

PUBLIC SALE OF OLD AND MODERN PAINTINGS

THE PRIVATE COLLECTION  
OF  
MR. GEORGE G. BENJAMIN

TO BE SOLD UNDER THE MANAGEMENT OF  
THE AMERICAN ART ASSOCIATION  
MADISON SQUARE SOUTH  
NEW YORK

LIBRARY OF THE  
JOHNSON COLLECTION  
Y OF PHILADELPHIA





Digitized by the Internet Archive  
in 2013

<http://archive.org/details/oilpaintam00amer>

ON FREE PUBLIC VIEW  
AT THE AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH, NEW YORK

BEGINNING THURSDAY, MARCH 13, 1913  
AND CONTINUING UNTIL THE MORNING OF THE DATE  
OF SALE, INCLUSIVE

---

THE PRIVATE COLLECTION  
OF  
MR. GEORGE G. BENJAMIN

---

UNRESTRICTED PUBLIC SALE  
IN THE  
GRAND BALLROOM OF THE PLAZA  
FIFTH AVENUE, 58th TO 59th STREETS  
ON TUESDAY EVENING, MARCH 18, 1913  
BEGINNING AT 8.15 O'CLOCK









ILLUSTRATED CATALOGUE  
OF  
OIL PAINTINGS  
BY  
AMERICAN AND FOREIGN ARTISTS  
THE PRIVATE COLLECTION  
OF  
MR. GEORGE G. BENJAMIN  
PRESIDENT OF  
THE AMERICAN ART ANNUAL, INCORPORATED

TO BE SOLD  
AT UNRESTRICTED PUBLIC SALE

IN THE GRAND BALLROOM  
OF  
THE PLAZA

ON THE DATE HEREIN STATED

THE SALE WILL BE CONDUCTED BY  
MR. THOMAS E. KIRBY, OF  
THE AMERICAN ART ASSOCIATION, MANAGERS  
NEW YORK

1913



## CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any disputes arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof for damage or injury occasioned thereby.*

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The Undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

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



# CATALOGUE

**EVENING SALE**

**TUESDAY, MARCH 18, 1913**

**IN THE**

**GRAND BALLROOM OF THE PLAZA**

**FIFTH AVENUE, 58TH TO 59TH STREETS**

**BEGINNING AT 8.15 O'CLOCK**

No. 1

WILLIAM A. BOUGUEREAU

FRENCH

*ASLEEP*

(Drawing)

*Height, 6 inches; length, 9 inches (sight).*

Two bare-limbed children are asleep upon a bed, the one whose back is toward us having its right arm laid over the breast of the other. A draped curtain and a window through which the light enters form the background. This little drawing shows the artist's mastery of line; the delicacy of handling, the roundness and baby quality of the flesh, are as successfully conveyed as in his large oil paintings.

*Signed at the lower left: William Bouguereau.*

*From the collection of F. O. Matthiessen, New York, 1902.*

WILLIAM ADOLPHE BOUGUEREAU was born at La Rochelle, France, November 30, 1825, and died there during the night of August 19-20, 1905. The pupil of Picot, and from 1843 of the Ecole des Beaux-Arts, he won the Grand Prix de Rome in 1850 and among his "envoye" was "Le Triomphe des Martyrs," now in the Luxembourg. He was intrusted with important decorative works in public buildings. He received every honor from his first Salon medal in 1855 to the order of the Grand Officer of the Legion of Honor in 1903.

No. 2

## MARIANO FORTUNY

SPANISH

### *STUDY*

(Pencil drawing on brownish-gray paper touched up with Chinese white)

*Height, 11 inches; width, 9 inches.*

THE seated figure of an elderly woman posed in Greek drapery; her right arm is extended and rests on a pedestal.

*Signed at lower left with Fortuny Estate red seal.*

MARIANO FORTUNY was born at Rens in Catalonia, Spain, in 1838. He was a pupil of Palan, of Claudio Lorenzales, and of the Barcelona Academy, where he won the Prix de Rome in 1856. After his three years' stay in Rome, during which he studied Raphael and made sketches of Roman life, he was sent to Morocco by the government to paint the incidents of General Prim's campaign. In 1866 he went to Paris and was introduced to Zamacois and Goupil, and the following year he visited Madrid and married the daughter of Madrazo, director of the Madrid Museum. With the exception of a year in Paris (1869-1870) and the three years in Spain, he spent the rest of his life in Rome, where he died in 1874.



No. 3

GEORGE H. BOUGHTON, R.A., N.A.

BRITISH-AMERICAN

*WOMAN IN GRAY*

(Oil on gray paper)

*Height, 19¼ inches; width, 13¼ inches.*

THE figure of a young woman walking uphill toward the left; she wears a black hat and black dress with a long gray cape and gray fur muff.

*Initialed at lower left: G. H. B.*

GEORGE HENRY BOUGHTON was born near Norwich, England, in 1834, and was brought to the United States when a child. He settled in London in 1861 and spent all his working life in that city, where he died in 1905. His subjects were chiefly adventures of the Puritans and the anecdotes in "Knickerbocker's History of New York." He is represented in the Metropolitan Museum of Art and other public and private galleries.

No. 4

NICOLAAS BASTERT

DUTCH

*A WINTER EVENING*

(Water Color)

*Height, 16½ inches; length, 24 inches (sight).*

A SNOW-COVERED road with low cottages to right and left; a two-wheeled cart is going away from the spectator and in the distance rises a church spire. The sky is pale yellow with cold gray clouds.

*Signed at lower left: N. Bastert.*

*From the Bousod, Valadon Sale, New York, 1902.*

NICOLAAS BASTERT was born at Nieuwensluis, near Amsterdam, January 7, 1854. He studied at the Academy of Amsterdam and at Antwerp and traveled in France and Italy. He showed four paintings at the Chicago Exposition in 1903 and has exhibited in Paris, Munich, Amsterdam and The Hague, receiving a medal in each city. His home is in Amsterdam.

No. 5

GEORGE MORLAND

BRITISH

*SHEPHERDS AND SHEEP*

(On wood)

*Height, 4½ inches; length, 5⅝ inches.*

A LARGE oak tree at the left spreads its foliage across the top of the picture; on the bank beneath it reclines a shepherd in white smock-frock with a crook in his hand and his dog at his side; beyond, a man in a red coat is seated on the turf, leaning forward. On the right are two sheep; two others appear in the distance, which is vaguely blue. The little study is rich in color.

*Initialed at lower right: G. M.*

*From the collection of J. D. Ichenhäuser, New York, 1903.*

GEORGE MORLAND, born in London in 1763, was the son of Henry Robert and grandson of George Henry Morland, both of whom were painters. He was a pupil of his father, who bound him to an apprenticeship and kept him closely applied copying Dutch pictures for the dealers. When he gained his independence he set up for himself, but fell a prey to an unscrupulous dealer. Escaping from him, he painted miniatures and thrice visited France. Returning to England, he married the sister of William Ward, who shortly afterward married Morland's sister. As long as they all lived together Morland steadied down to regular work; but when the two families separated he once more found himself in trouble, and the rest of his life was a medley of hard work, debauches and debt. The popularity of his work was extraordinary and led to wholesale fraudulence on the part of dealers. He died in a sponging-house, October 29, 1804.

No. 6

## HENRY BACON

AMERICAN

### *THE MESSENGER*

(On cardboard)

*Height, 9½ inches; width, 7½ inches.*

THE half-length figure of an old man with a dilapidated high black hat held before him in an apologetic way; a letter is in his left hand. A strong character sketch, broadly painted.

*Signed at upper left: Henry Bacon.*

*From the collection of Henry Mosler, New York, 1900.*

HENRY BACON was born at Haverhill, Mass., in 1839. With his father he moved to Providence, and later to Philadelphia. In 1864 he visited Paris, where he became a pupil of the École des Beaux-Arts and of Cabanel; in 1866-67 he studied at Ecoeu under Edouard Frère, the Orientalist. He made his headquarters in London and traveled extensively in Normandy and in Egypt. He died at Cairo, March 13, 1912. A number of his paintings, chiefly of Egypt, were shown at the Montross Gallery early this season and are now being exhibited in other cities.

No. 7

R. A. BLAKELOCK

AMERICAN

*INDIAN BURIAL PLACE, COLORADO*

(On wood)

*Height, 4½ inches; length, 7 inches.*

THE foreground is a vast lonely plain; at the right is a rude platform, raised on poles, on which lies a corpse; two Indians are guarding it. A group of red-men is dimly seen half way across the level country which extends unbroken to a distant range of snow-capped mountains that rises against the sunset sky. A small picture, but big in feeling.

*Signed at lower left: R. A. Blakelock.*

*From the collection of Frederick S. Gibbs, New York, 1904.*

RALPH ALBERT BLAKELOCK was born in New York, October 15, 1847. He was the son of a physician and a medical career was intended for him, but love of music and painting, and a tour through the West with study of the Indians, decided him to become a painter. His works are distinguished by rich and subtle harmonies of color and poignant, poetic sentiment. He is represented in the Metropolitan Museum of Art by two very important examples, and some other museums possess two or three of his works. Although still living he has long been incapacitated for work.

No. 8

LOUIS C. TIFFANY, N.A.

AMERICAN

*THE WATER GATE AT MALTA*

(On canvas)

*Height, 9¾ inches; length, 12¾ inches.*

A WHITE plastered wall, in brilliant sunlight, rises from the water's edge; in the center is a closed arched doorway. At the foot of a short flight of steps are several rowboats with figures of men and women in brilliant Oriental costumes. The rippling iridescent reflections on the water in the foreground and rich, brilliant color throughout this little picture have the same jewel-like quality which makes the charm of Mr. Tiffany's Favrite glass.

*Signed at lower right: Louis C. Tiffany.*

*From the estate of Eliza M. Curtis, New York, 1906.*

LOUIS COMFORT TIFFANY was born in New York City, February 18, 1848. He was a pupil of George Inness, but his work has been more strongly influenced by his other masters—Samuel Colman in New York and Leon Bailey in Paris. Like LaFarge, his love of color has led him to devote his energies to stained glass and the other decorative arts, so that his paintings are now very scarce. The Oriental pageant recently given in Mr. Tiffany's New York studio was characteristic of his taste for rich color effects. He was elected a member of the National Academy of Design in 1880 and is a member of many art societies, including the Société Nationale des Beaux-Arts of Paris and the Imperial Society of Fine Arts of Japan. He was awarded a gold medal for applied arts at the Paris Exposition of 1900 and made Chevalier of the Legion of Honor the same year; a gold medal was awarded to him at the Dresden Exposition of 1901 and a special Diploma of Honor at the Louisiana Purchase Exposition at St. Louis in 1904.







