









*Yours sincerely
A. Beit*
28.5.1905.

THE
ART COLLECTION

OF

MR. ALFRED BEIT

AT

HIS RESIDENCE 26 PARK LANE

LONDON

COMPILED BY

DR. WILHELM BODE

BERLIN IN 1904

Proof Edition No. 20.

This Catalogue has been issued by Messrs. Imberg & Leison, Berlin, S.W. in an Edition of 50 numbers each in English and German, printed on Japanese Hand Made Paper. The Heliogravures are by The Berlin Photographic Co. of Berlin C. The Photogravures are by Mr. R. Bernicke of Berlin Schönberg.



Chimney-piece after the style of B. da Rovizzano.

FOR many generations it has been an ambition of the aristocratic and wealthy classes throughout Great Britain to collect works of art, and especially pictures, for the decoration of their mansions. This has been the case from the time when English travellers began to avail themselves of the opportunities offered everywhere, and especially in Holland, Belgium, Italy and France, of acquiring at first hand, or at auctions, works by native artists, which in those countries were thoughtlessly disposed of, and, in the majority of cases practically thrown away. Ridicule has been widely cast on the Englishman's craze for collecting all sorts of mementoes in the course of his travels, but Art at any rate is indebted to him for the preservation of many famous works of different kinds, which otherwise might have been lost, or have fallen into decay; while the descendants of these collectors have inherited treasures, whose value in not a few cases amounts to millions sterling. By this means pictures, and innumerable family portraits by famous Continental artists,

together with the works of more modern British artists, have gradually filled the galleries, halls and corridors of the country-seats and town mansions of the nobility and well-to-do gentry, and a number of great collections of pictures have thus been gradually formed in England during the last two centuries.

Although this admirable and long-continued English custom still prevails, yet complaints have, for some time past, been heard that the art treasures of England are being taken abroad, especially to America, in ever increasing numbers. The fact however is often overlooked or forgotten, that quite as many works of art are at the same time being brought into the country. The majority of these have been carefully selected and are of the highest merit; while most of those which are being disposed of are often enough either of only moderate excellence, or, indeed, actually bad. As an instance of this it is interesting to record that two modern collectors—quite independently of one another—namely Sir Richard Wallace and Mr. George Salting, have brought to England from the Continent notable works of art, of greater value than all those which have been sold during the last two or three decades and taken to foreign countries.

Both the method of collecting, and the general arrangement of works of art, are essentially different in England to-day from what they were two centuries, or even one century ago. Formerly the walls of rooms and passages were covered to the ceiling with pictures of all kinds; and only in exceptional cases was special consideration given to the quality of the work, as is to be seen in many English old-fashioned country houses to this day. Since, however, the beginning of the 19th. century, it has been the custom to group these art treasures into galleries or rooms possessing suitable upper-lights; and all those indiscriminate arrangements of former times, which were necessarily of a more or less inconvenient character, are now, to all intents and purposes, dispensed with. The modern collector seeks, as a rule, to acquire those works of great masters which are in the best state of preservation, and in keeping with the character of his house. He endeavours moreover to display them in the most favourable way, in order to obtain the highest possible decorative effect; and also to blend them harmoniously with their surroundings. Strangers taking up their residence in London and making it their home, naturally adapt themselves to these excellent methods, provided of course that they have the means and leisure to become collectors; and also derive pleasure from this pursuit. Mr. A. Beit is one of these Art-lovers and has decorated, with numerous works of art, his splendid house in Park Lane which he has occupied since 1900.

He is however neither a collector by profession, nor is he swayed by the irresistible passion common to such people, and consequently he has avoided their errors. He has not allowed himself to be carried away by the pleasure of the pursuit, and hence has not accumulated, by daily purchases, all kinds of doubtful possessions. With him it was not the mere love of collecting; but from the first his object has been to embellish his rooms from an artistic point of view, and he has therefore always taken into consideration the pleasing effect and decorative value, of those works of art to which his attention has been directed. In their acquisition he has been neither falsely parsimonious, nor has he thrown money away recklessly; but has always made his selections with calmness and deliberation and in doing so has ever listened to good advice. Moreover in making the necessary, though on the whole somewhat simple, arrangements of the contents of his Hamburg house, which

was built about ten years before the one which he now occupies, Mr. Beit gained an experience which has stood him in good stead. The decorations of his London house, are in consequence, artistically speaking, perfect, both in respect of harmony and comfort.

Their arrangement and decorative scheme throw an interesting light on his character; for he has avoided every exaggerated simplicity of style, and in his upper rooms has repeated the first modest results of his zeal as a collector. Two of them, both in shape and arrangement, are exactly similar to those which he occupied, some twenty years ago, in Princess' Chambers, Pall Mall. He did not care to dispense with the surroundings which had become dear to him, and associated with various recollections, merely on account of prevailing fashion; so that his house in Park Lane reveals to us, to put it briefly, his gradual development as a collector of art treasures. The writer of these lines regards this collection from a standpoint of personal interest. Having been on terms of intimate friendship with Mr. Beit for a considerable number of years, he has been able to stimulate the latter's interest in antique works of art, and to assist him with practical advice in the work of collecting. The writer is, indeed, partly responsible for the contents and the character of the collection, and it is therefore gratifying to him to be able to give some account of it as a whole, and to describe in detail its principal objects.







Portrait of Alessandro Alberti, supposed to be by Paolo Veronese.

THE PICTURES.

MR. Beit has always been anxious that the various works of art in his house should, as far as possible, be in harmony; and that the furniture, bronzes, majolica and pictures selected for its adornment should in every way be most suitable. In accordance with this idea those schools of painters are represented whose works best harmonize with the other surroundings, viz.—the Dutch of the 17th., and the English and French of the 18th. century.

The house is built somewhat after the style of the French Renaissance, and the entrance, the hall and the staircase are wholly of this character. The rooms on the ground floor are arranged in the French 18th. century style, while the dining room and the library show the English development of this period. The upper rooms however are furnished in modern style, while throughout the house the paintings and surroundings are everywhere in harmony.

The hall, with its splendidly coloured marble fountain from the Palazzo Borghese, contains only one picture—an Italian Renaissance portrait. It hangs opposite to a beautiful

marble chimney-piece which is by a Florentine master after the manner of Benedetto de Revazzano. The picture is of a rich clear colour-effect, and represents a gentleman of distinguished appearance; and according to the inscription, a nobleman of one of the oldest and most aristocratic families of Florence—one Alessandro Alberti—who aided by a valet is completing his toilet. The inscription on a letter placed by his side on a covered table reads "Alessandro Alberti l'anno XXX della sua eta. Paolo Cagliari il ritrasse nel 1557. In Venetia".

These words have always been regarded as sufficient to establish beyond any doubt, that the picture, which was originally in the Palazzo Torregiani at Florence, is a work of Paolo Veronese. That artist left his native city, Verona, in the year 1555, and subsequently took up his residence in Venice. It is therefore quite possible that he painted in that city a portrait of Alessandro Alberti, who had been banished from Florence. On the whole, however, the picture bears but very little resemblance to the work of this artist, nor does it correspond with his earlier productions. This is particularly the case as regards his paintings in the Church of San Sebastiano in Venice, where he had, about this period, completed the decoration of the ceiling and pictures for the altar. In opposition to Paolo's generally picturesque colour-effect and treatment, the colour note in this instance is pale yellow, somewhat devoid of expression and blended in rather a hard manner. The drawing, however, is very clear and the execution careful; and in these respects the portrait reminds one of the paintings of Parmegianino or Bronzino, without corresponding exactly to the style of either of these artists. It is, at any rate, from the hand of one of the great Italian masters of the middle of the 15th. century, but the doubts as to whether it is a genuine Paolo are justified in spite of the signature on the picture. For, apart from other points, even the lettering of Paolo Cagliari's name is different from what we usually find, is somewhat infirm, and suggests that the name might have been altered at some later period. Possibly the picture was afterwards restored by a man to whom the name of the original artist on the inscription was but little known, and who consequently changed it for that of the famous Venetian painter. Should, however, the inscription prove to be genuine, especially as regards the name of the artist, the picture would then represent an early and a very peculiar phase in the development of Paolo's art.

The walls of the library are hung with pictures of a School and by a master seldom represented in a private collection; and depict the different stages in the "History of the Prodigal Son" by Murillo. These six works of medium size form a strikingly beautiful adornment for a room, and in all probability were painted for this purpose; possibly for the reception room of a monastery in Seville. Mr. Beit acquired the pictures from Lord Dudley's Gallery, who, in 1867, had purchased five of them at a sale of the Gallery of Salamanca. The sixth was presented by Queen Isabella to the Vatican in 1856, and Lord Dudley was able to obtain it from Pope Pius IX in exchange for a couple of valuable Italian pictures. The great Spanish master has in these works dealt with a subject which in his, and to some extent in previous times, had been a favourite one with the Flemish and Dutch genre-painters. They possibly may have exercised some slight influence upon Murillo, but how different was his conception and treatment of the parable from theirs. The Dutch artists, and those from the Spanish provinces, as well as from the Low Countries, were fond of choosing this parable because it gave them so much scope for varied



B. E. Murillo. The Holy Family, with little St. John.

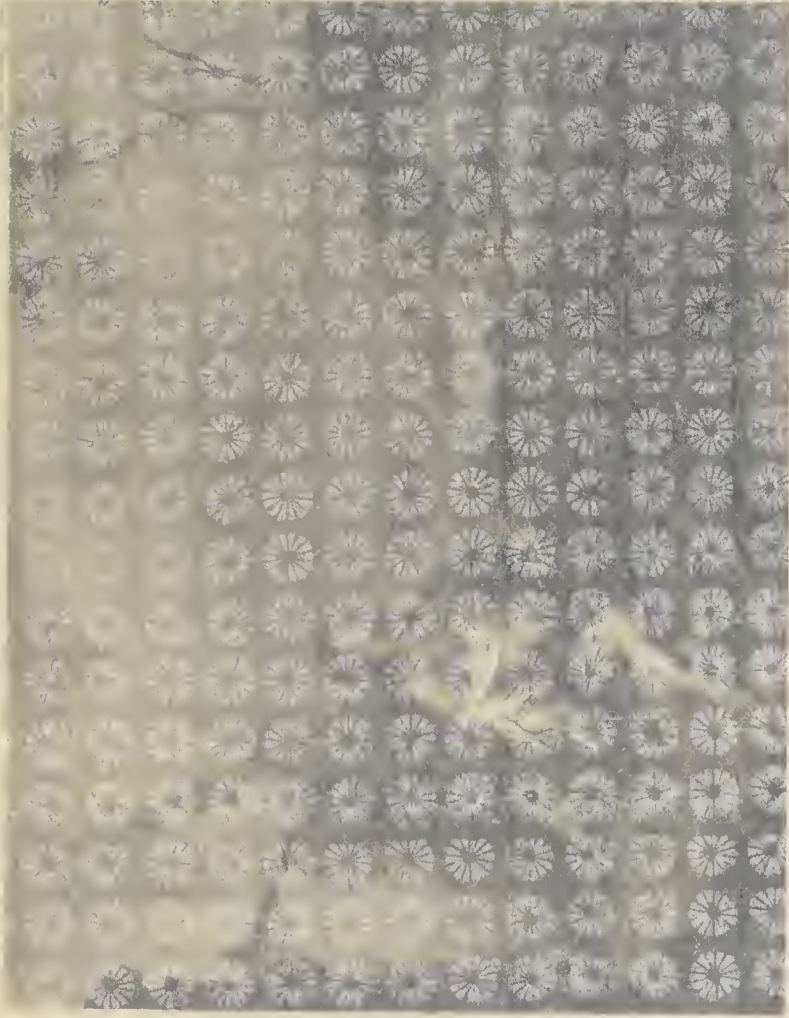
marble chimney-piece which is by a Florentine master after the manner of Benedetto de Revazzano. The picture is of a rich clear colour-effect, and represents a gentleman of distinguished appearance; and according to the inscription, a nobleman of one of the oldest and most aristocratic families of Florence—one Alessandro Alberti—who aided by a valet, is completing his toilet. The inscription on a letter placed by his side on a covered table reads "Alessandro Alberti l'anno XXX della sua eta. Paolo Cagliari il ritrasse nel 1557. In Venetia".

These words have always been regarded as sufficient to establish beyond any doubt, that the picture, which was originally in the Palazzo Torregiani at Florence, is a work of Paolo Veronese. That artist left his native city, Verona, in the year 1555, and subsequently took up his residence in Venice. It is therefore quite possible that he painted in that city a portrait of Alessandro Alberti, who had been banished from Florence. On the whole, however, the picture bears but very little resemblance to the work of this artist, nor does it correspond with his earlier productions. This is particularly the case as regards his paintings in the Church of San Sebastiano in Venice, where he had, about this period, completed the decoration of the ceiling and pictures for the altar. In opposition to Paolo's generally picturesque colour-effect and treatment, the colour note in this instance is pale yellow, somewhat devoid of expression and blended in rather a hard manner. The drawing, however, is very clear and the execution careful; and in these respects the portrait reminds one of the paintings of Parmegianino or Bronzino, without corresponding exactly to the style of either of these artists. It is, at any rate, from the hand of one of the great Italian masters of the middle of the 16th. century, but the doubts as to whether it is a genuine Paolo are justified in spite of the signature on the picture. For, apart from other points, even the lettering of Paolo Cagliari's name is different from what we usually find, is somewhat infirm, and suggests that the name might have been altered at some later period. Possibly the picture was afterwards restored by a man to whom the name of the original artist on the inscription was but little known, and who consequently changed it for that of the famous Venetian painter. Should, however, the inscription prove to be genuine, especially as regards the name of the artist, the picture would then represent an early and a very peculiar phase in the development of Paolo's art.

The walls of the library are hung with pictures of a School and by a master seldom represented in a private collection; and depict the different stages in the "History of the Prodigal Son" by Murillo. These six works of medium size form a strikingly beautiful adornment for a room, and in all probability were painted for this purpose: possibly for the reception room of a monastery in Seville. Mr. Beit acquired the pictures from Lord Dudley's Gallery, who, in 1867, had purchased five of them at a sale of the Gallery of Salamanca. The sixth was presented by Queen Isabella to the Vatican in 1856, and Lord Dudley was able to obtain it from Pope Pius IX in exchange for a couple of valuable Italian pictures. The great Spanish master has in these works dealt with a subject which in his, and to some extent in previous times, had been a favourite one with the Spanish and Dutch genre-painters. They possibly may have exercised some slight influence upon Murillo, but how different was his conception and treatment of the parable from theirs. The Dutch artists, and those from the Spanish provinces, as well as from the Low Countries, were fond of choosing this parable because it gave them so much scope for varied







B. E. Murrillo. The Prodigal Son as a Swindler.

В. Е. Мухоморъ. Дѣла Писателей. Томъ 22. 2. Записки.



Allegorie der Freiheit





B. E. Murrillo. The Prodigal Son Feasting.

B. E. Whipple, The Booklet Son League.





genre painting; consequently they showed a marked predilection for the story of the prodigal son among the harlots. Murillo, like the Netherlanders, painted the parable in what may be called the contemporary spirit, clothing it in a Spanish garb and placing it in a genuinely Spanish milieu; but he always remains simple and great, representing each scene without minute details and without anything of a genre-like character—truly in a great manner. Murillo's hero is never devoid of Spanish "grandezza", even when he sank to the lowest social depths, and in rags herded swine. In his "Supper with the Harlots" he is represented as possessing a royal dignity, and the young girl by his side who is looking up to him tenderly is a Spanish beauty of truly aristocratic bearing and maidenly timidity. The pictures show the artist at his best, especially as regards colour and tone. There is also another picture by Murillo, viz: "The Holy Family and the Infant John", a work of such charm and exhibiting such strong light and shade that it is worthy of being placed near Rembrandt's pictures which hang together in another room.

In Mr. Beit's collection, as in so many other valuable collections of the same kind, there are a number of English portraits of the 18th. century; as well as works of the Netherland School of the 17th. century, especially those by Dutch Masters. No other school is so suitable both as regards size and character for the decoration of rooms. Other schools not only produced far fewer pictures suitable for private houses, but of none have so many valuable works been preserved, or placed on the market—at least in the good old times. Holland, and later on Paris, where many Dutch pictures were collected, have been the nearest and the best picture markets for English buyers; while even during the time that the pictures of Italian classical Masters answered more nearly to the prevailing artistic tendency and taste, Dutch pictures on account of their various qualities were always wanted by English collectors. It must moreover be borne in mind that the number of purchasable pictures by Raphael, Titian, Coreggio, and other Italian Masters of the period when art in Italy was at its highest development, was always very small indeed, as compared with the number of obtainable works by Rembrandt, Rubens, Ruysdael and the Dutch painters.

The popularity of works of certain artists has ever been an indication, more or less pronounced, of the artistic tendencies of the period. Such Masters as Gerard Dou, and Franz Mieris, whose works shew most subtle treatment; or amusing, descriptive artists, like Jan Steen and Philips Wouwerman; and even the classical painters of landscape, such as Jan Both, Ludolf Backhuizen and others, who fifty or sixty years ago were greatly preferred, are less in touch to-day with the modern tendency in art, which favours painting of light and shade and the expression of feeling, than are Pieter de Hooch, Vermeer of Delft, Albert Cuij, Jan van der Cappelle or Jan van Goyen. Pictures by these latter artists, which at one time received little or no consideration, are now preferred to any others, and are purchased at prices ten and even a hundred times higher than they would have been half a century ago. There are, of course, but comparatively few of their works now obtainable, the best having for a long time been in safe hands. Mr. Beit therefore has been unable to acquire as many of these productions up to the general artistic standard of his collection as he would like to have done. Taking, however, his collection as a whole, we find that most of the great artists of the Dutch school are represented by works of a truly masterly character. In the forefront stands Rembrandt

van Ryn, that great genius who raised Dutch art in all its bearings to its complete form and who, moreover, in the peculiarity of his gifts, furnishes us with some of the highest points in the development of art and in the culture of mankind.

The depressed state of English agriculture in the seventies and eighties, brought about great changes in many English art collections, and a considerable number of REMBRANDT'S pictures were placed on the market. But thanks to the prevailing limited knowledge of this master, and to the fact that the business of dealing in works of art was, at that time, scarcely organised either in England or in France, some of these pictures were sold at ridiculously small prices or were even found to be quite unsaleable. A sudden change, however, took place about a decade ago; and to-day it is almost impossible to get hold of a picture by Rembrandt, and even when one is offered to the trade it is almost always either a work of his early artistic years or some minor and unimportant study. Many of these, although they do not deserve, as was formerly the case, to be held in slight esteem or altogether ignored, are not at the same time by any means worthy of the consideration and high price now paid. Some of these sketches, and especially those which belong to the first years of Rembrandt's artistic activity, are somewhat ill-balanced, and are merely designed to give the roughest illustrations of a certain light-effect, tone or expression. They are often of so slight and unfinished a character that the £ 2000 or more, which is now asked for them and generally paid, is altogether above their value. The majority in fact are curiosities which in most cases are only of value in so far as they help to illustrate a phase in the development of Rembrandt's art.

The three Rembrandt's belonging to Mr. Beit were purchased at the right time, and in them the Master is represented in a manner worthy of his artistic importance. This remark, however, does not altogether apply to the earliest of these pictures, the "St. Francis" which is of classic origin. It was obtained from the Orleans Gallery, whose published catalogue contains an engraving of it, while the Master's name and date of execution 1637 are inscribed on it. As a monotone of brownish colour, permitting of but slight shading, the picture is quite a characteristic and interesting production of that period, as is proved by comparison with "The Farewell of Tobias", (dated 1637) in the Louvre and "Christ and Mary Magdalen", (dated 1638) at Buckingham Palace and others. It lacks however the delicacy of conception, the executive care, and the marked brilliance of tone which stamp those small pictures as masterpieces. The artist apparently only aimed here at picturesque effect, for the subject in itself interested him but little, and lay far from him as he was a strict Reformer. It was very seldom that he attempted to depict Roman Catholic legends of Saints, and when he did so he always tried to make the picture interesting by bringing into prominence the Landscape back-ground, by depicting strongly dramatic attitudes, and by a strikingly picturesque treatment.

The other two masterpieces belong to REMBRANDT'S late period. Both represent young men and are painted at three-quarter length. The one depicting a youth with clasped hands, wearing a cap, and seated in an easy attitude in a chair, has something about him which reminds one of those pictures which were painted by Frans Hals at the latest period of his life. The extraordinary breadth of treatment, in which the attempt is made to render the clearest possible form with a single stroke of the broad bristle paint brush, gives to this work of Rembrandt's an unique clarity and uniformity of presentation,



Rembrandt von Ryn. Portrait of a young man with fair hair.

van Ryn, that great genius who raised Dutch art in all its bearings to its complete form and who, moreover, in the peculiarity of his gifts, furnishes us with some of the highest points in the development of art and in the culture of mankind.

The depressed state of English agriculture in the seventeenth and eighteenth centuries, brought about great changes in many English art collections, and a considerable number of REMBRANDT'S pictures were placed on the market. Not thanks to the prevailing limited knowledge of this master, and to the fact that the business of dealing in works of art was, at that time, scarcely organized either in England or in France, some of these pictures were sold at ridiculously small prices or were even found to be quite unsaleable. A sudden change, however, took place about a decade ago; and to-day it is almost impossible to get hold of a picture by Rembrandt, and even when one is offered to the trade it is almost always either a work of his early artistic years or some minor and unimportant study. Many of these, although they do not deserve, as was formerly the case, to be held in slight esteem or altogether ignored, are not at the same time by any means worthy of the consideration and high price now paid. Some of these sketches, and especially those which belong to the first years of Rembrandt's artistic activity, are somewhat ill-balanced, and are merely designed to give the roughest illustrations of a certain light-effect, tone or expression. They are often of so slight and unfinished a character that the £2000 or more, which is now asked for them and generally paid, is altogether above their value. The majority in fact are curiosities which in most cases are only of value in so far as they help to illustrate a phase in the development of Rembrandt's art.

The three Rembrandts belonging to Mr. Beit were purchased at the right time, and in them the Master is represented in a manner worthy of his artistic importance. This remark, however, does not altogether apply to the earliest of these pictures: the "St. Francis" which is of classic origin. It was obtained from the Orleans Gallery, whose published catalogue contains an engraving of it, while the Master's name and date of execution 1637 are inscribed on it. As a monochrome of brownish colour, permitting of but slight shading, the picture is quite a characteristic and interesting production of that period, as is proved by comparison with "The Farewell of Tobias", (dated 1637) in the Louvre and "Christ and Mary Magdalen", (dated 1638) at Buckingham Palace and others. It lacks however the delicacy of conception, the executive care, and the marked brilliance of tone which stamp those small pictures as masterpieces. The artist apparently only aimed here at picturesque effect, for the subject as itself interested him but little, and lay far from him as he was a strict Reformer. It was very seldom that he attempted to depict Roman Catholic legends of Saints, and when he did so he always tried to make the picture interesting by bringing into prominence the Landscape background, by depicting strongly dramatic attitudes, and by a strikingly picturesque treatment.

The other two masterpieces belong to REMBRANDT'S late period. Both represent young men and are painted at three-quarter length. The one depicting a youth with clasped hands, wearing a cap, and seated in an easy attitude in a chair, has something about him which reminds one of those pictures which were painted by Frans Hals at the latest period of his life. The extraordinary breadth of treatment, in which the attempt is made to render the clearest possible form with a single stroke of the broad bristle paint brush, gives to this work of Rembrandt's an unique clarity and uniformity of presentation.







G. Meisu. The Letterwriter.

G. Meier. The Letterwriter.



MEI



and there is a general grey tone in the painting which is noticeable even in the flesh tints. The plain clothes, the cap and the artist's blouse, seem to indicate an artist, and judging from the style of attire and the painting, the picture belongs to Rembrandt's late period — about 1660 or somewhat later. The second, and unquestionably the more important work, also belongs to this period, and is dated 1667. From the historic point of view, it is interesting to note that this is the latest of his works so far as we are aware, excepting, of course, the portrait of himself in the possession of Sir Audley W. Neeld, painted in 1669, the year in which Rembrandt died. Mr. Beit's picture represents a young man, with long flaxen locks and a full fresh-coloured face—plainly attired in dark clothes and in appearance a prosperous master-baker. There is in the London National Gallery a Rembrandt painted in the preceding year 1666, representing a young woman whose type and costume suggest that she might be the wife of the young man above mentioned. This latter picture, however, is smaller in size, but the symmetrical blending of the tones, the full light on the head and hands in both pictures, the richness of the flesh tints, the vigorous laying on of the paint which conceals great carefulness, and the masterly execution beneath the broad brush strokes, are qualities which are peculiar to the work of the great master in his later years and consequently lead one to believe that the two pictures were pendants. The tendency towards accurate drawing, clear execution and marked finish of an illustrative subject which was a characteristic of modern painting until a few decades ago, together with the taste of the public for this style of art, led to Rembrandt's later works being almost unconsidered and even unrecognised. In our time, however, they have come more and more into favour, and some of them to-day are even preferred to the productions of his middle period. Although a few decades ago only a limited number of his great works, such as the "Staalmeester", the so-called "Jewish Bride", (Amsterdam Rijks Museum), and "The Family", (Brunswick Gallery), were generally recognised as belonging to his late period; yet we now know of more than sixty pictures which can with certainty, or at least with great probability, be ascribed to the last ten years of his life.

The three artists—NICOLAS MAES, PIETER DE HOOCH, and JAN VERMEER OF DELFT—all pupils or successors of Rembrandt—are each represented by a single picture. These masters devoted themselves to painting subject pictures, picturesquely illustrated. They are now most highly thought of as compared with other genre painters; but none of their work in this collection can be placed on the same footing as the two paintings by Rembrandt referred to, or as those by most of the other famous Dutch artists in this collection. The picture by Vermeer was one of Mr. Beit's earliest purchases; that by Pieter de Hooch was opportunely acquired along with some more valuable works of art; whilst the most important of all of them, namely, that by Maes, was obtained from Mr. Walter's collection. The above-named artists were almost contemporaries, but Hooch and Vermeer died rather young and only Maes attained a longer life. The subjects which they selected were very similar, namely simple scenes of every-day life in the Dutch home.

