

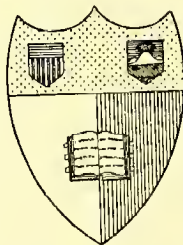


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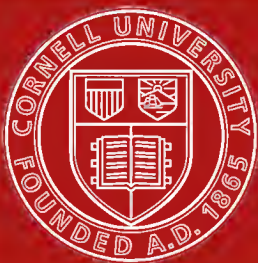
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THE GEORGE A. HEARN GIFT
TO THE
METROPOLITAN MUSEUM OF ART
OF THE
CITY OF NEW YORK



THE
GEORGE A. HEARN GIFT
TO THE
METROPOLITAN MUSEUM
OF ART
IN THE CITY OF NEW YORK
IN THE YEAR MCMVI



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CORRESPONDENCE

THE following letters which passed between Mr. Hearn and the President and Trustees of the Metropolitan Museum set forth the wishes of the donor and the conditions under which the gift was made and accepted.

THE OFFER

DECEMBER 18, 1905.

J. PIERPONT MORGAN, ESQ.,
President, Metropolitan Museum of Art, Central Park, New
York City.

DEAR SIR:

According to my recollection there are fifty pictures in Gallery 15, twenty-two of which have been given and twenty-eight loaned by me.

Instead of four of these, I wish to substitute four others, being better pictures, namely: "Lady Hamilton as Daphne," by George Romney; "Peg Woffington," by William Hogarth; "Mrs. Pulham," by John Constable, and "Master Hare," by Sir Joshua Reynolds.

After the changes are made I desire to present them all to the Museum, on condition that they shall all remain together in the gallery they are now in or some other of equal size and importance, equally well lighted.

In connection with the above I will also give One Hundred Thousand Dollars, income to be used in purchase of American pictures.

If this is agreeable to the Trustees, I will either have the four pictures sent to the Museum or show them to the Committee on Paintings at my home at such time as may be convenient to them.

On notification that these gifts will be acceptable, I will make offer formal.

Yours truly,
GEORGE A. HEARN.

TO THE TRUSTEES OF THE METROPOLITAN MUSEUM OF ART.

Thursday, January 11, 1906.

GENTLEMEN:

Objection having been raised to the condition accompanying my offer of pictures and money to the Museum, I deem it but due to myself to offer justification therefor.

It having been said that it is difficult to meet the demand that gifts of paintings be kept together permanently, because such collections represent different nationalities and periods, I would reply, that while such difficulty might arise where the gifts number a dozen or so, it cannot be true where an entire gallery is harmoniously filled from a definite standpoint, for then the collection becomes a unit, or, let us say, a small museum in itself, the separate works contained therein, holding consistent relation to each other, completing the roundness of the whole.

This collection is not simply a number of unrelated pictures that happened to please the fancy, brought to the Museum from the walls of my home; on the contrary, it is a collection formed in the gallery where it now hangs, during a number of years, having been subjected to frequent changes, always with improvement, and, by consent and approval of the authorities, until the present harmony was secured.

To scatter these paintings through different rooms would be to undo the result I have desired to attain, and the artist or art lover will find nothing in Gallery 15 to interfere with his enjoyment, nor can the effect be said to be disturbing to the Museum.

It is but natural that donors should prefer to have their gifts assembled where they may be seen at their best, rather than scattered through various rooms. Certain collections of paintings, porcelains, jades and musical instruments, now in the Museum, are far more interesting shown by themselves, than if broken up. Furthermore, they are gifts no Museum can afford to refuse on the ground that they are to be kept together permanently; for it is to the generosity of private individuals that we must look for the constant growth of the institution.

To distribute this collection now according to schools would be to substitute a mechanical subdivision for an arrangement arrived at after years of loving study.

The objection raised to keeping together individual collections has not disturbed European Museums. For example, in the National Gallery we find the Peel Collection, though *purchased* in 1871, is still kept together; then there are those notable examples of Turner, which were accepted by the Trustees with the condition that they should hang with the Claudes. In the South Kensington we find the Sheepshanks Pictures kept together, as well as the Forster, the Dyce and others; also the admirable collection of Furniture, Pictures and Art Objects bequeathed by Mr. Jones.

In the Louvre hangs the La Caze Collection. In the Ryks Mu-

seum at Amsterdam we find the Van der Hoop Collection occupying rooms by itself; and in this same Museum we note the Dupper Collection, the Van de Poll Collection, as well as four lesser ones, kept together as harmonious units.

It is worthy of remark that the Reid Collection bequeathed to the Glasgow Gallery with the same condition, numbers but ten paintings, divided between four nationalities; others might be named if further examples were needed. In fact, if there be any ground for such objection, does it not seem strange that the foremost European Museums deliberately create such collections by assembling conspicuous pictures of different periods and nationalities in single rooms. In the Tribune of the Uffizi in Florence do we not find works by Van Dyck, Dürer and Cranach hanging with those of Titian, Raphael and Correggio? In the Salon Carré of the Louvre we find Rembrandt, Dou and Van Dyck hanging with Bellini, Titian and Leonardo, or touching shoulders with Murillo, Paul Veronese, Memlinc, Rubens, Holbein and others.

The same assembling of varied works appears in the great Gallery of the Wallace Collection, the latest European museum opened—one of the great rooms of the world—where Dutch, Flemish and English, Italian and Spanish pictures hang side by side to the advantage of the whole. The great room of the Hermitage Gallery contains works by Italian, Spanish, Dutch, Flemish and other nationalities.

On the other hand, anyone who has visited the exhibitions of the work of a single painter, must have felt the loss which such a painter sustains in the ordeal, whether it be the great Rembrandt and Van Dyck exhibitions of a few years ago abroad, or the shows of modern painters, like Cazin and Inness, held in this city. It is an indisputable fact that two pictures, both good, by the same artist, may be hurt by being hung together; this is recognized in the best arranged galleries of the world. Who has not felt disappointed on first visiting the room in the National Gallery where the Turners hang, or upon entering the great room in the Hermitage, where forty-one examples of Rembrandt are to be seen?

If paintings are only to be enjoyed and studied when arranged in chronological sequence, the same rule would apply to exhibits of sculpture, bronzes, porcelains and other objects shown in these halls. But will any one claim that such is the case? The proportion of visitors that demand such a condition for their enjoyment is small indeed. *Æsthetic* pleasure derived from a work of art is not dependent on any such chronological or mathematical arrangement. While considerations of size, color and tone, and space to be occupied, must enter into any arrangement of pictures, it is essential, first and last, that the works shown be of good quality and representative of their authors.

The fifty-one paintings in this collection in Gallery 15 embrace only four nationalities, 34 of them being English, 8 Dutch and Flemish, 3 French and 6 American. The English pictures are arranged in two groups, facing each other on the east and west

walls. The Dutch and Flemish, by making one change, can be practically brought together, namely, by transposing the Van Dyck and the Vincent and the Romney; but this, in my opinion, would not be an improvement, as the light is more favorable to the Van Dyck where it now hangs.

The Americans were purposely hung in the Gallery to show that good American pictures can hold their own against the foreigners; I never having discriminated in making purchases, the test always being, "Is the picture good?" and the only preference being to buy the American when quality and value were equal.

While under the impression that my gifts of pictures and money, as offered at the December 18th meeting of the Board, had been unanimously accepted by the Trustees, nevertheless, in deference to views of those who think that the Museum should not be bound to perpetual conditions, I have amended the offer, in full expectation that the authorities of the Museum, as now or hereafter constituted, will consider themselves under moral obligation to conform to wishes expressed.

Very truly yours,

GEORGE A. HEARN.

THE AMENDED OFFER

THURSDAY, January 11, 1906.

J. PIERPONT MORGAN, ESQ.,

President, Metropolitan Museum of Art, Central Park, New York City.

DEAR SIR:

I have heretofore presented to the Museum twenty-four pictures, and now desire to present in addition twenty-seven pictures with the full expectation that the authorities of the Museum as now or hereafter constituted will consider themselves under moral obligation to keep the fifty-one pictures (see list below) together, for the period of not less than twenty-five years from the date hereof, in the gallery they are now in, or all together in some other gallery of the Museum of equal size and importance, equally well lighted.

Should the pictures of the Museum, after the twenty-five years have expired, become so numerous as to make it desirable for them to be grouped according to their respective schools of art, while I should prefer that they should remain in a gallery by themselves, as above stated, it will be deemed, compliance with above expressed expectation, if all of the pictures belonging to each school are hung together as a group, in galleries with others of the same school with a group label above each group, designating the pictures as belong-

ing to the "George A. Hearn Collection," and each picture neatly labeled, in addition to the name of the artist, "George A. Hearn Gift."

