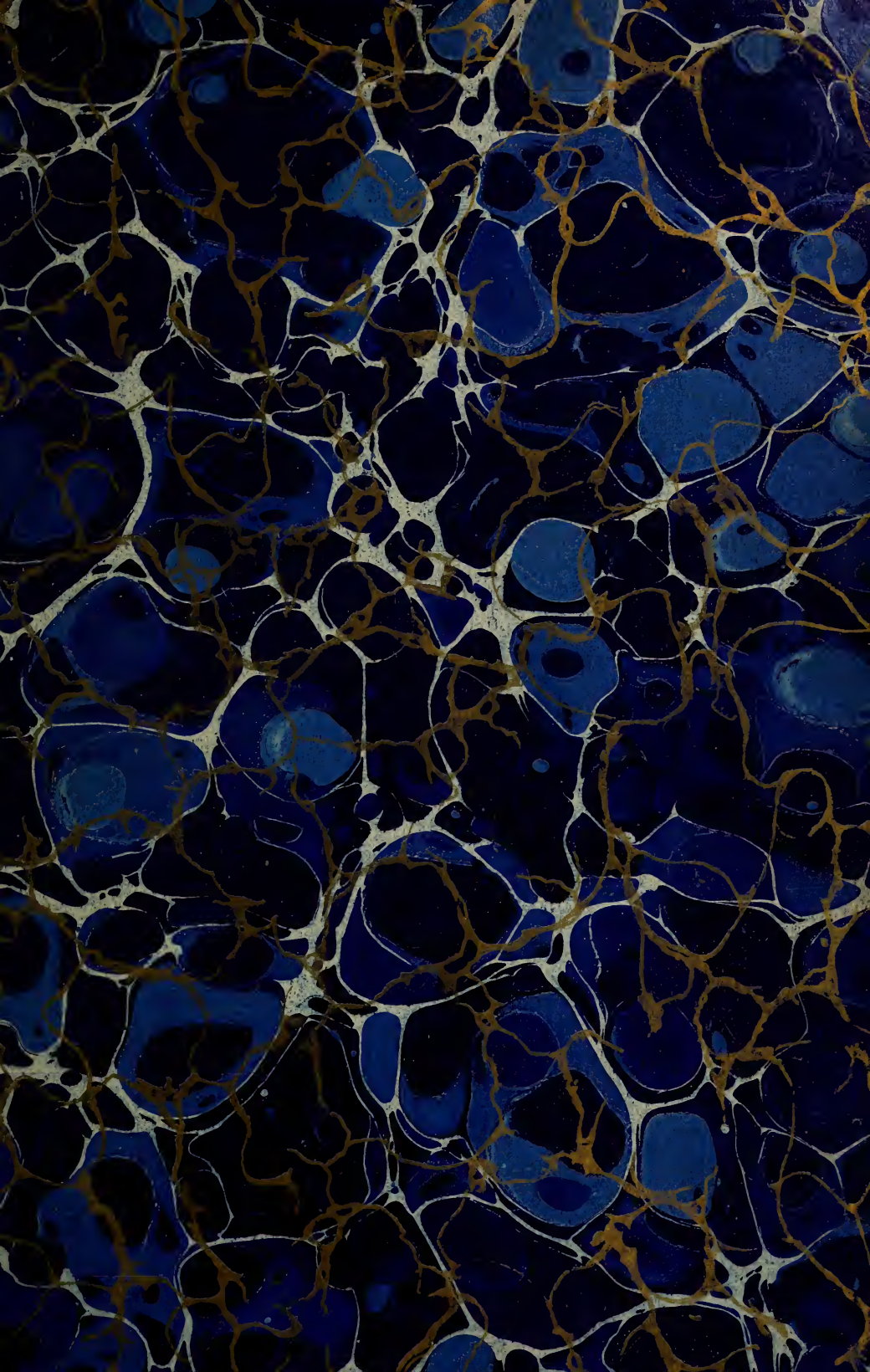


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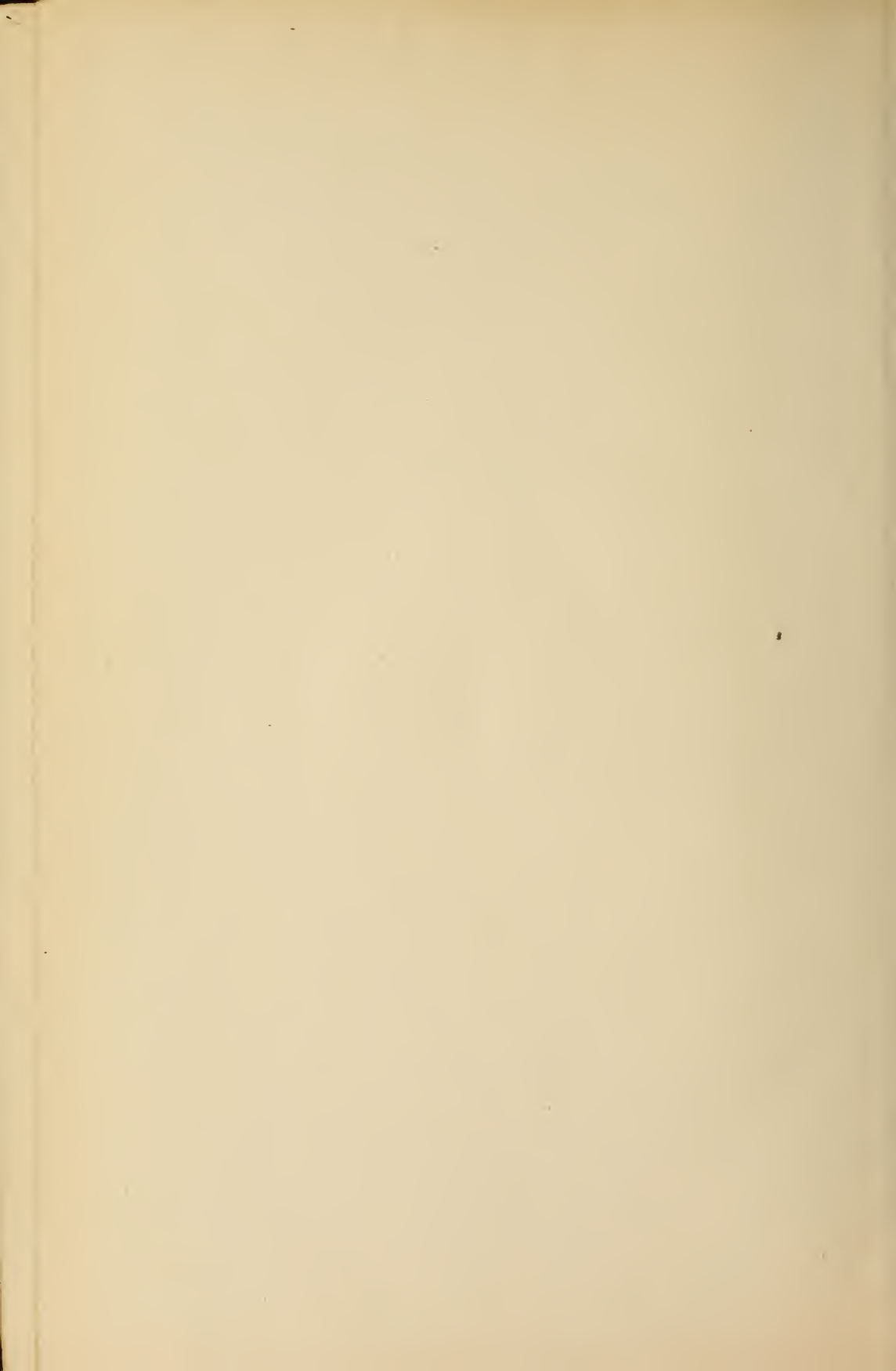


