the two innocent faces, John with a smile and Jesus' face serious, we are reminded that in after life “John came eating and drinking,” while Jesus was often known to weep, but never known to laugh; and the great painter seems to foreshadow the lives of the two men in the splendid portraits of the infants.

VERNET (Claude Joseph) France

Born at Avignon, 1712.

Died at Paris, 1789.

French School.

Marine Painter.

Son and pupil of Antoine Vernet, and pupil of
Adrien Manglard.

Went to Rome in 1732 and studied with Fergioni,
Panini and Solimena.

He became the first marine painter in Europe, and
was patronized by many courts.

Was commissioned by the King to paint all the seaports
of France. He completed fifteen of the twenty,
when he became wearied of traveling,
and returned to France.

“His marines and seaports vie with his landscapes for

superiority, and nothing can exceed the purity of his skies. He effected a revolution in art by simply setting the sun in heaven. Until his time no one had thought of painting the sun except conventionally. He painted the effects of misty shadows and other delicate aerial transactions as no one had ever done before."—*Ruskin*.

No. 179—"The Harbor of Dieppe."

18x12½.

A seaport town of France. The port is enclosed by two jetties and bordered by quays. In the picture is shown the lighthouse and the old castle to the left. In the foreground are fisher-folk and sailors attending to their nets or lounging on the quay. Ships at anchor in the harbor.

VERBOECKHOVEN (Eugene Joseph) . . Brussels.

Born at Warneton, West Flanders, 1799.

Died, 1881.

Medals at Paris, 1824, 1841 and 1855.

Legion of Honor, 1845.

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

Decoration of the Iron Cross.

Member of the Royal Academies of Belgium, Antwerp and St. Petersburg.

"He stands in the first rank of cattle painters of the present day (1880), and is so full of commissions that it is difficult to get anything from him without infinite patience."—*Ottley's Painters and Engravers*.

No. 180—"Loch Lomond."

47½x28.

A flock of sheep, attended by a Highlander and his dog, are being hurried home to escape the threatening storm. The painting of the sheep is particularly fine. Each one has its individuality retained and expressed. Their wool is soft and fleecy, their eyes shine, while their hoofs seem to clatter along the pebbly road.

The figures are painted by Verboeckhoven, while the landscape was the work of Roffiaen, one of the best known landscape artists of his time.

VERSPRONCK (Jan).

Born in Haarlem in 1597.

Died there, June 30, 1602.

Dutch School.

Portrait painter.

"Pupil of Frans Hals; master of Haarlem guild in 1632. Shows in his later pictures the influence of Rembrandt."

—*Cyclopedia of Painters and Paintings*.

"His portraits are often worthy of his master, Hals. Among them are a group of Regents of the Hospital at Haarlem, now in the Museum of that city."

—*Painters and Their Works*.

No. 181—"A Dutch Nobleman,"

20½x25.

A middle aged Dutch nobleman with the peculiar cape, collar and dress of the Seventeenth Century. The features are well proportioned, the coloring delicate, and the whole bearing graceful and dignified.

VUILLEFROY (Dominique Felix de).

Born in Paris, 1841.

Animal and landscape painter.

Pupil of Hebert, Bonnat and Tryon.

Medals, 1870 and 1875.

Legion of Honor, 1880.

Hors Concours.

No. 182—"Swiss Mountain Cattle."

39x31½.

In a narrow, verdant valley, surrounded by beautiful green tree-capped hills, a herd of hardy mountain cattle are feeding. Some are drinking at a quiet pool, that reflects the hills, the sky, and the faces of the cattle. The drawing, coloring and grouping of the cattle, and the fine landscape and misty sky are worthy of especial notice.

WALKER (James Alexander).

Born at Calcutta, India, of French Parentage.

At present residing at Paris, France.

Exhibited in Salon, 1884.

No. 183—"Scene in the Franco-Prussian War."

37x26.