- *INNESS, GEORGE, N. A.
Peace and Plenty
- *GAINSBOROUGH, THOMAS, R. A.
Portrait of Mr. Burroughs,
Uncle of the Artist
- *BONNINGTON, RICHARD PARKES
Coast Scene, Normandy
- *STARK, JAMES
Willows by the Water Courses
- *WILSON, RICHARD, R. A.
The Storm
- *CALLCOTT, SIR AUGUSTUS WALL, R. A.
Landscape
- *HARLOW, GEORGE HENRY
Portrait of the Artist
- *REYNOLDS, SIR JOSHUA, P. R. A.
Portrait of Mrs. Arnold
- *CONSTABLE, JOHN, R. A.
Bridge on the Stour
- *PINE, ROBERT EDGE
Portrait of Mrs. Reid,
in Character of Sultana
- *Hoppner, John, R. A.
Portrait of a Lady
known as the Lady with Coral Necklace
- *LELY, SIR PETER
Portrait of Sir William Temple
- HOGARTH, WILLIAM,
Peg Woffington
- *KNELLER, SIR GODFREY, BART.,
Portrait of Lady Mary Berkeley
- *RAEBURN, SIR HENRY
Portrait of William Forsyth
- *REYNOLDS, SIR JOSHUA, P. R. A.
The Duke of Cumberland
- *MORLAND, GEORGE
Midday Meal.
- *COTTMAN JOHN SELL
Coast Scene
- *BEECHEY, SIR WILLIAM, R. A.
Portrait of a Lady
- *CLAUDE, LE LORRAIN
A Seaport
- *WILSON, RICHARD R. A.
Landscape and Figures
- *OSTADE, ISACK VAN
Winter in Holland
- *HOOCH, PIETER DE
Dutch Interior
- WILLAERTS, ADAM
River Scene with Boats
- EECKHOUT, GERBRANDT VAN DEN
Destruction of Sodom and Gomorrhah .
- MURANT, EMANUEL
The Farm
- POUSSIN, GASPARD
Landscape and Figures
- CUYP, AELBERT
Landscape with Cattle
- REYNOLDS, SIR JOSHUA, P. R. A.
Portrait of a Lady
- VINCENT, GEORGE
Landscape
- ROMNEY, GEORGE
Lady Hamilton
- CROME, JOHN (called Old Crome)
The Landing
- COTMAN, JOHN SELL
English Village
- NASMYTH, PETER (called Patrick)
Landscape
- VAN DYCK, SIR ANTHONY
Baron Arnold de Roy
- WILSON, RICHARD, R. A.
Italian Landscape
- JONGKIND, JOHN BARTHOLD
Sunset on the Scheldt
- REYNOLDS, SIR JOSHUA, P. R. A.
Master Hare
- REYNOLDS, SIR JOSHUA, P. R. A.
Portrait of Mrs. Angelo
- BLANCHARD, JACQUES
Venus and Adonis
- HUYSMANS, CORNELIUS
Landscape with Figures

*Indicates pictures heretofore presented

CONSTABLE, JOHN, R. A. Mrs. Pulham	BLAKELOCK, RALPH A. Indian Encampment
LAWRENCE, SIR THOMAS, P. R. A. Lady Ellenborough	MARTIN, HOMER D. Sand Dunes, Lake Ontario
GAINSBOROUGH, THOMAS, R. A. English Landscape	WYANT, ALEXANDER H. Looking Towards the Sea
PHILIP, JOHN, R. A. Gossips at the Well	WYANT, ALEXANDER H. Landscape
MYTENS, DANIEL Portrait of King Charles I	WYANT, ALEXANDER H.. Broad Silent Valley

I would ask the privilege, from time to time, to exchange for others in the above-named collection such paintings as I may now have, or may hereafter acquire, that may improve the harmony and quality of the collection, each of such exchanges to be made with consent and approval of the Trustees.

In connection with the above, and for the encouragement of the art of painting in this country, I will also give One Hundred Thousand Dollars in cash, to be invested by the authorities of the Museum in such securities as their judgment may deem advisable, the income to be expended for paintings by persons now living who are, or may be at the time of purchase, citizens of the United States of America, or by those hereafter born, who may at the time of purchase have become citizens thereof.

And I desire to empower the authorities of the Museum, as now or hereafter constituted, to exchange or sell any painting or paintings purchased with the income of the fund of One Hundred Thousand Dollars; such paintings to be exchanged for, or proceeds of paintings sold to be expended for, another painting or paintings by citizens of the United States of America, as limited in last preceding paragraph.

To make the One Hundred Thousand Dollars immediately available, and to insure an income of five thousand dollars for some years to come, I desire to give an additional Twenty-five Thousand Dollars, so that five thousand dollars may be spent for paintings during the year 1906, and from the twenty thousand dollars remaining there may be taken sufficient to make up each year such amount as the income of the One Hundred Thousand Dollars may fall short of five thousand dollars.

In connection with the above, I also offer the choice of all of the following twelve paintings by living American artists, to be hung as the authorities of the Museum may elect:

Two by Winslow Homer, choice of two out of three, "Northeaster," "Search Light, Santiago de Cuba," "Cannon Rock"; one by Horatio Walker, "The Harrower"; one by J. Alden Weir, "Green Bodice"; one by Elliott Daingerfield, "Slumbering Fog"; one by Abbott H. Thayer, "Young Woman"; two by George H. Bogert, "Chale Church, Isle of Wight, England," "October Moonlight" (Hallgarten prize); one by Henry W. Ranger, "Spring Woods"; one by Louis Paul Dessar,

“Evening”; one by F. Ballard Williams, “Passaic River”; one by D. W. Tryon, choice of “Moonlight” or “Autumn.”

I believe the paintings in Gallery 15 are all worthy examples of and executed by artists to whom they are attributed. Nevertheless, to provide for contingency of dispute as to authenticity, I will, in connection with the above-named gifts, present to the Museum an additional Twenty-five Thousand Dollars, to be invested as the authorities may elect, and, in case of dispute and unfavorable decision by experts (to be selected by the Museum) in regard to any painting or paintings, during ten years from the date hereof, I will, with the consent and approval of the authorities, withdraw and replace with others such disputed and discredited painting or paintings, if any; and in case I cannot find the painting or paintings in my own collection, or cannot remove them without disarrangement of my home, I to be privileged to use all or part of this fund of Twenty-five Thousand Dollars toward the purchase of the newly selected painting or paintings, allowing the Museum such amount as the disputed painting or paintings can be sold for.

In case of my death, the authorities of the Museum shall be likewise privileged to sell such disputed and discredited painting or paintings, if any, using the proceeds thereof and the fund of Twenty-five Thousand Dollars, with its accumulated interest, or so much thereof as needed, to pay for the picture or pictures purchased.

After ten years this Twenty-five Thousand Dollars (or so much as may not have been expended as above provided), together with its accumulated interest, shall be added to the heretofore named gift of One Hundred Thousand and so much as remains of the Twenty-five Thousand Dollar gift provided to purchase paintings during the year 1906, etc., and from the income, paintings by living American artists to be likewise purchased.

Very truly yours,

GEORGE A. HEARN.

RESOLUTION OF ACCEPTANCE

At a meeting of the Board of Trustees, held January 26, 1906, the following resolution was adopted in regard to the gift of Mr. George A. Hearn:

RESOLVED, That the Trustees of the Metropolitan Museum of Art accept the munificent gift of Mr. George A. Hearn, upon the terms contained in his letter of January 11, 1906, and in accepting it they desire to put on record their warm appreciation of Mr. Hearn's generosity to the Museum and through the Museum to the people of this city.

The collection of pictures, which has been assembled in the gallery of the Museum, and already bears his name, is a notable one. We recognize his generous intention of making it even more repre-

sentative from time to time. We particularly welcome his gift of American pictures, and the generous endowment which he has made for the acquisition of contemporary American paintings.

We recognize the careful forethought with which he has guarded his gift, by providing for the withdrawal of any picture which on expert opinion shall not be deemed authentic, and by permitting the exchange of American pictures hereafter acquired for those of greater merit, whenever the opportunity for such a favorable exchange shall present itself.

We trust he may realize for himself some of the pleasure and satisfaction which his fellow Trustees and his fellow citizens find in this important addition to our collections and our resources.

CATALOGUE

NOTE

The illustrations are from negatives made expressly for this catalogue by Mr. Charles Balliard

BARON ARNOLD DE ROY OF ZUIDERWYN
SIR ANTHONY VAN DYCK

SIR ANTHONY VAN DYCK

1599-1641

BARON ARNOLD DE ROY OF ZUIDERWYN
(FRONTISPIECE)

At fifteen Van Dyck entered the studio of Rubens, and soon became his principal assistant, remaining there four years. Then for five years, under the spell of Titian, he traveled and worked in Italy, where he was kept busy painting portraits of the nobility. Charles I invited him to England, where he remained for about seven years, industriously at work. He painted nineteen portraits of the King, seventeen of his queen, and several of his children. Notwithstanding the gayety and splendor of his life his productions are numerous, one half of which are held in England. He was distinctly a portrait painter, giving a courtly grace and dignity to his sitters which found many imitators. He died at forty-two, and was buried in St. Paul's Cathedral, London.

