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and Presented by Others.



1909

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ACHENBACH (Andreas).

Born at Cassel, Hesse Cassel, 1815.

Pupil of Düsseldorf Academy, 1827-1835.

Medals, 1859. Medal 1st class, Exposition Universelle, 1855. Legion of Honor, 1864.

Great Gould Medal, 1850. Medals at Vienna, Prussia, Austria, Belgium and Centennial Exposition.

Professor in Academy of Fine Arts at Düsseldorf, Berlin, Amsterdam and Antwerp.

Chevalier of the Order of the Red Eagle of Prussia.

Chevalier of the Order of St. George of Russia.

Chevalier of the Order of Leopold of Belgium.

Works in galleries of Berlin, Munich, Frankfort, Darmstadt, Carlsruhe, Düsseldorf and in many private collections in Europe.

“The tendency of Achenbach’s genius is realistic in the highest and best sense of the word. In his manipulation as regards the quality and texture of various materials, he is eminently successful, discriminating all to the exact point of requirements, yet without the slightest tendency to elaborate trifling; the general effect prevailing over all minuteness and elegance of detail, being that of a bold and free handling.”

—*Henry Otterly.*

“The brothers Andreas and Oswald Achenbach take the lead among the living landscape painters of Düsseldorf.”

—*Atkinson.*

“One of the most distinguished painters of the Düsseldorf school. His early views of the Rhine country are

fresh and individual. Painted later German and Norwegian scenes, treating mountains, forest and sea with ability and power."

—*Cyclopedia of Painters.*

*No. 1—"Returning from the Festival."

22½ x 16.

A party of Bavarian peasants are returning over the hill from a harvest festival. They are moving gaily along in holiday attire, waving adieus and returns from the party they have just left. The rich autumn landscape and clear-cut sky are invigorating and strong.

ANDERS (E.)Holland

* No. 2—"Mother and Babe."

15½ x 23.

In the subdued light of a large oriel window, a mother, richly dressed and beautiful, sits sewing beside the cradle of her slumbering babe. The colors in this picture are very rich and harmonious, while the details are painted with unaffected care and truth. The German Art Lexicon praises this picture for its depth of feeling and exquisite coloring.

BAROCCIO (Ferdinando). 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. 3—"Madonna and Child."

26 x 36.

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.

BELLOWS (Albert F.).

Born at Milford, Mass.

Genre Painter.

Studied in Paris and at the Royal Academy of Antwerp; and painted in England and Wales.

"A recent biographer in Appleton's Art Journal writes: 'Mr. Bellows has been a constant and large exhibitor in the New York exhibitions, and probably no class of subjects finds so much favor in the eyes of connoisseurs and the public as that presented by him . . . there are but few American artists whose works are more popular than those of Mr. Bellows and this is due not only to the taste shown in the selection of subjects, but also to their artistic treatment.'"

—*Sheldon's "American Painters."*

No. 4—"The Morning Bath."

41½ x 35¾.

A beautiful young mother, clad in modest bathing costume, with a profusion of golden brown hair hanging loosely over her graceful shoulders, is carrying in her arms a dimpled baby. Their way leads down to the rippling surf. At her feet, and stretching away as far as the eye can reach, are the emerald waters of the tireless sea, overspread by a leaden sky of early morning. The pleasing harmony of colors, the happy selection of design, and the very natural outlines and forms of the figures make of this one of the best of this artist's efforts in oil colors.

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.

Among the most noted of her paintings, given in the order of production, are: Two Rabbits, Goats and Ram (1841); Horse for Sale, Grazing Cow, Cattle at Pasture, twelve Cattle pieces (1845); Herd (1848); Ploughing in the Nivernais (1849), Luxembourg Museum; Horse Fair

(1853); Hay Harvest in Auvergne (1855); Mare, Rain on the Sea Shore, Shepherd in Bearn, Ponies from the Isle of Skye, Scotch Shepherd (1867); Painter (1868); Sheep at Pasture (1871); Forest of Fontainebleau, Meadow Near Fontainebleau (1872); Monarch of the Glen, Pack of Wild Boars (1879); Foraging Party, On the Alert (1881); Lion at Home (1882).

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."

—*Philip Gilbert Hamerton.*

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

—*Vapereau.*

"The following translation of a letter from the artist, lends additional interest to the work:

"Dear Sir: The painting of which you speak, 'Spanish Muleteers' (Aragon), was made for my brother-in-law, M. Peyrol, seven or eight years ago, from a study I made in the Pyrenees on the Spanish frontier, near to Peyrenirer road to Urda.

"I gladly give you this information, and present to you my kind regards.

(Signed)

"ROSA BONHEUR."

No. 5—"Rosa Bonheur's Lion.

46½ x 36.

While this picture of the "King of Beasts" does not represent the same amount of work as her masterpiece, "The Horse Fair," yet the subject is just as well treated. The color scheme is perfect, and the finish fully as artistic and delicate as in that great painting. The lion seems to stand on a prominence, while the spectator stands on the same level, facing him, and getting a glimpse of the great valley below. The background is made up of fleecy clouds through which here and there one sees the deep blue of the sky.

BONIFAZIO (Veronese).

Born at Venice in 1491. Died 1540.

"There are different accounts of his education, for, according to some, he was the pupil of the elder Palma, while others say he studied the works, if not in the school, of Titian, so that his style partook of the manner of each of these masters." —*Pilkington's Dictionary of Painters*.

"Bonifazio Veronese was a follower, if not a pupil, of Palma Vecchio. He was also much influenced by Giorgione and Titian, and several of his best works remarkable for a Titian-like beauty of colouring have passed under the name of those masters."

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

"Venetian school; pupil of Palma Vecchio, but closely imitated Titian. Forms clear and rounded, lights and shadows distinct; for colour one of the first Venetian masters."

—*Cyclopedia of Painters and Paintings*.

No. 6—"Madonna and Child.

30½ x 36¾.

From Ricardi Palace, Venice, and from collection of Martin Colnaghi, London.

This conception of the Virgin is of a girl probably about twenty years of age, attired in a plain red waist and blue dress with a lighter blue mantle thrown loosely over the head. The child Jesus is seated upon a crimson cushion which the young mother holds on her lap. The forms and features are most delicately outlined, and while the colors are deep and rich, the perfect harmony is very satisfactory and pleasing.

BOSTON (J. H.).

No. 7—"After the Shower."

27 x 34.

In the center of the picture is seen a winding roadway with here and there small pools of water from the passing shower. On the left is a low, humble cottage, with the candle light still shining through the small windows. The late afternoon sun, however, is beginning to peep through the disappearing clouds, the blue of the summer sky is seen in the west, and the husbandman starts forth to the field.

The artist has chosen a difficult subject, but a careful study of the picture shows a most successful painting.

BROWN (J. G.).....New York

Born in England in 1831.

Studied at Newcastle-on-Tyne, and in the Royal Scottish

Academy, Edinburgh; later with

Thomas Cummings, N. A.

Elected member of the National Academy, 1863.

Medals, Boston and San Francisco.

Member of the American Water Color Society.

"Mr. Brown's subjects are derived from the homely incidents of everyday life and are usually treated with simplicity and naturalness. His realistic powers are marked."

—*Prof. Wier.*

*No. 8—"Modern Eve."

20 x 30.

Mr. Brown's departure from the proverbial "boot-black" is as successful as it is pleasing. A bright, winsome girl with her sleeves rolled up and a pan of apples in her lap. She has a quizzical, half smiling expression as she fingers a nice red apple, as though she had half a mind to throw it to the critic to see if he was a judge of wine saps as well as canvases.

The beauty of the human countenance is more complicated than that belonging to most natural objects. It depends at once on color, or complexion; on figure, or outline; and on unity of design, that is, the adaptation of its various parts to the purposes for which they were formed. The chief beauty of the countenance, however, lies in what is called the expression, or the mind. As an example for study along these lines, this picture commends itself to one's closest attention.

BOTTICELLI (Alessandro Filipepi).

Born at Florence 1447 (or earlier).

Died in May, 1510 (or later).

He was better known as Sandro Botticello, the youngest son of Mariano Filipepi, of Florence, a tanner. He was

apprenticed in his youth to a goldsmith, but he soon abandoned this art and devoted himself to painting, which he studied first under Fra Fillippo Lippi, and afterwards under the brothers Pollaiuoli. His first important work was an "Adoration of the Magi," painted about the year 1476, in which he emulated the style of Don Ghirlandajo. This picture, now in the Uffizi at Florence, contains several portraits of the Medici family. Sandro was the originator of the Tondi, or circular pictures of the "Madonna and Child with Angels," the most beautiful of which is the masterpiece of the "Magnificat," now in the Uffizi at Florence. His most distinctive qualities as a painter lie in his unique power of conveying the sense of light, swift movement and in his genius for lineal design. His pictures are generally distinguished by a quaint grace of form, combined with a profound melancholy sentiment. His last picture and the only one he ever signed and dated was the little "Nativity" in the National Gallery.

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

"The grace, sympathetic feeling, and imaginative quality of Sandro's work give it a greater hold upon the mind than that of many painters who surpassed him in technical knowledge and in feeling for beauty. His art is always refined and elevated, though not altogether free from naïve mannerism, whose quaintness gives it a peculiar charm."

—*Cyclopedia of Painters and Paintings.*

"Being a disciple of Filippi Lippi, he imitated that master, both in his design and coloring. Though Botticello received large sums for his works he lived extravagantly and died in poverty in 1515."

—*Pilkington's Dictionary of Painters.*

No. 9—"Madonna and Child with Angels."

Circle 17 inches in diameter.

From an old collection in Italy sold in 1810.

The Madonna is seated holding the infant Jesus on her lap, while three angels are ministering unto them. One angel holds a large book on a plush cushion, another holds an inkstand, while the Madonna with pen in hand is ready to write in the book. A halo encircles each head, and while every figure is graceful and beautiful, yet each face is profoundly serious. This old painting is on wood, now reinforced with walnut strips across the back, and without doubt is one of his early Fondi or circular pictures. It is mounted in a genuine old Florentine frame.

Mr. Chas. D. Pratt, art critic of the Alaska-Pacific-Yukon Exposition, says: "Botticelli's Madonna and Child takes us back to the 15th century, to a time when Italian art was just awakening to the greatness which was soon to follow. In this work, by one of the most individual painters of the early renaissance, we find a more complex, more cultured production than the work which had gone before. His beautifully flowing, graceful lines, of which he was master, may be compared to tone melodies in music, expressing every range of feeling."

BOUGUEREAU (William) Adolphe.....France

Born at La Rochelle, 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 shopkeeper’s clerk from La Rochelle, 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 Saintonge. 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 commissions 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 impaired, his fame."

—*Extracts from Notes sur les Cent Chefs-d'Œuvres,*
by M. A. Wolff.

No. 10—"Normandy Peasant Girls at Prayer."

25 x 58½.

A couple of earnest, serious-faced girls, kneeling before an altar in a country church, saying their prayers. The rays from some adjoining window lighten up their faces, making a fine, soft, realistic picture.

Professor Koehler, Director of the Minneapolis Academy of Fine Arts, says:

"I consider this picture as standing alone in this country as a work of art. None of the old masters have excelled it in refinement and beauty, and certainly no other of the modern masters could produce it. I regard this as the best painting in this country."

Professor French, of the Chicago Art Institute, says:

"This painting by Bouguereau I was particularly anxious to have in this exhibition, as I consider it one of the finest pictures in this country, in fact hardly equalled by any of the ancient or modern painters."

BUSSON (Charles).

Born at Montoire (Loire-et-Cher), July 15, 1822.

Landscape painter.

Pupil of Remond and Français.

Medals: 3d class, 1855, 1857, 1859, 1863, 1867; 1st class, 1878. Legion of Honor, 1866.

Works: View near Sassenage (1846); The Loire, View in Auvergne (1852); Woods in Touraine, Hay (1853); En-

virons of Montoire (1855); Ford near Montoire (1857); The Heath, Before the Storm (1859); Evening on the Loire, Sunday, Storm on the Heaths (1863); Sunrise at Sea, Evening (1864); Autumn Day, Hunting in the Marshes (1865); Road Near Red Sea (1870); After the Rain (1875); Old Bridge of Lavardin (1880); and others.

*No. 11—"Landscape."

49 x 35.

A sunlit portrait of a row of tall, angular, decrepit old trees. They have neither grace of outline nor beauty of foliage to commend them to the artist's eye, yet as they wave their tall tops in the wind, making sunlight dance on the little brown cottage they overshadow, they form a fit and pleasant portion of the picture.

BOGERT (Geo. H.).....America
One of the foremost of the American painters.

*No. 12—"A Windy Day in Finistère."

30 x 20½.

In the left foreground a thatched roof cottage, the home of the peasant who is seen with his wife at work in an adjoining field. The valley in the distance, the fine trees, dense shrubbery and lowering clouds are all in the soft gray tones and style of the artist Cazin.

CANALETTO (Antonio Canal).

Born at Venice in 1697. Died in Venice 1768.

He was the pupil of his father, Bernardo Canal, who was a decorator and scene painter. Antonio first confined his

attention to theatrical decorations, but in 1719 went to Rome, where he spent some time in drawing and copying the antiquities of that city and its vicinity. Returning to his birthplace he exclusively occupied himself in producing views of Venice, which for their great truth to nature and for their extraordinary effect, perspective and color, met with an immense success and are still most highly esteemed.

In 1746 Canaletto visited London and remained two years, during which time he painted many of his most striking views. It is commonly thought that he was the first artist who used the camera lucida for his pictures. The principal public and private galleries of Europe possess examples of this master."

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

"He visited England twice and painted many successful pictures there, examples of which are to be seen at Windsor Castle. The gallery contains some of his finest pictures, views in Rome and Venice.

