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OLD AND
MODERN MASTERS
IN THE COLLECTION
OF
M·C·D·BORDEN

CATALOGUED BY
WILHELM R·VALENTINER
& AUGUST F·JACCACI

VOLUME TWO



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

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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 later 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 achievements which are 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 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 qual-

ities of its composition, and see that while Delacroix was disdainful of all formulas, he also worshipped 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 few great colorists of the world we need not look at his larger work, as this little picture shows. The scene is rendered with absolute directness and an epic vigour; and it is wonderful in the brilliant variety of its chromatic harmony.

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 Mairilhat 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 pre-occupations. 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 Michael Angelo, 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 or their names!) His important example in this collection is the earliest in date of two pictures, the second of which with variants 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.

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 name 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 was 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 an 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 Lorraine 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 is 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 enamelled 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 1830, 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 four 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. 44 is a landscape of the arid Southwestern country of the Landes, the "Pool in the Forest" (with its superb design of tree tops against the sky) is a site in the forest of Fontainebleau, and "Sunset" was probably painted in the neighborhood of the same forest, near the home of the artist, Barbizon or Marlotte. They have a grave look, something of the same lofty seriousness of Ruysdael, 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 was 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 lay 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 the 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 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.

Of 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 intensely and joyfully interested in the thousand ways of handling the brush, in the alchemy of the palette, the qualities of paint, and who revelled 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 gypsy and the light colors of the two little girls standing before her—in a mosaic-like ensemble where delicate

pale salmon, pale yellows, greys 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 Dupr  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 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 mediaeval 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

cratic 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 common place and tragic details of everyday 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 cleve-

erness; 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 Michelangelesque 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 grey 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 travellers had resulted in the popularity of Turkish subjects and Chinoiseries (treated, it is true, in an operatic 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 feat 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 inappreciable 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 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, Fromentin's ideal was to adapt their teaching to the new problems confronting him.

A little picture shows the character of Meissonier'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 Meissonier'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 admir-

able. 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 exemplifies 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 modelling 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 traveller 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 Edouard Detaille, present episodes 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 fibre 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 distinguishes 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 Thore'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 Jules Vibert, who has been amusingly 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 "Quarrel," 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.

MODERN DUTCH MASTERS

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—Israels. 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 grey skies of the big world, and of cattle and flocks of sheep. His 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 lifts his subjects out of reality into the world of poetry. In this picture how truly seen is the road, the grey trees against the grey sky; the distant hill, 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 marks 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 grey 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 distinguishes 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 towards 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 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 Anschutz 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 the 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 a 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 places 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 this 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 real 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 a 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 con-

veyed 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.

MODERN FRENCH MASTERS

FRENCH MASTERS

- 34 Jean Baptiste Greuze
- 35 Theodore Géricault
- 36 Eugène Delacroix
- 37 Alexandre Decamps
- 38 Honoré Daumier
- 39 Constant Troyon
- 40 Jean Baptiste Corot
- 41 Jean Baptiste Corot
- 42 Jean Baptiste Corot
- 43 Jean Baptiste Corot
- 44 Théodore Rousseau
- 45 Théodore Rousseau
- 46 Théodore Rousseau
- 47 Théodore Rousseau
- 48 Jules Dupré
- 49 Jules Dupré
- 50 Jules Dupré
- 51 Jules Dupré
- 52 François Daubigny
- 53 François Daubigny
- 54 François Daubigny
- 55 Narcisse Diaz
- 56 Narcisse Diaz
- 57 Adolphe Monticelli
- 58 Adolphe Monticelli
- 59 Jean François Millet
- 60 Rosa Bonheur
- 61 Eugène Fromentin
- 62 Ernest Meissonier
- 63 J. Jacques Henner
- 64 J. L. Gérôme
- 65 Edouard Detaille
- 66 Alphonse De Neuville
- 67 Jules Breton
- 68 Georges Vibert

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JEAN BAPTISTE GREUZE

FRENCH SCHOOL, 1725-1805

INNOCENCE

TURNED slightly towards the left, a young girl, "une ingénue," enfolds in her arms a lamb which she holds on a pedestal inscribed "A L'AMITIE." 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.

Size: H. 21¼ inches; W. 17½ inches.

[14]
JEAN BAPTISTE GREUZE

FRANÇOIS BOUILLON

LEONARD

T
INNOCENCE
JEAN BAPTISTE GREUZE



• Jean Baptiste Greuze 1765 •



Carpe Goussier 1824.

JEAN THEODORE GERICAULT

THE WHITE HORSE

A FULL AND COMPLETE HISTORY OF THE WHITE HORSE
AND THE HISTORY OF THE WHITE HORSE
JEAN THEODORE GERICAULT



THE WHITE HORSE
BY J. THEODORE GERLACH

[35]

JEAN THÉODORE GÉRICAULT

FRENCH SCHOOL, 1791-1824

THE WHITE HORSE

A FULL BLOODED Arabian horse, 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 modelling.

Size: H. 21 inches; W. 26¼ inches.

[36]

FERDINAND VICTOR EUGÈNE
DELACROIX

FRENCH SCHOOL, 1798-1863

COMBAT EN ALGÉRIE

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 towards 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 edge of a hill, which comes down diagonally to the left and fills the foreground. Arabs of the invading party are scattered on the path which runs along this hill, one of whom on horseback is descending into the valley towards the enemy. A wounded cavalier and his horse are lying in the foreground, and beyond them a wounded Arab is kneeling.

Signed at bottom to the left of center: EUG. DELACROIX 1863.

Size: H. 35¾ inches; W. 28¼ inches.

Collection Fop-Smith.

(4)

