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MADISON SQUARE SOUTH, NEW YORK

BEGINNING FRIDAY, FEBRUARY 7, 1913
AND CONTINUING
UNTIL THE DATE OF PUBLIC SALE, INCLUSIVE

NOTABLE PAINTINGS

COLLECTED BY THE LATE

M. C. D. BORDEN, ESQ.

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
BY ORDER OF THE EXECUTORS

ON THURSDAY AND FRIDAY EVENINGS
FEBRUARY 13TH AND 14TH

IN THE GRAND BALLROOM OF
THE PLAZA
FIFTH AVENUE, 58TH TO 59TH STREETS
NEW YORK

ILLUSTRATED CATALOGUE

OF THE

NOTABLE PAINTINGS

BY GREAT MASTERS

BELONGING TO THE ESTATE OF THE LATE

M. C. D. BORDEN, Esq.

A REVISED AND CORRECTED ISSUE OF THE PRIVATELY PRINTED
DE LUXE CATALOGUE WHICH WAS PREPARED FOR
THE LATE MR. BORDEN BY DR. WILHELM R. VALENTINER AND
MR. AUGUST F. JACCACI

UNRESTRICTED PUBLIC SALE BY ORDER OF THE EXECUTORS

IN THE GRAND BALLROOM OF
THE PLAZA

ON THE DATES HEREIN STATED

THE SALE WILL BE CONDUCTED BY

MR. THOMAS E. KIRBY

OF

THE AMERICAN ART ASSOCIATION, MANAGERS

6 EAST 23RD STREET, MADISON SQUARE SOUTH

NEW YORK

1913



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THE AMERICAN ART ASSOCIATION, MANAGERS.
THOMAS E. KIRBY, AUCTIONEER.

INTRODUCTORY NOTES
BY
DR. WILHELM R. VALENTINER
AND
AUGUST F. JACCACI

REPRODUCED FROM
THE CATALOGUE PREPARED BY THEM FOR THE LATE
M. C. D. BORDEN, ESQ.

PAINTINGS BY OLD MASTERS

By WILHELM R. VALENTINER

DUTCH SCHOOL

The principal pictures of the old masters in Mr. Borden's collection are works by recognized masters of the best period of the Dutch School, the second third of the seventeenth century. The various manners of expression of Dutch painting are excellently represented: the portrait, genre, landscape and seascape; even subjects of classical antiquity, which are but seldom and with little success cultivated in Holland, are represented by a masterpiece of Rembrandt's, "Lucretia Stabbing Herself."

We shall begin with Frans Hals and Rembrandt, the great men who dominate the school by their strong personalities, and force into the two distinct channels they individually follow all its lesser masters. Although Frans Hals lived to see the fruits of peace begin to ripen in his later years, he represents the people who lived in a state of war, the long war in which Holland and the whole of Europe were engaged in at the time. Rembrandt, who belongs to a little younger generation, is the representative of the same community in a state of peace, and his style, full of feeling and thought, was developed under the stimulus of the hard and rough experiences of the preceding period. Yet Frans Hals' artistic activities extended almost to the death of Rembrandt; his realistic conception, depending upon momentary expression, and that of Rembrandt, quiet, soulful and absorbed, are therefore contemporaneous. We may safely say that one was evolved from the other, and also, that the manner of Rembrandt dominated Dutch art after the fifties.

These two absolutely different conceptions are very well illustrated by two works in the possession of Mr. Borden: Hals' portrait of the "Reverend Caspar Sibelius," dated 1637, and the "Lucretia" of Rembrandt, painted in 1664. The Hals is one of the works in which, concentrating his broad, free art within the limits of a small canvas, the artist accomplishes all the more astonishing results. As soon as it was completed, this painting was twice engraved by J. Suydenhoef, one of the best Dutch engravers of the time, and has become especially well known for that reason. Since several pictures by Frans Hals, and of similar size, are available in engravings of the time, it is logical to assume that the artist chose a small canvas, to which he was unaccustomed, out of consideration for the engraver. The work belongs to the best period of his career, when with his peculiar vivaciousness he combined a comparatively painstaking and finely studied technique; when instead of the rugged figures of his earlier period he pictured jovial contentment, and supplanted by the transparent gray tone his early garish color schemes. It was, furthermore, in the latter half of the thirties, the time when this portrait was painted, that Frans Hals painted some of his best works: the "Portrait of a Painter" and the "Portrait of an Old Woman" from the Yerkes Collection, both of 1635, and both now in the Frick Collection; the portrait of Michiel de Wael (1638) in the possession of Mr. Morgan, and the two companion pictures of the same year, in Frankfort. It is rare that we should know the personality of Hals' sitters, as in this case of Sibelius, who was born in Germany and enjoyed a reputation as a preacher in England, Switzerland, and finally also in Holland. If the inscription on the back of the canvas is correct, we also know the name of its first owner, a certain Professor Hoffmann, to whom it is said to have been presented by Sibelius himself.

We may wonder how it came about that an artist like Frans Hals, whom we picture mentally as a manner of Falstaff, should be particularly successful in portraying ministers of the Gospel; yet he painted many of them. It is clear that an understanding of naïve piety, such as was imparted by gentle preachers, was not incompatible with the rough belligerent natures of that time. In fact, war itself aided in furthering the influence of the priests, for a nation whose chief preoccupation is the defense of its territory is more apt to give the church its rights than a people living in peace and having time for reflection and therefore for scepticism. These Dutch ministers also seem to have fostered a simple conception of life quite in accordance with the practical problems so close at hand, and by means of a jovial cordiality to have brought themselves close to their flock. Sibelius is not portrayed as a complex nature; on the contrary, his friendly bearing, the clear, intelligent look in his small eyes, the encouraging, eloquent position of his hands, do not reveal a man of philosophical and speculative mind with thoughts running in deep channels, but one of simple nature who understands his immediate task of heartening and comforting. The artist himself was the same sort of man as his sitter.

Frans Hals' art depicts instantaneous impressions, and it is for this reason that his figures seem so direct and lifelike to us. But one artist above all others, Rembrandt, understood the combination of reality with delicately shaded psychic expression. His picture in the Borden Collection is a striking example of this combination. It belongs to the artist's later period and is one of the most magnificent and effective of his works. Toward the close of his career the artist confined himself to painting figures, somewhat statuesque in character, whose drastic gestures are similar to those used in operatic acting; the whole field of expression being transferred to the depicting of

the inner life, and the rendering of the atmosphere in which his figures are placed. Such, surely, is the case with Lucretia. Her pose seems borrowed from the theater; she stands as though in the center of the stage, with both hands equally raised. This subject of Lucretia in the act of self-destruction was not a new one, and it is quite possible that the artist knew some of the pictures by the great Venetian artists, Titian and Palma Vecchio, where the dying Lucretia is represented at half length. In the figure of the Northern master we do not readily note anything unusual. Primarily we recognize a well-known model often used by him in his later years, and that she wears a costume and jewelry we know to have belonged to him. The picture therefore has a portrait-like character. In fact, the whole of Rembrandt's work is portraiture. But despite this simple, almost crude composition, there is something in the picture which makes it one of the wonderful creations of the great artist. Considering first the technique and color, one sees the figure looming through a flood of golden tones laid in broad masses and glittering in the jewelry; and the pale face appears as seemingly blurred by a diaphanous veil of sunny mist. At every point one is made aware of the master hand schooled in hundreds of pictures which are great achievements; the broad strokes, accurately subservient to the will, clearly indicate that disdain for the vehicle which only the greatest men can show, and only in their best works, and then unconsciously. But all this external splendor is surpassed by the intensity of psychic expression. Who can resist the appeal of this pitiful face, so despondent in its mental anguish; or the suggestion of life seemingly ebbing from the body even before the dagger has touched the breast; or again, the effect of this most touching silhouette of the slightly inclined head, and the hand outstretched in a gesture which speaks of fear and resignation? Quite unique in art is this combination of a broad decorative

effect with the extraordinary expression of distinct feelings, seemingly too subtle for expression with the brush; the combination, furthermore, of the real and convincing human appeal of the portrait with the distant fantasy of an Oriental fairy tale. It is perhaps because of the concentration of the whole action in a single figure that, just as thoughts flow most freely in a monologue, the artist has succeeded so strikingly in his presentation.

Apart from Hals and Rembrandt, the remaining masters of the Dutch School can be grouped according to their respective fields. At the same time it is obvious that practically all are under the influence of the two great masters, and that many of them have developed from the manner of Frans Hals into that of Rembrandt. This is notably the case with the genre painters, who are represented by four pictures—one by Terborch, one by each of the Ostades, and one by Cuyp. Of all but the last of these it may be said that they came from the school of Frans Hals and were later influenced by Rembrandt.

Terborch is the best representative painter of genre subjects depicting the life and manners of the upper class in Holland; and his own life illustrates the rise of the professional artist to a higher social position. Terborch was born in 1617 and is ten years Rembrandt's junior. Two generations of important masters had preceded him; his father was himself an industrious painter holding an official position in his home town, Zwolle; therefore in the choice of a profession he had no such parental difficulties to overcome as had Rembrandt. He could afford to travel, first in Holland, then in England and practically on the whole Continent, and had every opportunity for the cultivation of his art. As early as in the forties he became the painter of the highest political circles of the time; in 1648 he painted the assembled delegates to the Congress of Münster at the close of the Thirty Years' War; later he was

called to Madrid by the Spanish Minister Penderanda and is there said to have painted a likeness of Philip IV. When, after traveling in Italy and England, he returned home, settling down and getting married in Deventer, he was overwhelmed with honors and received from distinguished citizens and statesmen enough commissions to keep him busy for the rest of his days. That the artist was a man of the world and of good breeding may be gathered from his portrait in Spanish costume by his own hand which is now in the Gallery at The Hague. In the development of his art we note the growing social prestige which he enjoyed. The military pieces betraying the influence of Frans Hals belong to his early years; in his middle period, the late forties, he painted the charming genre subjects, full of a sedate and well-bred bourgeois atmosphere, which depict his own domestic environments; and in the work painted in the fifties appear satin robes and cavaliers in scenes of the life of the *beau monde*. The feeling for elegance, which presupposes a broad knowledge of the world, manifests itself in his easy, fluent technique, and in the influences which swayed him. Just as he follows Frans Hals in his earlier period, so later he is influenced by the Dutch painters of the *bourgeoisie*, and what is more, his versatile art shows also the influence of the great foreign artists—Titian, Velasquez and Van Dyck.

The picture in the Borden Collection is of the middle period and is quite after the manner of Metsu, who, being the younger, must have been the borrower. Furthermore, the strong vermilion in the costume of the young woman—a color rarely found in Terborch—as well as the chiaroscuro, shows that this picture originated at a time when Dutch artists worshiped at the shrine of Rembrandt. While the women in the group belong to the simple bourgeois class, the elegantly dressed cavalier evidences that tendency of the artist which was soon

to help him get out of this environment into the aristocratic world.

Aelbert Cuyp, who is represented in an unusual way by a genre picture, enjoyed like Terborch the respect of his community. He filled important and honorable positions in his native town of Dordrecht and was the owner of a small estate outside the city. Unlike Terborch, he felt no desire to travel, but remained always in the quiet *milieu* whence he came, and only the warm southern light which appears in his landscapes indicates an appreciation of other climes. "The Mussel Eater" also gives a faithful picture of the surroundings of the artist. We look into a smithy in which the owner sits upon the anvil. Before him is a bowl full of mussels, one of which he is eating while two children interestedly follow his motions. The somewhat stiff attitudes leave no doubt that the three are portraits, and that this picture is a group of portraits arranged as a genre scene, as is further demonstrated by the two men looking in at the window to the right who are also treated in a decidedly portrait-like fashion. It may be that the older man is the *paterfamilias* and the other his son. At any rate, this picture is a reproduction—either executed by the artist or done by a pupil—of a larger one in the museum at Rotterdam, from which it differs in several details. The somewhat unnatural position of the hand of the older man in Mr. Borden's example is explained by the Rotterdam picture in which he holds a glass of wine; the girl in the latter holds an apple instead of a pipe, and the child's head just visible behind the barrel, as well as the cat in the foreground, have been entirely omitted in the present canvas. Also the complete signature, A. CUYP FECIT, is replaced in our picture by the monogram A. C.

In Pieter de Hooch's "Music Party" we have a typical example of the genre picture of aristocratic subjects, the third

phase of Dutch genre art, when it came under French influence and began to lose its national character. Pieter de Hooch was not an artist of social standing like Terborch or Cuyp; he lived in extremely poor circumstances, having started in life by being a servant in a noble household. But together with the two masters we have just mentioned, as well as with all the artists who lived until about 1680, he was affected by foreign influences. His artistic development is of a kind with Terborch's. Like him, he began with military pieces, then in his middle and best period he painted bourgeois genre pictures, and in his later period he depicted scenes of the life of the higher and more elegant society. But in his last period is also to be noted a decrease in artistic feeling, greater in his case, and perhaps the result of discouragement at his lack of success. The picture in the Borden Collection is one of the best in his last manner. While the drawing of the figure is heavy and the whole arrangement somewhat stiff, the picture nevertheless has excellent qualities. Several of the faces, not de Hooch's strong point by any means, are especially attractive and the garments are painted with a fine feeling for texture and a good sense of color. The influence of French academic art manifests itself in the emphasis laid upon horizontal and vertical lines, by means of which the figures at the table are practically enclosed in a square. The garden, which is also in the French style, and arranged and pruned in rectilinear fashion, contains a structure in the classic style patterned after the Amsterdam City Hall.

The best representative painters of genre subjects of the lower classes, Jan Steen alone excepted, are the two Ostades, each of whom is represented in the Borden Collection: Adriaen by an interior with gaming peasants, Isack by an inn stable. The older Ostade employed his great and long admired art in the presentation of the chiaroscuro of picturesque peasant interiors within which the gaudy costumes of stoutish inmates

compose subdued harmonies; while the younger brother preferred to reproduce the chiaroscuro of outdoor scenes in the late afternoon under the shady trees and bowers sheltering peasant cottages. Isack stands in the same relation to Adriaen Ostade as does Hobbema to Ruisdael. Isack is the pupil and the more temperamental of the two; like Hobbema, he achieves in his best works more fascinating effects than the older master; but, on the other hand, he is less balanced, and seldom succeeds in doing his best unless when guided by youthful impulse. Like him also, he is monotonous in his composition as well as less original, but broader in his execution and in his light and color effects. The composition of the charming picture in the Borden Collection is, like that of the majority of his pictures, reminiscent of an older style, that of older landscapists—Van Goyen and Pieter Molyn. It is planned diagonally, the perspective deepening toward the right from a corner in the foreground; and conditioned by this, the light is disposed in such manner that each bright portion of the picture alternates with a dark one, so that by this means the depth of space is more definitely rendered. Also in general color tone and in technique Isack approaches preceding works more closely than his older brother, as was natural, since he was young (he died at thirty-seven). In the peasant types he imitates his brother; but in the golden color scheme, in which a few warm greenish-blue and yellowish-red tones are prominent, he follows Rembrandt, who at the time of the painting of this picture, the forties, was at the height of his reputation. With all this is allied a sort of romantic apotheosis of peasant life on the Dutch high-roads which belongs to him alone, and renders his achievement the perfected climax of the method first followed by Molyn and Van Goyen.

Adriaen is more realistically and perhaps also more pedantically inclined, but his execution is more artistic and more accomplished; and he disposes his light and colors more evenly

and harmoniously. It is in a picture like that in the Borden Collection that he shows himself to advantage. It presents the best of his art, showing neither the somewhat brutal conception of his earlier works nor the hard coloring of his later manner. The composition seems unintentional but is complete; the complex arrangement of the room does not have a restless effect despite the large number of objects on the walls, while the figures give a happy and comfortable impression.

While the art development of the two Ostades shows quite decidedly the peaceful spirit of the Rembrandt tradition, we find in Wouwerman, however, a late representative of the military manner of Frans Hals. It may be said that he is the last painter of the soldier subjects favored by the latter's school, although his style is rather reminiscent of Rembrandt's. The two pictures in this collection are characteristic. They show his preference for scenes of action from military or country life in the restless regions affected by the war, where numerous groups of figures are arranged in a rich and well-composed picture. His motives, filling the canvas even to the corners, are inexhaustible; the drawing and, above all, the movement of figures and animals—not generally the strong point of the Dutch School—are excellent; and the technique has a fluency which hints at French eighteenth century art. The superiority of the artist, however, as compared with his predecessors, Palamedes, Esaias Van de Velde, Duyster and others, lies in his understanding of the art of distribution. Among these men we still have the relief conception of Frans Hals, which usually permitted the consideration of only the foremost plane; here, on the contrary, we find the plastic style of the baroque of Rembrandt and his contemporaries, with their greater richness and variety of forms. Whenever the figures of the foreground allow a perspective view, the eye is attracted into the middle distance by

spirited figures, and new motives lead still further on, out into the background where ranges of hills and a well-composed, plastically clouded sky deepen the distance.

Dutch landscape painting is represented in pictures by its two most important masters, Ruisdael and Hobbema; by a seascape from the brush of one of its best sea painters, Willem Van de Velde, and a landscape of dunes by Jan Wynants. The first among these men is Jacob Ruisdael, who, despite a momentary vogue for Hobbema, still remains the great master of Dutch, and, in fact, of all earlier landscape painting. His two pictures here present similar motives—in each case a waterfall crossed by a footbridge and bounded by rocky and wooded banks—and both date from the later period of the artist. Pictures of this kind, of which Ruisdael produced a large number in the later years of his life, occasionally suffer the not ungrounded objection that they are too consciously composed and one censures the deficient conception of the artist who presumably never saw waterfalls and mountains. This, however, is not the case in his best works, of which the great waterfall in the Borden Collection is an instance. It manifests in the highest degree the poetic feeling which raises the artist above all landscape painters of his time. That which we so often find wanting in Dutch landscape work, the feeling of unity to which all detail is subordinated, is perfectly expressed in these pictures which are the outcome purely of the imagination. The longing of the Dutch people for the mountain scenery which is lacking in their native land has found expression at the hands of Ruisdael in these pictures composed of strongly drawn mountains, tumbling waterfalls and dense oak forests, under a lowering sky, broken only by a pale green sheen at the horizon. And this form of expression seems to us actual, because the artist's fancy and his extraordinary memory for the individual features of nature have been guided by a hand tested in decades of

experience; and because they are the creations of a serious and reflective mind, which, during his later years, deeply felt the noble and solemn beauty of melancholy regions overcast with gloomy clouds, where he was more at home than in sunshiny scenes.

Compared with Ruisdael, Hobbema has a more friendly air; he does not wander far, but exerts all his powers in the portrayal of serene and poetic forest landscapes such as he sees about him. This picture of the Castle of Kostverloren belongs to his earlier period, when he kept especially close to nature. It is a simple study which was executed in the autumn, perhaps on the spot, or after only slightly altered preliminary sketches and without much thought for composition. This castle, built in the fifteenth century and now no longer standing, was several times painted by the artist. In one of his pictures, which was sold at Amsterdam in 1907, the tower is seen from the side where stands the chimney, and in the wall of the main building the remains of a gable may be distinguished.

Jan Wynants also presents a typical Dutch landscape in a picture of dunes with blasted oaks by the roadside, a landscape of the type which one finds in Guelders, a region which because of its dunes and woods often lured the Haarlem painters—of whom Wynants was one—into study trips. But we must not believe that this landscape is an accurate transcript from nature. From other works of the artist we know that certain features, such as blasted trees, the sandy road leading around the hillock and from which an old pale-fence straggles down, and even the deep blue sky with isolated lumpy clouds, are typical composition motives of the artist that have been used by him often. Though handicapped by the somewhat hard and lifeless style which is particularly characteristic of his later pictures, his compositions make a pleasant impression because of their well-balanced proportions and especially when they are enlivened, as

in this case, by figures painted in by that great little master, Adriaen Van de Velde.

In Dutch art, paintings of the open sea are seldom met with, no doubt because, the artistic centers of the country being mainly inland, the artist did not then experience the desire—which has been awakened by modern city life—to settle somewhere on the seashore far away from the world. The picture by Willem Van de Velde, dated 1661, and belonging to his Amsterdam period, represents not the open sea but the *Zuyder Zee*, which was nearer the painter's home. He achieved his best work when depicting a quiet, sunny afternoon, with the water clearly mirroring yellow and brown sails, and ships outlined in the distance against a warm hazy sky.

FLEMISH SCHOOL

The ensemble of Flemish painting in the seventeenth century is not as many-sided as that of the Dutch School; above all, the specialists, commanding a small field to perfection, are lacking, as though they had been unable to develop beside the dominating Rubens. It is therefore quite proportionate to the representation of the Dutch School, in this collection, that Flemish art should appear in but few examples—a portrait by Anton Van Dyck and a genre picture by David Teniers.

The portrait by Van Dyck is a masterpiece of the artist's Antwerp period, the period when he acquired the mastery of simple noble forms, and showed as much mental composure as was compatible with his restive and nervous temperament. It represents, very likely, the famous engraver Scheltius a Bolswert, who was the best of the engravers of Rubens. This is proved by a seventeenth century print by Adrien Lommelin which states the person represented is Schelte or Bolswert. The wild passion of precocious youth, the noisy elegance of the

Genoese period, had been conquered, and the artist painted in his home city, Antwerp, a series of portraits distinguished by an intensive characterization of the heads, simple from outlines, and a reserved gray tone. In the careless, indolent position of the hand in our portrait we already detect the approaching note of his English period, but the quiet and impressive head shows still the stamp of individuality. A late copy of this picture, which is still catalogued as the original, is now in the museum at Douai, and the sitter is designated as Hubert Duhot. It is a moot question to what extent this designation is justifiable, and whether or not it is based upon tradition.

Having first considered Dutch painting, Flemish pictures seem less varied in their types, less individual in their characteristics. Teniers is a marked example in point; he repeatedly uses the same types, even upon the same canvas. For instance, the lover in the foreground of the picture in the Borden Collection figures also as one of the men near the fireplace. That which interests us principally in Flemish, as compared with Dutch painting, is the fluent technique reminding one of French art and sharply distinguished from the heavy impasto of the Dutchmen, as well as the omission of useless details, and the bright fresh coloring which lends even to serious scenes a festive character. In this particularly well-preserved and excellent example these traits are pleasingly obvious. The room is not overburdened with detail, as is often the case in Dutch interiors; even the dog and the still-life are painted with a freedom and a feeling for essentials which bring to mind the work of the greatest master of still-life in France, Chardin. The couple in the foreground is not only well composed and excellently drawn, but also exceptionally effective in its scheme of color, notably in the garments of the woman, her blue skirt, red bodice, white shift and cap. The picture depicts that peasant life for the portrayal of which Teniers is famous.

ITALIAN SCHOOL

We do not stray far from our field if, in conclusion, we consider two paintings of the Italian School: Venetian views by Francesco Guardi—for the Venetian School is more intimately related to the Dutch than is any other of the Italian Schools, and comparison between Dutch and Venetian art has often been made. The similarity lies in the influence exerted upon art by partly similar climatic conditions. Much moisture in the atmosphere creates a fine silvery haze which veils the contours of the objects and gives greater interest and significance to atmospheric appearances. Dutch, as well as Venetian painting, is therefore remarkable in its rendering of air and light, and among the Venetians no one understood how to reproduce in his pictures the shimmering sun of Venice as Guardi. Truly, in the art of Guardi we are considerably removed from the Netherlands, not only geographically, but because the sun of the south was an inspiration for a brighter and infinitely more brilliant scale of colors. Perhaps the more important difference is that of time; the great Hollanders belong to the Baroque period with its feeling for massive, heavy forms, for strong contrasts of light and shade, and for cumbersome drawing. Guardi is a representative of the Rococo, which transformed heavy forms into well-composed masses, straight broad lines into short and elegant curves, and which brightened chiaroscuro and brought out scintillating light. If we compare this view of the square of St. Mark with Mr. Borden's picture by Pieter de Hooch, where the artist obviously strove for elegance and brilliant light effects, it is evident that Guardi belonged to a more advanced and a happier time, to a period of easier living. The two paintings, the view of the Canale Grande and that of the Piazza San Marco, are small but excellent examples of his versatile and charming art.

PAINTINGS OF THE ENGLISH MASTERS

By AUGUST F. JACCACI

In Mr. Borden's collection of English pictures, all the leading eighteenth century portrait painters, with the exception of Raeburn, are represented. In a manner of their own suited to the taste and needs of the period, the painters of this school carried on the gracious and urbane style of Van Dyck, as well as the traditions of the old Italian masters, especially those of the Venetians, which came partly through Van Dyck, and in the case of Sir Joshua were renewed at their source. A certain union of dignity, grace, ease, and the adaptability of the portrait to a decorative arrangement as established by the painters of the grand life of Venice, by Titian especially, is thus carried into the eighteenth century, but the subjects and the art are native. While the Italian tradition predominates only in the works of the famous first president of the Royal Academy, and the production of each artist has its originality and distinct characteristics, its marked difference of temperament and education, all endeavored to give the particular elegance, the well-bred manner which was the *cachet* of English society at the time, all found their individual mode of expression within this general desire—and, no doubt, necessity—to depict the refinements of life. Hence their *air de famille*. They all are, like their illustrious predecessor Van Dyck, painters of fashion, who only saw their sitters (whether of high or low degree) in attitudes and with expressions which were recognized as *de bon ton* in the fashionable world. Even when they were not men of culture, they reflected the amenities and polite graces of their cultured *milieu*. We may add that it was their great good fortune—and ours—that the taste of their time was good, and the

costumes simple, most becoming and eminently paintable. Pictorially and psychologically the portrait painters of the eighteenth century English School have met their problem and used their material with fine results, and deservedly achieved a great success.

Mr. Borden's collection comprises some typical examples. In "Miss Morris" the seriousness and intellectual weight which belong to Sir Joshua, the acknowledged head of the school, and to him alone, are clearly evident; and they are here allied to a sense of composition quite free from conventional canons. The ingratiating personality of this straightforward, innocent and sensible young lady is rendered with authority as well as kindly understanding. With all that innate elegance which is the distinguishing mark of the art of the period, this canvas has the poise, the dignified tenderness of the artist; and the grave sympathy, the unaffected and penetrating straightforwardness of its portraiture, are revealed in the noble simplicity of its treatment.

Gainsborough's portrait of "Miss Horde" has all his verve, finesse and his unrivaled piquancy of execution. The lightness and grace of this work in oils has the playfulness of touch, the daintiness of improvisation, of a pastel, and is admirably suited to the presentation of so vivacious, spirituelle, and entirely sophisticated a young person. Sitter and painter present the critical and philosophical attitude of the eighteenth century. The artful simplicity of pose and costume give extraordinary interest and importance to the *sguardo*, the look in the eyes, and to the smiling mouth. This most expressive and delightful piece of characterization is carried out in a subdued and harmonious scheme of color.

The dash, abandon and supreme cleverness of the great virtuoso of the school, Sir Thomas Lawrence, are fully revealed in his "Miss Kent." And it is the more valuable an example

that it retains the freshness and attractiveness of a happy, thoroughly artistic and satisfying improvisation. Cleverness allied with elegance and painter-like feeling can go no further. Costume and draperies are merely brushed in, and in contrast, the head, which is carried much farther, acquires the finished bloom of a perfect flower. The face in profile is representative of the English "beauty" of the time, for it is evident that the "classic" type, which was then in fashion, affects the portraiture.

Romney has a full and varied representation. An important composition, "The Willett Children"; an almost full-length portrait said to be the "Countess of Glencairn," and an idealistic representation of his favorite model, Emma Lyon (Lady Hamilton), as Madonna, whose pseudo-religious character gives the manner in which the classical subjects of the Italian School were adapted to the taste of polite English society of the time. The Countess is an entirely representative picture, although the lower part of the dress has either been repainted or was finished by another hand. The natural and graceful pose, which recalls another celebrated portrait of the artist, of Miss Frances Woodley, brings out the feminine charm of the no more young but still most attractive sitter. The *débonnaire* treatment has an easy assurance and a summary decorative sweep. The lady who is not absolutely identified may be the Lady Bell Cunninghame of whom, according to Romney's ledger (under No. 33), he painted a half-length and two whole-length portraits, of which only one was finished. Lady Bell was Lady Isabelle Erskine, second daughter of the Tenth Earl of Buchan. She was first married to William Leslie Hamilton, and secondly to the Rev. John Cunningham, who afterwards became the Fifteenth Earl of Glencairn. We have a list of the many sittings she gave to Romney during her first and her second marriage.