"Ch. Blanc says Canaletto is unexcelled in painting architecture in aerial perspective, and in rendering slightly ruffled water. His drawing is always precise and accurate and his coloring is wonderfully beautiful."

—*Cyclopedia of Painters and Paintings.*

"Francisco Guardi was a pupil of Canaletto. At a sale of this artist's paintings in 1798 some brought as high as \$16,500."

—*Painters and Their Work.*

No. 13—"Grand Canal in Venice."

"Fete Day in Venice," marriage of the Adriatic. This is one of the most striking examples of Canaletto, and is charming in color and detail. The scene represents the Canal at Venice with numerous gondolas bearing the guests to the great fête. On the right is shown many of the most

imposing buildings in the city, including the Palace of the Doges (Governors) with its tall square tower. On the left in the distance is the Church of St. Stanislaus. His architecture is all but faultless; his colors soft and harmonious, and the waters and sky effects very striking.

CHARLIER (P.).

No. 14—"The Sheep Fold."

21 x 30½.

The sheep and lambs are assembled in an open shelter, while the shepherdess fills the mangers with new mown hay. The time is evening in early autumn, as the half grown lambs, the green hay, and the turning leaves would indicate. Some of the sheep, after a day in the pastures, are lying down, while others are lazily eating of the proffered hay. The chickens await anxiously their evening meal as the shadows deepen, and the night draws on.

Little is known of this painter, but in this beautiful picture he has left enduring evidence of his ability not only in design, but in harmony of color and pleasing effects.

CLAUS (Emil).

This artist has exhibited at a number of Paris Salons, winning mention honorable once or twice.

*No. 15—"Waiting for the Boat."

46 x 30½.

This picture was exhibited in the Paris Salon in 1884, and was one of sixty out of some six hundred that were photographed on account of special excellence. Four bare-footed French peasant children, with their backs turned toward the observer, are eagerly watching the slow approach of a ferry propelled by hand from the other side

of the river. The reflection of the trees in the water and the shadows along the edges of the bank are produced in a remarkable and wonderfully effective way. It is a picture that looks well in any light, and seems to have a phosphorescent quality of its own. It is considered Claus' best work.

CHAIGNEAU (Ferdinand)Paris

Born at Bordeaux.

Pupil of Picot and Brascassat.

Pleasing and popular as Chaigneau's subjects always are, his independent indifference toward the Salon Jury of Award has deprived him of honors to which his masterly little landscapes well entitle him.

*No. 16—"Shepherd and Sheep."

12½ x 16¼.

In the midst of his feeding flock stands the shepherd, his head thrown back, drinking from a flask. A ragged little dog stands at his feet, watching his master thirstily.

CROME (John—Old Crome).

Born at Norwich, England, 1769. Died 1821.

Founder of the Norwich School.

Exhibited in the National Gallery and at Norwich.

Founded the Norwich Society of Artists in 1803.

"John Crome, commonly called 'Old Crome' (to distinguish him from his son, also a painter), the founder of the Norwich School, was chiefly remarkable for grand effects produced by simple means—a clump of trees or a bit of heath becoming full of poetry in his hands."

—*D'Anvers' History of Art.*

“He studied and understood the woody scenery of his native land with the skill of a botanist and the eye of a poet; to him a grove was not a mere mass of picturesque stems and foliage; each tree claimed a separate sort of handling, and he touched them according to their kind.”

—*Allan Cunningham.*

No. 17—“**Yarmouth Jetties.**”

33 x 25½.

A scene at Yarmouth, on the coast of England, showing the quays and fishing smacks. An attractive, rich and beautiful picture. The tones are harmonious and the sky skillfully painted.

COOMANS (Pierre Oliver Joseph).

Born at Brussels 1816.

Pupil of Van Haseleers of Ghent; DeKeyser, at Antwerp; and of Baron Wappers.

Medal at the Hague, 1857; Metz, 1858.

His exhibition pictures, of 1863, were purchased by the Emperor Napóleon III.

*No. 18—“**Too Fast for Baby.**”

29½ x 24½.

A Pompeian interior with frescoed walls and marble floor. Seated in a long, low chair of curious workmanship, a mother holds her babe upon her knee. By a gay scarf which is knotted through the back of the chair, a sturdy boy is rocking mother and child vigorously to and fro. The curly-headed baby is frightened at their rapid ride and clutches in terror the front of the mother's robe. In the back of the room, at the base of a marble column, a brazier burns continual incense to the household gods.

CORREGGIO (Antonio Allegri).

Born at Correggio in 1494 (?).

Died there March 5, 1534.

"Lombard school. Real name Antonio Allegri, son of Pillegrino Allegri; probably pupil of his father's brother Lorenzo, and of Antonio Bartolotti, both second rate painters of his native town. At Modeira he is said to have found a better master in Francisco Bianchi, called Ferari, who belongs to the school of Francia, but as Bianchi died in 1510, this, like all that concerns Correggio's training, is uncertain. An attempt to account for his peculiar development has led to many conjectures, none of which give any clue to the formation of his totally new method of painting or to the distinguishing characteristics of his style. These characteristics are sweetness of expression and ineffable grace of pose; light in color, or, in other words, a certain luminous quality which radiates and transfigures."

—*Cyclopedia of Painters and Paintings.*

"Allegri's art was thoroughly individual, but by the sensuous character of his painting he is more nearly allied to the school of Venice than to the severer intellectual schools of Padua or Florence."

"Allegri's use of chiaroscuro, his exquisite modelling and his gracious manner, if we may so call it, bear so much closer affinity to Leonardo da Vinci than to any other master, that it seems almost impossible to doubt that in some way or another he also caught inspiration from him."

"Perhaps what mostly distinguishes his style from that of every other master is his delicate perception of the minutest gradations of light and shade. His chiaroscuro has been praised by artists as simply perfect. It sheds a wonderful atmosphere of light and delight over all his works, and his figures seem literally to live in radiant glory."

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

No. 19—"Virgin and Infant Jesus."

7½x8½.

From the collection of the Marquis de San Vitolia.

This painting was exhibited at the Royal Galleries at Leeds in 1868, and at the Royal Academy, London, in 1886, and had to pass to certification and inspection of the Royal Art Association. The whole painting shows the character of a master's hand. Although small, the design, the splendid grouping, the elegance in form of both figures, and the pleasing harmony of colors throughout mark it a masterpiece of art.

Mr. Chas. D. Pratt, art critic of the Alaska-Yukon-Pacific Exposition, says: "Coming down to the great painters of the 16th century, we find a climax in Italian art. "The Virgin and Infant Jesus," by Correggio, is a gem-like example of this master of values, atmosphere and color. His pictures are mostly of religious subjects, but he was not a moralist or story teller; he was full of love of life and worship of nature; all his work is joyous."

ANTOINE COYPEL.

Born in Paris, April 11, 1661; died there Jan. 1, 1722.

French school, history painter.

"Pupil of his father, Noel, with whom he went to Rome in 1672, and received a prize from the Academy of St. Louis. After three years he returned to Paris, and there obtained a second academical prize in 1676."

—*Cyclopedia of Painters and Paintings.*

"He was the most rising painter of his time and was received into the Academy in 1681, when only twenty. In 1714 he was appointed Director of the Academy, in 1716 First Painter to the King, and was made a noble in 1717.

"His art was well adapted to the times in which he lived,

and very popular, for the grace in the faces and figures in his works was French, although conventional and dramatic.”
—*James' Painters and Their Works.*

“An artist of some celebrity who painted chiefly for the king and made many designs for tapestry.

“On his return to Paris, Antoine became a very popular artist and was much employed in painting royal palaces.”

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

“He was graceful in the airs of his heads, painted children in the greatest perfection and was above all attentive in expressing with propriety the passions of the soul.

“His principal works at Paris are, Christ Among the Doctors, and The Assumption, in the church of the Notre Dame; and at the Carthusians, Christ Curing the Blind at Jericho.”

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

“His real strength, like that of Le Brun, lay in so arranging and combining vast subjects as to produce a whole full of play and movement. Like Le Brun, too, he carefully studied costume. But he sought to refine on his predecessor by applying to the expression of the soul those formal methods which the latter had only employed to give the effect of external life and movement.”

—*Spanish and French Painters.*

No. 20—“A Mythological Scene.”

39 x 48.

From the Lady Buxton collection. Represents Pluto capturing Prosperina, whom he took to his abode in the lower regions. He takes her into his chariot and the team is pitching headlong down the declivity on the way to his habitation in the infernal regions. Painted in a classical style and coloring and characteristic of this painter, whose works are but little known in this country.

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. 21—“Dance of the Nymphs.”

28 x 19.

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

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.

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.*

“Constable was exclusively a landscape painter, depicting nature in her grand and angry moments, and one to whom our modern school of landscape painting is greatly indebted. In color, he helped eliminate the brown landscape and substituted in its place the green and blue of nature. His influence upon art was impressive, eventually developing the famous Barbizon school.”

—(Chas. D. Pratt, Art Critic, Alaska-Yukon Exposition, Seattle, 1909.)

No. 22—"Lockkeeper's Home on the Stour."

34 x 41¾.

From the collection of General Bulwer Hayden Hall.

It is evident that Constable found in the quaint scenery of this vicinity not only his greatest inspiration, but material for his best paintings. In fact, his masterpiece, "Lock on the River Stour," was painted in the immediate neighborhood. In the foreground is one of the rustic locks and two children fishing from the shore. On the right a grand old elm spreads its boughs, casting its shadows into the tranquil stream. On the left a gnarled oak, broken and bent by the many passing storms, while near the end of the bridge spanning the river is the gatekeeper's modest cottage. To the left in the distance stands the artist home of John Constable, almost hid from view by overhanging trees. The shadows deepen as the sun dips low in the west, obscured by threatening clouds.

No. 23—"Constable's Artist Home on the Stour."

38 x 50½.

From the collection of General Bulwer, Hayden Hall.

In the foreground is a shallow channel of the River Stour. This shallow rapids, only a short distance above the lock, affords a crossing place for the farmer folk of the vicinity. A rustic wagon drawn by two horses is crossing the ford, while two cows from the adjoining meadows disport themselves near the opposite shore. On the left, half hidden by the spreading boughs of great elms, stands the artist home of the great painter. Heavy clouds o'erspread the sky, while on the horizon the setting sun casts a pale blush over the surrounding landscape.

The odor from the new mown hay,
Comes to the boy and dog at play;
While the old canoe with silent oar,
Lies idle on the reed-grown shore.

DAVID (Jacques Louis).....France

Born at Paris, 1748.

Founder of the Modern French School of Painting.

Studied under Vien at Paris and Rome.

Gained First Prize of Rome, 1774.

Appointed by Napoleon as his first painter, 1804.

As one of the regicides of Louis XVI, David was banished from France in 1816, and died in exile at Brussels, 1825.

“David was the Napoleon, the dictator, who, with a strong hand, arrested the corruption of art and gave it firmness and purity.” —*Gleanings in the Field of Art.*

“One of the most eminent painters of modern times. His countrymen have conferred on him the title of ‘The Head and Restorer of the French School,’ which he brought back from its previous gaudy and affected style to the study of nature and the antique. At Rome he devoted himself particularly to historical painting, and his great talent soon gained him the reputation of one of the most promising artists of the age. By 1788 his reputation was established as the first painter of France. He painted several portraits of the Emperor and other members of the Imperial Family, the most celebrated of which were, ‘Napoleon as First Consul,’ on horseback, crossing Mount St. Bernard and pointing out to his troops the path to glory, and ‘Napoleon in his Coronation Robes.’

“As a grand designer he undoubtedly ranks among the first artists of modern times, and the praise of correct delineation and harmonious coloring is universally conceded to him. Had he lived in more peaceful and less exciting times, so that he could have lent his whole time and energies to his favorite branch of the art, he doubtless would have far surpassed himself, and his history would have graced one of the brightest pages in the annals of the fine arts.” —*Spoooner's History of the Fine Arts.*

No. 24—"Napoleon in His Coronation Robes."

72 x 98.

Napoleon stands with his right hand extended over the purple spread table on which are seen the symbols of his conquests and power, while his left supports a slender staff surmounted with an eagle wrought in gold, the sceptre of the empire. His crimson velvet robes of state are ermine-lined and embroidered in gold with bees, palms, and laurel wreaths. His robes fall in heavy folds on the floor behind him. Among other symbols under his extended hand is seen a large open volume inscribed the "Code Napoleon." Pendant from the chain that overlays the crimson on his shoulders is the silver star of the empire. Claspings his forehead is the wreath of golden laurels with which he has first crowned himself. Above are the golden folds of the velvet canopy, and beyond the white marble columns and walls of the apartment.

The picture was painted for Napoleon by David, in 1805. It was afterwards presented by the Emperor to Field Marshal Louis Nicholas Davout, Duke of Auerstadt and Prince of Eckmuhl. Napoleon and Davout were friends and schoolmates at Brienne. Davout possessed not only Napoleon's esteem and friendship, but also his confidence, as he gave him command of the imperial guard, the crowning feature of Napoleon's military establishment, and the most invincible military corps known in history. The picture was hung in the old chateau of the Duke's family at Saigne, and remained on the walls of the drawing room until the estate was sold at public auction in 1889. From that sale it came directly to this country, was cleaned, re-canvassed and re-framed and loaned by Mr. Walker to the Exposition Board, and was first exhibited in 1891. It was afterwards placed in the Public Library.

DAHL (Hans)Norway
 Born at Hardanger, Norway, 1849.
 Pupil of the Carlsruhe Art School under Riefstahl
 and Hans Gude; then in Düsseldorf under
 Wilhelm Sohn and E. Von Gebhardt.
 Traveled in Norway and visited Berlin, Paris and London.