The Dutch home-life was, even at that time, understood in quite the same sense as the English word "home": life in one's own home, with all the individuality and comfort which its inhabitants know how to give it, with the expression of cosiness and peace, or of comfort and cheerful well-being. Each of these artists has his own idea of this home-life, but nearest to Rembrandt, in conception and arrangement, colouring and shading,

stands his pupil NICOLAS MAES. His women at the cradle, grandmothers at family prayer or at the spinning wheel, children at their house-work, and other similar scenes in which there are one or two figures, are very similar in treatment to Rembrandt's Biblical subjects and were painted under that Artist's direct influence. Indeed, the subjects are almost the same, without, however, that sacred glow which Rembrandt in his imaginative genius knew how to spread over his canvas. Maes also understood how to raise the simple subjects he selected above the ordinary level of every-day life, by means of a strong light-effect, by contrasting light with darkest shadows, by vigorous colouring in which a beautiful red predominates, and by a warm luminous tone. In this way he obtained a peculiarly home-like, and occasionally even a touching effect, which brings his pictures into a closer relationship with those of his great master, than is the case with the pictures of any other of Rembrandt's pupils and successors. There is also a picture in the Beit collection whose "motif" was particularly adapted to the genius of this artist. It depicts a young milk-maid carrying milk from house to house, who has put down the brass pail by her side, and is ringing at the door of a town-house as she smiles roguishly at the looker-on. The bright red costume—even the straw hat being red—is strongly shaded, and in contrast to the white sleeves and the flesh, produces a striking effect. The picture, however, does not appeal quite so strongly to one's sentiment, as do some of the earlier works of this artist, but it is, of course, infinitely superior to the numerous pictures he painted in his later years. For a long time it could not be credited that these prim, demure, and in most cases small-sized portraits, with their poor light-effects and feeble colouring, were the work of the same artist, who was Rembrandt's pupil, and who, under his influence, painted the emotional genre pictures. A second picture in this collection, which originally bore the name of Maes, was probably painted under that artist's influence. It represents a Dutch interior with a young mother surrounded by her little children, and was much admired as the work of Maes at the Winter Exhibition, about fifteen years ago. The artist who painted this pleasant scene appears to the writer to be Simon Kick, who was quite forgotten until recently and who was an older countryman of Maes'. In addition to his scenes of soldier life, Kick occasionally, under the influence of Rembrandt and his school, painted simple scenes of domestic life such as this, and these works of his are distinguished by strong, bold painting, depth of tone, and brilliant colour. Mr. Beit's picture belongs to the best of Kick's works which have been preserved.

PIETER DE HOOCH, who was born two years before Maes, enjoyed a similar artistic training. He also commenced to paint as a young man and continued to work for nearly ten years. His early works are hasty, uncouth, but very effective scenes from soldier life, but subsequently his pictures of interiors are marked by great impressiveness, beauty of colour, and subtlety of light-effect, so much so indeed, that they are almost more in request by every modern collector of Dutch art treasures than even a good picture by Rembrandt. In illustration of this it is interesting to record that the last beautiful painting of this kind by de Hooch which was offered for sale—twelve years ago—realised as much as £20,000. In his later years, however, the art of this master deteriorated very much. His pictures became poor in colouring, heavy in tone, wanting in atmosphere and light, and so bad in drawing and empty of expression that one cannot even go so

far as to place them on the same footing as those of such artists as Brekelenkam or Uchtersvelt. Yet the wonderful works of his earlier period were painted by de Hooch whilst he was footman to an adventurer of noble descent, for by painting alone he could not make a living. It was at about the same time also that Meindert Hobbema was obliged, in order to support himself, to apply for a post in the Customs, and for this purpose he successfully availed himself of the influence of the cook in the employ of the Burgomaster of Amsterdam. The picture by Pieter de Hooch in Mr. Beit's collection was painted in the last years of his life, somewhere about the middle of the seventies. Two ladies beautifully attired, are seated in a sumptuously furnished room where they are entertaining themselves with music, and a young man is seen descending a staircase in the background. The colours are inharmonious, poor and without glow, and the picture lacks that brightness and animation which made his earlier efforts so much appreciated by the public.

JAN VERMEER OF DELFT, to an even greater extent than Maes and de Hooch, to whom he stands nearest, is a precursor of our modern bright and clear style of painting. Whilst the previous artists adopted Rembrandt's manner of throwing intense warm rays of light on to one part of the picture, Vermeer favoured a diffused light. He was the first to study a cool sunlight effect and gave it tone by consummate mastery and delicacy of touch. His subjects are even simpler than those of Pieter de Hooch—a single figure, such as a young girl at the toilet table, reading or playing—a maid-servant at work—a student at his study-table; occasionally a combination of two or three young people dining together or playing some game—and rarely a landscape, a street, or a town view. Although he did not seek to make these subjects particularly interesting in either expression or treatment, he had the art of producing truly marvellous works of beautiful tone by means of the grouping of the figures in the light, by the diffusion of light-effect on the room, and by careful colouring. The picture in Mr. Beit's possession shows a young girl, in white and yellow, playing a harpsichord which is placed beside a pale-violet wall. It is the smallest picture by this painter known to the writer, and is not a particularly important one; but at the same time it shows us the striking characteristics of the artist.

Amongst the Dutch subject painters, Terborch and Metsu, even though they are not so closely connected with modern art as Vermeer or Pieter de Hooch, deserve to be mentioned first; in their artistic development too, they are considerably happier than the latter. Mr. Beit has also a small picture by TERBORCH called the "Mandoline Player", and which is quite a recent acquisition. A young girl, seen almost in profile, is absorbed in her music, and is looking into a notebook which lies before her on a table covered with a beautiful Oriental carpet. The picture shows peculiarly rich and harmonious colouring and, further, gives evidence of a very skilful blending of the colours. There are also two most remarkable works by GABRIEL METSU, pendants of a kind which, so far as this artist is concerned, are not to the knowledge of the writer to be found together anywhere else. If the two pictures—"The Letter Writer" and "The Letter Reader"—had been hung in the Dresden Gallery they might have suggested to Goethe a plot for a short novel with far greater reason than did Gerard Terborch's picture the "Paternal Admonition". The innocently simple relationship between the two pictures is quite apparent. In one we see a handsome, young gallant writing a letter; in the other we have a young lady absorbed

in the contents of a letter which a servant, who stands near by, has brought to her. The artist wisely refrained from making the relationship still more marked; apparently he had no intention of painting the illustrations of a romance, but merely wished to bring into view, as completely as possible, the picturesque aspect of simple scenes, and in this he has succeeded in the highest degree. In his small but masterly pictures Metsu displays the ability, greater indeed than that of any other artist, of presenting completely and picturesquely little episodes in the life of the prosperous middle-class Dutch people, with their innocent joy in their comfort, and also their innate contentment. His pictures give us an insight of a most attractive character into Dutch middle-class life in its highest development, and in the enjoyment of its well merited but hardly-acquired wealth, after the close of the long Liberation Wars, but prior to the period of somewhat pedantic refinement which followed those happy years. Metsu's early life was contemporary with the Thirty Years' War; consequently the general effects of the war upon Holland are seen in the pictures which he painted at an early period of his artistic life, and which, purporting to be representations of Biblical events, such as "The Prodigal Son", are really uncouth inn-scenes after the manner of J. B. Weenix, like some early pictures by Terboch and all the works by the many so-called Society-painters.

These few rough and hastily painted pictures of Metsu's early years were followed by some of greater merit, such as those of poulterers', fishmongers' and blacksmiths' shops, in which dead wild-fowl, fish, tools and other things play so prominent a part that the pictures may be regarded as studies in still-life. In these broad and harmoniously treated works the young artist developed his mastery of technique and artistic treatment. Metsu, however, is indebted to Rembrandt for the most valuable inspiration he received; and under his influence, after he had settled in Amsterdam in the year 1650, he gave up painting for picturesque effect and devoted himself to the observation of home life, and thus became the portrayer of the Dutch middle classes in their best and happiest state of social development. This transition was, of course, not immediate. Rembrandt's great painting qualities at first attracted him—his shading and splendid colours and subjects—and only later on his new and impressive feeling. Whilst in Amsterdam Metsu began to paint his Biblical subjects, but they lack animation, as do most of the pictures of all those other pupils and successors of Rembrandt, who directed their attention to such subjects. At the end of a few years the artist returned entirely to the execution of subject pictures, which gave full scope to the rapid development of his peculiar genius. In the course of a decade he painted a series of most beautiful small subject pictures, which belong to the gems of the Dutch school of the great galleries in which they hang, in none of which are they more than sparingly represented. His art suddenly, and in a marked degree, declined, and, as he died in October 1668, at the age of 37, it can be said of him, as Goethe says of every man of genius who dies young:—"Providence wisely took care that he completely fulfilled his task in his brief life-time".

These two pictures by Metsu belong to that short period during which the artist was at the height of his fame—they are indeed amongst his most beautiful and most finished works. The scene in each is simple and presented with precision; the little romance is suggested quite discreetly; the figures are pleasing and distinguished, yet by no means artificial; the drawing and grouping are perfect; while the details selected with careful



G. Meetsu. The Letter.

in the contents of a letter which a servant, who stands near by, has brought to her. The artist wisely refrained from making the relationship still more marked; apparently he had no intention of painting the illustrations of a romance, but merely wished to bring into view, as completely as possible, the picturesque aspect of simple scenes, and in this he has succeeded in the highest degree. In his small but masterly pictures Metsu displays the ability, greater indeed than that of any other artist, of presenting completely and picturesquely little episodes in the life of the prosperous middle-class Dutch people, with their innocent joy in their comfort, and also their innate contentment. His pictures give us an insight of a most attractive character into Dutch middle-class life in its highest development, and in the enjoyment of its well merited but hardly-acquired wealth, after the close of the long Liberation Wars, but prior to the period of somewhat poetic refinement which followed those happy years. Metsu's early life was contemporary with the Thirty Years' War; consequently the general effects of the war upon Holland are seen in the pictures which he painted at an early period of his artistic life, and which, purporting to be representations of Biblical events, such as "The Prodigal Son", are really uncouth inn-scenes after the manner of J. B. Weenix, like some early pictures by Ter Borch, and all the works by the many so-called Society-painters.

These few rough and hastily painted pictures of Metsu's early years were followed by some of greater merit, such as those of procuters', fishmongers' and blacksmiths' shops, in which dead wild-fowl, fish, tools and other things play so prominent a part that the pictures may be regarded as studies in still-life. In these broad and harmoniously treated works the young artist developed his mastery of technique and artistic treatment. Metsu, however, is indebted to Rembrandt for the most valuable inspiration he received; and under his influence, after he had settled in Amsterdam in the year 1650, he gave up painting for picturesque effect and devoted himself to the observation of home life, and thus became the portraitist of the Dutch middle classes in their best and happiest state of social development. This transition was, of course, not immediate. Rembrandt's great painting qualities at first attracted him: his shading and splendid colours and subjects—and only later on his new and impressive feeling. Whilst in Amsterdam Metsu began to paint his Biblical subjects, but they lack animation, as do most of the pictures of all those other pupils and successors of Rembrandt who directed their attention to such subjects. At the end of a few years the artist returned entirely to the execution of subject pictures, which gave full scope to the rapid development of his peculiar genius. In the course of a decade he painted a series of most beautiful small subject pictures, which belong to the genre of the Dutch school of the great galleries in which they hang, in none of which are they more than sparingly represented. His art suddenly, and in a marked degree, declined, and, as he died in October 1668, at the age of 37, it can be said of him, as Goethe says of every man of genius who dies young:—"Providence wisely took care that he completely fulfilled his task in his brief life-time".

These two pictures by Metsu belong to that short period during which the artist was at the height of his fame—they are indeed amongst his most beautiful and most finished works. The scene in each is simple and presented with precision; the little romance is suggested quite discreetly; the figures are pleasing and distinguished, not by no means artificial; the drawing and grouping are perfect; while the details selected with careful







Nic. Maes. The Milkmaid.

No. Mass. The Milkmaid.





regard to their relationship are given with the greatest skill and firmness, and yet are only emphasized so far as is necessary for the fulness of the composition and the completion of the picturesque effect. It is, however, in the colouring and the light-effects that the art of the master lies. They are to him the principal means of obtaining that fine atmosphere of home-life which is exemplified in these two pictures. The colours could not have been more delicately selected and blended together. There is the greatest accuracy in the representation of the material combined with perfect freedom of artistic treatment. In "The Letter Reader", the cool bluish-white tone of the morning sunshine pouring through the large window, and the manner in which the delicate blue, bright-yellow, grey and white tones are brought into particularly strong and fine relief, remind one strikingly of the style in which Vermeer of Delft presents light and colour. Metsu who lived with Vermeer in Amsterdam at that time, and was, in one way or another, intimately connected with that artist, has evidently been inspired in this respect by the latter's productions—such as, for instance, "The Milkmaid" in the Six Collection, and "A Lady in a Blue Dressing-Jacket" in the Rijks Museum.

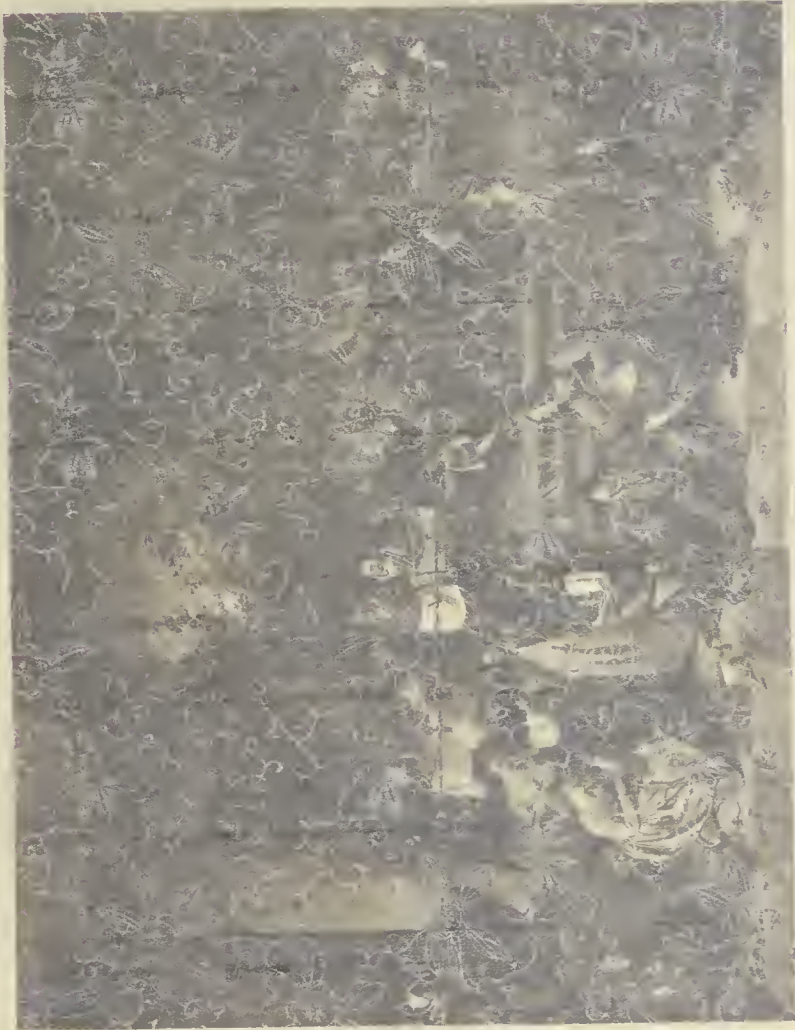
The second picture, namely, "The Letter Writer", in which the splendidly coloured Persian carpet contrasts so finely with the elegant and fully shaded costume of the fair, curly-haired young man, shows a similar light through a high window at the side, but the light is stronger, being that of a well-advanced sunny day. The light and the colouring point to Metsu's usual manner, though owing to the arrangement near to the window, the former is more glowing and the shadows less pronounced than we are accustomed to find in his other paintings of home life.

Among the great Dutch genre painters JAN STEEN presents the greatest contrast to Metsu and Terborch. Whilst Terborch and Metsu always kept in view the simplicity and distinctness of the scene, Steen sought for highly attractive subjects in which there is a wealth of figure and detail. Moreover, the former are calm and simple, whilst the latter is enthusiastic and incisive. Finally, instead of the comfortable tone and the unassuming but delightful representation of pleasant scenes, drawn from a strictly limited circle of the Dutch middle class, as is the case with Metsu and Terborch, we have in Steen's paintings sarcastic humour, and, occasionally, keen satire as the leading motives in pictures which were themselves of a totally different character. So greatly indeed did he value such aims, that, not infrequently, he was led to cultivate them at the expense of the artistic treatment of his picture, with the result that he often becomes hasty and even careless in the drawing, displays a tendency to caricature in expression, is hard and varied in colouring, and sometimes is lax and even coarse in tone, despite the cloak of morality in the shape of maxims and quotations of all kinds with which he surrounds himself. This lack of picturesque feeling which is to be found in many of his pictures renders them less acceptable and popular from our aesthetic point of view; but on the other hand his descriptive talent, his dramatic and humorous style, his full-flavoured and drastic characterisation, his liking for unnecessary details and allusions, and his power of illustration made Jan Steen the most popular of the Dutch genre painters of the first half of the 17th century. And this not without good reason; for however irregular Jan Steen may be in the illustrations of his subjects, however much harm he did to his reputation by some of his hastily executed and somewhat coarse pictures, his truly great qualities place

him amongst the most intelligent artists of his country. Nor is this to be wondered at as in his finest productions he is at times picturesque in a most delicate and varied manner, so much so, indeed, that these pictures remind us partly of those by Frans Mieris, partly also of those by Terborch or Vermeer. Occasionally also in certain respects his pictures bear resemblance to the paintings by A. van Ostade.

"The Patients"—which is the smaller of Jan Steen's two pictures in Mr. Beit's possession—is of a quite romantic and satirical character. It has a finely picturesque effect, and is much after the style of Frans Mieris. A young woman suddenly overtaken by illness in an inn or shop is lying on a magnificent bed, attended to by a physician. The artist allows us to infer the nature of her indisposition and its cause from the half-sympathetic, half-amused bearing of the people standing near. The second and larger picture—"The Marriage Feast at Cana"—is in every respect a masterly work, and was obtained from the Walter Collection. On a canvas of about two and a half square feet, nearly fifty figures are grouped, but notwithstanding this, the composition is as perfectly clear as it is unique. A merry wedding party is assembled at a banquet, and some of the guests are standing on a staircase leading to a hall, overlooking a garden. In front on the landing we see a cellar-man, a waiter, several jesters and other figures, while seated in a high gallery at the back are a number of musicians. Among the many figures, which show a wealth of amusing characterisation, those of a happy young married couple, promenading around the banqueting table, attract the most attention. They are richly dressed in the fashionable style of the period, and it is probable that they commissioned the artist to paint the picture. The artist himself is to be seen among the guests, and—horrible dictu—with a goblet raised over the table he laughingly drinks to our Lord. In the grouping and the treatment one is inclined to recognise the influence of Rembrandt, for the picture is somewhat in the style of his pupil, J. de Wet, who lived and taught at Haarlem. The evening light is very finely rendered and the technique is sometimes very carefully carried out, sometimes only cleverly indicated. The peculiar genius of the master is perhaps manifested more fully and with greater effect in this than in any other of his pictures.

ADRIAN VAN OSTADE, the Dutch genre painter, who was almost a contemporary of Jan van Steen, is here represented by three pictures, all of them being fine or distinguished specimens of the master's work. Artistically speaking, a generation at least seems to separate him from Steen, yet the two lived together at Haarlem for a considerable period, and Ostade survived the latter by some years. Ostade adheres in his earlier works to the old manner of Dutch genre painting which has much resemblance to the contemporary Flemish painters, and this style influenced his art, rich in picturesque effects though it was, during the fifty years he was active. He constantly selected as his subject a typical scene of peasant life, and even in his later years seldom departed from this style of painting. The strong individualisation which Jan Steen always had in view, was never attempted by Ostade in either his figures or his scenes. But one can easily follow the course of time in his pictures. What a difference there is between the peasants' homes which he painted in his youth, and those of his late period; between the high empty rooms, open roof, and small dormer-windows, the whole place more like a thrashing floor than anything else, and often used for cattle as well as human beings, and the comfortable living rooms with the



J. Steen. The Marriage at Cana.

him amongst the most intelligent artists of his country. Nor is it to be wondered at as in his finest productions he is at times picturesque in a most delicate and varied manner, so much so, indeed, that these pictures remind us partly of those by Frans Mieris, partly also of those by Terborch or Vermeer. Occasionally also in certain respects his pictures bear resemblance to the paintings by A. van Ostade.

"The Patients"—which is the smaller of Jan Steen's two pictures in Mr. Beit's possessions is of a quite romantic and satirical character. It has a finely picturesque effect, and is much after the style of Frans Mieris. A young woman suddenly overtaken by illness in an inn or shop is lying on a magnificent bed, attended to by a physician. The artist allows us to infer the nature of her indisposition and its cause from the half-sympathetic, half-amused bearing of the people standing near. The second and larger picture—"The Marriage Feast at Cana"—is in every respect a masterly work, and was obtained from the Walter Collection. On a canvas of about two and a half square feet, nearly fifty figures are grouped, but notwithstanding this, the composition is as perfectly clear as it is unique. A merry wedding party is assembled at a banquet, and some of the guests are standing on a staircase leading to a hall, overlooking a garden. In front on the landing we see a cellar-man, a waiter, several jesters and other figures, while seated in a high gallery at the back are a number of musicians. Among the many figures, which show a wealth of amusing characterisation, those of a happy young married couple, promenading around the banquet table, attract the most attention. They are richly dressed in the fashionable style of the period, and it is probable that they commissioned the artist to paint the picture. The artist himself is to be seen among the guests, and—horrible dictu—with a goblet raised over the table he laughingly drinks to our Lord. In the grouping and the treatment one is inclined to recognise the influence of Rembrandt, for the picture is somewhat in the style of his pupil, J. de Wet, who lived and taught at Haarlem. The evening light is very finely rendered and the technique is sometimes very carefully carried out, sometimes only cleverly indicated. The peculiar genius of the master is perhaps manifested more fully and with greater effect in this than in any other of his pictures.

ADRIAN VAN OSTADE, the Dutch genre painter, who was almost a contemporary of Jan van Steen, is here represented by three pictures, all of them being fine or distinguished specimens of the master's work. Artistically speaking, a generation at least seems to separate him from Steen, yet the two lived together at Haarlem for a considerable period, and Ostade survived the latter by some years. Ostade adheres in his earlier works to the old manner of Dutch genre painting which has much resemblance to the contemporary Flemish painters, and this style influenced his art, rich in picturesque effects though it was, during the fifty years he was active. He constantly selected as his subject a typical scene of peasant life, and even in his later years seldom departed from this style of painting. The strong individualisation which Jan Steen always had in view, was never attempted by Ostade in either his figures or his scenes. But one can easily follow the course of time in his pictures. What a difference there is between the peasants' homes which he painted in his youth, and those of his late period; between the high empty rooms, open roof, and small dormer-windows, the whole place more like a thrashing floor than anything else, and often used for cattle as well as human beings, and the comfortable living rooms with the



MARKET



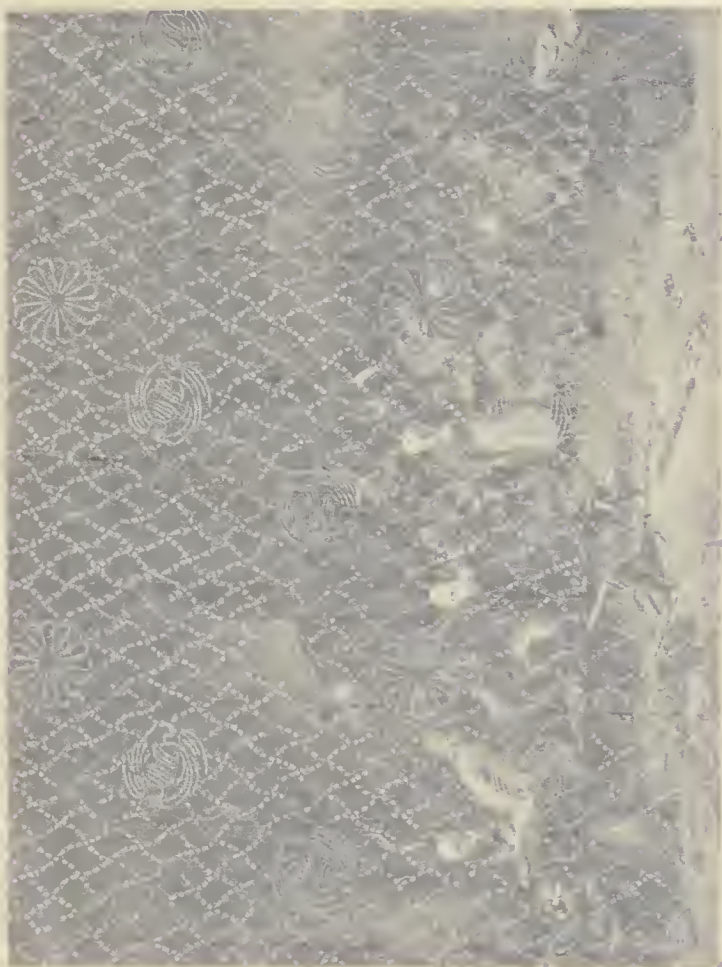


A. van Ostade. The Adoration of the Shepherds.

A. van Oostde. The Adoration of the Shepherds.







A. van 'Ostade. Village Fric.

V. 1211 102796. Alliance Esie.





large windows, sometimes even with stained glass panes and sills adorned with flower-pots! Whilst we see in the earlier pictures the loose joviality, wild dancing, drunken revels, and fighting, in which the wantonly attired people indulge; we find in the later works the contentment of those leading comfortable lives of homely happiness, whose simple pleasures are restrained and decorous. But the chief attraction and the actual value of Van Ostade's pictures are to be found in the picturesque quality of the painting. His first efforts are bright, and of a light cool blue tone; then later, under Rembrandt's influence, the shadows grow stronger, the tone deeper and warmer; and, gradually, the different colours become richer and greater detail is introduced, while the artist patiently works the whole out with layers of well-blended paint, and becomes in the work of his last year more realistic in light—firmer in colour—and smoother in execution. The pictures of A. van Ostade, in this collection, belong to the middle and later period of his life. His picture of the peasant at the window painted in the year 1656 is firmly and richly treated. Eleven years later, in the year 1667, the beautiful "Adoration of the Shepherds" was painted; though one of the rare Biblical productions of this artist, the figures are essentially of the peasant type. The shepherds, and even Mary and Joseph, are simple peasants, as we always see them in Ostade's pictures, and yet the artist has in no wise produced a banal effect. A calm repose pervades the group, and the whole bears a strong resemblance to Rembrandt's Biblical representations. The picture is altogether a masterpiece, both in colouring in its light and shade, and in general treatment. Another picture "The Dancing Pair in an Inn" painted about the year 1678, though larger and richer in conception, and certainly one of the chef d'oeuvres of the artist, is somewhat colder in tone. It comes, however, very near to the artist's "Adoration of the Shepherds" in the picturesqueness of its treatment.