The large and important "Willet Children" is beautifully handled in an assured and convincing manner of presentation, which is so thoroughly suited to the subject as to be a part of it. Its composition seems as spontaneous as its technique; both have the look of being born together by happy chance. The background is amusing in its rapidly sketched indication of a landscape motive, but it also plays its part well in the general arrangement, and in tone and color it admirably fulfils its function of bringing out the figures. The grouping of the children might seem casual, but in reality it is carefully thought out and is most effective—only there is no trace of effort, all is perfectly natural; yet poses, faces and expressions are full of character and each child has his clearly defined individuality. One feels sure that here are good portraits. And when one remembers how few great portraits of children there are in the whole field of art, one realizes how precious is this rare gift, this true understanding of childhood which Romney shows in such a canvas. It is one of his most successful works, and, like the "Countess of Glencairn," it has that unaffected grand air which is what eighteenth century patrons desired and what remains to us also a large part of their appeal.

In the Hoppner "Miss Arbuthnot" we find the same viewpoint as in the works of the other and greater men, and, in a measurable way, it achieves the same success. It is a triumph of distinguished and rather sophisticated simplicity. Out of most ordinary material, of a face with no particular beauty or specially marked character, the eighteenth century convention (a most happy one in this instance), while expressing enough of the real facts, presents them with so fine a sense of elegance and breeding that as a result the picture is extremely attractive. The excellence of the general arrangement makes one pass over the faulty draughtsmanship in the lower part of the figure. One wonders if the artist was deprived of the one more sitting,

or the few more moments he needed. But it may well be that the artist did not care, and why should we? Are not all the essentials of the portraits there, all that is significant and matters? Does not the work tell—as it should—and tell gracefully and with most capable understanding? Is not the characterization excellent, the landscape background fine and the whole result delightful?

When these portrait painters make use of nature in their backgrounds, they cannot but arrange it to suit their purpose. Having to be subordinated to the figures, it has to be treated artificially—much like a piece of tapestry suspended behind the sitter. Even Gainsborough, who was both landscape and portrait painter (and seldom introduced landscape backgrounds in his portraits), and who painted some excellent landscapes during his early period when he took his inspiration from the Dutch masters and was concerned with real facts, soon fell into making use of nature in painting landscapes which, while decorative and beautiful, are essentially arbitrary arrangements.

The English landscape painters on the contrary went straight to nature for their facts and their inspiration. Of course they knew and admired the Dutch and Flemish masters and they loved Claude, but they took their subjects from the familiar nature around them, and to express themselves they developed a manner of their own. They mark the starting point of modern landscape. Constable was the precursor of the great Frenchmen of 1830, and we know what a revelation his work was to them and how it inspired them.

Of him Mr. Borden has a small early example, "The Sluice," one of those thorough studies of facts upon which are built the fresh, luscious and radiant achievements of his maturity.

"The Willow" is one of the most important and best known

pictures of John Crome ("Old Crome"). It figured twice, in 1876 and 1891, at Winter Exhibitions of Old Masters at Burlington House, and is considered the artist's masterpiece by Mr. J. C. Horsley, R.A., who selected the English pictures for both exhibitions. The two old trees which dominate the composition give it a nobly dramatic character. Warm glowing color is allied to solidity of construction, the peaceful country stretching out to the distance is bathed in soft sunshine; in the moist and luminous sky, tenuous summer clouds float across the azure. In this picture the dignity of a Dutch formal composition is united to a fresh native outlook. While this Dutch influence is marked, Crome is too real, too profoundly sensitive to nature itself, for the work to be in any way derivative; it is English to the core. One would say that the attitude of this sturdy British artist makes him nearer to Ruisdael than to Hobbema. Like him, his very serious and elevated mind dwells upon the more significant and deeper aspects of nature. In the serenity and the ever young beauty of a summer's day, those two vigorous old trees, bearing the marks of the struggles of years with the elements, have a rugged grandeur which imposes itself and give a lyric quality to the whole picture.

Of the two Turners in the collection, the small one belonging to his early period, a seascape with strong opposition of sunlit and dark masses, shows the harbor of Dover in the middle distance. The larger one, "The Regatta Bearing to Windward," is a representative and masterly example of the second and best period of the artist. It is one of the scenes of yacht racing in the Solent which he either painted at, or during his visit to, East Cowes Castle, the Isle of Wight seat of his friend, Mr. Nash (the great architect of the Quadrant, Regent Street, etc.), in the autumn of 1827. Together with a companion picture, "The Regatta with the Royal Yacht Squadron Parting

from its Moorings," which is now in the Sheepshanks Collection at the Victoria and Albert Museum (No. 210), it was painted for Mr. Nash and exhibited at the Royal Academy in 1828. That these yacht racing subjects fascinated him may be seen by the five examples, all of smaller size, which are in the Turner Collection at the National Gallery (Nos. 1993, 1994, 1995, 1997, 1998).

This picture, which with the Sheepshanks example is the best of the series, illustrates not a romantic but a real phase of the artist's mind. Soberly conceived and soberly carried out, it nevertheless expresses the poetry as well as the bustling spirit of the scene. The clear joyous sheen of sunlight on sea, boats and distance, the wonderful and exquisite atmospheric quality have never been surpassed by him and show him at his highest. No one but he could have painted such a sky, of such infinite depth, in so high a key, so suffused with tender light, and so alive and *mouvementé*.

There is animation everywhere and tumult on the sea. The fluidity and weight of the rough water, the force of the wind filling the sails, and the rush of the boats as they drive through the big waves, are marvelously expressed. In subjects of this kind, objective, pregnant with observation and vital sympathy, Turner cannot be surpassed. It is not the pictur-
esqueness of the scene, but its life and truth—its dramatic quality—that appealed to him and appeals to us to-day.

George Morland's intimate pastoral note is an excellent example of the work of this honest and most sympathetic artist, in which pigs, a donkey, a dog and a countryman are used to express the poetical charm of an English rural scene bathed in soft summer sunshine. Painted in a minor key, it fitly represents this modest man, who is a genuine artist and not merely popular and pretty. To appreciate Morland's value as a painter we have only to compare him with the Victorians who

followed. We can enjoy his donkeys and his pigs as we enjoy those of Decamps, and he has a tenderness and a charm all his own.

In its atmospheric quality Nasmyth's "Edinburgh from Gogar" shows the influence of Claude and the classical tradition is also felt in its artful and effective architectonic arrangement. From the foreground, all lines carry the eye towards the center of the picture, where, far away, looming up as the focus of the whole composition, the Castle dominates the city which is lying at its feet. Tree masses, very dark in the foreground, less dark in the middle distance, bring out and emphasize the shimmering beauty of the distance, the glowing lightness of the sky and its reflection in the water.

A life-size portrait of a child holding a parakeet on her hand, "The Pet Bird," by Sir John Millais, is a rather late work, which for its subject is more interesting than usual. Opus CCXXXII of Sir Laurenz Alma-Tadema is a scene with two maidens seated in the loggia of a Roman villa. Both are characteristic examples of the two most popular artists of the modern English School at the end of the nineteenth century. (Sir Laurenz, although a Hollander born and bred, belongs to the English School.)

PAINTINGS
OF THE MODERN
FRENCH, DUTCH, GERMAN AND AMERICAN
MASTERS

By AUGUST F. JACCACI

The large representation of French art in Mr. Borden's collection begins with a picture of the eighteenth century and comes down to work of the end of the nineteenth. It includes many examples of the so-called "Barbizon School."

Greuze's "Innocence" is a finished example of the sentimental genre, the popularity of which with the French public of the second half of the eighteenth century was largely due to the *encyclopédistes*, the advanced thinkers whose ideas and theories were preparing the Revolution. It was an art which reflected their humanitarian literature. Like Jean Jacques Rousseau, Greuze aimed at the glorification of the poor, of the peasants, by illustrating their humble joys and their sorrows. The life he depicted, however, was an imaginary one; his personages were so sentimentally sweet, so candid, so good, their manners were so modish that they had no prototypes in reality. It is difficult for us to realize that these fairy tales had so great and so real a meaning for the thinkers of the time. And it is appalling to reflect that, in a way, they helped form *l'état d'esprit* of the revolutionary *doctrinaires*, giving them their sentimentality for imaginary people and conditions, and leaving them with their pitiless cruelty for living humanity. Having had extraordinary success, it was the misfortune of Greuze to find himself out of touch with his public in the latter part of his long life, when the Revolution came, and with it the school of David based upon the art of Greece and Rome which was hailed

as representative of the ideals and aspirations of Republican (and later of Imperial) France and became its official school. Greuze was ignored, his work fell into contempt and he ended his days in misery. The catholic and enlightened curiosity of following generations has rescued him from unmerited neglect, for he not only is historically an important figure marking a period of French thought and feeling, but he is an artist of no mean capacity. It is true that, often carried away by the philosophical and sentimental side of his subject, he forgot that his duty was to paint and not to preach, but Mr. Borden's picture proves that he could be a real painter. Its drawing and modeling are excellent and the general color scheme is not without distinction.

Of the early nineteenth century romantic school—which was a revolt against the pseudo-classical school of David and his followers—there is an excellent little canvas by Géricault, who, by his great personal influence more than because he really was the first in date, deserves the honor of being considered its founder. An early death cut short his career prematurely, before he had given his full measure, hence his limited production is all the more valued. But his great works, “The Raft of the Medusa” and his portraits of officers on horseback, need no apology—they remain glorious landmarks of protest, and of an achievement which is pregnant with all the possibilities of the future. We can only realize what was then called the artist's vehemence and audacity when we look at the cold, lifeless pictures of the academic school of the period. He was a man of the world, well born, who knew England and English art well, and was a sportsman and a great rider. The little canvas of a white Arabian horse in a stable, which is one of several similar pictures testifying his love for and knowledge of the horse, shows in its powerful modeling that he had the temperament of a sculptor as well as of a painter.

Of Géricault's friend, Delacroix, who is in every way the great man and dominating personality of the school, there is a very fine picture, "A Combat in Algeria." The choice of subject is significant, and proclaims the independence from sterile conventions and the return for inspiration to nature and life. In the school a subject of this sort was considered impossible and vulgar, for the simple reason that it was not "academic," never having figured in the repertory of the Italian masters. We fully appreciate the beauty and personal qualities of its composition, and see that while Delacroix was disdainful of all formulas, he also worshiped at the shrine of these old masters whom he refused to insult by copying them. It is clearly their spirit that we feel in him. In his work, as in theirs, we see that, while impressed by reality, the artist has given free career to his imagination. And with Delacroix, as with them, it is an incomparably fertile and compelling imagination. The fiery technique which was admired by the few and criticized as revolutionary by the many, remains original even for us to-day, precisely because it is his, because it is fashioned by him as the best means for the realization of his conceptions. "To assure ourselves that he was one of the great composers as well as one of the very few truly great colorists of the world we need not look at his large decorative work, as the example in this collection shows. The scene is rendered with absolute directness and epic vigor; and the brilliant variety of its chromatic harmony is wonderful. This splendid picture, one of the last painted by Delacroix, justifies the unanimous verdict of the critics when shown at the Pavillon de Flore exhibition in 1878, that it embodies all of his qualities and the fulness of his genius."

In consequence of the example given by their leaders, Géricault and Delacroix, the artists of the romantic movement soon began to understand the importance of travel and to cultivate an interest in foreign lands. Descriptions of places,

“voyages pittoresques,” were the vogue in France, Germany, and in England, where the series illustrated by Turner are an example in point. The travels of Delacroix in Morocco and Algiers mark the beginning of the orientalism of the romantic school, a term which included Italy (the picturesque and not the “classical” Italy) as well as Constantinople, Asia Minor and Northern Africa. While he painted many other subjects, Decamps was recognized as one of the founders of orientalism and with Marillat he became its most popular exponent. His small Italian genre picture, “The Little Sailors,” has an accent of truth which at the time it was painted constituted a good part of its novelty and of its attraction. It shows his *parti pris* of light and shade, and, rather more soberly applied than is usual, the familiar and curiously complicated technique which was one of his chief preoccupations. This picture reminds us also that the world was not only turning towards exotic subjects, but towards subjects from the life of the peasantry. There were hardly any others left to the painters, for the aristocracy, as having a life of its own distinct from that of the community, had practically ceased to exist, and the life of the *bourgeoisie*, which was becoming the dominant class, offered no field whatever to the artist. Moreover, peasant life as a subject was in accord with the democratic aspirations of the world.

This class of subjects brings us naturally to Daumier, whose whole interest was centered in the life of the people, more generally in the *petits bourgeois*, the workingmen, the proletariat. In the synthetic simplicity and extraordinary forcefulness of his drawing he reminds us of Michelangelo, who evidently influenced him, and makes us think of Millet, whom in turn he influenced. He was a great painter who had to make his living by hurriedly jotting down his comment on the life and manners of his time in innumerable lithographs, which prove him to be a keen satirist as well as a master draughtsman—a

very different person from the mere caricaturist that he was considered to be by the successful painters and academicians whose opinions were law in the official world of his day. (And we know neither their works nor their names!) His important example in this collection is the earliest in date of two pictures, the second of which with *variantes* belonged to the collection of Count Doria. This is one of the series of scenes in a Third-class Railway Carriage, and has the eloquence and power of characterization which we naturally expect and always get from Daumier. But it also shows what should be expected, and is not as yet, a beautiful sense of color. For, in a quiet and subdued way, most subtly, by the use of but few colors, the artist proves himself a rare tonalist and colorist. The world has come to acknowledge him a great painter, but during his life his pictures accumulated in his studio and could find no purchasers except a few artists—Daubigny, Corot, Rousseau—who honored themselves in showing their appreciation of him. This rarely important example, of the best quality throughout, must be ranked as one of the artist's finest achievements.

The figure painters of the romantic school, among whom men like Decamps painted occasional landscapes, were working on the principle: "*La nature c'est le prétexte, l'art c'est le but.*" But the landscapists of the new movement made the study of nature their goal. It has been clearly demonstrated of late that throughout the eighteenth century there existed in France a national landscape tradition which was still alive when the romanticists began. The example of some brilliant men, little known, who had felt the influence of Rembrandt and Rubens, was also of importance to the new men; and so was the Italian tradition, misapplied it is true by the academic school, but which was finding a new and worthy expression in the works of artists who cannot be classed as fully belonging to the romantic movement; then the brilliancy and beauty of color of the work of

Constable came as a sudden revelation of possibilities. It was under all these influences that the artists we know under the names of the "men of 1830" began their work, and followed their standard bearer Delacroix in the fight against the prejudices and the privileges of the entrenched school. All they wanted was the right to their own expression, and it was that which was denied to them. It was the fine period of youth, of generous enthusiasms, of devotions to ideals, and the din and roar of battle as stimulating. But these landscapists were not theorists, they were rather religious fanatics who felt the call of *le retour à la nature* as their shibboleth and obeyed it. The very simple term of naturalists can be justly applied to them. The same spirit animated them, they all loved nature, but every one of them strove to develop a straightforward, personal and painter-like technique suitable to the expression of the particular aspects of nature he loved best. Instead of following the deadening formulas, the affected conventions and subterfuges which composed the practice of the academic school, they tried to render in terms of pure painting the depth and sincerity of their feeling for nature. And it is because they shared the same ideals and aims that their production, unlike that of the followers of the Academy, is in every respect, in choice of subject and in treatment, so intensely personal.

The Borden Collection is rich in examples of their work. In "The Approaching Storm," painted some years after his voyage in Holland when Troyon's robust talent was at its best, the artist shows himself a great landscapist as well as a great animal painter. The broadness, sanity and truth of his observation are clearly revealed in this painting of a spacious, almost level, stretch of land, rising, like the floor of the ocean, to a horizon line which seems to mark the end of the earth, and infinitely beyond which is the glory of a resplendent sky. The general outlines of the rapidly approaching storm clouds and

their clever repetition by the broken line formed by the slow-moving oxen which two peasants are trying to hurry, give the sense of movement and make the scene alive. The artist loved such contrast of sunlight and shadow as this picture shows, but he seldom achieved them so successfully and in so big a way.

Troyon and Daubigny have been called the prose writers of the romanticists. There is some truth in this attempted definition, but the whole and significant truth in regard to Corot is that he is the poet, yet he can hardly be called the romantic school's poet. He was and is included among them largely because, even if he was not aware of it, his tendencies were those of the romanticists, and he was against the fossilized spirit of official teaching and its deadening influence. The Academy did not suspect that it was he who was the sole follower of Claude Lorrain and of the French tradition which continued the Italian classical style. The quality of his genius was too personal, he was too simply the lover, the humble and enthusiastic lover, of nature, the unpretending and joyful painter man, and so they refused him admission to the Salon and persecuted him. Being as they were, what could they understand of his researches for a subtle differentiation of light, of the envelope, of the relations between the sky, the water, and all the features of a scene, the figure and the landscape? A candid, honest and isolated student, such as he, was too far removed from their sphere, and so, fortunately, he went on trusting in himself in spite of his modesty, feeling his own way and working constantly. He proceeded slowly, and it was only after twenty years of hard work that he finally abandoned all traditionalism, but the flavor of the classical style remained with him and we can detect it even in the most summary of his sketches from nature.

This penchant for the classical is particularly felt in two of his four pictures in the Borden collection, the "Bateau au Clair de Lune" and the "Cueillette au Bord du Chemin." Both are

variations of favorite themes of the artist which first made their appearance in some of the pictures he painted in Italy, and to which he returned at different times throughout his long career. He employed these schemes of arrangement built on the same general lines, but contrived to make each a distinct achievement, an interpretation of the rural France he loved, and to which he thus added dignity of style to the beauty and Virgilian serenity which are the stamp of his genius. The "Pont de Mantes," with its subtle and masterful rendering of tone values, shows him as the discoverer of the discreet and idyllic charm of the French country. And yet it is the faithful portrait of a site. He was the first of the modern painters (and remains incomparably the most accomplished) who lightened his palette, discarded the brown and reddish tones, and revealed the bewitching charm of gray harmonies. These pearly gray tones enabled him to render the luminous silvery atmospheric effects which we may perhaps consider his most precious contribution to art. No one had ever attempted before to paint the air and white light of early morning.

The last picture of him is one of the figure pieces which have come to be so highly valued, and in which he studied the tonal relations between figure, landscape and sky. The background is always in light gray modulations; in the figure, the costume of which denotes the romanticist *milieu*, are decided colors and a more solid and enameled execution which recalls Vermeer or Velasquez—and that idyllic personality of a pure-minded man with the heart of a child, whom age did not change. He remained to the end an idealist. Yet it would be a great mistake to dwell too exclusively upon his gentle poetic qualities, for under them is always the virile power which gives vitality to all great achievements and without which they are impossible.

Of Rousseau, the great lyric and passionate painter, Mr. Borden possesses also four pictures which demonstrate the

respectful attitude of his reflective mind before nature and the patient firmness of purpose with which he worked. He sees everything, the infinitesimal and the big, the moss, the tiny blade of grass, and the oak; and he wants to include in a picture each component thing with its character, color, and life, and without losing the harmony of the whole. What such a program means of undaunted pertinacity can be surmised. Because of it, his whole life was a constant attempt at full expression, a series of heart-breaking efforts, a struggle of Sisyphus. Hence the grave, religious, the almost tragic note of his work, and his wide range of subjects, of effects and of technique. No achievement could satisfy him, he was ever after a more fitting realization of the ideal that possessed him. But in his search for the unattainable he produced masterpieces, and his whole work is an unrivaled revelation of power and of love and of understanding of nature.

It is difficult for us to fully comprehend of what enormous importance to art have been the achievements of the landscapists of 1820, those of Rousseau in particular, unless we remember that the teaching of the official school was confined to the study of the works of Italian masters and to their imitation, constituting the "heroic" style, which produced not landscapes but scenic arrangements filled with "noble" features, tombs, fountains and monuments. There also was an approved "rustic" style which copied the features of the old Dutch landscapists. The depicting of something actually seen, for example, a bit of French country under the noonday sun or at sunset, was a treasonable innovation, a revolutionary proceeding, the perpetrators of which were ostracized. It took faith and determination to live and work as these men did under persecution and with hardly any encouragement but from one another. The world is their debtor far beyond the value of their pictures.

If we look with that in mind to the little canvases of Rousseau in Mr. Borden's collection they acquire an added bigness, and we can penetrate their meaning and appreciate them all the better. No. 55 is a landscape entitled "Le Plateau de Bellecroix"; the "Pool in the Forest" (with its superb design of tree tops against the sky) is a site in the forest of Fontainebleau; and "La Mare à Piat, Forêt de Fontainebleau—Soleil Couchant" was probably painted near the home of the artist. They have a grave look, something of the same lofty seriousness of Ruisdael, and an intensity of expression which embraces detail and ensemble. They depict nature as it is, but seen with devout concentration of thought through a noble temperament.

Four examples show the different phases of Dupré's talent. If to them were added a sea picture the representation would be complete. Dupré was also a true artist, a student and lover of nature, with a sincere and powerful vision; and he was a scientific and magnificent technician, the best among the naturalists. Yet if we compare his work with that of his friend Rousseau, we see that technique, however impeccable it may be, is but one of the elements of art. Rousseau was not by any means a consummate technician, for he was constantly trying some new method; but he was the bigger nature, he had the greater range and depth of emotion, feeling and understanding. The two were life-long companions and their work had much in common, for they shared the same ambitions and led the same life. It is the difference in their natures alone which made the difference in their art.

Two of the pictures express the peaceful charm of nature and two its more dramatic side. The artist's plastic expression adapts itself to all phases; being rugged and powerful at times, smooth and flowing at others.

Daubigny's personality is robust and simple; the honest directness of his work is convincing and its charm thoroughly

satisfying. He writes prose in a limpid and manly style whose perfection seems a matter of course since the right word is so naturally always found in the right place. His manner is not searched for like that of the other men we have been considering, but it admirably fits his subjects—banks of placid rivers where, set in the greenery, little villages lie peacefully in the noon-day of summer under the guardianship of some tall poplars. It is evident at a glance that he painted from nature. He was the first and only one of the men of 1830 to paint his pictures entirely from nature. While his friends left a large number of studies from nature, their pictures were at least finished and in general wholly painted in the studio. It was in the open air, face to face with the scenes that captivated his fancy, that Daubigny achieved his cursive, competent and altogether splendid métier. The single-mindedness and energy of his effort is patent in the innumerable rapid studies that he accumulated: stenographic notes, "impressions," which forecast later developments. Was he consciously following the example of Constable in thus jotting down all that struck him? We know not, but of all the Frenchmen of his time he is the nearest to the English master; perhaps because he also is gifted with the sense of fresh, vital color, and loves the rich, solid, luscious green of summer vegetation. His is a sturdy and straightforward talent with no dark and dramatic tinge. His mood is pastoral, and the scenes he depicts are mostly from his beloved valley of the Oise, that of the Isère and of the Seine, their waters mirroring the fertile banks; and occasionally with a figure or two, or some birds, to give them a sense of pulsating life and emphasize their silence and restfulness. His three pictures in the collection represent him well. The Seine motive, a view of Mantes la Jolie, gives the stateliness and orderly beauty of a justly celebrated site of the park-like region of the Isle-de-France. It antedates by eleven years "The Willows,"

a picture of robust serenity, of simplicity and intensity of vision, and of the virile technical assurance. The "Bords de l'Oise," of a little later date, 1866, a variation on one of his favorite and more intimate themes, expresses in the most direct manner the winning, restful charm of one of the many quiet little villages strung along the course of his favorite river.

By Diaz, the most successful man of the school, because more familiar, facile and brilliant, and therefore more easily understood, is an excellent landscape in which we find much to remind us of the men he most admired, Rousseau and Dupré, to whom he ever was the best and most helpful friend.

A figure piece, "La Bonne Aventure," a "romantic" genre scene with personages in a landscape setting, of a sentiment somewhat stereotyped, is a graceful presentation of a subject literature had made popular, in which no serious appeal is made either to our imagination or our feelings; but it is painted by a born painter—a man who was intently and joyfully interested in the thousand ways of handling the brush, in the alchemy of the palette, the qualities of paint, and who reveled in execution, in contrasts of transparent washes and hard enameled impastos, of smooth and rugged surfaces.

The fancifulness of the costumes is a pretext to bring about certain color relations, such contrasts as between the light blue dress and white mantilla of the fair lady, and the dark costume, the swarthy face, the dark toque and feathers of the cavalier standing behind her; between the dark gipsy and the light colors of the two little girls standing before her—in a mosaic-like ensemble where delicate pale salmon, pale yellows, grays and silvery whites, sing out as the petals of rare flowers. Everything in the picture is but the play of a happy and youthful nature. While there is no deep meaning but a simple desire to exercise facile and charming gifts, to be attractive and to please, while the appeal is to pure sensual enjoyment, the story

is not a scenic figuration, a cold simulacrum of life; it is inspired by the romance of life and told with zest.

The technique of the landscape is altogether fascinating. It is clear that such a subject would never have been chosen by the artist if Rousseau and Dupré had not lived. It is a stern subject, but it loses its sternness when painted by Diaz; the masses of cloud might have a tremendously dramatic look, they have not; cloudy sky and arid land merely serve this gifted artist to fashion something which is fascinating to look at.

We have now come to the end of the so-called "Barbizon" school, which in reality is not so much of a school in itself as a development of the "Romantic" school. But we must remember that it is only historically a part of that movement of protest and emancipation, and that if we were to give to these lovers of nature a more true and explanatory title, we should call them *naturalistes*.

Monticelli, who began a little later than they did and when the right to be oneself had been vindicated, profited by their example, but grew and ever remained an individuality entirely apart. His great admiration was for the Venetians, but we find in his work other and stronger elements, the souvenir of Watteau and his gallant scenes, the knowledge of the chiaroscuro of the Dutch, the decorative use of landscape and the free manner of the English school. Out of all this, Monticelli evolved a personal, complicated technique; the like of it had never been, and it is safe to say, never will be again, as it is a part of the man, invented for and suited to the extraordinary conceptions of his singularly fanciful and fertile imagination, and without which they could not be expressed. He is a romantic in the choice of subjects, vaguely medieval or what not, but always and really fantastic. Disporting themselves in mysterious glades and forests are women, in gowns of his own invention adapted from the fashions of the Second Empire, who

have the elegant air and aristocratic manners of the fated and beautiful Empress Eugénie for whom he had conceived a profound passion :

“PAUVRE VER DE TERRE, AMOUREUX D’UNE ÉTOILE!”

They are scenes of a new Decameron, his own Decameron, —which never have a precise subject—where his choice creatures rest, move about, attitudinize—and one wishes for nothing beyond, for they are part of a most ravishing world of color. The pictures of this very great painter executed with the brush, the palette knife, the thumb, present warm and deep harmonies scintillating with exquisite bits of subtle, or tender or brilliant color, which gives them a resemblance to rare precious stones in which splashes, veins and points form strange and fascinating combinations. Even when painting pure landscapes from nature in which he sought to depict what was before his eyes, we can see what an imaginative lyric poet he was, for these studies reflect and are dominated by his mood. His two canvases in the collection represent him well; and they fortunately belong to the class of his blond schemes, and therefore retain the bloom of color which the brown pictures, grown dark, have partially lost.

The “Shepherd and his Flock” has that austere almost religious look which defines Millet’s attitude before life and art. Its subject is of the simplest, a shepherd who leans against a rock in the foreground, looking at his flock in the vale beyond. He is standing in the shade, his watchful dog near him, while the sheep pressing together in the sunshine fill the narrow bottom of the little valley. Small in size, it is big in conception and sentiment, built upon Virgil and the Bible. The early work of the artist, the mythological subjects which he painted under the inspiration of Poussin and in which there is a flavor of the eighteenth century, was most important by way of education, so that

when this grave and tender artist came to his real work he was singularly well equipped, as this little canvas proves. His true expression was the paraphrase of the commonplace and tragic details of every-day peasant life. His profound sympathy with the man whose life belongs to the soil as the trees and the rocks, was without sentimentality, and his manner with no tinge of cleverness; and he was no *naturaliste*, for he did not paint his peasants from nature. The epic simplicity of his synthetic drawing is compelling, and it is through that Michelangesque drawing that he has been able to endow his familiar subjects with such grandeur and to express such tender and elevated thoughts about the peasant whom he saw with deep brotherly sympathy, one might say almost in an evangelistic spirit.