*No. 25—"Crossing the Fiord on a Windy
 Morning."

62½ x 28½.

A party of Norwegians are crossing the fiord on a bright, windy morning to attend church on the mainland. There is a stiff wind blowing and their fisher boats dance through the sparkling water as though endued with the life of the rushing wind. The sun shines brightly on the broken waters of the rock-bound bay, and tips its rough surface with a thousand points of flashing light.

DELPY (Camille Hippolyte).

Born at Joigny (Yonne).

Landscape painter.

Pupil of Corot and Daubigny.

Medal, 1884.

*No. 26—"Landscape."

43 x 27½.

A powerful and weird rural landscape. On the left a country road on which a solitary peasant woman is walking towards the little cottages near by. On the river a

small steamboat is receding. There is a peculiar light which is enhanced by the somewhat windy-looking, yet thoroughly well painted sky. A true and unexaggerated view of nature.

DOBSON (Wm.)

Born at Holborn in 1610.

Died in London October 28, 1646.

“After Vandyck’s death, Dobson became serjeant-painter and groom of the privy chamber. He painted Charles I, Charles II, Prince Rupert, and many other notable personages.”
—*Cyclopædia 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 the 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 lifelike, and, it is said, were capital likenesses.” —*Painters and Their Works.*

No. 27—“Crowning of the Virgin.”

26½ x 38½.

With Henrietta Maria as the Virgin.

She is represented as seated by a table holding two white doves which (as the custom was) she has brought to the temple as an offering for her purification. Her simple

dress and flowing mantle are done in the beautiful colors and arrangement peculiar to this great English master. Three angels hover over her, holding a wreath of laurel, with which to crown her as soon as her offering is made. This is said to be a splendid likeness of Henrietta Maria.

DUPRE (Jules)France

Born at Nantes, 1812.

Landscape painter—one of the most original and powerful of the modern French school.

Medals, 1833 and 1867.

Legion of Honor, 1849.

Officer of the Legion of Honor, 1870.

Died, 1890.

“As a boy this painter studied design in the porcelain manufactory of his father; at length he essayed oil painting and made his *début* at the Salon of 1831 with five landscapes. He became almost immediately one of the favorites in public opinion; his farms, his cottages, his old oaks on the borders of pools, with cows ruminating about, his plentiful pastures where horses run with flowing manes, his mills which profile their silhouettes on a stormy sky, have a simple and truthful side which captivates all the world.

“One may have more or less sympathy with the works of Rousseau, or with those of Dupré, but these two masters will remain incontestably as the two grandest colorists in landscape which the contemporaneous school has produced.”

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

“Dupré is original, powerful and brilliant, and now stands as the oldest representative French landscapist.”

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

No. 28—"A Wooded Pasture in Brittany."

18 x 30½.

As far as the eye can reach is one expanse of wooded meadows with waving reeds and grasses. In the foreground some cows are seen coming down to the pool of crystal water, in which is mirrored the sunset glory of the summer clouds and the deep blue of the southern sky. A very interesting example of this master's work.

ERNST (Rodolphe)Hungary

Born at Vienna.

Pupil of Feurbach at Vienna Academy.

One of his paintings was purchased by the French Government and is on exhibition in the Luxembourg Gallery.

No. 29—"Queen Salome and Her Pet Tigers."

28 x 36.

Queen Salome was the wife of King Alexander Jannæus. She reigned as queen of Israel from the death of her husband B. C. 79 until B. C. 69. She was renowned as one of the most beautiful women of that period. The painting portrays the queen surrounded by oriental grandeur, ascending a stairway in the palace. On either side of the stairway are seen her pet Bengal tigers who arise to meet their royal mistress. The subject is well chosen, the work that of a master, and the completed painting very pleasing and harmonious.

FAULKNER (Herbert W.).

*No. 30—"Settling the Quarrel."

..

60 x 80.

A characteristic scene from the times of the thirty years' German war. Two cavaliers have had a quarrel which arose from drinking. One of them has become intoxicated and is asleep in his chair. The other is returning with his weapon, determined to settle the quarrel by the sword, while the landlord of the inn is seeking to mollify the angry Teuton and avoid a scene in his house. The picture is very realistic and would be a credit to any of the best known artists of recent times.

FERRIER (J. M. A. Gabriel).....France

Born at Nimes, 1847.

Pupil of Lecoq de Boisbaudran.

Won Grand Prix de Rome, 1872.

Medals, 1876 and 1878.

Legion of Honor, 1884.

No. 31—"Hamlet and Ophelia."

27 x 38½.

Who can look on a picture of that nearly distracted Prince of Denmark without feeling pity and consideration for his youthful suffering? We are apt to think of Hamlet only as he is portrayed on the stage. In the play we lose our feeling for the boy in our admiration for the actor. There is none of this in Ferrier's treatment of the subject. There is no taint of the stage scene about it. The young Hamlet, scarce more than a boy, his white, drawn face a pitiful contrast to his dark and mourning attire, stands erect, his straight, slim figure relieved by the sweeping

folds of his black mantle. Ophelia, seated by his side, one hand on his shoulder, the other clasped in his, her sweet, sad face, questioning, upraised to his, shows sorrowing, frightened solicitude. Beyond, can be seen the play in progress, and the startled king and queen on their throne. The picture is pitiful and strong; the colors soft and delicate, dark and rich.

FOSCARI (A.).

An Italian painter.

Studied under Zeim and Rocco.

*No. 32—"Evening in Venice."

39 x 20.

View of the Grand Canal, Venice, at night. In the center of the canvas, and just above the building tops, the full moon is rising. Through the darkness the dim outlines of the Palace of the Doges, and the spires and turrets of the surrounding buildings are visible. In the foreground a gondolier is propelling his barge. The many lights from the windows of the buildings along the shore aid in making the scene one of placitude and repose.

GIGNOUX (Regis).

Born in Lyons in 1816.

Died in 1882.

Landscape painter.

First instructed at Freiburg, Breisgau, then pupil of Lyons Academy, and in Paris of the Ecole des Beaux Arts, and of Delaroche.

Went to America in 1844, became member of the National Academy in New York in 1851, and returned to France in 1870,

No. 33—"A Mountain Landscape."

35 x 49.

This is one of Gignoux's larger and most successful American landscapes. In the center of the picture is a small lake of crystal water in which is mirrored the precipitous mountains surrounding it on every side, the one on the left rearing its summit to a point above the clouds. In the valley at the foot of the rugged peaks a settler has built a humble cottage, pasturing his flocks in the foothills, and rearing his family in these most pleasant surroundings where Nature seems to have exhausted itself in making a beauty spot for man's abiding place. In the higher valley to the right the mellow rays of the sun dispel the shadows, while farther on arises peak after peak, until their outline is lost to view in the dim distance.

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 landscape 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."

Mr. Chas. D. Pratt, art critic of the Alaska-Yukon-Pacific Exposition, says of this artist's work represented: "There are three Gainsboroughs: "Gentleman in Blue," "Girl Tending Pigs" and "Miss Margaret Burr," the artist's wife. Gainsborough disliked all conventionalities and formulas, going direct to nature. He strove for all that was noble, pure and true. His portraits are remarkable for their striking resemblance."

No. 34—"Gentleman in Blue."

From the collection of S. T. Smith, Duke Street, London.

(Mr. Smith is the author of the important Catalogue Raisonné.)

This picture was painted soon after the "Blue Boy," which Gainsborough painted in order to prove to Sir Joshua Reynolds that blue was a most beautiful pigment when rightly used; to which Sir Joshua most strenuously objected. After seeing Gainsborough's "Blue Boy," however, Reynolds acknowledged this to be one of the finest pictures ever painted. This color at that time was the most popular for gentlemen's and boys' wear and was employed again in this no less wonderful painting, "The Gentleman in Blue." The portrait is that of a prominent man

of the times, and is a characteristic painting by this great English colorist.

DE HAAS (J. H. L.).....Holland

Born at Rotterdam, Holland, 1832.

Pupil of Van Oos and the Brussels Academy.

Chevalier and Commander (with the star) of the Order of Isabella the Catholic, of Spain.

Chevalier and Commander of the Order of Leopold, of Belgium.

Chevalier and Commander of the Order of the Couronne d'Cheve of Holland.

Chevalier and Officer of the Order of Merit of St. Michael of Bavaria.

Chevalier of the Order of the Crown of Prussia.

Chevalier of the Order of Francis Joseph de Suesse.

Member of the Academy of St. Ferdinand of Spain.

Member of the Royal Academies of Amsterdam, Rotterdam and Antwerp.

Grand gold medal, Utrecht Exposition, 1868

Grand gold medal, Munich Exposition, 1869.

Medal of Honor at Amsterdam, 1883.

Thirteenth Exhibition New Bristol Museum.—“On entering we find the ‘place of honor’ nobly filled by J. H. L. De Haas, one of the greatest of living animal painters. A group of well-fed cattle, splendidly drawn and modeled, is resting at summer-noon on the pastures which run down on the ‘Sea-coast at Picardy.’ The fidelity with which the breed of cattle is represented, the local truthfulness of the scene, and the solidity with which the whole is painted must call forth the admiration of everyone.”

—*London Art Journal.*

*No. 35—"Contentment."

22 x 10½.

In a sunny, open field, a pair of cattle stand, calm-eyed and quiet. In the distance others are seen feeding upon the tall grass.

HAMILTON (James)Ireland

Born in Ireland, 1819. Died, 1878.

Studied in Philadelphia and in England.

Was selected by Dr. Kane as illustrator on his
Arctic Explorations.

Particularly successful for his marine views.

"But our ablest marine painter of this period seems to have been James Hamilton, of Philadelphia, who was beyond question an artist of genius. He was inspired with a genuine enthusiasm for the sea, and rendered the wildest and grandest effects of ocean with breadth, massiveness and power. We have no marine painter about whose works there is more of the raciness and flavor of the blue water."

—*Benjamin's Art in America.*

*No. 36—"After a Storm off the Coast of
Newfoundland."

43½ x 29.

In the foreground the sea swells in long rollers under a gray and windy sky. A fishing smack with sails furled is weathering the storm. To the right and left other fishing smacks are seen. The sea is lashing the little boats and their occupants on its foam-fringed waves, which break in heavy lines across the foreground.

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 Düsseldorf.
 Member of the National Academy, New York, 1859.

*No. 37—"Landscape and Cattle."

13 x 17.

A herd of cattle on a country road leading through a densely wooded district. By the roadside is a small pool into which one of the animals has strayed. Farther down the road, on the right, is a cottage among the trees. Through the opening in the tree-tops a clear blue sky is seen. In this landscape the artist has shown great knowledge of natural beauties. One of his later works.

HIGHMORE (Joseph).

Born in London in 1692.

Died at Canterbury in 1870.

History and portrait painter.

Pupil of the Academy under Sir Godfrey Kneller.

No. 38—"Miss Adair Playing the Lute."

66½ x 39.

Daughter of James Adair, Sergeant-at-Arms and Recorder of London. At the time of his death (July 21, 1798) he was the King's Prince Sergeant-at-Law, M. P. for Higham Ferras, and Chief-Justice of Chester. During his life he wrote several notable works on law and practice.

It is not probable that Highmore ever painted a more beautiful portrait. Being most fortunate in selection of a subject, he has succeeded in portraying in a pleasing and artistic manner a beautiful woman in the very springtime of mature womanhood, as well as the attainments that make her attractive. One can all but hear the rustle of the silken robes and the sweet tones of the mellow lute.

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 painter 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 Dupré. 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 Dupré. 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. 39—"Cromwell's Bridge."

30 x 19½.

This bridge was built by Cromwell in Ireland, 1649.

INNESS (George, Jr.).

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

Pupil of his father, George Inness, Sr.

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 and composition that he occasionally reached. 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. 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, Rousseau, 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 most 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 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. 40—“Simple Country Life.”

25 x 31.

In the broad meadows of the Delaware two girls are watching the herd, while several cows regale themselves in the running brook. The sun dips low in the west, shedding his glory in the o’erhanging clouds, while the robin sings his evening song in the neighboring trees. A very satisfactory picture.

No. 41—"Delaware Meadows."

24½ x 31¼.

Another of Inness' favorite subjects. As the shadows deepen and the subdued rays of sunset turn the sky to gold, an old lady brings home from the pasture the lazy cows. The birds forget their song and seek their nests in neighboring trees, while far away in the shadowy forests is heard the shrill tone of the whippoorwill. This painting portrays, in a marked degree, the peculiarities of this artist.

JACQUE (Charles Emile)Paris

Born at Paris, 1813.

First President of the French Society of Animal Painters.

Medals, 1851, 1861, 1863, 1864.

Hors 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 marvelous in their minute representations, not only in the larger objects, but in the details."

—*Artists of the Nineteenth Century.*

"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 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. 42—“The Corner of the Meadow.”

27 x 16½.

In a pasture lot, among the scattering clumps of trees, a number of sheep and cattle are feeding. The central figure, a white cow, stands strongly drawn against a ground of dark green foliage.

JAZET (Paul Leon)Paris
 Born at Paris.
 Pupil of Barrais.

*No. 43—“Death of Nelson.”

92 x 42.

This time the French have done with Nelson. “There is no hope, Hardy, I am dying.”