Canvas. H. 76 in. W. 48 in.

PEACE AND PLENTY

GEORGE INNESS, N. A.

5.

GEORGE INNESS, N. A.

1825-1894

—
PEACE AND PLENTY

This picture belongs to the middle period of the artist's career, when his temperamental qualities were struggling for expression against the conventionality of the time. While there is abundant incident set down with care, the pastoral scene is marked by breadth, vigor and honesty and a lofty love of nature. He has invested it with his own sympathetic spirit, and its peace and harmony steal over the contemplative observer like an exquisite dream. Possessing the spirit of the investigator, he looked below the surface of things, and his pictures are fraught with a message from the fullness of his heart. His art, in which he was wholly self-taught, was his life, and he was intensely in earnest in his effort to express what he saw and felt. His death, while on a visit to Scotland in 1894, assumed the importance of a national loss, so highly was he esteemed and so thoroughly did his art express the landscape ideal of the country.

Canvas. H. 77 in. W. 112 in.

Signed. Dated 1865.



REV. HUMPHREY BURROUGHS
THOMAS GAINSBOROUGH, R. A.

THOMAS GAINSBOROUGH, R. A.

1727-1788

—
REV. HUMPHREY BURROUGHS

Developing a talent for art at an early age, the future great rival of Reynolds was sent to London, at fourteen, to study, and after four years' stay returned to his native Suffolk an accomplished painter. He is one of the few painters that were equally great in landscape and portrait art. Ruskin called him the greatest colorist since Rubens, and found his hand as light as the sweep of a cloud and as swift as the flash of a sunbeam. Whatever he did was always marked by great sensibility and by a profound sense of beauty.

The Rev. Humphrey Burroughs here portrayed was a brother of the artist's mother, and presided over the Sudbury Grammar School, where the boy was sent in his youth.

Canvas. H. $28\frac{3}{4}$ in. W. $23\frac{1}{4}$ in.



COAST SCENE, NORMANDY
RICHARD PARKES BONINGTON

RICHARD PARKES BONINGTON

1801-1828

—

COAST SCENE, NORMANDY

Of English nationality, Bonington's art was developed under French influence, his father having moved to Paris, where the boy came under the instruction of Baron Gros. He soon made a reputation by his water colors of street and river scenes, which sold rapidly. When twenty-one he visited Italy, which improved his reputation. Although the French contended for his pictures he was unknown in England until he returned to London to die, having contracted consumption. He accomplished much in the brief term of his life, being known both as a landscape and figure painter. One of his pictures is in the Louvre.

Canvas. H. 31 in. W. 48 in.



WILLOWS BY THE WATER COURSES
JAMES STARK

COAST SCENE
JOHN SELL COTMAN

JAMES STARK

1794-1859

WILLOWS BY THE WATER COURSES

One of the best-known pupils of Crome, Stark, like his fellow pupil Vincent, is identified with the Norwich group of painters. After his period of instruction he spent some time in London, where he gained considerable success, then returned to Norwich, where he remained for twelve years and where he published a meritorious work on "The Scenery of the Rivers of Norfolk." He also lived for some years at Windsor, finding many subjects there to his liking. His style follows that of his master Crome, but lacks his force and richness of color.

Canvas, H. 17½ in. W. 23 in.

JOHN SELL COTMAN

1782-1842

COAST SCENE

The son of a linen merchant, Cotman received advantages of education in his youth, and being of handsome appearance and possessing agreeable manners, he was welcomed at the country houses of the gentry about Norwich, whose children he taught, and whose parks and country seats he painted for them. He was a man of great versatility. Early in his career he followed portrait painting; then for twelve years he settled at Yarmouth, where he painted studies of the sea coast. Later he was afflicted with great nervous depression which brought on mental aberration.

Panel. H. 16½ in. W. 17½ in.



THE STORM

RICHARD WILSON, R. A.

RICHARD WILSON, R. A

1713-1782

—

THE STORM

Born in Wales, Wilson, until he was thirty-six years of age, devoted himself to portrait painting when he decided to visit Italy. There, upon the advice of Zuccarelli, he abandoned portrait for landscape art. Studying the old masters with enthusiasm, he formed his style upon that of Claude, Poussin and Salvator Rosa. During the six years he remained in Rome he devoted himself wholly to landscapes in the classical style, and achieved considerable reputation. His pictures do not follow nature closely, but are poetic reminiscences of the land in which his spirit found delight. He sought to convey an impression of grandeur by an agreeable arrangement of the parts of his composition and by the suppression of what he deemed ignoble. Sensitive to beauty, his pictures have an elegance that reflects the refinement of his native taste. The examples in this collection are thoroughly characteristic and show his nobility of style and pleasing color.

Canvas. H. 41 in. W. 53 in.



LANDSCAPE

SIR AUGUSTUS WALL CALLCOTT, R. A.

SIR AUGUSTUS WALL CALLCOTT, R. A.
1779-1844

—
LANDSCAPE

In his boyhood Callcott was a choir-boy at Westminster Abbey, but at eighteen took up the study of art at the Royal Academy, being for a time a pupil of Hoppner. Beginning as a portrait painter, he soon turned to landscape as more congenial, which he followed for the rest of his career save for the production of a couple of historical compositions. Of courtly manners, his studio was frequented by the fashionable world, and upon the accession of Victoria he was knighted. Callcott's art was pleasing and easily comprehended and he was flooded with commissions, hence, to meet the demand, he turned out pictures without reference to nature. His best work, dealing with English landscape, was produced before his marriage at fifty, and shows serious study and firm technique.

Canvas. H. $27\frac{1}{4}$ in. W. $35\frac{1}{4}$ in.



PORTRAIT OF THE ARTIST
GEORGE HENRY HARLOW

GEORGE HENRY HARLOW
1787-1819

—

PORTRAIT OF THE ARTIST

Had not Harlow died at the early age of thirty-one it is thought he might have become a powerful rival of Lawrence. Giving early indication of great artistic talent, and being a handsome youth, he was much flattered, which brought a distaste for serious study, and retarded his development. After some time with lesser painters he was placed with Lawrence by his mother. After a stay of eighteen months they quarreled and Harlow at sixteen set up a studio for himself. During his term in Lawrence's studio, he had acquired something of that painter's manner of posing as well as his process of working, which served him well. He painted many portraits of actors and public men, and won a distinguished reputation in his day.

Canvas. H. 29 in. W. 24 in.



MRS. ARNOLD

SIR JOSHUA REYNOLDS, P. R. A.

SIR JOSHUA REYNOLDS, P. R. A.

1723-1792

—
MRS. ARNOLD

The foremost of the great English portrait painters of the eighteenth century began to practice his profession at twenty-three. At twenty-six he went to Italy, where he spent three years studying the work of the old masters. Upon returning to London, he established himself as a portrait painter, in spite of the denunciation of his style of work by other artists, and soon won fame and fortune. At thirty-six he was obliged to keep a list of applicants for portraits and take them in turn, receiving as many as six each day. All of the men and women prominent in English society in his time came to him. Mrs. Arnold, the subject of this portrait, sat in 1757. He painted with great rapidity between the hours of eleven and four. He allowed only about four hours to a portrait, and often sent the canvases home before they were dry.

Canvas. H. $28\frac{1}{2}$ in. W. 24 in.



BRIDGE ON THE STOUR

JOHN CONSTABLE, R. A.

JOHN CONSTABLE, R. A.
1776-1837

BRIDGE ON THE STOUR

While Constable's foremost contemporaries in landscape art built on foreign models, Crome following Ruysdael and Hobbema, and Turner following Claude, he himself was, first and last, distinctly English in his art. He never visited Italy, but was content with the simple scenes with which he, a miller's son, had been familiar from childhood—the streams and meadows, the locks and bridges of his native Suffolk. By close study of nature he freed himself from all influence of the traditional schools, and opened a way for modern landscape art. When forty-five he produced his masterpiece, "The Haywain," which was exhibited at the Royal Academy without finding a purchaser. Three years later it was shown in Paris, creating a profound impression at the Salon, being awarded a gold medal. Thoroughly English, in that it expresses the spirit of rural England, Constable's art exerted great influence in the development of the group of landscape men of 1830.

Canvas. H. 21 in. W. 32 $\frac{3}{4}$ in.