FERDINAND VICTOR EUGENE
DELACROIX

Commissaire d'Empire

PARIS

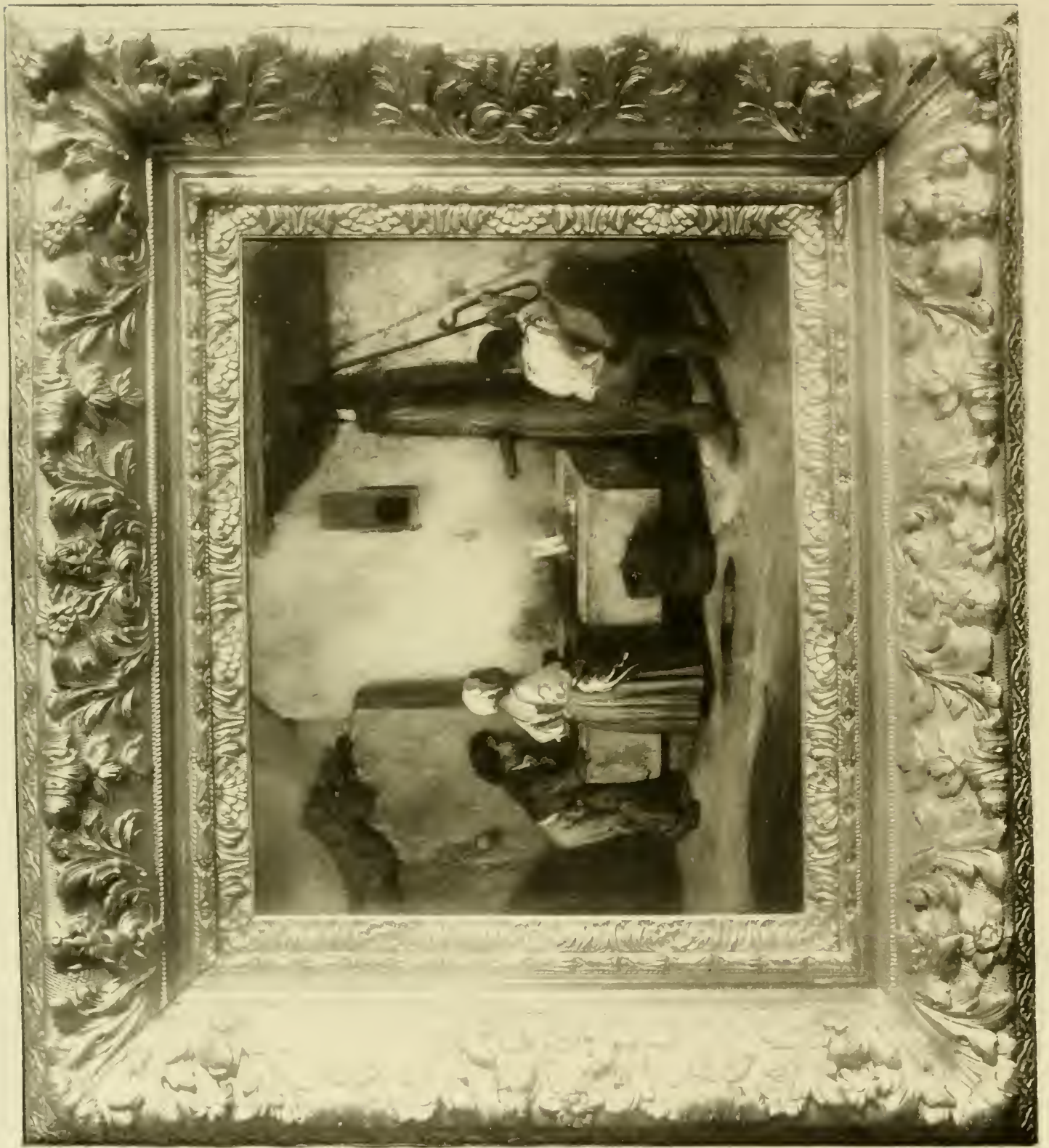


COMBAT EN ALGERIE

FERDINAND VICTOR EUGENE DELACROIX

[Faint, illegible text, likely bleed-through from the reverse side of the page.]





ALEXANDRE GABRIEL DECAMPS
1805-1855
LES PETITS NAUTONNIERS
ALEXANDRE GABRIEL DECAMPS

[37]

ALEXANDRE GABRIEL DECAMPS

FRENCH SCHOOL, 1803-1860

LES PETITS NAUTONNIERS

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

Signed:

Size: H. 12³/₄ inches; W. 15³/₄ inches.

Collection of Earl Northbrook.

[38]

HONORÉ DAUMIER

FRENCH SCHOOL, 1808-1879

LE WAGON DE TROISIÈME CLASSE

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 to the left. Seated to the left on the first bench, and looking at the spectator, a mother looks down upon the sleeping child in her arms; near her an older woman with a hood on her head clasps her hands over the handle of the basket she holds on her lap; beside her in the shadow, a boy with his hands in his pockets sleeps soundly. Everyone of the faces seen in the background is markedly individualized. The handling is vigorous and the picture has great beauty of tone and color.

Size: H. 25 inches; W. 34½ inches.

Collection Duz.

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

1886
HONORE DAUMIER

LE WAGON DE TROISIEME CLASSE

HONORE DAUMIER





THE APPROACHING STORM

CONSTANT TROYON

[39]

CONSTANT TROYON

FRENCH SCHOOL, 1810-1865

THE APPROACHING STORM

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 some cattle are being driven in single file by two peasants, a man and a woman; the little herd is moving across the picture towards the left, until it turns, and its two leaders are coming forward in the middle of the foreground.

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

Size: H. 31 inches; W. 45¾ inches.

JEAN BAPTISTE CAMILLE COROT

FRENCH SCHOOL, 1796-1875

BOHEMIENNE A LA FONTAINE

A GYPSY WOMAN stands against a background of trees on one side, and a distant body of water on the other. The figure is three-quarter length and is turned a little towards 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.

Signed in lower left corner: COROT.

Size: H. 21½ inches; W. 16¼ inches.

Copies of this picture exist. This is the original. Has been drawn by Alfred Robaut and photographed by Boussod. No. 1423 of "L'OEuvre de Corot" by Alfred Robaut and Moreau-Nélaton. Vol. III, p. 60.

Collection Perreau.

Collection Forbes, London, where it was wrongly labelled "Rebecca."

(90)

JEAN BAPTISTE CAMILLE COROT

Peintre Français

1817-1875

Le Peintre et le Sculpteur

BOHEMIENNE A LA FONTAINE

JEAN BAPTISTE CAMILLE COROT

Paris, 1864





JEAN BAPTISTE CAMILLE COROT

LE PONT DE MANTES

JEAN BAPTISTE CAMILLE COROT

JEAN BAPTISTE CAMILLE COROT

SECOND EXAMPLE

LE PONT DE MANTES

FROM under the arches of a massively built stone bridge to the left the river Seine flows down to the right, framed in between grassy banks. On the near shore in the foreground are two figures, that of a woman and a child with a dog, and at the extreme left a large willow; at the water edge on the opposite shore three women are washing, and above the crest of the high bank, between the trunks and 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.

Size: H. 18 inches; W. 23 $\frac{3}{4}$ inches.

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

JEAN BAPTISTE CAMILLE COROT

THIRD EXAMPLE

LE BATEAU AU CLAIR DE LUNE

A LARGE BODY of water with the shore extending in the foreground and showing, to the left, a rise of ground with some trees whose foliage fills a large part of the composition. To the right is a boat with three figures, one of which is making ready to hoist the sail. In the center is a low moon, whose light is reflected in the water; below it, to the left, a little pier with a house and boats showing dimly. Between the trees stands a peasant with the upper part of his body silhouetted against the sky. Early morning effect; the pearly mist over sky and water being emphasized by the trees.

Signed at bottom to the right: COROT.

Painted in 1871-1872.

Size: H. 24¾ inches; W. 32 inches.

Photographed by Braun and Durand-Ruel. No. 2263, Alfred Robaud and Moreau-Nélaton. "L'Oeuvre de Corot," Vol. III, p. 346.

Exhibited at the memorial Corot Exhibition at the Ecole des Beaux-Arts, 1875, (No. 94 of the catalogue), and at the Paris Universal Exhibition of 1878, (No. 206 of the catalogue.)

Collection Verdier.

In 1895 belonged to M. Durand-Ruel.

PAR JEAN-BAPTISTE CAMILLE COROT

Illustration

Paris chez M. L. Lacroix, Libraire, Palais National, ci-devant des Beaux-Arts.

A Paris, chez M. L. Lacroix, Libraire, Palais National, ci-devant des Beaux-Arts.

LE BATEAU AU CLAIR DE LUNE

JEAN BAPTISTE CAMILLE COROT

Paris chez M. L. Lacroix, Libraire, Palais National, ci-devant des Beaux-Arts.