Adrian van Ostade occasionally gives so much prominence to the landscape background of his pictures that these particular works may almost be regarded as landscapes with figures; this characteristic however is far more marked in the paintings of his younger brother, IZAAK VAN OSTADE, who died at an early age. In the first year of his artistic career he was almost entirely a genre painter, his pictures being very similar to those which his brother painted, though warmer in tone and more sketchy; but during the last six or eight years of his life he painted a series of medium-sized landscapes, containing many figures, and these have been classed in England for a long time amongst the most important works of the great landscape and genre painters, and purchased at a corresponding price. They almost invariably represent either a village road in which peasant carts are standing before an inn; or a small fair; or a number of rustics amusing themselves. As landscapes they are not particularly attractive, nor do the typical peasant figures, similar to those of his brother, give them much merit. They possess, however, a depth of tone and vividness in their golden light, and show such masterly treatment in the painting, that the high reputation which the artist gained by such pictures is thoroughly justified. There are two of this kind in Mr. Beit's collection. The subject of the smaller one reminds one very much of Adrian's work, and shows us a wandering pedlar speaking to a peasant woman while her husband stands in the doorway listening to what is said. There is great delicacy of light, the colours are warm and glowing, and even the figures are unusually good. The second picture is one of the largest painted by this artist. It represents the ford of a

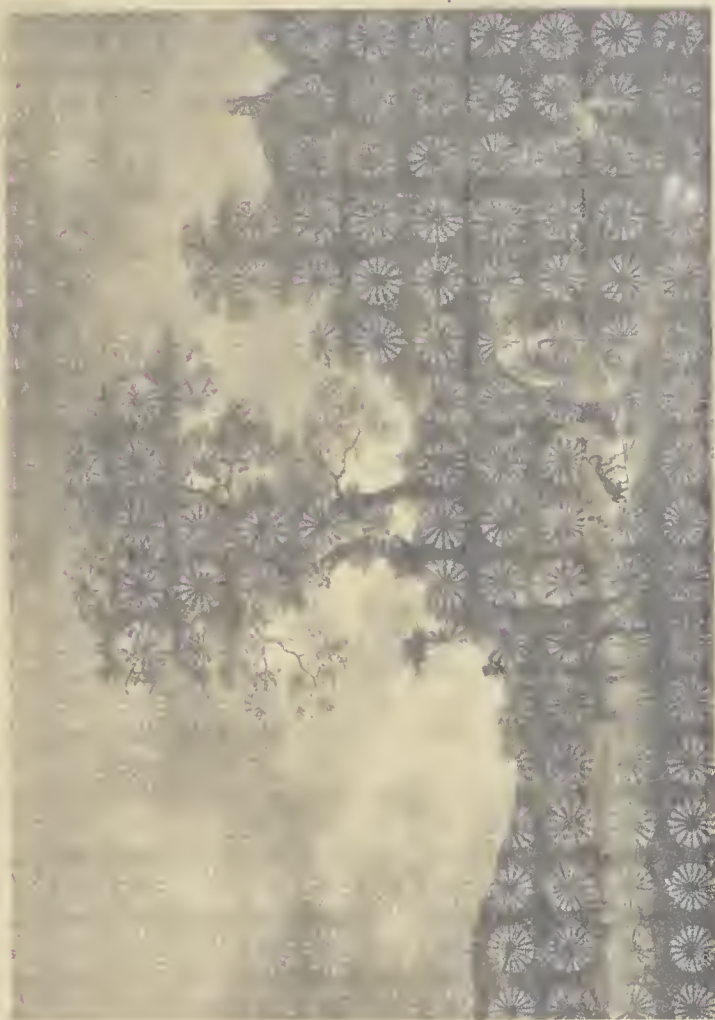
narrow river over which peasants, some on horseback and some on foot, are crossing with their carts on their way towards a village which lies in the distance. In the simplicity of the subject, in the development of the shadows, in the deep warm colouring, the skilful drawing of the figures and in the fine distances, we have an artistic effect which makes this picture one of the best of the master's works. It must have been painted during the last years of his life.

The masterpieces of Dutch landscape painting are placed together in the billiard-room. They are but four in number, and not only are they distinguished by unusual size, but



Isack von Ostade. Pedlar at a Peasant's Cottage.

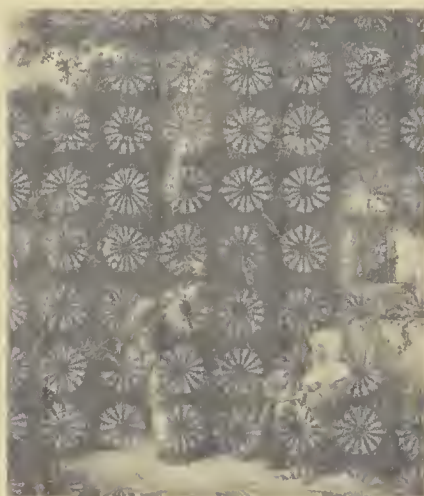
above all, they are also of unusual quality. They exhibit three generations of Dutch landscape painting. Salomon van Ruijsdael is represented by one picture, "A River Landscape". "The Castle of Bentheim" and "The Rough Sea"—which are similar in size—are both by his nephew, Jacob Ruisdael. The fourth picture in this room is by Meindert Hobbema, and represents one of the principal works ever executed by that artist, who was a pupil of Jacob Ruijsdael. But all these pictures were painted about the same period. The old master, Salomon van Ruijsdael, finished his "River Landscape" in 1650, and "The Castle of Bentheim" is dated 1653. The date of 1663 is found on Meindert Hobbema's picture, and about the same time "The Rough Sea" was probably painted by Jacob Ruisdael.



Isack van Ostade. The Ford.

narrow river over which peasants, some on horseback and some on foot, are crossing with their carts on their way towards a village which lies in the distance. In the simplicity of the subject, in the development of the shadows, in the deep warm colouring, the skilful drawing of the figures and in the fine distances, we have an artistic effect which makes this picture one of the best of the master's works. It must have been painted during the last years of his life.

The masterpieces of Dutch landscape painting are placed together in the billiard-room. They are but four in number, and not only are they distinguished by unusual size, but



Jack von Ostade. Pedlar at a Peasant's Cottage.

above all, they are also of unusual quality. They exhibit three generations of Dutch landscape painting. Salomon van Rujsdael is represented by one picture, "A River Landscape". "The Castle of Bentheim" and "The Rough Sea"—which are similar in size—are both by his nephew, Jacob Rujsdael. The fourth picture in this room is by Meindert Hobbema, and represents one of the principal works ever executed by that artist, who was a pupil of Jacob Rujsdael. But all these pictures were painted about the same period. The old master, Salomon van Rujsdael, finished his "River Landscape" in 1650, and "The Castle of Bentheim" is dated 1653. The date of 1663 is found on Meindert Hobbema's picture and about the same time "The Rough Sea" was probably painted by Jacob Rujsdael.

Jack von Ostade. Pedlar at a Peasant's Cottage.







Salomon van Ruysdael. The Road by the River.

Salomon und Balthasar. Die Borg på the Biver.







Jac. van Ruysdael, Rough Sea.

190. von Buchholz, Konig 2es





SALOMON VAN RUIJSDAEL was one of the first painters who raised landscape painting to a quite independent position in Dutch art. He was also one of the leaders of what may be termed the national movement which discovered the beauty of its own country; and he thoroughly understood how to reproduce its atmosphere on canvas by simple means. This is clearly shown in the exceptionally fine and ably executed picture in this collection. The broad river which flows obliquely into the far distance, gives depth to the whole; by the high sky and its reflection in the water, the artist brings colour, light and animation into the landscape. He was one of the first to observe the effect of light and atmosphere on the landscape and to utilise them with a fine and personal discrimination. A composition on broad free lines was no more his intention than was it his endeavour to strive after poetic feeling. The prevailing note in his picture is its whole tone, the actual colouring being only a secondary consideration. Further the details are worked out in a typical and even somewhat affected manner.

It was, however, reserved to his nephew, JACOB VAN RUISDAEL, to enrich landscape painting in all its forms. He brought it to a pitch of development which has not been exceeded to this day. Mr. Beit's two admirable pictures show, each in its own way, the style of art in which this great and poetic landscape painter excelled, and also the particular effects he was able to create. They are of unusual size, and convey a more powerful, indeed a more overpowering, impression than almost any other of his works. "The Castle of Bentheim" belongs to the artist's early period, and represents a picturesque, old Westphalian castle standing on the summit of a broad, thickly wooded hill, not far from the frontier of Holland. The castle is seen distinctly against the clear sky, while the space in front of it is occupied by gardens and trees, which slope down towards the meadows in the foreground. In front are two boulders theatrically placed, and covered with bushes and shrubs; and on the other side is displayed the strongly coloured stump of a decayed tree. These were the means he employed at that time to heighten his perspective effect. Apart from this scarcely noticeable peculiarity adopted by the young artist, the picture has great freshness and its effect is striking; it reveals also strength of colour and perfect truthfulness. It is indeed only after very close observation that we realise the very clever way in which the artist has arrived at so finished and complete a composition as regards richness of colouring, effectiveness of line, and distinctiveness of atmosphere. In complete fidelity and plastic effect, Ruisdael, particularly in this picture, rivals the masterly works of that famous painter, Meindert Hobbema, but his other prominent characteristic, poetic feeling in the landscape, is more apparent in "The Rough Sea" than in "The Castle of Bentheim". In spite of our modern impressionists, he still occupies a leading position, if only for his delicacy and mastery in the atmospheric effects of his landscapes. The attention of our modern landscape painters is almost exclusively devoted to the realisation of the natural effect of light, especially that of sunlight; but Jacob Ruisdael gives the most varied effects of light in the most different landscapes, but always with delicate observation of the effect which the sky, the clouds and their shadows, have on the earth, as well as the rays of light descending between. By means of his distinctive atmospheric impression and his varying light-effects the artist obtains that strikingly poetic impressiveness, that peculiar melancholy influence, which his pictures exercise on the observer. The atmospheric impression is most marked in his marine pictures, in

his scenes of the Dutch sea and shore. In these the surface of the water is strongly reflected by the air, which is heavily saturated with moisture, while the two elements are blended with one another in a peculiar manner. It is this characteristic which creates that sad, but attractive, mood which prevails so markedly in his pictures. This is most forcibly illustrated in "The Rough Sea" which is one of his largest, and probably the most beautiful, of his seascapes.

This "poetic mood", which is one of the most striking qualities of Ruisdael's work, is almost entirely wanting in the pictures of his younger rival, M. HOBBEEMA, whose very beautiful production "The Path on the Dike" is also in this collection. Waagen, who described this picture when it was in the possession of Lord Dudley, states: "The picture is worth a whole gallery. In its strict fidelity to nature, in the delicacy of the light, in the effect of the bright afternoon sun, and in the masterly ease of execution there are few others in the world with which it can compare". This is no exaggeration. In simple truth of descriptiveness of scenery, in strength and plasticity of treatment in painting, in the delicate manner in which light and atmosphere are depicted, nothing more remarkable can be seen, nothing more admirable. The picture of "The Avenue of Middelharnis" in the London National Gallery is, in the faithful representation of nature, and mastery of composition, superior to all the Dutch landscape paintings; the "Path on the Dike" is its equal. Another, but somewhat smaller painting of similar beauty which Mr. Pierpont Morgan purchased some years ago from the Holford Gallery, shows the same rural scene from a somewhat different point of view. Both this and Mr. Beit's picture were painted in 1663—the year in which Hobbema was elected to the Amsterdam Guild.

AERT VAN DER NEER is also a painter with a style of his own, and became, as it were, a specialist by the regular repetition of certain moods in his landscapes. Although he is famous for his moonlight landscapes, for his fire effects at night, and for his winter scenes; yet his rare evening atmospheres and simple landscapes are in some cases superior, for they show the artist in a more naive mood and as a close observer of nature. He was in no way influenced by Ruisdael, who was a generation his junior, and although he took up art rather late in life, he painted some moonlight and winter scenes in Amsterdam at a time when Jacob van Ruisdael was still a lad and an apprentice residing at Haarlem. Van der Neer however was a native of Amsterdam where he remained all his life. His three pictures in Mr. Beit's possession are fine works, each in its own style. The first represents a landscape at evening time of large size with the broad reach of a river in the foreground, along one of the banks runs a busy road shaded by trees, while the country stretches out to a far distance. The colour-tone is warm and brownish, and the treatment broad and firm. This remark applies also to the large figures, which were painted by the artist himself, and not by Cuijp, as is erroneously thought here, as well as in many other of van der Neer's pictures in England. Still more full of sentiment, however, than this very effective picture, is the one that represents a small moonlight landscape, the windmills especially adding to its attraction. It is a fine work, though simple in composition; the moonlight effect is very vivid, yet the deep shadows are clearly defined; and there is the pronounced clarity which is characteristic of the artist's earlier pictures, of which this is one, as it is dated 1646.

The third picture, representing a winter-scene, is considerably smaller than the other two paintings by this artist. The colours though laid on somewhat thickly are delicately



Jac. van Ruysdael. Bentheim Castle.

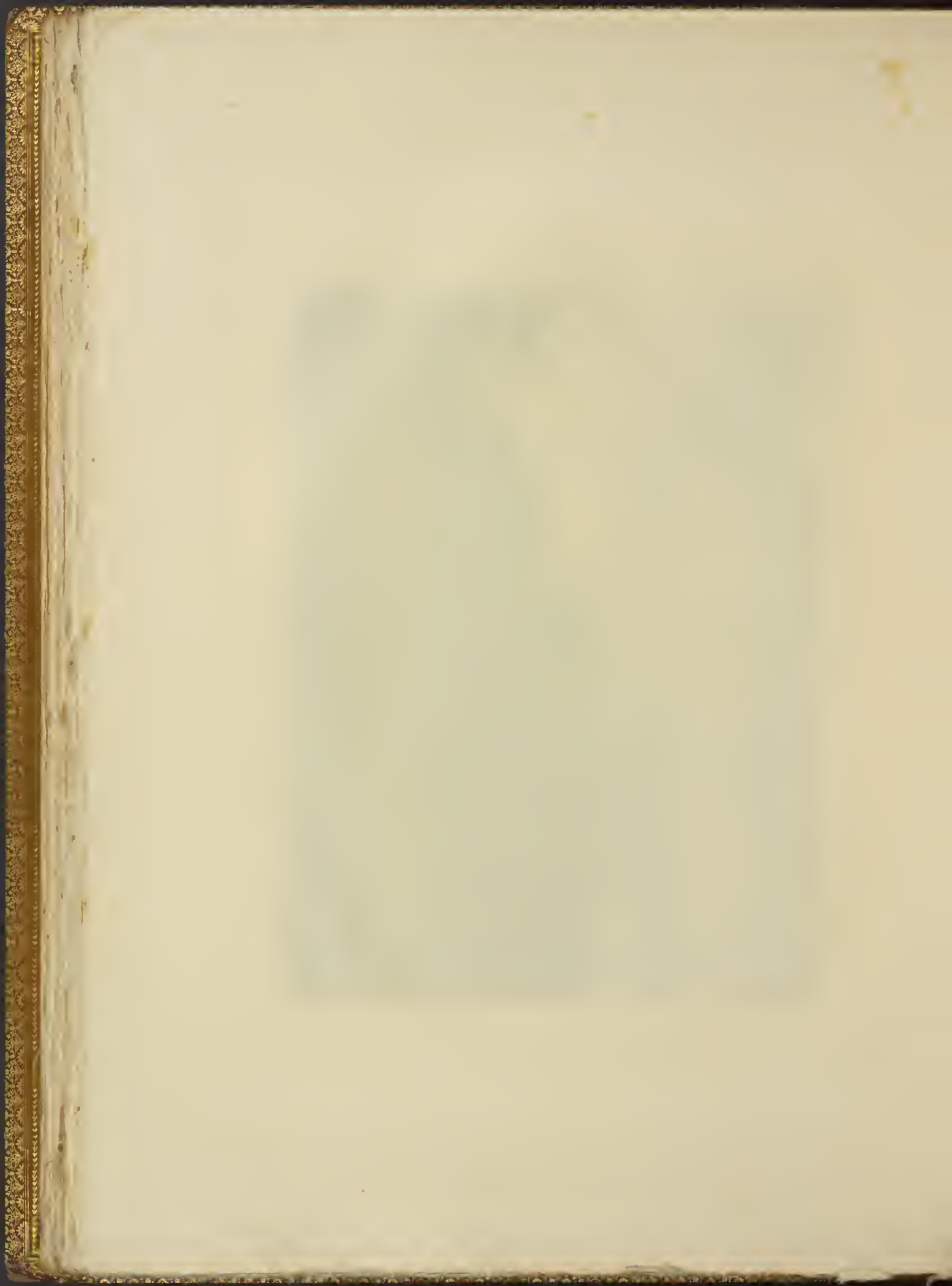
his scenes of the Dutch sea and shore. In these the surface of the water is strongly reflected by the air, which is heavily saturated with moisture, while the two elements are blended with one another in a peculiar manner. It is this characteristic which creates that sad, but attractive mood which prevails so markedly in his pictures. This is most forcibly illustrated in "The Rough Sea" which is one of his largest, and probably the most beautiful, of his seascapes.

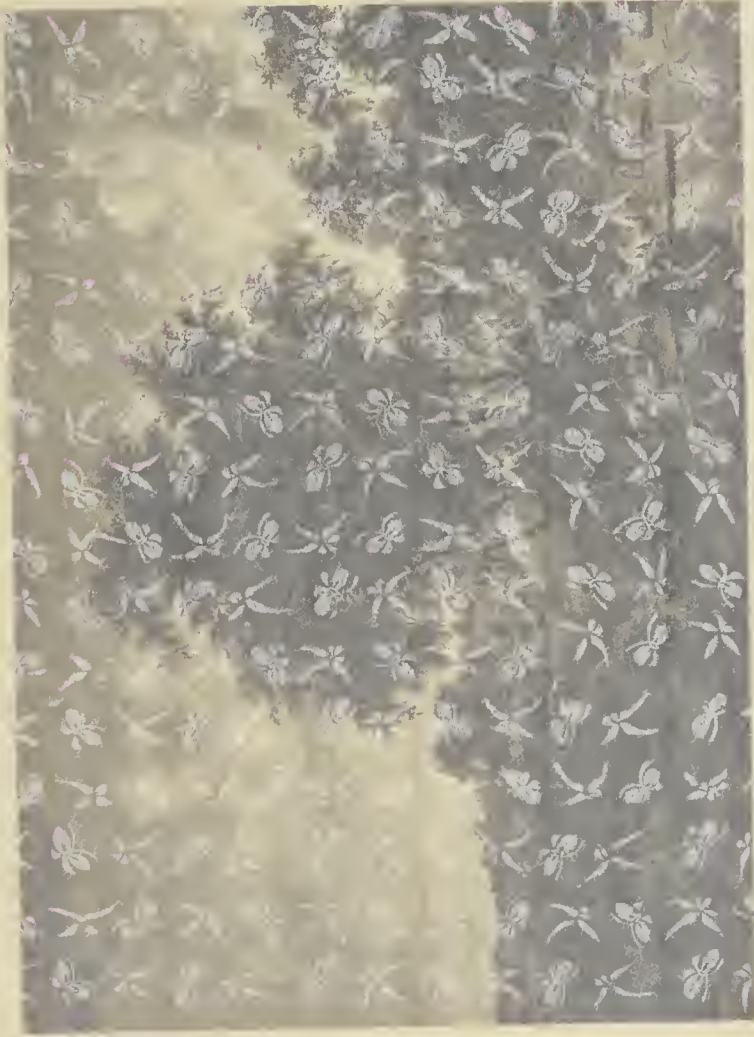
This "poetic mood", which is one of the most striking qualities of Ruisdael's work, is almost entirely wanting in the pictures of his younger rival, M. HOBBERMA, whose very beautiful production "The Path on the Dike" is also in this collection. Waagen who described this picture when it was in the possession of Lord Dudley states, "The picture is worth a whole gallery. In its strict fidelity to nature, in the delicacy of the light, in the effect of the bright afternoon sun, and in the masterly ease of execution there are few others in the world with which it can compare". This is no exaggeration. In simple truth of descriptiveness of scenery, in strength and plasticity of treatment in painting, in the delicate manner in which light and atmosphere are depicted, nothing more remarkable can be seen, nothing more admirable. The picture of "The Avenue of Middelhamis" in the London National Gallery is, in the faithful representation of nature, and mastery of composition, superior to all the Dutch landscape paintings; the "Path on the Dike" is its equal. Another, but somewhat smaller painting of similar beauty which Mr. Pierpont Morgan purchased some years ago from the Holford Gallery, shows the same rural scene from a somewhat different point of view. Both this and Mr. Beit's picture were painted in 1663—the year in which Hobbema was elected to the Amsterdam Guild.

AERT VAN DER NEEF is also a painter of a style of his own, and became, as it were, a specialist by the regular repetition of certain moods in his landscapes. Although he is famous for his moonlight landscapes, for his fire effects at night, and for his winter scenes; yet his rare evening atmospheres and simple landscapes are in some cases superior, for they show the artist in a more naive mood and as a close observer of nature. He was in no way influenced by Ruisdael, who was a generation his junior, and although he took up art rather late in life, he painted some moonlight and winter scenes in Amsterdam at a time when Jacob van Ruisdael was still a lad and an apprentice residing at Haarlem. Van der Neer however was a native of Amsterdam where he remained all his life. His three pictures in Mr. Beit's possession are fine works, each in its own style. The first represents a landscape at evening time of large size with the broad reach of a river in the foreground, along one of the banks runs a busy road shaded by trees, while the country stretches out to a far distance. The colour-tone is warm and brownish, and the treatment broad and firm. This remark applies also to the large figures, which were painted by the artist himself, and not by Cutip, as is erroneously thought here, as well as in many other of van der Neer's pictures in England. Still more full of sentiment, however, than this very effective picture, is the one that represents a small moonlight landscape, the windmills especially adding to its attraction. It is a fine work, though simple in composition; the moonlight effect is very vivid, yet the deep shadows are clearly defined; and there is the pronounced clarity which is characteristic of the artist's earlier pictures, of which this is one, as it is dated 1646.

The third picture, representing a winter-scene, is considerably smaller than the other two paintings by this artist. The colours though laid on somewhat thickly are delicately







M. Hobbema, The Causeway.

W. Hoppner. Typ. Gieseler.



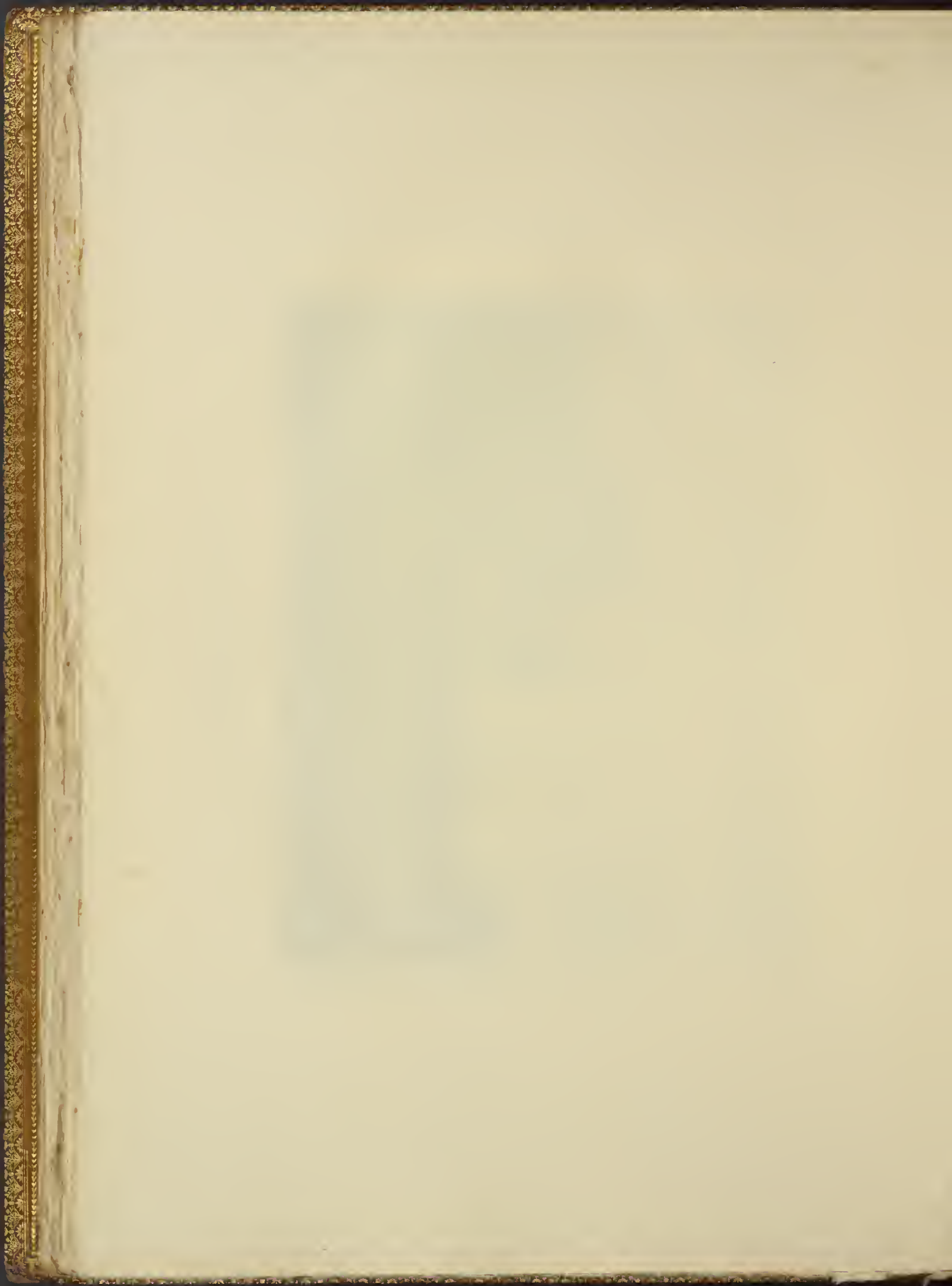




Jan van der Heyde. At the Town-Gate.