MRS. REID AS A SULTANA
ROBERT EDGE PINE

ROBERT EDGE PINE

1742-1790

MRS. REID AS A SULTANA

Pine, who was the son of an English engraver, achieved brilliant popular success at eighteen by an historical painting "The Surrender of Calais," and two years later received a prize for his "King Canute." With this record, when forty-two years of age, he came to Philadelphia with the purpose of painting a great historical composition containing portraits of men who had figured conspicuously in the Revolution. He secured the consent of Washington to give him sittings, but the work made little progress, and was finally abandoned. Receiving but little encouragement for his project, he turned his attention to painting portraits, a field in which he was more successful.

Canvas. H. 34½ in. W. 27 in.



LADY WITH A CORAL NECKLACE
JOHN HOPPNER, R. A.

JOHN HOPPNER, R. A.

1758-1810

LADY WITH A CORAL NECKLACE

The son of one of the German Ladies-in-Waiting, Hoppner's life was spent in the shadow of the Court. As a boy he was a chorister in the Chapel Royal, and at sixteen took up the study of art at the Royal Academy where, three years later, he was given a medal for drawing and afterward the Academy's highest award, a gold medal for historical painting. At twenty-two he was established as a portrait painter, and at thirty was styled painter to the Prince of Wales. For eighteen years there was the keenest rivalry for fashionable patronage between himself and Lawrence, who, though ten years younger, had been made court painter to the King. Possessing a winning personality and agreeable social qualities, Hoppner achieved great popular success. While he met the demand that he should flatter his sitters, he did produce interesting and life-like portraits. The necklace of coral was resorted to by him for its brilliant color, and has important bearing on the tone of the flesh-painting; it also draws the eye to the face.

Canvas. H. 28½ in. W. 23½ in.



SIR PETER LELY
1618-1680

—

SIR WILLIAM TEMPLE

Coming to England in 1643, when but twenty-six, and in the train of William of Orange, Lely, a native of Westphalia, found an opportunity to step into the place left vacant by the death of Van Dyck two years before. He was made court painter by Charles I, holding the same position under Cromwell and the second Charles, until succeeded by Kneller. For thirty years Lely was the most popular painter in England.

Sir William Temple (1628-1699) was an ambassador at Brussels and The Hague and negotiated with the Dutch and Swedes the triple alliance against Louis XIV, in 1668. He declined the position of Secretary of State, and retiring to his home in Surrey, spent the after part of his life in writing his Memoirs and political treatises, Swift the humorist, who afterward became Dean, acting as his secretary.

Canvas. H. 47 in. W. 38 in.





PEG WOFFINGTON
WILLIAM HOGARTH

WILLIAM HOGARTH

1697-1764

PEG WOFFINGTON

Hogarth, the great satirist of English painting, who loved to portray the foibles and frailties of fashionable life, was also successful as a portrait painter. The son of a school master, he was apprenticed for seven years to an engraver. When twenty-three he set up for himself, attracting attention by his departures from established lines. Instead of painting dead saints and martyrs, so long in fashion, he presented the drama of living sinners in a series of adventures, with great realism and interest, his work seeming like a novel in paint. His portraits are marked by the same vigorous truth.

Margaret, generally called Peg Woffington, was a celebrated Irish actress, born in Dublin, who achieved success in London at twenty as Sir Harry Wildair, a part which Garrick had made popular. She was called the handsomest woman on the stage in her time, but when thirty-nine was stricken with paralysis on the Covent Garden stage, while playing Rosalinde.

Canvas. H. 28 in. W. 24 in.



LADY MARY BERKELEY
SIR GODFREY KNELLER

SIR GODFREY KNELLER

1646-1723

LADY MARY BERKELEY

Kneller, who followed Lely as English Court painter, was born in Lübeck but studied in Holland, where he was a pupil of Bol, and for a time of Rembrandt, then later in Italy. He came to England when twenty-eight years of age, and through the patronage of Charles II became the fashionable painter of his time. So greatly was he esteemed that no less than ten sovereigns sat to him, including Charles II, James II, William III, Mary, Louis XIV, Peter the Great, Queen Anne, Charles VI, of Spain and George I. He undertook the portrait of the last named when he was nearly seventy years of age. The influence he exerted on the art of his time was very great.

Canvas. H. 28 in. W. 24 in. Signed. Dated 1700.



WILLIAM FORSYTH
SIR HENRY RAEBURN

SIR HENRY RAEBURN

1756-1823

WILLIAM FORSYTH

In the beginning Raeburn developed himself against heavy odds, but at twenty-two, through his marriage, he acquired means to go to London where he was admitted to the studio of Reynolds. Recognizing his ability, Reynolds advised him to go to Rome. He remained in Italy two years, then at thirty-one returned to Edingburgh where he soon found full employment in portraiture, the foremost men and women of the time becoming his sitters. However, he was more successful with men than with women. Personally he was thoroughly well-liked and enjoyed uninterrupted success, receiving many honors after he had entered middle life, but these he did not live long to enjoy.

William Forsyth was an eminent Scotch horticulturalist who was appointed Superintendent of Kensington Gardens. He wrote a book on the Management of Fruit Trees.

Canvas. H. 29 in. W. 24½ in.



H. R. H. WILLIAM AUGUSTUS
DUKE OF CUMBERLAND
SIR JOSHUA REYNOLDS, P. R. A.

SIR JOSHUA REYNOLDS, P. R. A.,
1723-1792

H. R. H. WILLIAM AUGUSTUS
DUKE OF CUMBERLAND

Although portraying a military commander, Reynolds presents here, as always, the refined and admirable side of English society. He never gives us the massive dullness of the Dutch portraits, but infuses them with his own kindly nature, which may be taken as one reason for the unbounded popularity of the painter in his lifetime, and for his portraits continuing to excite our admiration to-day. Through all the many changes of fashion in art, they still live on to delight us.

The subject of this portrait was the second son of King George II, and commander-in-chief at the battle of Fontenoy, when he was defeated by Marshall Saxe; again he commanded at the battle of Culloden, defeating Prince Charles and the claims of the Scotch Pretender, and ending the struggle of the Stuarts to regain the lost throne.

Canvas. H. 49 in. W. 39 in.





MIDDAY MEAL
GEORGE MORLAND

GEORGE MORLAND

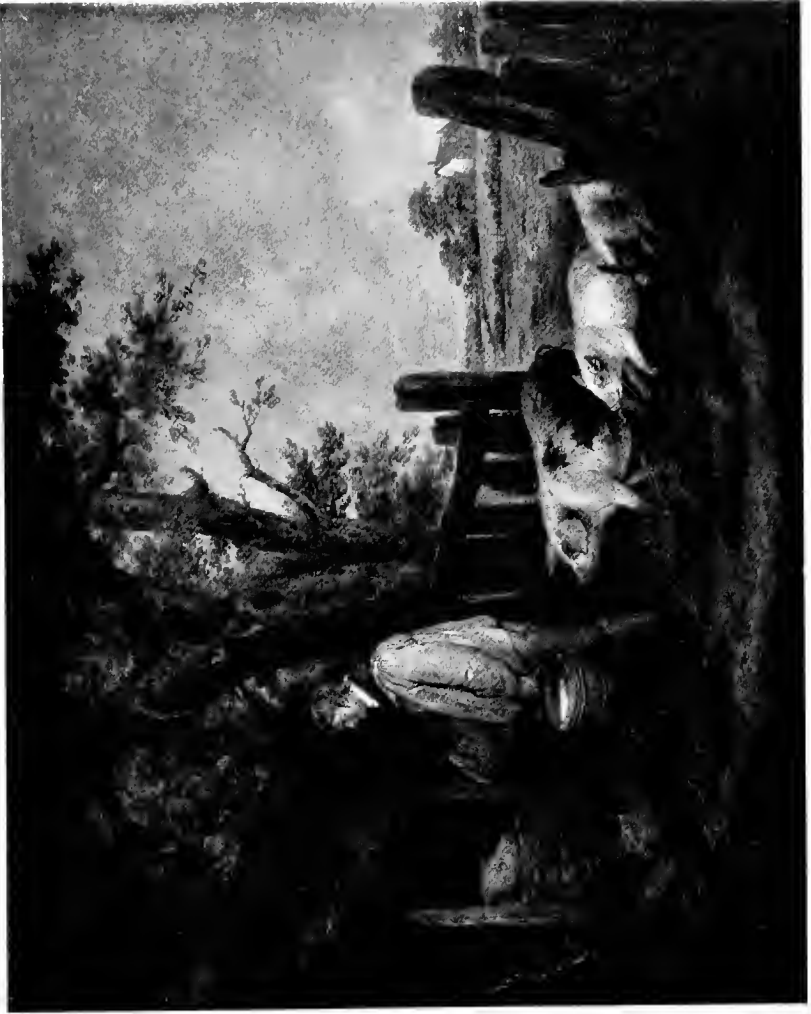
1763-1804

—

MIDDAY MEAL

The son of a portrait painter, George Morland's talent developed so early that he became famous at sixteen, receiving abundant patronage from engravers, dealers and collectors. To gain money from his work his father kept him a prisoner and a slave. His productivity was enormous, yet his technique shows refinement of touch and beauty of color. His subjects were always chosen from low life, and rendered with an air of truth and reality. He was the rustic painter for the common people, portraying what he saw with wonderful skill. So great were his powers of production that during the last eight years of his life his paintings numbered about eight hundred, in addition to hundreds of drawings. Although of great talent, he sank to the grossest dissipation, which ended his life at forty-one.