Jazet is more than an illustrious soldier painter, he is a master. None but a master could compose such a picture as this. The picture is whole—complete in one scene. The mind is impressed at the first glance with that group around the capstan, the solicitous Hardy as he springs to

the assistance of his stricken commander, the blanched face and reeling figure of Lord Nelson, the dying sailors, the wounded surgeon, struck while flying to his master's aid; all form a central group that would hold the attention if there were nothing more to the picture. But there is more—the fearful realities of marine warfare are seen on every side. See this poor boy; that awful gash in his side will soon end his young life. See on the deck beside him that stalwart black, how his dark skin contrasts with the boy's pale face. See those gunners, how grimly in earnest; and this officer, shouting orders through his trumpet. See those men trying to board the vessel on a spar; how the gunners are fighting them back with ramrods, sponges, hatchets, anything they can lay their hands on. All around the boat is a forest of masts and rigging, swarming with men. Everywhere smoke and bloodshed attest the presence of grim-visaged war and compel the spectator to live over again that battle around the "Victory."

This picture has been copied, re-copied and engraved, until its fame has become world-wide.

JOHNSON (David), N. A. New York

Born at New York, 1827.

Elected a member of the National Academy,

New York, 1862.

Medal, Philadelphia, 1876.

One of the founders of the Artists' Fund Society.

*No. 44—"A Clearing—Mt. Lafayette, N. H."

14 x 26½.

Painted to order.

A New Hampshire clearing. In the distance are the cloud-capped mountains. Just outside the meadow fence an old-fashioned four-horse coach can be seen.

KAULBACH (Wilhelm von).

A German historical painter.

Born at Arolsen, Westphalia, 1805.

Studied under Cornelius, at Düsseldorf Academy.

Went to Munich in 1825.

In 1847 he was called to Berlin to decorate the Staircase Hall of the New Museum, which occupied him many years.

Appointed Director of the Munich Academy in 1849.

Officer of the Legion of Honor.

Grand Commander of St. Michael.

Commander of the Order of Francis Joseph.

Corresponding member of the Institute of France, and member of several Academies.

“Kaulbach made many designs for book illustrations, among them those of Reynard the Fox, Goethe’s Faust, The Gospels, Dance of Death, the works of Shakespeare and Schiller and Wagner’s operas. Despite his mannerisms, he was one of the greatest modern German painters, and, with his master, Cornelius, represents the new Munich school during the reign of King Louis of Bavaria.”

—*Cyclopedia of Painters.*

“Kaulbach, who has just passed away, is the German artist of this century—perhaps the best known abroad. Less conventional than his predecessors, he undoubtedly possessed a vast genius.”

—*Benjamin.*

“The training, experience and opportunities of Kaulbach have been extraordinary; he became a prime mover in one of the most signal of art manifestations known in modern times; he matured, after example of the masters of the

middle ages, the practice of mural or monumental decorations; he once more conjoined painting with architecture and display, a creative fertility and readiness of resource scarcely found since the era of Raphael and Michael Angelo.”

—*Encyclopedia Britannica.*

*No. 45—“The Fall of Babel.”

72 x 60.

Cartoon for mural painting, Staircase Hall, New Museum, Berlin. The dispersion of the nations at the fall of Babel. Nimrod, seated with his wife and children upon the golden throne in front of the Tower of Babel, which is falling in ruins, an overthrown idol at his feet, defies Jehovah, who is seen above in the clouds, surrounded by angels hurling thunderbolts. At the right his servants and priests deride the Almighty; below the children of Shem, Ham and Japhet are dispersing.

This painting was purchased by Wimmer & Co., of Munich, of Kaulbach's son after his father's death, and sold by them to Sir James Duncan, of London, and, at the sale of his collection, which constituted one of the largest and finest private galleries in the world, was purchased by the present owner.

“This artist is one of the most distinguished of the modern German school. As regards the first picture above mentioned, ‘Tower of Babel,’ according to the Holy Scriptures, this memorable event referred to coincides with the building of Babel and the tyranny and wickedness of Nimrod. The artist undertook to represent in a grand and highly poetical manner the fall of the despot, the dereliction of his subjects and the distribution of the nation after the generation of Shem, Ham and Japhet.”

—*Henry Otterly.*

KNELLER (Godfroid) (Sir Godfrey).

Born at Lübeck, 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. 46—“**Nell Gwynn.**”

22 x 30½.

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. 47—“**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.

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. 48—"Two Brothers."

38 x 53.

Painted by Sir Thomas Lawrence in 1800; engraved by George Clint in 1802. This picture represents a couple of boys whom Lawrence found in the mountains, and who so attracted his attention that he made this picture. The older boy is leaning against the rocks on the mountain side, and the smaller brother is leaning against him, with his hand on his breast. It is painted in the characteristic style of the artist, with finely toned, rich colors, and deep, strong background.

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.”

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

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

—*Cyclopedia.*

No. 49—“Portrait of Miss Cavendish.”

24 x 29.

Beautiful daughter of Lord Cavendish, Earl of Devonshire, during the reign of Charles II and appointed Lord Steward of the Royal Household under King Charles III in 1689, and created first Duke of Devonshire by the same sovereign in 1694. The graceful attitude and permanent, harmonious colors are manifest as in all of Sir Lely's work.

No. 50—“The Duchess of Portland.”

From the collection of the Viscount Powerscourt.

This fine example of Lely's art is a portrait of the wife of Hans William Bentick, a notable Dutch statesman

who was born at The Hague in 1648. Sir Peter Lely painted this portrait of Mrs. Bentick while Bentick resided at The Hague. Lely went to England in 1640, but Bentick remained at The Hague until 1688, when he went to England accompanied by the Prince of Orange, who afterwards became King William III. The portrait remained in the Bentick family until after William III had conferred the title of First Duke of Portland upon Hans William Bentick, when the painting became the portrait of the Duchess of Portland, which was upwards of twenty years after the portrait was painted. The painting then went to the family of Richard Wingfield, Viscount of Powerscourt, and remained in the collection of this family upwards of one hundred years.

LEFEVRE (Robert)France

Born at Bayeaux, 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 Bourbons 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'Angoulême 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. 51—“Josephine, Empress of the French.”

59 x 86.

This portrait is signed “Robert Lefevre, 1808,” in the lower left-hand corner. The Empress is shown seated in her coronation robes in the low, red throne chair in the throne-room at Fontainebleau. Her dress, made in the high-waisted style of the period, sleeveless and décolleté, is of white brocaded satin, embroidered with gold. She wears a tiara of pearls and emeralds, a necklace of the same costly jewels encircling her shoulders. Over one shoulder, and down over the arm of the throne chair, sweeps the ermine lined folds of her velvet robe with its border of gold and sprinkling of golden bees, piling in crimson richness over the steps that lead down from the dais. On a pedestal at her left, resting on a green velvet cushion, is the imperial crown with which she has just been crowned. The gold colored linings of the canopy drape down behind the chair. Beyond, on the right, the base of a great fluted pillar of marble is seen.

*No. 52—"Portrait of the Empress Maria Louisa."

59 x 86.

"Maria Louisa, the second wife of Napoleon I, was born at Vienna, December 12th, 1791. She was the eldest daughter of the Emperor Francis I. of Austria, by his second wife. Having been taught, like all her relatives, to execrate the name of Napoleon, she was at first appalled at the idea of marrying him, but resigning herself to her fate she left Vienna on March 13th, 1810. She met Napoleon near Soissons, March 28th. The civil marriage took place at St. Cloud, April 1st, and the religious ceremony was performed the next day by Cardinal Fisch at the Louvre. Most of the Cardinals declining to attend, as the Pope had not ratified the divorce from Josephine, they were banished from the capital and forbidden to wear their scarlet gowns, and hence were called the Black Cardinals. Among the brilliant festivities of the marriage was a grand ball at the Austrian embassy, in the midst of which the building took fire, and the Empress was borne from the flames in the arms of Napoleon. She seemed at first to respond to her husband's warm affection, but could not adapt herself to the society of the Tuilleries, and her apathy and diffidence formed a striking contrast to her predecessor's vivacity. Her husband became still more attentive to her after the birth of a son, March, 1811. But she was as undemonstrative in her maternal as in all her other affections. She accompanied Napoleon to Dresden in May, 1812, where all the German princes paid homage to her. During the Emperor's absence he appointed her Regent, with a board, to the decision of which she left the direction of public affairs. The Emperor having ordered her to leave Paris on the entrance of the allies, she did not venture to disobey him, though urged by several of her relatives to remain at her post. She placed herself with her son under the protection of her father and was easily

persuaded to refrain from joining her husband at Elba. She never saw him again and evinced no interest in his fate. After the death of Napoleon, in 1821, she contracted a morganatic marriage with Count Albert Adam von Neipperg, an Austrian general. She was highly educated and attractive in person, her beauty being of the blonde Tyrol-ese style; but Lamartine properly characterizes her as a commonplace and motherly woman, fitted rather to shine in private life than to be associated with memorable events. She died in Vienna, December 18th, 1847."

—*Century Cyclopaedia.*

The portrait of the Empress Maria Louisa, taken full length, standing. One hand rests lightly on a small coronet that lies on its blue cushion on the table by her side. The other hangs at her side clasping a small fan. Her white satin gown is fairly stiff with pearl embroideries, as is the train which lies piled in folds beside her. The dark blue coronation chair from which she has just risen bears a golden "N" on the cushion of its upholstery. On the crimson spread table the queen's artistic and musical accomplishments are recorded in the form of a sketch, a crayon holder and a sheet of music. The background is the mahogany pillars of the room and a pair of green Egyptian marble pillars that flank it. The picture is signed in the lower left-hand corner.

LEVERIDGE (Clinton)America

A young American artist, whose work is fast gaining prominence.

*No. 53—"Cattle Grazing in Pasture."

36 x 22.

In a level, verdant pasture, on the right of which a stream flows, some cows are grazing. The animals are

well in the foreground, and beautiful animals they are, so natural and lifelike. The drawing and coloring are excellent. In the center of the picture, but somewhat back, some fine elms stand. A road on the left leads up to a gate in the rail fence, which encloses the pasture. The perspective is good, the sky clear, the atmospheric effect well produced; but all this must remain subservient to the excellent coloring and fine arrangement of the cattle.

LEROLLE (Henri)France

Born at Paris.

Pupil of Lamothe.

Medals, 1879; first class, 1880.

Hors 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. 54—"By the Harvest Fields."

18½ x 22.

In a sky, soft with the early morning shades of pink and pearl, a few clouds float. Across the yellow fields the breath of the morning comes fresh and cool, laden with the scent of opening flowers wet with dew. In the foreground a rustic female figure, whose draperies fall into outlines classic in their purity, stands beside a single gray sheep that feeds by the way.

LE BRUN (Charles) Paris

Born at Paris in 1619. Died in 1690.

Studied under Simon Vouet in Paris, and Nicholas Poussin in Rome.

Was made Premier Court Painter in 1648.

In 1662 he was ennobled, appointed Director of all the public works, and Director General of the manufacture of tapestry at the Gobelins.

He was also appointed Director General of the Academy of Painters.

“He was justly called the Louis XIV of Art, and at the zenith of his fame well might have said, in the sentiment of his royal master, *‘le peinture, c’ est moi.’* He developed early the vigour and industry which characterized him through life, and while a mere boy obtained the patronage of such men as Richelieu and the Chancellor Seguier. So well did Le Brun follow the teachings of the great master that he painted, at this time, some pictures that were attributed to Poussin, such as the ‘Mucius Scævola,’ now in the Louvre. A few of his later works also recall the same influence. But after his return to Paris, in 1646, whither his great reputation had preceded him, his natural talent, favoured, perhaps, by circumstances, soon led Le Brun in a different direction. His success was great and uninterrupted and it was equaled by his industry.

“But to 1660, the year in which he was made Director of the Gobelins, by Colbert, belong the first important works which he executed for the king. These were the celebrated series of pictures on the life of Alexander, now in the Louvre, comprising the ‘Entry into Babylon,’ the ‘Tent of Darius,’ the ‘Passage of the Granicus,’ and the ‘Battle of Arbela.’ They are completely typical both of the artist and his time. They are splendid decorative pictures, in which great subjects are represented with an inexhaustible fertil-

ity of invention, nobility of conception and a power of vividly expressing outward action. Their technical excellence is also great, and the costumes are carefully studied. These pictures are the work of several years, but on the completion of the 'Darius,' Le Brun was made first painter to the king, and thenceforth became supreme in the world of art."

—*Spanish and French Painters, by Gerard W. Smith.*

"The whole arrangement of the Royal Palaces was entrusted to his care, and to his intuition was due in great measure the foundation of the Academy of Painting by Louis XIV in 1648, and the establishment of the French school in Rome.

"In the Louvre there are twenty-two of his pictures, at the head of which stands the 'History of Alexander.' This famous series, which was ordered by Louis XIV in 1660 and which was completed in 1668, is no less important among his works than the 'History of S. Bruno,' among those of Le Sueur. It comprises the 'Passage of the Granicus,' the 'Battle of Arbela,' the 'Family of Darius made Captive,' the 'Defeat of Porus,' and the 'Triumph of Alexander at Babylon,' an evident allegorical flattery of the early triumphs of the great Louis. The painter had the good fortune to have it engraved by Edelinck and Audran. The other great painting of Le Brun are the 'Day of Pentecost,' where he has introduced himself in the figure of the disciple standing on the left; the 'Christ with Angels,' painted to immortalize a dream of the queen-mother; and the 'Repentant Magdalen,' which is called by some 'Mademoiselle de la Valliere.'"

—*History of Art, by N. D'Anvers.*

"Recalled to Paris in 1648, he was received into the Academy, protected by Fouquet, presented to Louis XIV by Cardinal Mazarin, and made court painter. In 1662 the king ennobled him, gave him the general care of all works of art in royal buildings, and made him director of the

Gobelins, and successively rector, chancellor and director of the Academy of Painting. In 1666 Le Brun induced the king to found the French Academy at Rome, where, though absent, he was made prince of the Academy of St. Luke."