Rosa Bonheur suffers now, and unjustly, from the great success she had during a large part of her long life, yet she belonged to the new movement. Following Troyon in the field in which he was the leader, she kept to his high standards of sincerity of observation and scrupulousness of rendering. Her group of Highland cattle in this collection (belonging to 1862, her best period) is a fine picture, whose honesty is evident, for not only are the animals thoroughly studied—they were of course her subject—but the setting is searched for with much conscience. She is no more truthful than Troyon in the choice and delineation of her landscape backgrounds, but she shows a greater range than he does; we find him often repeating himself, she seldom if ever does—and we can see in this picture how full of local character the setting is in its rugged simplicity, the largeness and soberness of its lines, its sense of big wind-swept spaces and of the solitude of the heights. Her art is based upon close observation.

Fromentin marks a special development of the French school, that of the Orientalist genre which, with the modern curiosity for and the facilities of travel in foreign lands, has

been steadily growing. The Bellinis and Carpaccio have testified to the importance of Islam in the Venetian world; under the gray skies of Holland Rembrandt had been haunted by visions of the Orient, and in the eighteenth century the interest fostered by the accounts of missionaries and travelers had resulted in the popularity of Turkish subjects and Chinoiserie (treated, it is true, in an operative fashion)—but Orientalism really begins in the nineteenth century, and Delacroix, Decamps and Marilhat are its pioneers. Their example was followed by a host of artists who accompanied the armies which were conquering Algeria and reported their feats of arms and, after the domination of France was firmly established, by other artists who went to make a close study of the country and the people. Among the later was Fromentin, a subtle analyst of highly cultured and philosophical mind, who has left us some books of the greatest distinction, two on Algeria, and that extraordinarily penetrating book of art criticism: "The Masters of Old," perhaps the best work of the kind that was ever written.

In Algeria he found new elements of inestimable value. The manner in which he used them makes his rôle in the development of Orientalism an extremely important one. He was the artistic discoverer of Algeria. He saw this unknown fairy-like world and the patriarchal and chivalric existence of its primitive and heroic humanity as no one had seen it, and he has made us feel its irresistible seduction. The picture "A la Fontaine" gives us in an every-day scene the sense of dignity and the unconscious elegance of Arab life. Like his hunting subjects, his razzias, his scenes of tribal wars, this simple scene reveals the life of the Arab with the richness of its setting, the magic of its sky, the beauty of the race and the picturesqueness of the life. And, moreover, the picture makes us realize that, with a mind steeped in the knowledge of the old masters, Fro-

mentin's ideal was to adapt their teaching to the new problems confronting him.

A little picture shows the character of Meissonnier's later work. It represents a cavalier dressed in that Louis XIII costume which, with that of the period of Louis XV, he adopted almost exclusively in his genre subjects. His art clearly goes back to the Dutch masters, Terborch and Metsu, with this vital difference, that their models were of their time, while Meissonnier's personages of the past perforce lack the charm of sincerity and reality of people constantly and familiarly seen. In his early period he was inspired by the splendid technique of these incomparable little Masters, their strong light effects, their richness, warmth and transparency, the suppleness and broadness of their touch, but he gradually became the slave of his qualities and much of his work, with a precise and microscopic rendering, lacks atmosphere and is quite cold in color. But as we may see in this Musketeer, his drawing has an elegance and distinction entirely racial, and a virility, a decision, a certainty which are admirable. It clothes his purely objective vision with the force of life and explains the decisive influence of the artist upon the whole modern school of French genre. One has only to think what it was before him to see how vital his example has been. He has given to it its solid qualities of observation and of composition, and its respect for truth.

One of Henner's heads examples his Correggio feeling for the glow of the flesh against a dark background which, serving as a *repoussoir*, brings out its exquisite flower-like quality. Entirely independent of the world around him, filled with the souvenirs of the great Italian classicists, he is partly an idealist and partly a realist, and in this he is typical of his native Alsace. He learned to paint at a robust and manly school, his early works having the startling accent and searching finish of the primitifs, hence the solid reality, the impeccable construction of

all of his work. He pursued with rare single-mindedness his own ideal of beauty: beauty of type, beauty of color and effect, and beauty of technique.

In looking at the Gérôme "Bonaparte en Egypte" one recalls what he said of the exotic spectacles of the Orient which is doubly applicable to this picture because of the immense popular interest in Napoleon: "*Ce sont des sujets qui portent; plus d'un qui n'a pas eu de talent ailleurs, en a trouvé là.*" The choice of this subject shows a knowledge of the world, of how to appeal to the public. But what concerns the world in the end is something else, and the definite rank of an artist depends solely upon his pictorial qualities. There is in the personality of this Franc-Comtois painter something of the strong honesty which marks the work of his compatriot Courbet. He is an archeologist and an ethnographer, but whatever the subject, his work is done with a stern conscience, with picturesque ingeniousness, but with a need of precision and truth which is of the same sort as the documentary realism of Meissonier. He ended very late in life by modeling in the round, and his statuettes of Bellona and Tamerlane tend to show that he was perhaps more of a sculptor than a painter. At any rate, his drawing is of the quality to justify Ingres' definition, *la probité de l'art*, and to account for his great and excellent influence as a teacher—it has a scrupulous quality which we see well exemplified in Mr. Borden's painting. Without lyric lift, we feel the extraordinary impression of the enormous bulk, with the eternally questioning look, of the ruined Sphinx, and realize all the facts of the desert landscape which he alone animates, the particular character of the atmosphere and of the light. It is for us to use these true statements, as any traveler uses the facts before him, as a basis for our musings on the frailty of human life. Gérôme has given us the facts.

An example of each of the two military painters, Alphonse

de Neuville and Édouard Detaille, presents an episode of the Franco-Prussian War. After the disasters of 1870 the recent and vivid souvenir of the great struggle was the cause of a recrudescence of battle genre painting in which these two men are the prominent figures. For many years De Neuville with his *élan*, his passionate temperament, and Detaille in a quieter way, played upon the patriotic fiber of the French nation. They both are in the direct lineage of Meissonier and Gérôme, and show the qualities of close observation and thorough grasp of the elements of their subjects which distinguish the older men. Their works will remain as accurate historical documents, in the case of De Neuville animated with the reckless and dramatic war spirit. The "Return of the Reconnoitering Party," one of the humdrum incidents of campaigning, is full of spirit and makes us feel that its few soldiers have been in a skirmish, that fighting is their daily portion and that the spirit of it possesses them. In contrast, the Detaille "Charge," which depicts an actual conflict, has the veracity of photographic presentation—that is the way it must have happened, and the way the scene and every one of the protagonists must have looked to a cool observer.

Jules Breton's "Fin de Récolte" gives a fair presentation of the point of view of this kindly and sentimental painter, who has also given expression to his ideals in a book of verse and in a volume which is a manner of autobiography. It is important in considering his art to think of his teacher, Martin Drolling, a man of his native North, one of those genuine artists of the beginning of the nineteenth century, continuators of the Dutch masters and precursors of the most modern forms of art, whose works were in Thoré's (Bürger's) mind when he said: "Formerly our art was made for the Gods and Princes; perhaps the time has come to make art for man." (How trite, for example, is that often painted subject, a Kitchen Interior,

and yet how beautiful and original is the little masterpiece of Drolling in the Louvre in which the artist found again the sincere and concentrated sentiment of the light in an interior, and the simple and intimate poetry of the humble subject with its tranquil atmosphere and calm radiance.) What is best in Breton he acquired from his master. He was also influenced by Léopold Robert, whose vogue is so *passé* but who nevertheless felt the beauty, the simple nobility of peasant life, and was the first to try, unfortunately without adequate means of expression, to render it. These two men and the poetical turn of mind of Breton determine the choice and character of his work, his desire to extol the life of the workers in the fields and to give, with its unchangeable and primitif character, all its poetical beauty.

A picture of Jehan Georges Vibert, who has been described as the vaudevillist of the brush, shows his talent at its best, and with it we bring to a close the French pictures in Mr. Borden's collection. An evolution which was fostered by the Louis-Philippe *bourgeoisie*, which represented its taste and received its substantial reward, was the treatment in genre painting of comic or educational subjects whose story was told with point and wit. There followed scenes with ecclesiastics as actors, jolly monks, good curates sitting at table, glass in hand and in amiable company. No drawing-room was complete without such pictures to adorn its walls, and their popularity with the large and naïve public was attested at exhibitions. Among the painters who cultivated this remunerative field a few were artists. Of these few, the best perhaps is Vibert. He is, as we can see in this "Dispute," a first-rate story teller and also a real painter. The stern discipline of Meissonier is felt in his drawing, which is conscientious and serious; moreover, he has faced the difficult part of his problem, the accord between the figures and the setting, with happy and satisfactory results.

It is also towards the middle of the nineteenth century that the art of Holland shook itself free from the academic influences which it had received from France and the school of David, and returning to its national traditions, developed anew on the old lines of landscapes painted under the inspiration of nature, and genre scenes depicting in an intimate way the life of the people. In such a picture as that by Neuhuys we feel something of that great flame of tenderness and humanity which illuminates the work of Rembrandt, and which we see burning so brightly in that patriarch of the modern Dutch school—Israëls. Perhaps in no other school of painting is the inherited tradition so apparent as in the modern Dutch—the quality is probably a racial one—and while the modern men are modern in every sense of the word, their adherence to the tradition of their forefathers in painting is quite remarkable; in their vision of the world, in their arrangement of the elements which make their pictures, they have that rare power, and it is a highly artistic one, of discerning in the banal—the commonplace things of life—the profoundest beauty. Moreover this revelation of beauty is made with a simplicity and unpretentiousness which awakens more than surprise and pleasure, and is no doubt a great factor in the success of the Dutch painters among other nationalities. Their closeness to Nature, their contentment with the things about them, the homeliness of their subjects, whether a kitchen interior with wonderfully painted copper utensils, or a shepherd driving home his flock, whether it be a mother spinning, her children playing about, or an old man playing with a child—these painters have a power of investing their pictures with a poetry which is compelling, which appeals to the universal heart of mankind.

Two typical examples of this school in Mr. Borden's collection are from the brushes of the brilliant painters Anton Mauve and Albert Neuhuys. The subjects are a mother and children

in an interior, and a man driving a cart along a lonely road in the woods. In the latter Mauve is present with all his verve—his power, breadth and dexterity: a painter of the outdoors and gray skies of the big world, and of cattle and flocks of sheep. He is a happy compromise between the real and the abstract—surely his pictures have the tang of the soil and the reality of life—but withal there is a seriousness, an aloofness which lift his subjects out of reality into the world of poetry. In this picture how truly seen is the road, the gray trees against the gray sky, the distant hills; one is almost conscious of the creaking cart as it lurches along over the wintry road; there is a dip in the road and one feels that in a moment wagon and man will have disappeared. Not too much is said, but Mauve says just what is needed and he says it perfectly. There is none of that undertone of sadness and no trace of the influence of Millet which mark some of his work.

In the picture by Neuhuys the same sense of poetry is present, and the same sense of reality—both are characteristic of the Dutchmen. The canvas is unusually rich in color, and in this it is something of an exception, for the tendency of the modern Dutch school is towards gray, so that the large bulk of its work is almost monochromatic. This mother and her children is a handsome picture painted in an artistic, workmanlike spirit with assurance and robustness; the medium is rich, the surfaces beautiful, and the distribution of the light most effective. Both pictures example that sterling love for, and mastery of, their *métier* which distinguish the old Dutch school above all others and which has always been recognized and valued by connoisseurs and painters.

MODERN GERMAN MASTERS

Mr. Borden's German pictures are of the second half of the nineteenth century, and with one exception are examples of

the Düsseldorf school. In a way of its own this school parallels the evolution which took place in the art of France. Directed for a time by Cornelius and afterwards by Schadow, a member of that coterie of artists who had worked with Overbeck in Rome, its teaching on pure classical lines began towards 1836 to give way before the logical reaction towards realism; and its output changed from purely religious subjects, subjects of ancient history, or lofty academic conceptions, to popular episodes of national history, to genre and landscape reflecting the intimate observation of the world as it is. This was the point of departure of all modern German art. The German pictures in Mr. Borden's collection are all of genre subjects and by men who achieved fame in their day. The picture by Litschauer, an Austrian artist, who first studied at Vienna under Waldmüller and afterwards with Tidemand at Düsseldorf where he settled, is one of a class of subjects he affected, one of which, "In the Laboratory," is in the Wiesbaden Gallery. "The Counterfeiters" is a drama which is dominated by unseen protagonists. Only two figures show, an old man with gestures and an expression of surprise and fear, and his determined fellow-worker, a rough-looking, gigantic peasant, who stands ready to swing his hammer at the intruders; both are looking toward the closed door before which a fierce-looking hound, his hair bristling, stands ready to spring. One hears the knock and feels the door shaken; and the meaning of the scene is brought home by the paraphernalia of the counterfeiters which is seen all about—everything has been thought out, to the rag hanging at the door before the keyhole. "The Grandmother," by August Siegert, the painter of historical subjects, whose best works are at Hamburg, is one of his few genre pictures. It represents a domestic scene of the sort to bring out a smile and wake up tender feelings in the beholder, carried out as a carefully thought out piece of stage arrangement, in a manner

a little dry, but most precise. The Dieffenbach "Girl and Child," an idyl full of German sentiment, is entirely representative of this favorite painter. Lighted from the side and brought out in strong relief against the darkness of the stable, the girl and child make a gay group, the cooing of the baby answering the smile of the girl. It is a happy hour for everyone in this quiet little corner of a pastoral world, for the goat and the rabbits as well as for the two human beings. The picture by Ludwig Knaus, whose works are found in German museums and in private collections everywhere, is of larger size and more importance and belongs to the artist's late period. It represents a scene before the terrace of a Bavarian inn where decorous bourgeois from the city, out for a Sunday excursion, are seated at tables sipping their beer and coffee. Some of them are watching a young girl who, having left one of the tables and come down the steps of the terrace with a basketful of dainties, is distributing them to a group of ragamuffins. The terrace is set among large trees and bushes; one of its ends, where children are playing, shows, and there is a glimpse of the little village and of the plain basking in the soft sunshine beyond. It is a charming place where one would like to go of a Sunday, and a charming scene suffused with peaceful, gentle happiness. One realizes that what the artist has tried for, the seriousness of the city girl playing mother, and the individuality of each one of her ragged beneficiaries, has been successfully rendered. The back of an older boy who stands aside in the foreground watching the proceedings is eloquent of his feelings.

These four men belong to the Düsseldorf school and their works are typical of that school (although something of the eight years Knaus studied in Paris and of the seven years Dieffenbach also spent there is felt in their work). They all express the point of view of their country and of their time.

First of all, it is clear that they need to tell a story and to tell it with every possible detail in order to find favor with their public. It is also clear that the doing of this so engrosses them that they are satisfied with a technique which hardly ever takes into account such problems of quality of touch and surface, and of the search for atmosphere and envelope of the old Dutch and Flemish painters as well as of the Frenchmen of 1830 and their followers. They are intent upon telling their story the best they can rather than upon the manner of telling it. They accomplish what they set out to do, for the story is always obvious, and it is told in a manner which is equally expressive of German sentiment and German thoroughness.

Mr. Borden has one more German picture, an example by a Munich artist whose pictures are also found in the Berlin, Munich, Dresden, Vienna and other German museums and in several private American collections. Franz Defregger, who was born in the Tyrol, studied in Munich under Anschütz and Piloty, and for eighteen months in Paris. His subjects are of his native land and have been so popular that in recognition of his success Defregger was ennobled in 1883. "The Hunter's Tale," which was painted in 1892, also tells its obvious story. It shows the artist's attentive observation, his rare faculty of expressing the gestures, the attitudes, the countenances, and of grouping figures which gain an additional interest from the quaintness of the life depicted, the sympathetic healthiness of the types and their picturesque costumes and setting.

AMERICAN MASTERS

In the history of painting in the United States of America the first appearance of a native school occurs soon after Durant and Cole, in the early fifties, and is known from the choice of its subjects as the Hudson River, and sometimes as the White

Mountains School. The expression of character of this school was essentially American; they were inspired by a patriotic loyalty and devotion to native scenery. One cannot but admire the sincerity of their aim and their enthusiastic devotion; but their lack of technical equipment, their adherence to fact to the sacrifice of breadth, simplicity of vision, and unity of impression, compel one to count their contribution to art largely in the nature of a stepping-stone from which such men as Fuller and Martin, Inness and Wyant, reached greater things.

Worthington Whittredge, during the early part of his long career (he died in 1910,) was classed with the Hudson River men, but his experience was undoubtedly larger and his scope wider. Born in 1820 in Ohio, he painted portraits before turning to landscape. In 1849 he went to Europe, where he remained ten years. It was at Düsseldorf under Achenbach that he acquired the thorough, accurate but rather dull, style which he fortunately later grew out of; but the thoroughness he there learned always remained as a most valuable quality of his art. After spending several winters in Rome he returned to this country in 1866, when he made a trip to the Far West, and gradually began to grow out of his conventional style—his color became richer, his work, always animated by a wholesome love of nature and of solid construction throughout all complexity of detail, struck a deeper note than that of his contemporaries at this early period. The manner of his forest interiors, in which dense masses of trees and underbrush are expressed with fine sense of their weight and significance, of his rushing woodland streams with the depth of shadow and mystery of light on rocks and trees, place him in a different category from the work of the Hudson River School.

In Mr. Borden's collection is an interesting example of his, a scene in Central Park. It is a long, narrow composition representing a mall with parallel lines of tall trees in light and in

shadow. The massing of the crowd, its sense of life and motion, the gem-like color, revealed by the sunlight, of its gaily dressed women, the breadth of the conception and the success of the achievement surely place Whittredge in a rank other than the one in which are to be found the hard, literal, piecemeal painters of the Hudson River School. There is a sense of atmosphere, a sensitiveness to color, especially an appreciation of greens and grays, which is seldom if ever found in its other men.

The work of Jervis McEntee is much in the same feeling; however, he had not the thorough training of Whittredge and his lack is often apparent in his painting. Autumn and winter scenes were his best productions and have a very personal character. There is a strong local flavor in this "Autumn Landscape with Figures," an essentially American scene which is expressive of sentiment for youth as well as for the country. It is a well-balanced composition, in the use of values finely modulated, and with a delicate color perception in the contrast of silver tones against brown; the trees are drawn with a true sense of their character and anatomy; the figures of boys and girls which, in groups and singly, animate the picture, are well distributed. These figures are treated incidentally and take their place in the landscape with a natural air which could only be the outcome of unusual artistic intelligence. There is also a robustness in the painting, done with full brush and loosely handled, which in that day and school was indeed a departure.

While with few exceptions such as Whittredge and McEntee little inspiration and no mastery of noble tradition distinguished the Hudson River painters, our debt to them is a great one, for they created an atmosphere in which the development of Martin, Inness and Wyant was possible. Those really great men who are the glory of our landscape art emerged from it, and their achievement may be looked upon as the culmination of the Hudson River School.

In Mr. Borden's collection Inness and Wyant are well represented. Both are poet painters, loving nature with tender reverence but each with a vision entirely personal. They differ as the ruby differs from the amethyst. Inness, in his approach to nature, struck a note which might be likened to the quality of Beethoven in the art of music. His similarity to the master-musician is not only in the romantic aspect of his composition, not only in the full-toned chromatic beauties of his palette, but in that spirituality, that faith in the unseen, which ranks his works with that of the greatest. His own words eloquently express his belief. He said: "The paramount difficulty with the artist is to bring his intellect to submit to the fact that there is such a thing as the indefinable, that which hides itself that we may feel after it; God is always hidden, and beauty depends upon the unseen, the visible upon the invisible." This is the keynote of the art of Inness, of his final elemental simplicity, of his breadth of vision and of his power of suggestion; these are the qualities which fire the imagination of the beholder who comprehends the significance and the beauty which dwell behind the presentment. The search for this quality is fully revealed in the two canvases by Inness in this collection. While belonging to different periods in the artist's life, they both emphasize his spirituality and breadth. The interval between them is twenty years. In the earlier picture (1865) the same poet-nature is apparent as in the latter; and we can see that at the time he had already overcome the difficulty with the indefinable, "that beauty which depends on the unseen; the visible on the invisible."

The picture, exquisite in sentiment, filled with the mystery of the passing day, is perhaps more charged with incident than the later one. Superb in their character are the two elms occupying the center. The housetops nestling among trees, the evening light on the church steeple, the tranquil stream, the

flock of sheep, all express an ineffable peace, the hush of benediction. Here is surely the poet painter. The technique is not quite so free as that of the canvas of 1885. Whether it is a more or less beautiful picture is a question. They are both masterpieces. In the latter picture, "Sunset at Montclair," the means are very simple. Elemental in their apposition are the masses of light and dark; and the psychological appeal is most significant—the human elements, youth, age, and labor, all are conveyed with the briefest suggestion within this glorification of a sunset sky and of the peacefulness of the earth. Such pictures are great expressions of a great nature.

With Wyant the approach to nature was more reserved. Of a gentler temperament he is endowed with an imagination which, though not so rich and varied as that of Inness, is nevertheless of a refinement and freshness, of a purity and sweetness, that appeal at once and directly to the heart. His gentleness and delicacy were by no means effeminate; his art was robust and virile, but nature made her strongest appeal to him in woodland interiors with, in the foregrounds, quiet pools reflecting the heavens, in landscapes enveloped with cool silvery light where his rendering of tree forms evinces the depth of his devotion and regard for them.

"The Approaching Storm" shows that he could appreciate and express the dramatic moods of nature, for it is a dramatic landscape. The sky is tempestuous, thick ominous clouds are gathered in the distance, lighter ones are scurrying across the upper sky, and reflecting these is the characteristic pool in the foreground; trees at the left are swayed by the wind and below the murky horizon is a flash of sunlight. It is an impression in the finest sense—seemingly painted *du premier coup*, summarily, and never again touched. The canvas is rich in color; the paint flows from the brush with the rapidity of thought, and vividly the image of the storm and sunlight reflected from the artist's mind is fixed forever. This is in every way a spirited performance, worthy of the artist at his best.

CATALOGUE

FIRST EVENING'S SALE

THURSDAY, FEBRUARY 13, 1913

IN THE GRAND BALLROOM OF

THE PLAZA

FIFTH AVENUE, 58TH TO 59TH STREETS

BEGINNING PROMPTLY AT 8.30 O'CLOCK



No. 1

PATRICK NASMYTH

ENGLISH 1787—1831

EDINBURGH FROM GOGAR

Height, 11 $\frac{5}{8}$ inches; length, 16 inches

A SUMMER landscape with a rare sense of space. In the extreme distance and almost in the center of the picture, the high castle of Edinburgh looms as an apparition against a sky flooded with light, and at its feet lies the city, its jumble of buildings seen beyond groves of trees. All this lies beyond the middle distance. The lines of the composition lead up toward it, while darker and larger masses of trees standing to right and left on the banks of the Gogar, and their accompanying reflections in the water, emphasize the shimmering atmospheric beauty of this background. The presence of the Gogar is first revealed by a stone bridge to the right; the river appears near it in the center, and changing direction twice, swiftly flows toward the foreground to the left, expanding so as to fill the whole width of the picture.

Signed at the lower left, PATRICK NASMYTH, 1818.

Collection of F. Whitehead, Leamington, England.

Purchased of M. Knoedler & Co., New York.

No. 2

WILLEM VAN DE VELDE

DUTCH 1633—1707

CALM SEA

Height, 14½ inches; length, 18¾ inches

A BOAT with large cream-colored sails lies in a bay extending toward the left of the canvas. A smaller boat is anchored beside it. In the left foreground, on a dyke fortified with piles, two men are seen. A boat with three fishermen at work in it lies nearby. A fourth man advances along the shore from the right, carrying a basket on his back. Just beyond, two men are bathing off a low sand-spit, where a sailboat has been beached. Several frigates are lying at anchor at the mouth of the bay. It is afternoon, with warm yellowish clouds in a blue sky.

Signed on a piece of wood in the foreground, W. V. V., 1661.

Hudson-Fulton Celebration Exhibition, New York, 1909, No. 134.





No. 3

JOHN CONSTABLE

ENGLISH 1776—1837

THE SLUICE

Height, 11¾ inches; length, 15¾ inches

NEAR the center of the composition a torrent of water comes foaming down an old sluice, and rushes into a little canal to the right of and outside the picture. The sluice is constructed of brick walls, reinforced by rough-hewn timbers, and is spanned by a rustic bridge. The point of vision is from below, and seen in sharp perspective along the sky line are the head and back of a white horse, the heads of a man and woman, and a column of smoke at the left; in the center, a group of trees and some flowering shrubs; and at the right, a man holding a staff and leaning against the extended fence-rail of the bridge. Among wild flowers and grasses in the picturesque foreground are the beams which brace the side of the canal. It is a bright day of summer, with the sky filled with light clouds.

No. 4

SIR LAURENZ ALMA-TADEMA, R.A.

ENGLISH 1836—1912

UNWELCOME CONFIDENCES

(Panel)

Height, 18 inches; width, 11½ inches



IN the loggia of a Roman villa two young women facing the spectator are seated on the fleecy fur thrown over a marble bench; their feet are resting upon a tiger skin lying on the marble floor, and to their right a richly chased silver vase filled with lilacs stands on a large coffer covered with a tapestry. Behind them, partly framed with the beginning of an arch to the left, is the sunshiny background of sea and sky against which their faces stand out in strong relief, and before which a fruit tree in blossom and

a marble group of two figures, set upon a large pedestal, break the line of the horizon. One of the young women confides to the other some secret, probably of the heart, which evidently falls on reluctant ears. The costumes, one of light grayish-blue, the other purplish, contrast and harmonize; the attitudes are graceful and expressive. The picture is full of light and the spirit of youth.

Signed at bottom toward the right, L. ALMA-TADEMA, OP. CCCXXXII.

Purchased from M. Knoedler & Co., New York, 1895.

No. 5

WOMAN SMOKING IN AN INN

BY

DAVID TENIERS THE YOUNGER

No. 5

DAVID TENIERS THE YOUNGER

DUTCH 1610—1690

WOMAN SMOKING IN AN INN

Height, 14¾ inches; length, 20½ inches

TO THE left sits a woman in a gray-blue petticoat, white skirt, and pink and white waist, lighting a pipe. A peasant nearby puts his arm around her neck and offers her a glass of wine. He wears a brown coat and reddish-brown bonnet. At the right of the group, on a table made from a barrel, rests an earthen jug, a pot and a napkin. A little dog lies quietly in the left foreground. At the back there is an open door, and a chimney-piece with a fire, near which two men are standing and conversing, while a third warms his feet. In the right foreground are sundry utensils. From the plain dark background the figure of the woman stands out clearly.

Signed in the left corner, D. TENIERS.

Collection London, 1818.

Collection of John Webb, London, 1821.

Smith's Catalogue Raisonné, London, 1831. No. 377.

Collection of Claude Tolozan, Paris, 1801.





No. 6

PEASANTS BEFORE AN INN

BY

IZACK VAN OSTADE

No. 6

IZACK VAN OSTADE

DUTCH 1621—1649

PEASANTS BEFORE AN INN

(Panel)

Height, 15½ inches; length, 22 inches

TWO PEASANT houses are shown on the left side of a road which leads to a village with a church in the right distance. The first house has an arbor near which some peasants are drinking and smoking. In the foreground to the right of it is a table, on which leans a peasant holding up a glass of beer to a woman who is seen from the back. A child stands nearby. The woman has a brown costume and white head-dress. A little to the rear stands a group of two men in conversation, and a woman and a child at their side. Before the second house is a white horse, feeding; a man and a little girl with a pail are nearby, and another man is leaning out over the half-door of the house. In the left foreground is an overturned basket, and trees rise high behind the houses.