Canvas. H. 27½ in. W. 35 in. Signed. Dated 1795.



PORTRAIT OF A LADY
SIR WILLIAM BEECHEY, R. A.

SIR WILLIAM BEECHEY, R. A.

1753-1839

—

PORTRAIT OF A LADY

Commencing with the law, Beechey abandoned this for the study of art, entering his career as a portrait painter. Later he tried his hand at several subject pictures, or conversation pieces, as they were called, after the manner of Hogarth, which he soon abandoned for portraits, which were more in demand. Having been brought to the notice of King George III, through the rejection of a portrait sent to the Academy, he painted in 1793 a full length of Queen Charlotte, who appointed him her portrait painter. This settled his fortunes by bringing numerous commissions. He was knighted at forty-five for a large equestrian group of George III reviewing troops, which is now at Hampton Court. He excelled in portraits of women and children, his sitters including many of the people of fashion of his day.

Canvas. H. 49 in. W. 39 in.



A SEAPORT
CLAUDE LORRAIN

CLAUDE LORRAIN

1600-1682

—

A SEAPORT

From the humblest origin Claude rose to the highest position of fame and wealth, being honored at thirty-five as the most distinguished painter of his time. Though a slow worker he was an assiduous one, and left about four hundred paintings besides a large number of drawings and etchings. He was not a man of robust health, and after forty suffered greatly from gout, which interfered with his long tramps in the country. He received numerous commissions from kings, popes and princes, but suffered from frequent illness, and in the latter part of his life was only able to work two or three hours a day. The greatest part of his life was spent in Rome, where he died. His influence on landscape art was very great and he had a host of imitators, but his influence has long since departed for the reason that he preferred superficial effect to truth.

Canvas. H. $37\frac{1}{2}$ in. W. $47\frac{1}{2}$ in.



ITALIAN LANDSCAPE
RICHARD WILSON, R. A.

RICHARD WILSON, R. A.

1713-1782

—

ITALIAN LANDSCAPE

Though he was the principal contemporary landscape painter of Gainsborough, and one of the thirty-six founders of the Royal Academy, Wilson found patronage of his art so low that he was hardly kept from actual want. Had he remained in Italy he would have been highly honored, but returning to England, this Welsh painter died broken-hearted from neglect. Only after his death did his pictures find appreciation, and those poetic dreams have influenced many painters since his day. Through all his landscapes runs a sense of peaceful quiet, touched with sentiment. His marble temples, often in ruin, recall the stories and legends of classic Italy, and his wooded hillsides with silvery waterfalls suggest the abode of fauns and wood nymphs. Although he suffered pitiable neglect during his life, his talent established him in the first rank of English landscape painters, and in recent years he has become highly esteemed.

Canvas. H. 34 in. W. 51 in.



WINTER IN HOLLAND

ISAAC VAN OSTADE

ISAAC VAN OSTADE

1621-1649

—
WINTER IN HOLLAND

Isaac was the youngest of several brothers of the celebrated Dutch painter, Adrian Van Ostade, and also his pupil. In the beginning of his career Isaac likewise portrayed the village carousals for which his master had gained great reputation, but later he turned his attention to Dutch country scenes or the frozen canals enlivened with figures which he presented with truth and power. During his brief life of twenty-eight years he produced a considerable number of works—Smith catalogues one hundred and twelve—some of which are to be found in the foremost European museums. His pictures always exhibit careful draughtsmanship and pleasing color, and carry conviction as to their accuracy.

Canvas. H. 40 in. W. 60 in.



A DUTCH INTERIOR

PIETER DE HOOCH

PIETER DE HOOCH

1632-1681

--

A DUTCH INTERIOR

From the number of conscientious painters at work in Holland during the middle of the seventeenth century, we are more familiar with Dutch domestic life than with that of other nations. De Hooch, like his fellow artists, Ter Borch, Metsu, and Dow, devoted himself to portraying the placid domesticity of Dutch interiors, which he rendered with exactitude and almost classic repose. His pictures show fine draughtsmanship, refinement and sincerity, and there is an absence of that superfluous detail which marks the compositions of some of his fellow painters. When still life is introduced it is managed with great delicacy, while in the treatment of light with which he envelops his interiors he was only rivaled by Vermeer. He placed his figures at their daily tasks in marble-paved interiors, with sunny vistas beyond. Note how well balanced his composition is. The space required for his little domestic drama is never large, his color is always warm, and the architectural lines are sufficiently intricate to interest the eye.

Panel. H. 21 in. W. 26 in.



RIVER SCENE WITH BOATS

ADAM WILLAERTS

ADAM WILLAERTS

1577-1664

RIVER SCENE WITH BOATS

In the sixteenth century Antwerp held foremost place as a School of Art. Here Adam Willaerts was born the same year as his great fellow townsman Rubens, whose after career was so brilliant as almost to obscure the light of all other painters of his time. Although born in the Flemish city, Willaerts is classed with the Dutch painters, having early taken up his residence at Utrecht, where he pursued his studies. In Utrecht he won his artistic honors and there he finally died at an advanced age. The date of his death is somewhat uncertain. He became a member of the Artists' Guild of that city, and was one of its influential managers for nearly twenty years. He devoted himself to painting landscapes, river scenes, village markets and merry-makings.

Panel. H. 20 in. W. 33 in.

Signed. Dated 1645.



THE FARM
EMANUEL MURANT

DESTRUCTION OF SODOM AND GOMORRAH
GERBRANDT VAN DEN EECKHOUT

EMANUEL MURANT

1622-1700

THE FARM

Murant, who belongs to the minor class of Dutch painters, was born at Amsterdam and became a pupil of Philips Wouverman. For his subjects he chose dilapidated farm buildings and street scenes, which he rendered with the careful exactitude manifest in all Dutch painting. His works are somewhat rare.

Canvas. H. 14 in. W. 18½ in.

GERBRANDT VAN DEN EECKHOUT

1621-1674

DESTRUCTION OF SODOM AND GOMORRAH

When misfortune overtook Rembrandt and he found himself involved in financial difficulties, to add to his income he opened his studio to pupils, receiving considerable sums for his instruction. Among the many talented pupils who sat at his feet was van den Eeckhout, whose works of all the school most nearly approach those of the master in subject and composition. So closely has he followed him in some of his Biblical subjects that the works of the pupil have been taken for those of the master, though he lacks his gifts of color.

Panel. H. 14 in. W. 20 in.



LANDSCAPE AND FIGURES
GASPARD POUSSIN

GASPARD POUSSIN

1613-1675

—

LANDSCAPE AND FIGURES

When Nicolas Poussin, the great French painter, had won success in Rome, he married a daughter of a French family living there by the name of Dughet, and, at the same time, adopted Gaspard, the young brother of his wife. Taking the painter's name, Gaspard became his pupil as well, and by painting landscapes in the style of his master won great success. Later his manner became less severe and was marked by greater freedom and warmth than that of Poussin. He strove for vivid atmospheric effects, which led him to paint land storms which became celebrated. He worked rapidly, and left a large number of pictures at his death. His life was spent in Rome, his native city.

Canvas. H. 35 in. W. 57 in.



LANDSCAPE WITH CATTLE
AELBERT CUYP

AELBERT CUYP

1605-1691

LANDSCAPE WITH CATTLE

In the Academy of Painting at Dordrecht, founded by his father, who was a portrait and landscape painter of talent, Aelbert Cuyp began his studies. In the early part of his career he followed the style of his father, but later turned to the Dutch polders, with their fine cattle, for his subjects. But it is not his painting of cattle on which his fame rests, but on the splendor of light which envelops them. He loved the mellow light of evening, or the liquid aerial envelope of a warm misty day, and in rendering these effects he emulated De Hooch and Vermeer, but chose his subjects out-of-doors. Among landscape painters he had no rivals, except Claude, in rendering the golden vibrating light of sunset. Although he painted other subjects his best work is found in the pictures of cattle and herdsmen on the banks of the Meuse, which he lifted above the commonplace by his poetical treatment.

Canvas. H. 43 in. W. 70 in.

Signed.



PORTRAIT OF A LADY
SIR JOSHUA REYNOLDS, P. R. A.

SIR JOSHUA REYNOLDS, P. R. A.