—*Cyclopedia of Painters and Paintings.*

"Le Brun excelled in composition, and there is often great ingenuity and poetry in his works. His works were very numerous in the palaces of France, and easel pictures by him are to be found in all the galleries of Europe."

—*Painters and Their Works, by R. N. James.*

"Le Brun belongs to the classical and artificial school, of which he is a favorable example. His best works are a series of pictures representing the battles of Alexander, now in the Louvre. In composition and in execution they have much merit."

—*Famous Painters and Paintings, by Mrs. J. A. Shedd.*

There are twenty-two important paintings by Le Brun in the Louvre, also examples in the Versailles Museum; Rennes Gallery; Bordeaux Museum; Lyons Gallery; Caen Gallery; Nantes Gallery; Geneva Gallery; Old Pinakothek Gallery, Munich, Stuttgart, Gallery, Liechtenstein Venice Academy; Dulwich Gallery; Royal Academy of England; Earl of Darnley Gallery; Earl of Yarborough Gallery; National Gallery, Pesth; Lord Nelthorp Gallery; and in the great staircase and ceiling of the gallery at Versailles; also in the gallery at St. Germain, and in the Castle and Pavilion of Sceaux.

*No. 55—"Marius on the Ruins of Carthage."

45½ x 36.

The picture represents Caius Marius, of whom the historian says, "No Roman ever rendered greater service to the state, and no Roman ever rose so high to fall so low, with the single exception of Pompey." He was seven

times Roman Consul. Having been finally defeated by Sulla, Marius was compelled to fly, and while concealed in the marsh, was found by his pursuers and imprisoned at Minturnæ. A Cimbric soldier was ordered to dispatch him, but was so affected by his appearance and language that he lost his courage and could not kill him. The people of the town rose in his favor and furnished him a vessel in which he sailed to Africa, meeting with many dangers on the way. He landed at Carthage, where a message was sent him by the Roman prætor, ordering him to leave the country. His answer, as represented in the picture, was, "Tell the prætor that you have seen Caius Marius a fugitive sitting on the ruins of Carthage;" a reply which was recorded by Plutarch as aptly comparing the fate of that city with his own changed fortunes.

This is perhaps the only example of his paintings in this country. It is a very effective, finely drawn and attractive historical painting.

From the Hunter Sale in New York, 1853.

LINGELBACH (Johannes).

Born at Frankfort on the Main, 1625.

Died at Amsterdam, 1687.

"Johannes was the son of David Lingelbach, who was in 1639 the proprietor of a place of recreation at Amsterdam called the "Old Maze," and of the "New Maze" from 1646. His mother's name was Agniet Jans, and Johannes was born in Frankfurth-am-Main. The family, however, was in Holland when Johannes was a child, and in 1642 he went to France, where he remained two years, and then visited Rome, in which city he resided for eight years. He then returned to Amsterdam by way of Germany and in 1653 bought the right of citizenship in that city. Lingelbach excelled in representing seaports or market places,

into which he was fond of introducing elegant buildings, obelisks, etc. His coloring was, in his best pictures, silvery and his drawing correct."

—*Painters and Their Works.*

"It is not mentioned by whom he was instructed, but the ability of the master may be presumed from the talents of the pupil. He went to Amsterdam in 1637, and after spending five years there, he returned home and remained two years, and then in 1644 visited Italy. He passed six years at Rome sketching the most remarkable objects in and near the capitol. In 1652 he returned to Amsterdam with the studies he had accumulated during his residence in Italy, of which he made an ample use in the composition of his pictures. His pictures are embellished with architecture and the ruins of ancient monuments and statues. His ability in painting small figures and animals induced several of the landscape painters of his time to have recourse to him to decorate their pictures, particularly Wynants and Wouwerman, by whom his style of painting was largely influenced."

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

"His style was influenced by Wynants; to whose pictures he often supplied figures and animals, and G. Wouwerman, whom he successfully imitated. The cool, delicate, silvery tone of his pictures sometimes degenerates into coldness. His composition is skillful, the drawing good, the execution careful." —*Cyclopedia of Painters and Paintings.*

No. 56—"Scene in the Foothills."

35½ x 46.

Although Lingelbach excelled in painting small figures and elegant buildings, yet in this interesting picture he clearly demonstrates his ability as a landscape painter and colorist.

In the foreground a peasant woman is seen carrying a

fowl, and accompanied by her son and faithful dog. At a turn in the shaded roadway a poor beggar sits asking alms from passers-by, while a lone horseman approaches from the direction of the crystal lake lying at the foot of the mountains, reflecting like a mirror the outlines of the old castles which adorn its shores. Far away the mountain rises abruptly, its precipitous summit obscured by billowy clouds which overspread the azure sky. The silvery freshness of his atmosphere, the pleasing invention, and the delicate coloring complete a very agreeable painting.

LORRAINE (Claude). (Claude Gellée.)

Born at Chamagne, in Lorraine, in 1600.

Died in Rome in 1682.

French School; landscape painter; real name was Gellée.

Studied under Agostino Tassi and Godfrey Waal.

“From morning until 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 con-

strained, 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 selected 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 distances 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 exam-

ination 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. 57—“Classic Harbor Scene.”

52½ x 41.

It is difficult to describe a “Lorraine,” as nothing short of seeing and studying his harmony of colors and detail can convey to the mind anything like an idea of their natural beauty and artistic value. To the right is a castle or palace built partially into the bay. The morning sun casts

his golden glory over sea and sky, bringing to view in the shadows of the stately trees two women in earnest conversation. The emerald waters lazily ripple on the shore, fanned by a gentle breeze of the early morning. The headlands are seen in the distance and some boats lie almost hidden in the shadows of the castle wall. As in all of Gallée's work, one cannot but note the naturalness of detail and the harmony of color.

Mr. Pratt, art critic, Alaska-Yukon-Pacific Exposition, Seattle, 1909, says: "There is a beautiful "Classic Harbor Scene," by Lorraine, who rivaled Turner in painting the luminosity of the air. His landscapes are poetical."

MICHEL (Georges)France
Born, 1763; died, 1843.

Neglected during his life, his paintings are now sought for by connoisseurs. He is represented in the Louvre and other public galleries.

*No. 58—"The Old Castle."

27 x 20½.

Few pictures have such an effect of power and motion in the sky as this. The yellow clouds seem driven along by a very storm in the heavens. The blending of sky and sea, in a far perspective, is perfect. It carries the eye over the water of the bay till the curving ocean melts into the sky.

MILLONE (A.).

*No. 59—"Rounding up the Herd."

36 x 24.

A drove of cattle on a prairie in charge of a drover and his daughter. Behind the herd the daughter is seen seated in a side-saddle on a mule. The herd are well in the foreground.

MINOR (Robert C.)New York

Born in New York, 1840.

Studied in Paris under Diaz and in Antwerp under
Van Tuppen, Boulanger and others.

Member of the Society of American Artists.

*No. 60—"After the Storm."

20 x 16.

The storm has spent itself and the clouds have rolled away. The setting sun gives the scene his last beams and is attesting his sovereignty by turning even the angry storm-clouds into royal purple to deck his throne. The whole scene shines and glistens in the newly-fallen rain and the evening sunshine.

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. 61—"Summer Squall."

24 x 36.

Over the verdant meadow flit alternate patches of sunlight and shadow. On the grove in the center distance rests a heavy shadow, while just beyond the sunshine may be seen. Overhead drift the broken clouds which make

this bright landscape alternately smile and frown. In the center sky a very dark cloud, denser and more threatening than the rest, indicates, as it scurries across the sky, that a "Summer Squall" is imminent.

MONTICELLI (Adolphe), Deceased.....Paris
Born at Marseilles, 1824.

Pupil of Rossi and of Diaz.

Large sums of money have been paid for fine specimens from this artist's brush. Both in this country and on the continent, connoisseurs have come to appreciate Monticelli as a great colorist.

*No. 62—"The Bridal Procession."

24½ x 19.

How richly fantastic are the colors of this artist. A bridal procession is passing under the arched entrance to the church. The stone of the edifice, the liveries of the attendants—all but the dresses of the bride and her maid, are dark. The bridegroom can scarcely be discerned in the shadows by the archway.

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 Savior, 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.”

—*Spoooner'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. 63—“The Coronation.”

39 x 52.

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 Murello 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.

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."

—*Spooner'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, un-

common 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 *chiaro-scuro* 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 Paintings.*

"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. 64—"Jeune Fille (A Young Girl)."

24½ x 29½.

The young lady is seated near a great marble pillar supporting the roof of a high portico or porch. She is turned three-quarters to the left. Her dress of some soft material is creamy white, cut décolleté, thus displaying the shapely shoulders and neck. The silken scarf has slipped from the shoulders and lies in delicate folds across her lap, partly covering the plump bare arms. The well poised head is crowned with a profusion of auburn hair braided, and looped back into a bewitching fold on top; while stray ringlets hang down over the forehead. The brown eyes, the dignified bearing, the modest intellectual face are all done in this artist's usual strength and originality, making, on the whole, a very pleasing and interesting portrait.

PLASSAN (Antoine Emile)France

Born at Bordeaux.

Medals, 1852, 1857 and 1859.

Chevalier of the Legion of Honor, 1859.

No. 65—"Baby's Return."

27½ x 19½.

It was the custom of long ago for the Grand Dames to entrust the rearing of their children to one of their retainers. Here, through babyhood, the child knew only the care of its foster mother. Upon reaching its third or fourth year, baby was allowed to return to its mother. It is this return that forms the subject of the picture. The little blue-gowned baby is standing at its foster mother's knee, looking wonderingly at the grand lady, richly attired, who is holding out her arms to her little one. The crimson costume of "My Lord," the rich dress of "My Lady," together with the children and their attendants, form a strong contrast to the dark carvings of the interior. The colors are rich and dark, and the whole picture soft and beautiful.

PHILIPPOTEAU (Paul)France

This artist studied in France, where he became so well known as a landscape and battle painter, that he was engaged by Americans to paint panoramic scenes on the Southern battle fields.

He has been employed for several years by the Khedive of Egypt painting Egyptian scenes for the royal household at a salary of \$75,000 per year.

*No. 66—"Battle of Five Forks."

67 x 42.

"On April 1st, 1865, Sheridan fought and won the glorious battle of Five Forks against this detached rebel force, and, besides capturing six thousand prisoners and six pieces of artillery, dispersed the rest to the north and west, away from the balance of Lee's army. That night, after Grant

received the news of this victory, he went into his tent, wrote a dispatch, sent it by an orderly, and, returning to the fire outside his tent, calmly said: 'I have ordered an immediate assault along the lines.' This was afterwards modified to an attack at three points on the Petersburg works, at four o'clock in the morning, a terrific bombardment, however, to be kept up all night. Grant also sent more reinforcements to Sheridan. On the morning of April 2d the assault was made and the enemy's works were gallantly carried, while Sheridan was coming up to the west of Petersburg."

—*John A. Logan's "Great Conspiracy," Page 633.*

"After reading the instructions I had given him, Sheridan walked out of my tent, and I followed to have some conversation with him by himself—not in the presence of anybody else, even of a member of my staff. In preparing his instructions I contemplated just what took place; that is to say, capturing Five Forks, driving the enemy from Petersburg and Richmond, and terminating the contest before separating from the enemy. But the Nation had already become restless and discouraged at the prolongation of the war, and many believed that it would never terminate, except by compromise.

"I told him that, as a matter of fact, I intended to close the war right here with this movement, and that he should go no further. His face at once brightened up, and, slapping his hand on his leg, he said: 'I am glad to hear it, and we can do it.'

"It was dusk when our troops, under Sheridan, went over the parapets of the enemy. The two armies were mingled together there for a time in such manner that it was almost a question which one was going to demand the surrender of the other. Soon, however, **the** enemy broke and ran in every direction, some six thousand prisoners, besides artillery and small arms in large quantities, falling into our hands. The flying troops were pursued in

different directions, the cavalry and Fifth corps under Sheridan pursuing the larger body, which moved north-west.

“I notified Mr. Lincoln at City Point of the success of the day; in fact, I had reported to him during the day and evening as I got news, because he was so much interested in the movements taking place that I wanted to relieve his mind as much as I could.

“Lee made frantic efforts to recover at least part of the lost ground. Sheridan, after he had returned to Five Forks, swept down to Petersburg, coming in on our left. This gave us a continuous line from the Appomattox River below the city to the same river above.”

—*Personal Memoirs of U. S. Grant.*

POOLE (Paul Falconer)England

Born at Bristol, 1810; died, 1879.

Of his education, little is known; said to have been entirely self-taught.

At twenty years of age he went to London, and exhibited at the Royal Academy his first picture.

Elected Royal Academician, 1862.

“He is accounted one of the most original and successful of English artists of the present time.”

—*Dr. Thomas in Lippincott's Biographical Dictionary.*

“There has always been in Mr. Poole's work some acknowledgment of a supernatural influence in physical phenomena, which gives a more noble character to his storm painting than can belong to any merely literal study of the elements.”

—*Ruskin.*

“In 1850 and 1851, he produced ‘Job's Messengers,’ and the ‘Goths in Italy,’ two pictures of the highest character and importance.”

—*Dr. Thomas.*

*No. 66—"Job's Messengers."

85 x 56½.

"The subject of this picture is the messenger announcing to Job the irruption of the Sabeans, and the slaughter of his servants, as we find the incident narrated in the Scriptures:

"And there came a messenger unto Job and said: "The oxen were ploughing and the asses feeding beside them;

"And the Sabeans fell upon them and took them away; yea, they have slain the servants with the edge of the sword; and I only am escaped alone to tell thee."