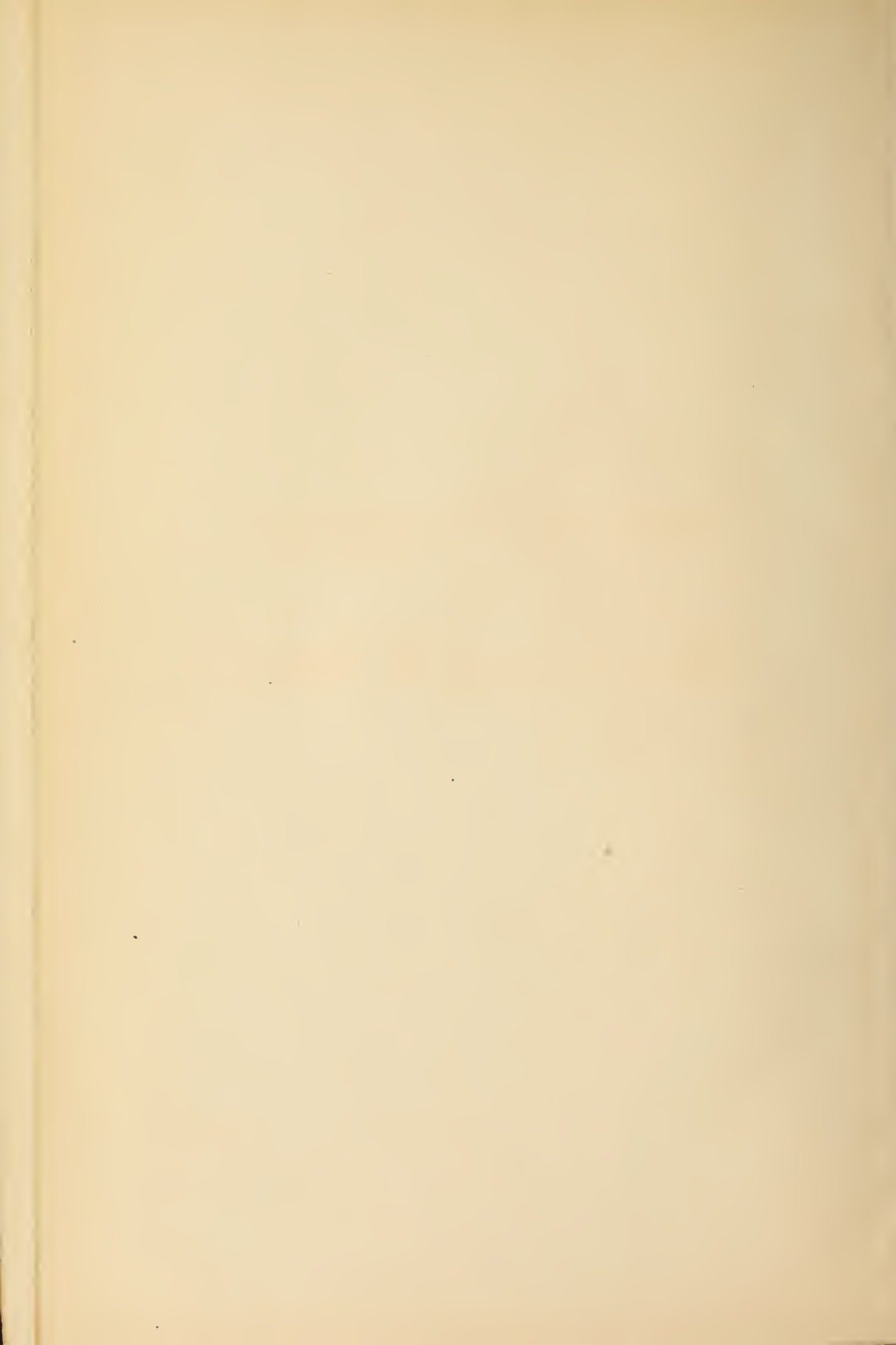




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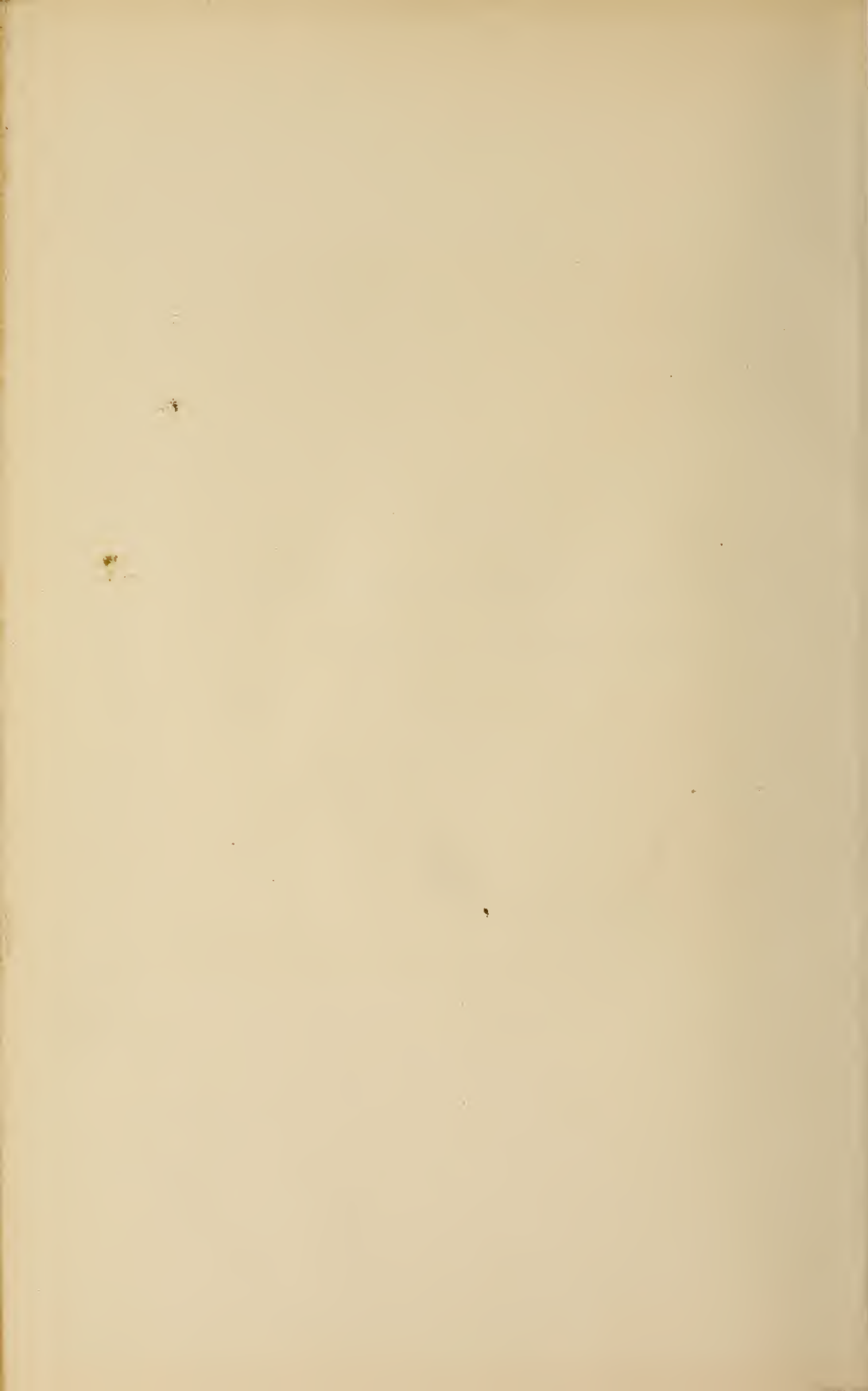