1841





blended. The sky is overcast with great dark clouds, the distance is bathed in a golden evening light; on the banks of the canal are hamlets, and sleighs and skates on its ice-covered surface. This, and very similar scenes, the artist has repeated in hundreds of pictures. They gave him the opportunity of combining in a single picture all the beauties of the landscape with a wealth of fine details, and this he has done with great cleverness, and seldom ostentatiously. In the work mentioned above, the river extends far into the distance and gives to the picture a deep and piquant perspective. Its surface reflects the sky; and both the colour and the tone of the picture are thus brought into prominence. Moreover the amount of light is increased and a more vivid atmospheric effect, which is typical of the artist's work, is obtained. The flat banks follow the course of the river in its many windings. The hamlets and trees afford shadows, which contrast clearly with the strong light of the sky and river, and the whole effect is rendered brighter by the rays of the sun or the reflected light of the moon. In the colouring of his pictures Aert van der Neer does not ignore the school in which he was brought up, for the brownish tone which, through Rembrandt's influence, was so greatly favoured in Amsterdam in the thirties and forties of the century, predominates in his pictures. This tone varies in being by turns cool, warm, bright, dark, glowing, and dull; but in almost every case the artist succeeds in combining in the most effective manner those several colour tones; indeed in some of his winter scenes and evening effects, the colouring is really vigorous and always very harmonious in treatment.

To the winter pieces of Aert van der Neer the rare winter landscapes of JAN VAN DER CAPPELLE bear some resemblance, and his countryman G. van den Eckhout records that this rich Amsterdam merchant and owner of dye-works in Amsterdam was a painter by intuition. That he was a great patron of art may be gathered from the catalogues of his many pictures and studies, amongst his possessions being numerous drawings and paintings by Rembrandt including a portrait of Van der Cappelle himself; but that he was also an artist, who indeed ranks amongst the foremost Dutch landscape painters is evidenced by his own paintings. The majority of his pictures are marine scenes of extraordinarily sunny effect, and were evidently painted under the influence of S. de Vlieger, whom, however, van der Cappelle excels. The winter landscape in this collection is one of about a dozen known to the writer. It is a large and particularly able work painted in the year 1652, and is reproduced on the opposite page. It represents a frozen river, on which a number of people are disporting themselves, and on the banks of which stand houses separated by tall trees. The subject is very similar to that which we find in Aert van der Neer's pictures, but it is treated with greater simplicity and ease. Moreover, the expression is more natural, the picture as such being on the whole broader in execution and infinitely more faithful in the representation of wintery atmosphere.

In the same room is a small picture by JAN VAN DER HEYDEN. Unlike Aert van der Neer, who found his subjects in the neighbourhood of Amsterdam, this younger landscape painter obtained his material principally from his native city itself, views of which he has left to us in small masterpieces of unsurpassed beauty. As in the case of van der Neer, Hobbema and other Dutch painters, van der Heyden was active as an artist for only a brief period, as after he had been appointed to the office of chief of the local fire-brigade—an appointment which he owed to his invention of what may be termed the modern fire-pump—he

worked as a painter but occasionally, and in his leisure hours. His town views, and especially those of Amsterdam, were mostly painted in his early period, between 1660 and 1670, in the golden era of Dutch finished painting on a small scale. Some of his localities, canals and roads, are excellent in every respect; his subjects moreover are always selected with great care, and are so cleverly arranged that their effect may be said to be at once delightful and picturesque. On the other hand, some of them are very strong compositions, especially the one in this collection. The artist leads us towards the outer entrenchments of a town through a picturesque old town-gate, where a distinguished looking young couple, attended by a servant, are being asked by two pilgrims to give alms. These, as well as the other fine figures in the picture, are the work of the artist's friend, Adrian van der Velde. This latter fact renders it certain that the picture in question was painted during the early period of the artist's career, for Adrian died in the year 1672.

Another painter of finished work on a small scale, PHILIPS WOUWERMAN, who was at one time regarded as one of the Dutch painters of first rank, and whose paintings obtained the highest prices, is here splendidly represented. From such pictures we can understand why the artist's works were in so great demand during the course of the 18th. century. The one in this collection shows a peasant's marriage outside an inn, and is a superb work, from whatever point of view it may be considered. It was obtained from the Pelham-Clinton Hope Collection, and is such a masterpiece that amongst the 60 of Wouwerman's works in the Dresden Gallery, or the 40 in the Hermitage Gallery, there are very few that can compare with it. If the artist is not so highly thought of to-day as was formerly the case, it is because of the want of picturesque effect in the majority of his paintings. For they are too often heavy in tone, inharmonious in colour and too much finished. The straining after a subject also, and the way in which this subject is, as it were, overcrowded; the illustrative character of some of the compositions, and the want of strict fidelity to nature, detract considerably from the artistic value of most of his works. And, further, in not a few cases his pictures have suffered from a darkening of the colours as the result of age, as well as of other changes in the colouring. But whenever the artist, relying upon his creative power, facile imagination and extraordinary memory, avoided the above-mentioned mistakes, he painted pictures which deserve to be classed among the most valuable works that Dutch art has ever produced. This remark applies in particular to his purely landscape subjects, which reveal a delicacy of atmospheric tone, a vividness and brightness of light, an originality and truth in the observation of Dutch scenery, and skill of composition, which place them, despite their unassuming character—for they are, as a rule, small in size—amongst the best landscape paintings of that period. The same is the case with at least a great number of his figure landscape pictures, mostly of medium size. On the whole, they are bright in tone, clear and harmonious in colour; and we are thus enabled to enjoy to the full their rich and valuable qualities. To this class "The Peasant's Wedding" belongs. It is vivid and realistic to an extraordinary degree, so much so that the observer lives again the emotions depicted. From the point of view of the moderns, however, this is sufficient reason for the picture to be regarded with great suspicion. But he who has regard for power of imagination, accurate drawing, perfect mastery of arrangement and scenic effect—qualities which still are justified in art and should ever remain so—will share with us the greatest pleasure in this picture. Indeed, it will also enable him to study with keen



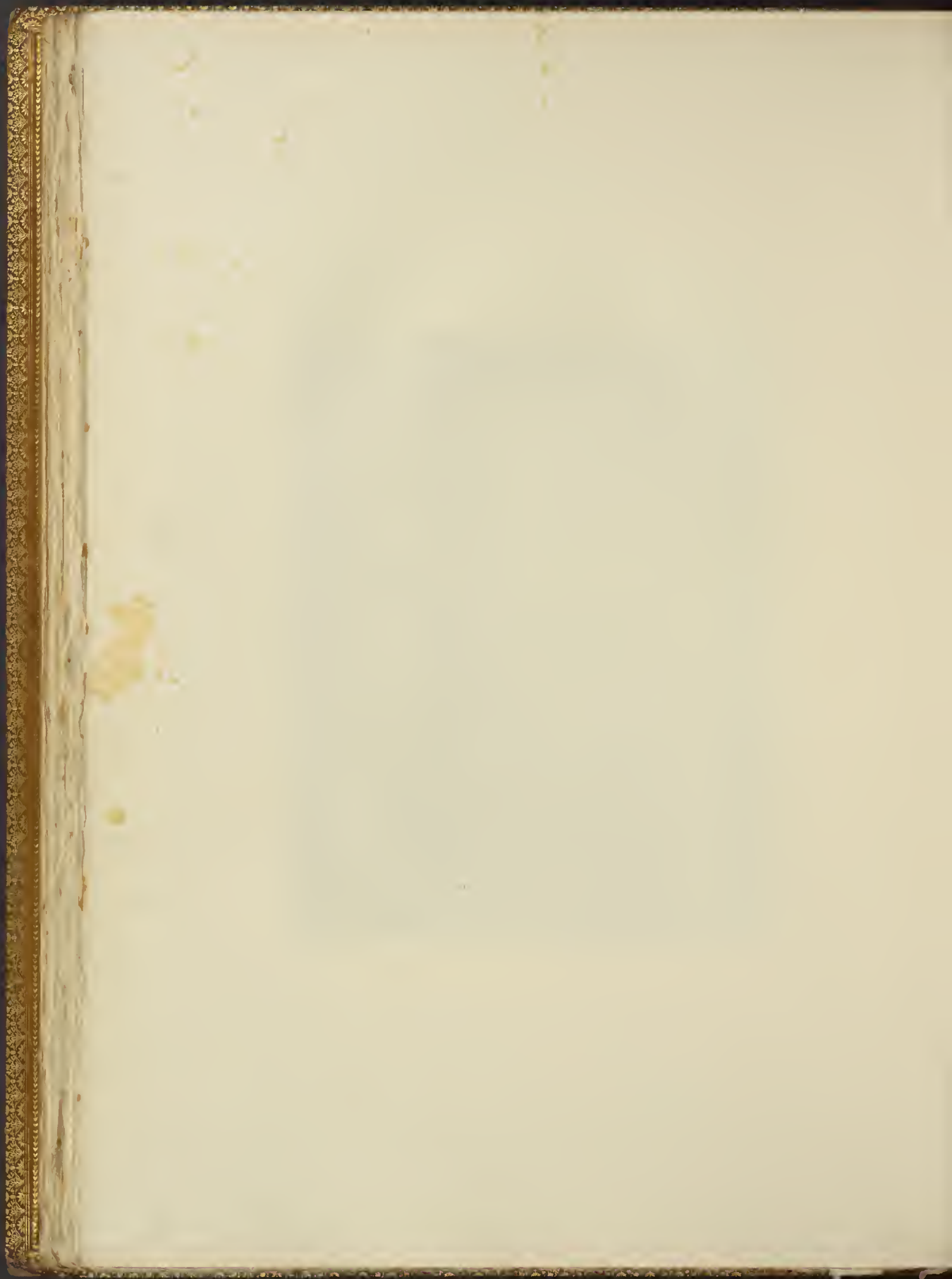
Jan van der Cappelle. Winter Scene in a Village.

worked as a painter but occasionally, and in his leisure hours. His town views, and especially those of Amsterdam, were mostly painted in his early period, between 1660 and 1670, in the golden era of Dutch finished painting on a small scale. Some of his localities, canals and roads, are excellent in every respect; his subjects moreover are always selected with great care, and are so cleverly arranged that their effect may be said to be at once delightful and picturesque. On the other hand, some of them are very strong compositions, especially the one in this collection. The artist leads us towards the outer entrenchments of a town through a picturesque old town-gate, where a distinguished looking young couple, attended by a servant, are being asked by two pilgrims to give alms. These, as well as the other fine figures in the picture, are the work of the artist's friend, Adrian van der Velde. This latter fact renders it certain that the picture in question was painted during the early period of the artist's career, for Adrian died in the year 1672.

Another painter of finished work on a small scale, PHILIPS WOUWERMAN, who was at one time regarded as one of the Dutch painters of first rank, and whose paintings obtained the highest prices, is here splendidly represented. From such pictures we can understand why the artist's works were in so great demand during the course of the 18th century. The one in this collection shows a peasant's marriage outside an inn, and is a superb work, from whatever point of view it may be considered. It was obtained from the Peilvum-Gilston Hope Collection, and is such a masterpiece that amongst the 60 of Wouwerman's works in the Dresden Gallery, or the 40 in the Hermitage Gallery, there are very few that can compare with it. If the artist is not so highly thought of to-day as was formerly the case, it is because of the want of picturesque effect in the majority of his paintings. For they are too often heavy in tone, inharmonious in colour and too much finished. The straining after a subject also, and the way in which this subject is, as it were, overcrowded; the illustrative character of some of the compositions, and the want of strict fidelity to nature, detract considerably from the artistic value of most of his works. And, further, in not a few cases his pictures have suffered from a darkening of the colours as the result of age, as well as of other changes in the colouring. But whenever the artist, relying upon his creative power, tacile imagination and extraordinary memory, avoided the above-mentioned mistakes, he painted pictures which deserve to be classed among the most valuable works that Dutch art has ever produced. This remark applies in particular to his purely landscape subjects, which reveal a delicacy or atmospheric tone, a vividness and brightness of light, an originality and truth in the observation of Dutch scenery, and skill of composition, which place them, despite their unassuming character—for they are, as a rule, small in size—amongst the best landscape paintings of that period. The same is the case with at least a great number of his figure landscape pictures, mostly of medium size. On the whole, they are bright in tone, clear and harmonious in colour; and we are thus enabled to enjoy to the full their rich and valuable qualities. To this class "The Peasant's Wedding" belongs. It is vivid and realistic to an extraordinary degree, so much so that the observer lives again the emotions depicted. From the point of view of the moderns, however, this is sufficient reason for the picture to be regarded with great suspicion. But he who has regard for power of imagination, accurate drawing, perfect mastery of arrangement and scenic effect—qualities which still are justified in art and should ever remain so—will share with us the greatest pleasure in this picture. Indeed, it will also enable him to study with keen



Jan 11, 1866

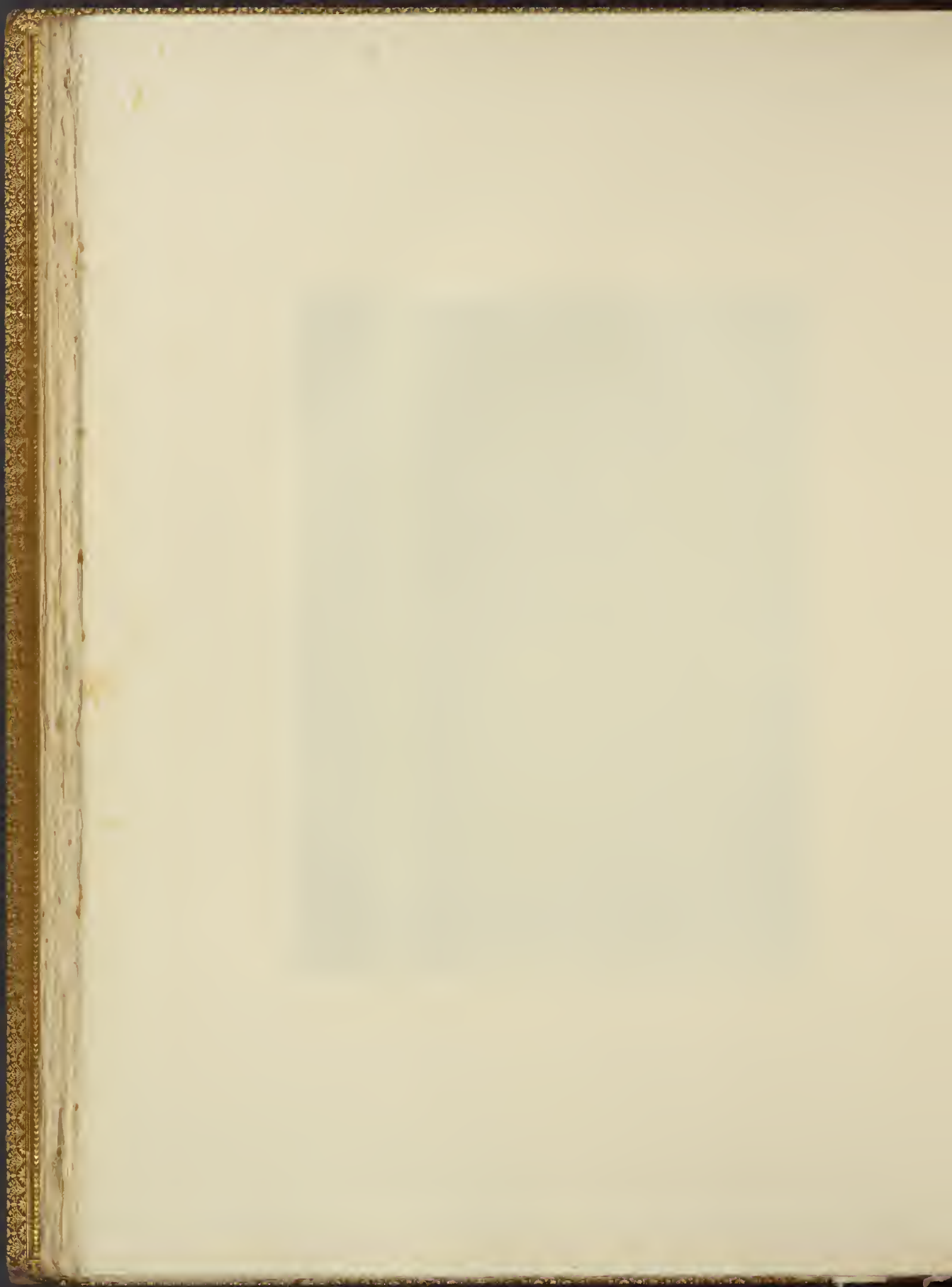




Aart van der Neer. Winter.

Учен. зап. кн.-б. Моск. ун-та.







Ph. Wouwerman. Village Fête.

By Monaghan, Alice Esq.





interest the lively and vivid portrayal of the life of the time, which is depicted in this painting with such finely humorous effect.

In addition to this picture by Wouwerman, a pair of small seapieces of masterly execution by WILLEM VAN DE VELDE were also obtained from Mr. Hope's collection. Both represent a stormy sea under a strong breeze. Ships with coloured sails are riding on the high waves; and, in addition, we have the fine silvery vapour which distinguishes the best work of this splendid painter of marine subjects. A third work, somewhat larger in size, depicts a calm sea bathed in bright sunshine. As regards merit and execution, it compares well with the two former ones. A few other seapieces were also acquired by Mr. Beit for his small rooms in Princess' Chambers; and among them two pictures by R. Zeeman and one by LUDOLF BACKHUIZEN. Of the former's work the first scene is a rough sea, in the neighbourhood of a rocky coast, and is painted much after the manner of Simon Vlieger. His second picture shows a calm sea, and is executed in the cleverest manner, and may therefore be regarded as an excellent bright production by that exceptionally gifted artist. Backhuizen is also represented by an ably executed work. It represents a rough sea on which a number of boats are to be seen, whilst in the distance there lies the city of Emden, where the artist was born.

Mr. Beit also acquired at this time a number of landscapes by two other masters of second rank of the Dutch school, which, together with the marine pieces just described, are hung in the upper rooms of his mansion. He was also keenly interested in the works of JAN VAN GOYEN—that genius among pioneers in Dutch landscape painting—and five of this artist's pictures are in this collection. Of these, two command particular attention; the larger gives a view of a wide canal, on the banks of which is a small hamlet, enshrouded amongst grey foliage. The second depicts an evening scene alongside a river in the fine grey colour tone which the artist adopted in his latter days. This latter is as effective in treatment and composition, as it is in spirit. In the same room there is another picture, the work of JORIS VAN DER HAGEN, representing a forest scene, and excellent in tone by reason of its glowing warm character. It is particularly interesting, for it affords at the same time a view of "Bosch" near the Hague with the "Huis", the residence of Prince Frederic Henry.

Two pictures purchased as works executed by FRANS HALS were amongst Mr. Beit's earliest acquisitions, and the one "A Young Boy Playing the Flute" is without doubt by his hand. It is a delightful, small piece of work of the great master and was painted at an early period of his artistic activity—somewhere between 1625 and 1630. It represents a rustic lad, with coarse fair hair hanging down over his face, laughing with open mouth and great glee at the notes he has obtained from his flute. By means of a few simple, broad, thick strokes of the brush the features are clearly and strongly depicted in the unique Velasquez manner. The cool pale colour-tone is very luminous, while the humour and truth displayed in expression are so clear and so ingenuously illustrated that the observer himself laughs spontaneously. As a matter of fact, no artist is so able to illustrate mirth with such convincing and irresistible effect, from the shy smile of the young girl, to the empty hoarse laughter of the old harlot.

The second picture is the bust of a little girl of the middle class. Her red coral chain stands out in bold relief against the grey tone of the painting—her shy laughter is

well expressed, and it is on the whole typical of Hals' art; but as the actual work of the great master himself, the conception and treatment are somewhat too simple. We now know that several of his pupils sometimes approached him very nearly in the quality of his work, the foremost of these being JUDITH LEISTER, who subsequently became the wife of Jan M. Molenaer. Her genre pictures, consisting mainly of one or two figures of small or half-life size, resembled so closely those of Franz Hals that until quite recently they went under his name, and as much as £5000 was paid for them. Placed near Hals' own works, however, they appear somewhat tame, have a sort of ladylike prettiness and attractiveness in colouring and treatment; and for that very reason they please the public taste. The small bust of the youthful Dutch maiden bears out the character of these genre pictures, and is now attributed to Judith Leister, a supposition more than probably correct.

With the Dutch representation of peasant life, the paintings of the Flemish artist DAVID TENIERS completely harmonize. This is shewn by a splendid picture by this artist, of considerable size, placed in one of the rooms between only Dutch scenes. It depicts a "Peasant Feast at the Gates of Antwerp"—the towers of the city are discernible in the distance; and in front of the inn are seated a number of peasants, listening to an organ-grinder. This picture is rich in colour and bright in tone, and no doubt belongs to the artist's earlier period (about the year 1645). It is finer in design, more correct in proportion, more characteristic and original than most of his pictures, particularly those of a later period, in which Teniers too often, painting from memory, will repeat the same subjects and the same figures, with slight variation. A small old copy of this picture is in the Suermondt Museum at Aix-la-Chapelle. Mr. Beit possesses another picture by Teniers of quite small size, "The Rural Concert", belonging also to the forties. It represents a young peasant giving a shepherd maiden, whom he is embracing, a lesson on the flute. In this painting, Teniers has produced a bucolic effect rarely met with in his works. In conception, in richness of colour, and clearness of tone, these paintings have served as models for Antoine Watteau. There is in fact a splendid old copy of this Teniers in a private collection in Berlin, which is so characteristic of Watteau that one could almost declare it was done by Watteau himself in his early career.

There is one characteristic work by the great master of the Flemish school, PETER PAUL RUBENS, in the half-length picture of the young Philip IV of Spain, which was originally in the gallery of Baron Hirsch, and has only recently been added to this collection. The pale face, the flaxen hair, and the characteristic prominent underlip of striking red, stand out effectively against the deep purple curtain. It is evident by the simple attitude and unstudied expression, that the great master was inspired by the young Spaniard, Velasquez—who had already been in residence for a few years at Philip's Court, when Rubens visited Spain. Rubens probably painted the portrait from life in the year 1629, when he was ordered to remain in Madrid by his patroness the Queen Regent of the Netherlands, Clara Eugenie, for the purpose of bringing about peace between Holland and England on the one side, and Spain and the Netherlands on the other. From this carefully executed study, the artist painted the large three-quarter length portraits in the Museo del Prado at Madrid, and in the "Pinakothek" at Munich, together with their pendants of the Queen.



Frans Hals. The young Flute-Player.

well expressed, and it is on the whole typical of Hals' art; but as the actual work of the great master himself, the conception and treatment are somewhat too simple. We now know that several of his pupils sometimes approached him very nearly in the quality of his work, the foremost of these being JUDITH LEISTER, who subsequently became the wife of Jan M. Molenaer. His genre pictures, consisting mainly of one or two figures of small or half-life size, resembled so closely those of Franz Hals that until quite recently they went under his name, and as much as £5000 was paid for them. Placed near Hals' own works, however, they appear somewhat tame, have a sort of façade prettiness and attractiveness in colouring and treatment; and for that very reason they please the public taste. The small bust of the youthful Dutch maiden bears out the character of these genre pictures, and is now attributed to Judith Leister, a supposition more than probably correct.

With the Dutch representation of peasant life, the paintings of the Flemish artist DAVID TENIERS completely harmonize. This is shown by a splendid picture by this artist, of considerable size, placed in one of the rooms between only Dutch scenes. It depicts a "Peasant Feast at the Gates of Antwerp"—the towers of the city are discernible in the distance; and in front of the inn are seated a number of peasants, listening to an organ-grinder. This picture is rich in colour and bright in tone, and no doubt belongs to the artist's earlier period (about the year 1645). It is finer in design, more correct in proportion, more characteristic and original than most of his pictures, particularly those of a later period, in which Teniers too often, painting from memory, will repeat the same subjects and the same figures, with slight variation. A small old copy of this picture is in the Guermond Museum at Aix-la-Chapelle. Mr. Beit possesses another picture by Teniers of quite small size, "The Rural Concert", belonging also to the artist. It represents a young peasant giving a shepherd maiden, whom he is embracing, a lesson on the flute. In this painting, Teniers has produced a bacolic effect rarely met with in his works. In conception, in richness of colour, and clearness of tone, these paintings have served as models for Antoine Watteau. There is in fact a splendid old copy of this Teniers in a private collection in Berlin, which is so characteristic of Watteau that one could almost declare it was done by Watteau himself in his early career.

There is one characteristic work by the great master of the Flemish school, PETER PAUL RUBENS, in the half-length picture of the young Philip, IV of Spain, which was originally in the gallery of Baron Hirsch, and has only recently been added to this collection. The pale face, the flaxen hair, and the characteristic prominent underlip of striking red, stand out effectively against the deep purple curtain. It is evident by the simple attitude and unstudied expression, that the great master was inspired by the young Spaniard, Velasquez—who had already been in residence for a few years at Philip's Court, when Rubens visited Spain. Rubens probably painted the portrait from life in the year 1629, when he was ordered to remain in Madrid by his patroness the Queen Regent of the Netherlands, Clara Eugenie, for the purpose of bringing about peace between Holland and England on the one side, and Spain and the Netherlands on the other. From this carefully executed study, the artist painted the large three-quarter length portraits in the Museo del Prado at Madrid, and in the "Pinakothek" at Munich, together with their pendants of the Queen.







David Teniers. Before the June.

Druck Leipzig. Before the year.



THE STREET



In one of the upper rooms, among the Dutch paintings, there is a small collection of fine Dutch miniatures. In several of these we are able to recognize the hand of well-known artists, which is not often the case with such miniatures. Amongst them is a rather large-sized miniature of an elderly man, with long hair, a characteristic work by FRANS VAN MIERIS the Elder, about the year 1665; also a particularly delicate little portrait of a lovely young woman by GASPAR NETSCHER, of about the same period; and the portrait of a



Peter Paul Rubens. Portrait of King Philip IV. of Spain.

young man in a blue robe, which is probably by the hand of F. BISET. The portrait of a fair young woman, whose features mark her of Medici descent, may be attributed to FRANS POURBUS the Younger. Very attractive is the miniature of a young Italian lady, in rich and coquettish costume of a deep colour, painted about the year 1640.