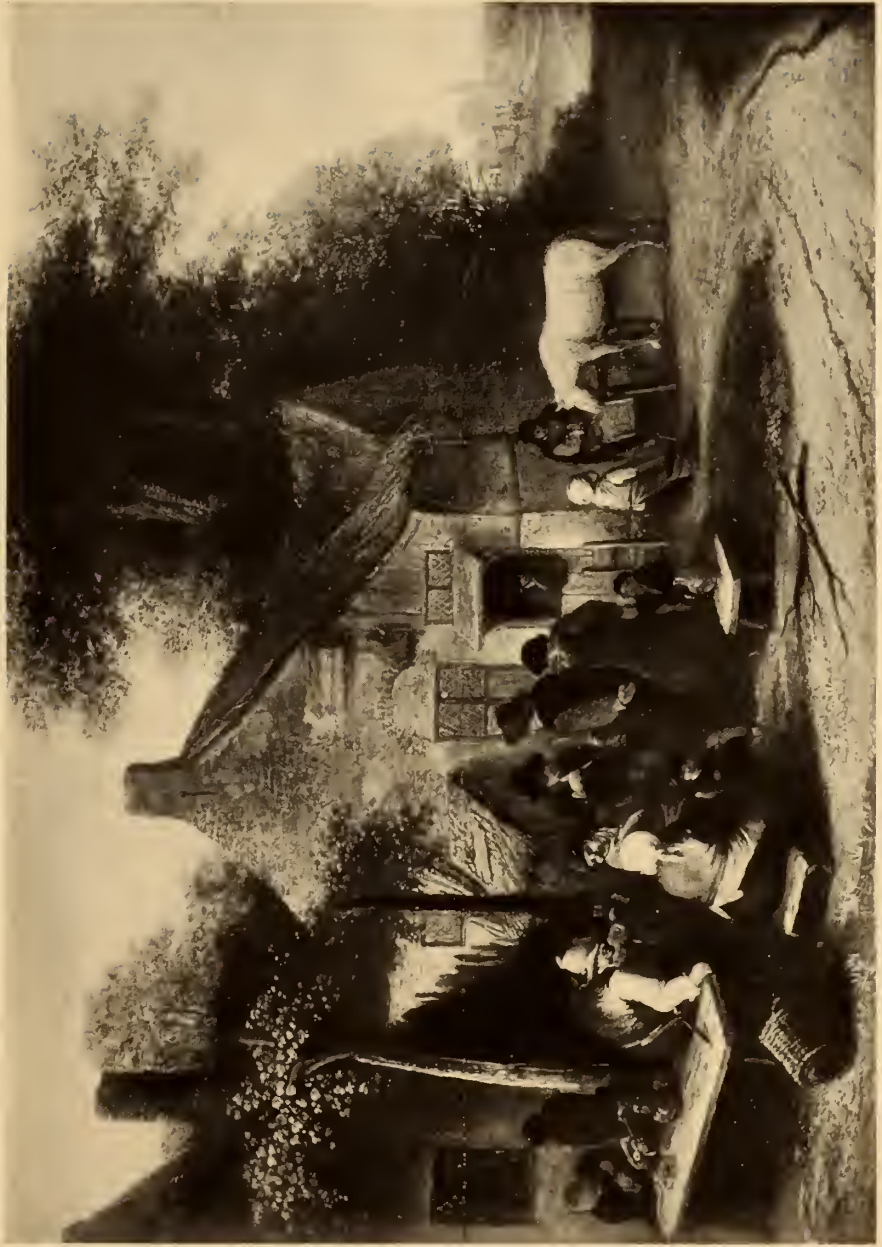
Signed on the stone on which the woman sits.

Collection of J. de Kommer, Amsterdam, 1767. No. 71.

C. Hofstedt de Groot: A Catalogue Raisonné of the work of the most eminent Dutch painters of the Seventeenth Century. London, 1909.

No. 242C.

Purchased from M. Knoedler & Co., New York.



No. 7

THE CLIFFS AT DOVER

BY

JOSEPH MALLORD WILLIAM
TURNER, R.A.

No. 7

**JOSEPH MALLORD WILLIAM
TURNER, R.A.**

ENGLISH 1775—1851

THE CLIFFS AT DOVER

Height, 17½ inches; length, 24 inches

UNDER a dramatic sky, where big sunlit clouds, contrasting with a very dark cloud to the left, allow only a glimpse of the blue to show at the zenith, a rough sea full of motion is seen in alternate patches of sunlight and shadow. In the background, lying between its high chalky headlands, is the harbor and town of Dover. Tossed on the waves in the foreground, a boat is being rowed towards a sailboat that is heading landward, and on which a couple of sailors are watching the small boat's approach.

Signed on the stern of the rowboat, J. M. W. TURNER.



No. 8

THE SUTLER'S BOOTH

BY

PHILIP WOUWERMAN

No. 8

PHILIP WOUWERMAN

DUTCH 1619—1668

THE SUTLER'S BOOTH

Height, 19¾ inches; length, 25¼ inches

IN front of a sutler's booth with a flag and a garland on the left are some horsemen and two ladies. On the extreme left stands a man in profile facing to the right. Next to him, and farther back, are a lady on horseback and a mounted trumpeter. Next is a gray horse, without a rider, facing right. Then come a lady, seen in the back view, and an officer who caresses her with one hand and rests the other on the saddle of his horse, whose head is turned away. In the right middle distance is a group of soldiers with an ensign among them, and beyond, on a broad plain, is a camp. Three dogs play in the front foreground.

Signed with the monogram at the lower left.

Smith's Catalogue Raisonné, London, 1829. No. 178.

Engraved in Jean Moyreau: "Œuvres de Ph. Wouwermans gravées après ses meilleurs tableaux," Paris, 1737-62 (new edition, Paris, 1843), No. 77, as "Les Quartiers des Vivandiers."

Collection Le Brun, Paris, 1754.

Collection Montriblout, Paris, 1784.

Collection Claude Tolozan, Paris, 1801.

Collection Lapeyrière, Paris, 1817.

Collection London, 1835.

Collection Adrian Hope, London, 1894.

C. Hofstedt de Groot: A Catalogue Raisonné of the work of the most eminent Dutch painters of the Seventeenth Century. London, 1909. No. 866 and Supplement No. 64.



No. 9

LADY POURING WINE

BY

GERARD TERBORCH

No. 9

GERARD TERBORCH

DUTCH BETWEEN 1613 AND 1617—1681

LADY POURING WINE

(Panel)

Height, 13 inches; width, 10 $\frac{1}{4}$ inches

A GROUP of three half-length figures in an old Dutch home. On the left a smiling young woman in a red jacket and a gray skirt pours wine from a pewter flagon for a man sitting near her at the right. He looks toward her with evident and longing admiration, and the pleased and hospitable old mother, standing behind her daughter, offers him a plate of food. He wears a dark suit and a large black hat.

Smith's Catalogue Raisonné, Supplement, London, 1842. No. 22.

Collection Mr. Van Loon, Amsterdam, 1842.

Hudson-Fulton Celebration Exhibition, New York, 1909.



No. 10

*THE REVEREND CASPAR
SIBELIUS*

BY

FRANS HALS

No. 10

FRANS HALS

DUTCH 1584—1666

THE REVEREND CASPAR SIBELIUS

(Panel)

Height, 10 $\frac{1}{4}$ inches; width, 8 $\frac{3}{4}$ inches

A HALF-LENGTH portrait, showing the clergyman turned slightly toward the right but facing front, addressing his congregation. The left hand is raised in eloquent gesture, and he holds a small prayer-book in the right. He is dressed in black with a white outstanding ruff and a black skull-cap. Sibelius was born in Elberfeld in 1590, and preached first in London, then in Zurich, and finally in Deventer, where he died in 1658. From what is written on the back of the painting it would seem that Sibelius presented this portrait to a certain Professor Hoffman.

Signed on the right: AETAT. SVAE 47, AN^o 1637. At the top of the canvas, in the center, is the inscription, NATUS 1590, S. M. FUNCTUS 40.

Print by J. Suyderhoef; (1) folio, inscribed "1637 aet. 48"; (2) small quarto inscribed "1642 aet. 53", an impression of which is attached to this picture.

Exhibited at the Palais du Corps Législatif, Paris, 1874.

Collection of Hendrick Gijsselaar-Assendelft, Amsterdam, 1891.

E. W. Moes: Iconographia Batavia, No. 7176, 1 and 2.

E. W. Moes: Frans Hals, Bruxelles, 1909. No. 74.

Hofstedt de Groot: Catalogue Raisonné of the work of the most eminent Dutch painters of the Seventeenth Century, 1909. No. 226.

Hudson-Fulton Celebration Exhibition, New York, 1909.



No. 11

*BACKGAMMON PLAYERS AT AN
INN*

BY

ADRIAEN VAN OSTADE

No. 11

ADRIAEN VAN OSTADE

DUTCH 1610—1685

BACKGAMMON PLAYERS AT AN INN

Height, 14 inches; width, 12½ inches

IN the center of a homely room two men are seated at a table playing backgammon. The man on the left, dressed in yellow-brown, is drinking; the man on the right, in a gray costume, arranges his pieces. In front of him, to the right again, a peasant in a dark blue jacket and dark red bonnet is seated in a little armchair with his back to the spectator. The hostess, in a dark blue dress and red waist, stands back of and at the right of him, and offers him a glass. Back of the table are other peasants. On the left a little dog lies on the floor, and at the right a door leads to the cellar.

Signed above the dog, A. v. OSTADE.

Mentioned by J. B. Descamps: "La vie des peintres flamands, allemands et hollandais." Paris, 1753-64.

Collection of Anthony Sydervelt, Amsterdam, 1766.

Collection of Gerard Braamcamp, Amsterdam, 1771.

Collection of P. Calkoen, Amsterdam, 1781.

Collection of M. Calonne, Paris, 1788.

Collection of M. Calonne, Paris, 1795.

Smith's Catalogue Raisonné, London, 1829. Nos. 31 and 43.

Mentioned by Ch. Blanc: "Le trésor de la curiosité," Paris, 1857-58, II, 169.

Exhibited at the Royal Academy, London, 1892. No. 97.

Exhibited at the Guildhall, London, 1894. No. 66.

C. Hofstedt de Groot: A Catalogue Raisonné of the work of the most eminent Dutch painters of the Seventeenth Century. London, 1909. Nos. 828 and 821G.

Collection of E. H. Lawrence, London.

Purchased from M. Knoedler & Co., New York.



No. 12

*HILLY LANDSCAPE WITH
GROVE*

BY

JAN WYNANTS

No. 12

JAN WYNANTS

DUTCH (About) 1615—1680

HILLY LANDSCAPE WITH GROVE

Height, 19¾ inches; length, 24¼ inches

A ROAD leads from the foreground around a hill to a grove. At the left, at the side of the road, a traveler in a pink coat and yellow trousers talks to a woman who is seated on the ground, and a dog ambles along near them. Another road leads down the hill, through a gate in a rough fence which surrounds the hill, and joins the first road in the foreground near a little pool. A woman with a bundle on her head, accompanied by a dog, descends the hill. In the right foreground are seen two gnarled trees and some shrubbery. Behind these are wooded hills and a cornfield. Around the cornfield is a road along which a horseman and a peasant are advancing. In the blue sky are rising dark gray clouds with yellow borders.

The figures are by the hand of Adriaen Van de Velde.

Signed in the left foreground, J. WYNANTS, AN. 1663.



No. 13

RUSTIC SCENE

BY

GEORGE MORLAND

No. 13

GEORGE MORLAND

ENGLISH 1763—1804

RUSTIC SCENE

Height, 19½ inches; length, 25½ inches

OCCUPYING the center of the picture, in the foreground, a sow is lying down with her two young ones against a heap of manure and straw. Toward the left a pig is searching for food. Behind the heap a youthful farm laborer, his hands crossed and resting on the handle of his shovel, faces forward and smiles at a white dog, which, perched on the top of the pile, looks at him in an expectant attitude. At his left a donkey, seen in profile, stands quietly; at his right is a low thatched-roof stable, with its door open, and behind him are bushes. At the extreme right a bit of the country is seen. A soft sky of summer is filled with great gray clouds.

Signed at bottom toward the left, G. MORLAND, 1792.

Has been engraved in mezzotint.



No. 14

A WATERFALL

BY

JACOB VAN RUISDAEL

No. 14

JACOB VAN RUISDAEL

DUTCH 1628 (29)—1682

A WATERFALL

Height, 26½ inches; width, 21 inches

A BROAD stream, which comes out underneath a little wooden bridge in the middle distance, flows from the right and breaks down between rocks in the foreground. A high bank, on the left, is thickly covered with oak trees, some of which have autumn leaves. On the bridge which connects with the lower bank at the right are two men in conversation, and a third man is walking toward the left, accompanied by a dog. Behind the bridge a single oak tree stands against the sky, with reflections of light on its branches, and farther back is a gray-blue hill. Another single but thinner tree grows at the right of the bridge. The blue sky is almost covered by dark gray clouds with pink borders.

Signed in the right foreground, JvRUISDAEL (JvR combined).



No. 15

*THE GRAND CANAL NEAR THE
PIAZZA OF SAN MARCO,
VENICE*

BY

FRANCESCO GUARDI

No. 15

FRANCESCO GUARDI

ITALIAN 1712—1793

*THE GRAND CANAL NEAR THE PLAZZA OF
SAN MARCO, VENICE*

(Panel)

Height, 10 inches; length, 14 inches

A VIEW from Santa Maria della Salute. To the left are seen the Libreria and the column of San Marco, and beyond a part of the Doge's palace is visible. The canal, with some simple houses, behind which are towers and domes, extends to the right. A large galleon is shown in the center of the water, and a smaller one at the right; another lies near the land to the left. Numerous gondolas, with simple or with richly decorated baldachinos, appear in the foreground, and in them are seated people in light red and blue costumes. White ripples brighten the blue water, and reflections from the buildings are seen on the water and the boats. The sky is a silvery blue, above a light pink horizon.

Purchased from M. Knoedler & Co., New York.



No. 16

*THE PIAZZA OF SAN MARCO,
VENICE*

BY

FRANCESCO GUARDI

No. 16

FRANCESCO GUARDI

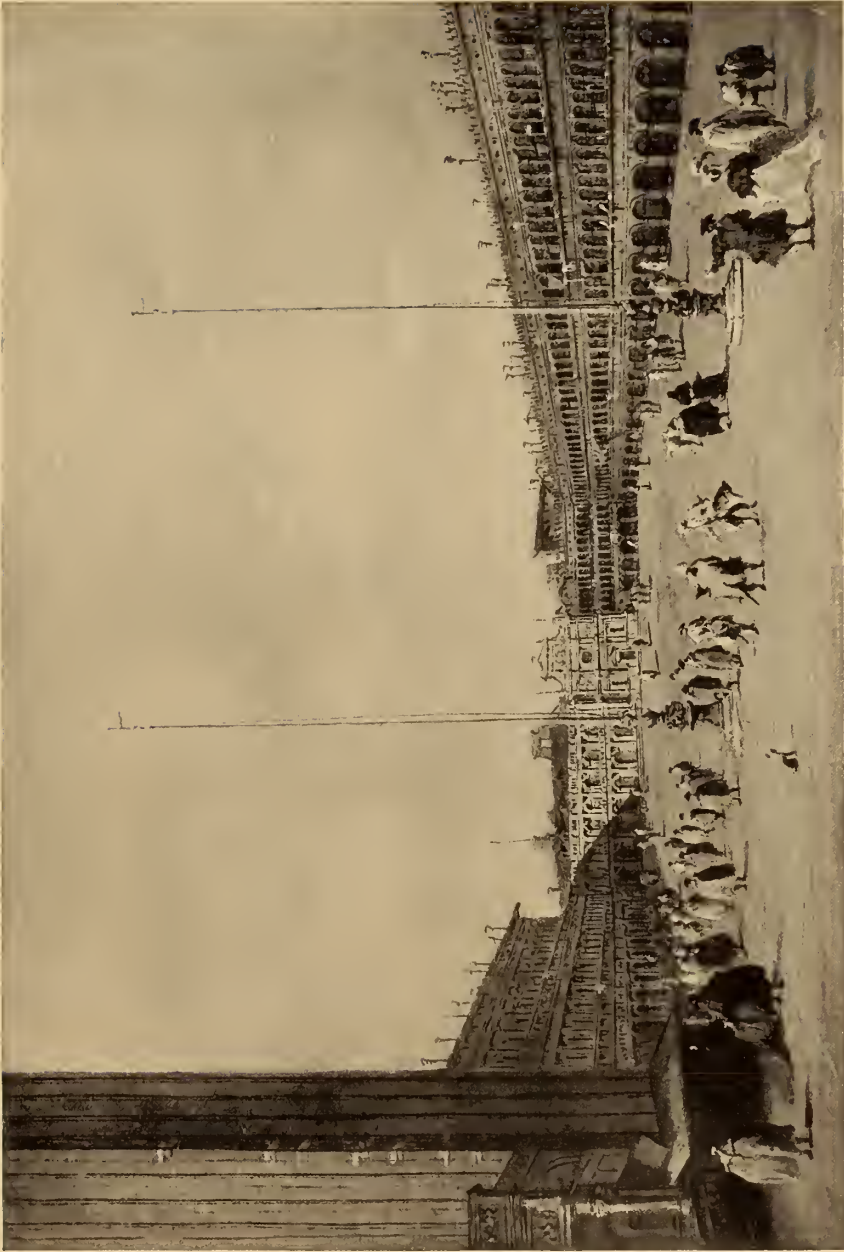
ITALIAN 1712—1793

THE PIAZZA OF SAN MARCO, VENICE

Height, 9½ inches; length, 14¼ inches.

VIEW on the Piazza from the side of the Church of San Marco. In the left foreground is the lower part of the tower of San Marco and a part of the Loggetta. The galleries extend on right and left of the picture, and across the background, the left side being in shadow. In the foreground are two bronze flag-holders. Ladies and gentlemen, seen mostly in back view, in pink, yellow and white costumes, are saluting as they walk about the Piazza. The gentlemen wear long mantles, perukes, and three-cornered hats; the ladies wear dresses with long trains. The light blue sky shows lighter yellow rays to the left, where the sun has disappeared.

Purchased from M. Knoedler & Co., New York.



No. 17

L'ABREUVOIR

BY

PHILIP WOUVERMAN

No. 17

PHILIP WOUVERMAN

DUTCH 1619—1668

L'ABREUVOIR

(Panel)

Height, 13½ inches; length, 18½ inches

A BROAD river crosses the picture diagonally, and horses are being ridden in and out of the water. At the left a large stone bridge with two arches leads to a town in the distance. Near it is a man whipping a horse to make it enter the stream, and next him are a man and a boy on a white horse which is just leaving the water. At their right another rider lets his horse stand and drink, and nearby are bathers and men undressing. Farther in the river are two plunging horses, near a boat. On both banks are washerwomen. To the left, through the front arch of the bridge, is seen a harvest wagon, which is being loaded.

Signed with the full monogram at the lower left.

Etched by Champollion.

Smith's Catalogue Raisonné, Supplement, London, 1842. No. 170.

Mentioned by G. F. Waagen, "Treasures of Art in Great Britain," London, 1854, Vol. II, page 291.

Collection of the Earl of Ashburnham, 1842.

Collection of the Earl of Ashburnham, London, 1850.

Exhibited British Institute, London, 1853.

Collection of the Earl of Ashburnham, London, 1860.

Collection of Miss Bredel, London, 1875.

Collection of François Nieuwenhuys, Paris, 1881. No. 24.

Collection of M. de Saint Albin, Paris.

Collection of Comte Arthur de Vogüé, Paris.

C. Hofstedt de Groot: A Catalogue Raisonné of the work of the most eminent Dutch painters of the Seventeenth Century. London, 1909.

No. 112.

Purchased from M. Knoedler & Co., New York.





No. 18

GEORGE ROMNEY

ENGLISH 1734—1802

(Third Example)

LADY HAMILTON AS MADONNA

Height, 17½ inches; width, 15 inches

THIS is a small, life-size portrait, showing little more than the head. The body is turned away from the spectator, and the face, full three-quarters to the right and with the eyes looking upward, is framed in a soft and transparent drapery which covers the head and shoulders.



No. 19

JEAN BAPTISTE GREUZE

FRENCH 1725—1805

INNOCENCE

Height, 21¼ inches; width, 17½ inches

TURNED slightly toward the left is a young girl, who enfolds in her arms a lamb which she holds on a pedestal inscribed “à l’amitié.” She is seen almost at half-length; her raised face is framed in loose ringlets of light hair, and she looks frankly and fearlessly at the spectator. The light dress she wears leaves the arms and neck bare, and a purplish drapery covering her right arm and passing over her back is caught over her left arm. The background shows a solitary tree against a low-toned sky.

No. 20

MISS KENT

BY

SIR THOMAS LAWRENCE, P.R.A.

No. 20

SIR THOMAS LAWRENCE, P.R.A.

ENGLISH 1769—1830

MISS KENT

Height, 29½ inches; width, 24½ inches

LIFE-SIZE bust portrait of a young lady, seen in profile to the left, against a dark background. Her dark hair with golden-brown lights brings out the brilliant color—the “milk and roses”—of her face. She wears a white dress with a large V-shape opening at the neck. A golden-yellow drapery is thrown over her right shoulder and arm, while the right hand rests on a light red drapery covering the back of a chair.

Collection Henry Samuels, London, 1894.

*From the American Art Association Sale, New York, 1895. Catalogue
No. 179.*



No. 21

*PORTRAIT OF CAROLINE ANNE
HORDE*

BY

THOMAS GAINSBOROUGH, R.A.

No. 21

THOMAS GAINSBOROUGH, R.A.

ENGLISH 1727—1788

PORTRAIT OF CAROLINE ANNE HORDE

Height, 28½ inches; length, 34 inches

AN oval, life-size bust portrait of a young lady turned three-quarters to the left and looking at the spectator. Her eyes are blue, her light hair, curled and powdered, is encircled with a blue silk ribbon, and at her neck is a string of amber beads. She wears a close-fitting blue silk dress, with a fichu of transparent lawn over the neck and shoulders, and a scarf of light silk material at the waist. A dainty white underbodice shows a little at the neck, and again between the breast and the waist, the blue outer bodice being cut sharply away below the breast in an inverted V shape (Λ), edged with white silk ribbon, the blue garment vanishing at the waist within the scarf or sash of light silk. Painted against a brown background.

Formerly at Cote House, Lambourne, Berks, England.

Mentioned in Armstrong's "Gainsborough," page 197.

Exhibition of Old Masters, M. Knoedler & Co., New York, 1912.



No. 22

*MISS MORRIS (AFTERWARDS
MRS. LOCKWOOD)*

BY

SIR JOSHUA REYNOLDS, P.R.A.

•

No. 22

SIR JOSHUA REYNOLDS, P. R. A.

ENGLISH 1723—1792

MISS MORRIS (Afterwards Mrs. Lockwood)

(Painted in 1758)

Height, 25 inches; length, 30 inches

LIFE-SIZE full bust portrait of a young lady facing the spectator. Her expression is simple and girlish. Her eyes are dark blue, and her dark brown hair, plainly combed back, is ornamented by an aigrette of red velvet, adorned with a string of small pearls. She is dressed in a gray silk robe with a low, round opening at the neck having a broad band of embroidery edged with lace. In the center of this band is an ornamental clasp, over which passes a rope of large beads, coming from under an outer garment—a cloak of light blue silk, richly embroidered, and lined with ermine. The light falls from the left and the background is a sky treated conventionally.

Graves & Cronin's "Reynolds," Vol. II, page 670.

Collection of Colonel Morris, London.

Collection of Lord Hastings, England.

C. R. Leslie's "Life and Times of Sir Joshua Reynolds," Vol. I, page 156.

Sir Walter Armstrong's "Sir Joshua Reynolds" Catalogue.

Exhibition of Old Masters, M. Knoedler & Co., New York, 1912.



No. 23

THE MUSSEL EATER

BY

AELBERT CUYP

No. 23

AELBERT CUYP

DUTCH 1620—1691

THE MUSSEL EATER

(Panel)

Height, 20¼ inches; length, 30½ inches

ON the right of the canvas a blacksmith wearing a golden-brown jacket is seated in his smithy, beside a cask, eating mussels; a small boy, and a girl who wears a red bodice and a white apron, are watching him. Farther to the right two richly dressed men are looking in through a window. The smith's assistant stands in the left background, in the shadow, holding a hammer in his hand. A small dog lies in front of the cask. On the left are a cock and two hens.

This picture is a replica, though in lesser dimensions, of the painting in the Boyman's Museum in Rotterdam.

Signed on the end of the tool box at the lower left, A. C.

Smith's Catalogue Raisonné, London, 1829. No. 178.

Collection of A. Fevre, Paris, 1882.

Collection of Baron de Beurnonville, Paris, 1883.

Collection of F. Zschille, Cologne, 1889.

Collection of Van Loon, Amsterdam.

Collection of Baron v. d. Heydt, Berlin.

C. Hofstedt de Groot: A Catalogue Raisonné of the work of the most eminent Dutch painters of the Seventeenth Century. London, 1909.

No. 136.

Hudson-Fulton Celebration Exhibition, New York, 1909. No. 14.



No. 24

CASTLE KOSTVERLOREN

BY

MEINDERT HOBBERMA

No. 24

MEINDERT HOBBEEMA

DUTCH 1638—1709

CASTLE KOSTVERLOREN

(Panel)

Height, 22 $\frac{3}{4}$ inches; length, 29 $\frac{1}{2}$ inches

IN the center of the composition a square tower of red brick, with four step-gables, rises amid crumbling walls from the castle moat. Four men are working on the walls. Near the drawbridge are two large trees in autumn foliage, and beneath them a man in a red coat is walking with a boy along a road. Beyond the trees are seen a cottage and a gate, and behind the castle, on the opposite side of the moat, are some woods. White clouds mount high in the sky.

Signed in the lower right-hand corner, M. HOBBEEMA.

Smith's Catalogue Raisonné, London, 1835. No. 116.

Etched by C. T. Deblois, an impression of which is attached to the back of the panel.

Collection of Frederick Perkins, London, 1835.

Hudson-Fulton Celebration Exhibition, New York, 1909. No. 47.



No. 25

THE MUSIC PARTY

BY

PIETER DE HOOCH

No. 25

PIETER DE HOOCH

DUTCH 1632—1681

THE MUSIC PARTY

(Painted about 1665-70)

Height, 26 inches; length, 31 $\frac{1}{8}$ inches

ON a terrace leading at the rear into a park and sheltered by a curtain looped against a pillar, a young lady is seated, singing; she wears a white silk dress and marks time with her right hand. A cavalier seated at the opposite side of the table accompanies her on a lute of early form. A young lady, dressed in blue, stands resting her hand on the table, which is covered with a variegated Asia Minor rug; and another young lady, dressed in red, carrying a small lute of later date in her right hand, advances through a door on the right. Beyond the park a building resembling the Amsterdam Town Hall is visible against the early evening sky.

Signed on the lower right hand with the monogram P. H.

Collection of Mr. Nieuwenhuys (Brussels), London, 1833.

Smith's Catalogue Raisonné, Supplement, London, 1842. No. 13.

Collection of Count R. de Cornhissen, Brussels, 1857.

Collection of Mr. Gilkinet, Paris, 1863.

Collection of Vicomte de Buissert, Brussels, 1891.

Collection of Baron Königswarter, Vienna.

C. Hofstedt de Groot: A Catalogue Raisonné of the work of the most eminent Dutch painters of the Seventeenth Century. London, 1909. No. 136.

Hudson-Fulton Celebration Exhibition, New York, 1909. No. 57.



No. 26

THE CASCADE

BY

JACOB VAN RUISDAEL

No. 26

JACOB VAN RUISDAEL

DUTCH 1628(29)—1682

THE CASCADE

Height, 28½ inches; length, 35½ inches

A LITTLE lake extends from the left of the canvas toward the right, where it forms a cascade which is spanned by a wooden bridge. A man wearing a red jacket, carrying a sack on his back and followed by a dog, is walking over the bridge. Three men are fishing from the left shore of the lake, and on its farther shore three houses stand on hilly ground. To the right is an oak wood, and beyond it rises a chain of distant hills. Dark gray clouds float in a pale blue sky.