1723-1792

—
PORTRAIT OF A LADY

The portraits of Reynolds, Gainsborough, Romney, Raeburn and Hoppner present such a varied vision of men and women of the eighteenth century that we can read from them the social history of their day. The painters pictured society about them and covered a wide range including representatives of the army and navy, politicians and lawyers, statesmen and philosophers, as well as the popular men and women of the stage, and others famed for beauty and chivalry in private life. Is it strange, then, if here and there a sitter, as in the present instance, remains unidentified, the portrait having been lost in obscurity for a century or more? Whether the subject be known or unknown, it is the art of these portraits that interests us to-day, since all are touched with the imagination of the painter and reveal a sense of beauty.

Canvas. H. 29 in. W. 24 in.



LANDSCAPE
GEORGE VINCENT

GEORGE VINCENT

1796-1832

—

LANDSCAPE

Another member of the Norwich School, this talented pupil of Crome, began to exhibit his work at fifteen and made rapid progress for several years after. At twenty-one he appeared in the London Exhibitions and later settled in the Metropolis, painting scenes along the River Thames, which won for him great favor with patrons. Marrying soon after his settling in London, he at once became troubled by financial difficulties, and his work greatly suffered in quality; his career, begun so brilliantly, fell into eclipse, until, at the time of his death, he had been wholly lost sight of. His style though based on that of Crome is more varied. Later, like Constable, he chose subjects in sunlight with luminous pearly skies and broad masses of shadow.

Canvas. H. 25 in. W. 34½ in.



LADY HAMILTON

GEORGE ROMNEY

GEORGE ROMNEY

1734-1802

—

LADY HAMILTON

Beginning life as a cabinet maker, Romney soon turned his attention to portrait painting, and won success, in spite of his lack of training, as a roaming painter through the northern counties of England. At twenty-eight he made his way to London and two years later to Paris, where he studied such works of art as he could find. After several years more in London, during which his portraits brought him prosperity, he visited Italy, where he spent about two years. Returning, at forty-two, he settled in London, and soon had a constant influx of fashionable sitters. He made many portraits of Emma Hart, the present subject, who was raised from a painter's model to be an ambassador's wife, and through her grace and beauty became a conspicuous figure in social life. Of ready execution, Romney found constant occupation, and became the foremost rival of Reynolds who was a dozen years his senior.

Canvas. H. 29 in. W. 24 in.



LANDSCAPE WITH FIGURES
CORNELIS HUYSMANS

ENGLISH VILLAGE
JOHN SELL COTMAN

CORNELIS HUYSMANS

1648-1727

LANDSCAPE WITH FIGURES

This Franco-Flemish painter was born at Antwerp and became a pupil of Jacobus van Artois, in Brussels. His subjects were landscapes and woodland scenes, the forest of Soignes near Brussels being his favorite resort of study. His pictures are mostly of small size, and are distinguished by able drawing and a fine sense of color.

Canvas. H. 21 ½ in. W. 30 in.

JOHN SELL COTMAN

1782-1842

ENGLISH VILLAGE

This friend and associate of Crome, also a native of Norwich, worked both in oil and water colors. Finding little sale for his paintings he became a drawing master. In his leisure he executed a series of etchings of architectural antiquities which he had the gift of making interesting, and which were published in two large volumes. Through the recommendation of Turner he received appointment as drawing master in King's College School, London, which he held until his death. His pictures show a masterly treatment of light and shade, with pleasing color.

Canvas. H. 19 in. W. 15 ½ in.



LANDSCAPE

PATRICK NASMYTH

LANDSCAPE AND FIGURES

RICHARD WILSON, R. A.

PATRICK NASMYTH

1786-1831

LANDSCAPE

The son of a Scotch landscape painter, Nasmyth began his studies with his father in Edinburgh, but at twenty left the North and settled in London. Following the fashion of the Dutch landscape painters, then in favor with English patrons, Nasmyth chose subjects similar to those of Wynants and Hobbema—country lanes, sedgy pools, deep shaded roads, or meadows skirted by dwarf oaks with twisted limbs. His pictures show great elaboration of detail in foliage and low-toned color, but his execution is firm and able

Canvas. H. 14 in. W. 19 in.

Signed.

RICHARD WILSON R. A

1713-1782

LANDSCAPE AND FIGURES

A year or two before Wilson left for Italy his name as a portrait painter was so well established that he was commissioned to paint a large portrait of the future monarch with his brother the Duke of York. When he returned to England, after six years stay in Italy, where he had abandoned portraits forever, his landscapes were received with much criticism, and an art committee decided that his pictures were unsuited to English taste. He was allowed to suffer from neglect, being only kept from want by the stipend he received as librarian of the Royal Academy.

Canvas. H. 17 in. W. 21 in.



SUNSET ON THE SCHELDT
JAN BARTHOLD JONGKIND

JAN BARTHOLD JONGKIND

1819-1891

SUNSET ON THE SCHELDT

Born at Latrop, near Rotterdam, Jongkind left his birthland early and began his studies at Düsseldorf, being attracted by the fame that town formerly had as an artistic centre. When about twenty-five he took up his permanent residence in Paris with occasional visits to Holland, finding sufficient encouragement there to warrant this step. He won his first recognition at the Salon of 1852, when he was given a medal of the second class. His subjects are landscapes and river views with boatmen and sailing craft, or views of the Dutch canals, which he painted with breadth and individuality.

Canvas. H. 20½ in. W. 28¾ in.

Signed.



MASTER FRANCIS GEORGE HARE
SIR JOSHUA REYNOLDS, P. R. A.

SIR JOSHUA REYNOLDS, P. R. A.

1723-1792

—
MASTER FRANCIS GEORGE HARE

With all the sense of beauty and grace that marks Sir Joshua's portraits of men and women of fashion, his portraits of children are even more entrancing. He was fond of children, and a throng of them have been immortalized for our enjoyment. They look out from a long line of canvases with wondering eyes and winning smiles, captivating our fancy.

While in Italy Reynolds spent some time in the study of Correggio, and to this study, as well as to his natural love of children, we owe his many infantile subjects, which are imbued with the feeling of that master and show his impasto style of execution. In these fancy pictures he was quick to seize any chance attitude or passing action which nature set before him, hence their great charm and naturalness.

Canvas. H. 29 in. W. 24 in.



MRS. ANGELO
SIR JOSHUA REYNOLDS, P. R. A.

SIR JOSHUA REYNOLDS, P. R. A.

1723-1792

—

MRS. ANGELO

The Royal Academy was founded in 1768 and Reynolds, then forty-five, was made its first president and received the honor of being knighted by King George III. During the next twenty-two years, until he lost the sight of one eye and was obliged to give up painting, he exhibited two hundred and forty-five works at the Academy, an average of eleven each year, which gives some idea of his industry. In fact he boasted he had covered more canvas than any preceding artist of three generations, the number of his pictures being estimated at three thousand.

The subject of this canvas was the wife of Angelo Tremamondo, a riding and fencing master, celebrated in his time. She sat to Reynolds about 1760, and his note-book records that he received fifteen guineas for it. It remained in the possession of the family until sold in 1878.

Canvas. H. 29 in. W. 24½ in.



VENUS AND ADONIS
JACQUES BLANCHARD

JACQUES BLANCHARD

1600-1638

—

VENUS AND ADONIS

In the sixteenth century French painting showed a wavering between the influences of Italy and Flanders, but as more and more of the northern artists drifted to Italy and came under the spell of Titian, the Italian influence predominated. Blanchard possessed a marked gift of color, which he had developed through study of the Italian masters, and which won for him the name of the French Titian. He was the first of the French painters who showed any beauty of color. Besides subjects from mythology he painted *Holy Families* and half-length *Virgins* which were much in demand. When Vouet, the court painter of Louis XIII, was at the height of his popularity he had but one rival, Jacques Blanchard, with whom he decorated the famous Gallery of the Hotel de Bourbon, but the rivalry was soon ended by the early death of Blanchard.

Canvas. H. 47 in. W. 68 in.