The reception rooms on the ground floor, decorated in Louis XV style, are hung with excellent effect with a series of English and French portraits of the period, principally young women and children. These pictures in the drawing-room and diningroom form a small but well-chosen collection of notable and masterly works. No form of decorative art is so suitable for rooms, used for receptions or entertaining purposes, as that of the 18th century. The English artists of this period,—in their fresher, joyous conception, in their

high sense of beauty,—rank with the French masters who were the creators of this art, but whose work, as they developed, sank into decadence. The former even surpass the French artists in the distinguished and decorative effect of their pictures, though they rarely however exhibit the same artistic perception, the same feeling for nature, as do their French contemporaries.

The only works of art which adorn the dining-room, besides a pair of splendid bronze groups by Clodion on the chimney-piece, are two stately female portraits by JEAN MARC NATTIER. One of these represents the Duchesse de Chartres (the picture was exhibited in the Paris Salon in 1745); the other is Victorie—the daughter of Louis XV.



J. B. Greuze. Bust-Portrait of a Little Girl.

The former is depicted as Hebe in the act of giving the eagle to drink; the latter as the nymph at the well, with a pitcher near her. Both pictures are characterised by the artist's clear blue-grey tones, which bring into relief the delicate colour note of the flowers—both are marked by that distinctive grace, that voluptuousness of figure which give them the appearance of being created only for pleasure and coquetry. Enthroned figuratively in the clouds, and worshipped as goddesses, they sought only the favour of their Sovereign. To them the people were as nought, and there is no doubt that this disregard of all human and divine laws, brought down eventually on them and on many innocent ones, the terrible revenge of the French Revolution. These magnificent portraits give a festive touch to the general tone of the room in which they hang.



J. M. Nattier. Princess Victoire as Nymph of the Source.

high sense of beauty,—rank with the French masters who were the creators of this art, but whose work, as they developed, sank into decadence. The former even surpass the French artists in the distinguished and decorative effect of their pictures though they rarely however exhibit the same artistic perception, the same feeling for nature, as to their French contemporaries.

The only works of art which adorn the dining-room, besides a pair of splendid bronze groups by Clodion on the chimney-piece, are two stately female portraits by JEAN MARC NATTIER. One of these represents the Duchesse de Chartres (the picture was exhibited in the Paris Salon in 1745); the other is Victorie—the daughter of Louis XV.



J. B. Greuze. Bust-Portrait of a Little Girl.

The former is depicted as Hebe in the act of giving the eagle to drink; the latter as the nymph at the well, with a pitcher near her. Both pictures are characterised by the artist's clear blue-grey tones, which bring into relief the delicate colour note of the flowers—both are marked by that distinctive grace, that voluptuousness of figure which give them the appearance of being created only for pleasure and coquetry. Enthroned figuratively in the clouds, and worshipped as goddesses, they sought only the favour of their Sovereign. To them the people were as nought, and there is no doubt that this disregard of all human and divine laws, brought down eventually on them and on many innocent ones, the terrible revenge of the French Revolution. These magnificent portraits give a festive touch to the general tone of the room in which they hang.





There is also another French picture belonging to this period, the bust of a girl, about 5 years old, by JEAN BAPTISTE GREUZE, which hangs amongst the English portraits. As a younger contemporary of Nattier, Greuze lived in the reign of Louis XVI but also saw the time of the Revolution and the Empire. From an artistic point of view, however, these changes had no influence upon his works; he remains always the same—a decadent—who under the mask of childish innocence which he portrays in hundreds of heads, and in a series of genre pictures, conceals a false sentiment, an incipient sensuality and perverse charms. In many of these pictures such characteristics are often illustrated in a decidedly repellent form; in others again, we find an almost naive and childish expression with which he unites a picturesque effect, obtained by means of his clear bright tones and broad rich style of painting. The portrait of the child in question is typical of this style, in which the contrast between the black lace cap and light red hair, and the bright coloured attire, produces an unusually fine and almost vigorous tone-colour.

The English portraits, between which this Greuze is hung, are the works of the first masters of the English school of the 18th century. All these artists are represented by one or more important works. The large centre-piece, above the fireplace, commanding the whole room, is the portrait of a Lady Talbot, and is one of those powerful works by Sir J. REYNOLDS, painted at a later period of his life. The young lady, a tall, slender, typically English figure, in a costume borrowed from the antique, stands beside a small altar, and is apparently in the act of making a thank-offering. The subject is characteristic of the period, and is treated with a loftiness of conception, a fitness of expression and force, and skilful blending of golden tones, which produce a striking effect. Even the critic who would argue that the subject is far-fetched and lacking in life, that the idea is too generalised, that the warmth of tone is unreal, could not deny the beauty of the figure, the nobility of conception, the strong effects and wonderful vividness of colouring. In general effects these portraits excel those of the old masters, and for that reason, collectors prefer them and are willing to give far higher prices for them. The second portrait by Reynolds is one of this master's most world-famed works, and was on view for some decades in the National Gallery, until the descendants of the original owner became legally entitled to its re-possession. Here he has represented Lady Cockburn, with her three children, as "Caritas", and has given a generally English impression of the happiness and blessing of motherhood. In its conception and treatment, more especially observable in the sturdy, half-nude children, the master has taken Rubens as his model, whose portrayal of joyous childhood and splendid vitality must ever be a source of delight to us. The rich colouring, the arrangement of the subject before the red curtain, the view of the evening sky, and the introduction of a gaily coloured parrot, which gives a distinctive tone to the picture, and finally the golden flesh tint, all remind one of Rubens, whom Reynolds revered in no less a degree than Rembrandt—his model in shading and truthfulness of conception. The English Master has rarely displayed such vitality, such strength of tone, such a masterly grasp of his subject, as is shewn in its broad but at the same time studied treatment; moreover the picture owes its exceptional preservation to the almost solid nature of the technique.

In this collection are not lacking specimens of the work of Reynolds' distinguished, though at that time, less celebrated rival, THOMAS GAINSBOROUGH, whose paintings

to-day, however, command a higher appreciation. He is represented by four pictures, none of which can be compared to the masterpieces of Sir Joshua. In delicacy of tone and breadth of treatment the picture of the danseuse Madame Bacelli is perhaps in no way inferior, but it is only a small sketch, and can therefore hardly be compared with the



Th. Gainsborough. The Dancer Bacelli.

splendid works of the great master. In a white tulle dress, with blue border, and fluttering blue ribbons, her right hand resting on her side, whilst her left slightly raises her skirt, the lovely Italian glides before the beholder with easy grace and coquettish smile. The delicately bright colouring mingled with a particularly warm light tone, and the rosy flesh



Sir Joshua Reynolds. Portrait of Lady Cockburn as Caritas.

to-day, however, command a higher appreciation. He is represented by four pictures, none of which can be compared to the masterpieces of Sir Joshua. In delicacy of tone and breadth of treatment the picture of the danseuse, Madame Baccelli is perhaps in no way inferior, but it is only a small sketch, and can therefore hardly be compared with the



Th. Gainsborough. The Dancer Baccelli.

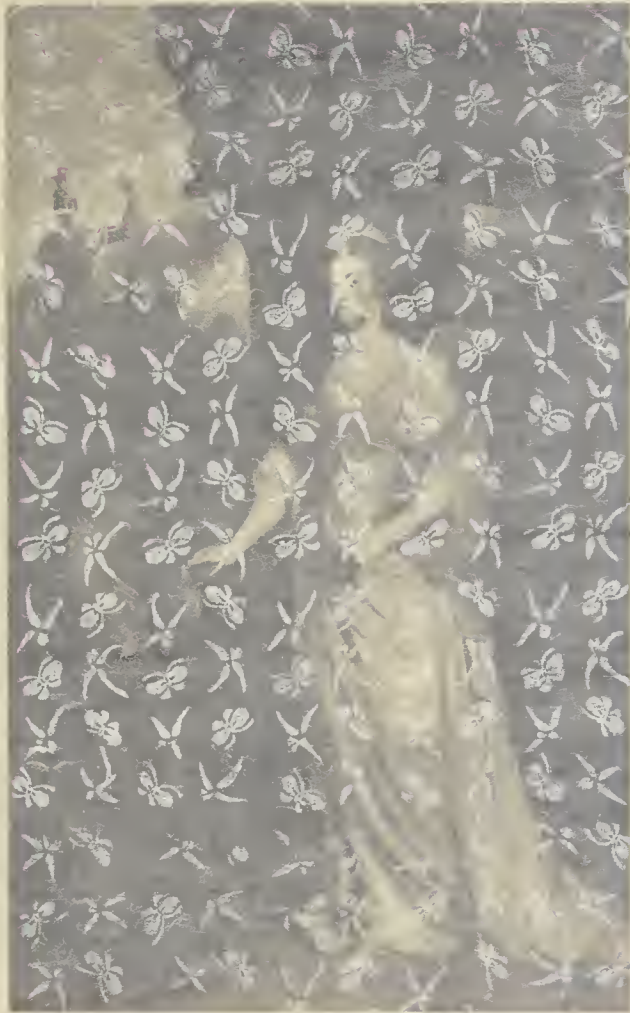
splendid works of the great master. In a white tulle dress, with blue border, and fluttering blue ribbons, her right hand resting on her side, whilst her left slightly raises her skirt, the lovely Italian glides before the beholder with easy grace and coquettish smile. The delicately bright colouring mingled with a particularly warm light tone, and the rosy flesh

26

Sir Joshua Reynolds. Portrait of Lady Cockburn as Carist.







Sir Joshua Reynolds. Lady Talbot.

Sir Joshua Reynolds. Lady Talbot.





tint, caused by dancing, combine with the silver grey tone to give a wonderfully delicate colour-effect which is peculiar to Gainsborough's works. Extraordinary firmness and ease are evinced in the use of the thick colours, and it is evident that the master's original intention was to make a bold sketch of the great picture (now in Lord Masham's possession), but to our modern taste which prefers a more impressionist effect to accurate workmanship this picture appears as a finished work.

There is another life-sized three-quarter length picture by Gainsborough, representing the Countess of Waldegrave—a sympathetic looking lady, with delicate thin-lipped mouth. A veil of golden tissue falls from her powdered hair on to a white dress, bordered with gold. The same peculiar delicate grey tone is visible in this picture, but the somewhat hard cold manner of treatment gives a strange effect, especially in the drapery, which suggests the assistance in the work by another hand.

Very characteristic of Gainsborough's art are a pair of quite small landscapes, in one of which, particularly "The Pool in the Wood", a clear-toned effect is obtained by means of a very slight application of colour. Gainsborough was the first English artist who turned his attention to landscape paintings, though they were not appreciated by his contemporaries. At that time Italian masters were regarded as the greatest landscape painters, and artists such as Zuccarelli, Canaletto, &c. were invited to England, and it was from them, as also from Guardi, Bellotto, Pannini, and their imitators, that many English travellers, residing in Venice and Rome, sought to obtain mementoes of their works, which had to be painted if possible in their presence. Hence it is that we so often come across the landscape paintings of these excellent artists in England.

Amongst Mr. Beit's pictures are two views of Venice, by the hand of FRANCESCO GUARDI; one representing the Piazza with a view of St. Mark, and the other the Piazzetta with a view of the Harbour. Both are enlivened by small figures, and the artist almost excels his master Canaletto in his harmonious blending of rich colouring, in his spirited and picturesque mode of treatment, and in his wonderfully true and delicate tones. A third and larger picture by the same artist is a view of the Grand Canal from the Palazzo Grimani; it is colder in tone, but very realistic and true to nature in the representation of an approaching thunderstorm, no doubt the "Borra", a stormy wind very prevalent in Venice during the spring months. There are also two quite recent acquisitions to the collection in a pair of clever Venetian views by the same artist.

Together with Reynolds and Gainsborough, mention must be made of two younger English portrait painters—Romney and Hoppner—who have, during the last ten years, risen, though gradually, to a prominent position in the estimation of the patrons and collectors of art. Their works which formerly were always on the market, and scarcely noticed, now realise nearly as high prices as those paid for the masterpieces of those two celebrated masters. For this reason it is now hardly possible to obtain them, and as a matter of fact they have almost disappeared from the market. The high value placed on the productions of these two artists (Romney and Hoppner) is due to the fact that Reynolds' and Gainsborough's pictures have for some time past been almost unobtainable; moreover, they have a merit and unique charm of their own, even when compared with those great masters. Mr. Beit possesses two ably executed pictures by each of these artists. One by THOMAS ROMNEY shows a charming portrait of a child, a girl of some 5 or 6 years old, in a white frock,

with blue sash, seated beneath a tree, a white Pomeranian dog by her side. Sympathetic in conception, rich in colour-effect, due to the strong toning of the landscape with the colour thickly laid on, broad in touch—the picture bears a strong resemblance to the later works of Sir Joshua Reynolds. The other—a portrait of Mrs. Ainslie with her little girl on her lap—is quite as rich in colour, and as attractive both in its subject and conception. The decorative treatment, however, is superficial and the style less true to nature. The portrait moreover is chalky in tone, a characteristic of many of Romney's paintings. Of the two



Thomas Romney. Little Girl with her Pet Dog.

painters the writer prefers the works of JOHN HOPPNER, especially in the case of the two pictures in this collection. His portrait of Lady Coote displays both the great genius and the peculiar charm of this master. The black diaphanous robe throws into exquisite relief the freshness of the flesh tints, and strengthens the vigorous colouring of the landscape background. The artist displays freshness and breadth of treatment, both in his conception and in the attitude of his figure, which remind one forcibly of Frans Hals' style. The second work of Hoppner's in this collection is a portrait of Countess Poulett. Over her white tulle dress, with blue sash, hangs a black lace scarf. The whole blended effect of his colouring, both in the landscape and in the flesh-tints, is one of striking harmony. The picture, however, despite its broad, picturesque treatment, lacks the distinction of his other great portrait referred to above.



John Hoppner. Portrait of Lady Coote.

with blue sash, seated beneath a tree, a white Pomeranian dog by her side. Sympathetic in conception, rich in colour-effect, due to the strong toning of the landscape with the colour thickly laid on, broad in touch—the picture bears a strong resemblance to the later works of Sir Joshua Reynolds. The other—a portrait of Mrs. Ansell with her little girl on her lap—is quite as rich in colour, and as attractive both in its subject and conception. The decorative treatment, however, is superficial and the style less true to nature. The portrait moreover is chalky in tone, a characteristic of many of Romney's paintings. Of the two



Thomas Romney. Little Girl with her Pet Dog.

painters the writer prefers the works of JOHN HOPNER, especially in the case of the two pictures in this collection. His portrait of Lady Coote displays both the great genius and the peculiar charm of this master. The black diaphanous robe throws into exquisite relief the freshness of the flesh tints, and strengthens the vigorous colouring of the landscape background. The artist displays freshness and breadth of treatment, both in his conception and in the attitude of his figure, which remind one forcibly of Frans Hals' style. The second work of Hopner's in this collection is a portrait of Countess Poulett. Over her white tulle dress, with blue sash, hangs a black lace scarf. The whole blended effect of his colouring, both in the landscape and in the flesh-tints, is one of striking harmony. The picture, however, despite its broad, picturesque treatment, lacks the distinction of his other great portrait referred to above.





A small full-length figure portrait by Sir WILLIAM BEECHEY, of Mrs. Siddons, the famous tragic actress, standing against a fine evening landscape background, forms a good pendant to Gainsborough's female danseuse, Madame Bacelli; although from an artistic point of view it is very inferior. The actress is represented in one of her rôles, probably as Medea, and is attired in a sombre antique costume; with her right hand she grasps a dagger, whilst in her left she holds a bowl.

The earlier efforts of the old English portrait painters are represented by a portrait of a woman by RAMSAY, at one time ascribed to Hogarth. Ramsay follows closely in



John Hoppner. Portrait of Countess Poulett.

the steps of that great master, who did so much towards raising the independence of English art. The resemblance between the two artists is emphasized by the fact, that the young woman is obviously not of the aristocratic and high type of beauty, which distinguished the portraits of Reynolds and Gainsborough. The subject bears the strong impress of being a direct descendant of the Puritan Roundheads, who overthrew the arbitrary rule of the Stuarts, and who were instrumental in establishing the supremacy of the Parliament in England. The features in this portrait are harsh and far from handsome, but in spite of this fact, they have a peculiar attractiveness, on account of their expression of humour and self-consciousness.

The first and somewhat timid efforts at landscape painting made by Gainsborough, of which there are two examples in this collection, were little appreciated at the time, and indeed landscape painting in England had to wait for the end of the century before obtaining recognition. Constable, Turner, and Bonington were the pioneers of modern landscape painting, and the French school, as well as the modern Impressionists, followed their lead. There is a large, somewhat unsympathetic, and evidently quite rough study of a forest landscape, probably one of CONSTABLE's later works. It gives the idea of having been retouched, and thus has a slightly bizarre effect; also a smaller seashore study by BONINGTON enlivened by figures, and with an evening glow over the quiet sea—a fine colour work of this artist. A very strong study of TURNER's is also here, representing a banquet at the Guildhall. Although the subject is a curious one for the great landscape painter to choose, the work is full of extraordinary genius, as evinced in the breadth of treatment, and brilliance of its colour-effects. It is interesting to see this artist's work in juxtaposition, as it were, with those of the older masters. The Louvre possesses a work by Titian, very similar in colouring, representing a large assemblage in a spacious church (the Council of Trieste). An equally piquant little work is that of Terborch, of a Meeting of the Delegates at the Peace Congress at Munster. Both these great masters' works, compared with Turner's brilliance of tone, appear lacking in colour-effect.





In the style of Jac. Sansovino. Bronze Door Knocker.

THE BRONZES.

MR. Alfred Beit began to purchase bronzes at about the same time that he started his collection of pictures by old masters. This was due to the fact that in 1889 there was a sale in London of Mr. Jacob Falcke's collection, comprising numerous works of art of many different periods. The most valuable of these were probably the Bronze Statuettes, and Mr. Beit shared in their purchase with the Berlin Museum. The greater number went to that city, and formed a considerable addition to the Museum's rich collection of small Bronzes of the Renaissance period; while some of the remainder were taken over by Mr. Beit, who, as the result of this purchase, developed an enthusiasm for this form of Art, and has subsequently added to his collection with great success. His Italian Bronzes form, next to Mr. George Salting's collection, the most important private collection in England. There are also some very fine groups and single figures of the 18th and 19th centuries; and he possesses a number of decorative Bronze figures at his country seat—Tewin Water—and in his Hamburg house in Germany.

This enthusiasm for collecting small Bronzes is by no means confined to modern times; in the olden times they were produced in large numbers, and with the awakening of the taste for the antique, the delight in them revived, and has continued for centuries. The great Bronze collections in the Bargello at Florence (the old Medici Collection), in Modena (the Estense Collection), in the Viennese Court Museum (the collection of the Emperor Rudolf II), as well as the collections in the Museums of Brunswick, Cassel, Dresden, and in the Castles of Detmold, Arolsen, and many others, all testify to the appreciation of Bronze work which has been displayed by art patrons and collectors since the 15th century. The public interest, however, in these Bronzes was always very apt to flag, and their preservation is due mainly to the enduring character of their art. For some time antique single figure Bronzes were valued above all others, but as the preference for more modern productions arose, first one and then another school was favoured, and the antiques became less sought after. Fifty, or even thirty years ago, there was hardly any difference to be perceived between Bronzes and Bronzes, and the prices paid for them were very moderate or even low; but more recently, the genuine masterpieces, particularly of the Italian Bronzes of the 15th century, have risen to fabulous prices.

The small Bronzes, especially the statuettes, have undoubtedly certain qualities, which make them very desirable from a collector's point of view. They are durable, decorative, they possess through their "Patina" a varied and peculiar charm; and, even when compared with great sculptures, they have many artistic advantages. Some, through their sharp chiselling, convey a subtle charm of finish; others more roughly cast display the broad treatment of the artist in modelling. The large statues of the Renaissance—with the exception of the work of a few artists of the Haute Renaissance—were rarely conceived and executed as independent figures; this circumstance arose from the statues being connected with architecture, they either adorned monuments or were placed in niches. Quite different was it with the small early Bronze figures.

The early Renaissance artists, taking the antique for their model, and especially valuing reproductions of the antique in small Bronzes, were the first to appreciate the beauty of the single figure, as well as of the group, and their effect when seen from all sides; the later Renaissance gave the single figure a new charm. These Bronze artists who were disciples of the mediaeval school worked from the nude in direct contrast to the practice of their contemporaries in plastic art; but they also knew how to combine this antique beauty of form with a beauty of soul and sentiment. Because of this combination these small Bronze figures of the Renaissance period are unique, compared with the antique and contrasted with it. As an independent figure the Bronze statuette is almost entirely a creation of the latter part of the 15th century. There are indeed a number of small Bronze figures by Donatello, and even by Ghiberti, but they were created as adornments for monuments or were parts of same; or they were chance castings of wax models, and can only be regarded as Bronze statuettes in a limited sense. The masters who in Florence (the home of Bronze casting at the time of the Renaissance) first exercised this art—and who had a distinct influence in its development—were the disciples and successors of Donatello, who exercised a determining influence on this branch of art: Bertoldo di Giovanni and Antonio del Pollajuolo; perhaps also Andrea del Verrocchio. Also a group of younger masters, who were trained at the school in Padua, founded by Donatello. Of these latter



A. Pallaiuolo. Hercules. Resting.

This enthusiasm for collecting small Bronzes is by no means confined to modern times; in the olden times they were produced in large numbers, and with the awakening of the taste for the antique, the delight in them revived, and has continued for centuries. The great Bronze collections in the Bargello at Florence (the old Medici Collection), in Modena (the Estense Collection), in the Viennese Court Museum (the collection of the Emperor Rudolf II), as well as the collections in the Museum of Brunswick, Cassel, Dresden, and in the Castles of Detmold, Arolsen, and many others, testify to the appreciation of Bronze work which has been displayed by art patrons and collectors since the 15th century. The public interest, however, in these Bronzes was always very hot to flag, and their preservation is due mainly to the enduring character of their art. For some time antique single figure Bronzes were valued above all others, but as the preference for more modern productions arose, first one and then another school was favoured, and the antiques became less sought after. Fifty, or even thirty years ago, there was hardly any difference to be perceived between Bronzes and Bronzes, and the prices paid for them were very moderate or even low; but more recently, the genuine masterpieces, particularly of the Italian Bronzes of the 15th century, have risen to fabulous prices.

The small Bronzes, especially the statuettes, have undoubtedly certain qualities, which make them very desirable from a collector's point of view. They are durable, decorative, they possess through their "Patina" a varied and peculiar charm; and even when compared with great sculptures, they have many artistic advantages. Some, through their sharp chiselling, convey a subtle charm of finish; others more roughly cast display the broad treatment of the artist in modelling. The large statues of the Renaissance—with the exception of the work of a few artists of the Haute Renaissance—were rarely conceived and executed as independent figures; this circumstance arose from the statues being connected with architecture, they either adorned monuments or were placed in niches. Quite different was it with the small early Bronze figures.

The early Renaissance artists, taking the antique for their model, and especially making reproductions of the antique in small Bronze, were the first to appreciate the beauty of the single figure, as well as of the group, and their effect when seen from all sides; the later Renaissance gave the single figure a new charm. These Bronze artists who were disciples of the mediæval school worked from the nude in direct contrast to the practice of their contemporaries in plastic art; but they also knew how to combine this antique beauty of form with a beauty of soul and sentiment. Because of this combination these small Bronze figures of the Renaissance period are unique, compared with the antique and contrasted with it. As an independent figure the Bronze statuette is almost entirely a creation of the latter part of the 15th century. There are indeed a number of small Bronze figures by Donatello, and even by Ghiberti, but they were created as adornments for monuments or were parts of same; or they were chance castings of wax models, and can only be regarded as Bronze statuettes in a limited sense. The masters who in Florence (the home of Bronze casting at the time of the Renaissance) first exercised this art—and who had a distinct influence in its development—were the disciples and successors of Desiderius Erasmus, who exercised a determining influence on this branch of art; Bertoldo di Giovanni and Antonio del Pollaiuolo; perhaps also Andrea del Verrocchio. Also a group of younger masters, who were trained at the school in Padua, founded by Donatello. Of these latter

Winged Victory - Zeller





Bellano and Riccio were in the first rank, and, influenced by them, the Venetian artists Leopardi and the younger Lombardi enjoyed the greatest reputation. Some definite data can now be fixed for some of the eminent sculptors in Bronze of the 15th century, and a fairly accurate treatise compiled about a fair number of them. On the other hand, there can be no doubt that assistants in considerable numbers were employed in their foundries, and that thousands of small figure bronzes of the Renaissance period are still extant, which were probably executed by these assistants, or by other artists who lived in Padua, Venice, Mantua, Siena, Rome &c. Only in a few cases, however, can their true masters be identified, and even then, such identification is for the most part hypothetical. One might have supposed that more would have been known of the 16th century Bronzes, especially as there exists a treatise on the subject by Vasari—besides other documents—but the case is exactly the opposite. There is hardly a single statuette which can be traced with any certainty to Leonardi or Jacopo Sansovino, to Benvenuto Cellini, Gian Francesco Rustici, or indeed to any other famous sculptor in Bronze of this period. We have less historic ground to go on for this epoch than with the older bronze workers. It is only when we come to the time of the late Renaissance that we find our position more assured. We are at least able to identify with some degree of certainty, either by their marks or by known specimens, the small Bronzes of such artists as Alessandro Vittoria, Gian Bologne, Elia Candido, and others of this date. Even this work of identification has not yet been thoroughly carried out, for the number of Bronzes not yet identified—nor capable at present of identification—far exceeds those which are or can be traced to known masters.

With the advent of the Barrock period, the life blood of the bronze statuette art ceased to flow. There was then a marked tendency in art towards the decorative and colossal, towards rich colouring and strong lines, a tendency wholly unsuited to so severe and colourless a material as Bronze. Only with the Rococo did the Bronze statuette return to favour, and then principally in France, for in Germany it could not compete with the cheaper and more popular porcelain work.