Signed on the lower left, JvRUISDAEL (JvR combined).

Collection of the Duke of Mecklenburg, 1854.

Sale Péreire, Paris, 1872.

Sale Prince Paul Demidoff, San Donato, 1880.

Hudson-Fulton Celebration Exhibition, New York, 1909. No. 116



No. 27

PORTRAIT OF A GENTLEMAN

BY

SIR ANTHONY VAN DYCK

No. 27

SIR ANTHONY VAN DYCK

DUTCH 1599—1641

PORTRAIT OF A GENTLEMAN

(Said to be the famous engraver Scheltius a Bolswert)

Height, 44 inches; width, 37 $\frac{1}{4}$ inches

A THREE-QUARTERS length standing figure, facing front, the head slightly turned to the right. The gentleman has a mustache and a small pointed beard, and his hair is combed back from his forehead. His left arm is flexed at the elbow, the hand then hanging down; the right arm is covered by a mantle which is thrown over his shoulders. He is in a black costume, with a white ruff, and stands against a dark gray background.

Painted in the second Antwerp period, about 1630. A copy of the picture is in the Museum of Douai, under the name of "Portrait of Hubert Duhot."

Reproduced in E. Schaffer's "Van Dyke" (Klassiker der Kunst), 1909, page 243.



No. 28

LUCRETIA STABBING HERSELF

BY

REMBRANDT HARMENSE VAN
RIJN

No. 28

REMBRANDT HARMENSE VAN RIJN

DUTCH 1606—1669

LUCRETIA STABBING HERSELF

Height, 46½ inches; width, 39 inches

SHE is depicted at more than half length, the figure facing the spectator, her head slightly inclined to her right. A dagger clasped in her right hand is pointed at her breast and her uplifted left hand is extended in the direction of the spectator. She wears a rich greenish-gold colored dress, with wide sleeves and a laced bodice. About her throat are a necklace of pearls and a cord with a jeweled pendant, and she has pearl earrings.

Signed at the left, REMBRANDT F. 1664.

Collection Lapeyrière, Paris, 1825.

Anonymous Collection, London, 1826.

Collection of M. Zachary, London, 1828.

Exhibited in the British Gallery, 1832.

Collection of J. H. Munro, Novar.

Smith's Catalogue Raisonné, London, 1836. No. 192.

Sale Prince Paul Demidoff, San Donato, 1880.

E. Dutuit: "Œuvre Complet de Rembrandt," Paris, 1883. No. 114.

Anonymous Collection, London, 1889.

E. Michel, "Life of Rembrandt," Paris, 1893. No. 563.

W. Bode (assisted by C. Hofstedt de Groot), "The Complete Works of Rembrandt," Paris, 1897. No. 595.

Hudson-Fulton Celebration Exhibition, New York, 1909. No. 105.

W. R. Valentiner: "Rembrandt" (Klassiker der Kunst), 1910, page 647.



No. 29

*EAST COWES CASTLE, THE
SEAT OF J. NASH, ESQ.—THE
REGATTA BEARING TO
WINDWARD*

BY

JOSEPH MALLORD WILLIAM
TURNER, R.A.

No. 29

JOSEPH MALLORD WILLIAM
TURNER, R.A.

ENGLISH 1775—1851

*EAST COWES CASTLE, THE SEAT OF J. NASH,
ESQ.—THE REGATTA BEARING TO WIND-
WARD*

Height, 36¼ inches; length, 48 inches

THE yachts are sailing through a broken sea showing a big swell in the foreground, where to the left a buoy is floating. In the center is a group of rowboats filled with men and women, behind which, moored at the foot of the yellow cliff upon which East Cowes Castle stands, is the guardship, and there also are other vessels, gaily decked with flags. To the right of the rowboats is the foremost yacht, with her yellow sails dark against the light sky. She is luffing to prevent being blanketed by a second yacht, whose upper canvas only, and a bit of her bow, are visible above and below the big head-sails of the first one. To the left of the rowboats the nearest yacht is close hauled; beyond her, in a line extending to the edge of the canvas, the remaining yachts are bearing away with their sheets started. To the extreme right, in the distance, is seen a bit of shore with some buildings, and before it a topsail schooner and other craft under sail, with gala or signal flags. The sunlight flecks the sea and sails. A stiff breeze is blowing, the sails are filled, and the flags stand out in the wind.

Exhibited at the Royal Academy, 1828.

Algernon Graves' "The Royal Academy Contributors," 1828, No. 113.

Sir Walter Armstrong's "J. M. W. Turner," page 220.

Catalogue of E. W. Parker, Esq., No. 100.

*Collection of J. Nash, East Cowes Castle, Isle of Wight, for whom it
was painted, with a companion picture which is in the Sheepshanks
Collection, South Kensington Museum.*

Collection of E. W. Parker, J.P., Skirwith Abbey, Cumberland.



No. 30

*CONVERSION OF PAULA BY ST.
JEROME*

BY

SIR LAURENZ ALMA-TADEMA, R.A.

No. 30

SIR LAURENZ ALMA-TADEMA, R.A.

ENGLISH 1836—1912

CONVERSION OF PAULA BY ST. JEROME

(Panel)

Height, 21 inches; length, 45 inches

A MARBLE pergola overlooks a sea of deep, opaque sapphire hue to a distant mountainous coast. Over the arbor grows a profusion of vines and ripening grapes. Against the thickest of the greenery Paula is seen reclining carelessly on jungle pelts thrown over the massive arm of the marble seat, her sandaled feet dangling above the floor to the left, as she leans backward athwart the picture, one hand on the bench behind her supporting her inclined position. Her back is to the ecclesiastic, but she turns her head partly to listen to him, bringing her face almost fully toward the spectator. Her expression is half-reluctant yet not unwilling, as she harkens to the handsome and eloquent man, who is still young. She is of fair complexion, her light hair is bound in jewels, and she wears brilliant rings, and silken apparel of rich hues; and she toys with a jeweled necklet. The Saint, in vestments subdued yet rich, is seated at the right, his figure facing squarely forward but his head turned toward Paula till his fine face is seen almost in profile. He holds a partly unfolded scroll, and with his left hand points with the index finger to the zenith.

Signed below the center, on the marble, L. ALMA-TADEMA, OP. CCCL.

Purchased from M. Knoedler & Co., New York.



No. 31

THE PET BIRD

BY

SIR JOHN EVERETT MILLAIS,
P.R.A.

No. 31

SIR JOHN EVERETT MILLAIS, P.R.A.

ENGLISH 1829—1896

THE PET BIRD

Height, 36 inches; width, 25¼ inches

FACING toward the left, a little girl, nearly life-size, and at three-quarters length, stands with her head turned forward, her eyes looking straight at the spectator. A lace bonnet is placed upon her light-brown hair, which is banged across the forehead and loose and wavy at the back. She holds on the forefinger of her right hand a green parakeet, and her left arm hangs at her side. Her rich silk dress is embroidered with a large all-over pattern in delicate colors—light salmon-pink, white, and cool grays blending harmoniously—and has a beautiful lace band edging the opening at the neck, and lace cuffs. The dark background, representing a tapestry with trees and foliage, emphasizes the brilliant coloring of the figure.

Signed at the lower right corner with monogram and "1883."



No. 32

MRS. ARBUTHNOT

BY

JOHN HOPPNER, R.A.

No. 32

JOHN HOPPNER, R.A.

ENGLISH 1758—1810

MRS. ARBUTHNOT

Height, 49 $\frac{1}{4}$ inches; width, 39 $\frac{1}{2}$ inches

LIFE-SIZE full-length portrait of a young woman, partly sitting and partly kneeling, and facing the spectator. Her right arm rests upon a rock at her side, and rocks and trees make a dark background behind her, but to the right the sky shows above a bit of landscape with trees and a distant hill, decoratively treated. Her face is turned three-quarters toward the left and inclined with a pensive expression; her light hair is dressed with light silk ribbons. She wears a lawn dress with a cambric fichu at the neck, and a sash at the waist. In her left hand, which rests in her lap, she holds some flowers.

Wm. McKay and W. Roberts' "John Hoppner," page 5.

Collection of Sir Henry Hawley, England.

Exhibition of Old Masters, M. Knoedler & Co., New York, 1912.



No. 33

THE WILLOW TREE

BY

JOHN (OLD) CROME

No. 33

JOHN (OLD) CROME

ENGLISH 1769—1821

THE WILLOW TREE

Height, 51 inches; width, 40¾ inches

THE composition is dominated by a group of trees—a birch to the left, and in the center two large willows—rising on the banks of a little brook which almost fills the foreground. At the foot of the willows is a bit of fence beyond a rustic bridge. On the right bank of the stream, a peasant on a pony is talking with a peasant woman, and beyond them the distant landscape shows. The scene is bathed in summer sunshine, the blue sky being almost covered with soft white clouds.

Exhibited at Winter Exhibitions of Old Masters at Burlington House in 1876 (No. 280 of the Catalogue), and in 1891 (No. 33), when owned by Mr. George Holmes.

Sale (about 1870) of the best known collection of pictures of the Norwich School, the Sherrington Collection (bought by Mr. George Holmes, from whom it came into Mr. Borden's Collection).

Exhibition of Old Masters, M. Knoedler & Co., New York, 1912.



No. 34

THE WILLET CHILDREN

BY

GEORGE ROMNEY

No. 34

GEORGE ROMNEY

ENGLISH 1734—1802

THE WILLETT CHILDREN

Height, 59 inches; width, 47 inches

THE portrait of three children, a brother and his sisters, with a landscape background filled with an evening sky, against which, to the right, is broadly sketched a group of trees. The two girls, dressed in white, are sitting on the ground. The boy stands at the left, his blond, long and curly hair framing his face, which is turned toward the spectator. His hands are thrust in his pockets, and his whole attitude is one of boyish self-reliance. He wears a reddish-brown silk costume, a white collar fluted on the edge, white stockings, and shoes with buckles. The little girls are holding hands. The older sister in the center faces forward and looks upward; the figure of the younger one, to the right, faces the background, but her head is turned around and she looks mischievously at the spectator. Both wear sashes, the one on the right of blue, the bow of which is seen at her back; the other of yellowish-brown.

Thomas Agnew & Sons, London.

Humphry Ward and W. Roberts' "Romney," Vol. II, page 171.



No. 35

COUNTESS OF GLENCAIRN

BY

GEORGE ROMNEY

No. 35

GEORGE ROMNEY

ENGLISH 1734—1802

COUNTESS OF GLENCAIRN

Height, 68 $\frac{1}{4}$ inches; width, 47 inches

LIFE-SIZE full-length portrait of a young woman who stands in an easy pose, with her right knee bent and her right arm resting upon a high pedestal, the hand raised to her head, which is turned three-quarters to the right, with the eyes looking up. Her chestnut hair, warming to auburn tones, and dressed with silk ribbons, falls over her shoulders. Her left hand, hanging gracefully down, holds the soft purplish-pink drapery, which, folding over her right arm and showing along her left side, serves to bring out the white of her very simple dress, opened V-shape at the neck and with a dark blue sash at the waist. The stone pedestal, the large vase surmounting it and tree trunks behind it form a solid dark background to the left, while to the right the background is filled with sky, with foliage at the top and a bit of landscape showing at the bottom.

(The identity of the lady is not absolutely established. Romney's ledger, under No. 33, Lady Bell Cunninghame, registers two whole-lengths and one half-length of the lady. (See Humphry Ward and W. Roberts' "Romney," Vol. II, page 69.)

Collection Cunningham-Graham.

Exhibition of Old Masters, M. Knoedler & Co., New York, 1912.



No. 36

ALBERT NEUHUYS

DUTCH 1844—

MOTHER AND CHILDREN

Height, 20 inches; width, 16 inches



TO THE right, in a corner of a room with plain tiled floor, a Dutch woman of the people is seated in a straight-backed chair. She is turned toward the light, which falls from a window partly showing at the left. At her knee a lovely child stands looking down at and playing with an older one who is on the floor at the right. The bal-

ance of light and dark masses is admirable, and the whole composition gives an intimate and pleasing glimpse of a modest home in the modern Netherlands.

Signed in the lower left corner, ALB. NEUHUYS F.

No. 37

ANTON MAUVE

DUTCH 1838—1888

WINTER LANDSCAPE

Height, 23½ inches; width, 17¼ inches

IN a wood, between a heavy log fence at the left and a rising bank on the right where bare trees stand up to the top of the picture, a narrow road covered with snow leads up from the foreground to where its full width is occupied by a two-wheel cart. A man seated on a load of wood is driving the cart away from the spectator. One feels the turn and dip of the road beyond, and the whole background is filled with a mass of trees below a gray sky of exquisite quality.

Signed in the lower right-hand corner, A. MAUVE.

Purchased from M. Knoedler & Co., New York, 1895.





No. 38

H. A. DIEFFENBACH

GERMAN 1831—

THE FOSTER MOTHER

Height, 19 inches; width, 14½ inches

A YOUNG girl smiles out at the spectator from the doorway of a barn that shows partly to the left, against the door-post of which she is sitting, on the hay-covered floor. She is holding comfortably in her lap a baby. Her costume is of the peasant order, and she wears a fringed fichu around her neck; her feet are bare—also her arms from the elbow. In her right hand she holds a branch at which a goat is nibbling surreptitiously.

*Signed at bottom toward the right, H. A. DIEFFENBACH.
Charles J. Osborn Collection, New York, 1893.*



No. 39

AUGUST SIEGERT

GERMAN 1820—1883

THE OLD GRANDMOTHER

Height, 28 inches; width, 23 inches

IN a bourgeois interior, the grandmother, sitting in a high-backed chair, has fallen asleep at her spinning. Before her is her spinning wheel, behind her a wooden cabinet with a clock and ornaments on the top, and partly showing at her side is a table covered with embroidered stuffs upon which lies an open Bible. Two little children have come in to announce that supper is ready—they have their napkins on, ready for the meal—and stand amused and half hesitating whether to wake her.

Signed in the lower right corner, A. SIEGERT.

No. 40

THE COUNTERFEITERS

BY

KARL JOSEPH LITSCHAUER

No. 40

KARL JOSEPH LITSCHAUER

GERMAN 1830—1871

THE COUNTERFEITERS

Height, 28½ inches; length, 40½ inches

THE scene represents an alchemist's workshop, where, to the left, two men are looking with alarm at the closed door to the extreme right. The white-haired alchemist, in fur coat, crouches behind and at the left of his powerful-looking peasant helper, who stands holding in arrested movement a sledgehammer with which he had been ready to strike a die held by the alchemist over a piece of metal. Their fierce watch-dog stands near the door, snarling. The place is paved with irregular stones. The light falling from on high to the left reveals bottles and vessels scattered all about, and the writing-shelf of a cupboard, near the door, where a large book stands open.

Signed at the lower right, K. J. LITSCHAUER.



No. 41

A BAVARIAN HOLIDAY

BY

LUDWIG KNAUS

No. 41

LUDWIG KNAUS

GERMAN 1829—1910

A BAVARIAN HOLIDAY

Height, 40 inches; length, 53 $\frac{3}{4}$ inches

ATTRACTIVELY situated among trees and flowering shrubs, and with a rustic fence surrounding it, is a terrace in front of a Bavarian inn, where a number of people from the city are sitting at tables, eating. In the foreground a little girl in trim and dainty attire, who has just come down the steps of the terrace, is distributing from a basket which she holds under her left arm cakes and delicacies to a group of village children. The little tots are so delighted at the unexpected treat that they have quite neglected a baby, who is crying on the ground, his shoes kicked off. In the immediate foreground at the right, with his back turned, stands an older boy, who seems already to have learned to distrust the world, and can hardly believe the reality enacted before his eyes. Beyond him at the end of the terrace is a swing, where several children are collected. At the upper right appear the house-tops and church spire of the village.

Signed at the lower left corner, L. KNAUS, 1890.



No. 42

THE ADVENTURE

BY

FRANZ VON DEFREGGER

No. 42

FRANZ VON DEFREGGER

GERMAN 1835

THE ADVENTURE

Height, 43¼ inches; length, 54¾ inches

GROUPED about an outdoor kitchen built of logs and rough-hewn timber, a group of Tyrolean peasants is listening to the tale of a hunter, who with pipe in mouth and hat on the back of his head is seated at one side, and leaning forward gesticulates with his left hand to emphasize some point in his story. His gun, strapped over his shoulder, hangs with the muzzle down. Before him to the right are his listeners, two girls and three men; one girl is standing, the others of the group are seated or reclining. Their poses and expressions show how wholly absorbed they are in the recital. In the center of the composition, but in the shadow inside of the kitchen, an old woman wholly preoccupied with her cooking is stirring something in a large copper kettle hanging over the fire. Between her and the seated girl a boy attentively watches a little girl stringing beads. Curled up in a corner behind the story-teller is a mountaineer, sound asleep, and above him, hanging from beams, are curiously patterned scythes and rakes. The scene is in the Tyrolean Alps.

Signed in the lower right corner, F. DEFREGGER, 1892.



CONCLUDING EVENING'S SALE
OF PAINTINGS

FRIDAY, FEBRUARY 14, 1913

IN THE GRAND BALLROOM OF

THE PLAZA

FIFTH AVENUE, 58TH TO 59TH STREETS

BEGINNING PROMPTLY AT 8:30 O'CLOCK

No. 43

COURT D'AMOUR

BY

ADOLPHE MONTICELLI

No. 43

ADOLPHE MONTICELLI

FRENCH 1824—1886

COURT D'AMOUR

Height, 14 inches; width, 10½ inches

ON a hillside, against the edge of a dense wood, with a solitary glimpse of sky showing to the left, is a group of poetic figures, all women, eight in number, some of whom are reclining, others sitting or standing; a little Cupid is in their midst. Their poses and costumes express elegance and distinction, and the whole canvas is permeated with the color, gem-like in texture and quality, which is characteristic of this fascinating painter.

Signed in the lower right corner, MONTICELLI.



No. 44

ROMANTIC SCENE

BY

ADOLPHE MONTICELLI

No. 44

ADOLPHE MONTICELLI

FRENCH 1824—1886

ROMANTIC SCENE

Height, 14 inches; width, 10½ inches

IN a setting of rugged hillside and trees, standing out against a broken sky, is a group of ten women, clothed in garments of rich and rare color. Two are seated, and about them as the central point of the composition the others are rhythmically placed in expressive and distinguished attitudes. The picture is full of mystery and poetry.

Signed in the lower left corner, MONTICELLI.



No. 45

À LA FONTAINE

BY

EUGÈNE FROMENTIN

No. 45

EUGÈNE FROMENTIN

FRENCH 1820—1876

À LA FONTAINE

(Panel)

Height, 14 inches; width, 10½ inches

THE scene is in Algeria and the personages are natives. To the right—set in relief against the foliage of a clump of trees and with the trunk of an olive tree crossing before it—is a tall stone fountain where a young man holds a large pitcher under the jet of water. Before its basin, which extends almost to the extreme left, a man leaning against its low wall, and holding by the halter a beautiful horse, talks to another man sitting on the ground to his left. The shining gray-white coat of the horse is brought out conspicuously by a dark-bay horse standing at the back on the other side of the basin. Before a tree which is at the extreme left in the middle distance, a man is coming forward, and near him a bit of blue distance shows. The sky, blue with light clouds, is luminous, and the picture is full of sunlight.

Signed in the lower right corner, EUG. FROMENTIN.

Purchased of M. Knoedler & Co., New York, 1895.



No. 46

LES PETITS NAUTONIERS

BY

ALEXANDRE GABRIEL
DECAMPS

No. 46

ALEXANDRE GABRIEL DECAMPS

FRENCH 1803—1860

LES PETITS NAUTONIERS

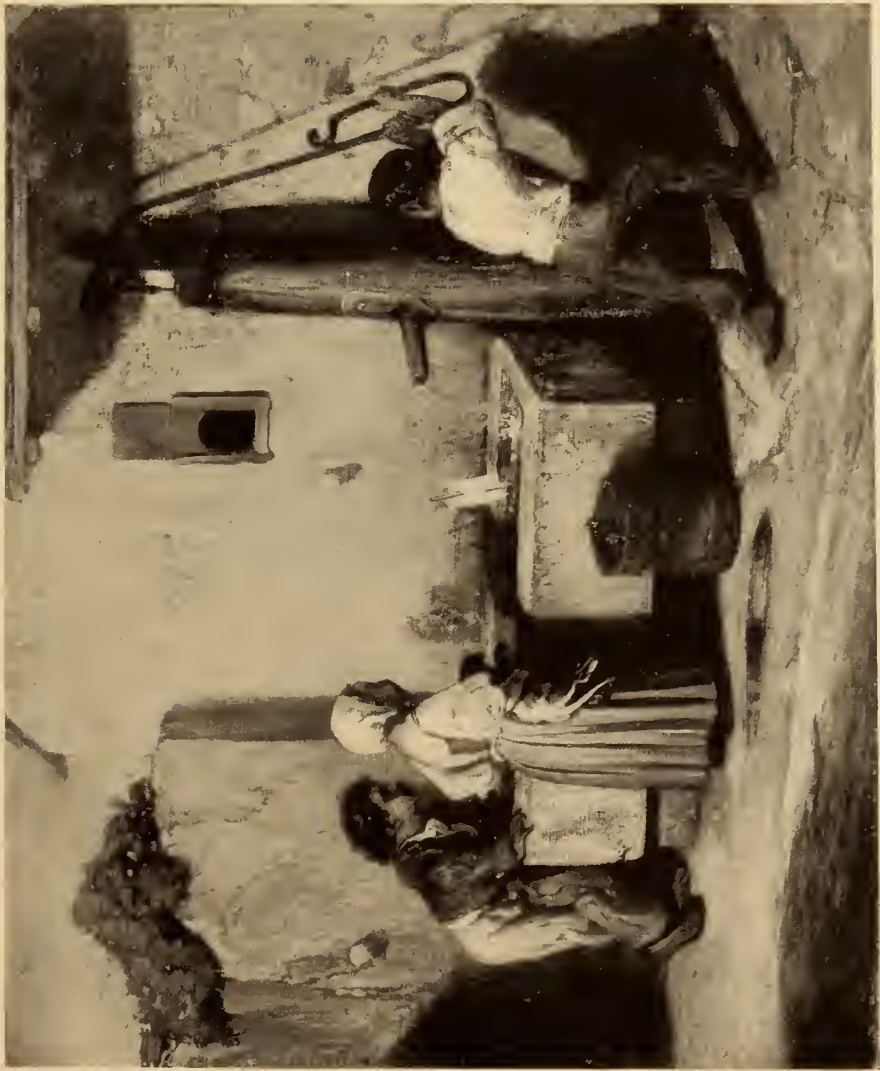
Height, 13 inches; length, 16 $\frac{1}{8}$ inches

IN the courtyard of an Italian farm, a low stone basin, which is set against the wall in a corner, is being filled with water from a primitive wooden pump that a little boy is working with all his might. Standing before it another boy, and a little girl who holds a dog under one arm, are intently watching a toy sailboat floating in the basin.

Signed half-way up at the left, D. C.

Collection of Earl Northbrook, England.

Purchased of M. Knoedler & Co., New York, 1895.





No. 47

JEAN JACQUES HENNER

FRENCH 1829—1905

PENSEROSA

Height, 18½ inches; width, 15 inches

AN idealized presentment of a young woman, her face turned to the left in full profile, and resting upon her right hand. The suggestion of an open book is before her. The hair, which is light chestnut, and the luminous quality of the flesh, brought out by the deep, full crimson of the dress, and the dark background, are characteristic of this distinguished artist.

Signed in the lower left corner, J. HENNER.

Purchased of M. Knoedler & Co., New York, 1895.

No. 48

JEHAN GEORGES VIBERT

FRENCH 1840—1902

A THEOLOGICAL DISPUTE

Height, 12 inches; length, 17 inches

IN an interior with tapestried walls, showing only to the height of a large carved mantelpiece, which occupies half of the background, two ecclesiastics are seated in big armchairs, turned back to back. The one facing the mantelpiece, of the nervous type, sits with his legs crossed, his right hand clutching the back of his head in an attitude unmistakably significant of very high temper. The other, turned toward the left, is of a more sanguine temperament, and his big comfortable person, dressed in the light robe of some monastic order, fills the velvet upholstered fauteuil whose arms his hands are clutching. His frowning face expresses stubbornness and resentment. On the plain wooden floor at his side a massive volume is lying, where it may have been thrown in anger. Behind him a cloth-covered table is loaded with books, bottles and dishes.

Signed in the lower left corner, J. G. VIBERT.

E. S. Chapin Collection, New York, 1893. Catalogue No. 82.



Ed. Albert.



No. 49

JEAN THÉODORE GÉRICAUT

FRENCH 1791—1824

THE WHITE HORSE

Height, 21 inches; length, 26¼ inches

A FULL-BLOODED Arabian stallion, seen from the side and facing to the right, is standing in front of a stone pillar against a dark stable background, with a drinking-trough set against a wooden stall before him. With waving mane and tail, and neck arched, he holds his head down, with an attentive eye looking at the spectator as if fully conscious of his presence. The light as it falls on the sleek coat of the finely developed animal reveals every detail of the modeling.

No. 50

ROSA BONHEUR

FRENCH 1822—1899

HIGHLAND CATTLE AND SHEEP ON A MOUNTAIN PASTURE

Height, 20 $\frac{1}{4}$ inches; length, 31 $\frac{7}{8}$ inches

THE scene represents an upland pasture, and in the distance crests of mountains are seen. The central figure is a handsome bull, seen from the side and facing to the right, his dark hide contrasting strongly with the sky and with the light tones of some sheep lying on the ground before and beyond him. A little removed at the right are two cows, one of which is lying down. The lines of the landscape setting are simple and large, the sense of height and the solidity of the ground being finely expressed.

Signed in the lower left corner, ROSA BONHEUR, 1862.

Fowler, London, 1899. Catalogue, page 30, No. 82.

Collection of Sir James Fowler, London.

Purchased of M. Knoedler & Co., New York, 1899.



1910
R. M. H. H.

No. 51

A CAVALIER

BY

JEAN LOUIS ERNEST
MEISSONIER

No. 51

JEAN LOUIS ERNEST MEISSONIER

FRENCH 1815—1891

A CAVALIER

Height, 11 $\frac{1}{4}$ inches; width, 6 $\frac{3}{4}$ inches

LEANING against the end of a wall and facing the spectator, a French Louis XIII musketeer stands in a careless pose, with his right arm crossed over his chest and his left hand curling his mustache. His costume consists of a light yellowish-brown leather coat having silk sleeves, striped in two shades of yellow, which show their blue satin lining at the wrists; gray velvet trousers; high boots of brown leather, the cuffs of which are turned down; a lace collar and fluffy wristbands, and a soft felt hat with a feather. The hilt of his sword shows at his side. On the wall to the left hangs a fine tapestry of which little more than the large border is visible. In the remainder of the background, which is dark so as to bring out the figure, is an open oaken door, beyond which a glimpse of a window shows between heavy draperies.

Signed at the bottom toward the left, E. MEISSONIER, 1880.

Collection of Charles J. Osborn, New York, 1893. Catalogue No. 77.



No. 52

LE GARDEUR DE MOUTONS

BY

JEAN FRANÇOIS MILLET

No. 52

JEAN FRANÇOIS MILLET

FRENCH 1814—1875

LE GARDEUR DE MOUTONS

(Panel)

Height, 14 inches; width, 10½ inches

IN the foreground, standing in the shadow, against a rock surmounted by trees and dense foliage, a shepherd in his long cloak, his face turned toward his flock, is resting with both hands on his staff. To the right his dog, in partial shadow, keeps watch. The rest of the picture is all sunlight. The sheep are massed below in a narrow space, beyond which rises a hill that is topped by a clump of trees silhouetted against the summer sky.

Signed in the lower left corner, J. F. MILLET.

Purchased of M. Knoedler & Co., New York, 1901.