LA COURTE AU ROY DU CHATELAIN
JEAN BAPTISTE LAFONT

JEAN BAPTISTE CAMILLE COROT

FOURTH EXAMPLE

LA CUEILLETTE AU BORD DU CHEMIN

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 which moves over at the top, and joins a willow at the right forming an arch, through which a road leads to the 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 faggots; to the left is a high bank in shadow. The delicate sky is suffused with pearly light.

Signed in the lower left corner: COROT.

Painted in 1860-65.

Size: H. 14¼ inches; W. 17¾ inches.

Photographed by Lecadre and drawn by Robaud.

No. 1659 Alfred Robaud and Moreau-Nélaton: *L'OEuvre de Corot*, Vol. III, p. 156.

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

Sale J. Saulnier, June, 1886, No. 28, and second sale Saulnier, March 25, 1892, No. 4, bought by Dr. Dieulafoy.

Collection Saulnier.

Collection Dieulafoy.

[44]

PIERRE ÉTIENNE THÉODORE
ROUSSEAU

FRENCH SCHOOL, 1812-1867

THE POOL

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 centre 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, and beyond them a plain still illuminated by the setting sun stretches out to a far horizon. The sky is suffused with soft light.

Signed at bottom to the left: TH. ROUSSEAU.

Size: H. 13¾ inches; W. 20 inches.

1881

THE POOL

PIERRE ETIENNE THEODORE ROUSSEAU

THE POOL

PIERRE ETIENNE THEODORE ROUSSEAU





A

LANDSCAPE

PIERRE ETIENNE THEODORE ROUSSEAU

[45]

PIERRE ÉTIENNE THÉODORE
ROUSSEAU

SECOND EXAMPLE

LANDSCAPE

A FLAT LANDSCAPE with a clear radiant sky, where towards the left the moon is just appearing, and the 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.

Size: H. 10½ inches; W. 21½ inches.

[46]

PIERRE ÉTIENNE THÉODORE
ROUSSEAU

THIRD EXAMPLE

SUNSET

A MEADOW ending in distant low-lying hills is contrasted to 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 with their backs 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 through trees.

Signed in the lower left corner: TH. ROUSSEAU.

Size: H. 14¾ inches; W. 21½ inches.

Collection of Count de la Panouse.

PIERRE ETIENNE THEODORE
ROUSSEAU

SUNSET

PIERRE ETIENNE THEODORE ROUSSEAU





THE POOL IN THE FOREST

PIERRE ETIENNE THEODORE ROUSSEAU

TRANSLATED BY

THE POOL IN THE FOREST

The Pool in the Forest
PIERRE ETIENNE THEODORE ROUSSEAU
TRANSLATED BY
THE POOL IN THE FOREST

[47]

PIERRE ÉTIENNE THÉODORE
ROUSSEAU

FOURTH EXAMPLE

THE POOL IN THE FOREST

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 top 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: T^H. ROUSSEAU.

Size: H. 10¼ inches; W. 18½ inches.

[48]

JULES DUPRÉ

FRENCH SCHOOL, 1811-1889

PASTURAGE NEAR L'ISLE-ADAM

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, to the left 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 lower right corner: JULES DUPRÉ.

Size: H. 10¾ inches; W. 15¾ inches.

Collection Nourrit.

PASTURAGE NEAR L'ISLE-ADAM

JULES DUPRE



Miss Buppé



THE
GREAT BRITISH
LIBRARY

100, Brook Green,
West London, W6 7BP

A
LANDSCAPE
JULES DUPRE

[49]

JULES DUPRÉ

SECOND EXAMPLE

LANDSCAPE

A VIGOROUSLY PAINTED landscape, with an old and rugged oak—rising at the left and bending toward the center of the picture—which is reflected in the pool of water occupying the immediate foreground and whose shores are 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 modelled in strong light and others presenting broad masses in shadow.

Signed at bottom towards the right: JULES DUPRÉ.

Size: H. 12 inches; W. 16 inches.

Collection Dreyfus.

[50]

JULES DUPRÉ

THIRD EXAMPLE

LANDSCAPE

IN the center of the composition, amidst rocks scattered on its bed and on its bank, a little brook which comes from behind and skirts the foot of a hill to the left, flows sluggishly forward to the foreground. An old woman is walking up a little path, which leads to the slope of the hill between fine trees, towards a house the roof of which shows above the crest of the hill. On the other side of the brook, meadows with trees in the distance spread out to the mountains on the horizon. Blue summer sky with white clouds.

Signed in the lower left corner: J. DUPRÉ.

Size: H. 29 inches; W. 37 inches.

Collection Fop-Smith.

JULES DUPRE

with a preface

by the author

LANDSCAPE

JULES DUPRE

[Faint, illegible text, likely bleed-through from the reverse side of the page]





LANDSCAPE

JULES DUPRE

[51]

JULES DUPRÉ

FOURTH EXAMPLE

LANDSCAPE

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.

Size: H. 12½ inches; W. 15¾ inches.

[52]

CHARLES FRANÇOIS DAUBIGNY

FRENCH SCHOOL, 1817-1878

MANTES-LA-JOLIE

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 towards 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 1853.

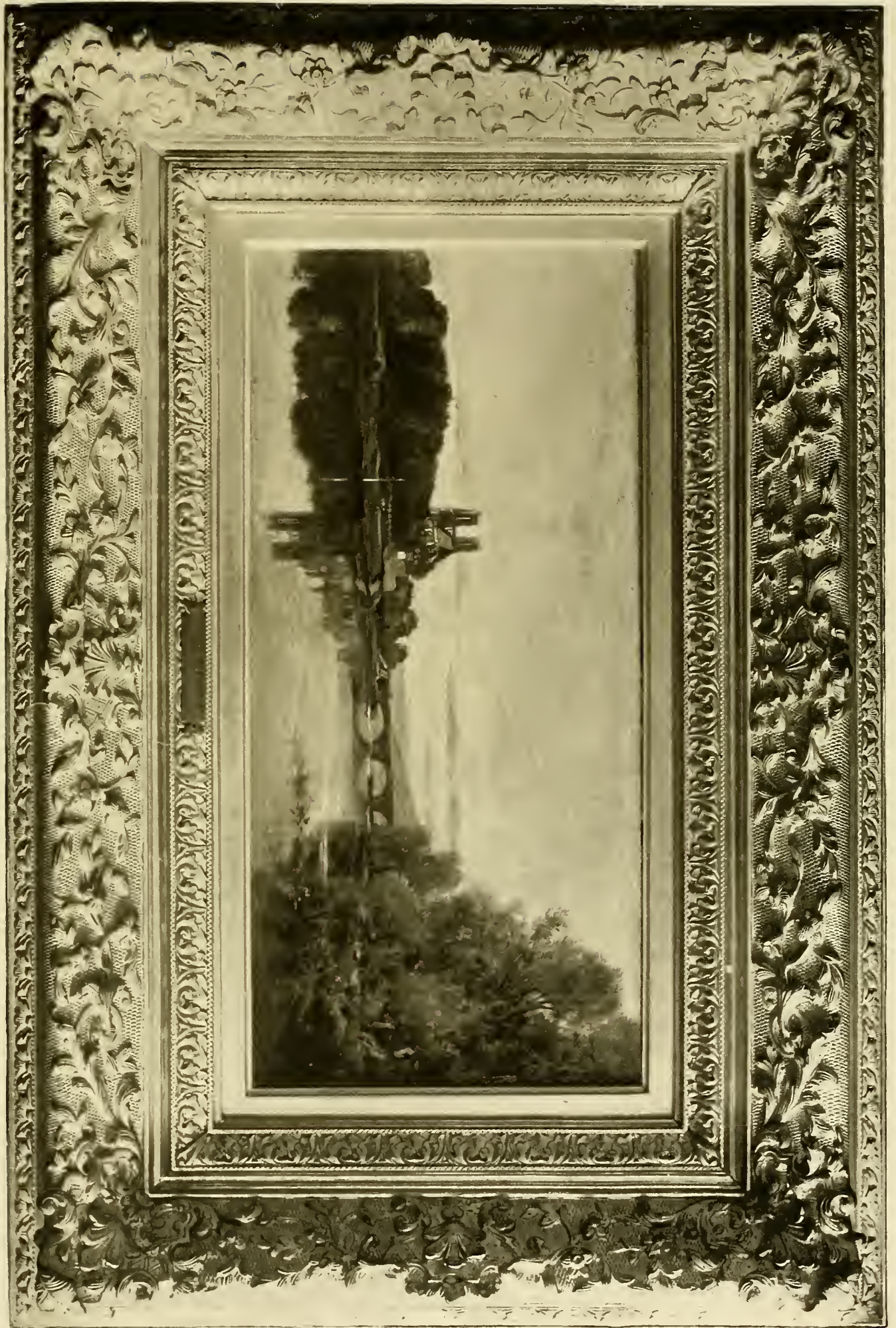
Size: H. 7 inches; W. 15 inches.