No. 9

R. PALMER

*LANDSCAPE*

(On millboard)

*Height, 6 inches; length, 8 inches.*

A CLUMP of trees at the left silhouetted against a sunset sky; the field in the foreground is a rich, luscious green. This broadly painted little picture gives the feeling of the rest and quiet of the twilight hour.

*Signed at lower left: R. PALMER.*

No. 10

EDGAR A. SCHMIDT

*HEAD OF A MAN*

(On millboard)

*Height, 5½ inches; width, 4⅝ inches.*

A MIDDLE-AGED man with thick brown hair and full brown beard. The head is strongly modeled and the gray coat and soft white collar blend agreeably with the gray background.

*Signed at lower left: Edgar A. Schmidt, 1874.*

*From the collection of Dr. Joseph Wiener, New York, 1905.*

No. 11

JULES JACQUES VEYRASSAT

FRENCH

*THE CATHEDRAL*

(On wood)

*Height, 5¼ inches; width, 4 inches.*

A VIEW of a French village with the church seen from the choir and its square tower at the far end, capped by a weather vane and cock, silhouetted against a glowing evening sky. Along the street at the right of the church, people are passing. In the foreground is a grass plot, where two women are seated and two children are playing. The peaceful twilight hour is well expressed.

*Signed at lower left: J. Veyrassat.*

*From the collection of Samuel Colman, New York, 1903.*

JULES JACQUES VEYRASSAT was born at Paris in 1828 and died there in 1893. His father was a jeweler, and wishing his son to follow the same occupation, the boy was placed at a trade training school. His success in drawing and modeling determined him to follow art. In order to support himself, he made copies of works in the Louvre and also some etchings for publishers. As soon as he could afford it, he went to Ecouen, where he became a pupil of Edouard Frère. Veyrassat was a painter of pictures of country-life, pure and simple. Some of the best known are "The Stone Quarry," "The Well," and the "Bridge at Samois." During his latter years he lived at Samois, near the forest of Fontainebleau. He received medals for etching in 1866 and 1869, and for painting in 1872.

No. 12

RAIMUNDO DE MADRAZO

SPANISH

*A GUITAR PLAYER*

(On wood)

*Height, 8 inches; width, 4¾ inches.*

A MAN in a typical Spanish costume of blue and black and a yellow cloak which falls over his lap is seated on a chair with his left leg drawn back. His guitar, decked with red ribbons, is held upright on his knee with the left hand resting on the strings. He is looking toward the left with his face in profile.

*Signed at upper left: R. Madrazo.*

*From the collection of George I. Seney, New York, 1885.*

*From the collection of David C. Lyall, New York, 1903.*

RAIMUNDO DE MADRAZO was born at Rome, July 24, 1841. His father and his grandfather before him were artists, his brother is an artist, and Fortuny was his brother-in-law. He studied first with his father, who was at the head of the Madrid Academy; then went to Paris and entered the Ecole des Beaux-Arts under Cogniet; and later studied under Winterhalter. His first great success was made at Paris at the Exposition in 1878, where he received a first-class medal and was made a Chevalier of the Legion of Honor. At the Exposition of 1889 he received a medal and was made Officer of the Legion of Honor.

No. 13

OSCAR MILLER

AMERICAN

*NUDE*

(On canvas)

*Height, 10 inches; width, 8 inches.*

A NUDE female figure seated on a white sheet at the edge of a lake. A large tree is just back of her and the hillside beyond is in bright sunlight. The figure is extremely well painted, the sunlight striking her back, while the face, seen in profile, and the auburn hair are in shadow.

*Signed at lower right: Oscar Miller.*

OSCAR MILLER was born in New York in 1867. He studied with Constant and Laurens in Paris, where he is now living. The accumulation of many years of work was lost in a recent fire in his Paris studio.

No. 14

CHARLES WARREN EATON

AMERICAN

*A COUNTRY ROAD*

(On canvas)

*Height, 12 inches; width, 8 inches.*

A ROAD between green fields with a low wagon being drawn toward a barn in the middle distance. There are trees in the distance and two bare trunks rise in the immediate foreground at the right.

*Signed at lower left: Chas. Warren Eaton.*

CHARLES WARREN EATON was born at Albany, N. Y., February 22, 1857. He studied at the National Academy of Design and at the Art Students' League in New York. He has been particularly successful with his pictures of pine forests. He is a member of the New York Water Color Club. Numerous prizes have been awarded to him, including the Inness gold medal at the National Academy of Design in 1904 and a silver medal at the St. Louis Exposition the same year.

No. 15

J. FRANCIS MURPHY, N.A.

AMERICAN

*AN AUTUMN SUNSET*

(On canvas)

*Height, 8 inches; length, 10 inches.*

IN the foreground at the left a small pool shimmers in the evening light; in the center a meadow, broken here and there by rocks and tufts of dry herbage, sweeps away around the corner of the wood at the right, where tall trees are sparsely covered with autumn foliage. In the distance the ground rises to a range of low hills. The golden light of the sky is focused near the horizon in the middle of the picture and the warm glow of the setting sun further enriches the autumn tints of the trees and grass.

*Signed at lower right: J. Francis Murphy, 1901. Monogram on the back: J. F. M.*

*From the collection of Frederick S. Gibbs, New York, 1904.*

JOHN FRANCIS MURPHY was born at Oswego, N. Y., December 11, 1853, and lives in New York City. He is self-taught, has traveled and seen much but has retained an individual point of view. He paints familiar bits of American scenery, truthful in color, atmospheric and full of quiet sentiment. He delights in the yellows of autumn. Mr. Murphy was elected an Associate of the National Academy of Design in 1885 and was made a full Academician two years later. His first award was in 1885, when he received the second Hallgarten prize at the National Academy of Design; he has since received numerous awards. He is represented in the Metropolitan Museum in New York, the Corcoran Gallery in Washington and other public and private collections.







No. 16

*ROADSIDE NEAR HONFLEUR*

BY

HOMER D. MARTIN, N.A.

No. 16

HOMER D. MARTIN, N.A.

AMERICAN

*ROADSIDE NEAR HONFLEUR*

(On wood)

*Height, 7¼ inches; length, 9¾ inches.*

A VIEW along a highway in Normandy in the flat country near the Seine. A broad road winds past a clump of birches on the left, around a great mass of trees at the right, and leads away toward a low wood beyond level pastures. The distance is in sunlight; a thin haze hangs over the gray sky. This painting is a study for Martin's "Normandy Trees," one of his masterpieces which is in the Wilstach Collection in Philadelphia, and illustrated in Mrs. Martin's "Reminiscence," p. 6. In the large painting he has substituted a pool for the roadway and thinned out the trees at the right so as to let the sky show, but the general composition is identical. This was one of the pictures which Mrs. Martin says "germinated" during their stay in France from 1881 to 1886, although painted in New York in 1893.

*Signed at lower left: H. D. Martin.*

*From the collection of Edward Runge, New York, 1902.*

*From the collection of Frederick S. Gibbs, New York, 1904.*

HOMER MARTIN was born in Albany, N. Y., October 28, 1836, and studied painting in that city with William Hart, N.A. In





1874 he was elected a member of the National Academy of Design, and in 1877 was one of the founders of the Society of American Artists. His early work followed the conventional lines of the Hudson River School, but he was one of the first to break away from their mannerisms and artificiality, becoming, in a sense, the first American impressionist in so far as he sought to paint his impressions synthetically, and at the time he was looked upon as revolutionary. Martin's landscapes are generally sober and subdued in color. They are full of genuine sentiment and impress the spectator by the charm of their poetic naturalism. His noted works, such as "Harp of the Winds" and "Sand Dunes, Lake Ontario" at the Metropolitan Museum of Art, New York, "Old Church in Normandy," "Normandy Trees" and "Adirondack Scenery" are among the most individual productions of American art. His work as a whole occupies a place by itself owing to its intrinsic beauty and admirable personal quality. He died at St. Paul, Minn., February 12, 1897.

No. 17

GEORGE INNESS, N.A.

AMERICAN

*NEAR MEDFIELD*

*Height, 7 inches; length, 10½ inches.*

A ROLLING plain with the white houses of a village stretching across the middle distance, seen through the trunks of trees that are in the immediate foreground at the right; the warm green of fields and foliage blend with the rich golden tone of the sunset sky. A small characteristic picture of a favorite locality, one which furnished the motif for several large pictures. It was painted in the early sixties.

*Signed at lower right: G. Inness.*

GEORGE INNESS was born at Newburgh, N. Y., May 1, 1825, and his boyhood was spent at Newark, N. J. He had a few lessons from Regis Gignoux but was chiefly self taught through patient study from nature. His work is divided into three distinct periods—the first covering the years during which in conscientious, analytical fashion, he painted scenes in this country, Italy and other parts of Europe; the second from his return to America after his second visit to Europe; and the third embracing the time from about 1878 to his death, during which he became more and more a synthesist. In this latter period he painted passing effects with such power, individuality and beauty of color and composition as to place his work among that of the greatest artists of the nineteenth century. Many prefer the pictures of his middle period, to which those painted at Medfield belong. The latter years of his life were spent at Montclair, N. J., but he died at Bridge of Allan, Scotland, August 3, 1894.







No. 18

GEORGE H. BOUGHTON, R.A., N.A.

BRITISH-AMERICAN

*AN ANXIOUS MOMENT*

(On millboard)

*Height, 9 inches; length, 13 inches.*

A YOUNG woman, in a brown skirt and cape and a black bodice and hood, stands near a boulder and peers across the stormy sea. The water back of her is dull gray and above are inky clouds with a streak of light at the horizon.

*Boughton Estate sale, New York, 1906.*

GEORGE H. BOUGHTON was born near Norwich, England, 1834. He was brought to the United States when three years old, the family settling at Albany, N. Y. As a boy he taught himself to draw and paint and in 1853 was able to make a sketching tour through the English Lake country, Scotland and Ireland. In 1858 he moved from Albany to New York and two years later went to Paris, where he enjoyed the friendship of Edouard Frère. After 1861 he made his home in London, where, in the Royal Academy Exhibition of 1863, he made his first notable success with "Through the Fields" and "The Hop-Pickers Returning." He showed a partiality for subjects derived from the early days of the American colonies, and these won him an enviable reputation on both sides of the Atlantic. He died January 19, 1905.