No. 53

LE PLATEAU DE BELLECROIX

BY

PIERRE ÉTIENNE THÉODORE
ROUSSEAU

No. 53

PIERRE ÉTIENNE THÉODORE
ROUSSEAU

FRENCH 1812—1867

LE PLATEAU DE BELLECROIX

(Panel)

Height, 10½ inches; length, 21½ inches

A FLAT landscape with a clear, radiant sky, and a horizon line which extends with almost severe simplicity straight across the canvas, is enlivened throughout its length by trees standing in clusters and singly. The picture is lighted by the rays of the setting sun, except the foreground, which is enveloped in shadow. Just beyond this shadow a stream moving picturesquely through the meadows shows here and there, and near the center a cow is drinking, watched by a peasant; near their right is a tall tree. A darker tree to the left is a significant note in the balance of the composition. The picture expresses the serenity and beauty of the hour.

Signed in the lower right corner, TH. ROUSSEAU.



No. 54

THE POOL IN THE FOREST

BY

PIERRE ÉTIENNE THÉODORE
ROUSSEAU

No. 54

PIERRE ÉTIENNE THÉODORE
ROUSSEAU

FRENCH 1812—1867

THE POOL IN THE FOREST

(Panel)

Height, 10⁵/₈ inches; length, 18⁵/₈ inches

THE picture represents a romantic site in the Forest of Fontainebleau and is distinguished by the fine design of groups of trees against the afternoon sky. Striking across from the right, where some foliage is illumined, the light shines full upon a mass of trees at the left. In the center is a little valley cast in mysterious shadow, where a pool can be discerned, with here and there the top of huge boulders glistening in the light of the sun, which also touches the tops of trees at the left. A woman sitting on a rock is fishing. Soft summer clouds sail across the sky.

Signed at lower left corner, TH. ROUSSEAU.

Purchased from M. Knoedler & Co., New York, 1901.



No. 55

*LA MARE À PIAT, FORÊT DE
FONTAINEBLEAU—SOLEIL
COUCHANT*

BY

PIERRE ÉTIENNE THÉODORE
ROUSSEAU

No. 55

PIERRE ÉTIENNE THÉODORE
ROUSSEAU

FRENCH 1812—1867

*LA MARE À PIAT, FORÊT DE FONTAINE-
BLEAU—SOLEIL COUCHANT*

(Panel)

Height, 15 inches; length, 21 $\frac{5}{8}$ inches

A MEADOW and a range of distant, low-lying hills bounding it are seen under a transparent and luminous evening sky, the light of which is being reflected in a little pool in the center of the meadow. On the near bank of the pool two men are sitting, one with his back to the spectator. Low-growing brush covers the foreground, where rocks show here and there. To the right in the middle distance are two trees beautiful in character and contour. On a further plane at the extreme left are farm buildings, seen among trees.

Signed in the lower left corner, TH. ROUSSEAU.

Collection of Comte de la Panouse, Paris.

Purchased from M. Knoedler & Co., New York, 1896.



No. 56

THE POOL—CLEARING OFF

BY

PIERRE ÉTIENNE THÉODORE
ROUSSEAU

No. 56

PIERRE ÉTIENNE THÉODORE
ROUSSEAU

FRENCH 1812—1867

THE POOL—CLEARING OFF

(Panel)

Height, 13 $\frac{3}{4}$ inches; length, 20 inches

AN expanse of uncultivated land is enveloped in shadow and occupies the whole foreground up to the middle distance. A path leading through stunted vegetation and outcropping rocks passes to the left of a little pool, near the center of the composition, and here a woman is watching some cattle drinking. Trees extending from the center to the extreme left stand like dark sentinels in a row, their tops only catching the sunlight, and beyond them a plain illuminated by brilliant sunshine stretches out to a far horizon. The sky is suffused with soft light, as the clouds of a showery day are dispersing.

Signed at bottom to the left, TH. ROUSSEAU.

Purchased from M. Knoedler & Co.



No. 57

*LA CUEILLETTE AU BORD DU
CHEMIN*

BY

JEAN BAPTISTE CAMILLE
COROT

No. 57

JEAN BAPTISTE CAMILLE COROT

FRENCH 1796—1875

LA CUEILLETTE AU BORD DU CHEMIN

(Painted in 1860-65)

Height, 14¾ inches; length, 18¼ inches

A FRENCH subject treated and composed with classical feeling and very characteristic of the master. Filling the whole right of the picture is a dense mass of trees whose upper branches and foliage extending outward toward the light join those of a pollard willow at the left, forming an arch through which a road leads toward a distant horizon. Under the arch, which is broken by the trunk of a birch, is a figure walking down the road, and houses are seen to the right. In the foreground, to the right of the road, are two figures of women, one stooping, apparently gathering fagots; to the left is a high bank in shadow. The delicate sky is suffused with pearly light.

Signed in the lower left corner, COROT.

Recorded and illustrated in "L'Œuvre de Corot," by Alfred Robaut and Étienne Moreau-Nélaton, Vol. III, page 156. No. 1659.

Exposition des Maîtres du Siècle, Paris, Mai, 1886. No. 41.

Collection of J. Saulnier, Paris, June, 1886, No. 28, and March 25, 1892, No. 4.

Collection of Dr. Dieulafoy, Paris, 1893.

Purchased of M. Knoedler & Co., New York, 1895.



No. 58

BOHÉMIENNE À LA FONTAINE

BY

JEAN BAPTISTE CAMILLE
COROT

No. 58

JEAN BAPTISTE CAMILLE COROT

FRENCH 1796—1875

BOHÉMIENNE À LA FONTAINE

Height, 22 inches; width, 16½ inches

A GIPSY woman stands against a background of trees on one side and a distant body of water on the other. The figure is three-quarters length and is turned a little toward the right. She is looking down, her right hand at her bosom, her left hand holding an empty earthen jar resting on her left knee, which is slightly raised.

This example is the original work, painted 1865-1870. Several copies of the picture exist.

Signed in the lower left corner, COROT.

Recorded and illustrated in "L'Œuvre de Corot," by Alfred Robaut and Etienne Moreau-Nélaton, Vol. III, page 60. No. 1423. Collection Perreau, Paris.

*Collection Forbes, London, where it was wrongly labeled "Rebecca."
Purchased from M. Knoedler & Co., New York, 1905.*



No. 59

LE PONT DE MANTES

BY

JEAN BAPTISTE CAMILLE
COROT

No. 59

JEAN BAPTISTE CAMILLE COROT

FRENCH 1796—1875

LE PONT DE MANTES

Height, 18 inches; length, 23 $\frac{3}{4}$ inches

FROM under the arches of a massively built stone bridge to the left, the river Seine flows down to the right, framed between grassy banks. On the near shore in the foreground are two figures, those of a woman and a child, with a dog, and at the extreme left is a pollard willow; at the water's edge on the opposite shore three women are washing, and above the crest of the high bank, between the trunks and the foliage of poplars and other trees, one gets glimpses of the town, which spreads beyond the bridge, where a church stands as the dominant building. At the back is a hill softly outlined below a tender and luminous sky. The whole tone of the picture is silvery.

Signed at bottom, to right of center, COROT.

Between 1850 and 1860 Corot painted several pictures at Mantes—Mantes, surnamed La Jolie—many showing the bridge, and between 1868 and 1870 two pictures of this bridge seen from entirely different views.



No. 60

*LE BATEAU AU CLAIR DE
LUNE*

BY

JEAN BAPTISTE CAMILLE
COROT

No. 60

JEAN BAPTISTE CAMILLE COROT

FRENCH 1796—1875

LE BATEAU AU CLAIR DE LUNE

(Painted in 1871-1872)

Height, 24¾ inches; length, 32 inches

A LARGE body of water, extending from a misty and obscure distance into the foreground, indents the shore here beneath the outspreading branches of a stout tree at the left, whose foliage, with that of neighboring trees, fills a large part of the composition. To the right is a boat with three persons, one of whom is making ready to hoist the sail. A full moon is seen across the center of the composition, its light reflected in the water in a shimmering path right up to the shore; to the left a point of land with a building on it—perhaps a church—is seen dimly across a stretch of the water, and some boats are faintly outlined there. Beneath the nearer trees a peasant stands, the upper part of his body silhouetted against the sky. The pearly mist over sky and water, emphasized by the trees, gives an effect similar to that sometimes noted in early morning.

Signed at the bottom to the right, COROT.

Recorded and illustrated in "L'Œuvre de Corot," by Alfred Robaut and Étienne Moreau-Nélaton, Vol. III, page 346. No. 2263.

Exhibited at the Corot Memorial Exhibition at the École des Beaux-Arts, 1875 (No. 94 of the Catalogue); and at the Paris Exposition Universelle of 1878 (No. 206 of the Catalogue).

Collection Verdier, Paris.

Collection of M. Durand-Ruel, Paris, 1895.



No. 61

MANTES LA JOLIE

BY

CHARLES FRANÇOIS DAUBIGNY

No. 61

CHARLES FRANÇOIS DAUBIGNY

FRENCH 1817—1878

MANTES LA JOLIE

(Panel)

Height, 7¼ inches; length, 15½ inches .

FLOWING between wooded banks—that on the right being nearest, and its trees rising up to the top of the canvas—the Seine comes out straight toward the foreground, filling it. A little to the right of the center of the picture, in the middle distance, is a stone bridge, with arches, and leading up to it at the left are some buildings of the town, dominated by the tall twelfth-century collegiate Church of Notre Dame, with its two towers and peaked roof. Beyond the bridge some hills appear in the distance. The sunny serenity of the sky is emphasized by a few thin, pink clouds. The bridge, the village, and the masses of foliage on both sides are reflected in the quiet water.

Signed in the lower right corner, DAUBIGNY, 1858.

Arnold & Tripp, Paris, 1894.

Purchased from M. Knoedler & Co., New York, 1895.



No. 62

*THE BANKS OF THE OISE—
SUMMER*

BY

CHARLES FRANÇOIS DAUBIGNY

No. 62

CHARLES FRANÇOIS DAUBIGNY

FRENCH 1817—1878

THE BANKS OF THE OISE—SUMMER

(Panel)

Height, 12 $\frac{1}{4}$ inches; length, 32 $\frac{3}{4}$ inches

COMING out from the left behind the shrubbery growing on a low bank, whose grass and reeds fill half of the foreground, the beautiful Oise flows peacefully toward the foreground at the right, its quiet waters reflecting the opposite shore, where the houses of a little village are scattered amidst the greenery, and where a tall poplar rises high against the limpid, sunny sky filled with soft, fleecy, pink-tinged clouds.

Signed in the lower left corner, DAUBIGNY, 1866.



No. 63

THE WILLOWS

BY

CHARLES FRANÇOIS DAUBIGNY

No. 63

CHARLES FRANÇOIS DAUBIGNY

FRENCH 1817—1878

THE WILLOWS

(Panel)

Height, 17 $\frac{3}{4}$ inches; length, 32 $\frac{1}{4}$ inches

IN the center of a plain bordered by low hills on the horizon, a little stream comes forward, filling the foreground. On its left bank willows are disposed—some of them pollarded—in clusters extending to the right, where before a distant solitary cabin is seen a shepherd with his flock. On a rocky projection of the bank at the right, four peasant women in a group are washing linen in the river.

Signed in the lower right corner, DAUBIGNY, 1864.

Collection of F. A. Stout.

Arnold & Tripp, Paris, 1910.

Purchased from M. Knoedler & Co., New York, 1911.



No. 64

*PASTURAGE NEAR L'ISLE-
ADAM*

BY

JULES DUPRÉ

No. 64

JULES DUPRÉ

FRENCH 1811—1889

PASTURAGE NEAR L'ISLE-ADAM

(Panel)

Height, 11 inches; length, 16½ inches

IN a fresh green meadow a few cattle are grazing and one is lying at rest. A little pool bordered by high grasses and wild flowers shows in the foreground to the right. In the middle distance, in the shade of one of a group of shady willows which are the feature of the composition, a peasant woman sits watching the cattle. By a delicate gradation of values the eye is led on through different planes to the far distance. The sky is gray, with lines of light breaking through along the horizon.

Signed in the lower right corner, JULES DUPRÉ.

Collection Nourrit, Paris.

Purchased from M. Knoedler & Co., New York, 1896.



No. 65

LANDSCAPE

BY

JULES DUPRÉ

No. 65

JULES DUPRÉ

FRENCH 1811—1889

LANDSCAPE

Height, 12½ inches; length, 15¾ inches

A DRAMATIC and forceful landscape, with its foreground almost filled by a pond edged with grass and low bushes, where an oak standing upon a rise to the left is reflected. It is an old, gnarled tree, whose distorted trunk and branches are full of dramatic character. Behind it a dead oak comes out from a background of other trees. To the right a stretch of low country is seen as a blurred mass, with a few trees appearing in the middle distance near the edge of the canvas. The stormy sky shows bits of blue here and there amongst the heavy clouds.

Signed in the lower right corner, JULES DUPRÉ.



No. 66

*LANDSCAPE—“HUTS NEAR A
POOL”*

BY

JULES DUPRÉ

No. 66

JULES DUPRÉ

FRENCH 1811—1889

LANDSCAPE—“HUTS NEAR A POOL”

Height, 12¾ inches; length, 16¼ inches

A VIGOROUSLY painted landscape, with an old and scraggly tree—rising at the left and bending toward the center of the picture—whose trunk is reflected in the pool occupying the immediate foreground, its shores bordered by reeds and grasses. The low sky-line is broken at the center by a group of thatched buildings strongly lighted from the left, and at the right the ground rises. The sky is full of movement, with some clouds modeled in strong light and others presenting broad masses in shadow.

Signed at bottom toward the right, JULES DUPRÉ.

Collection Dreyfus, Paris.

Arnold & Tripp, Paris, 1895.

Purchased of M. Knoedler & Co., New York, 1896.



No. 67

A SUMMER LANDSCAPE

BY

JULES DUPRÉ

No. 67

JULES DUPRÉ

FRENCH 1811—1889

A SUMMER LANDSCAPE

Height, 29 inches; length, 37 inches

IN the center of the composition, amidst rocks scattered on its banks and in its bed, a brook which comes from behind a hill at the right, skirting the hill's foot, winds its sparkling and sinuous way to the foreground. An old woman is walking in a path up the slope of the hill, between fine trees, toward a house the roof of which shows above the crest. On the other side of the brook, meadows with trees in the distance spread out and extend to the mountains of the horizon. The blue summer sky is over-spread with active white clouds.

Signed in the lower left corner, JULES DUPRÉ.

Collection Fop Smit, Amsterdam.



No. 68

*LA DISEUSE DE BONNE
AVENTURE*

BY

NARCISSE VIRGILE DIAZ DE LA
PEÑA

No. 68

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH 1808—1876

LA DISEUSE DE BONNE AVENTURE

Height, 28 inches; width, 23 inches

IN a summer landscape, under a bright sky with clouds, and against a background of trees topped in the distance by a high peaked mountain, is a group composed of five figures standing before one figure sitting to the right, that of a gipsy woman. In the center of the composition a young woman in a blue dress and wearing a white mantilla, and a cavalier in dark costume back of her, watch the little girl in pale-salmon dress whose fortune is being told. Between this child and the gipsy is another little girl, who seems absorbed in the event, as does the young page who accompanies the lady and stands behind her. The hand of the latter rests on the neck of a white deer-hound, near to which at the extreme left a black dog is lying.

Signed in the lower right corner, N. DIAZ, '75.



No. 69

SUNSET NEAR FONTAINEBLEAU

BY

NARCISSE VIRGILE DIAZ DE LA
PEÑA

No. 69

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH 1808—1876

SUNSET NEAR FONTAINEBLEAU

Height, 30 $\frac{3}{4}$ inches; length, 40 $\frac{1}{4}$ inches

EXTENDING far out toward small groves at the foot of hills which stand on the horizon is an expanse of wild land, with rough grass, low-growing bushes and outcropping rocks, the flat monotony of which is relieved in the middle distance by clumps of trees to right and left. The sky, which occupies almost two-thirds of the picture, is very dramatic, with the red and yellow hues of the sunset largely hidden under fantastic clouds. Near the foreground, in the center, pools of water reflect the sunset light, and nearby a hunter, followed by his dog, is coming on hurriedly.

Signed in the lower right corner, N. DIAZ, '71.



No. 70

L'APPROCHE DE L'ORAGE

BY

CONSTANT TROYON

No. 70

CONSTANT TROYON

FRENCH 1810—1865

L'APPROCHE DE L'ORAGE

Height, 31 inches; length, 45 $\frac{3}{4}$ inches

UNDER a summer sky filled with threatening clouds full of motion, a wide expanse of fertile country stretches out in a gradual rise to a distant horizon about half-way up the picture. Over it the approaching storm has begun to cast its shadow. Coming from the right in the middle distance are some cattle, driven by two peasants, a man and a woman. The little herd, moving across the picture toward the left, turns about at the end of a verdant slope, and its leaders are coming forward in the middle of the foreground.

Signed in the lower left-hand corner, C. TROYON, 1855.

Collection of the Comte Daupias, Paris, 1892. Catalogue No. 197.

Messrs. Leroy & Co., Paris, 1893.

Blakeslee & Co. Trustee Sale, New York, 1893.

Blakeslee Galleries, New York, 1894.



No. 71

THE APPROACHING STORM

BY

ALEXANDER H. WYANT, N.A.

No. 71

ALEXANDER H. WYANT, N.A.

AMERICAN 1836—1892

THE APPROACHING STORM

Height, 15½ inches; length, 19 inches

A VERY dramatic and poetic landscape. A tempestuous sky reveals in its upper part an opening of light clouds, and above the horizon the ominous density of an approaching storm whose somber tones bring out by sharp contrast the vivid light of a sunlit distance. A little above the foreground, in the center of the picture, is a pool set amidst grasses and low-growing brush, and to the left two trees are being tossed in the wind. The painting is spirited and convincing.

Signed in the lower left corner, A. H. WYANT.



No. 72

SUNSET (MONTCLAIR)

BY

GEORGE INNESS, N.A.

No. 72

GEORGE INNESS, N.A.

AMERICAN 1825—1894

SUNSET (MONTCLAIR)

Height, 29 inches; length, 39 inches

To the extreme right is a dense mass of foliage, from which, toward the center, the trunks of two trees stand out conspicuously, the light of the setting sun being seen beyond them. Glowing patches of clouds sail across the sky near the horizon line, which, simple and severe, is broken on the left by some figures, those of a boy sitting on the grass and holding a mandolin, and a little girl standing before him carrying some fagots, in the foreground, and in the distance to the left the suggestion of another figure, walking. In the extreme distance, near the center, a factory chimney is vaguely seen against the sky. In the foreground of stubble and wild flowers is the fallen limb of a tree. This is a characteristic canvas of the artist, a poetic impression of the country about his New Jersey home.

Signed in the lower right corner, G. INNESS, 1885.

Collection of Ericin Davis, New York, 1889. Catalogue No. 71.



No. 73

SUNSET

BY

GEORGE INNESS, N.A.

No. 73

GEORGE INNESS, N.A.

AMERICAN 1825—1894

SUNSET

Height, 29½ inches; length, 47 inches

STANDING out against the glowing evening sky—which near the zenith is full of thickly gathering clouds—two noble elms, beautifully placed at the right of the center of the picture, stand on the right bank of a tranquil stream which flows forward toward the left. A field at the right is bounded by a low stone fence, beyond which a red-gabled building is seen among trees, and in the foreground are some stumps of trees and out-cropping rocks. In the middle distance the stream is spanned by the arch of a bridge, and beyond are seen the roofs of houses and a church steeple, among trees, masses of which extend across the picture and are silhouetted against the sky, except at the left, where a distant hill rises in a gentle slope. The picture beautifully expresses the solemnity and mystery of departing day.

Signed in the lower right corner, G. INNESS, 1865.





No. 74

WORTHINGTON WHITTREDGE, N.A.

AMERICAN 1820—1910

SCENE IN CENTRAL PARK, 1874

Height, 16 inches; length, 39 $\frac{3}{4}$ inches

THE peaceful waters of a little lake or stream in a park extend along the foreground of the long and narrow canvas. Rising from the opposite bank, large, tall trees set in an irregular line stand in the shadow, their dark tones contrasting with distant groups of sunlit trees forming a parallel line. Between them is a wide avenue or mall, where a concourse of people is assembled. In the shadow to the left, a man standing on a raised platform is addressing the crowd, and back of him other men are seated. On the outskirts of the listening crowd people are walking about or seated on the grass. The figure nearest the spectator is a child dressed in white, who is sailing a toy boat on water that is filled with reflections of the dark forms of the trees.

Signed in the lower right corner, W. WHITTREDGE, 1874.



No. 75

JERVIS McENTEE, N.A.

AMERICAN 1828—1890

AUTUMN LANDSCAPE WITH FIGURES

Height, 23½ inches; length, 41½ inches

THE light of a late afternoon sky is reflected in a widening brook which flows forward toward the left, where a dark mass of trees and their reflections make a fine contrast. To the right of the center a group of bare trees crosses the sky, rising to the top of the picture. In the extreme distance, beyond low masses of woods, are hills to which by delicate gradations of values the eye is led from the immediate foreground. Figures of children animate the scene. In the center are two young girls, one leaning against a tree, the other sitting on a log. Coming toward them at the right is a young girl with a little child, and here and there boys are playing on the banks of the stream. The foreground shows a growth of stubble and low-growing bushes, with a beach of earth and stones to the left.

Signed in the lower right corner, J. McENTEE, 1875.

No. 76

*LE WAGON DE TROISIÈME
CLASSE*

BY

HONORÉ DAUMIER

No. 76

HONORÉ DAUMIER

FRENCH 1808—1879

LE WAGON DE TROISIÈME CLASSE

Height, 25 inches; length, 34½ inches

IN the interior of a French third-class railway carriage, filled with characteristic types, the seats are parallel to the foreground and two of the windows show on the left. Seated at the left on the first bench, and facing the spectator, a mother looks down upon the sleeping child in her arms. Near her an older woman, wearing a hood, clasps her hands over the handle of the basket she holds on her lap, and looks directly at the spectator; beside her, in the shadow, a boy with his hands in his pockets sleeps soundly. Every one of the faces seen in the background is markedly individualized. The handling is vigorous, and the picture has great beauty of tone and color.

Collection Duz, Paris.

Arsène Alexandre, "Honoré Daumier," Paris, 1888. Catalogue, page 375.



No. 77

COMBAT EN ALGÉRIE

BY

FERDINAND VICTOR EUGÈNE
DELACROIX

No. 77

**FERDINAND VICTOR EUGÈNE
DELACROIX**

FRENCH 1798—1863

COMBAT EN ALGÉRIE

Height, 35 $\frac{3}{4}$ inches; width, 28 $\frac{1}{4}$ inches

ON the crest of an isolated mountain, rising in the middle distance to the left, a walled and turreted town is being attacked by a party of Arabs. The defenders, having come down to the foot of the mountain, are advancing toward and firing at the attacking party. At the right the scene is closed in by a wall of precipitous cliffs, against which, at the very edge of the canvas, is seen a cluster of trees standing on the slope of a hill that comes down diagonally from the right and fills the foreground. Arabs of the invading party are scattered on the path which runs along this hill, and one of them on horseback is descending into the valley, toward the enemy. A wounded cavalier and his horse are lying in the foreground, and beyond them a wounded Arab is kneeling. One of the last pictures painted by the artist, and first called by him "La Perception de l'Impôt Arabe."

Signed at bottom to left of center, EUG. DELACROIX, 1863.

Collection Édouard André, Paris.

Exhibition of the Pavillon de Flore, Paris, 1878.

Collection Fop Smit, Amsterdam.



No. 78

BONAPARTE EN ÉGYPTE

BY

JEAN LÉON GÉRÔME

No. 78

JEAN LÉON GÉRÔME

FRENCH 1824—1904

BONAPARTE EN ÉGYPTE

Height, 24¼ inches; length, 40¼ inches

ON a barren hill in the foreground the colossal ruined statue of the Sphinx stands at the right of the center. Napoleon has ridden up from the left foreground and sits his horse looking steadily at the Sphinx, both he and the horse seen in profile. His escort is not seen, but shadows cast on the ground at the extreme left show that it is there. A vast desert plain extends behind and below the Sphinx, toward the left, where, like an army of ants, the serried ranks of Bonaparte's soldiers are marching. A chain of mountains extends across the extreme distance. The sky is of unbroken blue, with the haze of heat lying above the horizon. The effect is of shimmering light and opalescent color.

Signed in the right lower corner, J. L. GÉRÔME.

Exhibited at the Salon, Paris, 1886 (No. 1042).

Purchased of M. Knoedler & Co., New York, 1895.



No. 79

TRANSPORT OF PRISONERS

BY

ALPHONSE DE NEUVILLE

No. 79

ALPHONSE DE NEUVILLE

FRENCH 1836—1885

TRANSPORT OF PRISONERS

(Also known as "Retour de Reconnaissance")

Height, 46½ inches; length, 31 inches

TRUDGING along a muddy road which occupies the foreground, going toward the right, where it turns and leads up to the top of a hill a few rods away, some German prisoners are being escorted by a few French cavalrymen. In the immediate foreground one of the French dragoons, his head bandaged, has dismounted and leads his horse; another, a non-commissioned officer carrying a number of Prussian pennants, has turned his horse about and is shouting to someone outside the picture. Before them the four prisoners, of whom two are Uhlans, are walking single file. At the top of the rise the officer commanding the little escort shakes hands with an infantry officer, whose command is seen to the right at the edge of a wood. Before him two dragoons, carbines in hand, are leading the little party. Beyond, to the left, are seen some hills.

Signed in the right-hand lower corner, A. DE NEUVILLE, 1880.

Collection of Charles J. Osborn, New York, 1893. Catalogue No. 89.



No. 80

*PRUSSIAN CUIRASSIERS AT-
TACKING A FRENCH
CONVOY*

BY

JEAN BAPTISTE ÉDOUARD
DETAILLE

No. 80

JEAN BAPTISTE ÉDOUARD DETAILLE

FRENCH 1848—1912

**PRUSSIAN CUIRASSIERS ATTACKING A
FRENCH CONVOY**

(Episode of the Franco-Prussian War, 1870)

Height, 31 $\frac{1}{4}$ inches; length, 50 $\frac{3}{4}$ inches

PRUSSIAN cuirassiers coming from the right are charging toward a road, marked on each side by a row of poplar trees, which extends transversely across the picture, above the foreground, and where the French infantry protecting a convoy are making their stand. On the edge of the road, between the poplars, the French soldiers are seen with bayonets fixed; a few of them are firing, and a mounted officer is giving orders. Behind them are the wagons, conspicuous among them a field ambulance flying the Red Cross flag. Farther along, others of the soldiers defending the road are firing, and against the smoke from their volleys, horses and cuirassiers are brought out vividly. In the foreground toward the left a horse and his rider are lying on the ground.

Signed in lower left corner, ÉDOUARD DETAILLE, 1882.

Goupil & Co., Paris, 1890.

M. Knoedler & Co., New York, 1891.

Collection of Charles J. Osborn, New York, 1893. Catalogue No. 91.



Henry Smith

No. 81

LA FIN DE LA RÉCOLTE

BY

JULES ADOLPHE BRETON

No. 81

JULES ADOLPHE BRETON

FRENCH 1827—1906

LA FIN DE LA RÉCOLTE

Height, 34½ inches; length, 51½ inches

At the end of the day, in a flat landscape where fields extend back to the horizon, some peasants are hard at work gathering their potato crop. In the foreground a man, his head coming in strong relief against the sky, is pushing a spade into the ground, digging potatoes which a woman, kneeling in front of him in the center of the composition, is gathering in her apron. Near her is a high basket, and sacks filled with potatoes are standing at intervals beyond her. In the middle distance a man, a woman and a boy are pouring the contents of a basket into a sack, and a little to the right two men and a girl are loading filled sacks into a small farm wagon. Farther on and toward the left a fire is burning, the smoke spreading low across the picture. Farm buildings and a line of trees are seen at the extreme left. The soft radiance of the setting sun, which has disappeared, is reflected in the red haze over the horizon and pervades the whole scene.