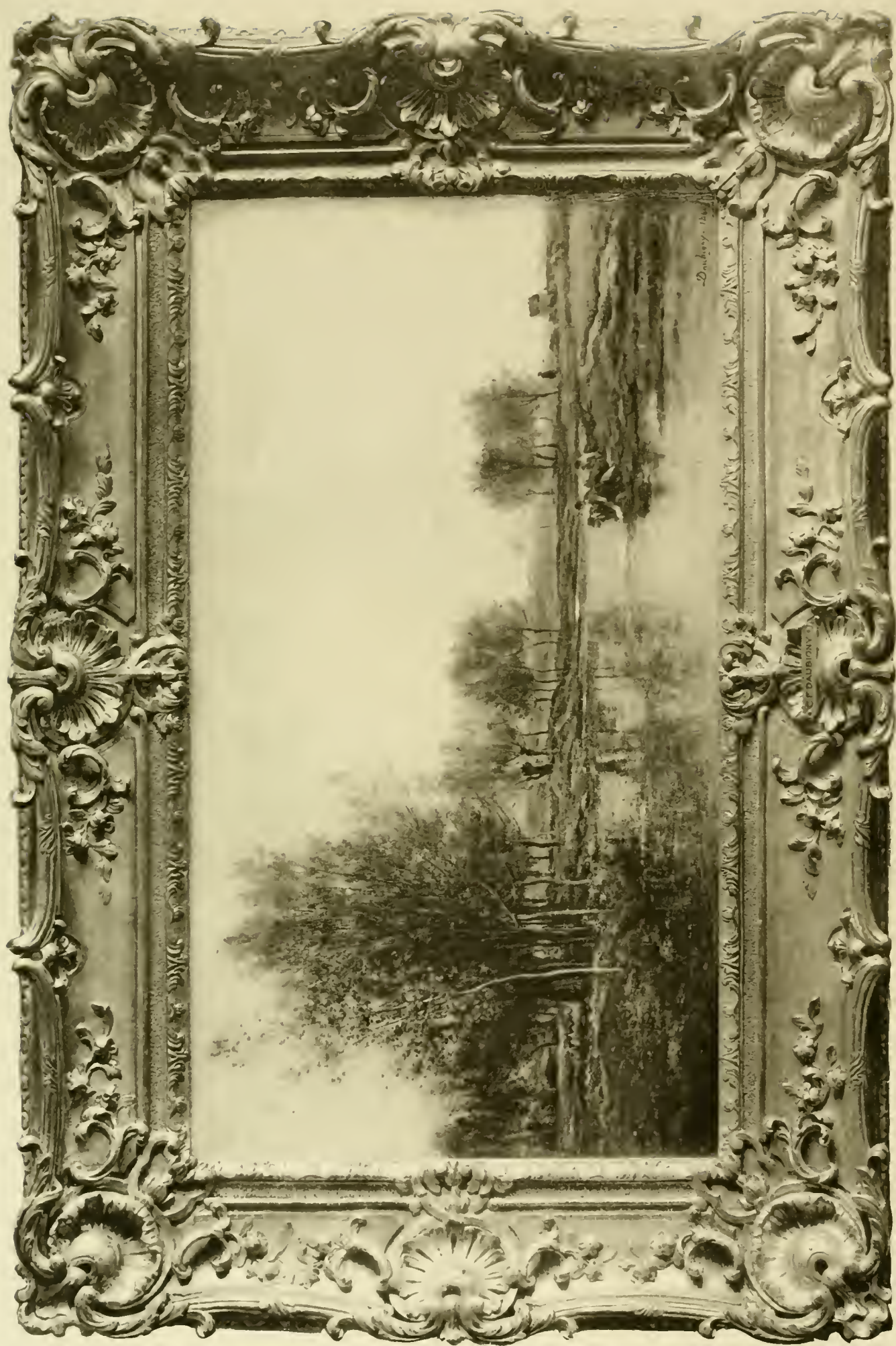
CHATELAIN DE MANTES

MANTES-LA-JOLIE

CHARLES FRANCOIS DAUBIGNY

Paris chez les
M. Lefevre
M. G. Lefevre
M. H. Lefevre
M. J. Lefevre
M. K. Lefevre
M. L. Lefevre
M. M. Lefevre
M. N. Lefevre
M. O. Lefevre
M. P. Lefevre
M. Q. Lefevre
M. R. Lefevre
M. S. Lefevre
M. T. Lefevre
M. U. Lefevre
M. V. Lefevre
M. W. Lefevre
M. X. Lefevre
M. Y. Lefevre
M. Z. Lefevre





CHARLES FRANCOIS DAUBIGNY

THE WILLOWS

CHARLES FRANCOIS DAUBIGNY

[53]

CHARLES FRANÇOIS DAUBIGNY

SECOND EXAMPLE

THE WILLOWS

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 in clusters extending to the right, where before a distant solitary cabin is seen a shepherd with his flock of sheep. On the right bank four peasant women in a group are washing linen in the river.

Signed in lower right corner: DAUBIGNY 1864.

Size: H. 17½ inches; W. 31¾ inches.

Collection F. A. Stout.

[54]

CHARLES FRANÇOIS DAUBIGNY

THIRD EXAMPLE

THE BANKS OF THE OISE. SUMMER

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 towards 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.