No. 19

## THEODORE ROBINSON

AMERICAN

### *GIRL WITH PUPPIES*

(On canvas)

*Height, 20½ inches; width, 11½ inches.*

A LITTLE girl, seen to the knees and holding a brown and white puppy in each arm. She wears a pink dress and green sunbonnet. A brick wall and hollyhocks form the background. A simple, direct picture with the effect of sunlight and shadow which was one of this artist's special interests.

*Signed at lower left: T-Robinson-1881.*

THEODORE ROBINSON was born at Irasburg, Vt., June 3, 1852, and died in New York City, April 2, 1896. He studied with Carolus Duran and Gérôme in Paris but was never an academic painter. He had a studio in New York from 1880 to 1884, when he returned to France and spent several years at Giverny, where he came under the direct influence of Claude Monet. In the later years of his life he painted scenes along the Delaware and Hudson canals, in a manner which has been called impressionistic but which was really very personal in its sincerity and brilliance. He also painted figures both in interiors and out-of-doors with charming simplicity and originality of color scheme. He received the Webb prize in 1890 at the Society of American Artists Exhibition and the Shaw prize in 1892. He is represented in the Metropolitan Museum of Art by a large canvas, "Girl and Cow," similar in spirit to the picture in this collection. The Pennsylvania Academy of the Fine Arts owns an example and his works are in private collections, but they are rather scarce.





No. 20

CARLO MARATTA

ITALIAN

*PORTRAIT OF THE ARTIST'S  
DAUGHTER*

(On copper)

*Height, 10 $\frac{3}{4}$  inches; width, 7 $\frac{7}{8}$  inches.*

A STANDING figure seen to below the waist, holding a red and white fan in her right hand and leaning her left elbow on a table. A mass of curling light-brown hair is arranged on top of her head in ringlets, and a long curl falls over each shoulder. She wears a low-cut white satin gown with embroidered bodice and a dark blue mantle falls over both arms. Chains of pearls fasten her hair, and pearl pendants hang from her ears. A portion of a wine-colored curtain forms the background at the left.

*Inscribed on the back:* Faustina Figlia di Carlo Maratta  
Dipinta dal Padre. Maritata all' Avvocato Zappi.

*From the estate of J. W. Brown.*

CARLO MARATTA was born at Camerano, Italy, in 1625. He was a pupil of Andrea Sacchi in Rome and was influenced by the works of Guido Reni, the Carracci and Raphael. He was patronized by Alexander VII, and on the order of Pope Clement XI cleaned Raphael's frescoes in the Vatican. He was appointed court painter by Louis XIV. He was called "Carbuccio delle Madonne" by envious contemporaries who thought him incapable of painting other subjects; he silenced them by "Constantine Destroying the Idols," painted by commission for the Baptistry of the Lateran.

No. 21

JOHANN MELCHIOR ROOS

GERMAN

*A MOUNTAIN PASS*

(On canvas)

*Height, 11 inches; length, 14¾ inches.*

IN the valley between two mountains is a herd of goats while an old herdsman is seated in the immediate foreground; there is a pool and a steep cliff at the right. In the middle distance the roofs of thatched cottages appear, and above them is a round tower. In the distance are lines of trees; the large cumulus clouds are pink with the sunset glow.

JOHANN MELCHIOR ROOS was born at Frankfort-am-Main, Germany, in 1659 and died there in 1731. He was a son and pupil of Johann Heinrich Roos, and also studied in Italy. He was known to have worked in Nuremberg, Heidelberg and other German cities. He made a specialty of painting wild animals and was known as "Samstag" Roos because he usually offered his paintings for sale on Saturdays. He is represented in the galleries of Kassel, Darmstadt, Dresden and other cities.

No. 22

ADRIAEN BROUWER (Attributed to)

FLEMISH

*IN THE TAVERN*

(On wood)

*Height, 10 inches; width, 7¼ inches.*

Two men smoking and drinking. The figures are seen to the waist; the man in the foreground, wearing a brown coat and broad-brimmed hat, holds a glass in his raised right hand and the left rests on an earthenware jug which is on a wooden table. In the background a thick-set man, wearing a slouch cap and smoking a clay pipe, leans over the table.

*From the collection of Henry T. Cox, New York, 1902.*

ADRIAEN BROUWER was born at Oudenarde, Flanders, in 1605 or 1606; he was buried February 11, 1638, at Antwerp, where he had resided since 1631. He was living in Antwerp in 1626 and was a pupil of Frans Hals at Harlem about 1628. His favorite subjects were scenes in the every-day life of the common people.

No. 23

EGLON VAN DER NEER

DUTCH

*A HERMIT AT HIS STUDIES*

(On wood)

*Height, 10½ inches; width, 8½ inches.*

THE hermit, sitting on a rocky bank surmounted by trees, is reading a big tome that rests upon his knees, some of the leaves being held between the thumb and forefinger of his right hand. His strong, ruddy-brown face and mustache, beard and tonsure of gray hair are painted with minute elaboration, as is the book and its brown leather cover with projecting flap and strap. The old man wears a brown habit with hood. Near him in the immediate foreground is a trailing vine with red flowers. Beyond him, on the right, are a shepherd and his flock, and two other figures appear in an undulating pasture that terminates in steep hills. The sunset sky has streaks of rose color across the grayish blue.

On the back is a piece of paper bearing a red wax ducal seal and inscribed: "This to be sent to the Duke of Somerset. Hamilton, July 1811." A very old label gives the title "A Hermit at his Studies Eg—Vanderneer." There is also a printed clipping from the catalogue of a sale held at Christie's in London, June 28, 1890, comprising paintings from the late Duke of Somerset's house in Park Lane, which gives No. 41 with the artist's name as Slingerlandt and the title "A Hermit at his Studies." Reference to the catalogue proves this to have been a typographical error, No. 40 being listed as the work of



Eglon van der Neer. The mistake was copied in the Hanford collection when the picture was sold as by Pieter van Slingerlandt. The red wax seal of Sedelmeyer is also on the panel and on the frame appears his label marked 1895-No. 196.

*From the collection of the Duke of Hamilton.*

*From the collection of the Duke of Somerset, London, 1890.*

*From the Sedelmeyer Gallery.*

*From the collection of Mrs. P. C. Hanford, New York, 1902.*

EGLON HENDRIK VAN DER NEER was born at Amsterdam in 1635 or 1636 and died at Düsseldorf, May 3, 1703. He was a pupil of his father, Aert van der Neer, and of Jacob van Loo. He spent some time in France; lived at Rotterdam from 1663 to 1679, at Brussels from 1671 to 1690, and then settled at Düsseldorf, where he was court painter to the Elector Palatine. He is represented in the National Museum at Amsterdam and in other prominent collections.

No. 24

JAMES MARIS

DUTCH

*LANDSCAPE—MOONLIGHT*

(On wood)

*Height, 6 inches; length, 8½ inches*

THE river is at the right with the moonlight revealing a group of boats with lowered sails, which are anchored near the shore; in the immediate foreground two figures are walking along a dark road that leads beneath the archway of the massive city gate-towers which are silhouetted against the silvery-blue sky; a second tower is beyond, and a few red lights gleam in the buildings at the left.

*Signed at lower left: J. H. Maris.*

*From the collection of Alexander Blumenstiel, New York, 1906.*

JACOBUS HENDRICUS MARIS (known in English as James Maris) was born August 25, 1837, at The Hague. He was the eldest of three brothers, whose father and teacher was an able artist of the last century. A pupil of Stroebel van Hove and of de Keyser, Jacob Maris was greatly impressed while at Paris studying with Hébert, with the works of Daubigny, Millet, Rousseau, Dupré and Corot. Returning to Holland, his serious nature was drawn towards the Dutch landscape, its windmills, towns, canals; also to the seashore, with its picturesque fishing-boats. He was regarded by all his brother artists as the greatest contemporary landscape painter in Holland. His pictures have steadily grown in the estimation of connoisseurs. He died August 7, 1899.





No. 25

R. DE MADRAZO

SPANISH

*THE BROKEN PITCHER*

(On wood)

*Height, 11¾ inches; width, 6¾ inches.*

SEATED at the foot of a great tree trunk near a forest path a young maiden in short-sleeved, low-necked bodice and pink petticoat and satin slippers is gazing disconsolately at a broken pitcher, the pieces of which are scattered on the grass near her. To the right, back of the figure, is an immense boulder relieved against a distant clump of trees.

*Signed at lower right: R. Madrazo.*

*From the collection of Edward M. Knox, New York, 1906.*

RAIMUNDO DE MADRAZO was born in Rome, 1841; he lives in Madrid with frequent trips to Paris. His father and grandfather before him were artists. For more than a hundred years the brush has been handed down from father to son in the Madrazo family. The intimate friend of Rico, Zamacois and Fortuny, to the last of whom he was brother-in-law, Madrazo has maintained the characteristics of that brilliant group, uniting a Spanish charm of color with Parisian technique. Of late years he has been chiefly employed in portraiture, and no painter is more successful in representing the elegance of a lady of fashion or more skilful in the rendering of stuffs and textures.

No. 26

FÉLIX ZIEM

FRENCH

*SUNSET—STAMBOUL*

(On wood)

*Height, 6 inches; length, 8 inches*

IN the immediate foreground is a narrow edge of shore which gradually broadens as it crosses the picture, and then curves in a loop across the distance, losing itself in the horizon where some sails are faintly visible. The violet-gray forms of domes and minarets are outlined against the primrose of the sky, which becomes a clear yellow above and then blends with the light blue at the zenith. In the expanse of blue water are two boats in one of which three men stoop as though paying out a net, while in the other a man is plying an oar.

*Signed at lower left: Ziem.*

*From the collection of Arthur A. Crosby, New York, 1905.*

FÉLIX ZIEM was born February 25, 1821, at Beaune, a little town near Dijon, France. At the Academy of that city he received the art education which he supplemented by study from nature in the south of France and in Holland, receiving the first Salon medal in 1851 for a picture of Dutch scenery. Then he visited Constantinople and Italy, and found his true bent. Pictures of the Golden Horn and of St. Mark's Place, Venice, exhibited in 1857, made an unusual sensation; he was elected to the Legion of Honor, and the remainder of his life was devoted to variations on the dream of light and color represented in those two pictures. He died at Paris, November 10, 1911, aged ninety.

No. 27

W. ROELOFS

DUTCH

*A DUTCH CANAL*

(On wood)

*Height, 5 inches; length, 8 $\frac{3}{8}$  inches.*

A WIDE expanse of rich green country, through which a sluggish canal flows toward the foreground at the right; its far bank is lined with shrubbery, above which a white sail shows, and trees crown the rising ground at the extreme right. The field at the left is crossed by a rustic fence and at the horizon, in the far distance, there are windmills and indications of a town. The sky is filled with moving gray clouds through which are glimpses of deep blue sky. There is a feeling of bigness in the little picture.