PRIVATE COLLECTION
OF
MR. GEORGE N. TYNER

AMERICAN ART GALLERIES
MADISON SQUARE SOUTH
NEW YORK

THE PRIVATE COLLECTION OF
MR. GEORGE N. TYNER





ILLUSTRATED CATALOGUE OF
THE PRIVATE COLLECTION

OF

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ON FRIDAY EVENING, FEBRUARY 1ST, 1901

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AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

FROM JANUARY 28TH UNTIL THE MORNING OF SALE

INCLUSIVE

THOMAS E. KIRBY
AUCTIONEER

AMERICAN ART ASSOCIATION
MANAGERS

NEW YORK

1901

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BIOGRAPHICAL NOTES AND
APPRECIATIONS

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BÉRAUD (Jean)

Contemporary

Jean Béraud was born at St. Petersburg of French parents in 1849. His studies at the Lycée Bonaparte were cut short by the siege of Paris, during which he served as a soldier in the Garde Mobile. After the restoration of peace he entered the studio of Bonnat, and began sending pictures to the Salon in 1874. At the Exposition of 1889 he received the *Grand Prix*, was made an officer of the Legion five years later, and at the recent exposition was *Hors Concours*.

In the early part of his career he was very successful in truthful and spirited scenes of everyday life in Paris, contributed to the illustrated journals. Similar subjects have occasionally occupied his later efforts, as in the picture in this collection; interspersed with portraits that have obtained him a good ranking. But the work of his which has aroused the greatest interest and no little controversy has been his rendering of incidents from the life of Christ, set in modern environment. Two of these were to be seen again at the recent Exposition: "The Descent from the Cross" and "The Magdalen in the House of the Pharisee." In the former a group of humble folks are tending the lifeless body, while a workman, standing on the brink of the hill, shakes his fist towards the smoke-stacks and huddled factories of a manufacturing town below. The other picture represents a dinner-party of men of fashion; coffee is being handed; Christ sits at the head of the table and at his feet is prostrated a woman in handsome evening costume. No wonder the cry of sensationalism was raised; and yet it is impossible to deny the tremendous meaning behind this ruthless satire of modern life or to shut one's eyes to the artistic reticence with which the daring anomaly is represented.

BERNE-BELLECOUR (Étienne-Prosper)
Contemporary

This popular painter of military subjects was born at Boulogne in 1838. When nineteen years old he entered the Beaux-Arts and studied under Picot and Barrias ; gaining a living meanwhile by photography. His efforts in this subject gained him a medal at the Universal Exposition of 1867, and were continued even after a picture had been accepted at the Salon ; until Vibert, who had become his brother-in-law, induced him to devote himself exclusively to painting. The following year, 1869, he won his first medal, and then visited Algiers in company with Vibert, Latour, and Detaille. The friends, however, were recalled to France by the outbreak of the war, and served together in the Artists' Brigade ; Berne-Bellecour receiving a medal for bravery at the battle of Malmaison, a scene which he afterwards represented on canvas. His military experiences had fixed his career. In 1872 his "Coup de Canon" received a first-class medal, and at the Exposition of 1878 he was admitted into the Legion of Honor.

His success was remarkable. He visited the court of Russia, and was entertained with favor by the Emperor. His vigorous personality has also sought an outlet in sculpture, engraving, and etching ; while, in collaboration with Vibert, he produced successfully the play of "Le Tribune Mécanique" at the Palais Royal Theatre, and has written many essays, sketches, and criticisms.

BLACKMAN (Walter)
Contemporary

Although he works in London, Walter Blackman is a native of Chicago, where he was born in 1847. He studied at the École des Beaux-Arts under Gérôme, and is identified particularly with the rendering of delicate types of female beauty.

BLOMMERS (B. J.)
Contemporary

At the recent Exposition in Paris, Blommers received a gold medal.

He was born at The Hague in 1844, and in time became a pupil of its Academy. His first exhibit was made in 1869, when his picture was hung next to one by Israels. This led to a friendship between them the

influence of which is clearly perceptible in his earlier work. But his temperament is sunny, and while he enters with sympathy into the life of the peasants, his *genre* pictures of domestic scenes are happier in suggestion than those of the older man. The picture, exhibited at Paris, a large canvas, represented a mother and three children paddling in the shallow waves at sunset; a subject altogether charming in spirit and execution. In Holland, Blommers is highly esteemed, his works hanging in the principal public galleries, while his reputation in other countries is steadily advancing.

BONHEUR (Auguste)

1824-1884

Auguste Bonheur was born at Bordeaux in 1824, the son of a struggling artist who eked out a living by painting portraits, landscapes, and signs, by giving lessons and making illustrations for the publishers. The father was so poor that even with the assistance of his wife, an accomplished musician and teacher, the family barely had a subsistence. After his wife's death the father moved to Paris, and, by the time that Auguste and his sister Rosa were respectively eighteen and twenty years, married a thrifty widow, whose able management made it possible for the talented children to pursue their art studies.

As Hamerton says, Auguste's striking qualities were put in the background through the exclusive favoritism shown by the public towards his sister. Yet their capabilities, like their choice of subjects, were similar. They were good artists of the second class. "No one ever painted oxen so truthfully as the two Bonheurs, Rosa and Auguste. They are not the greatest painters who ever attempted the ox, but they are the most faithful. And their fidelity is not confined to the painful study of parts. They know the entire animal in life and action; to use the pregnant French expression, they *possess* their ox."

B OUDIN (Louis Eugène)

1824-1898

It was Boudin who advised Monet, disgusted with his brief experience in the studio of Gleyre, to paint only from nature. Among the marine and landscape painters of France he occupies a foremost rank, and every year establishes him more firmly in popular estimation. Whether painting the coast of France, or glimpses of her ports, or frag-

ments of river scenery, as in the picture in this collection, he displays an intuition of the main characteristics of the scene, and renders them in fashion spirited or impressive, as the occasion needs. Few painters ever rival him in the skill with which he depicts the animation of wharves and shipping; his atmospheric effects are particularly good; he can saturate the scene with fresh moisture or crispen it with breeze. The hardy, vigorous, out-of-door feeling is always apparent. His ability to express in broad simplicity a lattice-work of masts, spars, and rigging, or an ample stretch of sky and pasture, as in the picture in this collection, is equally admirable. His studies of cattle also rank among the best. He had a preference for rich, low-toned colors, which he used most expressively.

He was born at Honfleur in 1824, and died at Deauville three years ago.

BOUGUEREAU (William Adolphe) Contemporary

Amidst the clash of discordant factions, Bouguereau has never deviated from the line he marked out for himself at first.