Through the narrow streets of a French village, the Prussian White Cuirassiers are charging in full force, their horses galloping at a mad pace, while from the windows, roofs and balconies of the houses—in fact, from every conceivable point of vantage, the French soldiers at close range, are firing upon them. Some of the horses are down, others have lost their riders. On they come, their valiant general in the lead. Certainly, not the least of the horrors of war are the sufferings of the poor animals, which are made to share its disasters and its chances. The background is one of smoke and inextricable confusion. Nothing could be more realistic than the scene here depicted.

WATSON (William) London

An English Painter.

Pupil of Edwin Landseer and Rosa Bonheur.

Regarded by many as the finest of all modern
sheep painters.

No. 184—"Highland Sheep."

35½x24.

This Highland sheep scene is beautifully drawn, rich and harmonious in color, finely balanced, very soft in tone, and generally regarded as one of the finest sheep pictures in America. The landscape is as soft and rich in color as a Daubigny; the sheep are as natural, as well drawn, and as beautifully colored as could be done by either Landseer or Rosa Bonheur. The positions are all natural, and the sheep themselves look like real life. The cattle on the farther hills, the valley with the river in the distance, and the blue mountains away beyond, blending with the gray and light yellow sky and mixed fleecy clouds, together make it one of the most generally attractive and popular pictures of the collection.

WESTERBEEK (C.).

No. 185—"Shepherdess and Sheep."

13x9½.

In the foreground a flock of sheep in open field, attended by a peasant woman. The long grass and shrubbery, with the blue hills in the distance, make this a striking little picture.

No. 186—"Pastoral Scene in Holland."

26x45.

Here we have a rural scene in Holland. Occupying the left of the canvas is a river on whose shallow edges grow long brown grasses which are reflected in the still water. Several cows are lazily feeding on the green grass. Farther on is a meadow of shrubbery running out into the water, while away in the distance can be seen on the bank of the river an old Dutch windmill. The sky is a deep blue, gradually growing paler as it stretches off to the horizon. A pastoral scene as soft and beautiful as though painted by Mauve or Troyon.

WILSON (Richard).

Born at Pinegas, Montgomeryshire, Aug. 1, 1713. Died at Llanberris, Carnarvonshire, May, 1782. Landscape and portrait painter. Pupil of Thomas Wright. Later studied in Italy. His picture of "Niobe" gained him recognition on its exhibition at the Society of Fine Arts. It was purchased by the Duke of Cumberland. Wilson was one of the original members of the Royal Academy, and, in 1776, was appointed its librarian.

"Long after his death the popular taste became educated to his standard, and he is now regarded as one of the greatest of English landscape painters."

—*Cyclopedia of Painters and Paintings.*

"In 1749 he was employed by Dr. Hayter, then their tutor, to paint portraits of the Prince of Wales and the Duke of York. There are many portraits by him at the Garrick Club and in private collections. Richard Wilson was the greatest landscape painter which the British School produced up to the end of the last century."

—*Painters and Their Works.*

“The style of Wilson is altogether original. Following nature as his guide, he adopted a varied and interesting manner, distinguished for its boldness and fidelity to nature, yet entirely classical. He avoided the acquisition of all adventitious beauties and escaped the mannerism which generally arises from the too partial study of favorite masters.”—*Spooner's History of the Fine Arts.*

“Of the style of Wilson it might be sufficient to observe, that it formed an epoch in English landscape painting; being equalled by none before, and perhaps not surpassed by any who have followed in the same line. His claims to praise are grandeur in the choice or invention of his scenes, felicity in the distribution of his lights and shadows, freshness and harmony in his tints. Mr. Fuseli says, in his figurative manner, that ‘Wilson’s taste was so exquisite, and his eye so chaste, that whatever came from his easel bore the stamp of elegance and truth. The subjects he chose were such as did credit to his judgment; they were selections of taste; and whether of the simple, the elegant, or the sublime, they were treated with an equal felicity. Indeed, he possessed that versatility of power, as to be one minute an eagle sweeping the heavens, and the next a wren twittering a simple note on the humble thorn.’ His coloring was in general vivid and natural; his touch spirited and free; his composition simple and elegant; his lights and shadows broad and well distributed; his middle tints in perfect harmony; while his forms in general produced a pleasing impression.”