There are in existence excellent specimens of small Bronzes by Clodion, Pigalle, and other Parisian artists, and numerous are the small copies in Bronze from the antique, which were produced about the same time, principally in France. About the 19th century attempts were made in this direction but nothing permanent was achieved except by Barye, who has executed many excellent small Bronzes of animal figures.

In this Bronze collection, there are examples of each of these periods. Mention should be made of a whole series of splendid works of the earlier period, some of them by the first artists and executed in their finest style. The collection, however, despite its value, is still too incomplete to enable one to follow any connected history of this art. The writer therefore must confine himself to the description of the more notable works, and only refer incidentally with the best material at his disposal to those which are difficult to identify.

Mr. Beit is fortunate enough to number amongst his small Bronzes a genuine work by ANTONIO DEL POLLAJUOLO, so important indeed that it is worthy to be placed on an equal footing with the small group at the Bargello. It represents Hercules in the act of strangling the giant Antaeus. Hercules was the favourite hero of the early Renaissance period because of his physique, which afforded the greatest scope for reproducing, in various forms, the virile beauty of the body. The Florentines of that period devoted especial

attention to the glorification of male beauty. The Venetian artists on the other hand, represented the feminine side of Italian art. In this work, the graceful three-sided pedestal, cast in one piece with the figure, has evidently been chosen by the artist on account of the view which can be obtained of the figure on all sides. The same idea is carried out in the group in the Bargello, and also in the statue of Hercules which is in the possession of Mr. Pierpont Morgan. Hercules is represented as resting from work. His right foot is



Andrea Riccio. Warrior on Horseback.

supported on the severed head of the Numean Lion, and in his left hand he holds the apples of Hesperides. The Hercules in Mr. P. Morgan's collection is similarly conceived, and his foot supported in the same manner. The figure, however, is slighter, and the artist has therefore made the pedestal to correspond, both in height and width. In Mr. Beit's Bronze, it is short and broad, in keeping with the other proportions of the statuette.

In this figure the lines are wonderfully powerful and really Herculean, and although the group is finely chiselled, it is treated with great breadth. There are of course exaggerations,



Jac. Sansovino. St. John the Baptist.

attention to the glorification of male beauty. The Venetian artist, on the other hand, represented the feminine side of Italian art. In the work, the graceful three-sided pedestal, cast in one piece with the figure, has evidently been chosen by the artist on account of the view which can be obtained of the figure on all sides. The same idea is carried out in the group in the Bargello, and also in the statue of Hercules which is in the possession of Mr. Pierpont Morgan. Hercules is represented as resting from work. His right foot is



Andrea Riccio. Warrior on Horseback.

supported on the severed head of the Nemean Lion, and in his left hand he holds the apples of Hesperides. The Hercules in Mr. P. Morgan's collection is similarly conceived, and his foot supported in the same manner. The figure, however, is slimmer, and the artist has therefore made the pedestal to correspond both in height and width. In Mr. Bell's Bronze, it is short and broad, in keeping with the other proportions of the statuette.

In this figure the lines are wonderfully powerful and really Herculean, and although the group is finely chiseled, it is treated with great breadth. There are of course exaggerations,





and consequently a few mistakes, but the whole subject has a remarkable freshness and vigour, which is lacking in the completely developed style of art of a later period. This artist did not always seek to produce such powerful lines, as is proved in the statuette of David triumphing over Goliath, which is in the Naples Museum, and also in the two figures representing Paris, of which the model in lead is in the Berlin Museum; Mr. P. Morgan owns the finished figure in Bronze. It must be confessed that these studies of Pollajuolo are not invested with the beauty of form suggestive of youth; they are harsh and of elderly appearance.

There is also in this collection a Bronze figure representing a man on horseback, equal in importance to the Hercules of Pollajuolo, by the famous Paduan Bronze sculptor ANDREA RICCIO. Like all the Bronzes by Antonio Pollajuolo, the Hercules is a unique cast, whilst Riccio's "Equestrian" is known to exist in several reproductions. Mr. George Salting, Prince Liechtenstein, the Berlin Museum, and Mr. Quincey A. Shaw of Boston, each possesses one. Mr. Salting's specimen is slightly larger than the others, and differs from them in portraying a spirited horse of the genuine Riccio type. The horse, however, in the other Bronzes is a true copy of one of the antique horses on the facade of St. Mark. This antique model, which exercised a considerable influence on the shape of the horse in the early Renaissance period, frequently appears in the small Bronze reproductions about the end of the 15th century. The small equestrian figure referred to is attributed to Riccio, and the tradition is doubtless correct, as the details, such as the shape of the helmet with its curves in front and behind, and the introduction of small shells, etc. all point to Riccio's work. The figure on horseback is a peculiarly fine piece of work, powerful in its modelling, and delicately finished. It is moreover full of artistic vigour and especially distinguished by its beautiful old "Patina".

There is another small Bronze in this collection by Riccio, again an equestrian, with an element of humour introduced. It represents a small Faun seated on a he-goat, grasping its horns in one hand, and in his left holding a vase. The Berlin Museum possesses a second example of this original work. Riccio took a special delight in the portrayal of animals, with their mythical companions—Fauns and Nymphs; and whereas his master Bellano moulded his small Bronzes of genre subjects straight from life, Riccio's work was often of a peculiar and bucolic character, representing either Fauns, Satyrs, Nymphs, or fantastic beings of the sea. These, with picturesque animals and mythical subjects, were borrowed direct from the antique, and expressed the literary taste of the period. In his numerous Bronze objects of every-day use he also introduces many such creatures for fanciful ornamentation, and evinces as much humour in their conception as taste in their delineation.

There are also in this collection a whole series of interesting examples, either of Riccio's work, or by a group of unknown artists who were assembled around him in Padua, or were imitators of his style. Of these mention must be made of an inkstand in the shape of a stooping figure of a Satyr, who is in the act of blowing a long horn decorated at the end with a head; also of a lamp in the shape of a bearded head supported on griffin claws, and having the appearance of a Goliath or John the Baptist. Next is a sea monster overpowered by a serpent (bearing a distinct resemblance to the Laocoon group), and holding between its fins a mussel-shaped sea shell. On the tail is a shell intended for

an inkstand, and in its hand a flower with a sconce for holding a light (this latter is missing in this specimen). Further on is a pelican in the shape of a lamp, and a double lamp supported by two masks. Then another sea monster, with a shell on the tail as inkstand; its pitiful upward glance is intended for Neptune, who in other complete specimens stands on the back of the creature and goads it with his trident.

Riccio possessed an extraordinary skill in the production, in great variety, of these objects of every-day use; such as, candelabras (of which there is a giant work in the Santo at Padua), vases, salt-cellars, mortars, bells, candlesticks, lamps, inkstands, caskets, pax, doors of tabernacles, sword-hilts and sword-handles, daggers, hatclasps, scissor sheaths, etc. He was the first to execute these articles in Bronze, and caused them to be so much in demand that they adorned the writing tables of many literary and wealthy residents in Padua and Venice. They were also placed next to the Bronze statuettes on chimneypieces, overmantels and door-lintels. These works must have been moulded in thousands in Riccio's studio, and reproduced both then and at a later period by his imitators in still greater numbers. The larger pieces, and especially the vases and candlesticks, belong to the Bronzes of the Renaissance period which are now most sought after, and Mr. Beit has recently acquired a large vase, a beautiful work of this style, by a Paduan artist of the end of the 15th century.

Equally sought after were the small Bronze copies from antique sculptures; such as the small reproduction of Marcus Aurelius (now in the Albertinum at Dresden) which is distinguished as the signed work of Filarete, one of the earliest bronze casters of the Renaissance period. This famous Roman statue which served as a model for the equestrian monuments of the Renaissance, and even for those of the Barrock period, is preserved to us in numerous small copies of the 15th and 16th century. Mr. Beit possesses one of these, and the shell on the pedestal shews that it was intended for an inkstand. He also has three examples of the favourite subject of a man extracting a thorn from his foot, of various sizes and all slightly different. All these specimens are Paduan, and were produced about the turn of the 15th to the 16th century. Much rarer are the copies from the antique Busts in small size, or from famous Torsos. Of the first-named the head of the Diva Julia in Mr. Beit's collection is an excellent example and belongs to the end of the 15th century. Of the second there is here an interesting copy of the Torso of Belvedere. The beautiful reproduction from the original of the Satyr with the youthful Bacchus, in the Museum at Naples, is a rough cast in wax, and belongs to the 17th century. The many copies of Hercules extant, most of them differing in character, illustrate the taste of the period, and Mr. Beit possesses several of these, as well as a very delicate small replica of the Hercules Farnese, of the early 16th century. There are also reproductions from the 15th century, but as the Colossal Statue in the Museum at Naples was only discovered at a far later date, there must have been other antique copies of the Hercules Farnese then in existence from which these early artists modelled. Mr. Beit also has a larger statuette of the Hercules with the apples in his left hand, which is a good rough cast of the 15th century and is more independent of any antique influence.

The medium-sized reproduction of the Apollo Belvedere was for a time considered to be an Empire Bronze, but it belongs without doubt to the Renaissance period and dates back to the time when the famous original was found and put up. The erroneous definition

probably arose from its somewhat void and expressionless treatment, and from the extraordinary fineness of its chiselling. There are several similar reproductions of the Apollo known to the writer of the same size and style—one of which is in the Archaeological Museum in the Doge's Palace. The partial gilding of the hair quiver, etc. show that they were highly esteemed in their day.

The neat execution and fine patina of many other Bronze figures, all somewhat of the same size, their partial gilding and slightness of perception, together with a certain uncouthness



Italy's, Master XVI Century. Frightened Boy.

of proportion—especially noticeable in the shortness of the arms—shew that they were all borrowed from the antique, and betray the hand of the same artist. These characteristics are very evident in two Bronze statuettes of a Cupid, with bow and arrow; one being in the Carrand collection in the Bargello, the other in the possession of Mr. Pierpont Morgan; as well as in the figure of a reclining female, the Goddess of Commerce, which is in the Berlin Museum. These Bronzes are all from Northern Italy, from the beginning of the 16th century, and may possibly be the work of Pier Jacopo Florio Bonacolsi, called "l'Antico", a famous goldsmith at the Court of the Gonzagas.

an inkstand, and in its hand a flower with a sconce for holding a light (this latter is missing in this specimen). Further on is a pelican in the shape of a lamp, and a double lamp supported by two masks. Then another sea monster, with a shell on the tail as inkstand; its pitiful upward glance is intended for Neptune, who in other complete specimens stands on the back of the creature and goads it with his trident.

Riccio possessed an extraordinary skill in the production, in great variety, of these objects of every-day use: such as, candelabras (of which there is a giant work in the Santo at Padua), vases, salt-cellars, mortars, bells, candlesticks, lamps, inkstands, caskets, pax, doors of tabernacles, sword-hilts and sword-handles, daggers, hatclaps, scissor sheaths, etc. He was the first to execute these articles in Bronze, and caused them to be so much in demand that they adorned the writing tables of many literary and wealthy residents in Padua and Venice. They were also placed next to the Bronze statuettes on chimney-pieces, overmantels and door-lintels. These works must have been moulded in thousands in Riccio's studio, and reproduced both then and at a later period by his imitators in still greater numbers. The larger pieces, and especially the vases and candlesticks, belong to the Bronzes of the Renaissance period which are now most sought after, and Mr. Beit has recently acquired a large vase, a beautiful work of this style, by a Paduan artist of the end of the 15th century.

Equally sought after were the small Bronze copies from antique sculptures; such as the small reproduction of Marcus Aurelius (now in the Albertinum at Dresden) which is distinguished as the signed work of Filarete, one of the earliest bronze casters of the Renaissance period. This famous Roman statue which served as a model for the equestrian monuments of the Renaissance, and even for those of the Barrock period, is preserved to us in numerous small copies of the 15th and 16th century. Mr. Beit possesses one of these, and the shell on the pedestal shews that it was intended for an inkstand. He also has three examples of the favourite subject of a man extracting a thorn from his foot, of various sizes and all slightly different. All these specimens are Paduan, and were produced about the turn of the 15th to the 16th century. Much rarer are the copies from the antique Busts in small size, or from famous Torso's. Of the first-named the head of the Diva Julia in Mr. Beit's collection is an excellent example and belongs to the end of the 15th century. Of the second there is here an interesting copy of the Torso of Belvedere. The beautiful reproduction from the original of the Satyr with the youthful Bacchus, in the Museum at Naples, is a rough cast in wax, and belongs to the 17th century. The many copies of Hercules extant, most of them differing in character, illustrate the taste of the period, and Mr. Beit possesses several of these, as well as a very delicate small replica of the Hercules Farnese, of the early 16th century. There are also reproductions from the 15th century, but as the Colossal Statue in the Museum at Naples was only discovered at a far later date, there must have been other antique copies of the Hercules Farnese then in existence from which these early artists modelled. Mr. Beit also has a larger statuette of the Hercules with the apples in his left hand, which is a good rough cast of the 15th century and is more independent of any antique influence.

The medium-sized reproduction of the Apollo Belvedere was for a time considered to be an Empire Bronze, but it belongs without doubt to the Renaissance period and dates back to the time when the famous original was found and put up. The erroneous definition

probably arose from its somewhat void and expressionless treatment, and from the extraordinary fineness of its chiselling. There are several similar reproductions of the Apollo known to the writer of the same size and style—one of which is in the Archaeological Museum in the Doge's Palace. The partial gilding of the hair, quiver, etc. show that they were highly esteemed in their day.

The neat execution and fine Patina of many other Bronze figures, all somewhat of the same size, their partial gilding and slightness of perception, together with a certain uncouthness



Italian Master XVI. Century. Frightened Boy.

of proportion—especially noticeable in the shortness of the arms—shew that they were all borrowed from the antique, and betray the hand of the same artist. These characteristics are very evident in two Bronze statuettes of a Cupid, with bow and arrow; one being in the Carrand collection in the Bargello, the other in the possession of Mr. Pierpont Morgan; as well as in the figure of a reclining female, the Goddess of Commerce, which is in the Berlin Museum. These Bronzes are all from Northern Italy, from the beginning of the 16th century, and may possibly be the work of Pier Jacopo Ilario Bonacolsi, called "l'Antico", a famous goldsmith at the Court of the Gonzagas.

The classical period of the High Renaissance was not favourable to the development of small Bronzes. Such masters as Leonardo, Michael Angelo and Raffael, whose taste for colossal and monumental forms of art awoke a preference for this style, could find no pleasure in the creation of small-sized and diminutive subjects. There are it is true several small Bronzes copied from various statues of Michael Angelo, who was as revered in his time as much as the greatest master of the antique; but these are of a later date and have, as a matter of fact, nothing to do with the work of the master himself. There are also a few horses in Bronze, and other small figures, which clearly point to Leonardo's influence, but are more probably reproductions from his studies, based on sketches and models of the master.

Especially rare are original Bronze figures by artists of the same standing as Pollajuolo, Bertoldo and Riccio. In Mr. Beit's collection there are two specimens of such work, both differing in the style, but both depicting a terror-stricken boy, which was a favourite subject, full of charm and frequently reproduced. The first represents the boy nude, with arms upraised in astonishment, and with eyes fixed on the ground; as however the old pedestal has not been preserved, it is impossible to see the reason either of his astonishment or fear. There are other complete replicas of this subject, thus proving how more or less freely it was used, and the same applies to other frequent repetitions of small Bronzes of the Renaissance period. Three complete replicas are known to the writer, in each of which the figure of the boy is almost exactly the same, but the object on the ground at which he is gazing is different in every instance. In Mr. Beit's second specimen the steps of the astonished boy are arrested by a Cupid sleeping on the ground, whose modelling is quite equal to that of the principal figure. In a specimen belonging to Mr. George Salting, the boy is stepping over a small whistle, and in another he is terrified by a snake uprisen against him. All these variations of the same subject are so skilful that it is really difficult to know which of them is the original. The beautiful lines of the boy's figure, and its delicate expressiveness, remind one of Raffael, though it is, of course, not the work of this artist.

Whilst in Florence, during this brilliant period, the development of small Bronze sculptures was scarcely practised and was lightly esteemed; in Padua and Venice, up to the third decade of the 16th century, plastic art was brought to perfection by such eminent artists as Riccio and Tullio Lombardi. The immigration, however, of Jacopo Sansovino to Venice after the sack of Rome in 1527, gave birth to a new form of art, which overcame the preference of the Venetians for Bronze work, and rapidly ripened into full perfection. On the Altars and Fonts in the Churches of Venice are still to be seen a series of splendid large Candelabra, and still larger Statuettes of the middle and second half of the 16th century. There are also numerous large fire-dogs, mortars, bells, inkstands, and small single figures. All these were executed in the studio of Jacopo Sansovino and by his followers, and are now distributed throughout various public and private Bronze collections. How many of these works may be attributed to SANSOVINO himself cannot be actually determined; but the signed statuettes of the seated Evangelists in the Choir of St. Mark, and the famous large figures in the niches of the Loggetta, are without doubt from his hand; besides much is ascribed incorrectly to him. A few Bronzes in Mr. A. Beit's collection are undoubtedly very characteristic of the highest style of Sansovino's art. First, is the large and magnificent statuette of St. John,

more than half a metre in height. The writer cannot say with absolute certainty that Jacopo Sansovino is the artist, but its style bears the mark of Florentine workmanship, as do most of his earlier productions. Neither is it the work of one who confined himself to Bronze alone, but betrays the hand of the sculptor in marble, both in the large stump of a tree behind the figure (the marble sculptor always supported his figures) and in the



Paduan Master about 1500. Adam.

treatment of its modelling. The dignified attitude and easy inclination of the figure, the expressive pose of the head and hands, the fine proportion of the limbs, the strong sense of beauty pervading the whole, together with the accurate knowledge displayed in the anatomy of the body: all denote a great master of the later Renaissance period. Unconsciously perhaps, the Florentine artist's work bears a strong resemblance to Donatello's

classical figure of St. John. There are two smaller figures of St. John, in the same character and probably by the same artist, in the Archaeological Museum at Venice, which erroneously are supposed to be the work of Michelozzo.

Closely allied to Sansovino's later works, and strongly influenced by Michael Angelo's style, is the interesting figure of Neptune, represented on a small car, drawn by sea-horses. Several examples of this subject are known to the writer, but the one now in Mr. Beit's collection is the best and most perfect. Its clearly marked expression, its powerful delineation, the strength of the head; all these qualities stamp it as one of the best of the small Bronzes produced under Sansovino's influence. Still more significant in its way is the large door-knocker, which clearly points also to Michael Angelo's influence. The two semi-human, semi-snake-like forms, intertwined and self-consuming, are joined by the Hermes-like Faun figure between them, while at their base lies a huge Faun mask. All these complete a fantastic whole, which represents the decorative style inspired by Michael Angelo at its very best. This work must have been very popular in his time, for there are a series of replicas extant, whose exact date cannot positively be affirmed. One of these is in the Court Museum at Vienna, another was in the Spitzer Collection, a third is in the Berlin Industrial Museum, whilst a fourth is at the present time for sale in Florence. None of these specimens can compare with the one in Mr. Beit's possession, which is supposed to have been on the door of a palace either in Padua or Ferrara as late as 10 years ago. The large three-sided inkstand, with a figure of Hope on the lid, is a characteristic example of Venetian art, and clearly shows the influence of Jacopo Sansovino. The extreme slenderness and coquettish turn of the figure, however, with its surroundings of Putti and masks, denote a sculptor of the style of ALESSANDRO VITTORIA. The work is by no means rare, but none are so good or so finished in moulding and finish as the one in this collection. The three Cherubim at the foot are genuine Venetian child figures, which were frequently reproduced on small Bronzes about the end of the 16th century. Their slender bodies, and small feet and hands, their typical curly heads, are not very child-like in appearance and were generally copied more or less exactly by most of the Venetian artists of that period. These replicas have lately been attributed to Roccatagliata, upon whose large candlestick in the Redentore at Venice, appear a similar series of Putti. None the less, Vittoria, Cattaneo and others may equally be regarded as the artists of these bronzes, as is proved by their frequent use of similar child figures on acknowledged specimens by these artists. The finest example of this kind in Mr. Beit's collection is a small group of two children. The subject has an allegorical meaning. There is also a larger group of two angels, somewhat broad and superficial in treatment, holding two cornucopiae, which are intended for candlesticks. There are no other examples known to the writer of these two works.

Far superior in conception is the small figure of a blindfold Cupid in the act of shooting an arrow from the back of a dolphin, of which a somewhat larger specimen is in the Wallace Collection. The short rounded figure of the child, its life-like attitude, the energy—in fact the whole work—all denote a Florentine production of the middle of the 16th century, or, at all events, Florentine influence. Similar small Bronze subjects with nude figures on dolphins, or other sea monsters, some of equal delicacy and beauty, are by no means rare, although the writer cannot refer them all to one particular artist. They are

generally intended for use as inkstands. Occasionally however sea creatures are represented without human figures on their backs, and one excellent specimen in this collection depicts a Dolphin carrying a large shell, which is also intended for an inkstand.

Besides the Cupid on the Dolphin, Mr. Beit possesses two other excellent small groups of the 16th century. The smaller represents a stooping figure of Venus seated side by side with Cupid, both on Dolphins, while a companion statuette depicts Adonis with his hounds at his side. Almost similar reproductions of these two groups, but somewhat larger in size, are to be seen in Mr. G. Benda's collection in Vienna, as well as in the collection of Mr. John P. Heseltine and Mr. Geo. Salting. The last-named has a smaller



Jac. Sansovino. Cupid on a Dolphin.

group, slightly different in conception, in which Venus and Adonis are together. All the above mentioned are distinguished by their wonderfully soft treatment of the flesh, and by their skilful and picturesque grouping,—they are moreover excellent wax casts. Only in the Berlin collection is there a different Venus with the Dolphin by the same artist. She is here represented as stepping out of a bath, which is almost too sharply chiselled and moulded.

Mr. Beit possesses a medium-sized group closely resembling this, but the subject is differently treated. Venus is here represented as standing by the side of Cupid and endeavouring to restrain Adonis. The figures have the same characteristics as in the other groups, but they are slighter in form, more powerfully expressed, and their conception is loftier, so

that we must conclude that the group is done by another artist working under very similar influences. The master of this last group probably belonged to the 17th century. In its coquettish expression and its style of grouping, this work even bears a resemblance to the Porcelain groups of the 18th century.

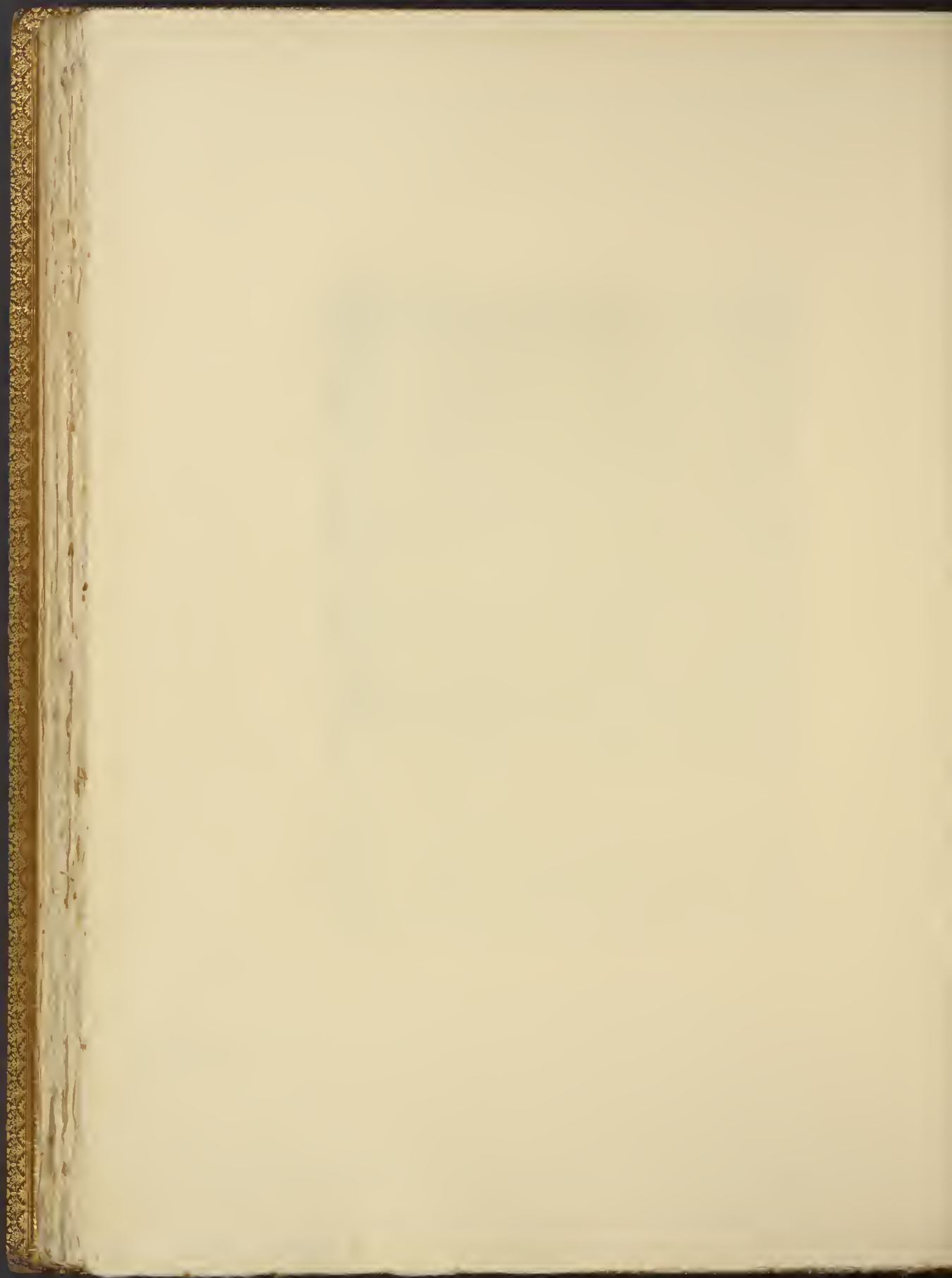
Soon after the middle of the 16th century, the art of bronze sculpture in Florence developed a fresh phase especially favourable to small Bronze figures. This change was not so much due to Cellini's influence as to the influence of those numerous foreigners who, living in Florence had become Italians, notably Gian Bologne. He was born in Flanders, but educated in Florence, and the Bronze plastic art of the later Renaissance affords abundant proof of his influence. Both contemporary with, and subsequent to him, were several other distinguished Flemish sculptors in Bronze, who either lived permanently in Florence or who were merely transient visitors, notably Elia Candido and Francavilla. The period of the inundation of civilised Europe by Italian artists had then passed, and subsequent Italian art in Italy was permeated with Northern characteristics, and especially with those of the French and Flemish schools. This process had by no means so bad an effect on art as has often been supposed. It prepared the way for the Barrock style, and on its foundations the masterpieces of Rubens, Claude, and the two Poussins, were built up. It would be just as impossible to compare Gian Bologne with the early Renaissance masters either in earnestness of perception and in truthfulness to nature, as it would be to compare him with the great masters of the later Renaissance, in their grandeur of conception and lofty ideals. His Bronzes, however, quite apart from their great decorative effect, possess a rare and seductive charm in their entirety, and in their elegance and grace of form and expression. Besides these qualities, their technical finish is of the highest order, as well as in casting, fineness of chiselling, and in their Patina. Gian Bologne was the first artist who made use of a clear soft varnish sometimes of a golden, sometimes of a dark brownish tone, instead of the opaque thick varnish ordinarily used before his time, a style of Patina which has been erroneously ascribed to the time of Louis XVI. His small Bronzes were extremely popular, and many of his larger sculptures were reproduced in smaller form. But there were a still greater number of his original productions which he caused to be reproduced in hundreds of examples by his pupils, especially by Susini and Tacca. Of these the graceful figure of the "Bather" in Mr. Beit's collection must be mentioned, whose magnificent original (now no longer known) was probably used as a crowning ornament for a well. Rarer is the figure of Susanna gazing upwards with a frightened expression—if the nude crouching beautiful form is intended for her. It was probably used for the same purpose as the "Bather" above mentioned. Also the study of the nude female figure placing one leg on a pedestal near her in order to draw a thorn from her foot, was in all probability Gian Bologne's work. In Mr. Beit's collection are two studies of this subject, differing somewhat in their conception, the one with the high pedestal being of rare occurrence. It gives the appearance of being the work of another artist of the same style, because of its greater fullness of figure and the different treatment of the hair. There are many small castings of the famous Mercury by Gian Bologne, now in the Bargello, one of which is in this collection. Not quite as often do we come across slightly varied forms of the statuette of Morgante, the favourite dwarf of the Grand Duke Cosmo I. He is depicted, as shewn in this collection, always naked, with a staff, a trumpet and a drinking horn, or something

similar. The short stumpy figure with the tête carrée, on the short feeble legs, presents a grotesque but in no way a repulsive appearance. This favourite dwarf, to the amusement of the ladies of Cosmo's Court, frequently surprised the assembled guests by suddenly springing, perfectly naked, out of a giant pastry which the Steward had placed before them on the table. Gian Bologne achieves a high standard of art in his treatment of female beauty with its flowing and harmonious lines, as well as in the strength and symmetry of the male subjects; moreover even his rugged animal subjects and fantastic mythical motifs are just as elevated and interesting. Nessus in the act of carrying off Dejanira is one of the best and most popular examples of his work. It was copied by various contemporary artists and there are several specimens in this collection. One depicts Nessus trying to draw the deadly arrow from his breast; in another, the monster is dragging her towards himself despite her struggles, whilst in a third she is seated contentedly on his back. To this artist may also be attributed another Bronze in this collection,—the figure of a nude kneeling youth, bearing a large flat shell on his back, intended for use as a salt cellar.