He was born at La Rochelle in 1825. While employed as clerk by a shopkeeper in Bordeaux he was permitted by his employer to spend two hours each day at the Alaux Art School. His companions held the youth in contempt, and, when it was announced that he had won the prize of the year, broke out into something like a riot. The prize, however, was given to him and decided his career. Despite the objections of his family, he resigned his employment and went to live with his uncle, a priest at Saintonge, where he painted portraits of the townsfolk. Having saved 900 francs, he proceeded to Paris, and entered the Beaux-Arts under the supervision of Picot. In 1850 he won the *Prix de Rome*. After four years' study in Italy he returned to Paris with style and purpose fully formed, and stepped at once into recognition, securing private and public commissions for mural decorations. He has received every official honor in France, and numerous foreign orders.

Never a colorist, he has a mastery of the line which has made him one of the greatest of modern draughtsmen of the nude. To naturalism he has never yielded; always his work is of the formal and traditional type; impeccably accurate, wholly pure and healthy and pleasing in sentiment, especially in his rendering of children and young girls. These qualities have established him as a leading exponent of the semi-classical school of painting.

BRICHER (A. T.), A. N. A. Contemporary

Born at Portsmouth, New Hampshire, in 1837, A. T. Bricher entered mercantile life at the age of fourteen, and studied art in his leisure moments. He began to paint professionally in 1858, and ten years later moved from Boston to New York, where he has continued to reside. He was elected an Associate of the National Academy in 1879, and is a member of the American Water Color Society.

BBROWN (J. G.), N. A. Contemporary

Among American painters there is not a more interesting personality than that of J. G. Brown, whose forty-five years of active work form a bridge between the past and the present. Over it he has consistently pursued the line he had chosen early and since made peculiarly his own—the delineation of country types that are fast passing away, and of the New York street boy who is perennially with us. These he has treated with unflagging interest and sympathy, and with shrewd but kindly characterization.

The present year brings him to the three-score-and-ten mark, for he was born at Durham, England, in 1831. From very early years he dabbled in colors, and after some study in the government school at Newcastle-on-Tyne entered for a year at the schools of the Scottish Royal Academy in Edinburgh, where he took a prize in 1853. From Edinburgh he moved to London, and painted portraits. Finally, in 1856, he came to this country, and opened a studio in Brooklyn. Four years later, when George H. Boughton gave up his studio in New York, Mr. Brown became its tenant, and made his first appearance in the exhibition of the National Academy, of which he was elected an Associate in 1862, and in the following year a full Academician. He is President of the American Water Color Society, and has won honors both at home and abroad.

BAVÉ (Jules Cyrille) Contemporary

Born at Paris. Medal of the third class in 1886. Bronze medal at the Universal Exposition of 1889. A favorite pupil of Bouguereau.

CAZIN (Jean Charles)

Contemporary

Distinctively a poet-painter, Cazin has preserved the traditions of the Barbizon-Fontainebleau group of landscapists, while impressing upon his work the stamp of an undoubted individuality.

He was born at Samer in Picardy, and became a pupil of Lecoq de Boisbaudran, from whose *atelier* so many strong painters of realistic aims have graduated. Cazin commenced with figure subjects drawn from sacred and profane history. In 1876 he won his first medal with the "Dockyard," gaining another the following year for "The Flight into Egypt;" the gold medal was awarded to him in 1880, and the red ribbon of the Legion in 1882. At the recent Exposition he gained the *Grand Prix*. In 1894 he visited the United States, and held a successful exhibition of his works at the American Art Galleries.

Mr. Theodore Child thus describes his personality: "M. Cazin is a man of medium stature, with a massive head of large volume; long, gray-blond hair hanging over the shoulders; features of great strength and precision; prominent eyes, with rather heavy eyelids; an expression of detachment from material things, and absorption in some internal dream."

His permanent reputation is based upon his landscapes, generally so broad and simple in treatment, yet true to the delicate variety of nature's phenomena, and, whether sprightly or severe, always poetic.

CHASE (William Merritt), N. A.

Contemporary

William M. Chase has few rivals in versatility and technical resources. In oils and water colors, as a pastellist and etcher, he exhibits a mastery over his medium that is quite remarkable; and in all his work, even the slightest, an admirable individuality.

He was born in Franklin, Indiana, fifty-two years ago. After studying with B. F. Hayes in Indianapolis, he practised for a while in the West as a painter of portraits and still life. Later he became a pupil of J. O. Eaton at the National Academy schools, and in 1872 entered the Royal Academy at Munich, where his masters were Wagner and Piloty. Acquaintance with the work of modern Frenchmen, and contact with Americans in New York who had returned from study in Paris, enlarged his aims and modified his methods; and extensive travel and study of the galleries of Spain, Italy, France, and the Low Countries have matured a style, brilliantly eclectic, yet none the less distinctly personal. Much of his untiring energy has been devoted to teaching, while the scope of his painting includes portraits, landscapes, *genre* subjects, and still life.

Besides being an Academician, he is a member of the Society of American Artists, and of the American Water Color Society. His 'long list of successes was crowned by the award of the gold medal at last year's Exposition, where he was represented by the very beautiful and dignified portrait, "Lady with a White Shawl;" a still life, "The Big Brass Bowl;" and a landscape, "The First Touch of Autumn." His summers are spent amid the Shinnecock Hills on Long Island, the beauty of which he has commemorated in numberless pictures.

CLAYS (Paul Jean)

Deceased

This distinguished Belgian painter was born at Bruges in 1819. He became a pupil of Gudin in Paris, and devoted himself to *genre* marine subjects, selected along the coast of Flanders, at the mouth of the Scheldt, and, for a while, on the Thames and east coast of England. His works are distinguished by serenity. There is movement, but it is rarely more than the shower which precludes a storm, or the feathering of waves before a gentle breeze. He was fond of moist skies, the tender effects of morning and evening, and the variety of light upon the water. Among other honors, he received medals at the Universal Expositions of 1867 and 1878, and was an Officer of the Legion.

COROT (Jean Baptiste Camille)

1796-1875

Though one of the leaders of the famous group who rescued landscape painting from the barrenness of the so-called classic landscape, Corot was in fact more classic than the classicists. True, he did not rely upon line and form, but he revitalized the old classic spirit in color and light. It has been said that during his visit to Italy he "absorbed with eagerness the classic charm of Italy;" but perhaps one may say with greater truth that what he saw and studied made him project his mind back to the classic sources from which the great Italians—architects, sculptors, and painters alike—had drawn their inspiration. His temperament fitted. In its simple, happy buoyancy, perennially young, it was an avatar of the old Greek spirit, its open-eyed love of beauty; serenely impassionate, seeking to express the abstract and universal, and always in a tender way, for his character was kindness.

So the classic feeling lies deeper than the subject of his picture. You will find it in the smaller studies of some familiar bit of scenery around

Ville d'Avray, as well as in the more obviously idealized conceptions, in which nymphs tread the shadows of the trees in the trembling twilight. Even the fragment of nature does not localize the imagination, as, for example, one of Daubigny's river scenes does. In them it is a pleasant, particular spot in which the artist induces one to linger, while Corot leads the imagination through the glimpse into a wide beyond. His light and air are circulating through space; only for a moment permeating this little portion of it, bathing the foliage and setting it in vibration, then passing on. It is not an intimacy with the landscape that they encourage, but a sense of its being part of the universal whole. They have, therefore, the essential elements of that serene poetry which is petrified in the Greek statues or which marches through the Iliad—"an expression of the deepest, simplest attributes of nature."