*Signed at lower right: W. Roelofs.*

*From Boussod, Valadon & Co.*

WILLEM ROELOFS was born at Amsterdam, Holland, in 1822 and died at Berheim in 1897. He was a pupil of Winter in Utrecht, and of Van der Sande-Bakhuysen in The Hague. He settled in Brussels in 1848 and became identified with Belgian art, although he never entirely lost his identity. He received many honors and has a wide reputation.

No. 28

JULES DUPRÉ

FRENCH

*THE COTTAGE*

(On wood)

*Height, 9½ inches; length, 14 inches*

IN the foreground at the right is a pool; a road is in the center, with a woman wearing a blue apron standing near thatched cottages; beyond, two tall trees rise against a deep blue sky, and bushes are at right and left. A richly colored and characteristic work.

*Signed at lower right: Jules Dupré.*

*From Boussod, Valadon & Co., 1902.*

JULES DUPRÉ was born at Nantes, France, April 5, 1812, and died at l'Isle Adam, near Paris, October 6, 1889. At twelve years of age he was the chief decorator in his father's porcelain works. From his début at the Salon of 1831, he immediately became a favorite. His rich color and masterly handling of paint place him in a class quite by himself.



No. 29

A. G. DECAMPS

FRENCH

*MARINE*

(On canvas)

*Height, 12¾ inches; length, 18¼ inches*

A ROWBOAT, with eight men at the oars and several other figures, is being driven by high waves against a steep gray cliff at the right. The rocks extend almost to the horizon where a single sail is balanced between inky water and stormy gray clouds. At the zenith the sky is clearer, with lines of rain sweeping across it. There is wreckage in the immediate foreground.

*Initialed on the side of the boat: D. C.*

ALEXANDRE GABRIEL DECAMPS was born March 3, 1803, in Paris and died August 22, 1860, in Fontainebleau. He was a pupil of Abel de Pujol, traveled in the East and painted many Turkish scenes. It was his ambition to become a great historical painter but he will best be remembered by his Eastern scenes in which his masterly handling of light and shade and his rich color are shown to the best advantage.

No. 30

CAMILLE HIPPOLYTE DELPY

FRENCH

*LANDSCAPE*

(On wood)

*Height, 11¼ inches; length, 20¾ inches.*

A QUIET stream, with lily pads, reflects the shrubbery on the irregular farther shore. There is a pale greenish-blue sky swept with pinkish clouds. A restful, livable picture.

*Signed at lower right: H. C. Delpy, '89.*

CAMILLE HIPPOLYTE DELPY, a French landscape painter, was born in 1841, at Joigny, and died in 1910. He received an honorable mention at the Paris Salon in 1881 and medals at the Expositions of 1889 and 1900. He is at his best when painting quiet water.

No. 31

LOUIS ROBBE

BELGIAN

*SHEEP AND DONKEY*

(On wood)

*Height, 12 inches; length, 18 inches*

A LEVEL green field with two sheep and a lamb lying down; a goat and donkey stand beyond, and in the immediate foreground there are two ducks at the edge of a pool. In the distance a village church nestles at the foot of a line of hills of which there are several tiers, each one more faint and blue, until they finally blend into the clouds at the horizon; at the zenith the sky is deep blue.

*Signed at lower left: Robbe. Inscribed on the back in the writing of the artist: "Je déclare que le tableau ci contre a été peint par moi et qu'il est parfaitement original. Bruxelles le 30 Avril 1861. L. Robbe."*

*Purchased from the artist.*

LOUIS MARIE DOMINIQUE ROMAIN ROBBE was born at Courtrai in Belgium, November 17, 1807, and died in Brussels in 1887. He was a lawyer at first, but after 1830 devoted his time to art. He received a medal at the Paris Salon in 1841, the Legion of Honor in 1845, a medal at the Paris Exposition in 1855, and a gold medal at Brussels. He was made Chevalier of the Legion of Honor of the Order of Leopold, and of that of Charles III of Spain. His pictures were always of animals, usually of sheep.

No. 32

GEORGE MORLAND

BRITISH

*SMUGGLERS IN THE ISLE  
OF WIGHT*

(On canvas)

*Height, 12 inches; length, 14½ inches*

A ROWBOAT has been drawn up on the beach and a barrel is being rolled toward a canvas-covered wagon at the left. The horses have been unharnessed and stand in the foreground, the driver at the head of the brown horse, the white one in front. Steep gray cliffs curve from the left around the shore of the bay on whose greenish water, in the middle distance, are two sailboats. Dark rocks are in the immediate foreground at the right. There are heavy clouds turning pink, with light blue sky above and gulls flying low. This painting, which has been engraved by W. Ward, has the more refined touch which often signalizes Morland's brush work. It is beautiful in color and tonality.

*From Martin H. Colnaghi, London.*

For biography see No. 5.

No. 33

A. D. PEPPERCORN

BRITISH

*A GRAY DAY*

(On canvas)

*Height, 12 inches; length, 18 inches*

A MEADOW with three white cows and a brown one grouped near a gate at the left. Beyond is a belt of wood which skirts the pasture to the middle distance where the view is bounded by a hedge. The trees are in various tones of olive black, blurred by the gathering darkness in which the wood has the appearance of loose and penetrable density. The whole scene is saturated with cool, moist atmosphere.

*Signed at lower right: PEPPERCORN.*

*From the collection of J. D. Ichenhäuser, New York, 1903.*

ARTHUR D. PEPPERCORN is a contemporary British painter who exhibits regularly at the Royal Academy.

No. 34

RICHARD PARKES BONINGTON

BRITISH

*MARINE*

(On canvas)

*Height, 14¼ inches; length, 22 inches*

A FISHING-BOAT is drawn up on the beach in the foreground and at the right nets are drying; there are several figures on the beach, which curves at the left with sail-boats anchored near shore. Cloudy gray sky. Beyond is the city of Naples with Vesuvius in the background. The picture shows that beauty and charm of nature and play of light on the water which are characteristic of this young painter.

*From the collection of Thomas Kirkpatrick, New York, 1901.*

RICHARD PARKES BONINGTON, an Englishman by birth and parentage, was born at Arnold, near Nottingham, October 25, 1801. When a youth the family settled in France and he was trained as a painter in Paris. He was the connecting link between the English classic masters and the French landscape painters of the school of 1830. He entered Gros's studio but made frequent trips to London and was strongly influenced by Constable. In Normandy and Picardy he painted his first landscapes, then came a trip to Italy and a series of Venetian scenes. He was attacked by consumption and died September 23, 1828, in London, where he had gone to consult a specialist.

No. 35

J. BEAUFAIN IRVING, N.A.

AMERICAN

*AT THE CONFESSIONAL*

(On millboard)

*Height, 16½ inches; width, 12 inches.*

STANDING near a mahogany confessional, her clenched right hand resting on the base of a column and her beads held in the other, is a lady in a black dress with a brilliant red shawl over her left arm and a white and red knitted scarf around her head and neck. The face of a priest is dimly seen through a small latticed opening in the side of the confessional. High up on the gray wall behind the figure is a gas jet with a glass globe.

*Signed at lower right: J. B. Irving, Jr., 1866.*

*From the collection of Frederick S. Gibbs, New York, 1904.*

J. BEAUFAIN IRVING was born in Charleston, S. C., in 1826; and died in 1877. He was a pupil of Leutzé in Düsseldorf and on his return to America painted many years in Charleston and in New York, making his first success in portraiture. His genre pictures soon secured recognition and in 1872 he was elected a member of the National Academy of Design.

No. 36

WILLIAM M. CHASE, N.A.

AMERICAN

*THE EAST RIVER*

(On wood)

*Height, 10 inches; length, 15 $\frac{3}{4}$  inches*

THE wide expanse of the river fills the foreground where there is a single rowboat with one man at the oars. On the far side and extending to the distance are the docks and shipping of the Brooklyn waterfront with two black funnels cutting against the sky and reflected in the quiet water. A gray day is suggested.

*Signed at lower right: W. M. Chase.*

*From the collection of Wm. T. Evans, New York, 1900.*

WILLIAM MERRITT CHASE, the dean of American painters, was born at Franklin, Indiana, November 1, 1849. He studied in Indianapolis and in New York and then went to Munich and Paris. His great versatility makes it doubtful whether his reputation will finally rest upon his portraits, his wonderful painting of still-life, particularly of fish, or his landscapes. But perhaps his greatest fame is as a teacher, and it is in Mr. Chase's classes in New York in the winter or in Europe in the summer that innumerable young painters have learned their art. He was elected a member of the National Academy of Design in 1890, is one of the Ten American Painters and a member of the American Academy of Arts and Letters. He received the gold medal of honor at the Pennsylvania Academy of the Fine Arts in 1895; a gold medal at the Paris Exposition of 1900 and many other awards. He is represented in all the important museums in the United States.





Wm. W. W. W.



No. 37

CHARLES MELVILLE DEWEY, N.A.

AMERICAN

*TWILIGHT*

(On wood)

*Height, 11 $\frac{3}{4}$  inches; length, 16 $\frac{5}{8}$  inches*

IN the foreground is a marshy pool which reflects a group of trees and a hut on the far shore where the point of land juts out toward the right. The autumn foliage is silhouetted against a cloudy sky streaked with pinkish sunset glow. In the far distance at the right there is a lighthouse

*Signed at lower left: Charles Melville Dewey.*

*From the collection of David C. Pryor.*

CHARLES MELVILLE DEWEY was born in Louisville, N. Y., July 16, 1849, and lives in New York. He was a pupil of Carolus Duran in Paris. In 1907 he was elected a member of the National Academy of Design, and received medals at the Buffalo and St. Louis Expositions. He is represented in several museums, including the Corcoran Gallery in Washington and the Pennsylvania Academy of the Fine Arts.

No. 38

ABBOTT H. THAYER, N.A.

AMERICAN

*A PRIZE BULL*

(On canvas)

*Height, 12 inches; length, 16 inches*

A STUDY of a brown and white bull standing in his stall with halter on head and ring in nose. The light from an opening in the wall behind strikes sharply along the back of the bull, and a secondary light, presumably from an open door at the right, further accents the vigorous anatomy of the animal.