Signed at the bottom toward the right, JULES BRETON, 1894.

Purchased from M. Knoedler & Co., New York, 1894, who obtained the painting direct from the artist.



No. 82

ROBERT F. BLUM, N.A.

AMERICAN

Born at Cincinnati, Ohio, 1857; died, 1903. In 1890 he went to Japan, commissioned by the Scribners to work conjointly with Sir Edwin Arnold. In the mean time his paintings had brought recognition and he was awarded bronze, silver and gold medals, and was elected member of the Academy of Design. Upon his return from Japan in the fall of 1892, after writing and illustrating articles on Japan, and completing several easel pictures, Mr. Blum made an entirely new departure, taking up mural decoration. The "Moods of Music" in Mendelssohn Hall, begun in 1893, is his first serious effort along the new lines and is an initial proof, as later productions bear witness, that the artist was well qualified to exercise his powers in the broad field of mural painting.

CEILING DECORATION

Circular. Diameter, 11 feet 4 inches

A NYMPH of fair hair and ample figure, partly enwound with a diaphanous pale-green drapery, is resting, smilingly, upon a floating couch of roses, among pink-tinged clouds in a pale-blue sky. A joyous nymph enwrapped in filmy rose—this one with darker hair—clacks her fingers over the reclining one as though in time to a merry dancing tune, a tambourine, just visible, lying beside her rounded hip. A little below and to one side, a third nymph of the golden days, a brunette of supple figure, her filmy garment old rose and dove-color, seen from back and side with her head turned away, reclines on one elbow, resting her free hand on a violin and sheets of music, while amorini gambol about, and near by a volume, or bundle of music, bears the title: Spring—Allegretto.

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.

BIOGRAPHICAL NOTES AND INDEX

BIOGRAPHICAL NOTES AND INDEX

ALMA-TADEMA (SIR LAURENZ).

ENGLISH

Born at Dronryp, Friesland, January 8, 1836; died, 1912. Educated at the Gymnasium of Leeuwarden, where he conceived a passion for Egyptian and Greco-Roman archæology, which became a great influence in his art life. Student of art in Antwerp Academy, 1852; subsequently pupil of Baron Henry Leys. In 1870 he removed from Brussels to London, which was thereafter his home. He won many honors, was a knight of many orders, and a member of the Royal Academies of Amsterdam, Munich, Berlin, London, Stockholm, Vienna, and Madrid. Medal, Paris Salon, 1864. Medal, Second Class, Universal Exhibition, 1867. Legion of Honor, 1873, and Officer, 1878. Grand Gold Medal, Berlin, 1874. An Associate of the Royal Academy, 1876. Elected Royal Academician in 1879. Honorary Professor of the Royal Institute of Fine Arts, Naples; and Corresponding Member of the Academy of the Beaux Arts, France.

- 4. UNWELCOME CONFIDENCES
- 30. CONVERSION OF PAULA BY ST. JEROME

BONHEUR (MARIE ROSA).

FRENCH

Born at Bordeaux, March 22, 1822; died, 1899. Pupil of her father, Raymond B. Bonheur. Her first two pictures exhibited at Bordeaux, 1841, attracted much attention, and were followed by others which established her world-wide fame. First exhibited at the Salon in 1845. Her painting, "Bœufs Rouges du Cantal," won her her first award, a gold medal of the third class, 1847. During the Franco-Prussian War, her studio and residence at By, adjoining the Forest of Fontainebleau, were respected by special order of the Crown Prince of Prussia. From 1848 she was Director of the Paris Free School of Design for Young Girls, which she founded. "Exempt" from Jury of Admission by special decree, July 27, 1853. In 1865, Maximilian and Carlotta sent her the Cross of San Carlos. Elected member of the Academy of Fine Arts of Antwerp, 1867. Medals: 1845, '48, '55, '67 (*Exposition Universelle*). Legion of Honor, 1865, personally delivered by the Empress Eugénie; Leopold Cross, 1880; Commander's Cross of Royal Order of Isabella the Catholic, 1880. Officer of the Legion of Honor, 1894. Officer of the Most Noble Order of Santo Jacobo, 1894.

- 50. HIGHLAND CATTLE AND SHEEP ON A MOUNTAIN PASTURE

BRETON (JULES ADOLPHE).

FRENCH

Born at Courrières, in France, in 1827; died, 1906. He studied under Drölling and Devigne, and made his first success in Paris as early as 1849. Within a very few years he established his reputation as a painter of peasant subjects,

and when his picture "Blessing the Harvest" was bought by the French Government he took his place at once in the front rank of French artists. Many of his best pictures are now in the United States, and he is represented in most of the notable collections of modern art the world over. No artist has been more popular, and no one has had a greater number of medals and other distinctions. He received, among others, medals at Paris in 1855, '57, '59, '61, '67, and the Medal of Honor in 1872. He was made Chevalier of the Legion of Honor in 1861, Officer in 1867 and Commander in 1889. He was a corresponding member of the Academies of Vienna, Stockholm, Madrid and London, and a Member of the Institute of France.

81. LA FIN DE LA RÉCOLTE

CONSTABLE (JOHN), R.A.

ENGLISH

Born in 1776, at East Bergholt, Sussex, fourteen miles from the birthplace of Gainsborough. Son of a well-to-do miller, he was destined for the Church, but preferred the occupation of his father. Finally deciding to be a painter, he entered the Academy schools at the age of twenty-four, and exhibited his first picture two years later. He studied the works of Ruisdael in the National Gallery, from which he came to the conclusion that London could help him little in his art, and that it was nature which he must study, and particularly nature along the banks of his native Stour, which in after years he averred had made him desire to be a painter. Especially did he advance the study of light and air, and in his pictures for the first time the atmosphere moves and has its being in painted landscape. He was ahead of his time, anticipating the triumphs of the painters of Barbizon, on whom his influence was undeniable. He was elected to the Royal Academy in 1837.

3. THE SLUICE

COROT (JEAN BAPTISTE CAMILLE).

FRENCH

Born in Paris, July 20, 1796; died there, February 23, 1875. Pupil of Michallon and of Victor Bertin. Went to Italy in 1826, and in studying nature, as he continued to do on returning to France, in Provence, Normandy, and Fontainebleau, learned to couple breadth of treatment with careful though not obtrusive detail. An eminently suggestive and refined painter, gifted with highly poetical and tender feeling, he has, from his peculiar excellence in treating still water, the sleeping woods, the broad, pale horizon and the veiled sky, been called the Theocritus of landscape painting. He is well characterized, in a sonnet by an American poet, as "Thou painter of the essences of things." Medals: Second class, 1833; first class, 1848 and 1855. Legion of Honor, 1846; Officer, 1867.

To Corot life was one unbroken harmony. "Rien ne trouble sa fin, c'est le soir d'un beau jour." His sister, with whom the old bachelor lived, died in the October of 1874. On February 23d of the following year, when he had just completed his seventy-ninth year, he was heard to say as he lay in bed, drawing

in the air with his fingers: "*Mon Dieu*, how beautiful that is—the most beautiful landscape I have ever seen!" On his deathbed his friends brought him the medal struck to commemorate his jubilee, and he said: "It makes me happy to know that one is so loved; I have had good relatives and dear friends. I am thankful to God." With these words he passed away—the sweetest poet painter and the "tenderest soul of the nineteenth century."

- 57. LA CUEILLETTE AU BORD DU CHEMIN
- 58. BOHÉMIENNE À LA FONTAINE
- 59. LE PONT DE MANTES
- 60. LE BATEAU AU CLAIR DE LUNE

CROME (JOHN), ("OLD CROME").

ENGLISH

Born at Norwich, 1769. The son of a journeyman weaver, he was in due course apprenticed to a coach painter. His spare time was spent in drawing the scenery around his native city, and after the expiration of his apprenticeship he determined to be a painter. He eked out his scanty resources by giving lessons in drawing and painting. In 1805 he founded the Norwich School of Art, of which Vincent, Stark, and Cotman were the other leading representatives. In later life he visited Paris and studied with eagerness the Dutch landscapes in the Louvre. Hobbema was his idol, and his own work is a direct and exact realism, pictorially arranged in a harmony of brown tones under the influence of the Dutch. He died in the city where he had spent his whole life, in 1821.

- 33. THE WILLOW TREE

CUYP (AELBERT).

DUTCH

Born at Dordrecht, 1620; died there, 1691. Landscape, animal and marine painter. This highly gifted artist was from early infancy associated with, and attracted by, the beauties of graphic imitation. His father, Jacob Gerritz Cuyp, an artist of no inconsiderable talent, both in portraiture and landscape, was one of the founders of the Academy of Painting at Dort, and it was from him that Aelbert received his first instructions, and in his early works may be traced the style of his father. England appreciated and purchased his works long before his own countrymen recognized his ability, and some 200 out of 336 canvases painted by him were owned in England as late as the close of the nineteenth century.

- 23. THE MUSSEL EATER

DAUBIGNY (CHARLES FRANÇOIS).

FRENCH

Born at Paris, 1817; died there, 1878. Son and pupil of the distinguished miniature painter of the French Restoration, Edme François Daubigny, 1789-1843. He visited Italy, and returning in 1836, studied under Paul Delaroche. Daubigny was, with Rousseau, Corot, and Jules Dupré, a lover of the banks of the Oise. On a boat arranged with all necessary equipments for a house and

studio combined, he made long excursions on the Oise and the Seine. A dweller in the open air, he rendered with all the freshness of springtime the tender accuracy of color which contact with nature alone made possible, and brought to landscape painting an unusual grace. Medals: 1848, '53, '55, '57, '59, '67. Legion of Honor, 1859. Officer of the Legion of Honor, 1874. Diploma to the Memory of Deceased Artists, *Exposition Universelle*, 1878.

It is quite probable that other men of the Barbizon School at times were greater artists than he, but none of them possessed Daubigny's absorbing love of what was beautiful in nature for its own sake, or the exquisite sensibility and frankness with which he painted those familiar scenes which have so long delighted the lovers of the beautiful in nature, and filled their hearts with a sincere affection.

- 61. MANTES LA JOLIE
- 62. THE BANKS OF THE OISE—SUMMER
- 63. THE WILLOWS

DAUMIER (HONORÉ).

FRENCH

Born in Marseilles in 1808. Painter and caricaturist. During the *bourgeois régime* of Louis Philippe, Daumier was the great caricaturist of politics, and later by his studies of misfortune and vice and of the street life of Paris he achieved a wonderfully comprehensive record of his time. It has the value of historical data and is at the same time great art by reason of the largeness, and simplicity of line, the form of characterization, and the avoidance of all triviality. His "Robert Macaire" series, published in "Charivari," was highly celebrated. In 1877 he became blind, and he died at Valmandois in 1879, in a house given him by Corot.

- 76. LE WAGON DE TROISIÈME CLASSE

DECAMPS (ALEXANDRE GABRIEL).

FRENCH

Born at Paris, March 3, 1803; died at Fontainebleau, August 22, 1860. Pupil of Abel de Pujol, of David, and also of Ingres. He freed himself early from classical principles of style and imitation of the antique, and formed himself through the study of nature. His name was soon counted with those of Ingres, Delacroix, and Delaroche, as a leader of the modern romantic French school.

Decamps' restless spirit sent him on many wanderings, and from a visit to Asia Minor he brought back the inspiration and material for the Oriental subjects, bathed in sunlight and glowing with slumberous color, which gave him a distinctive place among the masters of the day. In his greatest success his life was not happy. He had his studio and hunting lodge in Fontainebleau, and he divided his life between painting and hunting to dissipate his brooding on his disappointment in life. He had few friends, though with Millet and other artists of his circle he was on amicable terms. Medals and honors only deepened his disgust at his inability to create monumental masterpieces. Only his great mind preserved him from total misanthropy. One day in 1860 he rode

into the forest with his favorite hounds to hunt. The baying of the dogs attracted the attention of a forester, and he found one of the greatest artists of the world thrown from his horse and helpless from an injury which proved mortal.

46. LES PETITS NAUTONIERS

DEFREGGER (FRANZ VON).

AUSTRIAN

Born at Stronach, Tyrol (Austria), 1835. Pupil of Munich Academy under Piloty, 1860. Gold Medals: Munich, Vienna, Berlin, Paris. Professor of Munich Academy. Order of St. Michael; of Francis Joseph; of Isabella the Catholic. Honorary Member of the Berlin, Vienna, and Amsterdam Academies. Ennobled in 1880. His work "Arriving at the Ball" was sold in the George I. Sney Sale, New York, 1885, for \$10,500.

42. THE ADVENTURE

DELACROIX (FERDINAND VICTOR EUGÈNE).

FRENCH

Born at Charenton St. Maurice, near Paris, 1798; died at Paris, 1863. Pupil of Guérin. Exhibited in 1822 his "Dante and Virgil," which won him reputation, and he might have received high academic honors if he had not diverged from the prevalent classicism of the school of David and joined the romantic school, of which he became one of the leaders. He traveled in Spain and North Africa in 1831, and between that and 1855 executed important public commissions, decorating the Chamber of Deputies, the Library of the Luxembourg, the Church of St. Sulpice, and galleries in the Louvre and the Hôtel de Ville. Shortly after the conception of these last he died; and, being dead, began straightway to live in the popular imagination. While during his lifetime he seldom got more than four hundred dollars for his largest paintings, the sale of the pictures he had left behind him netted the sum of one million eight hundred thousand francs.

For the principles of art to which he clung, let himself speak: "This famous thing, the Beautiful," he once wrote, "must be—every one says so—the final aim of art. But if it be the only aim, what then are we to make of men like Rubens, Rembrandt, and, in general, all the artistic natures of the North, who preferred other qualities belonging to their art? In any case, there is no recipe by means of which one can attain to what is called the ideally beautiful. Style depends absolutely and solely upon the free and original expression of each master's peculiar qualities." Legion of Honor, 1831; Officer, 1846; Commander, 1855. Member of the Institute, 1857.

77. COMBAT EN ALGÉRIE

(First called by the artist: LA PERCEPTION DE L'IMPÔT ARABE)

DETAILLE (JEAN BAPTISTE ÉDOUARD).

FRENCH

Born at Paris, 1848; died there, Dec. 24, 1912. Favorite pupil of Meissonier. Exhibited at the Salon, in 1868, his "Halt of Infantry," which received much

praise, and in 1869 the "Rest During the Drill at Camp St. Maur," which won for him a medal, and which established his reputation as one of the most popular military painters of the day. Member of the Institute, 1892. He served upon the Staff in the Tunisian Campaign, 1881. Visited and painted in England and Austria, and in Russia he executed many important works for the personal collection of the Czar. President of the Society of French Artists, 1895 (*Champs Elysées*). Medals, Paris, 1869, '70, '72. Medal of Honor, 1888. Legion of Honor, 1873; Officer, 1881; Commander, 1897. Grand Medal of Honor, 1897. Grand Cordon of the Order of St. Stanislas of Russia, 1897; Military Medal of England (Queen's Jubilee), 1897; Colonial Medal (Tunisian Expedition).

80. PRUSSIAN CUIRASSIERS ATTACKING A FRENCH CONVOY

DIAZ DE LA PEÑA (NARCISSE VIRGILE).

FRENCH

Born at Bordeaux, of Spanish parents, 1809; died at Mentone, 1860. Diaz was one of those who gave celebrity to the village of Barbizon, in the forest of Fontainebleau. Anything served him as a pretext for bringing to light his marvelous aptitude as a colorist. He rendered with equal facility the enchantments of the landscape flooded with sunshine and the deep forest in luminous twilight, or nymphs with flesh of exquisite tone; and dazzled the eye with all the seductions of a grand colorist.

He lives by his Fontainebleau landscapes. He is the third man in the great triad, and, though different in sentiment, mood and individuality from Rousseau or Dupré, he is to be named with them as one of the great landscape painters of the last century.

Diaz was more successful in a worldly way than either of his companions. His pictures sold readily and he received many honors. But he never forgot his less fortunate comrades. He bought their pictures, loaned them money, kept their heads above water, while ever proclaiming their merit. This was particularly true of Rousseau and Millet. He never let slip an opportunity for testifying to their excellences. In 1851 he was made Chevalier of the Legion of Honor, but Rousseau was overlooked. At a dinner given to the new officers, Diaz made a great commotion by rising on his wooden leg and loudly proclaiming the health of "Théodore Rousseau, our master, who has been forgotten." Medals: third class, 1844; second class, 1846; first class, 1848. Legion of Honor, 1851.

68. LA DISEUSE DE BONNE AVENTURE

69. SUNSET NEAR FONTAINEBLEAU

DIEFFENBACH (H. A.).

GERMAN

Born at Wiesbaden, Feb. 4, 1831. Genre painter, pupil in Düsseldorf of Jordan; returned in 1858 to Wiesbaden, lived in 1863-70 in Paris, then for one year in Switzerland, and in 1871 settled in Berlin. His favorite sphere is children's and peasant life.

38. THE FOSTER MOTHER

DUPRÉ (JULES).

FRENCH

Born at Nantes, 1811; died at L'Isle-Adam, 1889. One of the most original and powerful painters of the modern French School. At twelve years of age he was the principal decorator in his father's porcelain factory on the banks of the Oise. It was in the contemplation of nature, in his isolation amidst her influences, that the mind of the lad was opened to her beauty, and that her mystery was sounded by his thought. In his hours of freedom the boy used to wander over the fields with sketch-book and pencil. No professor interposed himself between this talent in its birth and what it portrayed. What he was ignorant of he asked but of her; what he learned was from her teaching. At eighteen the little china painter had become a young master. At sixty, he was the illustrious, respected veteran of the School of 1830—Delacroix, Rousseau, Diaz, Corot, Barye, Millet, Decamps, and Troyon.

Fortune favored Dupré with a more even disposition than his companion Rousseau. He got along with the world better, was more successful financially, and had less bitterness in his life. He outlived all the early tempests that gathered about the heads of the band, and saw the ideas they had struggled for at last acknowledged. His quiet bearing under success was as admirable as his fortitude under early failure. He was not easily turned aside or beaten down or over-exalted. The belief of his youth he carried with him into old age, firmly convinced that some day it would triumph. Medals: second class, 1833 and 1867. Legion of Honor, 1849; Officer, 1870.

64. PASTURAGE NEAR L'ISLE-ADAM
65. LANDSCAPE
66. LANDSCAPE—"HUTS NEAR A POOL"
67. A SUMMER LANDSCAPE

FROMENTIN (EUGÈNE).

FRENCH

Born at La Rochelle in 1820. He was the son of a successful lawyer and intended to follow his father's profession. But after receiving his diploma in Paris, at the age of twenty-three, he was taken ill, and as a pastime took up the study of drawing. He soon discovered that his tastes were stronger in the direction of art than toward the practice of law, and he became a pupil of Cabat and Rémond. He had visited Algeria as a youth, and, attracted by Marilhat's paintings of the Orient, now made up his mind to return to that country. He accordingly spent three years there—1846 and 1848 and 1852. In 1847 he first exhibited at the Salon, and in a few years was recognized as a most sympathetic and poetical painter of Oriental subjects, and became, indeed, the leader of a school. In this delightful artist the painter's talent was enhanced by a very decided literary aptitude, and thus in his works he not only paints Africa, he narrates it. He received medals at the Paris Salon in 1849, 1857 and 1859, and at the Exposition in 1867. He was made Chevalier of the Legion of Honor in 1859 and Officer in 1869. Died in 1876.

45. À LA FONTAINE

GAINSBOROUGH (THOMAS), R.A.

ENGLISH

Born at Sudbury, in Suffolk, 1727. He attended the local grammar school, but making small progress in learning, was placed with a goldsmith in London, who introduced him to Gravelot, an engraver. The latter instructed him in drawing, and obtained for him admission to the St. Martin's Lane Academy. After studying for three years, he hired rooms in Hatton Gardens, and, while waiting for customers, executed a few small landscapes which he sold to the dealers. Meeting with no success in London, he returned to Sudbury in 1745, and married Mary Burr, who had an annuity of two hundred pounds. After living fifteen years in Ipswich, he moved to Bath, where his success as a portrait painter was pronounced. During the fourteen years of his stay in that city he contributed regularly to the Royal Academy exhibitions, so that when he migrated in 1784 to London and rented part of Schomburg House, Pall Mall, he was welcomed as the rival of Reynolds in portraiture and of Wilson in landscape. He was devoted to music and the simple delights of domestic life. In 1788, upon his deathbed, he sent for Sir Joshua. "We are all going to heaven," he whispered, "and Van Dyck is of the party." By his request he was buried in the churchyard at Kew.

21. PORTRAIT OF CAROLINE ANNE HORDE

GÉRICAULT (JEAN LOUIS ANDRÉ THÉODORE).

FRENCH

Born at Rouen, Sept. 26, 1791; died in Paris, Jan. 18, 1824. History and animal painter, pupil of Carle Vernet and of Guérin. In 1817, after serving in the army three years, he went to Italy and studied in Rome and Florence. His "Raft of the Medusa" (1819, Louvre) was loudly denounced by the critics on account of its bold realism; but its exhibition in London brought the painter 20,000 francs and on his return to Paris a gold medal. He executed afterwards many studies in crayon and watercolor, and many lithographs; also he modeled for sculpture.

49. THE WHITE HORSE

GERÔME (JEAN LÉON).

FRENCH

Born at Vesoul, 1824. Died, suddenly, at Paris, Jan. 10, 1904. Pupil of Paul Delaroche, whom he accompanied to Rome, and of Gleyre after his return from Italy. Gérôme was one of the best-known of modern French painters, and he also executed several sculptured groups. His subjects are chiefly characteristic of life in the East. Medals: third class, 1847; second class, 1848, 1855; of Honor, 1867, 1874-1878; for Sculpture, 1878. Legion of Honor, 1855; Officer, 1867; Commander, 1878. Member of Institute, 1865. Professor in the *École des Beaux-Arts*, 1863.

78. BONAPARTE EN ÉGYPTÉ

GREUZE (JEAN-BAPTISTE).

FRENCH

Born at Tournus, near Mâcon, Aug. 21, 1725; died at the Louvre, in Paris, Mar. 21, 1805. Genre and portrait painter. Pupil at Lyons of Groudon; he studied afterwards in the Academy at Paris and at Rome. His first picture, "A Father Explaining the Bible to His Children," seemed to exceed anything that was expected of Greuze. He was elected an *agr  * or Associate of the French Academy of Painting in 1755, when his picture, "L'Aveugle tromp  ," was exhibited, and in the same year he went to Italy with the Abb   Gougenot. In 1761 his "L'Accord  e de Village" (Louvre) excited the greatest enthusiasm. Angry at being received into the Academy (1769) as a genre and not as a history painter, Greuze retired for a time to Anjou, whence he returned to exhibit pictures which attracted all Paris. Exhibited at the Salons of 1755, '57, '59, '61, '63, '65, '69, 1800, '01, '04. He amassed a large fortune, but lost it during the Revolution. Neglected by the public, which then admired only the new school of David, Greuze passed his last years in misery and regret. His wife, who was Mlle. Barbuty, whose charming face appears in so many of his pictures, was an extravagant and worthless woman, from whom he was separated long before his death.

19. INNOCENCE

GUARDI (FRANCESCO).

ITALIAN

Born at Venice in 1712; died there in 1793. He was a pupil and follower of Canaletto. Worked mostly at Venice. Painter of architectural and landscape perspective views. He painted many pictures of Venice and its buildings and monuments, all charming in style though less exact in detail than those of Canaletto.

15. THE GRAND CANAL NEAR THE PIAZZA OF SAN MARCO, VENICE

16. THE PIAZZA OF SAN MARCO, VENICE

HALS (FRANS).

DUTCH

Born at Antwerp, in 1584; died at Haarlem, 1666. He was a descendant of an old patrician family. Pupil of Karel Van Mander. One of the merriest and brightest-witted of all the Dutch portrait painters.

He was the founder of a National style and a portrait painter who ranks with the greatest masters; his unusual talent excited the admiration of Van Dyck.

His flesh coloring is vital; his handling broad, masterly and vigorous. His facility and intemperate habits led him to be careless, and for a couple of years before his death he was supported by the municipality of Haarlem and pensioned, though meagerly. For a century after he died his talent and genius were so far forgotten that many of his paintings sold for a few pounds. "As a master of brilliant brush-work, and in the consummate power of his handling, he stands second, if second, to Velasquez alone." Seven of his large paintings hang in the Haarlem Museum.

10. THE REVEREND CASPAR SIBELIUS

HENNER (JEAN JACQUES).

FRENCH

Born at Bernwiller, Alsace, in 1829. His father was a peasant and without means, but the municipality, after the young student had shown promising talent in the studio of Gabriel Guérin at Strasbourg, sent him to Paris, where he entered the Ecole des Beaux-Arts and gained the Prix de Rome in 1858, while a pupil of Drölling and of Picot. He spent five years in Italy, and afterwards traveled in various countries in Europe. Attention was first called to the great qualities of his work during his scholarship in Rome, and his "Susannah," exhibited in 1865, established his reputation once for all. He has been a consistent idealist all his life, and his work combines the great charm of purity with a virile strength of effect. He received medals at the Paris Salon in 1863, 1865 and 1866, and at the Exposition in 1878. He was made Chevalier of the Legion of Honor in 1873 and Officer in 1878. Medal at the Exposition in 1878; Member of the Institute in 1889.

47. PENSEROSA

HOBBEEMA (MEINDERT).

DUTCH

Born at Amsterdam, 1638; died at same place, 1709. Pupil of Jacob Van Ruisdael. Landscape painter. The figures and animals in his pictures were painted by Berghem, Van de Velde, Lingelbach, Wouwerman and others. Most of his paintings were bought by Englishmen. He was much neglected in his lifetime and little esteemed. He now ranks as one of the greatest Dutch masters of landscape art, thanks to the initiative of England. Less poetic than Ruisdael, he had greater truth in atmospheric effect and brilliancy of color.

24. CASTLE KOSTVERLOREN

HOPNER (JOHN), R.A.

ENGLISH

Born in Whitechapel, London, 1759, of German descent. At first a chorister in the Chapel Royal, he studied art at the Academy schools. He became an Associate of the Royal Academy in 1793, and a full member a few years later. Under the patronage of the Prince of Wales he rose rapidly as a fashionable portrait painter, and found a rival only in Lawrence. Basing his style upon that of Sir Joshua Reynolds, he maintained, notwithstanding, an originality of his own, and was particularly happy in his rendering of women and children. In 1803 he published "A Series of Portraits of Ladies of Rank and Fashion," engraved from his own paintings. His death occurred in 1810.

32. MRS. ARBUTHNOT

DE HOOCH (PIETER).

DUTCH

Born at Rotterdam in 1632. Died at Amsterdam in 1681. Genre painter. Said to be a pupil of Nicolaes Berchem, but formed himself under the influence of Karel Fabritius and Rembrandt. His early works show clearly the influence

of the soldier painters of the Frans Hals school and of the pupils of Rembrandt, especially Karel Fabritius. He first worked mostly at Delft, later at Amsterdam (from about 1665). One of the most original artists of the Dutch School, and notable as a painter of sunlight and for his portrayal of domestic scenes.

25. THE MUSIC PARTY

INNESS (GEORGE).

AMERICAN

Born at Newburgh, N. Y., 1825; died, 1894. Pupil of Regis Gignoux, 1868. In Italy, 1871-75. His pictures resemble the works of other artists in nothing. He was erratic, but possessed with a deep love of and devotion to nature. The ideal and poetic sentiment was ever uppermost in his mind, and no creation of his was without the stamp of his remarkable individuality. In his later works he attained an excellence which placed him in the front rank of the best landscape painters of the world. Member of the National Academy of Design. His works adorn some of the most distinguished collections of the land.

72. SUNSET (MONTCLAIR)

73. SUNSET

KNAUS (LUDWIG).

GERMAN

Born at Wiesbaden, 1829. Pupil of Düsseldorf Academy under Sohn and Schadow in 1846-52, then studied in Paris until 1860; visited Italy in 1857-58; lived in Berlin, 1861-66, and at Düsseldorf from 1866 to 1874. Professor at the Berlin Academy from 1874 to 1884. He is the foremost genre painter in Germany. Member of the Vienna, Berlin, Munich, Amsterdam, Antwerp, and Christiania Academies. Medals: Paris, second class, 1853; first class, 1855, '57, '59. Legion of Honor, 1859; Officer, 1867. Grand Medal of Honor, 1867; Knight of Prussian Order of Merit, etc., and many medals.