Corot's art was not a revolt against form, but a reincarnation of the spirit of nature, which he expresses, being such as he was, in color, light, and movement. His earliest studies, by the time he had emerged from the studio of Berthin, and was thinking for himself, were in search of moving life. He was in Italy, the variegated life of which he essayed to sketch. But it eluded him; the figures would not stand still long enough to be drawn in detail; if they had, he would have missed their movement. So he set himself to catch the character, to portray the essentials; and with such success that before long he could "fix the outline of a ballet at the opera with a few strokes, made with lightning-like rapidity." The words are his own and suggest at once his aim and method. When he turned to landscape, it was with the same intention of depicting the movement of nature—the pulsation of foliage and vibrating life of light and atmosphere.

His temperament responded oftenest to the charms of waxing and waning light—the fragrant purity of the young morning or gracious serenity of the young night. Sometimes he represented the delicate grayness of the atmosphere in France, but more frequently transposed it into a key of silvery luminousness, representing the verdure, now tenderly fresh, or misty gray and dusky green; composing his subject simply, with effective massing of foliage and tree forms, stirred and lapped with air and light.

A silver medal of the second class was awarded him in 1833; in 1846 he received the honor of the Legion; gold medals in 1848, 1855, and 1867; and in the last year was elected Officer. The most signal honor, however, was a gold medal, presented to him shortly before his death, in 1875, by his brother artists. Dupré's words on hearing of his death were, "It will be hard to fill the place of the painter; it will be impossible to fill the place of the man." Few artists have been so loved by their fellows or have reflected so truly in their work the loveliness of their lives.

A vigorous, original personality, twisted from free development by opposition, and confirmed in its limitations by stubborn pride; yet great, notwithstanding, in itself and in its influence upon others—such was Courbet.

He was born in the beautiful valley of the Doubs, where the river doubles upon its course, midway between the young mountain stream and the grown river. In the woodland dells and rocky haunts where the deer come down to drink he gained his love of beauty, and he himself was beautiful. Hamerton, writing in 1867, describes him as "a well-grown, powerful man, with a face that Silvestre not inaptly compared to those of the Assyrian kings on the marbles from Nineveh, with the skin of a woman, and an eye of singular beauty and mildness. I never met," he adds, "a man who more entirely conveyed to me the impression of perfect simplicity and honesty. His politeness takes the form rather of kindness and gentleness than ceremony; and so remarkable is this gentleness that one asks how this quiet, beautiful man can have had fire enough in him to fight the world so long. But the fire flashes out now and then in moments of imperious energy. He said to me one day, '*Mettez vous en face de la nature et puis peignez comme vous sentirez—Pardieu!*' The final *pardieu* was electrical."

In early life he was under clerical influence, and after a course at the College of Besançon was sent to study law in Paris. He drifted, however, into the studios; not pursuing a steady course of training and discipline, but picking up a knowledge of art fragmentarily, and leading an isolated, independent life. This put him out of favor with the influential painters who kept the great *ateliers*, and his rejection from the Salon for six years followed, which established his determination to assert himself and work entirely in his own way. So in after years he never supplemented his lack of severe training by riper study. He remained a narrow and uncultured man, without even the critical sense which could make him dissatisfied with his own shortcomings. His originality stiffened into stubbornness. His dogmatic spirit and the antagonism it provoked led to an attitude of mind that at times seemed to revel in what was brutal. After he had received a medal in 1849, and therefore could no longer be excluded from the Salon, he sent pictures year after year which a hostile jury were compelled to hang, although they defied its traditions. In 1855 he made a separate exhibition of his works, and at Munich enjoyed a salon to himself. For this he received the Cross of the Order of St. Michael from the King of Bavaria, which caused his later refusal of the Legion of Honor to be construed into a deliberate insult against his own country. His open revolutionism culminated in

1871, when he threw himself into the Commune and became its Minister of Fine Arts, in this capacity decreeing the destruction of the Colonne Vendôme on the ground that it was a monument to tyranny. When order had been restored, he was imprisoned for six months and heavily fined, and after his liberation sought exile in Switzerland, where he died in 1877, broken in fortune and little regretted at the time.

Sober second judgment, however, has recognized the grandeur of much of his work. His creed was realism, a protest as much against the classic as against the romantic tendencies of his day, and a contention that ugliness as well as beauty has its place in art; the only motive allowable being to paint what is in sight. This theory grew naturally out of his temperament, which led him to take an open, immediate interest in the happenings before his eyes, while neither character nor training prompted him to make selection. Perpetually, however, his natural genius and love of beauty rose superior to affected dogmas; the great truths of nature appeal to him; he attains to a height of magnificent conception, and his brush work, always coarse, becomes superbly strong. In his sympathy with peasant life he stands by the side of older men, like Millet and Israels, and with them has influenced such younger painters as Bastien-Lepage, Julien Dupré, and Lhermitte.

DAUBIGNY (Charles François) 1817-1878

Daubigny, the youngest of the Barbizon-Fontainebleau group, was, more than any of the others, a painter of the *paysage intime*—the hospitable, familiar country. By nature lovable, with a heart that kept its sweetness to the end, unembittered by early struggles or cloyed with subsequent prosperity, he looked at nature as a lover, with an eye only for her beauty, and finding beauty in everything he saw. His was no narrow range of sympathy; he rose to nature's grander moods, but opened his heart even to her simplest aspects. He wooed his mistress as he found her—at misty evening, under lambent sunshine, or in placid moonlight—none the less when her face was fretted with cloud than when it breathed tranquillity. The universality of his affection, while it interfered with intensity and depth of scrutiny, resulted in a poetry of expression, simple and naïve. It is a strain so familiarly sweet that it finds quick response in the hearts of many. From 1848, when he gained a silver medal, honors flowed to him steadily and troops of admirers, who increase in number as time goes on.

Inheriting artistic tastes, for his father was a teacher of drawing, and an uncle and aunt miniature painters whose works were received at the

Salon, he became the pupil of his father, and later studied painting under Delaroche. The story is well known how he lost his chance of the *Prix de Rome* through a mistake, and how, in company with a fellow-student, he made the pilgrimage to Italy on foot. After remaining there a year, he trudged back to Paris, and subsequently paid a visit to Holland. His work, unlike Corot's, shows no trace of Italian influence; nor, indeed, of Dutch painting, except in the artless choice, as subjects, of the simple things around him, represented frankly, without display, for the pure pleasure of the doing.

The picture which secured him the Cross of the Legion in 1857 was "Springtime"; a peasant girl riding through a field of tender wheat, between apple trees laden with blossoms. It is now in the Louvre, as are his "Vintage" and "The Lock of the Optivoz." The last named marks the beginning of the subjects on which his ripest efforts were expended. He lives as the poet-painter of the rivers of France—the Oise, the Marne, and Seine. He knew them intimately, spending the summers in a house-boat, passing from each to each at will, free from worry and interruption, noting the rivers' aspects under every guise of hour and weather, and conning the sweet tranquillity of farms and villages on their banks. As time went on, the river night-dews undermined his health, and he became a victim to rheumatism, which brought the end. He died with the name of Corot on his lips.

D E HAAS (M. F. H.), N. A. 1832-1895

Vigorous in character and always picturesque, M. F. H. de Haas's marines rank among the best examples by the older American painters.

He was born in Rotterdam in 1832, and became a pupil of the Academy in his native city. Later he spent a year in London, and then returned to paint upon the Dutch coast, studying with Louis Meyer at The Hague. In 1859 he settled in New York, was elected a National Academician in 1867, and assisted in the formation of the American Water Color Society. He died in New York in 1895.