*Signed at lower right: A. H. Thayer.*

*From the collection of Frederick S. Gibbs, New York, 1904.*

ABBOTT HANDERSON THAYER was born in Boston, August 12, 1849, and studied art in that city, in Brooklyn, and at the Academy of Design in New York; then went to Paris in 1875, and worked at the Ecole des Beaux-Arts under Lehmann and Gérôme. His early predilections were for landscape and cattle painting, but with the progress of time he became distinctly a painter of the figure. His portraits, his subject and ideal pictures are, in conception, in manner, and in color schemes, among the most individual work in the American school of painting. He has a noble ideal, his draftsmanship is strong, the color pure, the composition well-balanced and the handling large. His "Caritas" in the Boston Museum and "Young Woman" at the Metropolitan Museum are among his best known works. Mr. Thayer was elected a member of the National Academy of Design in 1901. He lives at Monadnock, N. H.





No. 39

F. BALLARD WILLIAMS, N.A.

AMERICAN

**THE ENCAMPMENT—VALLEY OF  
THE PASSAIC**

(On canvas)

*Height, 13 inches; length, 17 inches*

A LEVEL plain with a clump of trees at the left in front of which a tent has been erected; two horses have been unhitched from a traveling wagon and are browsing nearby. A village is seen in the distance at the right. The tender green of early summer foliage is tempered by a haze; a few of the trees rise above the others against a mellow blue sky with clouds near the horizon. This picture was exhibited at the Pan-American Exposition at Buffalo in 1901 when Mr. Williams received a medal.

*Signed at lower left: F. Ballard Williams, 1900.*

*Purchased from the artist.*

FREDERICK BALLARD WILLIAMS was born in Brooklyn, New York, October 21, 1871, and received his art education at the schools of Cooper Union and the National Academy of Design. Besides painting landscapes, he has made a reputation for his decorative figure compositions, wherein the jewel-like color of the women's gowns are shown against the rich green landscape. He is represented in the Metropolitan Museum by one of these compositions, "L'Allegro," and has pictures in the National Gallery, Washington, the Albright Gallery, Buffalo, and the Brooklyn Museum. Mr. Williams was elected a member of the National Academy of Design in 1909. He was awarded the Inness prize at the Salmagundi Club in 1907, and the Isidor gold medal at the National Academy of Design in 1909. His studio is in New York.

No. 40

ROBERT C. MINOR, N.A.

AMERICAN

*NEAR THE WIGWAMS, WATER-  
FORD, CONNECTICUT*

(On canvas)

*Height, 16 inches; length, 20 inches.*

IN the foreground at the right is a narrow winding stream on whose gently rising banks are groups of trees; between the masses of shrubbery the eye is carried to the far horizon where a few trees are silhouetted against the last glow of a sunset sky; above, the soft floating clouds are already dark against a deep blue sky.

*Signed at lower right: MINOR.*

*From the Robert C. Minor sale, 1905.*

ROBERT C. MINOR was born in New York City in 1840. He was a pupil of Diaz and Boulanger in Paris and of Van Luppen in Antwerp. He was elected an Associate of the National Academy of Design in 1888 and a full Academician in 1897. He had a studio in New York but much of his work was done at his country home at Waterford, Conn., where he died August 3, 1904. His work is founded on the traditions of the Barbizon school but there is a distinct personal note in his pictures. Poetic sentiment, simplicity of subject, harmony of composition with fine resonant color effects, are their characteristics.







No. 41

GEORGE H. SMILLIE, N.A.

AMERICAN

*NEAR THE BEACH, EAST  
GLOUCESTER*

*Height, 9 inches; length, 18 inches.*

A ROCKY beach with sparse vegetation; in the background at the left a woman stands near a stone wall and a cottage is beyond; round topped rocks stretch away at the right. Dark moving clouds revealing blue sky at the left; a flock of birds is silhouetted against the sky.

*Signed at lower left: Geo. H. Smillie.*

*From the collection of Edward Runge, New York, 1902.*

GEORGE HENRY SMILLIE was born in New York City, December 29, 1840, and is a son of the engraver, James Smillie, N.A., and younger brother of James D. Smillie, N.A. He entered the studio of James M. Hart at an early age, and his artistic career is confined to this country. He paints landscapes chiefly and the special note in his work is that of brightness and gaiety. He was elected an associate of the National Academy of Design in 1864, and a full Academician in 1882; he is a member of the American Water Color Society, and the Century and Lotos Clubs. He received the \$2,000 prize at the American Art Association in 1885, and a medal at the St. Louis Exposition in 1904. He is represented by "Autumn Afternoon" in the Metropolitan Museum of Art, and by two landscapes in the Corcoran Gallery at Washington. His home is in Bronxville, N. Y., and he also has a studio in New York City.

No. 42

MOSTAERT (Attributed to)

DUTCH

*ADORATION OF THE KINGS*

(On wood)

*Height, 15½ inches; width, 11¼ inches.*

THE Virgin, wearing a brown robe, is seated at the left and holds the nude Infant on her lap. In her left hand is a gold vessel, a present from the old King Jasper of Tarsus, who kneels in the immediate foreground, wearing a dark cloak with an ermine collar. Balthasar, King of Saba, in a red cloak, stands with his black velvet cap doffed in adoration, and offers an elaborate censer; while Melchior, King of Ethiopia, stands further to the right and raises the cover of the jeweled beaker containing his gift of myrrh. Back of the Virgin stands St. Joseph and beyond is the manger with the heads of the ox and the ass at the extreme left. A procession of attendants on horseback and on foot, carrying banners with crescent, star and cross, winds through a hilly landscape. An excellent example of the period. The composition is very similar to a well-known painting by Martin Schoen (1420?-1488).

**MOSTAERT:** Several Dutch painters of this name lived and worked in the first half of the sixteenth century. Jan, born in 1474 and died about 1555, had twin sons, Frans (1534-1560) and Gillis (1534-1598). Gillis, a pupil of Jan Mandyn, was the one who painted chiefly religious subjects, while his brother was noted for his landscapes, the two at times working on the same picture.





No. 43

PEETER NEEFS, the Elder

FLEMISH

*INTERIOR OF CATHEDRAL*

(On copper)

*Height, 18 inches; length, 23½ inches.*

A LONG vista of nave, reaching back to the altar; a triforium gallery extends between the clerestory windows and the arches; the vaulting is ribbed. The aisles show on each side with paintings above the altars in several of the archways. In the foreground at the right a woman stands back of a beggar and two children, while a man leans upon the masonry, gazing at a tomb. Several figures are in the nave, a monk in the foreground is in conversation with two peasants, while further back another monk in a white habit is talking to a lady who leans upon the arm of a gentleman; a boy is at her side.

*On the back is the memorandum: "Lot 275. P. NEEFS. Bought at Alton Towers for I. M. Threlfall, Esq., by Thos. Agnew & Sons."*

*From the collection of the Earl of Shrewsbury.*

*From the collection of J. D. Ichenhäuser, New York, 1903.*

PEETER NEEFS, the Elder, was born at Antwerp between 1578 and 1582. He was the best pupil of Hendrik van Steenwyck, the Elder, and entered the Antwerp Guild in 1609. He was famous in the Flemish school for his paintings of church interiors, in which the figures were usually inserted by Frans Franken III, Teniers, Brueghel or Van Thulden. He died about 1656.

No. 44

W. MIERIS

DUTCH

*A LADY AT HER TOILET*

(On wood)

*Height, 14¾ inches; width, 13¼ inches.*

A YOUNG lady dressed in a low-necked white satin gown, is seated with her back toward the spectator and her face almost in profile, looking toward a mirror which stands on a covered table at the right. She is preparing to put jewels in her blond hair. On the red table-cover is a round embossed silver box, partly open, and a string of pearls. Beyond, an older woman in a dark, low-necked dress leans over the table holding with both hands a covered glass. A mantel forms the background at the left and near it is a white and brown dog; a brown curtain is draped across the top at the right.

*Signed on the back of the chair: W. Mieris.*

WILLEM VAN MIERIS was born in 1662 at Leyden and died there in 1747. He was a pupil of his father, Frans van Mieris, the Elder, whose work he frequently copied. His favorite subjects were domestic scenes and his execution shows the detail and ability to convey texture which is characteristic of the Dutch painters of the seventeenth century.







No. 45

DUTCH SCHOOL

*A WOMAN CUTTING CABBAGES*

(On canvas)

*Height, 17 inches; length, 21 inches.*

SEVERAL figures are grouped about a woman who is seated and cutting cabbages into a pail. A man at the left offers her a glass, and another, who is going away toward the right, turns and looks at her over his shoulder. Through an archway at the left there is a view of trees and sky. The general color scheme is of rich warm browns with touches of bright color in the dresses.

No. 46

## GEORGES MICHEL

FRENCH

### *MARINE*

(On canvas)

*Height, 18¼ inches; length, 25¾ inches.*

THE water is at the right and at the left a brown barren beach which curves towards the distance where a line of gray buildings is seen against the horizon. In the foreground a man in a sailboat is drawing in the anchor and two men stand nearby on the shore. Sails dot the horizon, where a line of light breaks the masses of inky clouds; yellowish sky shows at the upper left. A strong picture, showing this artist's favorite stormy sky, but somewhat unusual in subject.

*From Boussod, Valadon & Co.*

GEORGES MICHEL was born at Paris in 1763. He had a strange and checkered career, for he ran away with a laundress in his 'teens, restored pictures and earned money in various other ways to support a large family, and sketched and painted whenever he could buy, beg or borrow materials. Through all this he had a distinct and individual purpose in his art, an intention doubtless founded on his study of the old Dutch landscapists, which he carried out so thoroughly that, although unrecognized during his life, he is now esteemed as the forerunner of Rousseau and his school. His pictures, which are seldom signed, are easily distinguishable for their great breadth of effect and solidity of treatment. He died in 1843.

No. 47

**HENRI LEROLLE**

FRENCH

**REST FOR THE WEARY**

(On canvas)

*Height, 27 inches; width, 24 inches.*

A FIELD with a haystack at the right near which, in the foreground, a woman, wearing a long black cloak, is seated; a package wrapped in a blue handkerchief is on the ground at her feet. A hedge is in the middle distance and beyond are low hills. The masses of cumulus clouds are dark at the horizon and pink above where they break and show a bit of clear blue sky. The brushwork is masterly.

*Signed at lower right: H. Lerolle.*

*From the Julius Oehme sale, New York, 1908.*

HENRI LEROLLE was born in 1851 (?) in Paris, where he now lives, and was a pupil of Lamothe. He is represented in the collection of the Metropolitan Museum of Art by a large canvas: "In the Organ Loft."