"While he was yet speaking, there came also another, and said: "The fire of God is fallen from heaven and hath burned up the sheep, and the servants, and consumed them; and I only am escaped alone to tell thee."—Job 1: 14, 15, 16.

"As an expression of religious art, this is a remarkable picture. Job sits on the right, and opposite to him are his three consoling friends; but the principal figure in the work is the first messenger, a semi-nude figure, his back turned to the light as he addresses Job. There are other supplementary figures, male and female; one of the latter, on the extreme left, is squeezing the juice of grapes into a vase. On her right is another female figure carrying a basket of fruit on her head. A boy, in the center of the picture, pours out wine.

"The picture is exceedingly rich in color, a quality to which the dark green curtain enclosing the pavilion materially contributes."

—*Magazine of Art.*

RAVENSTEYN (Jan Van).

Born at The Hague, 1572.

Died (was buried) June 21, 1657.

"Pupil of Michael Mierevelt, was at Delft in October, 1597; settled at The Hague and joined the Guild of St.

Luke. In 1656 he and many others left the Guild and became the first members of the *Pictura Brotherhood*."

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

"Dutch school, portrait painter, master of the Hague Guild in 1615, painted assemblies of magistrates and corporations with great skill in the manner of Mierevelt."

—*Cyclopedia of Painters and Paintings*.

"His composition is good and full of spirit, his attitudes are easy and have an agreeable variety, his lights and shadows are judiciously distributed; his coloring is remarkably clear and his touch is broad and firm. His knowledge in perspective, particularly the aerial, was exclusive, nor was there any painter of his time who showed more skill in the harmonious mixture of colors."

—*Pilkington's Dictionary of Painters*.

No. 67—"Portrait of a Dutch Lady."

20 x 36.

From the collection of the Marquis of Hastings.

The portrait is that of a noble lady in middle life, attired in the peculiar costume of the Dutch capital at that period. The dress appears to be black velvet, trimmed with gold braid. The neck is encircled with the large ruche or collar. She wears, on her head, a modest cap of silk and fine lace. The coloring is clear and harmonious, the composition faultless and the whole painting full of life and interest.

RIBALTA (Juan de).

Born in Valencia in 1597.

Died there Oct. 10, 1628.

Spanish School; son and pupil of Francisco de Ribalta.

"He painted so nearly in his father's style that their

works are often confounded. When only eighteen years old, he painted the admirable 'Crucifixion,' now in the Valencia Museum. Had he lived he would probably have taken rank among the most famous of Spanish painters."

—*Cyclopedia of Painters and Paintings.*

No. 68—"Madonna of the Bloodstain."

45 x 58.

Mary is represented as seated upon a throne, attired in queenly robes, with a crown upon her head. The Christ child stands erect upon her lap, holding in his hands an apple, indicative, no doubt, of the temptation and fall of man. Immediately back of the throne are the everlasting hills, crowned with the bow of promise. The peculiar blood stain upon the left cheek of the Madonna portends the crucifixion and the shedding of the innocent blood for fallen man.

RIBERA (Josef De), (Spagnoletto, Lo.).

Born at Jativa, Spain, January 12, 1588.

Died at Naples in 1656.

Valencian and Neopolitan schools.

Pupil in Valencia of Francisco Ribalta. He went when quite young to Rome, lived while studying on the charity of his comrades, who nicknamed him "Spagnoletto" (Little Spaniard).

—*Cyclopedia of Painters and Paintings.*

"Few painters have excelled Ribera's portraits either in force or spirit."

—*Stoher's French and Spanish Painters.*

No. 69—"Saint Sebastian."

One of the most realistic portrayals and striking representations of the scene of the shooting of this most able and humane martyr to the cause of religion. St. Sebastian was shot by arrows until he was supposed to be dead, but being still found alive by Irene, the widow of St. Castulus, he was nursed back to health, but was afterwards discovered by the Emperor, who had him beaten to death with cudgels and his body thrown in the common gutter. Lucina, however, had the body buried in the catacombs.

No. 70—"Saint Andrew (Strong Man)."

36 x 44.

From the Shandon Collection, Norfolk.

He was a brother of Peter, and a native of Bethsaida, in Galilee. He was first a disciple of John the Baptist, but followed Jesus on John's testimony, and informed his brother Peter of what he had found, viz., that Jesus was the Christ. He was present at the feeding of the five thousand at Jerusalem, and on Olivet when they asked Jesus what he meant by his strange words about destroying and rebuilding the temple. Of his after life and death nothing is recorded. Tradition says he preached in Scythia or Achaia, and was crucified on a cross now called "St. Andrew's cross," which is of a peculiar shape, and still bears his name.

The early writers mention the "Gospel of St. Andrew," but they were rejected and lost. He was a fisherman, and is represented as holding a fish in his right hand. The outlines are still perfect, the expression on the face profound, and the display of strength of body most natural.

RICHET (Leon)France

Born at Solesmes.

Pupil of Diaz, whose style he has adopted.

Exhibited in the Salons of 1876, 1877 and 1878.

Medal, 1888.

***No. 71—"Near Fontainebleau."**

29 x 21.

The old farm house, with its gray walls and thatched roof, is in the foreground. On the left stretches a meadow, and behind, to the right, a grove of trees. The whole is rugged and picturesque.

RITZBERGER (Albert).

While not in the least an imitator of Vibert, this artist possesses strong affinities with him. He excels in fine technique, with an eye for details, yet without that elaborate trifling so destructive to the unity of interior compositions. He has rather more strength and depth of color than Vibert, with less vigor of thought and composition.

***No. 72—"In the Morning Room."**

32 x 44.

The strength of this picture lies in the surpassing beauty of its coloring. Though not in a particularly low key, there is a warm depth in the whole scheme of colors employed that is seldom excelled.

The scene represents the window recess of an English mansion. A gentleman sits at a table reading. At his right sits a lovely lady, and another, with charming face

and pose, stands opposite. Not an especially striking situation, one might say; but it is not in the situation that the artist has told his story, but in the fine drawing, the splendid painting and the capital composition. The light falls through the window upon the book and table with wonderful realism, throwing the reader's face into the shadow, and giving a rare effect to this portion of the picture. The lady sitting at the table is in full light, and the effect upon her handsome form and rich dress is pleasing in the extreme.

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 complexion with much warmth and richness. The executive part of his work 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. 73—"The Widow."

21 x 26.

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.

Mr. Chas. D. Pratt, art critic of the Alaska-Yukon Exposition, says: "Romney was one of the best painters of that time, known principally as a painter of Bacchantes and Nymphs. In the two Romneys, in both of which the beautiful Lady Hamilton is the inspiration for the artist, we have the work of a man painting in a style far beyond

his day; especially is this so in 'The Widow,' which is quite modern in treatment. His flesh painting is tender and good color."

SCHENCK (August Frederic-Albrecht) Germany

Born at Gluckstadt, Holstein, 1828.

Went to Paris, and studied under Leon Cogniet.

First exhibited at the Saion in 1855.

Medals at Paris, 1865; and Philadelphia, 1876.

*No. 74—"Lost on the Mountain."

58 x 36.

Schenck's animal subjects are not always melancholy like the present one, for he has a caustic humor of his own, but he is best known by subjects such as this, where the condition of the animals, exposed to the dangers of snow and cold, is depicted in a way that spares none of the agony.

One who has never suffered the experience of being lost in a storm can have little conception of the horrors such a fate entails. Only one familiar with the desolation and loneliness of a mountain snow storm could have pictured the scene as this artist has in this painting.

A flock of sheep are huddled together in a blinding snow storm. The shepherd is doing his best to protect his gentle charge, but the fury of the storm seems likely to overcome them all. Just above them two birds of prey are poised, waiting the time when they may pounce upon the dead bodies. The picture is strong, not only in its painting and drawing, but in its feeling. It appeals to one's sympathy keenly.

SCHENDEL (Petrus Van).....Brussels
Born at Ter Hayden, North Brabant, 1806.

Died at Brussels, 1870.

History and Genre painter.

Pupil of Antwerp Academy under Van Bree, 1822-1828.
Settled first in Amsterdam, then in Rotterdam, where
he made a reputation with his portraits.

Went to The Hague, and in 1845 to Brussels.

Became known especially through his market scenes
with light effects.

Medals, Amsterdam, 1844; Paris, 1845 and 1847.

Chevalier of the Order of Leopold of Belgium.

21½ x 26½.

*No. 75—"The Night Market."

A characteristic Van Schendel. Two women, with intensely German faces, are buying vegetables at a market stall. The yellow candle light makes the far-away moon look pale and white as it shines on the distant buildings. The figures are strong and realistic, and the coloring richly beautiful.

SMITH (H. P.)America
Born at Waterford, Connecticut, 1855.

*No. 76—"Landscape" (Sunset).

14 x 11.

A hilly eminence crowned with trees which stand out in bold relief against the reddish glow of the setting sun. Fine sky and cloud effects.

SMITH (F. Carl)Washington, D. C.

Was born at Cincinnati, Ohio. His parents came from Stuttgart, Germany, in 1849. Carl was a student of the Cincinnati Museum of Art, whence he won a medal. Finishing the course at this institution, he went to Paris, where he remained six years, was a pupil of Bouguereau, Ferrier, and Benjamin Constant at Julian Academy where he received honors. He exhibited several times in the Salon in Paris, also in the leading art exhibitions in this country. Mr. Smith is an indefatigable worker, painting portraits of notable persons in Washington, D. C., during the winter months, and usually passes his summers in Holland sketching and painting genre subjects. His coloring is clear and true to life. His portraits are designed with exquisite taste, not only in likeness and finish, but he has to a marked degree that rare gift of portraying even character and individuality. In addition to his portrait and genre works in Europe, he has painted portraits of many notable people in America, including Secretary Shaw, Mrs. Fairbanks and others.

"F. Carl Smith, who painted the portrait of Mrs. Fairbanks, which was unveiled tonight at Continental Hall, has an attractive studio in his new home in this city, where some of the best known people in official life give him sittings. He has at present an unfinished canvas of Speaker Cannon and a vividly realistic pose of Senator Hanna."

—*N. Y. Tribune, Washington Bureau, April 17, 1905.*

"Although widely known, both in this country and in Europe, for his excellent figure work, Mr. F. Carl Smith in this portrait (of Secretary Shaw) has surpassed, his friends claim, his previous efforts. He was handicapped apparently, as the Secretary posed for him in all only six hours and a half, but he threw into his work that nervous enthusiasm which is characteristic of the artist, and the

result achieved is a fine example of American portrait art.”
 —*Evening Star, Washington, May 23, 1903.*

No. 77—“Joseph G. Cannon.”

Born at Guilford, North Carolina, May 7th, 1836. His parents emigrated to Illinois when Joseph was a boy. By the time he was twenty-five years of age he had acquired a legal education and standing and was elected state attorney for Illinois. He was a member of the state government all through the Civil war and until 1868, when he was elected as a member of the Forty-Third Congress, and with the exception of the Fifty-Second Congress has served his district continuously to this time (1909). He was chosen as speaker of the House of Representatives for the Fifty-Eighth Congress and has with dignity and devotion held this high judicial position through each succeeding Congress to and including the present extra session. This portrait of “Uncle Joe” was painted by the artist for his own studio out of admiration for the strong character of this astute politician, in the Speaker’s office under constant interruptions. When finished, however, it was pronounced a very remarkable likeness.

SCHUCH (Werner Wilhelm Gustav).....Prussia

Born at Hildesheim, Prussia, 1843.

Began life as an architect, and did not take up painting until he was thirty years old.

In 1872 he began, without any teacher, to practice himself in oil painting, copying pictures in the

Dresden Gallery, and making sketches from nature in Tyrol and Upper Italy.

*No. 78—"Episode from the 'Thirty Years War.'"

96 x 90.

"A body of troops is crossing a wild stretch of country with a baggage-wagon and its guard. The ravages of war are hinted at in the ruins of a castle, with its shattered tower and dismantled gable, while some nearer trees serve, with their blackened trunks and blasted branches, as emblems of its former pride, now fallen. The baggage-wagon is a cumbrous structure, too heavy, apparently, for the work it has to do in carrying only a barrel of wine and a man whose business seems to be to tap the barrel occasionally for a thirsty officer. The sturdy wheels plough deep in the muddy road, but the outrider on one of the two horses that drag the vehicle has only an ineffectual dog-whip to urge his beasts. By the side of the team, the captain, bare-headed, and with his leathern doublet protected by pieces of armor, sits on a sturdy cob and draws the rein as he turns to throw back some jest at the man on the wagon. He holds in his hand a flagon, the cover raised, from which he will drink again when his jest is sped. By the side of the wagon a man-at-arms is walking, match-lock on shoulder, pipe in mouth and hand in pocket. He is dressed in doublet and breeches, with iron helmet and big boots, his thick beard just allowing us to see the corners of his falling linen collar. Behind the wagon comes the rest of the convoy—a band of musicians with fife and drum and mounted warriors following, some in armor with helmet and plume, some in laced jerkins and broad brimmed hats and feathers—a motley crowd, characteristic of this time of change, when old faiths and customs were giving way to new, and the world seemed for the time being in chaos. So, at least, the donkey by the roadside thinks, as he plants his fore-feet, shakes his head, lifts his remonstrating ears and lets his angry owner thwack him with the stout oaken cudgel at his will. Meanwhile, the woman

on his back, with the nursing baby in her arms, joins in the laugh of the soldiers at her plight, and shakes her fist at the beast, as if she thought the affair a joke. Not so the little daughter, however, who stands by the donkey's side crying, half for pity at the beating he is getting and half for fear of the soldiers. To her the affair is anything but a joke." —*Art and Artists of Our Time.*

Onward they come, man and charger, wife and goods, those troops, which, during Germany's darkest days, worked the people's bitterest woe.