A younger Flemish contemporary of this artist—Frans Duquesnoy—better known as Fiammingo, is one of the last artists who brought home from Italy the love of plastic expression in bronze; his style however always remained more Flemish than Italian. His excellence in the representation of children is shewn in his small bronze studies, which bear a strong resemblance to Rubens' child figures. Mr. Beit possesses a life-size bust in bronze of a weeping child by this artist, which forms the companion to the bust of the laughing boy; this however is not in this collection.

The triumph of the Barrock style in Italy coincided with the decline of bronze plastic art. In France however the taste for this form of art began at this period to awake into life, and Art collectors in the reign of Louis XIV were primarily anxious to acquire Bronzes by Gian Bologne, Tacca, Francavilla etc. In the 18th century the beauty of the French Bronze plastic art was at its zenith; the small Bronzes of this period were of the finest and were eagerly sought after.

Mr. Beit possess two splendid groups by Clodion, who was the greatest master of this time. They represent two Satyrs, a male and female, with their children. He has also works by the greatest modern French Bronze sculptor, Barye, viz: The Stalking Lion—A Lion with a Snake—A Small Crouching Lion—A Lioness tearing a Stag—and A Lioness tearing an Antelope. All these show the greatest precision in the delineation of the animals; the grouping too is masterly.





Venetian Mortar about 1500.

THE MAJOLICA WARE

AMONG the various treasures to be seen in Mr. Beit's house, there are some which are specially deserving of attention as prominent works of Art. In the hall is a splendid marble chimney-piece taken from a Florentine Palace. The fantastic ornamentation of the broad frieze denotes the hand of an artist of the beginning of the 16th century, and is in the style of Benedetto da Revazzano. In the middle of the hall stands a large Italian mortar of the same period, now used for flowers; it is a work of the finest conception, both in form and decoration, and the writer knows of no other example of equal beauty. The ornamentation is in true Venetian style, and comparing the work with the Bronze pedestals of the flag-staffs on the Piazza dei San Marco it might be ascribed to the same sculptor, viz: Alessandro Leopardi. Of equal importance and merit is a small fixed looking-glass of Venetian work of this period; it has a Venetian enamel, and is as original in shape, as it is delicate in colour and ornamentation.

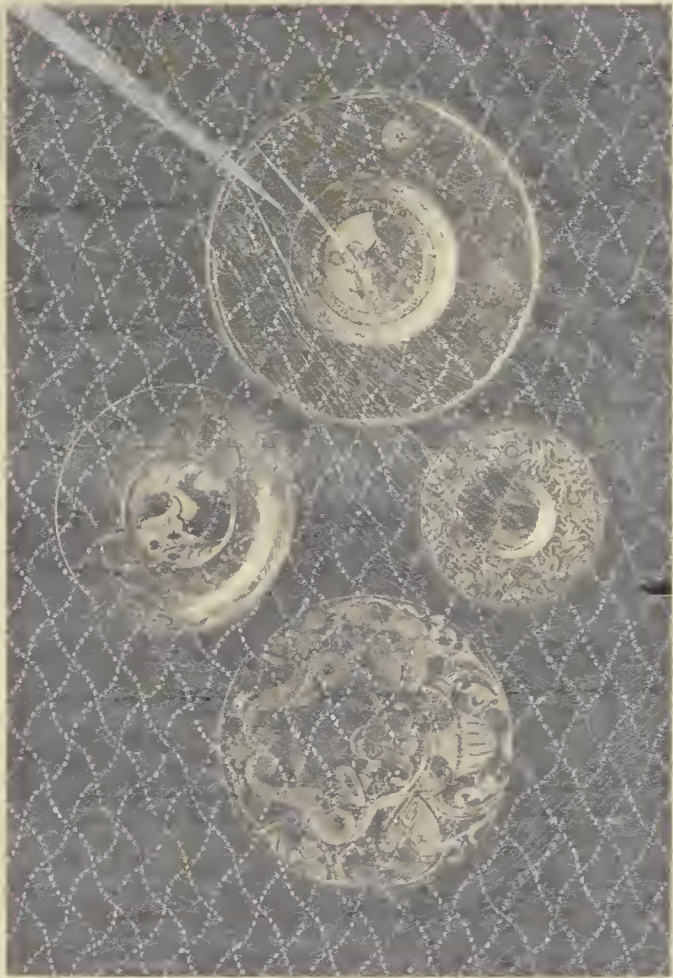
In the billiard-room hangs a small Urbino plate, in a fine Florentine walnut-wood frame of the period, representing in fairly high relief the Madonna and Child before a garden wall with flower vases. The character of the work, both in colour and technique, points to the hand of one of the best of those artists who, under Guidobaldo II, were instrumental in raising the Urbino ware to such perfection; the composition however is of a far earlier date, being probably that of a Florentine master of the middle of the 15th century—perhaps even of one of Donatello's disciples. There are a few replicas in painted stucco of this style in preservation, one of which is in the Berlin Museum. We sometimes find that famous reliefs of the Madonna, from an earlier period, were reproduced in Majolica; most frequently such a relief by Antonio Rosellino, representing the small St. John standing by the side of the Madonna. Till now we have only come across such replicas from the factories of Gubbio,



Madonna and Child. Urbino Ware.

Pesaro and Padua; this particularly charming and delicate relief is the only one known to the writer in Urbino ware.

In a case in the hall, is a small but very choice collection of Majolica ware. All the examples belong to that period when Italian Majolica art was at its zenith, during the first ten years of the 16th century. Mention must be specially made of three plates by Master Giorgio of Gubbio, one of which, with the female profile, in a richly ornamented frame, is replete with beauty. A smaller plate with Cupid, represented in the inside, and of highly ornamental design, is a masterpiece of the earlier period, and is from the manu-



Italian Majoliques.



Madonna and Child. Urbino Ware.

Pesaro and Padua; this particularly charming and delicate relief is the only one known to the writer in Urbino ware.

In a case in the hall, is a small but very choice collection of Majolica ware. All the examples belong to that period when Italian Majolica art was at its zenith, during the first ten years of the 16th century. Mention must be specially made of three plates by Master Giorgio of Gubbio, one of which, with the female profile, in a richly ornamented frame, is replete with beauty. A smaller plate with Cupid, represented in the inside, and of highly ornamental design, is a masterpiece of the earlier period, and is from the manu-



factories of Caffagiolo or Siena. Some faience plates of equal beauty stand close by. Very noticeable too on account of their beautiful shape, are a pair of Urbino tankards with their graceful handles. The only Persian work of art in this collection is a finely shaped vessel decorated in blue and red, a rare work of its kind of the beginning of the 16th century.

Amongst the beautiful furniture of the Louis XV and Louis XVI period, two clocks deserve special attention, one being on the chimneypiece in the dining-room, the other stands in the drawing-room. They are both in their way prominent works of Parisian art, as are also a few other clocks and several tables. The table in the dining-room is a chef d'œuvre of a Parisian artist in furniture, of the period of Louis XIV, and another table in the drawing-room is of equally fine workmanship of the time of the Regency.



French Bronze Clock about 1700.



LIST OF OBJECTS
IN THE COLLECTION



PAINTINGS.

1. ITALIAN AND SPANISH SCHOOLS.

GUARDI.

FRANCESCO GUARDI. Venetian School. Born at Venice 1712, died there 1793.

The Piazza looking towards San Marco. Canvas. 0,335×0,45 metres.

The Piazzetta with a View of San Giorgio. Companion piece to the first picture, and of the same size.

The Grand Canal with a View of the Palazzo Grimani. To the right, in the distance, is the tower of the Frari Church. A chilly spring day with a storm gathering.

Canvas. 0,455×0,825 metres.

MURILLO.

BARTOLEME ESTEBAN MURILLO. Spanish School. Born at Seville 1618, died there 1682.

The Holy Family, with little St. John. Mary seated towards the right. She wears a dull red robe, with blue drapery falling over it, and holds on her lap the Child, who has a scroll in his hand and turns to his Mother. To the right, before them, stands little John, with a cross of cane in one hand, and in the other, a strip of parchment, with the words: Ecce Agnus Dei, on it. This he hands to the Child. In the background Joseph, in a robe of a dark brown colour.

Three-quarter length figures, life size. Canvas. 1,18×1,09 metres.

The Story of the Prodigal Son.

Preparation for the Journey. The father is seated in a room, at a table to the left; on the table are books and money. The son, standing to the right; is taking a purse of gold from his father. Behind the father another son and a daughter. On the right a curtain fastened to columns.

Figures about three-quarter length, life size. Canvas. 1,25×1,33 metres.

Departure from His Father's House. To the left, almost seen from the back, the son is riding away; he waves his hat in farewell. The father is standing to the right on the steps leading up to the house-door; beside him, the mother, in tears, a second son and a daughter. In the distance, to the left, sun-lit hills.

Figures about three-quarter length, life size. Canvas. 1,25×1,33 metres.

The Prodigal Son Feasting. The Prodigal Son is sitting on a terrace, behind a table, on which a meal is spread; his arm round a young girl, who sits by him. In the foreground, to the left, a servant offers wine; quite in the foreground is a mandolin-player. To the right; at the table, is another girl, and behind her a servant carrying in a dish. On the right you look into a courtyard.

Figures about three-quarter length, life size. Canvas. 1,25×1,33 metres.

MURILLO.

The Prodigal Son driven out by the Harlots. To the left the Prodigal Son runs out of a house, followed by a dog, two young women, who pursue him with a stick and a broom, and a man with a dagger in his hand. In the doorway an old woman.

Figures about three-quarter length, life size. Canvas. 125×1,33 metres.

The Prodigal Son as a Swineherd. In torn, miserable clothing, kneeling in prayer, and turned towards the right; scattered around him the swine. On the left the stable. Landscape background. About three-quarter length figure, life size. Canvas. 1,25×1,33 metres.

The Return of the Prodigal Son. In front of a house, the son nearly naked, kneels before his father who embraces him. In the porch, to the left, three other sons and a woman. A courtyard to be seen in the background with single figures. Gloomy light.

Figures about three-quarter length, life size. Canvas. 1,25×1,33 metres.

The whole series was formerly in the Collection of Earl Dudley, London.

VERONESE. (?)

PAOLO CALIARI called VERONESE. (?) Venetian School. Born at Verona 1528, died at Venice 1588.

Portrait of Alessandro Alberti with His Page. Standing, in an elaborate and tightly-fitting costume of white and red silk. A young page, in a yellow suit, is about to complete the toilet of his master.

Life size figure, reaching to the knee. Inscribed on a letter: Alessandro Alberti l'anno XXX della sua eta Paolo Cagliari il ritrasse nel 1557. In Venetia. 1,205×1,015 metres.

2. FLEMISH AND DUTCH SCHOOLS.

BAKHUIZEN.

LUUDOLF BAKHUIZEN. Dutch School. Born at Emden 1631, died at Amsterdam 1708.

Rough Sea with Boats. In the distance a town; in the foreground, on the sea, a brig under full sail, before it a little boat with several people on board. Canvas. 0,515×0,67 metres.

CAPPELE.

JAN VAN DE CAPPELE. Dutch School. Born at Amsterdam 1624, died there 1679.

Winter Scene in a Village. On the frozen surface of a brook, which winds between cottages, people are seen breaking the ice.

Signed. Canvas. 0,455×0,55 metres.

GOYEN.

JAN VAN GOYEN. Dutch School. Born at Leyden 1596, died at the Hague 1656.

The Canal. A number of boats on a broad canal by rough weather. On the left bank a little village with its church; on the right bank, in the distance, a building with great towers.

Signed with the monogram and 1638. Canvas. 0,295×0,39 metres.

The Road. A street leading past some low cottages. In the foreground on the right a fence, three peasants stand before it, a few flowers are growing near.

Oak. 0,385×0,58 metres.

GOYEN.

The Canal. Different boats on a broad sheet of water. In the foreground, to the right, on the bank, a little village with church; in the distance, to the left, a fairly large town.
Canvas. Signed: V. Goyen 1640. 0,645×0,955 metres.

At the Mouth of the River. On the broad arm of a river, a large boat, full of people is making for a place on the right bank. Brilliant evening sky to the left.
Oak. 0,395×0,285 metres.

HAGEN.

JORIS VAN DER HAGEN. Dutch School. Died at the Hague 1669.

Wooded Landscape. Standing water with high trees at the side. A castle is seen above the bushes, probably the residence of the Dutch princes, the "Huis im Bosch" near the Hague. On the road a few little figures. The warm light of evening. Oak.

HALS.

FRANS HALS. Dutch School. Born at Antwerp 1580, died at Haarlem 1666.

The young Flute-Player. A boy, with untidy fair hair, has discontinued playing, and, laughing, holds his flute in his right hand.
Life size. Round; diameter 0,29 metres.

HEYDE.

JAN VAN DER HEYDE. Dutch School. Born at Gorkum 1637, died at Amsterdam 1712.

At the Town-Gate. Outside a picturesque, old town-gate with a bridge, a distinguished looking young couple, followed by a man-servant, are taking a walk. Two pilgrims beg from them. At the side, a man is about to drink from a well, other figures near.

Oak. 0,295×0,36 metres.
Walter Collection, Bearwood.

HOBBEEMA.

MEINDERT HOBBEEMA. Dutch School. Born at Amsterdam 1638, died there 1709.

The Path on the Dike. A broad road leads into the wood along the embankment which is thickly grown with trees and bushes. In the far distance, to the left, flat country with low trees, and beyond the embankment, a cottage. Some water in front. By the roadside, in the foreground, a woman is sitting who speaks with two boys. By her some cows and sheep.

Canvas. Signed: Meyndert Hobbema f. 1663. 0,93×1,29 metres.
The cows and sheep are from the hand of A. van de Velde.

HOOCH.

PIETER DE HOOCH. Dutch School. Born at Utrecht 1630, died soon after 1678, probably at Amsterdam.

Lady, playing Violoncello. In front, in a room, standing toward the left, is a young lady in a white silk dress, almost seen from the back. Beside her, a table, covered with a bright red Persian carpet; on the table, a little silver box. To the right, sitting rather in the background, and half in shade, is a young girl in a red dress, who plays the cello. At the back, a low staircase leads to an estrade, on which a young man is seen.

Small figures, full length. Canvas. 0,645×0,505 metres.

KICK.

SIMON KICK. Dutch School. Born at Delft 1603, died at Amsterdam 1651.

Dutch Interior. A young woman, in a black dress with red sleeves, white apron and cap, combs the hair of her little girl, who sits before her. Behind them, to the left, is a little child, in a gaily painted high chair. An elder girl stands behind this group. To the left, in front, is a chair, covered with some bright material; before it, a cat and a dog.

Small, full-length figures. Oak. 0,615×0,47 metres.

LEYSER.

JUDITH LEYSER. Dutch School. Born, soon after 1600, at Haarlem, or near it, died at Heemstede 1660.

Portrait of a Young Girl. The face of the girl is turned towards the left, looking straight in front of her. She is in a black dress, with a close-fitting cap and flat collar, a coral necklace round her neck.

Half-length figure, without hands, rather under life size.

Oak. 0,39×0,285 metres.

MAES.

NICOLAS MAES. Dutch School. Born at Dordrecht 1630, died at Amsterdam 1693.

The Milkmaid. Standing at a house-door, about to pull the bell, and looking at the spectator. She wears a red dress, the white sleeves are rolled up on the arms, the dark green skirt turned up, and a straw hat with a broad brim. In front, to the right, a dog is drinking out of a bucket; to the left is a large brass vessel; other houses are to be seen.

Small figure, full length. Canvas. 0,57×0,42 metres.

METSU.

GABRIEL METSU. Dutch School. Born at Leyden in 1630, died at Amsterdam 1667.

The Letter-Writer. A fashionable young gentleman, with long, very fair hair, and in a rich dark costume, is sitting turned to the left, before the open window of a handsomely furnished room. He is about to write a letter, on a table covered with a beautiful, bright red, Spanish carpet. His broad brimmed hat hangs on the back of his chair. On the grey wall, a picture of sheep in a gold frame, by S. van der Does. Behind the open casement a globe.

Small figure, full-length. Signed G. Metsu. 0,52×0,40 metres.

Collection of Lord Pelham Clinton Hope, Deepdene.

The Letter-Reader. A young girl is sitting to the left on a dais at the window absorbed in reading a letter. She wears a pale yellow jacket, trimmed with ermine, and a pale pink silk dress, with a light blue apron over it. To the right, almost seen from the back, and holding a brass bucket against her side, is the maid who has brought the letter, in a dark-coloured costume and red stockings; she looks at a sea-piece on the wall, painted gray in gray, from which she has drawn back the green curtain. By the lady a little dog.

Companion piece of the first picture, and from the same Collection.

Signed on the envelope of the letter: Metsu. 0,52×0,45 metres.

NEER.

AART VAN DER NEER. Dutch School. Born at Amsterdam 1603, died there 1677.

Evening. A village street to the left, along the broad arm of a river. Before the inn a carriage, by it a rider who is taking a glass of beer. In the distance, on the left bank, a tower is seen in the red glow of evening.

Signed with the monogram. Canvas. 0,83×1,21 metres.

NEER.

Winter. The scattered houses of a Dutch village lie to the left, on a narrow canal, covered with ice; on the right, two mills. On the left bank, farther back, is a church. On the ice, several sledges and skaters; a young couple on the road in front. Heavy clouds on the red evening sky. Canvas. 0,455×0,55 metres.

Landscape by Moonlight. On the broad arm of a river is seen a windmill, to the right, in front; behind it, a village; a second windmill is farther back, to the left, on the water. The landscape is bathed in moonlight.

Signed with the monogram. Canvas. 0,53×0,685 metres.

OSTADE.

ADRIAEN VAN OSTADE. Dutch School. Born at Haarlem 1610, died there 1685.

Peasant at a Window. In a window-niche is leaning a peasant, in a dirty red cap. He wears a dark doublet with sleeves of a dull yellow colour. Vine tendrils are seen above the window to the left.

Small, half-length figure. Signed: A. v. Ostade. Oak. 0,23×0,185 metres.

Village Fête. A man and woman are dancing opposite one another in the middle of the wide hall of a village inn. The violin-player sits behind them, on a bench. To the left, several peasants, men and women, are sitting at a table, before it two children. A peasant sits on a cask to the right. Through the door you look out into the open country.

Small, full-length figures. Signed: A. v. Ostade 1675. Oak. 0,53×0,715 metres.

The Adoration of the Shepherds. Mary is seated towards the left in a large peasant's cottage; behind her stands Joseph; they are both looking at the Child, who lies before them in His cradle, under which is straw. On the right the adoring shepherds and peasants. Farther back, to the left, in the open doorway, the ass is seen; behind the shepherds is a cow.

Small, full-length figures. Signed: A. v. Ostade 1667. Oak. 0,455×0,40 metres.

OSTADE.

ISACK VAN OSTADE. Dutch School. Born at Haarlem 1621, died there 1649.

The Ford. A troop of peasants with a carriage, donkey, and three riders, come down from a house lying high up, towards the right, in the centre of the picture. They are about to cross the brook. Quite in the foreground, to the right, a peasant-woman, with a boy beside her, is sitting by the roadside. To the left, and behind the brook, is seen a road leading to distant wooded hills. On the road peasants and carriages.

Small, full-length figures. Oak. 0,75×1,08 metres.

Pedlar at a Peasant's Cottage. A hawker, in a pale blue jacket, is standing before a house to the left in the foreground. He speaks to a peasant-woman who is seated towards the right, is dressed in blue, yellow, and red colours, and has a boy leaning against her. A peasant in a red cap looks out of the door.

Small, full-length figures. Oak. 0,45×0,375 metres.

REMBRANDT.

REMBRANDT HERMENSZ VAN RYN. Dutch School. Born at Leyden 1606, died at Amsterdam 1669.

Saint Francis. Kneeling in prayer before the crucifix. A dark, rocky landscape in the background.

Small, full-length figure. Signed: Rembrandt f. 1637. Oak. 0,58×0,47 metres.

REMBRANDT.

Portrait of a Young Man. Sitting in an armchair, his hands crossed; in a dark suit and black cap, a gold chain on his breast.

Half-length figure, life size. Canvas. 1,01×0,815 metres.

Portrait of a Young Man. Seated, his hands on the arms of the chair. He is in a black dress with red under-sleeves showing. Bareheaded, with long, curly, very fair hair.

Half-length figure, life size. Signed: Rembrandt f. 1667. Canvas. 1,02×0,83 metres.

RUBENS.

PETER PAUL RUBENS. Flemish School. Born at Siegen 1577, died at Amsterdam 1640.

Portrait of King Philip IV of Spain. He wears a dark costume, embroidered with gold. He has a fair monstache, just beginning to show, and long fair hair. Looking straight before him. Brown-red curtain.

Half-length figure without hands. Life size. Canvas. 0,745×0,62 metres.

RUISDAEL.

JACOB ISAACKSZ VAN RUISDAEL. Dutch School. Born at Haarlem 1628 or 1629, died there 1682.

Bentheim Castle. To the left, in the centre of the picture, on a steep hill, the extensive castle of the Princes of Bentheim in Westphalia, with walls and towers. Bentheim itself is seen on the slope, under trees. To the right, farther back and high up, a windmill. At the foot of the mountain, meadows, through which a brook flows. Quite in front, low, rocky ground, thickly overgrown; to the right the trunk of a tree, by it a tree half divested of its leaves.

Signed: J. v. R. 1653. Canvas. 1,05×1,50 metres.

Formerly in the Walter Collection, Bearwood.

Rough Sea. A boat with a white sail and coloured flags, is in the centre in front. Farther back a large ship and different boats. Gloomy sky.

Signed: J. v. Ruysdael. Canvas. 1,06×1,23 metres.

RUYSDAEL.

SALOMON VAN RUYSDAEL. Dutch School. Born at Haarlem 1600, died there 1670.

A River Landscape. A shady road is to be seen to the right running along into the distance by the side of the broad arm of a river. On the road, riders and carts before a house. On the river in the centre in front, a ferry-boat with people and cows. In the distance on the bank a high water-wheel, behind it a castle with towers and a church.

Signed: S. v. Ruysdael 1650. 1,06×1,23 metres.

STEEN.

JAN STEEN. Dutch School. Born at Leyden 1626, died there 1679.

The Marriage at Cana. In the foreground a short flight of steps, with iron railings, leads up to a great, open, stone hall, with a vaulted roof. In the hall a long table is laid, at which the guests are sitting. Among them, rather to the left, Christ stands, blessing the wine-jars. At the end of the table to the left, the young couple under a canopy, by them the bride's father. At the back of the table is a guest with the features of Jan Steen, he looks smilingly at Christ, and drinks to him. To the right, on a platform supported by columns, six musicians; before them a young couple in rich Dutch costume; they are perhaps the people who had given the order for the picture. In front to the left on the steps, some figures, partly in the costume of the time; by them, the deformed butler. View of the evening sky.

Small, full-length figures. Signed: J. S. Canvas. 0,63×0,81 metres.

Formerly in the Walter Collection, Bearwood.

STEEN.