No. 48

CHARLES EMILE JACQUE

FRENCH

*THE CLOSE OF DAY*

(On canvas)

*Height, 26 inches; width, 22 inches.*

IN the foreground three horses—a sorrel, a white and a dapple gray, with a man riding the last—are stepping out of a pond and moving toward a stone stable at the right. In the middle distance at the left, a meadow and some farm houses shimmer in the sunlight. The sky beyond is almost covered with luminous clouds tinged by the glowing haze of the setting sun, its golden light giving the whole composition a tone both rich and harmonious. The effect is at once realistic and powerful, and the influence of Jacque's neighbor at Barbizon, Jean François Millet, is strongly felt. "Chevaux à l'Abreuvoir, Clair de Lune," a study sold in 1894 in a collection of this artist's drawings, shows the same place as this painting with the horses drinking and facing the spectator instead of moving away.

*Signed at lower left: Ch. Jacque.*

CHARLES EMILE JACQUE was born in Paris in 1813. In early life he was apprenticed to a map engraver, and during his term of army service he practised wood engraving and etching, and after leaving the army devoted himself to these branches. It was







through these mediums that he first gained public attention, but it was not until 1861, after he had been painting sixteen years, that he was accepted as a painter. He had a great fondness for animals, particularly for sheep and pigs, and not only bred poultry but wrote a book on it. He was the last survivor of the Barbizon group, and, unlike most of his friends, ended his life in comparative affluence. He received medals at the Paris Salons in 1861, 1863 and 1864, and at the Expositions in 1867 and 1889, and was made Chevalier of the Legion of Honor in 1867. He died in 1894.

No. 49

CHARLES EMILE JACQUE

FRENCH

*EVENTIDE*

(On canvas)

*Height, 24½ inches; width, 20¾ inches.*

At the left is a group of farm buildings, partly hidden by willow trees and dominated by a tall slender tree which rises out of the picture at the top. Under one of the willows stands a woman who is feeding chickens. In the immediate foreground at the left is a pool in which ducks are swimming, and at the right a muddy road leads away across the plain, beyond which in the distance is a sunlit field, while low hills in shadow are seen at the horizon. The sky is completely covered by masses of luminous clouds. A bit of French country life of the type which appealed strongly to the artist.

*Signed at lower left: Ch. Jacque '70.*

*From the collection of Edward M. Knox, New York, 1906.*

CHARLES EMILE JACQUE, one of the prominent painters of the middle of the last century, was born at Paris May 13, 1813. He began as an engraver and his plates hold a high rank. Subsequently he took up painting and selected genre subjects as well as the sheep pictures by which he is most popularly known. He had a home at Barbizon, where he was a neighbor of Jean François Millet. He was awarded the Grand Prix at the Paris Universal Exposition in 1889. He died in Paris May 7, 1894.





No. 50

BERNARDUS J. BLOMMERS

DUTCH

*RETURNING HOME*

(See Frontispiece)

(On canvas)

*Height, 19 inches; width, 15¾ inches.*

THE picture represents a simple bit of every-day life among the peasants of Holland. In the fast-dying light, along a road winding among the dunes, a horse is dragging a cart and a man is walking slowly beside it. Nearer to us a young woman, with a child wrapped in a blue cover held closely in her arms, shows in her face the tenderness of the mother mingled with the blank look of the tired peasant. A chubby little girl in a white dress and red cap trots by her side.

*Signed at the right: B. J. Blommers.*

*From the collection of George N. Tyner, New York, 1901.*

BERNARDUS JOHANNES BLOMMERS was born at The Hague, January 30, 1845, and lives in his native city. He was a pupil of Bisschop and of The Hague Academy, but his work has nothing in common with his master and little of Israels or of Jacob Maris, whom he admires above all others. These artists are all interested in the home life of the Dutch people, but Blommers sees the fisher-folk from the glad and robust side. He has received many honors, including a gold medal at the Paris Exposition, 1900. Mr. Blommers was in New York in 1912 to paint a portrait of Andrew Carnegie for the Peace Palace at The Hague. The commisison was originally given to Jozef Israels, but after that artist's death was transferred to the dean of Dutch painters.

No. 51

JOHN OPIE, R.A.

BRITISH

*HEAD OF A GIRL*

(On canvas)

*Height, 17½ inches; width, 14 inches.*

A LIFE-SIZE figure seen almost to the waist; the body is in profile toward the left and the head faces three-quarters front. She wears a high-crowned poke bonnet beneath which show wisps of brown hair. The face with its rosy cheeks and brown eyes has a bright happy expression. So much of the costume as is visible shows a gray-green coat with a high-waisted belt and large roll-over collar above which is a soft white muffler. A landscape, with a line of trees at the horizon, forms the background. The color scheme of the whole picture is in tones of dull green relieved by the flesh-tints and the white muffler.

*From the collection of the late A. W. Bennett.*

*From the collection of J. D. Ichenhäuser, New York, 1903.*

JOHN OPIE was born at St. Agnes, near Truro, Cornwall, England, in 1761. He began to paint at the age of ten and sold portraits at sixteen. In 1780 he was introduced to Sir Joshua Reynolds by Peter Pindar as the Cornish genius. He painted some historical subjects, but excelled in portraits, which are distinguished by fidelity and directness. He was elected a member of the Royal Academy in 1805 and was chosen a professor of painting in the Academy in the same year. He died in 1807, in London, and was buried in St. Paul's Cathedral.







No. 52

*LANDSCAPE*

BY

JOHN CROME (OLD CROME)

No. 52

JOHN CROME (OLD CROME)

BRITISH

*LANDSCAPE*

(On canvas)

*Height, 24½ inches; width, 19½ inches.*

AN opening in the autumn woods with an almost bare oak in the immediate foreground at the right and a group of oaks on a knoll in the middle distance. In the open space lie trunks of trees that have been cut down, and a kneeling figure is binding fagots. The sunlight strikes the ground back of the figure and also lights a mass of clouds outlining them against the grayish sky. There is rich golden color throughout.

JOHN CROME, called "Old Crome," was born in Norwich, England, December 22, 1768, and died there April 22, 1821. He was the son of a weaver in poor circumstances. John apprenticed himself to a sign-painter when he was twelve years old and stayed with him seven years. He was forced to teach to earn a livelihood and took a position in a London school. He exhibited at the Royal Academy in 1806, and after that became well known and his paintings found rapid sale. He was the founder of the Norwich School of Artists. He was also a water-colorist and an etcher. "Mousehold Heath," in the Wallace Gallery in London, is perhaps his best known work.





No. 53

MAX WEYL

AMERICAN

*LANDSCAPE*

(On canvas)

*Height, 19 inches; length, 26 inches.*

THROUGH level green fields a narrow stream flows diagonally across the picture toward the left into the immediate foreground. In the middle distance, at the right, are several pollard willows with gray-green spring foliage and on the bank one bare tree trunk rises out of the picture. In the distance there are clumps of trees at right and left, and in the open space between, two feathery trees at the horizon are silhouetted against the luminous gray sky.

*Signed at lower right: MAX WEYL.*

MAX WEYL was born at Muhlen, Wurtemberg, Germany, December 1, 1837, and came to America in 1853. He was by trade a watchmaker and established himself in the jewelry business in Washington, D. C., where he still resides. His fondness for painting led him to devote more and more time to art until 1877, when he gave up business. It was some years before he received any recognition, but in 1901 he received the first Corcoran prize and in 1904 the Parsons prize at the Society of Washington Artists Exhibitions. Exhibitions of his work have been held in New York, Chicago and other cities.

No. 54

GEORGE H. BOUGHTON, R.A., N.A.

BRITISH-AMERICAN

*WINTER*

*Height, 23 inches; length, 26 inches.*

A STRETCH of undulating sand dunes with sparse vegetation. A figure is moving across the plain. In the middle distance is a dull green hillock. The cloudy sky is tinged with a cold yellow light which is most brilliant at the horizon. The general color is greenish with a feeling of snow in the air.

For biography see No. 3.

No. 55

LÉON GERMAIN PELOUSE

FRENCH

*LANDSCAPE*

*Height, 28¾ inches; width, 21¼ inches.*

A moist green field with a gnarled tree which is just beginning to leaf, in the foreground. A stream is at the left with shrubbery on the far bank; brownish low hills are at the horizon against a luminous gray sky.

*Signed at lower left: L. G. Pelouse.*

*From the collection of Henry Mosler, New York.*

LÉON GERMAIN PELOUSE was born at Pierrelaye, France, in 1838. He received medals at the Salon in 1873 and 1876, and at the Exposition of 1878, in which year he was made Chevalier of the Legion of Honor. A gold medal was awarded him at the Paris Exposition of 1889. He died in 1891.

No. 56

JEAN FRANÇOIS DE TROY

FRENCH

*NICOLAS DE CATINAT, Maréchal de  
France*

(On canvas)

*Oval: Height, 28½ inches; width, 23 inches.*

THE figure of a man in steel armor seen to the waist. He wears a full dark brown wig, the curls falling over a Mechlin lace neck ruffle and across the breastplate. The full brown eyes and other features are strongly modeled.

*Inscribed at upper right: Mr LE Mal. DE CATINAT.*

*From the collection of the Marquis de Biencourt.*

JEAN FRANÇOIS DE TROY was born in 1697 in Paris and died in 1752 at Rome. He was a pupil of his father, François De Troy, who sent him to Italy at his own cost when he had unsuccessfully competed for the Prix de Rome. He then was given a royal pension. On his return to France in 1708 he became a member of the Academy. He executed a number of tapestries for Louis XV, representing the history of Esther, and in 1738 was appointed Director of the French Academy at Rome, but resigned on account of some fancied grievance against the Court.







No. 57

G. TERBORCH

DUTCH

*PORTRAIT OF A SCHOLAR*

(On canvas)

*Height, 36 inches; width, 28½ inches.*

THE full-length figure of a man seated, resting his right elbow on a red-covered table, on which are an open book, a compass and a square. His long brown hair is parted in the middle and falls over a square white linen collar; his garments are black. In his right hand is a rolled paper; the left is bent against his knee. A distinctive and charming note is a little girl who stands at the extreme right, wearing a white apron over a brown dress trimmed with transparent white lawn and lace, while on her brown hair is a close-fitting white lace cap with red rosettes. A dark green curtain is draped at the left, revealing an archway beyond which are trees and a sunset sky.

*Monogramed on the base of a column at the right:  
G. T., entwined.*

*From the collection of Mortimer Green, New York, 1904.*

GERARD TERBORCH (or TERBURG) was born in Zwolle, Holland, in 1617 and died in Deventer in 1681. He was a pupil of his father and of P. Molyneux at Haarlem. In 1635 he visited England and Italy. In 1641 he returned to Amsterdam; for a time he was Burgomaster of Zwolle. His work shows the influence of Frans Hals, Rembrandt and Velasquez. He is represented in many of the European art galleries and ranks high among the Little Masters of Holland.