D ETAILLE (Jean Baptiste Édouard) Contemporary

Detaille is the realist of military art, the painter of disciplined splendor; while his great rival, De Neuville, represented the dramatic aspect of the soldier's life, its tragedy and stern poetry.

Born in Paris in 1848, Detaille began his education at the Lycée Bonaparte, from which he graduated at the age of seventeen. Having shown some of his studies to Meissonier, he was admitted to the latter's studio, and became the favorite among the few who were received as pupils. His first Salon picture, exhibited in 1867, depicted a corner of the famous studio; and a portrait of Meissonier, said to be the best ever painted of him, is introduced into his picture of "The Passing Regiment," in which the master is standing among the spectators on the curbstone. It was executed in 1875, and is now in the Metropolitan Museum, New York. In 1868 he accompanied Meissonier to the Mediterranean, and began his study of military scenes and character. The war of 1870 gave him his earliest experience of real warfare as a private soldier, and his first picture of this period won for him a second time a medal of the third class. In 1872 he created a sensation by sending to the Salon "The Conquerors," in which German soldiers are shown conveying wagon loads of stolen property out of France. By official order it was excluded, but granted a second-class medal by the jury. Other honors followed in quick succession, and since the death of De Neuville in 1885 he has been loaded with official recognition and popular favor. At the recent Exposition he was *Hors Concours*.

It is said that the only ornaments on the walls of the bed-chamber of the German Emperor are engravings after battle pieces by Detaille and De Neuville, and that under the former's has been written by the Emperor, "Homage from the Victor to the Vanquished."

DIAZ DE LA PENA (*Narcise Virgile*) 1808-1876

In the genius of Diaz was mirrored the counteracting influences of his heredity and environment. From Spanish parents he drew the fervor of his spirit—idealistic, turbulent, directly individual—for his father had been a political exile, living among strangers in Bordeaux. He too, himself, while still a lad and apprenticed to the Porcelain Works at Sèvres, quarrelled with his master, and trudged to Paris to face and conquer poverty. Delacroix had just stirred the imaginations of the younger men by his revolt against classicism, and to the untutored genius of Diaz the romantic ardor of the older youth supplied the stimulus it needed, while the ignoring of line was a welcome creed to one who had learned but imperfectly to draw.

For some time he maintained himself by painting little *genre* and figure subjects, deriving his motives partly from books, and partly from a teeming imagination, all the while influenced by such painters as Cor-

reggio, Prudhon, and Delacroix. In the Salon of 1831 he exhibited without attracting notice. The grinding poverty of this time, instead of daunting his spirit, taught him, one may believe, his defects of knowledge; for when Dupré, who had been a fellow-pupil at Sèvres, introduced him to Rousseau, he set himself with eagerness to learn from that master of scientific knowledge the real discipline of his art. He never forgot the debt he owed to Rousseau. In 1851, when he and not his friend had been made a Chevalier of the Legion of Honor, and the dinner was being given in honor of the newly elected, Diaz rose from his chair with a resounding thump of his wooden leg, and startled the company by announcing the toast: "Theodore Rousseau, our master, who has been forgotten!"

His success was great and eventually killed him, for he was untiring in efforts to meet the demands of all his patrons. The coming on of winter was always dangerous to him, and, in 1876, feeling himself attacked by an affection of the chest, he went to Mentone. Here for a while he seemed to revive, and bravely painted on, but Death was behind his shoulder and surprised him in the midst of his work.

Even before migrating to Fontainebleau in 1833, Diaz had begun to concentrate himself on landscapes, the subjects upon which his fame is enduringly based. His association with Rousseau was altogether a happy one. Both were giants; Diaz in impetuosity of genius, Rousseau in the genius of patient observation. The latter's accurate science was the handmaid to his majestic conceptions, and he supplied to the undisciplined fervor of Diaz just that counterbalance of serious purpose which it needed, and which he would have disdained to accept from a man of smaller calibre and aim. His soaring imagination had begun to find a firm basis from which it might take its flights. The real facts of nature in her grandeur and strength became his theme, though it was less as facts that he used them than as subjects and incentives for his own imagination. He was essentially a poet, and, like the majority of painter-poets, a superb colorist. Color was with him an instinct, the natural expression of an overflowing, joyous, creating spirit, and he used it with the daring exuberance of an improvisator of song.

DIETERLE (Marie)

Contemporary

Daughter and pupil of Émil von Marcke, Marie Dieterle was born at Sèvres. She has devoted herself to subjects involving landscape and cattle, and possesses the gift of suggesting the relation between the two. Her cattle are strong and lusty, drawing their nourishment from

the rich pastures, and breathing the pure air of healthy, invigorating skies. She is a skilful draughtsman, representing the character as well as the formation of the animal, and paints with a full and free brush, which suggests equally the juicy vigor of the vegetation and the robust velvetiness of the animal's hide. Her father's method was scarcely more virile.

DUPRÉ (Jules)

1812-1889

"If I had nothing more to find out and to learn I could not paint any longer."

The words are Dupré's own, and they embody the mainspring and method of his life. While he was still a pupil in his father's porcelain factory at Nantes, he spent all his spare time in roaming through the country, sketch-book in hand. Unprompted, he sought nature and gathered the secrets which were to assist in revolutionizing landscape art. The crayon studies made at that time "bear witness to a comprehension of nature unique for so young a man." At eighteen he went to Paris and set himself to study the old masters; meeting Rousseau, who was his own age, and commencing a friendship that was to last through life. Of these two leading spirits in the formation of the Barbizon-Fontainebleau school Dupré had the more even temperament, which enabled him to make better headway with the world; but as influence and popularity came to him, he used both to champion his friend. The story is told how Rousseau had been hawking a picture over Paris, vainly endeavoring to sell it. Dupré took it to Baroilhet the singer, and induced him, much against his will, to buy it for 500 francs. It was the masterpiece "Le Guivre," which was sold at Baroilhet's sale twenty years later for 17,000 francs, and is now in the Walters Collection at Baltimore.

Dupré's first appearance at the Salon was made in 1831, when his picture was bought by the Duc de Nemours, a circumstance which laid the foundation of his fame and fortune. Many years afterwards, as Albert Wolff relates, when the duke returned home after a political exile, Dupré called upon him. Both were now white-haired men. The duke took the artist into the salon to see the picture, and, as they stood in front of it, pressed his companion's arm. "Your art, my friend," he said, "is more fortunate than you or I. It does not grow old."

His first medal was received in 1833; the rank of Chevalier in 1849; and that of Officer in 1870, three years after Rousseau had died, prostrated with disappointment that he had been ignored for the same honor.

Dupré's later life was spent at L'Isle Adam, separated from his birthplace, Nantes, by the width of the River Oise. Here he occupied a

modest house, unpretentiously comfortable and fitted for industrious life and restful leisure. He had made up for early deficiencies of education by careful and judicious reading, and delighted to receive and entertain his friends.

GÉRÔME (Jean Léon)

Contemporary

At the recent Universal Exposition the President of the International Jury of Fine Arts was G r me. Such a dignity was fitting culmination to the fifty-three years of honorable recognition which he has enjoyed since winning his first medal with "The Fighting Cocks." The picture was skied; but Gautier discovered it and wrote next day in the columns of "La Presse": "Let us mark with white this lucky year, for unto us a painter is born. He is called G r me. I tell you his name to-day, and to-morrow it will be celebrated." It was an affected, egotistical utterance, but events have proved the accuracy of the judgment.