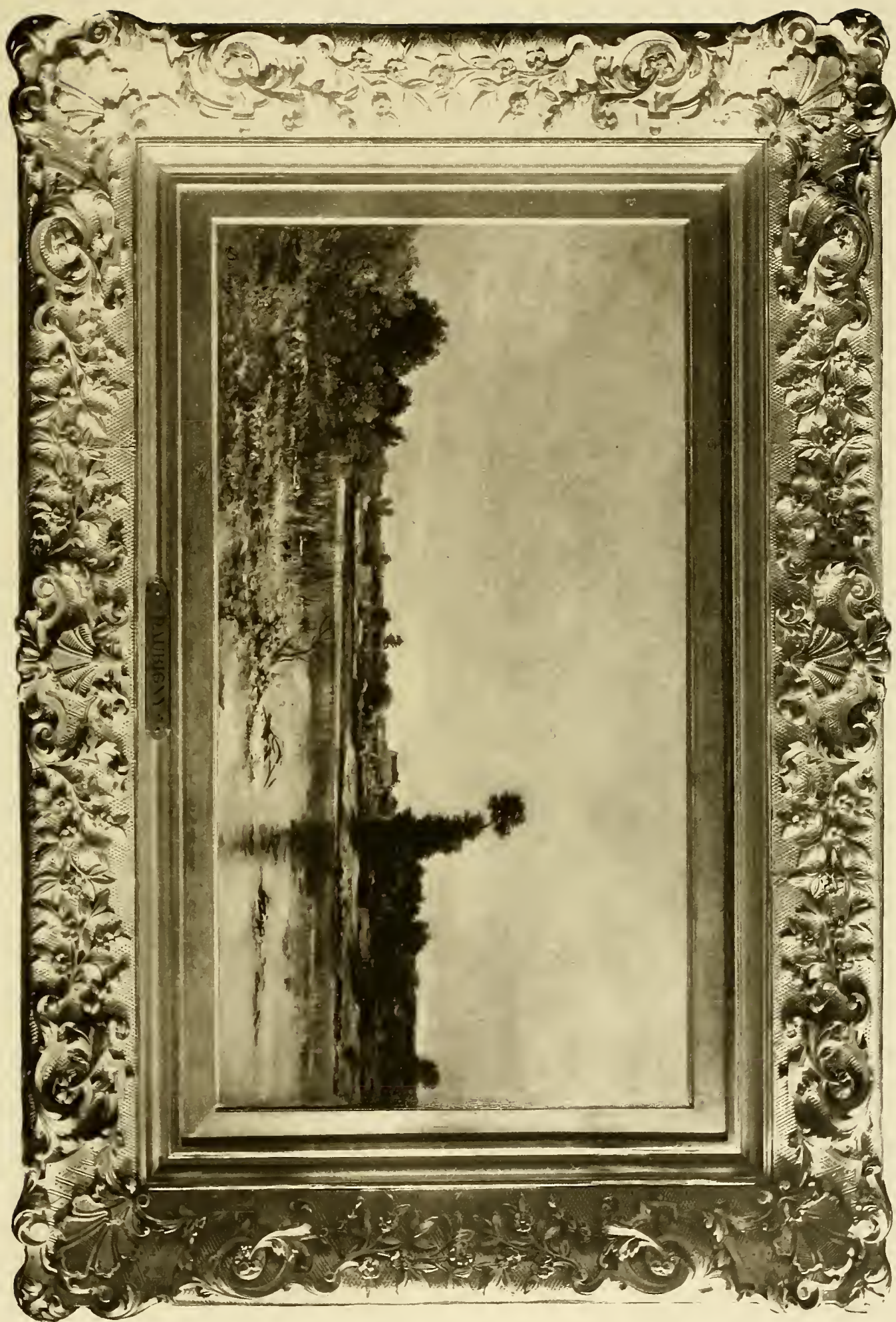
Signed in the lower left corner: DAUBIGNY 1866.

Size: H. 11½ inches; W. 22¼ inches.

CHARLES FRANCOIS DAUBIGNY

THE BANKS OF THE OISE. SUMMER

CHARLES FRANCOIS DAUBIGNY





1843

RAMON DE VINCIGUERA DELA PENA

Comodoro de Marina

LA DISEUSE DE BONNE AVENTURE

Par un auteur anonyme, traduit de l'anglais par M. de Vinciguera del la Pena, Comodoro de Marina, et par M. de la Pena, Comodoro de Marina.

LA DISEUSE DE BONNE AVENTURE

NARCISSE VIRGILE DIAZ DE LA PENA

Paris chez M. de la Pena, Comodoro de Marina, et chez M. de Vinciguera del la Pena, Comodoro de Marina.

Paris chez M. de la Pena, Comodoro de Marina, et chez M. de Vinciguera del la Pena, Comodoro de Marina.

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH SCHOOL, 1808-1876

LA DISEUSE DE BONNE AVENTURE

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 gypsy woman. In the center of the composition, a young woman in a blue dress and wearing a white mantilla and the 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 gypsy is another little girl, who seems absorbed in the event, as does the young girl who accompanies the lady and stands behind her. The hand of the latter rests on the neck of a white deer-hound, near which to the extreme left a dark hound is lying.

Signed in the lower right corner: N. DIAZ. 75.

Size: H. 28 inches; W. 23 inches.

NARCISSE VIRGILE DIAZ DE LA PEÑA

SECOND EXAMPLE

SUNSET NEAR FONTAINEBLEAU

EXTENDING far out towards 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.

Size: H. 30¾ inches; W. 40¼ inches.

SUNSET NEAR FONTAINEBLEAU

NARCISSE VIRGILE DIAZ DE LA PENA





Adolph-William, III.

1851

ADOLPHE MONTICELLI

Traduction de l'italien

COURT D'AMOUR

COURT D'AMOUR

ADOLPHE MONTICELLI

[Faint, illegible text, likely bleed-through from the reverse side of the page.]

[57]

ADOLPHE MONTICELLI

FRENCH SCHOOL, 1824-1886

COURT D'AMOUR

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.

Size: H. 14 inches; W. 10½ inches.

[58]

ADOLPHE MONTICELLI

SECOND EXAMPLE

ROMANTIC SCENE

IN a setting of rugged hillside and trees, standing out against a broken sky, is a group of ten figures, all women, clothed in garments of rich and rare colors. 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 right corner: MONTICELLI.

Size: H. 14 inches; W. 10½ inches.

ADOLPHE MONTICELLI

ROMANTIC SCENE

ROMANTIC SCENE

ADOLPHE MONTICELLI





JEAN FRANÇOIS MILLET

Peintre français (1814-1875)

Œuvres complètes

LE GARDEUR DE MOUTONS

JEAN FRANÇOIS MILLET

[59]

JEAN FRANÇOIS MILLET

FRENCH SCHOOL, 1814-1875

LE GARDEUR DE MOUTONS

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 towards his flock, is resting with both hands on his staff. To the right his dog, also in the 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 topped with a clump of trees silhouetted against the summer sky.

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

Size: H. 14 inches; W. 10½ inches.

[59]

JEAN FRANÇOIS MILLET

FRENCH SCHOOL, 1814-1875

LE GARDEUR DE MOUTONS

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 towards his flock, is resting with both hands on his staff. To the right his dog, also in the 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 topped with a clump of trees silhouetted against the summer sky.