No. 58

KAREL FABRITIUS

*THE ADVOCATE*

(On canvas)

*Height, 33¾ inches; width, 26½ inches.*

THE figure of a young man seen to the waist, standing in front of a table resting his clasped hands on a closed book. He faces the spectator but the body is turned a little to the right. The costume is simple and consists of a wide-sleeved olive-green coat over a dark wine-colored jacket with soft white linen collar. A dull red cloak with short cords and tassels hangs over the shoulders. The head, which is framed in a mass of light brown wavy hair, is strongly illuminated from the upper left; the other side of the face is in shadow. The background is dark green, almost blue. The tone throughout is rich and mellow.

*From the collection of Humphry Ward (Art Critic of London Times).*

*From the T. J. Blakeslee sale, New York, 1904.*

KAREL FABRITIUS was born in 1624; died in 1654. He was the pupil of Rembrandt and the master of Jan Vermeer of Delft. He is represented by a Portrait of a Man in the Museum at Rotterdam, and in the galleries at Amsterdam, Munich and Frankfort.





No. 59

*MISS SOPHIA TEMPLE*

BY

FRANCIS COTES, R.A.

No. 59

FRANCIS COTES, R.A.

BRITISH

*MISS SOPHIA TEMPLE*

(On canvas)

*Height, 30¼ inches; width, 25¼ inches.*

A LIFE-SIZE, seated figure turned to the right and seen to the knees with hands folded over a black cat that lies on her lap. She wears an old-rose gown cut square at the neck where a heart-shaped locket hangs from a narrow black ribbon; the sleeves are short and edged with three ruffles of white lace below the silk ruffles. Her dark brown hair is dressed in a high Pompadour; a long gold earring shows in the right ear. The expression of the brown eyes and bow-shaped lips is charming and the whole picture is pleasing and decorative in its pose and quiet color scheme. The background is a dark grayish-green.

*From the T. J. Blakeslee sale, New York, 1902.*

FRANCIS COTES was born in London in 1726 and died in 1770. He studied with Lord Knapton and was an admirable crayon artist as well as a painter in oil. He was one of the popular portrait painters of the day; was one of the founders of the Royal Academy and a member of the Incorporated Society of Artists.







No. 60

*ITALY*

BY

RICHARD WILSON, R.A.

No. 60

RICHARD WILSON, R.A.

BRITISH

*ITALY*

(On canvas)

*Height, 25 $\frac{5}{8}$  inches; length, 36 inches.*

A GREAT hill rising from the far side of a lake is surmounted by a castle that catches the glow of the late afternoon sun. Upon the shore, in the immediate foreground, some peasants are fishing and to the left is a group of trees. At the water's edge is seen a ruined building. The picture has a mellow quality of tone, the brilliant and luminous sky accentuating the shadow on the water and the dark foreground.

*From the T. J. Blakeslee sale, New York, 1902.*

RICHARD WILSON was born in Montgomeryshire, England, August 1, 1713. In 1729 he went to London and became a pupil of a portrait painter, Thomas Wright. When thirty-five years of age he went to Italy, where he met Zuccarelli and Vernet and turned from portrait to landscape painting. After some years he returned to London, and though favorably received he was never more than moderately successful; landscapes were not in demand, and notwithstanding that he was one of the original members of the Royal Academy, his pictures did not sell. In his later years all that kept him from starvation was a pittance that he received as librarian of the Royal Academy. He died in May, 1782. Wilson was one of the pioneers who opened up the way to present-day appreciation of the beauties of nature. His compositions were reminiscent of Italy, but what is individual is his treatment of light and air which permeate the whole and his treatment of color.





No. 61

MAX WEYL

AMERICAN

*APPLE BLOSSOMS*

(On canvas)

*Height, 20 inches; length, 30 inches.*

SEVERAL apple trees in full bloom are scattered across the middle distance of the picture; there are pollard willows at the right near a rustic fence beyond which is a field in bright sunlight. A low hill rises at the left.

*Signed at lower right: MAX WEYL.*

For biography see No. 53.

No. 62

WALTER SHIRLAW, N.A.

AMERICAN

*THE WATER LILIES*

(On canvas)

*Height, 20½ inches; length, 30½ inches.*

AN idyllic subject with a group of three nude female figures on the grassy banks of a river, the surface of which is partly covered with lily pads and blossoms. On the opposite shore is an expanse of green turf, and beyond, the silver streak of the river reappears winding through the meadows and disappearing amid the trees which frame the middle distance and appear in silhouette against a gold and rose evening sky. These figures, all seen from the back, are finely drawn and ably painted. The picture is poetic in feeling and distinguished in color. A sheet of drawings owned by the Metropolitan Museum shows pencil studies for some of these figures.

*Signed at lower right: W. Shirlaw.*

*From the collection of William T. Evans, New York, 1900.*

WALTER SHIRLAW was born in Paisley, Scotland, August 6, 1833, and died in Madrid, Spain, December 26, 1909. When he was three years old, the family came to New York; at the age of twelve he left the public schools and apprenticed himself to a bank-note engraving company. In 1870, having earned sufficient means, he started for Paris. On his arrival he found Paris under







siege by the German Army, so went to Munich, where he studied under Wagner, Romburg and Kaulbach. Upon returning to America he settled in New York. He was also an illustrator and designer, and his works show him to have been an artist of great versatility. He is represented in the Albright Gallery of Buffalo, the Herron Art Gallery of Indianapolis, the City Art Museum of St. Louis, The Art Institute of Chicago, the Lotos, Century and Salmagundi Clubs in New York, and by a series of mural decorations in the Congressional Library at Washington, D. C. Medals came to him from Munich, Philadelphia (Centennial), Atlanta, St. Louis, Chicago, and Honorable Mention from the Paris Salon. In 1888 he was elected a member of the National Academy of Design, was one of the founders and the first President of the Society of American Artists, a member of the American Water Color Society, the Etching Club, the Mural Painters, and many clubs of New York.

No. 63

BENJAMIN WEST, P.R.A.

AMERICAN-BRITISH

*INNOCENCE*

(On canvas)

*Height, 47½ inches; width, 33 inches.*

A MAIDEN, draped below the bust in an ample mantle of thin white material, is seated on a grassy bank under low-growing boughs. She clasps to her bosom a fluttering white dove and inclines her head as though to quiet it, turning her large brown eyes toward the spectator. A blue and white scarf falls over her back and across her arms; her dark brown hair is confined by a double fillet of narrow red ribbon. A rich flood of light from the right strikes the figure, bringing it in strong contrast against the red and brown foliage behind it and the deep-toned sky and distant landscape at the left. There are traces of a second figure at the left which was doubtless painted out by the artist. This is one of the most attractive examples of the master.

*From the T. J. Blakeslee sale, New York, 1904.*

BENJAMIN WEST was born at Springfield in Chester County, Pennsylvania, October 10, 1738. He had a natural gift for drawing, and in his eighteenth year moved to Philadelphia and thence to New York, executing portraits. He visited Italy in 1760, remaining about three years, and thence he went to London, where his reception was so encouraging that he sent for





the lady to whom he was engaged, and settled down to spend nearly sixty years of his life there. In 1768 he was one of the four commissioned to draw up the plan for the Royal Academy, and in 1792, on the death of Sir Joshua Reynolds, he was elected president. In 1772 he was appointed historical painter to the King; he declined the honor of knighthood. He died in London, March 11, 1820, and was buried in St. Paul's Cathedral. The large compositions of West are theatrical, but he knew the human form and painted it with academic skill and splendor of color. His great success in his day was due partly to his personality; his strongest influence came through his sympathy for the younger artists. West's studio was the meeting place for all the American painters of the day.

No. 64

SIR HENRY RAEBURN

BRITISH (SCOTCH)

*PORTRAIT OF NEIL GOW*

(On canvas)

*Height, 36 inches; width, 30½ inches.*

NEIL Gow, a Scottish composer and fiddler, was born in 1727 and died in 1807. He is shown life-size, seated and drawing the bow over his beloved violin. The head is inclined and there is a dreamy look in the eyes. His dark brown hair, touched with gray, is parted in the middle; he has hazel eyes, dark eyebrows, a shaven face, sensitive mouth and double chin. He wears a dull blue coat and vest with gray buttons. The background is yellowed brown. There is splendid feeling for form in the modeling of the musician's head, and rich color throughout.

The nearly full-length portrait of Neil Gow in the Scottish National Portrait Gallery at Edinburgh is the original from which Raeburn painted several replicas. One of these replicas Raeburn gave to Gow and, according to Armstrong, this particular picture belonged in 1904 to Sir A. C. Mackenzie of Edinburgh, who exhibited it at the Loan Exhibition of Scottish National Portraits in 1884. The picture in the present sale comes from the Mackenzie collection, but has been cut down; the trousers, which were originally plaid, have been painted brown and the whole relined.

*From the Ehrich Galleries, New York, 1908.*

HENRY RAEBURN was born near Edinburgh, Scotland, in 1756, and at six years of age was left an orphan in charge of an elder brother. He spent the greater part of his life in Edinburgh, and







died there July 8, 1823. He was virtually self-taught but acquired a wonderful technique, and had the power of showing the character of his subjects. He was the best painter in a technical sense of the British school. In the "square touch" of Raeburn one is frequently reminded of Velasquez and of Hals. The great genius of Raeburn has only been adequately appreciated in recent years, and his works are constantly rising in value. The two examples in the Morgan collection are considered the gems of the exhibition now at the Metropolitan Museum of Art.

No. 65

## LOUIS GALLAIT

BELGIAN

### *THE MENDICANTS*

(On canvas)

*Height, 52 inches; width, 40¾ inches.*

A LIFE-SIZED composition of an aged mendicant musician with his dying boy companion. Seated on a boulder, the old man holds across his lap the emaciated form of the boy, who rests his head against his protector's shoulder. A dog laps the nerveless hand of the child, who still holds the bow. The right hand of the mendicant, held out for alms, rests on the dog's back. The figures are seen to below the knees, the heads silhouetted against luminous clouds; a wild landscape is suggested in the background.

This picture is illustrated in Edward Strahan's "Art Treasures of America," 1880, Volume II, page 71, as being in the collection of H. Victor Newcomb of Louisville, Ky.; Mr. Newcomb lent the canvas to the Metropolitan Museum of Art in New York, where it was exhibited in 1882-83. The Wolfe Collection at the Metropolitan Museum contains a small canvas of a similar subject, with slight variations, "The Minstrel Boy," which is signed and dated 1867.