Who has not heard of the two brave leaders of the contending forces of the Thirty Years War—Ernst von Mansfeld and Christian, of Brunswick, surnamed "Mad Halberstadt?"

As early as the year 1622 they had ravaged the territories about Mayence, in Alsatia and Westphalia, and again in the year 1625 their bloodthirsty marauders overran the Arch-bishopric of Cologne, plundering and devastating to their hearts' content, flaunting their device: "Friends to God—Foes to Priests."

Ernst, Count Mansfeld, born in 1580 and educated in the Catholic faith at the Court of the Archduke Ernst of Austria, afterwards joined the League and enlisted in the Bohemian service in the year 1618. He took Pilsen by storm and was put under the ban of the Empire. When the Count Palatine Frederick laid down his arms, Mansfeld, in company with Christian of Brunswick, took service in the armies of the United Provinces of the Netherlands, until he disbanded his demoralized army in 1623. At the head of a new army he entered the Provinces of Moravia and Hungary, intending to pass through the Turkish dominions and penetrate as far as Venice. On the way thither, on November 26th, 1626, in the Bosnion village of Wrakowitz, he ended his career, meeting death calmly, propped in the arms of two of his officers.

Christian, Ducal Prince of Brunswick, born 1599, exchanged the mitre of the Monastery of Halberstadt, which had been forced upon him, for the sword, at the moment when the unfortunate Frederick, the Elector Palatine, the so-called "Winter King," lost his crown at the battle of "Amweissen Berge," fought against Tilly. Swearing allegiance to the colors of the fugitive king, he is said to have enthusiastically espoused the cause of the beautiful Elizabeth, Electress Palatine. After knightly fashion—thus the tradition reads—he carried on his hat, in lieu of plume, his lady's gauntlet, and the device of his sword read: *Tout pour Dieu et tout pour elle*.

While yet a youth of twenty-seven, he died from the effects of exposure endured during his marches.

SCHUSSELLE (E.)Philadelphia, Pa.

For many years the Art Director of the Academy in Philadelphia and one of the best known painters of his time.

*No. 79—"General Jackson Before Judge Hall."

[Fined for contempt of court, at New Orleans, in 1815.]

62 x 42.

Painted in 1859. Schusselle devoted ten years of careful work to reproducing this scene. The characters are all reliable portraits of the parties and the painting is a correct historical reproduction of this celebrated scene.

"General Jackson, like a true soldier, did not relax his vigilance after the victory that saved Louisiana from British conquest. He maintained martial law in New Orleans rigorously, even after rumors of a proclamation of peace reached that city. When an official announcement of peace was received from Washington, he was involved in

a contention with the civil authorities, who had opposed martial law as unnecessary. In the Legislature of Louisiana was a powerful faction opposed to him personally, and when the officers and troops were thanked by that body (February 2d, 1815), the name of Jackson was omitted. The people were very indignant. A seditious publication soon appeared, which increased their indignation, and, as this was a public matter, calculated to produce dissatisfaction in the army, Jackson caused the arrest of the author, and his trial by martial law.

“Judge Dominic A. Hall, of the Supreme Court of the United States, issued a writ of habeas corpus in favor of the offender. Jackson considered this a violation of martial law, and ordered the arrest of the judge and his expulsion beyond the limits of the city. The judge in turn, when the military law was revoked in consequence of the proclamation of peace, required Jackson to appear before him and show cause why he should not be punished for contempt of court. He cheerfully obeyed the summons, and entered the crowded court-room in the old Spanish-built court house in citizen’s dress. He had almost reached the bar before he was recognized, when he was greeted with huzzas by a thousand voices. The judge was alarmed and hesitated. Jackson stepped up, procured silence, and then, turning to the trembling judge, said: ‘There is no danger here—there shall be none. The same hand that protected this city from outrage against the invaders of the country will shield and protect this court, or perish in the effort. Proceed with your sentence.’ The agitated judge pronounced him guilty of contempt of court and fined him \$1,000. This act was greeted by a storm of hisses. The general immediately drew a check for the amount, handed it to the marshal and then made his way to the court house door. The people were intensely excited. They lifted the hero upon their shoulders, bore him to the street, and there an immense crowd sent up a

shout that blanched the cheek of Judge Hall. Jackson was placed in a carriage from which the people took the horses, and dragged it themselves to his lodgings, where he addressed them, urging them to show their appreciation of the blessings of liberty and a free government by a willing submission to the authorities of their country. Meanwhile \$1,000 had been collected by voluntary subscriptions and placed to his credit in a bank. The general politely refused to accept it, and begged his friends to distribute it among the relatives of those who had fallen in the late battles.

“Nearly thirty years afterwards (1843) Congress refunded the sum with interest, amounting in all to \$2,700.”

—*Cyclopedia of United States History.*

TAIT (Arthur F.), N. A.....New York

Born at Liverpool, 1819.

Came to America, 1850.

Elected a member of the National Academy, 1858.

*No. 80—“**Maternal Solicitude.**”

19 x 25

An example of maternal solicitude. A valiant little hen defending her chickens against a black spaniel.

THORPE.

No. 81—“**Portrait of Thomas B. Walker.**”

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.*

"Turner, the best known name in English art, is represented (in the Alaska-Yukon-Pacific Exposition) by one of his famous Venetian scenes and a classic landscape in the tropics. He renders the poetry of nature as no other artist, and the composition of his pictures is faultless; in portraying gorgeous effect and the phenomena of nature,

he excels. He was the apostle of light, and an artist of sublime genius."

—*Chas. D. Pratt, Art Critic Alaska-Yukon Expo. 1909.*

No. 82—"Venice."

44 x 56.

From the Collection of Lord Townsend.

Mr. Turner was engaged by Lord Townsend to paint this large picture for his private galleries. It is without doubt one of the best and largest of this master's many Venetian scenes. There is not likely extant another painting more representative of Turner's peculiar and attractive style than this Townsend picture. His colorings run from rich deep reds to the most delicate shades of pink and green, all blended with such harmony as to be most pleasing and beautiful. The vari-colored reflections in the waters of the canal have probably never been equaled by himself or any other master of the brush.

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, although 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. 83—"Mother and Child."

32 x 26.

"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."

Chas. D. Pratt, art critic of the Alaska-Yukon Exposition says: "This painting, "Mother and Child," is an earlier work, and shows evidence of his sojourn in Italy."

No. 84—"Portrait of the Duke of Stafford."

35 x 47 $\frac{1}{4}$.

From the Collection of the Duke of Fife.

Thomas Wentworth Stafford, Earl of, an English General, born in London about 1593. In 1614 he was elected to Parliament for Yorkshire. In 1628 he was created a baron and appointed lord councilor of the North and privy counsellor. In 1631 he was appointed Lord Deputy of Ireland, which he governed in a tyrannical manner. He was created Earl of Stafford in 1639. His design was to make the royal power as absolute in England as it was in Ireland. The revolt of the Scotch, whom the King foolishly provoked to fight for their religious rights, interfered with the success of Stafford's scheme. At this juncture (1640) Charles I appointed Stafford General In Chief of the army. But before he could join the army it was driven from the border by the insurgents and the war was ended by a treaty. Parliament in November, 1640, impeached Stafford for high treason. After a trial lasting several months, the Duke of Stafford was beheaded in May, 1641.

This splendid portrait shows the Earl in full uniform accompanied by his faithful dog.

Mr. Pratt, art critic for the Alaska-Yukon Exposition, says: "Van Dyck's best work was his portraiture, for which he became famous. He has refined color and great dignity of purpose. His Duke of Strafford is a man of breeding and distinction."

No. 85—"Children of Charles I."

From the Collection of the Duke of Sutherland, Trenham Hall, Stoke in Trent.

The children are Prince Charles, who became King Charles II, Prince James, who became King James II, and Princess Elizabeth. A beautiful and interesting portrait in Van Dyck's finely treated coloring.

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 transitions as no one had ever done before.

No. 86—"Italian Seaport" (Sunset).

62 x 42.

In a quiet harbor some caravels are moored. On the shore on either side are some fine old castles, the one on the right being high up on the hill side. In the foreground some fisher-folk are lighting a fire. The sky is bright with the last rays of the setting sun, which is just sinking beneath the horizon. The water sparkles under its bright rays and light clouds sweep across the sky.

Chas. D. Pratt, art critic, Alaska-Yukon-Pacific Exposition, 1909, says: "Hanging near by Lorraine's "Classic Harbor Scene" is an "Italian Seaport," by Claude Vernet, who painted more than two hundred marine pictures."

VERONESE (Paolo).

Born in Verona in 1528.

Died in Venice in 1588.

Venetian School.

Real name was Paolo Caliari or Cagliari.

"As Titian was then very old, Veronese shared with Tintoretto the most important commissions. He received orders from the Emperor Rudolph II, Duke of Savoy, and the Duke of Modena."

—*Cyclopedia of Painters and Paintings*.

"His first works in Venice were for the church of San Sebastiano. Here, after painting the ceiling of the Sacris-

ty, he was commissioned to undertake the ceiling of the church itself, which he decorated with gorgeous scenes from the history of Esther. These were so much admired that the prior further employed him to paint a beautiful altar piece of the Madonna in glory, and several smaller works. * * Indeed, the whole church of San Sebastiano glows with his work and remains a splendid monument of his masterly power and skill."

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

"His taste was better adapter to large and small compositions, for though in the latter his merit in coloring and design was evident, yet in the former he displayed all the fire of his imagination and the vertility and magnificence of his invention. In most of his large works he was either the associate or competitor of Tintoretto; nor was the prominence of either ever determined. If Tintoretto was allowed to imitate nature with superior force and vivacity and more truth of color, Veronese was acknowledged to have a finer invention, more grace in his figures, more dignity in his characters and more elegance. His composition is grand, his design noble, and executed with truth and spirit."

—*Pilkington's Dictionary of Painters.*

"Paolo Veronese rivaled even Titian in the grandeur of his individual forms, and Tintoretto in the magnificence of his compositions.

"Paolo worshipped beauty for its own sake only, and was thoroughly in touch with it in its every manifestation. His imagination was, it has been somewhat carpingly said, neither exalted or profound; but even if this be true, he was undoubtedly able to reproduce what he saw with a truthfulness and skill rarely, if ever, surpassed. To interpret faithfully the relations and mutual effect of the various figures and objects brought together in one scene; to translate successfully every subtle effect of light on an infinite variety of surface and gradation of

color; to immortalize the lovely women and noble-looking men with whom he was brought into contact, and to transmute into one harmonious whole, in which there was never any confusion, all the scattered and conflicting elements of charm in the great banqueting scenes, at which he himself often assisted, were the chief aims of the Master, and that he fully realized them not even the most grudging critic can deny."

—*Biography of Paolo Veronese, by Mrs. Arthur Bell.*

No. 87—"Bacchus and Nymph."

39½ x 29½.

Bacchus, the god of wine, is seen pleading with a beautiful nymph, and although not convinced, she seems an interested listener. Age has darkened this splendid canvas somewhat, yet the grace of his figures, the dignity of his characters, and the elegance of his composition show plainly the handiwork of this great master.

VUILLEFROY (Dominique Felix de).

Born at Paris, 1841.

Animal and landscape painter.

Pupil of Hebert, Bonnat and Tryon.

Medals, 1870 and 1875.

Legion of Honor, 1880.

Hors Concours.

*No. 88—"Troop of Cattle Coming Down the Mountain."

45½ x 31½.

A scattered herd of cattle, sturdy, and well-drawn, follow a wandering path down the grassy slope of the mountain. In the sky a heavy mountain mist hangs over, as though threatening any instant to break into a storm.

WART (A. Van).

A prominent American sculptor who died before reaching middle age, but became quite famous by producing in marble busts and statues of many noted Americans.

No. 89—"Marble Bust of Washington Irving."

From the collection of William L. Worthington, New York.

WEBBER (John), R. A.....England
 "Born in London, 1751, but his father, who was a sculptor, was a native of Berne, Switzerland. Part of his education as an artist he received at Paris, but he completed it in the Royal Academy, of which institution he was elected an associate in 1785 and a Royal Academician in 1791.

In the last voyage made by Captain Cook round the world, Mr. Webber was appointed draughtsman to the expedition. He returned to England in 1780. He died in 1793."
 —*Pilkington's Dictionary of Painters.*

No. 90—"The Cliffs of Dover."

33¼ x 53.

The Straits of Dover is a narrow channel between Dover, England, and Calais, France. At the narrowest part it is only twenty-one miles wide, and its depth at the highest

spring tides is about twenty-five fathoms. On both the French and English sides those chalky cliffs show a correspondency of strata, which leaves no room for doubt that they were once united, although this fact is otherwise known.

The celebrated castle of Dover stands on one of those chalky cliffs, 350 feet high.

WEST (Benjamin).

Born at Springfield, Pennsylvania, 1738.

Left America in 1760 for three years' study in Italy.

On his return he stopped in England, where the profitable patronage of George III induced him to remain. He then inaugurated what Haydon calls "high art," and was praised as an English Raphael.

He died in 1820 and was buried with great pomp in St. Paul's Cathedral.

"There has not yet appeared a learned, just and academic critique upon the works of West, but there can be no doubt that such an one would pronounce him the greatest historical painter of the eighteenth century."

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

"West, who was much patronized by the King (George III), was one of the first members of the Royal Academy and succeeded Sir Joshua Reynolds as President of that institution in 1792."

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

*No. 91—"Lear Discovered in the Hut by Gloucester."

28 x 22.