G r me was born in 1824 at Vesoul and became a pupil of Delaroche, whom he followed into Italy. He failed to secure the *Prix de Rome*, but consoled himself by visiting Russia and Egypt. From the latter he brought back a number of studies which were only superficially interesting compared with the work that he gathered in his second visit to that country; but the public crowded to see them, and G r me's popularity was fairly started. It was immensely advanced a little later by his "Duel after a Masked Ball," painted with an unpassionate coldness that makes the tragedy the more terrible. This complete objectiveness of mental attitude is one of his main characteristics. Whether depicting a scene of horror, as in the "Death of C sar," or of sensuous abandonment, as in "Phryne before the Tribunal," where the famous courtesan unveils her beauty nude before the judges, there is no trace of personal feeling on the artist's part. He makes a cold analysis, and records the facts as dispassionately as a surgeon. The inevitable result is that he does not move us either. He stirs our admiration, but leaves the emotions cold.

His store of arch eological knowledge is immense. He has spared no pains to acquire it; thinking little of making a flying visit, perhaps to Rome, to gather some morsel of fact, and hastening back before the colors on the half-finished picture were yet dry. In such a picture as "The Century of Augustus," in which he represents the culmination of Roman civilization and its decline into the Middle Ages, the accurate knowledge of detail is almost unlimited. One finds it in smaller quantity, but completely convincing, in the picture of "Louis XIV. and his

Court," in the present collection. The accuracy does not obtrude itself, for it has been made subservient to securing a complete *vraisemblance*. The pageant of the times is actually before us; we live in the very atmosphere of it, and share, it may be noted again, the painter's dispassionate attitude. We feel the hollowness, as well as the stateliness, of the spectacle.

Gérôme is a brilliant draughtsman, skilled in the wisdom of the French technicians. His second visit to Egypt enlarged the resources of his palette, but color with him is not an instinct. It is, rather, a cultivation. He is the great exponent of artistic scholarship.

GRANDJEAN (Edmond-Georges) Contemporary

Born at Paris. Pupil of Pils and Yvon. Medals of the third and second class, respectively, in 1888 and 1898.

GUY (Seymour J.), N. A. Contemporary

An Englishman by birth, born at Greenwich in 1824, and having received his art training in London, Seymour J. Guy came to America at the age of thirty, and has since identified himself completely with the land of his adoption. After obtaining considerable success as a portrait painter, he turned his attention to *genre*, particularly to subjects of domestic life, upon which he has established a widespread popularity. He became an Associate of the National Academy in 1861, a full member four years later, and was one of the original members of the American Water Color Society. His pictures are characterized by finished draughtsmanship, agreeable color, and a serious and conscientious method.

HARNETT (William M.) Deceased

This popular painter of realistic still life was born at Philadelphia in 1851. After graduating from the schools of the National Academy he studied for four years in Frankfort and Munich.

"A number of larger canvases, calculated for purposes of illusion,

and painted for display in public under artful arrangements of light and surroundings, have brought him a decidedly sensational and wide-spread consideration ; but it will be upon his cabinet studies, so marvellous in their reproduction of form, color, and texture, and in their semblance of the solid quality of nature, that his reputation will chiefly rest."

HART (James McDougall), N. A. Contemporary

Both James Hart and his elder brother William were born at Kilmarnock, in Scotland, and were brought to this country in 1831 by their parents, who settled in Albany, New York, James being then three years old. They were apprenticed to a coach builder, and from painting the panels of carriages graduated into art. James went to Germany and studied for a year under Schirmer in Düsseldorf. Returning to America in 1852, he applied himself to landscapes, either with or without cattle, and to these subjects has remained faithful. He was elected an Academician in 1859, and has served as Vice-President. Possessed of a fluent wit and boundless good nature, he has been cordially loved by his colleagues and many pupils. His landscapes are typically American. "He sees with clear eyes and paints with an honest hand."

HART (William), N. A. 1822-1894

William, the elder of the two brothers Hart, was born in 1822. His parents, emigrating from Kilmarnock, Scotland, settled in Albany, New York, in 1831, and in time apprenticed their sons to a local carriage builder. But both had spent their spare time in studying art. In 1853 William Hart opened a studio in New York, and five years later was elected an Academician. From 1870-1873 he was President of the American Water Color Society. In his pictures, examples of which are to be found in most of the well-known collections of this country, he shows a preference for rich and glowing color, exhibited in brilliant sunsets or warm autumn foliage. He died in 1894.

HENNER (Jean Jacques) Contemporary

The early career of Henner is a beautiful example of a family's proud belief in a gifted son and of the help which the government in France affords to worthy students.

He was born at Bernwiller, in Alsace, in 1829. His father, a poor carpenter, was the first to appreciate and encourage the boy's marked skill in drawing, and devoted himself to its advancement. When, worn out with toil, the old man passed away, he bequeathed the duty as a legacy to his children, who, in their turn, labored to develop the brother in whom they had such pride. Having learned drawing under Gontzwiller, at the college of Altkirchen, he began to paint with Gabriel Guérin in Strasbourg. Thence, with the help of a pension from the Department of the Rhine, he proceeded to Paris, and entered the *École des Beaux Arts* as a pupil of Drölling and Picot. In 1858 he won the *Prix de Rome*, which gave him five years' study in Italy, after which he visited and painted in Dresden and travelled extensively in Holland.

His "Susannah and the Elders," exhibited in 1864, made a distinct mark and was purchased by the government. Since then his career has been a record of honors, culminating in 1898 with the dignity of Commander of the Legion and the *Grand Prix*, the latter being awarded to him a second time at the Universal Exposition of last year.

"In his brilliant career Henner has never sacrificed his individuality for a moment, and never relaxed his quest of the ideal." The ideal with him is incarnated in the human form, the abstract beauty of which he expresses, unconscious of flesh and blood and desires. Whether nude or draped, his female figures have enchanting loveliness of a type most chaste and spiritual. He places them against luminously dark backgrounds, which creep mysteriously forward and envelop the outlines of the figure; the flesh is bathed in atmosphere, and white and firm and fragrant as magnolia blossoms; the modelling inexpressibly subtle and tender; the whole, a mingling of spiritualized light and profoundly mysterious shadow. He has been compared to Correggio, but quite unnecessarily, resembling him neither in color nor light nor composition; while as for the sentiment—Correggio, "The Faun of the Renaissance," exhibits a pagan joyousness in the beauty of form; Henner, a deep reverence for its spiritual significance. For example, in the "Lola" of this collection the maiden is one to kindle a lover's longing; meanwhile the depths of her own heart are as yet unplumbed; only the faintest shadow of the event has grayed the pellucid surface of her thoughts; womanhood is still a mystery, and the attitude of the artist has been that of the father who reverences and shields the virgin purity.

At the recent Exposition he was represented by six pictures, not the least beautiful of which was a portrait of a young lady in a dull red cloak. In admiration of his idyllic and biblical subjects, the public is apt to forget that in portraiture also he has excelled.

ISRAELS (Josef)

Contemporary

One may regard the work of Josef Israels both as a survival of the traditional school of Dutch *genre* painting and as a reflection of the influence of Millet and Courbet. Holland has always been the home of peasant *genre*, its painters loyal to their environment, and relying for motive upon the human life around them.