THE LANDING
JOHN CROME

JOHN CROME

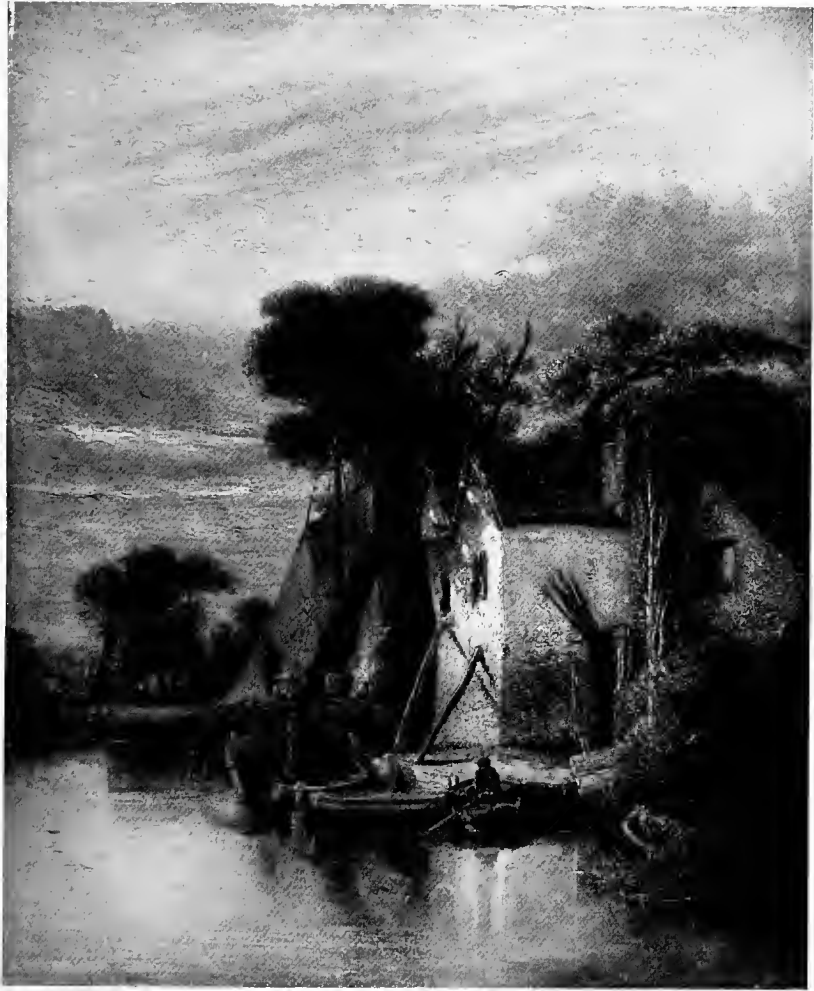
1768-1821

—

THE LANDING

Beginning his career as a house and sign painter John Crome (called old Crome to distinguish him from his son who was also a painter) became a student of Dutch pictures and rose to an eminent position in English art. In 1803 he founded the Norwich Society of Artists, in whose exhibitions most of his works were shown. His pictures show great fidelity in rendering the woodland scenery of his native country, and exhibit a marked and original style. To-day he is accorded a place among the great landscape painters of the world.

Canvas. H. 23 in. W. 19 in.



MRS. PULHAM
JOHN CONSTABLE, R. A.

JOHN CONSTABLE, R. A.

1776-1837

—

MRS. PULHAM

Finding his landscapes returned unsold from the exhibitions year after year, Constable was urged by his family to follow the example of his neighbor Gainsborough and take up portrait painting. This he was unwilling to do, but that he might have won success as a portrait painter seems certain from this example of his skill in that field. In his painting he used the palette knife freely, finding he could thus secure breadth of effect and retain the purity and freshness of his color. Unpopular in his own day, he remains one of the enduring names for all time in British art. Few of his canvases were ever signed or dated.

Canvas. H. 29 in. W. 24 in.



LADY ELLENBOROUGH
SIR THOMAS LAWRENCE, P. R. A.

SIR THOMAS LAWRENCE, P. R. A.
1769-1830

—
LADY ELLENBOROUGH

Precocious from childhood, Lawrence, the son of an inn-keeper was recognized as a painter of talent at sixteen, and at twenty-three was appointed portrait painter to King George III, who had taken great interest in the provincial prodigy. His personal attractiveness was as remarkable as his talent, creating enthusiasm wherever he went, and greatly helping his advancement. His appointment as Painter to the King brought him a long line of distinguished sitters, in which he rivalled all others save Hoppner, who, as Painter to the Prince of Wales, held his own. He excelled in portraits of women and children, in which his style is graceful and pleasing. He was chosen president of the Royal Academy in 1820, and held the position until his death.

Canvas. H. 29 in. W. 24 in.



ENGLISH LANDSCAPE

THOMAS R. GAINSBOROUGH, R. A.

THOMAS GAINSBOROUGH R. A.

1727-1788

—
ENGLISH LANDSCAPE

With Wilson, Gainsborough was one of the founders and great leaders of English landscape art. Crome was not born until forty-two years later, and Constable and Turner fifty years after. But Wilson took up landscape in middle life and devoted himself wholly to Italian themes, while Gainsborough developed his own line, painting the rural scenes about him from the beginning, never caring to leave England to find subjects elsewhere. He loved the hills and valleys and sedgy streams of his native Suffolk, which he rendered with a melancholy charm suggesting the tenderness and grace of his own kindly nature. It was in painting landscapes that he found greatest pleasure, and what time he could gain from his portrait sitters he gave to it. Innately he had a deep love of color, but was influenced by the Dutch masters and never wholly broke away from the conventions of Hobbema and Wynants, hence the brown harmonies of his landscapes contrast strangely with the freshness of his portraits.

Canvas. H. 46 in. W. 58 in.

GOSSIPS AT THE WELL

JOHN PHILLIP, R. A.

JOHN PHILLIP, R. A.
1817-1867

—

GOSSIPS AT THE WELL

Born in Aberdeen, Phillip was apprenticed as a boy to a house and sign painter, where he showed his taste for art by making portrait studies of his fellow workmen. At twenty-one he went to London and entered the Academy school. For a long time he painted Scottish subjects, but his health compelled him to seek a warmer climate in Spain, when he began to paint the Spanish scenes and types with which his name is identified. His pictures show vigorous drawing and rich harmonious coloring. In 1860 he was commissioned by the Queen to paint the "Marriage of the Princess Royal," which presents a series of portraits glowing with brilliant color. He died from a stroke of paralysis brought on by overwork.

Canvas. H. 18 in. W. 26 in.



KING CHARLES I
DANIEL MYTENS

DANIEL MYTENS

1590-1658

—

KING CHARLES I

Born at The Hague, Mytens went to England at twenty-eight, where he was employed by James I, later becoming court painter to Charles I. When the more brilliant Van Dyck arrived, Mytens begged his sovereign for permission to retire from court, but was persuaded to remain. Later he renewed his request and returned to The Hague in 1630. He painted numerous portraits of Charles and Henrietta Maria which are to be found in different European collections. The inscription on this portrait shows it to have been a presentation piece, painted during the last year of Mytens' stay in England. He was happy in his background accessories, while his fine and careful painting and his silvery coloring gives an air of exactitude to his portrait.

Canvas. H. 77 in. W. 53 in. Signed. Dated 1629.



INDIAN ENCAMPMENT
RALPH ALBERT BLAKELOCK

RALPH ALBERT BLAKELOCK

1847-

—

INDIAN ENCAMPMENT

This characteristic work of a talented painter shows his love of nature's mysteries and his gift for deep vibrating color. The son of a physician, Blakelock, when a youth, made a trip to the far west, where he studied the life of the Indians in their primitive surroundings. Although he meant his pictures to express a meaning, his figures are generally used only to give color and variety to the scene. He translates the emotions awakened in him by the silent woods or the glory of the evening sky after rain. His pictures show serious thought, rich color and a profound love for nature's moods. There is never any deficiency in solidity of painting to secure fine sentiment, but his expression is always consistent with excellent technique. After long neglect he has become, now too late, one of the best-known and most highly esteemed of native artists.

Canvas. H. 37 in. W. 40 in.

Signed.



SAND DUNES, LAKE ONTARIO
HOMER DODGE MARTIN, N. A.

HOMER DODGE MARTIN, N. A.
1836-1897

—
SAND DUNES, LAKE ONTARIO

There is a structural knowledge in the landscapes of Homer Martin somewhat akin to that employed by an architect in creating some great building. It is found in the strong lines that run through the work, its skeleton so to speak, which satisfy the eye by giving strength and rhythmical balance to the whole. He was one of the earliest to break away from the methods of his fellow artists of the Hudson River School, realizing that the spirit of a scene could not be set forth by elaboration of details. He felt the solemnity of nature which echoed the loneliness of his own heart. This picture of Sand Dunes presents a desolate area, but is fraught with the impression made by it on the imagination of the painter. The deep isolation of the scene is woven with the stability of the earth, the immensity of the sky, all seeming like a great choral marked by sublime harmonies.

Canvas. H. 36 in. W. 59 in. Signed. Dated 1887.



A GLIMPSE OF THE SEA
ALEXANDER H. WYANT, N. A.

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ALEXANDER H. WYANT, N. A.
1836-1892

—
A GLIMPSE OF THE SEA

Born in Ohio, Wyant began his career by painting photographs in Cincinnati, but at twenty-one made his way to New York to visit Inness, whose counsel and influence were very helpful to him. Later he went to Düsseldorf, where he developed his craftsmanship, but it was with his easel set up in the fields and woods that he gained most. He was a poet, in love with nature, and his works live after him, gaining ever wider appreciation because they are not merely photographic transcripts, but interpretations of the scenes. There is a subtlety about such a work as this making it a totally different and far finer thing than was dreamed of when Claude or his followers were producing their compositions.