By the lurid light of the flaring lamp, Gloucester discovers the raving Lear in the dark and discomfort of the half-ruined hut. The long hair and drenched garments of the King whip in the roaring wind and rain, as he peers in half-conscious frenzy into the face of the faithful Gloucester. All around is the storm, darkness, and rain. On the left a lurid flash of lightning cracks the inky sky with an instant's blinding fire. In the background, the shadowy outlines of the hut are discernible.

WESTERBEEK (C.).

*No. 92—"Returning from the Fields."

40 x 20.

A flock of sheep are being driven along a country road by a peasant woman. The road leads straight up through the center of the picture, the flock in the immediate foreground receding from the spectator. The picture is painted in a soft tone, with careful effect and conscientious finish of execution.

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 ex-

hibition 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 the 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 equaled 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 the 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. 93—"The Ancient City."

31 x 39½.

In the left foreground are seen the ruins of a great castle, or cathedral; its sombre walls overlooking the rough wooded valley below, and the plain far beyond where lie the ruins of a city of the ancients. The vicissitudes of time have left but little from which to judge of the architecture or design, yet these bleak ruins are a mute reminder that unknown ages ago there existed here a people far advanced in civilization and the arts, but whose passing or decay is shrouded in even deeper mystery than that of Tyre and Sidon. How much, if any, of these earlier civilizations has been handed down to more modern peoples can never be known; but no doubt much of the knowledge and advancement attained in these early times is as completely lost as

is the history of the people who built and inhabited these cities. What was once the fertile plains is now a barren waste, save here and there kind nature finds sufficient soil to produce a semblance of vegetation.

The color arrangement and distribution of light show this painting to be the work of a master.

ZAMPIGHI (E.)Italy

*No. 94—"The First Steps."

42 x 30.

There is a certain naive charm of childhood about this picture. It represents the interior of a laborer's home, in which a mother and grandmother are seen endeavoring to persuade a little child to attempt its first steps unaided, into the outstretched arms of its grandmother. The mother is supporting the child in a standing position, while grand-mamma, a few feet away, is lovingly persuading the little one to make the attempt to walk the short distance alone. Through the open door other children can be seen at play in the street. This picture is striking in its simplicity and remarkable for its realism. The blending of the colors and the drawing are excellent. All the little details have been so thoroughly worked out that one does not feel the want of knowledge to appreciate its attractiveness. As an example of realism in art, one little detail may be commented upon. Notice the little map of Italy that is upon the wall! See how it stands out! At first sight it becomes a question with many as to whether the map is not a small piece of paper that has been pasted on the canvas. Few artists have reached such a climax in their attempts in this direction.

ZEIM (Felix).

Born at Beaune (Cote-d'Or), 1821.

Architectural and marine painter.

Pupil of Art School at Dijon.

Traveled in 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. 95—"A Noontime Siesta."

25 x 35½.

In this beautiful picture the artist presents a magnificent view of the Grand Canal, the principal thoroughfare of Venice. Facing the canal on either side are the principal buildings of the city, the tall steeple in the center marking the Palace of the Doges or Governors. The day is hot, and the boats lie quiet in the shadows, while only an occasional gondola plies the crystal waters. It is a noon-time siesta. When evening breezes cool the heated air, the canal will be filled with numerous pleasure craft and the song of the gay gondolier.

ADDENDA.

AAGAARD (Carl Frederick).

Born at Odense, Denmark, Jan. 29, 1833.

Landscape painter. First instructed in his native place.

Then pupil of Copenhagen Academy and in 1853 of

P. C. Skovgaard. Visited in Italy before 1871 and

in 1875-76.

Member of Copenhagen Academy in 1874.

A—"Early Morning at Oresund."

68 x 48.

Loaned by the Exposition.

In the foreground is a low, sandy beach and a lone fisherman's wife looking intently at the shipping lying just off shore. In the offing are several ships, some scarcely discernible through the gray dawn of the early morning, while the slanting rays of the sun shining through a rift in the clouds form streams of subdued light through the crisp air of the early dawn. The crystal waters of the harbor mirror back the deep blue of the northern sky, and the shadows of the numerous vessels lying on its smooth surface. A splendid picture of "The land of the midnight sun."

ACTON (J. Adams), Sculptor.

B—"Marble Bust of James A. Garfield."

Presented by Philip Schufeldt, New Brighton, Minn.,

Aug. 2, 1897.

BIERSTADT (Albert)New York

Born at Düsseldorf, Germany, 1830.

Brought to New Bedford, Massachusetts, when very young.

Studied at Düsseldorf 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.*

C—"Mount Whitney."

68 x 116.

A peak of the Sierra Nevada, in the southeastern part of California, altitude 14,522 feet. It is the highest elevation in the United States, outside of Alaska. On the east side the slope is precipitous, rising abruptly from Owens Valley about 11,000 feet. No doubt this view of the mountain

is from Owens Valley, as the mountain on the right rises abruptly to a great altitude, while the summit is seen in the distance. The sides of the mountains are obscured in a measure by clouds, yet peak after peak rise like sentinels over the valleys below. The tall pines in the valley give the observer some idea of the enormous height of the towering mountain, and the melting snow sends a torrent down the side of the mountain, forming a small lake in the valley below in whose waters are mirrored the splendid grandeur of its surroundings. This is one of Bierstadt's largest and most important paintings.

BOHN (Max).

Born in Cleveland, Ohio, 1868.

Studied in Paris. Medal in Paris Salon, 1898.

He has a studio at Etaples, just outside of Paris.

D—"Fisher Folk on the Beach."

38 x 53.

Presented by the Students' Christian Scientist
Association No. 39, 1902.

The boats have been fastened to their moorings. The fishermen with their nets come up from the sea as the women and children give them a hearty welcome and aid in bringing up the catch from the boats.

COURTOIS (Guglielino Cortese).....France

Also called N. Borgognone.

Born at St. Hyppolyte in 1628.

Studied in Rome under Pietro da Cortona.

He did not follow this master, however, but he sometimes

seems to have wished to resemble Guercino.

He painted several notable works.

Died at Rome in 1679.

E—"French Lady in Japanese Costume."

17 x 24.

Presented by James J. Hill.

A daughter of sunny France, clothed in the flowing robes of the Japanese. The dignity of pose and the many colors of the beautiful drapery make a very pretty picture.

FOURNIER (Alexis J.).

Born at St. Paul, Minn.

Studied at Minneapolis School of Fine Arts under Douglas Volk and under J. P. Laurens, Benj. Constant, Gustaf Courtois, Academy-Julien, Paris, Society of Western Artists and Minneapolis

Art League.

Now located at East Aurora, N. Y.

F—"A Sylvan Melody."

36 x 52½.

Presented to the Library Board by Mrs. Frank H. Peavey, 1902.

Late on a hot afternoon the shepherd boy, with his little flock of sheep, has selected a shady spot on the green hill overlooking the field of yellow grain. The mellow rays of the setting sun are tinted to a delicate purple as they meet the heated atmosphere near the earth, and all nature, including the lazy sheep, seems prone to rest. But hark! a sylvan melody comes o'er the fields and through the

wooded valley, awakening the whippoorwill and the sleepy owl. 'Tis the magic flute of the happy shepherd boy piping a glad song to the departing day. The sunset glory of the clouds and that peculiar haze at the horizon are magnificent, while the whole painting is well chosen and pleasingly executed.

GARDNER (Elizabeth Jane).

Born at Exeter, N. H.

Figure painter. Pupil of H. Merle, Lefebvre and Bouguereau in Paris.

G—"Reply to the Grandson."

50½ x 36½.

Bequest of Mrs. Geo. A. Pillsbury.

Grandmother having received a letter from an absent grandson is dictating to her little granddaughter the reply. The yarn reel for once is idle and the old family clock slowly ticks the passing moments, while the dear old grandmother tries to frame one more encouraging sentence or add one more loving word. Even the faithful dog seems to study the dear old face as though wondering how those ever busy hands can refrain from work thus long, and the granddaughter earnestly listens for the next word that she would have her write into the letter.

GUILLOU (Alfred).

Born at Concarneau (Finistère).

Landscape painter; pupil of Cabanel and Bouguereau.

H—"Fishing."

15 x 23.

Presented by James J. Hill.

The boat containing the quaint old fisherman and his daughter floats lazily over the crystal waters of the lake, which mirror back the deep blue of the summer's sky. The old gentleman has made a strange catch and, while he is disengaging it from the hook, the daughter makes an earnest inspection of this peculiar specimen of the finny tribe.

JACOMIN (Marie Ferdinand).

Born in Paris, 1843.

Died, Aug. 3, 1902.

Landscape painter.

"His subjects were mostly chosen from the scenery of the environs of Paris; to all his works he gave a note of distinction."

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

I—"Landscape."

30 x 40.

Presented by James J. Hill.

On the border of the woods a small brook is almost hidden by the reeds and grasses along its shores. Through an open space the western sky is visible, reflecting the glory of the afternoon sun. The sun's rays still peep through the branches, yet the shadows lengthen and the twilight will soon envelop the landscape.

KOEHLER (Robert).

Born at Hamburg in 1850.

Brought to America in 1854.

Genre painter.

Pupil of the National Academy under Professor Wilmarth and of the Art Students' League under Walter Shirlaw. Afterwards studied in Munich under Loeftz and Defregger.

Now Director of School of Fine Arts, Minneapolis, Minn.

J—"The Strike."

71½ x 108½.

The scene of this great painting is from a well known manufacturing city of England, and the painting gains additional interest when it is known that every individual represented was painted by Mr. Koehler from life, the grouping only being imaginary.

The painting is a sermon without words, an artistic rebuke to present day methods and has in it a lesson to employer and the employee alike. The smoking chimneys of other factories would indicate prosperous times, yet we see the wives and children of this man's employes ragged, hungry and cold. He has given his men to understand that their appeal for better pay and better conditions would not be granted, men who had worked faithfully at bench or forge were loath to leave their accustomed places, but the poverty and want of their families drove them to desperation.

Agitators among them emphasized their wrongs, and now that a general strike has been determined and their employer doggedly ignores every entreaty, the men lose their self-control and so forget their manhood, their fam-

ilies and their citizenship as to resort to violence and seem ready to stain their hands with blood.

There is something radically wrong in our social fabric or these things could not be, but let us hope that the night is far spent and the day will soon dawn when one law shall rule all classes and conditions of men and that law will be the law of universal brotherhood.

NEUVILLE (A'phonse Marie de).

Born at St. Omer (Pas-de-Calais), May 31, 1836.

Died in Paris, May 20, 1885.

Battle and genre painter.

He was the pupil of Picot. Studied three years in Ecole de Droit, Paris, but gave up law for art and soon won a place among the foremost French military painters.

K—"Storming of Tel-el-kebir."

77½ x 140.

Presented by James J. Hill.

Tel-el-kebir is midway between Ismailia and Cairo, Egypt. Here, on the morning of September 13, 1882, the English armies under Sir Garnet Wolseley, stormed the entrenched camp of Arabi Pasha on Tel-el-kebir hill. The place was defended by about 26,000 Egyptians. The British captured the stronghold with a loss of 430 killed and wounded, while the Egyptians lost 1,500. This battle decided the fate of Egypt and it has since been under a British Protectorate or Domination.

PASINI (Alberto).

Born Sept. 3, 1826, at Busseto near Parma.

Died at Cavoretto, near Turin, Dec. 14, 1899.

Genre painter, pupil of Eugenio Ciceri, of E. Isabey and Theodore Rousseau.

“He painted subjects taken from Turkey, Arabia and Persia, where he lived several years. His treatment is broad, the light effects in his pictures are often peculiar and the aerial perspective especially fine.”

—*Cyclopedia of Painters and Paintings.*

L—“Constantinople.”

40 x 30.

Presented by James J. Hill.

In the foreground is a market place where a group of natives are exhibiting their produce to prospective buyers. Just outside the retaining wall is the Bosphorus, while on the farther shore are mosques and other large buildings.

WALLANDER (A.)Holland

M—“New Year’s Morning.”

87½ x 64½.

The first rays of the sun turn the leaden clouds to gold, dispelling the shadows and ushering in, not only another day, but the beginning of another year. The keen air of winter has stripped the trees of their leaves and covered the earth with a mantle of snow.

It is the winter solstice when all nature seems to rest, preparing for the glorious resurrection and the life which

shall come again with the lengthening days of joyous spring. The old couple are making their way to the neighboring church to offer a thanksgiving for the old year past, and a blessing for the year just dawning.

The old lady carries her bible or prayer book, while the philosophic old gentleman carries an umbrella, fearing a sudden change in the weather.

A pleasing subject, well executed.

WAGNER (Alexander).

Born in Pesth, April 16, 1838.

History and genre painter.

Pupil in Munich of Piloty.

N—“The Gates of Justice, Granada.”

48 x 32.

Presented by James J. Hill.

Granada is a city in the south of Spain, the capital of the province of Granada. The streets rise picturesque above each other with a number of turrets and gilded cupolas, the whole being crowned by the Alhambra, or palace of the Ancient Moorish kings. It is a walled city and the painting shows one of the gates into the city. It has a population of 73,000.

WITT (John Harrison).

Born in Dublin, Wayne County, Ind., May 21, 1840.

Genre and portrait painter.

Began to study art in Cincinnati in 1862.

O—"The Widow's Christmas."

45 x 35.

Loaned by Exposition.

As the winter's sun dips low in the west and the shadows deepen in the valleys, the widow with her two children gather evergreens for Christmastide. On the snow-capped hill the wind blows bleak and cold, yet the children take deep interest in the work at hand and little realize the pangs of sorrow in the mother's heart. This great sorrow must not come to her loved ones, and although the morrow must of necessity be somewhat of a disappointment to them, yet she bends every effort to make their hearts glad that they may not recall the happy Christmas of only one short year ago.





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