—*Pilkington's Dictionary of Painters.*

“Richard Wilson was the greatest landscape painter which the British School produced up to the end of the last century. Fashion may at one time cause works of an artist to rise artificially above, and at another to sink below, their real value, but where, as in case of Wilson’s, the prices paid for them at auctions have remained about the same for a century, no amount of adverse and prejudiced

criticism will prove that they are worthless, or that the favorable opinion of those who purchased them was wrong."

—*Painters and Their Works, Vol. 3, Page 308.*

No. 187—"On the Banks of the Tiber."

33x 44½.

Painted in the style of Claude, and, by general assent, as fine and beautiful as any landscape ever produced by that artist.

On the right, almost hidden from view by stately trees, is seen the ruins of a magnificent palace, with approaches leading down to an arched bridge crossing the river. Farther away, on the left shore of the river, are the remains of other castles, with rugged hills rising abruptly in the background.

The magnificent valley is visible almost as far as eye can reach, while shepherds occupy the historic ruins as sheep-folds, and the fertile valley as pastures.

The distribution of lights and shadows is unsurpassed—the outlines pleasing, the coloring most harmonious, soft and beautiful.

ZEIM (Felix). France.

Born at Beaune (Cote-d'Or), 1821.

Architectural and marine painter.

Pupil of Art School at Dijon.

Traveled oin 1845-1848 in Southern France,
Italy and the East.

Medals, 1851, 1852 and 1855.

Legion of Honor, 1857; Officer, 1878.

"His pictures, especially his views of Venice, have won for him a world-wide reputation."

—*Cyclopedia of Painters and Paintings.*

"Felix Zeim must not be forgotten for the glowing Venetian views, architectural and marine, which we owe to his brush. His tastes are all Oriental, though he has painted a splendid 'View of Antwerp', as well as 'View of Constantinople'."—*Radcliffe's Schools and Masters of Painting*.

No. 188—"On the Grand Canal, Venice."

48x32.

This is regarded by many as the best picture painted by this artist. The water appears so liquid, semi-transparent, soft and rich in color. The boats are painted in the rich colors common to this artist, although much finer and better than in his more rapidly executed work. The sun shines down the center of the Grand Canal from the far distance. The sky is colored with a rich yellow tinge around the sun, and graduating off into the fleecy clouds in the upper and outer background. The Palace of the Doges is on the right side, and a large gondola on the left side balances up the picture. There are many boats along the shore line and farther out into the canal, with numerous persons gathered on the wharf on the right and in the foreground. It is a picture as soft and rich in color as a Turner, although not by any means an imitation of the work of that artist.

No. 189—"The Piazza, or Square of St. Mark."

27x42.

This great square is 200 feet broad by 570 feet long, and fronts on the sea. Many of the largest buildings have their frontage on this piazza, and may be seen on the left far into the distance. All manner of vessels are seen on the water front, and all business seems to be forgotten, as the city is given over to a grand holiday fete. The

people throng the streets, and the whole city seems clad in gala attire. There are two large columns in this square called "The Columns of St. Mark." On top of the one seen in the picture is a winged green Lion, while the other is surmounted by a Knight holding a shield bearing a cross. The resplendent coloring of the building and other objects set in a background of magnificent blue makes an exceedingly pleasing and interesting picture.

No. 190—"Venice the Queen of the Sea."

23x31.

On the left of the Grand Canal are many large buildings, and still further one sees the polished domes of temples and the towering spires of churches until the outlines are lost to view in the declining twilight.

The larger ships have anchored for the night and the sun dips low in the west, his slanting rays turning the blue waters to gold and adding glory to a beautiful southern sky. A few pleasure craft are already seen, and soon we may hear the gondolier's song:

"My gondola's lying below, love,
Come open thy lattice tonight,
The waters invitingly flow, love,
The moon on their bosom shines bright."

No. 191—"Venice."

25x39.

The artist here gives us a splendid view of the Grand Canal, its limpid waters reflecting the blue and gold of the southern sky, and the outline of numerous craft floating upon its crystal surface.

To the right is the magnificent Palace of the Doges, or Governors of Venice, while far away on the left is seen the domes and towers of numerous churches and palaces rising one above another until lost to view in the dim distance.

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