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

Size: H. 14 inches; W. 10½ inches.

[60]

ROSA BONHEUR

FRENCH SCHOOL, 1822-1899.

HIGHLAND CATTLE AND SHEEP ON A
MOUNTAIN PASTURE

THE scene represents an upland pasture where 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 behind 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.

Size: H. 19¾ inches; W. 31¼ inches.

Sale Fowler, 1899. Catalogue p. 30, No. 82.

Collection Sir James Fowler.

1901

KOS. LONJILUR

Printed in the United States

THE UNIVERSITY OF CALIFORNIA
PUBLISHED BY THE UNIVERSITY PRESS

HIGHLAND CATTLE AND SHEEP ON A MOUNTAIN PASTURE

ROSA BONHEUR

The highland cattle and sheep of the mountain pasture of the Sierra Nevada, California, are the subject of this study. The author has spent several years in the study of these animals, and has observed their habits and habits in their natural environment. The results of her observations are here presented in a series of chapters, each dealing with a different aspect of the life of these animals. The first chapter deals with the general habits of the animals, and the second with their habits in the mountains. The third chapter deals with the habits of the animals in the lowlands, and the fourth with the habits of the animals in the highlands. The fifth chapter deals with the habits of the animals in the mountains, and the sixth with the habits of the animals in the highlands. The seventh chapter deals with the habits of the animals in the mountains, and the eighth with the habits of the animals in the highlands. The ninth chapter deals with the habits of the animals in the mountains, and the tenth with the habits of the animals in the highlands. The eleventh chapter deals with the habits of the animals in the mountains, and the twelfth with the habits of the animals in the highlands. The thirteenth chapter deals with the habits of the animals in the mountains, and the fourteenth with the habits of the animals in the highlands. The fifteenth chapter deals with the habits of the animals in the mountains, and the sixteenth with the habits of the animals in the highlands. The seventeenth chapter deals with the habits of the animals in the mountains, and the eighteenth with the habits of the animals in the highlands. The nineteenth chapter deals with the habits of the animals in the mountains, and the twentieth with the habits of the animals in the highlands. 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E. FROMENTIN

A LA FONTAINE

EUGENE FROMENTIN

[61]

EUGÈNE FROMENTIN

FRENCH SCHOOL, 1820-1876

À LA FONTAINE

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 sitting on the ground to his right. The shining white coat of the horse is brought out conspicuously by a dark 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 full of sunlight.

Signed in the lower right corner: EUG. FROMENTIN.

Size: H. 13¾ inches; W. 10¼ inches.

JEAN LOUIS ERNEST MEISSONIER

FRENCH SCHOOL, 1813-1891

A CAVALIER

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 moustache. 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; grey velvet trousers; high boots of brown leather, the cuffs of which are turned down; a lace collar and fluffy wrist bands, 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. The floor is of plain wooden planks.

Signed at the bottom towards the left: E. MEISSONIER 1880.

Size: H. 11¼ inches; W. 6¾ inches.

Sale Osborn (and others), New York, 1893. Catalogue No. 77.
Collection Charles J. Osborn.

JEAN LOUIS ERNEST MEISSONIER

Author of "The Cavalier"

A CAVALIER

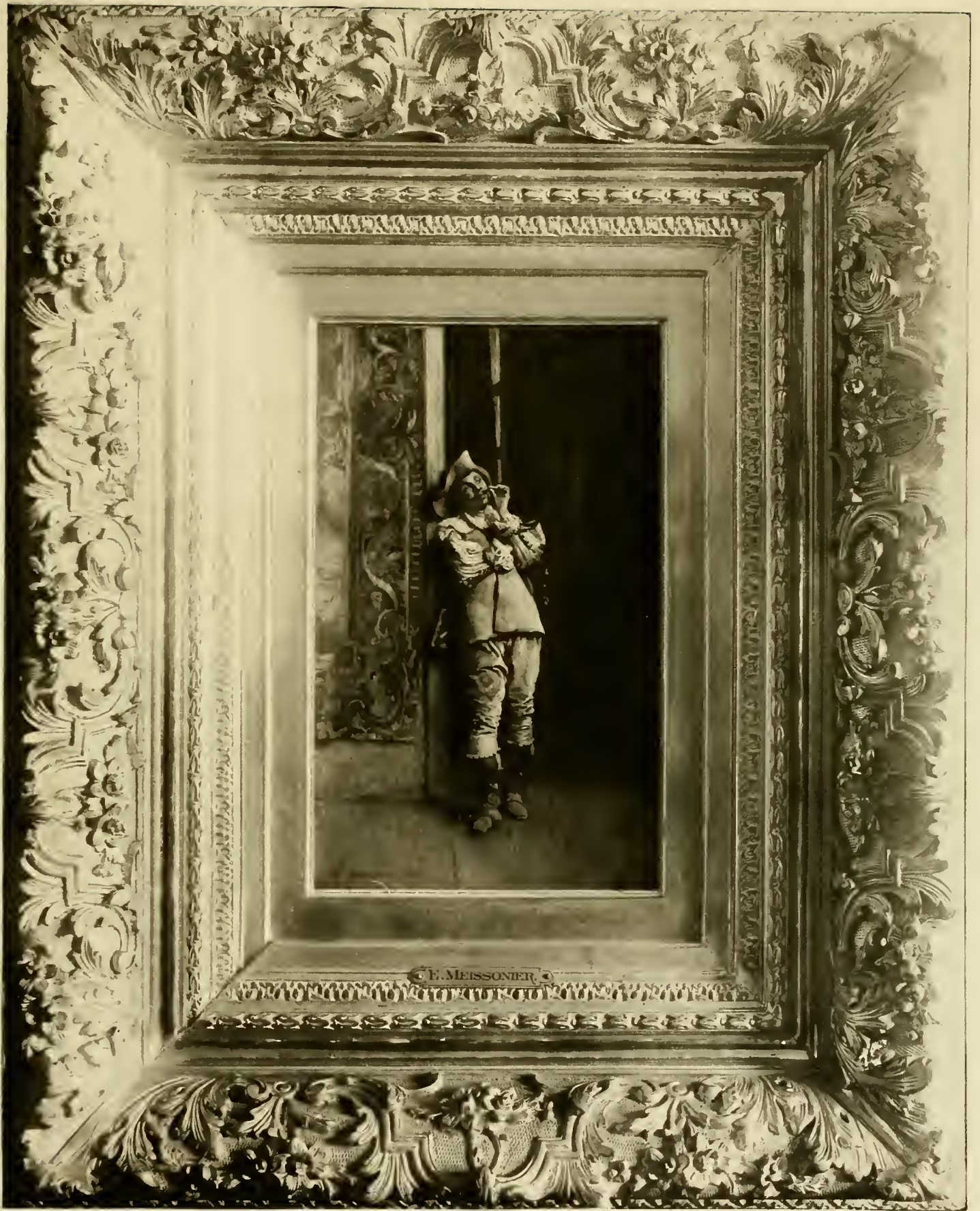
The Cavalier is a story of a life of adventure and romance, set in the days of the French Revolution. It tells of a young man who is torn between his love for a woman and his duty to his country. The story is full of action and excitement, and is a classic of the genre.