41. A BAVARIAN HOLIDAY

LAWRENCE (SIR THOMAS), P.R.A.

ENGLISH

Born at Bristol, 1769. Died at London, 1830. He early distinguished himself for his ability in drawing. His father was landlord of the Black Bear Inn, Devizes, and the first efforts of the young painter which attracted notice were some portraits in chalk of his father's customers. At the early age of ten years he set up as a portrait painter in crayons, at Oxford; but he soon afterwards ventured to take a house at Bath, where he immediately met with much employment and extraordinary success. In his seventeenth year he commenced oil painting; in 1787, twelve months afterwards, he settled in London, and entered himself as a student in the Royal Academy. His success in London was as great as it had been in the Provinces. In 1791, though under the age required by the laws (twenty-four), he was elected an associate of the Academy, and after the death of Sir Joshua Reynolds, in the following year, he succeeded him as painter to the King. He painted at this time, in his twenty-third year, the portraits of

the King and Queen which were presented by Lord Macartney to the Emperor of China. In 1794 he was elected a Royal Accademician; he was knighted by the Prince Regent in 1815; and at the death of Benjamin West, in 1820, he was unanimously elected president of the Academy. From the time of his election as a member of the Academy to his death, Sir Thomas's career as a portrait painter was unrivaled; he contributed, from 1787 to 1830 inclusive, 311 pictures to the exhibitions of the Royal Academy. He died in London, at his house in Russell Square, Jan. 7, 1830. He was never married. Shortly after his death, a selection of ninety-one of his works was exhibited at the British Institution. He was a member of St. Luke at Rome, and of many other foreign academies; and in 1825 he was created a Chevalier of the Legion of Honor.

20. MISS KENT.

LITSCHAUER (KARL JOSEPH).

GERMAN

Born in Vienna, Mar. 1, 1830; died in Düsseldorf, Aug. 8, 1871. Genre painter, pupil of Vienna Academy and of Robert Waldmüller, then of Düsseldorf Academy, and of Tidemand; settled in Düsseldorf. Great Gold Medal and honorary member of Amsterdam Academy in 1864.

40. THE COUNTERFEITERS

MAUVE (ANTON).

DUTCH

"It was truly said when Anton Mauve died that Holland had sustained a national loss. Though comparatively a young man, he had made a powerful impression on the art of his country, and did more than any of his contemporaries to infuse into the minds of his fellow-artists higher aims and to lead them toward that close sympathy with nature which was his own inspiration. He loved the Dutch farms, dykes and heaths, and he painted them lovingly and tenderly in a direct, simple way. To him his country was not always dull, gray and damp, as other artists would have us believe. He saw and felt, and shows us, its light and sunshine, too. Through his pictures we may know Holland as it is, with its peaceful peasant life in both field and cottage—not that life of hard and hopeless toil that Millet so often painted, but the life of peaceful and contented labor which, happily, is, after all, the peasant's more frequent lot.

"Mauve was born at Zaandam, Sept. 18, 1838, and died at the house of his brother, in Arnheim, Feb. 5, 1888.

"Though he was for a short time in the school of P. F. Van Os, he was mainly a self-taught artist."—W. MACBETH.

37. WINTER LANDSCAPE

McENTEE (JERVIS), N.A.

AMERICAN

He was born at Rondout, N. Y., in 1828, and began the study of art in the city of New York in 1850 under Frederick E. Church, N.A. A few years later he opened a studio of his own, and in 1861 he was elected a National Academician.

His work represents various characteristic phases of the American scenery and climate. His pictures at the Centennial Exhibition, Philadelphia, in 1876, were commended by the judges, and a picture exhibited at the Royal Academy in 1872 was received with great favor in London. He died in 1891.

75. AUTUMN LANDSCAPE WITH FIGURES

MEISSONIER (JEAN LOUIS ERNEST).

FRENCH

Born in Lyons, Feb. 21, 1815; died, Jan. 31, 1891. Went to Paris in 1830, where he was for four months the pupil of Léon Cogniet. But he formed himself simply by studying the works of old masters, especially the Dutch School. He first became known as an illustrator of books. His first exhibited picture was "The Visitors," 1834. Medals: Third class, 1830; second class, 1841; first class, 1843, '48; of Honor, 1855, '67, '78. Legion of Honor, 1846; Officer, 1856; Commander, 1867; Grand Officer, 1878; Grand Commander, 1889. Member of Institute, 1861; Munich Academy, 1867. Honorary Member Royal Academy, London, and other academies. Grand Medal of Honor, 1855, Universal Exhibition; Medal of Honor, 1867, Universal Exhibition.

51. A CAVALIER

MILLAIS (SIR JOHN EVERETT, BART.).

ENGLISH

Born in Southampton, June 8, 1829. Died, 1896. Genre, landscape, and portrait painter. Pupil in drawing at Mr. Sass's Academy, and won in 1838 a silver medal of the Society of Arts with a drawing from the antique; became in 1840 a student in the Royal Academy, where he won in 1843 the silver medal. He exhibited, in 1846, "Pizarro Seizing the Inca of Peru," and in 1847 was awarded the gold medal for his "Benjamites Seizing the Daughters of Shiloh." In 1847 he competed for a commission to paint in the Houses of Parliament, sending to Westminster Hall "The Widow Bestowing Her Mite," and in the same year his "Elgiva Seized by Odo" was in the Academy. In the years 1847-49, in connection with D. G. Rossetti, Holman Hunt, Woolner, and others, seven in all, he founded an association, afterwards called the Pre-Raphaelite Brotherhood, whose motto was Truth. Nothing was to be generalized in their art which could and should be expressed in detail. Their theory was that what is common in Nature is good enough for art. In 1854 Mr. Millais was elected an A.R.A., being, with the exception of Lawrence, the youngest artist who had attained that distinction; he became an R.A. in 1863 and was created a baronet in 1885. He was awarded a 2d class medal at Paris in 1855, a medal of honor in 1878, in which year he was made an Officer of the Legion of Honor, and was chosen a Member of the Institute of France in 1883. He was a member also of the Academies of Edinburgh, Antwerp, Madrid and Rome.

31. THE PET BIRD

MILLET (JEAN FRANÇOIS).

FRENCH

Born at Gréville, Oct. 4, 1814; died at Barbizon, Jan. 20, 1875. Pupil of Mouchel, Langlois, and Delaroché. A peasant himself in origin, his representations of peasant life were painted with simple, earnest feeling, a comprehension of its pathos such as no other painter has reached. His best work began in 1849 with contributions to the Salon, which were continued up to 1870. His early work treated generally of the nude, but later he dropped that entirely. Medals: Second class, 1853 and 1864; first class, 1867. Legion of Honor, 1868.

"While the artistic atmosphere was torn with the cries of partisans, Millet had ears only for the cry of the soil. The peasant of Gruchy is the epic painter of the nineteenth century's newly discovered conception of the dignity of work. Nor does he blink the inherent curse of it—the sweat and pain of labor; the distortion of body, and premature age; the strait conditions and unhonored death—but out of the completeness with which the life conforms to its environments he discovers its dignity."

52. LE GARDEUR DE MOUTONS

MONTICELLI (ADOLPHE).

FRENCH

Born at Marseilles, of Italian parentage, in 1824; died there in 1886. His pictures are noted for the richness of their color and the beautiful tones which they display. They are somewhat suggestive of the figure pieces of Diaz. Monticelli received his early training in the Art School of Marseilles and settled in Paris during the '40's, where the friendship of Diaz opened the way for him to the circles of the artists. He won praise from some of the most noted of these and had attained fame for his wonderful color compositions both in England and America, as well as in France, when the collapse of Napoleon III's Empire sent him back to his native city, which he never left again.

43. COURT D'AMOUR

44. ROMANTIC SCENE

MORLAND (GEORGE).

FRENCH

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

13. RUSTIC SCENE

NASMYTH (PATRICK).

SCOTCH

Born in Edinburgh, 1787; died at Lambeth, 1831. Son and pupil of Alexander Nasmyth, a landscape painter; went to London in 1807, and two years later exhibited his first picture in the Royal Academy. Painted simple landscapes, with much detail in execution, in imitation of the Dutch School, but with great force.

1. EDINBURGH FROM GOGAR

NEUHUYS (ALBERT).

DUTCH

Born at Utrecht, June 10, 1844. Resides at Laren, Holland. Pupil of the Academy at Antwerp. Officer of the Order of St. Michael of Bavaria. Gold medal, Vienna, and two medals of the first class, World's Columbian Exposition, Chicago, 1893. Honorary Member of the Academy of Sciences and Fine Arts of Rotterdam, and of the Society of Aquarellists of Brussels.

36. MOTHER AND CHILDREN

DE NEUVILLE (ALPHONSE MARIE).

FRENCH

Born at Saint Omer, France, in 1836. His parents, who were rich and influential, intended him for an official career, but from the first his tastes inclined to the army, and finally he was sent to the military school at Lorient. During his brief stay there and also in the law school in Paris, which he attended to please his parents, he spent most of his time sketching, and finally determined to become a painter, notwithstanding the remonstrances of his family and friends. He studied with Delacroix and Picot, more as a friend than as a student, but his first pictures were not successful. The Franco-Prussian War gave him, however, the necessary stimulus and opportunity, and his pictures of that epoch are among the most remarkable war pictures ever painted. He received medals at Paris in 1859 and 1861; was made Chevalier of the Legion of Honor in 1873 and Officer in 1881. Died in 1885.

79. TRANSPORT OF PRISONERS

REMBRANDT VAN RIJN (REMBRANDT HARMENSE VAN RIJN).

DUTCH

Born at Leyden, July 15, 1606. Buried in the Westerkerk (Church of the West) at Amsterdam, Oct. 8, 1669. He was the son of a prosperous miller of Leyden whose ambition was to see him in one of the learned professions. But the boy's love for art overcame all difficulties and oppositions, and he entered the studio of Van Swanenburg as a pupil, and later that of Pieter Lastman. The bold, strong features of old age had a fascination for Rembrandt; the bold markings, broad planes, and vigorous lines easily gave him that clue to a mastery of expression which is so characteristic of all his works. In 1631 he opened a studio in Amsterdam, and resided there until his death. In 1634 he married

Saskia Van Uylenborch, whose fair face and form are seen in many of his portraits, biblical and historical pictures. For eight years fortune smiled upon him; his studio was crowded with pupils and he had patronage far beyond his needs. But Saskia died in 1642 and a gloom was cast over the life of the young painter. In 1650 Hendrikje Stoffels, a beautiful young girl from the country, came to live in his home as housekeeper, and cared for him tenderly during his last days of poverty and misfortune until the end came. Unfortunately, Rembrandt had been too lavish in his expenditures, fashion changed and under the influence of French tastes for the lighter, smoother, and more elegant and decorative pictures, Rembrandt was neglected and his more robust art found little favor; debts accumulated, commissions were few, and at last he was declared a bankrupt and his whole effects were sold by auction.

28. LUCRETIA STABBING HERSELF

REYNOLDS (SIR JOSHUA), P.R.A.

ENGLISH

Born at Plympton, Devonshire, July 16, 1723; died in London, Feb. 23, 1792. Son of the Rev. Samuel Reynolds, master of the Grammar School at Plympton, St. Mary's, Plymouth. Went to London in 1741 as a pupil of Thomas Hudson, and after less than two years' study returned home and painted many portraits at a low price. In 1746 he began to practice in London, and in 1749 accompanied Commodore, afterwards Lord Keppel, in the ship *Centurion*, to the Mediterranean. At Rome he caught a cold while working in the Sistine Chapel, which made him deaf for the rest of his life. He returned to England in October, 1752, and settled in London, first in St. Martin's Lane. In 1768, on the establishment of the Royal Academy, he was chosen its first president and was knighted by George III. Upon the death of Allan Ramsay, 1784, he became principal painter in ordinary to the king. He died unmarried, and was buried in St. Paul's Cathedral near Sir Christopher Wren.

22. MISS MORRIS (AFTERWARDS MRS. LOCKWOOD)

ROMNEY (GEORGE).

ENGLISH

Born at Dalton-le-Furness, Lancashire, England, Dec. 15, 1734; died at Kendal, Nov. 15, 1802. After acquiring a little knowledge of painting from Steele, a painter at Kendal, he supported himself by painting portraits in the north of England at two guineas a head until 1762, when he went to London. In that year and in 1763 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. His famous model was the notorious but beautiful Lady Hamilton, whose face he reproduced in various guise.

18. LADY HAMILTON AS MADONNA

34. THE WILLETT CHILDREN

35. COUNTESS OF GLENCAIRN

ROUSSEAU (PIERRE ÉTIENNE THÉODORE).

FRENCH

Born at Paris, April 15, 1812; died at Barbizon, near Fontainebleau, Dec. 22, 1867. Landscape painter; pupil of Rémond (1826) and of Lethière. Showed himself a true "naturalist" in his first picture (1826), and up to 1848—when his works, after being for thirteen years excluded from the Salon by the Academical Jury, then abolished, were readmitted—fought the battle of naturalism with varying success, and founded the modern French school of landscape painting, of which he was one of the chief glories. Albert Wolfe said of Rousseau: "He occupied the highest place, because he was the most perfect master. The grand aspect of landscape and its tenderness are equally familiar to him. He renders with the same mastery the smile of creation and its terrors, the broad open plain and the mysterious forest; the limpid, sunbright sky or the heaping of the clouds put to flight by storms; the terrible aspects of landscape or those replete with grace. He has understood all, rendered all, with equal genius. The great contemporary painters have each a particular stamp, Corot painting the grace, Millet the hidden voice, Jules Dupré the majestic strength. Théodore Rousseau has been by turns as much a poet as Corot, as melancholy as Millet, as awful as Dupré; he is the most complete, for he embraces landscape art absolutely.

"It is useless to repeat the story of his life. It is common knowledge nowadays that he battled against odds, endured neglect and disappointment, and died practically unappreciated. It is small credit to human intelligence that pictures which were rejected at the Salon and declined by the amateurs now sell for enormous prices or are treasured in the art museums of every land. No landscape painter before him ever equaled him, no landscape painter since his time has excelled him; yet it took the race many years to find that out. He went to the shades unsung. 'Rousseau, c'est un aigle.' Honor to you, Père Corot, for uttering that truth so early!"

Medals: third class, 1834; first class, 1849, '55; Medal of Honor, 1867. Legion of Honor, 1852.

53. LE PLATEAU DE BELLECROIX

54. THE POOL IN THE FOREST

55. LA MARE À PIAT, FORÊT DE FONTAINEBLEAU—SOLEIL COUCHANT

56. THE POOL—CLEARING OFF

SIEGERT (AUGUST).

GERMAN

Born at Neu-Wied, 1820; died in Düsseldorf, 1883. Pupil of Düsseldorf Academy under Hildebrandt and Schadow in 1835-46. Professor of that Academy in 1872. Member of Amsterdam Academy. Medal at Vienna.

39. THE OLD GRANDMOTHER

TENIERS (DAVID, THE YOUNGER).

FLEMISH

Painter and engraver. Born at Antwerp, 1610; baptized in the Church of St. Jaques, December 15; died at Perck, near Brussels, April 25, 1690. Pupil of his father. Worked at Antwerp (member of the Guild from 1632). Was made court painter to Archduke Leopold Wilhelm, Governor of the Netherlands, and settled between 1648 and 1652 in Brussels, where he was received into the Guild in 1675. He was the prime mover in the foundation of the Antwerp Academy in 1663. Equally favored by Leopold Wilhelm's successor, Don Juan of Austria, who is said to have studied under him. He received important commissions from Philip IV. of Spain, and marks of esteem from Queen Christina of Sweden, and the great people in England and other countries. Influenced by Rubens and especially by Brouwer.

5. WOMAN SMOKING IN AN INN

TERBORCH (GERARD).

DUTCH.

Born at Zwolle, between 1613 and 1617; died at Deventer, Dec. 8, 1681. Pupil of his father. Painted in Amsterdam, and also in Haarlem, where he entered the Guild in 1635, under the influence of Frans Hals. Traveled through Germany, Italy, Spain, England, and France, and painted everywhere portraits and genre pieces. In 1646-48, at Münster, he became, through the favor of the Spanish envoy to Madrid, the painter of the Diplomatic Circle. He followed the Spanish envoy to Madrid, where he painted the king and many courtiers and ladies. He returned via England and France to his native country, and settled at Deventer, where he obtained a citizenship in 1655. He afterwards became burgomaster. He first put forward the satin gown, so much used by Mieris and Metsu.

9. LADY POURING WINE

TROYON (CONSTANT).

FRENCH

Born at Sèvres, 1810; died in Paris, 1865. Pupil of Riocreux and Poupart, and influenced by Roqueplan to study nature, for which he showed an individual feeling in his first exhibited works, 1832. A visit to Holland in 1847 revealed to Troyon his true mission, that of an animal painter. His great technical skill and inexhaustible resources as a colorist, and other rare endowments, enabled him to grapple with all the varying moods and effects of nature, and as a cattle and landscape painter he soon became illustrious. Member of the Amsterdam Academy. Diploma to the Memory of Deceased Artists, Exposition Universelle, 1878.

Long before he began to paint animals he had won distinction as a landscape painter. His first picture was exhibited at the Salon in 1832, when he was twenty-two years of age; three years later he received his first honor—a medal of the third class; in 1839 the Museum of Amiens purchased his Salon picture; in 1840 he obtained a medal of the second class; in 1846 a medal of the first class, besides having a picture bought for the museum at Lille; finally, in 1849, he received his greatest public preferment—the Cross of the Legion of Honor. All

these honors were awarded him before he had publicly exhibited an important picture of animal life, and were bestowed upon him for his excellence as a landscape painter alone. Troyon saw his landscape and his cattle as a pictorial whole, just as we ourselves behold them in nature.

70. L'APPROCHE DE L'ORAGE

TURNER (JOSEPH MALLORD WILLIAM).

ENGLISH

Born in Maiden Lane, Covent Garden, London, 1775; died, 1851. He was the son of a barber, and his father intended him for his own profession. Of his earlier sketches, made in pencil and India ink when he was a boy, a large proportion consists of careful studies of stranded boats, and different parts of old Dutch shipping. He hired himself out every evening to wash in skies in India ink in other people's drawings, at half a crown a night, getting his supper into the bargain. It was in water color that Turner first painted. By 1789 he began to paint in oils, and this great genius, who now holds the first place in English landscape art, entered the Royal Academy as a student at the age of thirteen, and under the prevailing influence of the day studied the works of Claude Lorrain, the Poussins, Salvator Rosa, and other classical painters. Ruskin says: "The great distinctive passion of Turner's nature—that which separates him from all other modern landscape painters—is his sympathy with sorrow, deepened by his continual sense of the power of death. Colossal in power, he was also tender and delicate in harmony of tint and subtlety of drawing. He had a perfect grasp of English scenery, and shrank from no labor in expressing details. His Yorkshire drawings are peculiarly rich and varied in composition, the rock and hill forms being marvelously accurate, while his skies and effects of mist are exquisitely rendered. Glorious in conception—unfathomable in knowledge—solitary in power—with the elements waiting upon his will, and the night and morning obedient to his call, sent as a prophet of God to reveal to men the mysteries of a universe; standing like the great angel of the Apocalypse, clothed with a cloud, and with a rainbow upon his head, and with the sun and stars given into his hand."

7. THE CLIFFS AT DOVER

29. EAST COWES CASTLE, THE SEAT OF J. NASH, ESQ.—THE REGATTA BEARING TO WINDWARD

VAN DE VELDE (WILLEM, THE YOUNGER).

DUTCH

Born in Amsterdam in 1633; died at Greenwich, April 6, 1707; buried in St. James' Church, Piccadilly. Son and pupil of Willem Van de Velde the Elder. After he had gained a reputation in Holland he went with his father to England, and in 1674 Charles II granted him a salary of £100 for painting sea fights, for which the elder painter made the drawings. This salary, with an equal pension granted the father, was continued by James II. He was the best known marine painter of the Dutch School. Smith's Catalogue records 329 paintings by him. Most of them are in English private collections.

2. CALM SEA

VAN DYCK (SIR ANTHONY).

FLEMISH

Born in Antwerp, March 22, 1599; died in London, December 9, 1641. At ten years of age he was apprenticed by his father, Francis Van Dyck, linen draper, to Hendrik Van Balen, and at sixteen he entered the studio of Rubens as his pupil and assistant, employed by this great master to prepare black and white drawings for his pictures for the use of the engravers who worked under his eye, and to make cartoons from his sketches. Van Dyck's talent developed with astonishing rapidity. He obtained access to James I through the Countess of Arundel. He painted the king's portrait at Windsor. In the autumn of 1621 the king gave him a horse and sent him on a journey to Italy, where Van Dyck took up his residence. Jealousy of his great success made Rome intolerable, and he proceeded to Genoa in January, 1624, and remained there until the next year, when he returned home. Rubens was very fond of him, and bought several of his pictures, which set the tide running in his favor. After an unsuccessful visit to England in 1627, where he failed to obtain presentation at Court for want of favor with the Duke of Buckingham, Van Dyck lived for three years at Antwerp and Brussels, painting and etching a number of pictures which have become famous. In 1630 Charles I, who had seen some of his work, invited him to England. In April, 1632, Van Dyck obeyed the summons, and after he had been presented to the king by Sir Kenelm Digby, painted his portrait, that of the queen, and the great picture of the royal family now at Windsor. In July he was knighted and appointed court painter, and in October, 1633, had a pension of £200 a year assigned to him. During the next nine years he painted nineteen portraits of the king, seventeen of the queen, as well as many of their children, at a fixed price of £50 for half and £100 for full length figures. Living in a style of splendor far beyond his means, Van Dyck became more and more embarrassed as the troubles of Charles's reign thickened, until in 1638 he presented his unpaid claims to the king, including his pension for the past five years, payment for many portraits and for four cartoons for tapestries at Whitehall, which he valued at the large sum of £80,000. These claims were but partially satisfied when he went to France in 1641. Disappointed and in broken health, he returned to England via Antwerp, and on the first of December, the birthday of his daughter Giustiniana, he made his will, and on the ninth he expired. He was buried in St. Paul's Cathedral.

27. PORTRAIT OF A GENTLEMAN (SCHELTJUS A BOLSWERT, THE FAMOUS ENGRAVER)

VAN OSTADE (ADRIAEN).

Born in Haarlem; baptized, December 10, 1610; died in Haarlem, April 27, 1685. Pupil of Frans Hals, and after 1640 developed under Rembrandt's influence. His family took the name of Ostade from a village now called Ostedt, in the environs of Eindhoven, whence his father, a weaver, removed to Haarlem, 1605. Adriaen at a very early age became the favorite pupil of Frans Hals. He married twice, and died a widower. He had many pupils, one of whom

was the famous Jan Steen. He was not only an inimitable painter of rustic scenes, but also an excellent etcher.

11. BACKGAMMON PLAYERS AT AN INN

VAN OSTADE (IZACK).

DUTCH

Born in Haarlem; baptized, June 2, 1621; died there; buried Oct. 16, 1649. Genre and landscape painter. Brother and pupil of Adriaen. His pictures which are of most value are his landscapes with figures, in which his individuality found scope.

6. PEASANTS BEFORE AN INN

VAN RUISDAEL (RUYSDAEL) (JACOB ISAACKSZ).

DUTCH

Born at Haarlem, about 1625 (?); died there, 1682. Son and pupil of Izack Van Ruisdael; probably also pupil of his uncle Solomon Van Ruisdael. He became the greatest landscape painter of the Dutch School. Yet he was so little appreciated by his contemporaries that his co-religionists among the Mennonites petitioned for his admission to the public hospital.

In 1648 he joined the Guild of St. Luke, at Haarlem, and in 1659 obtained the rights of citizenship at Amsterdam. He gained but a scant maintenance, however, by his art. The figures introduced in his landscapes are by Berchem, Adriaen Van de Velde, Wouwerman, Lingelbach, Vermeer and Eglin Van der Neer. Ruisdael was also an admirable etcher.

14. A WATERFALL

26. THE CASCADE

VIBERT (JEHAN GEORGES).

FRENCH

Born in Paris, September 30, 1840; died, 1902. Pupil of Picot and Barrias. Medals: 1864, '67, '68, '78. Legion of Honor, 1870; Officer, Legion of Honor, 1882.

48. A THEOLOGICAL DISPUTE

WHITTREDGE (WORTHINGTON), N.A.

AMERICAN

Worthington Whittredge was long a veteran of the American School, but his later work preserved the vitality of his earlier period. He was born in Ohio in 1820 and entered commercial life in Cincinnati, studying art in his hours of recreation. He finally took up the profession in earnest and became a local portrait painter of note. In 1850 he visited Europe, studying the masters in the galleries of London and Paris, and later entered the studio of Andreas Achenbach in Düsseldorf. He remained there three years, when he went to paint in Belgium and Holland and in Rome. In 1859 he returned to the United States and settled in New York. In 1861 he was elected a National Academician,

becoming president of the institution in 1874 and holding office for three successive terms. In 1866 he made a sketching trip to the Far West. He received an honorable mention from the art judges at the Paris Exposition of 1889. Died, New York, 1911.

74. SCENE IN CENTRAL PARK, 1874

WOUWERMAN (PHILIP).

DUTCH

Born in Haarlem, baptized May 24, 1619; died May 19, 1668. Landscape, genre and animal painter. He introduced horses, hunts and soldiers in his compositions, with great variety. He painted nearly 800 pictures, repeating some of the motives often. Instructed by his father, also by Jan Wynants. His first style is in the brown tone—his horses are heavy; his second style is distinguished by the pure golden tone and the slender build of his horses; and his third by the prevalence of a dull silvery tone.

8. THE SUTLER'S BOOTH

17. L'ABREUVOIR

WYANT (ALEXANDER H.), N.A.

AMERICAN

"Inness and Wyant! We constantly hear these two great names coupled whenever American landscape painting is discussed, and by common consent they are placed at the top. How different their work is; how different in conception, first of all, and how different it is in carrying out the conception, all those understand who know the pictures of both. Less of a synthesist than Inness, but yet painting very broadly and comprehensively while retaining detail, Wyant, in his landscapes, almost hesitates to make nature meet his purpose, and generally makes his means provide the way to hold on to her truth, and at the same time translate her mood into his own expression. A very strong colorist, he never indulges in unctuous richness, but paints soberly and with great reserve force the strongest and most brilliant of his effects. He loved the gray skies and somber tints of November, the subtle mystery of twilight, and the fading glory of the sunset. But when the mood was on him he depicted with cheerful, buoyant color the pleasant atmosphere of midday, or the fresh, clear tints of the foliage with its bath of dew drying in the morning sun. One of his greatest pictures is 'In the Adirondacks,' a forest effect with a stream in the foreground, painted with the midday light illuminating the recesses of the forest and bringing out the hundred tints of green and gray of the leaves and trunks of the trees and the carpet of grass and moss. In every effect he painted he was veracious, and in every canvas he signed he put his deepest feeling.

"Alexander H. Wyant was born in Ohio in 1836, and at the age of twenty was painting with considerable skill. He spent some years in Düsseldorf in academic study, and all the rest of his art he taught himself with nature for his guide. He went to the Adirondacks early in his career, and many of his best works were painted from motives found in that region. He was elected

a National Academician in 1869, and was a founder member of the American Water Color Society. He died in 1892. His pictures are in numerous private collections and in several public galleries. 'View in County Kerry' is in the permanent collection of the Metropolitan Museum, New York."

71. THE APPROACHING STORM

WYNANTS (JAN).

DUTCH

Born in Haarlem about 1615; died about 1680. Landscape painter whose pictures are characterized by a certain prosaic truthfulness, fine aerial perspective, silvery-toned background, and careful execution of detail. His foreground figures were supplied by Adriaen Van de Velde, Lingelbach, Wouwerman, Barent Earl, Helt-Stockade and Schellinks. His canvases are in many European museums and private collections.

12. HILLY LANDSCAPE WITH GROVE