The Patient. A young woman, richly dressed, who has suddenly been taken ill, lies on a magnificent bed, under which is a Persian carpet, in the foreground of a large inn-room. Beside her, the doctor in a high hat, and another young woman. Farther back, a table, at which four peasants and a woman are sitting; before them the stout cooper, with a pitcher and cakes.

Small, full-length figures. Canvas. 0,49×0,37 metres.

TENIERS.

DAVID TENIERS, the Younger. Flemish School. Born at Antwerp 1610, died at Brussels 1690.

Before the Inn. In the courtyard of an alchouse, to the left, numerous peasants are drinking, dancing, and amusing themselves. An organ-grinder, playing for them to dance, is under a tree in the centre. To the right some drunken peasants stagger out through the door of the courtyard; beyond them, in the distance, the towers of Antwerp are seen behind trees.

Small, full-length figures. Signed: David Teniers F. Copper. 0,565×0,77 metres.

Formerly in the Walter Collection, Bearwood.

Rural Concert. A peasant in a red cap is sitting in the foreground, and giving a lesson on the flute to a young peasant girl who sits by him, dressed in yellow and blue. Before them sits a bagpipe-player in a blue and gray costume. Open country at the back. To the left a pond and wood with some sheep.

Small, full-length figures. Oak. 0,27×0,20 metres.

TERBORCH.

GERARD TERBORCH. Dutch School. Born at Zwolle 1617, died at Deventer 1681.

Young Girl at a Table. The table is covered with a carpet from Asia Minor.

Small, half-length figure. Canvas. 0,22×0,195 metres.

UNKNOWN.

Dutch School 1635.

Portrait of a Young Girl. Turned towards the right, and looking straight before her. In a black dress, broad ruff, transparent net cap, and tight-fitting cuffs. Her hand on her breast. Green background. In a painted, oval, stone frame.

Small, half-length picture. Oak. 0,25×0,215 metres.

Signed: G. G. K. A. S. 15. Anno 1635.

VELDE.

WILLEM VAN DE VELDE. Dutch School. Born at Amsterdam 1633, died at Greenwich 1707.

Calm Sea. To the left lies a great ship on calm water, near it some boats; to the right, farther back, another great ship and boats with light sails.

Canvas. 0,33×0,40 metres.

A Strong Wind. Ships and boats with coloured sails on a stormy sea.

Canvas. 0,33×0,40 metres.

Heavy Sea. Different ships are driven along on great waves by the wind; in the foreground a boat with bellowing brown sail.

Canvas. 0,33×0,40 metres.

Companion Piece of the second picture. Both acquired from the Collection of Lord Pelham Clinton Hope, Deepdene.

VERMEER.

JAN VERMEER VAN DELFT. Dutch School. Born at Delft 1632, died there 1675.

Lady, sitting at a Piano. A young lady is sitting at a piano, playing, and looking at the spectator. She wears a white silk dress, pale yellow mantle, and has red ribbons in her hair. A light grey wall forms the background.

Small figure, reaching to the knee. Canvas. 0,24×0,19 metres.

WOUWERMAN.

PHILIPS WOUWERMAN. Dutch School. Born at Haarlem 1619, died there 1668.

Village Fête before the Village Inn. A troop of dancing and drinking peasants comes from the left, with a piper in front; behind them a broad river. To the right, before the inn, are some distinguished looking gentlemen and a lady on horseback, the host is handing them something to drink. Bathers in the river. On the opposite bank, in the distance, a town.

Signed with the monogram. Canvas. 0,50×0,85 metres.

ZEEMAN.

REINIER ZEEMAN. Dutch School. Born 1623, probably at Amsterdam, died before 1668.

Stormy Sea. To the right, rocky coast. Several large ships on a heavy sea.

Canvas. 0,38×0,54 metres.

Calm Sea. Different great ships lie on a quiet sea, some have hoisted sail. A boat with people in it in the foreground.

Canvas. 0,40×0,525 metres.

3. FRENCH SCHOOL.

GREUZE.

JEAN BAPTISTE GREUZE. French School. Born at Tournus 1725, died at Paris 1805.

Bust-Portrait of a Little Girl. About six years old, turned towards the left with bowed head. On the fair curls a little cap of dark net. In a light dress.

Life-size bust portrait without hands. Canvas. 0,39×0,31 metres.

NATTIER.

JEAN MARC NATTIER. French School. Born at Paris 1685, died there 1766.

Madame Victoire, Daughter of Louis XV, as Nymph of the Source. Sitting, her arm round an urn, out of which the water runs. In a white dress, the breast and lower arms bare, over the knees blue drapery. At the side, reeds. Grey evening sky.

Life-size figure, reaching to the knee. Canvas. 0,965×0,78 metres.

The Duchess of Chartres, as Hebe. Sitting, turned towards the right, and looking straight before her. In a white dress, which leaves the breast half exposed, over which is a garland of flowers; steel-blue drapery thrown round the lower part of the body. She holds in her left hand a bowl, out of which an eagle drinks, in her right hand is a pitcher. The hair is slightly powdered and adorned with a small wreath of flowers.

Life-size figure, reaching below the knee. Canvas. 1,26×0,96 metres.

4. ENGLISH SCHOOL.

BEECHEY.

SIR WILLIAM BEECHY. Born at Burford 1753, died at Hampstead 1839.

Portrait of the Actress Mrs. Siddons. Standing; quite in black with a white cap and collar. In her right hand she holds a dagger, in her left hand a bowl. To the right a sleeping Cupid; by him masks. To the left coloured evening landscape.

Small, full-length figure. Canvas.

BONINGTON.

RICHARD PARKES BONINGTON. Born 1801 at Arnold, near Nottingham, died in London 1828.

On the Sea Shore. On the flats in the foreground to the left a cart is moving down to the sea; the driver in a blue coat and red cap walks by the side. Farther to the front, a woman is seen, dressed in red and brown, by a donkey, and at the back two other figures. On the calm sea some ships.

Canvas. 0,35×0,50 metres.

CONSTABLE.

JOHN CONSTABLE. Born at East Bergholt 1776, died in London 1837.

Landscape. High trees by the side of a brook with a small wooden bridge over it. In the foreground, to the left, boats.

Canvas. 0,755×1,18 metres.

GAINSBOROUGH.

THOMAS GAINSBOROUGH. Born at Sudbury 1727, died in London 1788.

The Path through the Wood. Light clouds on the blue sky.

Canvas. 0,345×0,26 metres.

The Pool in the Wood. By the water four cows with a herdsman. In the distance low mountains.

Canvas. 0,335×0,30 metres.

The Dancer Baccelli. In a white tulle dress trimmed with blue. Dancing lightly and moving towards the left, she looks at the spectator smiling.

Small, full-length figure before a wooded landscape. Canvas. 0,52×0,39 metres.

Portrait of the Countess of Waldegrave. Standing, turned to the right and looking straight before her. In a rich, white dress, with a gold hem and gold embroidered girdle. A veil, interwoven with gold threads, falls over her powdered hair, in which she has red and white feathers.

Half-length figure, life-size. Canvas. 1,245×0,965 metres.

HOPPNER.

JOHN HOPPNER. Born in London 1759, died in London 1810.

Portrait of Lady Coote. Sitting before a tree, looking straight in front of her. She wears a transparent black dress with short sleeves; in her right hand, over which she has drawn the one long glove, she holds the other. To the right, a wood with autumnal tints.

Half-length figure, life-size. Canvas. 1,26×1,00 metres.

Portrait of Countess Poulett. Standing, turned towards the left, and looking in that direction. Powdered ringlets, falling round her head, and a little white cap. She wears a white tulle dress, and a black tulle mantle which falls over the arm. Blue sash. A red curtain drawn aside discloses the landscape.

Half-length figure, life-size, without hands. Canvas. 0,75×0,62 metres.

RAMSEY.

ALLAN RAMSEY. Born at Edinburgh 1713, died at Dover 1784.

Portrait of a Young Lady. She is wearing a low-necked, pale blue silk dress, the sleeves puffed and slashed; a turned-back lace collar. Handsome ornaments, also in the dark hair, which is combed back from the head. In an oval, painted stone frame.

Life-size bust portrait, without hands. Canvas. 0,745×0,615 metres.

REYNOLDS.

SIR JOSHUA REYNOLDS. Born at Plympton 1723, died in London 1792.

Portrait of Lady Talbot. Standing before an altar, dressed in a long dull white robe with a veil over it. In her left hand she holds a bowl, with her right hand she grasps the gold vessel standing on the little, three-sided altar, on which the sacrificial flame burns. Quite in front, to the left, a large, gilt censer. At the back a portico with a deep red curtain. To the left, before a coloured evening landscape, the statue of Minerva.

Full-length figure, life-size. Canvas. 2,49×1,53 metres.

Portrait of Lady Cockburn as Caritas. Sitting, in a white dress; over it she wears a gold-yellow mantle, lined with white fur. She has her naked, youngest child on her lap, her right hand clasps an elder lightly-clad child, at whom she is looking. The eldest child peeps over her shoulder. To the right is a gay-coloured parrot; before pillars, to the left, a brown-red curtain.

Life-size figure, reaching to the knee. Canvas. 1,40×1,105 metres.

Till 1901 this picture was exhibited in the National Gallery, in London.

ROMNEY.

GEORGE ROMNEY. Born at Dalton 1734, died at Kendal 1802.

Portrait of Mrs. Henry Ainslie. Seated, turned to the right, and looking straight before her; on her lap she has her little girl whom she holds with her left hand, in her right hand is a watch. Dressed entirely in white, with a pale red sash, a large cap with pink ribbons over brown curls. To the right a coloured evening sky.

Half-length figure, life-size. Canvas. 0,75×0,625 metres.

TURNER.

SIR WILLIAM TURNER. Born at London 1775, died at Chelsea 1851.

Banquet in the Guildhall. A great company is assembled at the tables and on the dais in the lofty hall, which is richly and gaily decorated.

Canvas. 0,475×0,465 metres.



LIST OF BRONZES.

ANTIQUÉ BRONZES.

Dancing Actor. H. 3,9 cm. Grotesque.

Venus. H. 11,7 cm. Nude, standing, with a diadem in her hair; extending the right hand.

ITALIAN BRONZES OF THE RENAISSANCE.

1. FLORENTINE BRONZES.

POLLAIUOLO.

ANTONIO DEL POLLAIUOLO. Florence, Rome 1429—1497.

Hercules, Resting. H. 36 cm. Standing; in his right hand he holds the club, which the rests on he ground, in his left hand are the apples of the Hesperides, his right foot is on the severed lion's head. On a low, three-sided socle, ornamented at the corners with the bodies of Sirens, and cast in the same mould with the figure.

BOLOGNE.

GIAN BOLOGNE or BOLOGNA. 1524—1608. Born at Douay, lived in Florence.

Bathing Girl. H. 26 cm. Nude, standing, and resting her left foot on a socle, with her left hand she dries her breast. — A small bronze figure, frequently met with.

Morgante. H. 12,4 cm. Dwarf at the Court of the Grand Duke, Cosmo I, at Florence. Nude, standing, holding in his left hand a crooked staff, in his right hand a flute, on which he plays. — There are several replicas of this figure, with small deviations, for instance, a cup, instead of a flute.

Mercury. H. 17,1 cm. Nude, standing on a ball, and reaching upwards; the left foot raised, in the right hand the staff of Mercury. — Probably after a model of Gian Bologne's for the Mercury in the Museo Nazionale in Florence.

Venus and Cupid. H. 15,9 cm. Venus is drying herself, her left leg resting on the socle; little Cupid turns to her, and holds out an apple.

BOLOGNE.

Bathing Girl. H. 12,1 cm. Nude, standing and turning back, about to cleanse the right foot which she has put on a three-sided socle.

Bathing Girl. H. 11,4 cm. Almost the same figure as the former, only fuller.

Susannah. H. 10,2 cm. Nude, crouching, and looking up frightened.

IMITATORS OF GIAN BOLOGNE.

The Rape of Dejanira by Nessus. H. 24,8 cm. The Centaur has seized the nude and struggling Dejanira with both arms, and holds her aloft.

Nessus and Dejanira. H. 18,4 cm. On the back of the Centaur sits the nude figure of Dejanira, she has laid her arm round his shoulder.

Nessus and Dejanira. H. 21 cm. The Centaur, struck by Hercules' arrow, falls, holding on his back the lamenting Dejanira.

ARTISTS FROM THE NETHERLANDS, ACTIVE IN FLORENCE, AND OF THE MANNER OF GIAN BOLOGNE.

Bathing Girl. H. 15,2 cm. Nude, sitting above the bathing towel, turning round and taking her right foot in her right hand.

Pacing Horse. H. 30,5 cm. Moving to the right, with a small head, long mane and tail.

Pacing Horse. H. 15,9 cm. Moving to the left, with short hoofs, and a long tail.

UNKNOWN FLORENTINE ARTISTS FROM THE END OF THE 16. CENTURY.

Kneeling Man with a Shell (Saltcellar). H. 20 cm. A naked, bearded man, resting on the left knee, holds on his shoulder with both hands a large, flat shell. Is frequently met with, as well as a very similar companion piece. Gilt.

Cupid. H. 11,7 cm. As a child, naked, advancing, the left hand raised. On the bronze socle, in the niche, quite small statuettes of gods. Imitations of the figures on the socle of Cellini's Perseus.

2. PADUAN SCHOOL.

RICCIO.

ANDREA RICCIO. Padua 1470—1532.

Warrior on Horseback. H. 30,5 cm. On a barebacked horse, in antique, richly ornamented armour. — The horse is a free copy of one of the Greek horses on the facade of St. Mark's. Replicas in the collection of George Salting, London; Prince Litchtenstein, Vienna; the Royal Museum, Berlin.

Faun on a Goat. H. 17,1 cm. A little Faun, a can in his left hand, sits on a high-legged goat, whose right horn he has grasped. Another example in the Museum in Berlin.

STUDIO OR SCHOOL OF A. RICCIO.

Inkstand. H. 10,5 cm. A sea-monster, raising its human head, lamenting; on the tail, a shell. In the National Museum at Florence is a complete example, with a Neptune on the back of the animal.

Inkstand. H. 16,5 cm. A squatting Faun, holding between his goat's legs, a large Faun's head, terminating in a pipe, into which he blows.

Bearded Head as a Lamp. H. 20 cm. Standing on the claws of an eagle; with open mouth, on the back of the head, a handle.

Hippokamp, killed by a Snake. H. 15,9 cm. A shell on the tail, as inkstand; between the front fins a receptacle for sand.

Lamp. H. 10,8 cm. A pelican, tearing its breast open with its beak, joined at the back with the head of a fantastic animal.

PADUAN MASTERS ABOUT 1500.

Boy extracting Thorn. H. 22,5 cm. Nude, sitting, the right leg crossed over the left, about to take a thorn out of the foot. A free copy of the well-known antique. Numerous similar little duplicates are preserved from the 15th and beginning of the 16th centuries.

Boy extracting Thorn. H. 7,9 cm. Taking a thorn out of the left foot which rests on the right thigh. A free copy of the antique.

Boy extracting Thorn. H. 8,5 cm. Examining his left foot, in which there is a thorn, and which he rests on his right leg. On the ground a shepherd's staff. A free copy of the antique.

Marcus Aurelius. H. 20,3 cm. In his left hand a cornucopia, for the right; on the bronze socle, a shell which served as a drinking vessel. A free copy of the well-known Roman equestrian statue.

Bust of Julia Faustina. H. 16,510 cm. A youthful woman's head, with wavy hair, turned rather towards the left. Where the breast terminates, the inscription: Diva Faustina. Free copy of an antique bust.

Torso of Hercules. H. 20,0 cm. With the block. Imitation of the Torso of Belvedere.

Hercules Resting. H. 20,3 cm. A free copy of the well-known antique, the most famous example of which is the Farnese Hercules. On a dainty bronze socle from the middle of the 16th century.

Hercules with the Apples of the Hesperides in His Left Hand. H. 32 cm. Standing, turned to the right, in his right hand the raised club. Beginning of the 16th century.

Frightened Boy before a Cupid. H. 19,6 cm. Naked Boy, with his hair in a fillet, stops astonished before a little Cupid sleeping on the ground. In other examples there is a snake or an organ on the ground instead of a Cupid.

Frightened Boy. The same little figure without the sleeping Cupid.

Greyhound. H. 11,7 cm. Standing, turned to the left, with raised head, and drawing in the tail.

Double Lamp. H. 7,6 cm. Consisting of two fantastic lion's heads, leaning against one another, and coming out of a bell-shaped leaf.

PADUAN MASTERS 1500.

Double Lamp. H. 28,2 cm. The lamp, in the form of the hull of a ship, stands on a high slender tripod; it is crowned by the small figure of a Judith.

Inkstand. H. 8,6 cm. Three-sided, on each side a dancing Baccant, or Baccante; the idea is borrowed from an antique sarcophagus. On Lions' paws.

3. VENETIAN SCHOOL.

SANSOVINO.

JACOPO TATTI, called SANSOVINO. Born at Florence 1486, died at Venice 1570.

Neptune in His Carriage. H. 32,7 cm. In a little carriage, drawn through the waves by two sea-horses, stands the naked, animated figure of Neptune, with the trident (which is here missing) in his left hand.

John the Baptist. H. 53,3 cm. Leaning against a tree-stump, and only clothed in a skin, which is girded round the hips; his right hand is on his breast, and he is looking to the side in an attitude expressive of much emotion.

VITTORIA.

ALESSANDRO VITTORIA. Born at Trient 1525, died at Venice 1608.

Inkstand. H. 29,2 cm. Three sitting angels bear the vessel which is ornamented with masks, on the cover stands the figure of Hope.

ROCCATAGLIATA.

FRANCESCO ROCCATAGLIATA. Lived in Venice at the end of the 16th century.

Double Candlestick. H. 33,2 cm. Two angels, standing on a six-sided pedestal, and embracing one another, hold by them two large cornucopias, intended to receive the candles.

Group of Children. H. 12,1 cm. An unclothed boy, carrying fruit in his left hand, walks by another naked boy who puts his finger on his lips.

UNKNOWN VENETIAN ARTISTS OF THE SECOND HALF OF THE SIXTEENTH CENTURY.

Cupid on a Dolphin. H. 11,1 cm. Blindfolded, about to let fly an arrow.

A Shell as Inkstand. H. 7,6 cm. A Dolphin balances a large shell on its tail.

Bell. H. 16,5 cm. Crowned with a crouching lion holding a coat of arms in its paws. On the bell, in bas-relief, the Judgment of Paris, and other representations.

Bell. H. 15,8 cm. With a coat of arms between dainty ornaments; from the way in which the coat of arms is framed it is Venetian.

Knocker. H. 29,8 cm. Two men with snaky bodies, on either side of a Faun-Hermes, are bitten by snakes; below a large Faun mask. Other inferior examples in the Court Museum, Vienna, Berlin Museum of Arts and Crafts etc.

Trumpeting Hippokamp. H. 20,6 cm. A horn shaped shell in his left hand, into which he blows.

UNKNOWN VENETIAN ARTISTS OF THE SECOND HALF OF THE SIXTEENTH CENTURY.

Trumpeting Hippokamp. H. 19,6 cm. A horn-shaped shell in his right hand, into which he blows. Companion piece to the former.

Inkstand. H. 16,5 cm. A small vase, ornamented with three masks, is held by three young sea-creatures standing on a triangular socle.

Candlestick. H. 17,1 cm. The socket, shaped like a vase, and ornamented with three masks of children, stands on a socle over three winged Sirens.

4. UNKNOWN ITALIAN ARTISTS OF THE SIXTEENTH AND SEVENTEENTH CENTURIES.

Group of Venus and Cupid. H. 8,9 cm. Venus, nude, sitting on a dolphin, turns with a quick movement to the left. To her right, on another dolphin, Cupid, who catches at his mother's right hand. Companion piece to another Adonis group. Both are found in larger examples in the collections of G. Salting London, and G. Benda in Vienna.

Group of Venus, Adonis, Cupid. H. 15,2 cm. The nude sitting figure of Venus tries to retain Adonis who stands by her. To the right Cupid, to the left a dog.

Group of Actaeon, torn by His Hounds. H. 8,890 cm. Actaeon, crouching on the ground, with a stag's head, is fallen upon by two hounds.

Warrior. H. 16,5 cm. Nude, advancing; a helmet on his head, in his right hand he holds a crown in front of him.

Satyr with Little Bacchus. H. 23,8 cm. After the antique group in the Museum at Naples.

Victoria. H. 16,5 cm. With uplifted wings and the arms raised. A free copy after the antique.

Nude Youth. H. 19,4 cm. Standing, the right hand, in which he holds a horn, hanging down.

NETHERLAND ARTISTS OF THE SEVENTEENTH CENTURY.

DUQUESNOY.

FRANS DUQUESNOY, called FIAMINGO. Born 1594, died 1644. Active in Rome and Brussels.

Weeping Child. H. 13,7 cm. Bust. Looking upwards, with the eyes full of tears.

FRENCH ARTISTS.

SCHOOL OF FONTAINEBLEAU ABOUT 1560.

Nude Woman. H. 7,9 cm. Slender, nude figure, the right hand on her hair, with the left hiding her nakedness.

CLODION.

CLAUDE MICHEL, called CLODION. Born 1738, died 1814. Active in Paris and Nancy.

Faun with Children. H. 48,3 cm. Sitting Faun, with a plate of fruit in his left hand, which a little Faun and a boy try to reach.

CLODION.

Female Faun with Children. H. 45,1 cm. Sitting, and holding on her knees a little Faun, who shows a goblet to a boy lying on the ground.

BARYE.

ANTOINE LOUIS BARYE. Born 1795, died 1875. Lived in Paris.

Sitting Lion. H. 19,1 cm. Turned to the right.

Advancing Lioness. H. 21,3 cm. To the right.

Lion with Snake. H. 25,7 cm. A lion, turned towards the left, with his right paw has seized a snake, that hisses at him.

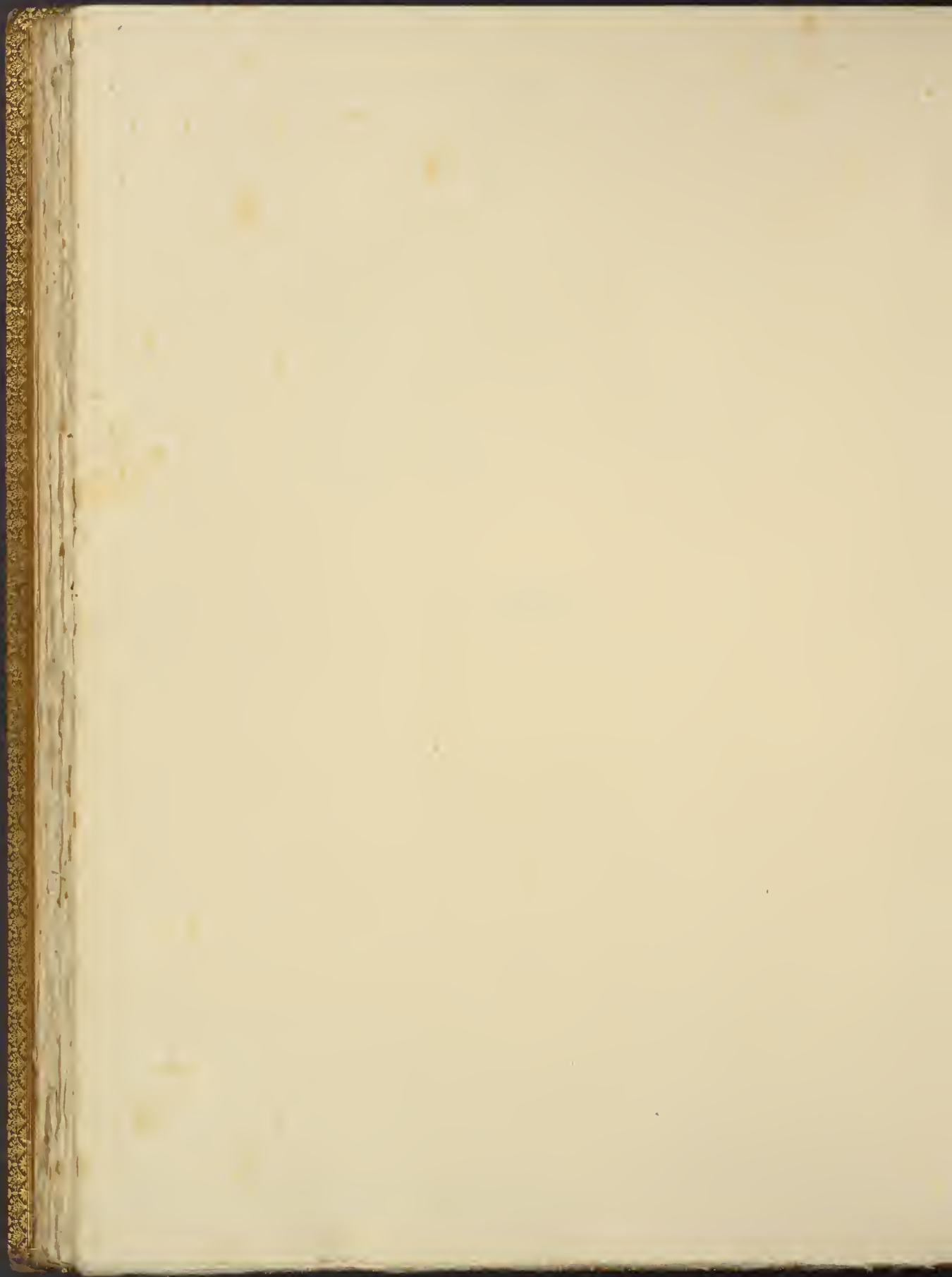
Panther and Stag. H. 53,3 cm. A panther has seized a stag by the back of its neck, and drags it down.

Panther and Antelope. H. 54,6 cm. A panther has pulled down a little antelope, and is tearing it to pieces.

Companion piece to the former group.













BEIT (A.). The Art Collection of Alfred Beit at his Residence 26 Park Lane, London.
Compiled by Dr. W. Bode.
Folio, with 28 plates (mostly of famous pictures) and 18 other illustrations; a fine copy
in full calf, gilt top, gilt inner dentelles, silk liners, enclosed in a fleece lined cloth case.
Berlin, 1904. 427 pls. \$65.00
Edition limited to 50 numbered copies in English and 50 in German; printed on Japanese
Handmade Paper.