Canvas. H. 18 in. W. 30 in.

Signed.



LANDSCAPE IN THE ADIRONDACKS
ALEXANDER H. WYANT, N. A.

ALEXANDER H. WYANT, N. A.

1836-1892

—

LANDSCAPE IN THE ADIRONDACKS

Like the two others in this gallery from the same hand, this picture is an expression of a refined poetic nature. Wyant loved the opal tones of grey skies and the delicate mystery of cloudy weather. His interpretations are always marked by great penetration and subtlety and keen appreciation of nature's moods. While his productivity was great, all his pictures reveal his poetic qualities, and his works, like those of his fellow artist Inness, will continue to reflect lustre on native art for all time. From the beginning his art has only been appreciated by fastidious collectors who enjoy the art and poetry of a picture.

Canvas. H. 20 in. W. 30 in.

Signed.



THE BROAD SILENT VALLEY
ALEXANDER H. WYANT, N. A.

ALEXANDER H. WYANT, N. A.
1836-1892

—

THE BROAD SILENT VALLEY

While a student at Düsseldorf Wyant laid a firm foundation in accuracy of drawing, which served him well in after years in setting down his poetic interpretations of the spirit of woods and sky. When at work he knew exactly what he sought to do, and through all his pictures is felt the certainty of knowledge that shows no hesitancy. There is much to interest one in such a work as this, aside from the scene portrayed—the vibrating sky, the serenity and gravity that fills the peaceful valley.

Canvas. H. 60½ in. W. 50 in.

Signed.



SUPPLEMENTARY LIST

The following pages comprise the supplementary gift of Twelve American Paintings mentioned on page XII which at present are hung in Gallery 13.

SEARCHLIGHT, SANTIAGO DE CUBA
WINSLOW HOMER, N. A.

WINSLOW HOMER, N. A.

1836-

—

SEARCHLIGHT, SANTIAGO DE CUBA

Born in Boston, Homer began his career as a lithographer's apprentice, but at twenty-three came to New York and entered the Academy School. The War of the Rebellion gave him an opportunity to go south as an illustrator for Harper's Weekly; it also served to enlarge his knowledge of our national rustic types which throughout his career he has employed in his paintings. His development from the beginning has gone on mainly through his observation of the world. His first paintings were war scenes. After the war he made his home in New York, but of later years he has foresworn town life, remaining on the Maine Coast near Scarboro'.

Canvas. H. 30 in. W. 49½ in.

Signed.



CANNON ROCK
WINSLOW HOMER. N. A.

WINSLOW HOMER, N. A.
1836—

CANNON ROCK

In his sea coast studies Homer, in recent years, has devoted himself to rendering the majesty and power of the tumultuous sea. But the locale of these seascapes matters little, since they carry conviction that the artist has seen and felt the resistless force of the waters. This is but a passage in the great Ocean Symphony which he has given us in a dozen canvases, and a sight of it at once carries the mind to other impressions of the power and infinity of the sea which he has made known to us.

Canvas. H. 39 in. W. 39 in.

Signed





SLUMBERING FOG

ELLIOT DAINGERFIELD, N. A.

THE SHEEP FOLD

HORATIO WALKER, N. A.

ELLIOT DAINGERFIELD, N. A.

1859—

SLUMBERING FOG

Born in Harper's Ferry, Daingerfield came to New York when twenty-one years old and thenceforward appeared regularly in the exhibitions, building up his method by observation and study. For a long time his studio adjoined that of Inness, from whom he received the benefit of criticism and of watching the technical methods of that master. To gifts of imagination he has added a fine sense of color and forcible brush work.

Canvas. H. 29½ in. W. 36 in.

Signed.

HORATIO WALKER, N. A.

1858—

THE SHEEP FOLD

Largely self-taught, Walker has found his inspiration in the homely labors of field and farm. He shows us the beauty to be found in commonplace scenes, and has met with great popularity as his reward. His toilers are represented with great sympathy, and carry a message to all contemplative minds.

Canvas. H. 20 in. W. 28 in.

Signed. Dated 1890.



THE GREEN BODICE
JULIAN ALDEN WEIR, N. A.

JULIAN ALDEN WEIR, N. A.

1852—

—

THE GREEN BODICE

Born at West Point, he received his first instruction from his father, who was drawing master at the Academy there, then went to Paris, where from 1872 to 1876 he came under the direction of Gérôme. Of impressionable temperament he has essayed a variety of subjects, always giving his productions a strong personal note. He was elected an Academician in 1886. His large picture, "Idle Hours," which won one of the prizes at the Competitive Exhibition of the American Art Association in 1888, hangs in another gallery of the Museum, to which it was presented in that year.

Canvas. H. 33 in. W. 24 in.



YOUNG WOMAN

ABBOT H. THAYER, N. A.

ABBOT H. THAYER, N. A.

1849-

—
YOUNG WOMAN

Born in Boston, Thayer began his study of art in that city, but in 1867 removed to Brooklyn where he came under the tutelage of Professor Whittaker. Later he came to New York and entered the school of the Academy. In 1875 he went to Paris, where he entered the École des Beaux Arts under Lehman and Gérôme, remaining four years. Beginning as a painter of animals, landscapes, and cattle, he has turned his attention latterly wholly to figure painting, his ideal figures, both in conception and color treatment, being among the most individual productions of native art. His style is vigorous and assured, yet possesses dignity and repose and shows psychological insight.

Canvas. H. 37 in. W. 29 in.

Signed.



OCTOBER MOONLIGHT
GEORGE H. BOGERT, A. N. A.

CHURCH AT CHALE, ISLE OF WIGHT.
GEORGE H. BOGERT, A. N. A.

GEORGE H. BOGERT, A. N. A.

—
OCTOBER MOONLIGHT

This work won recognition at the Academy Exhibition in 1898, being awarded First Hallgarten Prize. Both pictures illustrate the artist's style, which is distinguished by personal quality, harmonious color and unity of ensemble. Noble generalization takes the place of precise rendering, resulting in a widening of psychological perception.

Canvas. H. 18 in. W. 30 in.

Signed.

GEORGE H. BOGERT, A. N. A.

1864—

—
CHURCH AT CHALE, ISLE OF WIGHT

The landscape work of this artist has long attracted attention in our exhibitions. Born in Brooklyn, he began his studies under Thomas Eakins. Then in 1884 he went to France, where he came under the tutelage of Colin and Morot. The present picture, which represents the maturity of his powers, was commissioned by Mr. Hearn in 1895, because of certain associations connected with the church. One of his ancestors, who was rector there, was buried within the walls in 1649. From the tower beacon fires announced the coming of the Spanish Armada in 1572.

Canvas. H. 28 in. W. 36 in.

Signed.



EVENING

LOUIS PAUL DESSAR, N. A.

SPRING WOODS

HENRY W. RANGER, N. A.

LOUIS PAUL DESSAR, N. A.

1867-

—
EVENING

Coming from Indianapolis, Dessar entered the Academy School in 1883, and after three years went to Paris, coming under Bouguereau and Robert Fleury. Exhibiting at the Salon he received a third class medal in 1891, and in 1893 his picture was bought by the French Government. His work is marked by technical force and breadth suffused with poetic feeling.

Canvas. H. 28 in. W. 36 in.

Signed.

HENRY W. RANGER, N. A.

1858-

—
SPRING WOODS

Born in Syracuse, Ranger began his studies while engaged in his father's photographic studio. He gained nothing from art schools, his development being wholly through observation and study from nature both at home and abroad. Examination of the works of the great masters and their methods of interpretation has been a fruitful study for him, and he has evolved a style of marked individuality and strong decorative effect.

Canvas. H. 27 in. W. 35 in.

Signed





MOONLIGHT

DWIGHT W. TRYON, N. A.

THE PASSAIC RIVER

F. BALLARD WILLIAMS

DWIGHT W. TRYON, N. A.

1849-

—

MOONLIGHT

After his Paris studies, Tryon opened his studio in New York in 1881, and at once took rank as a painter of distinguished talent, receiving a succession of prizes and medals at exhibitions for his work. His technique is marked by ease and assurance and his style shows poetic charm and suggestion.

Canvas. H. 13 in. W. 21 ½ in.

Signed.

F. BALLARD WILLIAMS

1871-

—

THE PASSAIC RIVER

One of the newest acquisitions to the ranks of our poetic landscape painters, this artist has taken high place in the esteem of discriminating art lovers. In his sympathetic renderings of nature we see the tendency of modern landscape art to become purely a vehicle for the artist's emotional expression.

Canvas. H. 24 in. W. 30 in.

Signed.