A CAVALIER

JEAN LOUIS ERNEST MEISSONIER

The Cavalier is a story of a life of adventure and romance, set in the days of the French Revolution. It tells of a young man who is torn between his love for a woman and his duty to his country. The story is full of action and excitement, and is a classic of the genre.

The Cavalier is a story of a life of adventure and romance, set in the days of the French Revolution. It tells of a young man who is torn between his love for a woman and his duty to his country. The story is full of action and excitement, and is a classic of the genre.





JEAN JACQUES HENNER

Peinture

MAGDALEN

JEAN JACQUES HENNER

[Faint, illegible text, likely bleed-through from the reverse side of the page]

[63]

JEAN JACQUES HENNER

FRENCH SCHOOL, 1829-1905

MAGDALEN

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

Signed at the lower left corner: J. HENNER.

Size: H. 17½ inches; W. 14¾ inches.

[64]

J. L. GÉROME

FRENCH SCHOOL, 1824-1904

BONAPARTE EN ÉGYPTE

ON a barren hill in the foreground the colossal ruined statue of the Sphinx stands to the right, and facing it, to the left, in profile, is the solitary figure of the young general on horseback. 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, 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 corner: J. L. GEROME.

Size: H. 23½ inches; W. 39½ inches.

Was exhibited at the Salon of 1886 (No. 1042).

THE
V. L. GEROME
MUSEUM
MUSEUM OF ARTS
MUSEUM OF ARTS

BONAPARTE EN EGYPTE

J. L. GEROME



J. L. GEROME



1811

JEAN BAPTISTE EDOUARD
DETAILLE

Paris, France, 1811

PRUSSIAN CUIRASSIERS ATTACKING A
FRENCH CONVOY

Ensemble de la scène de bataille

PRUSSIAN CUIRASSIERS ATTACKING A FRENCH CONVOY
JEAN BAPTISTE EDOUARD DETAILLE

The scene depicts a dramatic battle between Prussian cuirassiers and a French convoy. The Prussian soldiers, wearing their characteristic armor and carrying bayoneted rifles, are shown in the process of attacking the French forces. The French soldiers, in turn, are engaged in a fierce struggle to defend their convoy. The scene is set in a hilly, wooded landscape, with smoke and the sounds of battle filling the air. The artist's use of light and shadow creates a sense of depth and movement, capturing the intensity of the moment. The overall composition is dynamic, with a strong sense of narrative and action.

[65]

JEAN BAPTISTE ÉDOUARD
DETAILLE

FRENCH SCHOOL, 1848 —

PRUSSIAN CUIRASSIERS ATTACKING A
FRENCH CONVOY

(EPISODE OF THE FRANCO-GERMAN WAR)

PRUSSIAN cuirassiers coming from the right are charging towards a road, marked on each side by a row of poplar trees, which extends transversely across the picture from the left above the foreground towards the right, and where the French infantry protecting a convoy is making its stand. On the edge of the road, between the poplars, the French soldiers stand ready with bayonets fixed; a few of them are firing their guns and a mounted officer is giving orders; behind them are the wagons, conspicuous among them a field ambulance flying the Red Cross flag; further along 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 rider are lying on the ground.

Signed in lower left corner: EDOUARD DETAILLE. 1882.

Size: H. 31¼ inches; W. 50¾ inches.

Sale: Osborn (and others), New York, 1893, Catalogue No. 91.
Collection Charles J. Osborn.

ALPHONSE DE NEUVILLE

FRENCH SCHOOL, 1836-1885

PRISONNIERS DE GUERRE

TRUDGING along a muddy road which occupies the foreground, going toward the right where it turns and leads up to the top of the 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 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.

Size: H. 46½ inches; W. 31 inches.

Sale Osborn (and others), New York, 1893. Catalogue No. 89.
Collection Charles J. Osborn.

1871
ALPHONSE DE NEUVILLE

PRISONNIERS DE GUERRE

ALPHONSE DE NEUVILLE





JULES ADOLPHE BRETON

LA FIN DE LA RÉCOLTE

LA FIN DE LA RÉCOLTE

JULES ADOLPHE BRETON

[67]

JULES ADOLPHE BRETON

FRENCH SCHOOL, 1827 —

LA FIN DE LA RÉCOLTE

AT the end of the day, in a flat landscape where fields lead 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 stands a high basket. Sacks filled with potatoes are standing at intervals; in the middle distance a man, a woman and a boy are pouring the contents of a basket into a sack, and a little beyond to the right, two men and a girl are loading filled sacks into a small farm wagon. Further on towards the right 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 bottom towards the right: JULES BRETON, 1894.

Size: H. 33¾ inches; W. 50½ inches.

JEAN GEORGES VIBERT

FRENCH SCHOOL, 1835-1904

A THEOLOGICAL QUARREL

IN an interior with tapestried walls, showing only to the height of a large carved stone mantelpiece, which occupies half of the background, two ecclesiastics are seated in big arm chairs, 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 towards the left, is of 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 two books are lying where they 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.

Size: H. 12 inches; W. 17 inches.

JEAN GEORGES VIBERT

A THEOLOGICAL QUARREL

JEAN GEORGES VIBERT



MODERN DUTCH MASTERS

MODERN DUTCH MASTERS

69 Anton Mauve

70 Albert Neuhuys

[69]

ANTON MAUVE

DUTCH SCHOOL, 1838-1888

WINTER LANDSCAPE

IN a wood, between a heavy log fence to the left, and a rising bank to 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 grey sky of exquisite quality.

Signed in the lower right hand corner: A. MAUVE.

Size: H. 23 inches; W. 17 inches.

ANTON MAUVE

Illustrations and text

WINTER LANDSCAPE

WINTER LANDSCAPE

ANTON MAUVE

The winter landscape is a scene of quietude and solitude. The snow-covered fields and the bare trees stand against a pale sky, creating a sense of vastness and stillness. The artist captures the subtle variations of light and shadow, highlighting the textures of the snow and the intricate details of the trees. The overall mood is one of peaceful contemplation and a deep connection with nature's seasonal cycle.





(1)

ALBERT NEUHUYS

From the author's

MOTHER AND CHILDREN

The author's own account of his life and work
The author's own account of his life and work
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(2)

[70]

ALBERT NEUHUYS

DUTCH SCHOOL, 1844

MOTHER AND CHILDREN

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

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

Size: H. 20 inches; W. 16 inches.

MODERN GERMAN MASTERS

MODERN GERMAN MASTERS

- 71 Karl Litschauer
- 72 A. Siegert
- 73 H. A. Dieffenbach
- 74 Ludwig Knaus
- 75 Franz Defregger

[71]

KARL JOSEPH LITSCHAUER

GERMAN SCHOOL

THE COUNTERFEITERS

THE scene represents an alchemist's workshop where, to the left, two personages are looking with alarm at the closed door to the extreme right. The white-haired alchemist in fur coat crouches behind at the left of his powerful-looking peasant helper who stands holding in his hands a big hammer which he is ready to swing at the intruders. Their fierce watch dog stands before 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.

Size: H. 28½ inches; W. 40½ inches.