*Signed on the rock at the right: Louis Gallait.*

*From the collection of the Marquis of Salamanca.*

*From the collection of H. Victor Newcomb, New York, 1903.*

LOUIS GALLAIT was born at Tournay, Belgium, in 1810, and studied at the Academy in his native city under Hennequin; he continued his studies at the Antwerp Academy. One of his





earliest works, "Christ Healing the Blind," was bought by the city of Tournay and placed in the Cathedral where it now hangs. With the money obtained from this picture he was able to go to Paris, where he became a warm friend of Paul Delaroche. He soon became known as an historical painter and settled in Brussels, where he had a long and eminently successful career. His most important work, "The Abdication of Charles V," is in the Brussels Museum.

No. 66

## MATHIEU LE NAIN

FRENCH

### *A GROUP OF PEASANTS*

(On canvas)

*Height, 44 inches; width, 37½ inches.*

AN old man, holding a staff in both hands and with a pilgrim's water-bottle hanging from a cord about his waist, stands in the center of the picture. At the right is a young woman wearing a red dress, white kerchief and brown straw hat who has both hands on the old man's shoulder, while a little boy, with dark brown hair and brown coat, clings to the pilgrim's hand and clasps his staff. At the left an old woman in a red dress, with a basket on her arm, looks longingly at the principal figure, while this appealing look is repeated in the head of a dog which appears at the left in the immediate foreground. The frame is hand carved.

*From the Eugene Fischhoff sale, New York, 1906.*

MATHIEU LE NAIN was the youngest of three brothers, who painted together. All were born at Laon, Aisne, France. Antoine, the second brother, became master in St. Germain-des-Près and his brothers were his apprentices. Mathieu went to Paris in 1633 and Louis, the eldest, as well as Antoine soon followed, and the three brothers lived and worked together until 1648, the year in which two died, Mathieu surviving them nearly thirty years. He was born in 1607 and died in 1677, and is best known as an historical and portrait painter.



No. 67

BARTHELEMY DE KARLOVSKY

*AT BAY*

(On canvas)

*Height, 22 $\frac{3}{4}$  inches; width, 25 $\frac{5}{8}$  inches.*

IN a sandy valley a man, in Oriental costume of blue and white, stands beside his dead horse, pistol in hand, and faces mounted officers who are seen galloping in the distance. His blanket and hat are on the road in the foreground.

*Signed at lower right hand: B. DE KARLOVSKY,  
PARIS.*

*From the collection of Henry Kirkpatrick, New York, 1901.*

No. 68

T. P. ROSSITER

AMERICAN

*PORTRAIT OF A LADY*

(On canvas)

*Oval: Height, 30 inches; width, 25 inches.*

A LADY in the costume of about 1850-60, wearing a dress with white sleeves and a red velvet bodice and green skirt. She holds a fan and rests her right arm on a book that lies on a ledge in the immediate foreground. A column forms the background at the right. This is the only picture by Rossiter that has come up at auction in the past fifteen years.

*Signed at bottom: T. P. ROSSITER.*

*From the collection of James McCormick, New York, 1904.*

THOMAS P. ROSSITER was born in New Haven, Conn., September 29, 1818, and studied art in that city with Nathaniel Jocelyn. He went to Europe in 1840 with Durand Casilear and Kensett, and after a year and a half in London and Paris, went with Cole to Rome, where he spent five winters. On his return to New York he took a studio and painted a number of portraits and several large compositions. In 1853 he went to Paris again for three years, where he won a gold medal at the 1855 Exposition. His painting is facile and was very popular in his day. He was elected a member of the National Academy of Design in 1849. In 1856 he returned to New York and in 1860 he built a home and studio at Cold-Spring-on-Hudson, where he died May 17, 1871.

AMERICAN ART ASSOCIATION,

Managers.

THOMAS E. KIRBY,

Auctioneer.

## LIST OF ARTISTS



## ARTISTS REPRESENTED

---

BACON, HENRY: American; born 1839; died 1912.

6—THE MESSENGER.

BASTERT, NICOLAAS: Dutch; born 1854.

4—A WINTER EVENING.

BLAKELOCK, RALPH ALBERT: American; born 1847.

7—INDIAN BURIAL PLACE, COLORADO.

BLOMMERS, BERNARDUS JOHANNES: Dutch; born 1845.

50—RETURNING HOME.

BONINGTON, RICHARD PARKES: British; born 1801; died 1828.

34—MARINE.

BOUGHTON, GEORGE H.: British-American; born 1834; died 1905.

3—WOMAN IN GRAY.

18—AN ANXIOUS MOMENT.

54—WINTER.

BOUGUEREAU, WILLIAM ADOLPHE: French; born 1825; died 1905.

1—ASLEEP.

**BROUWER, ADRIAEN:** Flemish; born 1605 (?);  
died 1638. (Attributed.)

22—IN THE TAVERN.

**CHASE, WILLIAM MERRITT:** American; born  
1849.

36—THE EAST RIVER.

**COTES, FRANCIS:** British; born 1726; died 1770.

59—MISS SOPHIA TEMPLE.

**CROME, JOHN:** British; born 1768; died 1821.

52—LANDSCAPE.

**DECAMPS, A. G.:** French; born 1803; died 1860.

29—MARINE.

**DELPY, CAMILLE HIPPOLYTE:** French; born  
1841; died 1910.

30—LANDSCAPE.

**DE TROY, JEAN FRANÇOIS:** French; born 1679;  
died 1752.

56—NICOLAS DE CATINAT.

**DEWEY, CHARLES MELVILLE:** American; born  
1851.

37—TWILIGHT.

DUPRÉ, JULES: French; born 1812; died 1889.

28—THE COTTAGE.

DUTCH SCHOOL.

45—WOMAN CUTTING CABBAGES.

EATON, CHARLES WARREN: American; born  
1857.

14—A COUNTRY ROAD.

FABRITIUS, KAREL: Dutch; born 1624; died 1654.

58—THE ADVOCATE.

FORTUNY, MARIANO: Spanish; born 1838; died  
1874.

2—PASTEL.

GALLAIT, LOUIS: Belgian; born 1810; died 1887.

65—THE MENDICANTS.

INNESS, GEORGE: American; born 1825; died 1894.

17—NEAR MEDFIELD.

IRVING, J. BEAUFAIN: American; born 1826; died  
1877.

35—AT THE CONFSSIONAL.

JACQUE, CHARLES EMILE: French; born 1813;  
died 1894.

48—THE CLOSE OF DAY.

49—EVENTIDE.

KARLOVSKY, BARTHELEMY DE.

67—AT BAY.

LE NAIN, MATHIEU, French; born 1607; died  
1677.

66—A GROUP OF PEASANTS.

LEROLLE, HENRI: French; born 1851.

47—REST FOR THE WEARY.

MADRAZO, RAIMUNDO DE: Spanish; born 1841.

12—A GUITAR PLAYER.

25—THE BROKEN PITCHER.

MARATTA, CARLO: Italian; born 1625; died 1713.

20—PORTRAIT OF THE ARTIST'S DAUGHTER.

MARIS, JAMES: Dutch; born 1837; died 1899.

24—LANDSCAPE—MOONLIGHT.

MARTIN, HOMER D.: American; born 1836; died  
1897.

16—LANDSCAPE: ROADSIDE NEAR HONFLEUR.



MICHEL, GEORGES: French; born 1763; died 1843.

46—MARINE.

MIERIS, W.: Dutch; born 1662; died 1747.

44—LADY AT HER TOILET.

MILLER, OSCAR: American; born 1867.

13—NUDE.

MINOR, ROBERT C.: American; born 1840; died 1904.

40—NEAR THE WIGWAMS, WATERFORD, CONNECTICUT

MORLAND, GEORGE: British; born 1763; died 1804.

5—SHEPHERDS AND SHEEP.

32—SMUGGLERS IN THE ISLE OF WIGHT.

MOSTAERT: Dutch; sixteenth century. (Attributed.)

42—ADORATION OF THE KINGS.

MURPHY, J. FRANCIS: American; born 1853.

15—AN AUTUMN SUNSET.

NEEFS, PETER: Flemish; born 1578 (?); died 1656.

43—INTERIOR OF CATHEDRAL.

NEER, EGLON VAN DER: Dutch; born 1643; died  
1703.

23—A HERMIT AT HIS STUDIES.

OPIE, JOHN: British; born 1761; died 1807.

51—HEAD OF A GIRL.

PALMER, R.

9—LANDSCAPE.

PELOUSE, LÉON GERMAIN: French; born 1838;  
died 1891.

55—LANDSCAPE.

PEPPERCORN, A. D.: British; contemporary.

33—A GRAY DAY

RAEBURN, SIR HENRY: British (Scotch); born  
1756; died 1823.

64—PORTRAIT OF NEIL GOW.

ROBBE, LOUIS: Belgian; born 1807; died 1887.

31—SHEEP AND DONKEY.

ROBINSON, THEODORE: American; born 1852;  
died 1896.

19—GIRL WITH PUPPIES.

ROELOFS, WILLEM: Dutch; born 1822; died 1897.

27—A DUTCH CANAL.

ROOS, J. MELCHIOR: German; born 1659; died  
1731.

21—A MOUNTAIN PASS.

ROSSITER, THOMAS P.: American; born 1813;  
1871.

68—PORTRAIT OF A LADY.

SCHMIDT, E. A.

10—HEAD OF A MAN.

SHIRLAW, WALTER: American; born 1838; died  
1909.

62—THE WATER LILIES.

SMILLIE, GEORGE H.: American; born 1840.

41—NEAR THE BEACH, EAST GLOUCESTER.

TERBORCH, GERARD: Dutch; born 1617; died  
1681.

57—PORTRAIT OF A SCHOLAR.

THAYER, ABBOTT H.: American; born 1849.

38—A PRIZE BULL.

TIFFANY, LOUIS C.: American; born 1848.

8—THE WATER GATE AT MALTA.

VEYRASSAT, JULES J.: French; born 1828; died  
1892.

11—THE CATHEDRAL.

WEST, BENJAMIN: American-British; born 1738;  
died 1820.

63—INNOCENCE.

WEYL, MAX: American; born 1853.

53—LANDSCAPE.

61—APPLE BLOSSOMS.

WILLIAMS, F. BALLARD: American; born 1871.

39—THE ENCAMPMENT; VALLEY OF THE  
PASSAIC.

WILSON, RICHARD: British; born 1713; died 1782.

60—ITALY.

ZIEM, FÉLIX: French; born 1821; died 1911.

26—SUNSET—STAMBOUL.