KARL JOSEPH LITSCHAUER

Author of

THE COUNTERFEITERS

THE COUNTERFEITERS

KARL JOSEPH LITSCHAUER

The most important characters in the story are the
The author has endeavored to make the story as true
as possible. The characters are all real people, and
the events are all real events. The author has
endeavored to make the story as true as possible.
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1888
AUGUST SIEGERT
Gedicht, 1888

THE OLD GRANDMOTHER

The old grandmother, the grandmother, sitting in a chair,
Her hands upon her knees, her eyes upon the ground,
Her face all wrinkled, her hair all white,
Her voice all hoarse, her heart all true,
Her love all pure, her faith all strong,
Her hope all bright, her joy all long,
Her peace all sweet, her rest all sound,
Her life all good, her death all crown'd.

AUGUST SIEGERT

[72]

AUGUST SIEGERT

GERMAN SCHOOL, 1820-1883

THE OLD GRANDMOTHER

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 ornament 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 in fear whether to wake her. Through a door at the right in a sunny room the rest of the family is seen assembling around the table.

Signed in the lower right corner: A. SIEGERT.

Size: H. 28 inches; W. 23 inches.

[73]

H. A. DIEFFENBACH

GERMAN SCHOOL, 1831 —

GIRL AND CHILD

A YOUNG girl (young mother?) smiles out at the spectator from the doorway of a barn showing partly to the left and 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 simple, of the peasant type, and she wears a fringed fichu around her neck; her feet are bare—also the arms from the elbow. In her right hand she holds a branch which a goat is nibbling at surreptitiously; and two rabbits are playing about in the straw at the lower left of the picture. The interior is deeply in shadow. Outside some hollyhocks are growing near the door and a path leads to a picket gate.

Signed at bottom towards the right: H. A. DIEFFENBACH.

Size: H. 19 inches, W. 14½ inches.

H. A. DIEFFENBACH

GIRL AND CHILD

H. A. DIEFFENBACH





[74]

LUDWIG KNAUS

Translated from the German

A BAVARIAN HOLIDAY

LUDWIG KNAUS

A BAVARIAN HOLIDAY is a story of a young man's life in a Bavarian village, and of his adventures and experiences during a holiday in the mountains. The story is told in a simple, straightforward manner, and is full of interest and charm.

The story begins with a young man, Hans, who is living in a small village in Bavaria. He is a simple, honest, and hard-working man, and is very popular in his village. One day, he goes on a holiday to the mountains, and there he meets a young woman, Marie. Marie is a beautiful and intelligent woman, and she is very different from the women Hans has known in his village. Hans is attracted to Marie, and they become friends. As the holiday progresses, Hans and Marie spend more and more time together, and their friendship grows deeper. Finally, Hans and Marie are married, and they live happily ever after.

A BAVARIAN HOLIDAY is a story of a young man's life in a Bavarian village, and of his adventures and experiences during a holiday in the mountains. The story is told in a simple, straightforward manner, and is full of interest and charm.

LUDWIG KNAUS

GERMAN SCHOOL, 1829-1910

A BAVARIAN HOLIDAY

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 to have already 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, the house top and church spire of the village show.

Signed at lower left corner: L. KNAUS. 1890.

Size: H. 40 inches; W. 53¾ inches.

FRANZ DEFREGGER

GERMAN SCHOOL, 1835

THE ADVENTURE

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 cap 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 shoulders hangs with the muzzle down touching the ground. 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 the 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.

Size: H. 43¼ inches; W. 54¾ inches.

(0)

FRANZ DEFREGGER

TRANSLATED BY

THE ADVENTURE

THE ADVENTURE

FRANZ DEFREGGER

[Faint, illegible text, likely bleed-through from the reverse side of the page.]



AMERICAN MASTERS

AMERICAN MASTERS

- 76 Alexander H. Wyant
- 77 Worthington Whittredge
- 78 Jervis McEntee
- 79 George Inness
- 80 George Inness

[76]

ALEXANDER H. WYANT, N. A.

AMERICAN SCHOOL, 1836-1892

THE APPROACHING STORM

A VERY dramatic and poetic landscape, with a tempestuous sky showing in its upper part an opening of light clouds, and above the horizon the ominous density of an approaching storm whose sombre tones bring out by sharp contrast the vivid light of the 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 at the lower left corner: A. H. WYANT.

Size: H. 15½ inches; W. 19 inches.

[18]

ALEXANDER H. WYANT, N. A.

THE APPROACHING STORM

ALEXANDER H. WYANT, N. A.





WORTHINGTON WHITTREDGE, N. A.

A Novel in Three Volumes

SCENE IN A PARK

WORTHINGTON WHITTREDGE, N. A.

The scene in a park is a beautiful and interesting one, and it is well worth a visit to the park. The park is a beautiful and interesting one, and it is well worth a visit to the park.

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[77]

WORTHINGTON WHITTREDGE, N. A.

AMERICAN SCHOOL, 1820-1910

SCENE IN A PARK

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 the 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, sailing a toy boat on the water filled with the reflections of the dark forms of the trees.

Signed at lower right corner: W. WHITTREDGE, 1874.

Size: H. 16 inches; W. 39¾ inches.

[78]

JERVIS MCENTEE, N. A.

AMERICAN SCHOOL, 1829-1890

AUTUMN LANDSCAPE WITH FIGURES

THE light of a late afternoon sky is reflected in a widening brook which flows forward towards 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 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 towards 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 stones and pebbles to the left.

Signed at the lower left corner: J. McENTEE, 1875.

Size: H. 23½ inches; W. 41½ inches.

J. B. LIPPINCOTT & CO. PHILADELPHIA

EDVIS MONTGOMERY, M. A.

Author of "The Art of the Book"

AUTUMN LANDSCAPE WITH FIGURES

The landscape is a study in color and light, showing a scene of autumn with figures in the foreground. The composition is balanced and the colors are rich and varied.

AUTUMN LANDSCAPE WITH FIGURES

JERVIS MCENTEE, N. A.

This is a study in color and light, showing a scene of autumn with figures in the foreground. The composition is balanced and the colors are rich and varied. The figures are small and the landscape is the main focus. The overall effect is one of quiet beauty and harmony.





1871

DONOR'S NAME

Address

1871

On the 1st day of June 1871
I have received of the
above named donor the sum of
Twenty Dollars for the
purpose of purchasing
books for the library of
the Board of Christian
Education of the
Methodist Episcopal
Church, South
Western Conference,
at St. Louis, Mo.
Witness my hand and
seal this 1st day of
June 1871.

SUNSET

GEORGE INNESS

[79]

GEORGE INNESS

AMERICAN SCHOOL, 1825-1894

SUNSET

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. In a field to the right a herd of sheep is grazing, 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 nestled 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 left corner: G. INNESS, 1865.

Size: H. 29½ inches; W. 47 inches.

[80]

GEORGE INNESS, N. A.

SECOND EXAMPLE

SUNSET (MONTCLAIR)

TO the extreme right is a dense mass of foliage from which, towards 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 three figures, those of a man sitting, and a child standing before him in the foreground, and in the distance to the left, that of a man walking along, carrying a gun over his shoulder. 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.

Size: H. 29 inches; W. 39 inches.

Sale Erwin Davis, New York, 1889, Catalogue No. 71.

Collection Erwin Davis.

SUNSET (MONTCLAIR)

GEORGE INNESS, N. A.

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