Israels's departure from tradition was in seeing the pathetic side of homely life, and in this becomes apparent the influence of Millet. Courbet's realism was a natural consequence of this view of artistic motion. Given the peasant as a subject, he should be represented as he is. Israels, while influenced by both, has chosen the path most suitable to the surroundings of his own country and most congenial to his own temperament. Avoiding alike the crude acceptance of the ugly and the stern and hopeless view of laboring life, he has depicted the peasant as he found him in his own country—a creature of narrow and laborious life, but sturdily self-reliant, and not dejected with his lot; pursuing a quiet, gray, uneventful round of duties, relieved by the simple, strong attachments that cluster round the fireside. There is no note of despair. Life is still worth living. In his pictures of children he strikes a note more positive. He loves them; the shadow of unremitting labor has not yet settled on their faces, and he paints them as they should be, as he sees they are—happy, healthy, unconcerned. He is not an accomplished technician; his brush performs no wonders; its method is a patient laboring to express the full thought. Nor is his color distinguished in the ordinary sense; it lacks purity and depth, and yet in its sombre impressiveness it never fails to stir one's emotion. It is precisely suited to convey the painter's meaning. Always his work has a noble seriousness and an underlying depth of human tenderness.

He was born at Gröningen in 1824, and became a pupil of Kruseman in Amsterdam, and afterwards of Picot in Paris. His world-wide reputation was recognized at the Exposition last year, when the *Grand Prix* was conferred upon him.

JACQUE (Charles Émile)

1813–1894

Last survivor of the Barbizon-Fontainebleau painters, Jacque reached a full meed of dignity and wealth. The varied experiences of his early life, joined to a well-balanced mind and practical character, had

enabled him to escape the early harassments which had beset his friends.

Born in 1813, he was by turns a soldier and a map engraver ; later practising engraving upon wood, and etching. In these mediums his first exhibits were made at the Salon, and they received awards in 1851, 1861, and 1863. His influence had much to do with the revival of interest in the art of etching, and examples of his plates are held in high esteem by collectors. Meanwhile, from 1845 he had been training himself to paint, although it was not until 1861 that his pictures received official recognition. His sympathies were with rustic life, and particularly with animals. The pig attracted him as a subject ; he not only painted the barn-door fowls, but bred them and wrote a book about them. Yet it is for his representation of sheep that he is most highly esteemed. His experience with the burin and needle had made him a free and precise draughtsman, while his profound study of animals gave him complete mastery over construction and details, as well as the power to represent their character. His fondness for them saves him from any possibility of triviality ; he selects the essentials and fuses them into a dignified unity. While in the strict sense he is not a colorist, he uses color often with impressiveness and always with a fine simplicity and breadth. His pictures have much of the poetry which characterized the Barbizon school, and found ready patrons during his life. The sale of his studio collection after his death produced the noteworthy return of over 600,000 francs.

JACQUET (Gustave Jean)

Contemporary

A pupil of Bouguereau, Jacquet made his early reputation with pictures of a historical character. The "Appeal to Arms" appeared in 1867, when he was twenty-one years old ; and the following year he gained his first medal with "Sortie d'Armée," now in the Museum of Blois. During the Franco-Prussian war he served as a soldier, and was in the Artists' Brigade at the battle of Malmaison, and subsequently appears in Berne-Bellecour's picture of the scene. In 1875 he obtained a gold medal for his "Reverie" and since then has devoted himself almost entirely to the rendering of female beauty, both in *genre* subjects and in portraits. His style is sensitive and refined ; saved, however, from over-sweetness by his fondness for virile sweeps of line and amplexness of masses in the composition. He has an agreeable sense of color and is a skilled draughtsman.

KNIIGHT (Daniel Ridgeway) Contemporary

A native of Philadelphia and a student of the Pennsylvania Academy, Knight went to Paris in 1872, and since that date has continued to reside in France. He entered the Beaux-Arts and studied under Gleyre, later on being received into the studio of Meissonier, the only American who ever enjoyed that distinction. He did not, however, become an imitator of the great Frenchman. Indeed, from the time he made his acquaintance, he ceased to paint the little costume pieces with which he had been identified previously, and devoted himself to studies of peasant life on a larger scale and set in natural surroundings. He early abandoned the artificially lighted studio, and had one constructed of glass in the garden of his picturesque villa at Poissy. Many honors have been conferred upon him both in this country and abroad, including the Cross of the Legion of Honor, and the Cross of the Order of St. Michael at Munich, and a bronze medal at the Universal Exposition of 1900.

LEFEBVRE (Jules Joseph) Contemporary

Lefebvre, "probably the most pronounced in academic methods" among contemporary French painters, was born at Tournan, in the Seine et Marne, in 1836. He became a pupil of Léon Cogniet at the Beaux-Arts, and made his *début* at the Salon with a portrait in 1855, since which year he has been a regular contributor. In 1861 he secured the *Prix de Rome* with a "Death of Priam," and five years later a Salon medal for his "Nymph and Bacchus," which was purchased for the Luxembourg. His long list of honors includes the *Grand Prix* at the Exposition of 1889. He is a member of the Institute, a Commander of the Legion, and at this last Exposition was *Hors Concours*. His pictures figure in the Museum of the Luxembourg and in the great galleries of France and foreign countries.

He is a draughtsman of pronounced ability, representing particularly the nude in a pure and elevated style, while his portraits are characterized by force and directness.

LEROLLE (Henri) Contemporary

An enthusiastic student of nature, Lerolle has never been satisfied to confine himself to one form of expression.

A Parisian by birth and training, he made the traditional commence-

ment with *genre* and historical subjects, which, however, he soon abandoned for open-air study of nature, producing a number of landscapes which secured him recognition. Later he turned his attention to problems of interior lighting, of which a fine example is "At the Organ," presented by Mr. Seney to the Metropolitan Museum, New York. Then he was attracted by the peasant life, which he has depicted with true sympathy, but in its happier and more hopeful aspects. At the recent Exposition he was represented by a very handsome nude subject, "The Toilette," and by three very gracious portraits, for which he was awarded the gold medal.

His skill in landscape and in placing figures in it; his feeling for large simplicity, and at the same time for indefinable delicacy; and his sincere and healthy sentiment are well represented in the picture of "Returning Home" in this collection.

LOUSTAUNAU (Louis Auguste Georges) Deceased

Loustaunau was born in Paris, and became a pupil successively of Gérôme, Felix Barrias, and Vibert. He was a Chevalier of the Legion of Honor, and won medals at the Salon in 1887 and 1889, and in the latter year a silver medal at the Universal Exposition.

MACY (William S.) Contemporary

William S. Macy was born at New Bedford, Massachusetts, in 1853. He received his first instruction in art at the schools of the National Academy and from J. O. Eaton. In 1876 he went to Munich and studied four years under Velton. At the end of this time he returned to New York and devoted himself to landscape painting.

MADRAZO (Raimundo de) Contemporary

For more than a hundred years the brush has been handed down from father to son in the Madrazo family.

José de Madrazo had two sons, Federico and Luis; Federico, in his turn, also having two sons, Raimundo and Ricardo. The former, the

subject of this sketch, was born at Rome in 1841, and baptized at St. Peter's. He received instruction from his father, who was at the head of the Madrid Academy, and after his death in 1859 moved to Paris, where he entered the Beaux-Arts under Léon Cogniet, studying later with Winterhalter, the portrait-painter. Until 1878 he had not exhibited in the Salon, but on this occasion received a first-class medal and the red ribbon of the Legion.

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.

MARCHETTI (V.)

Contemporary

A native of Italy and a resident in Paris, Marchetti is one of the leaders in the modern school of Italian picturesque realism. He has been awarded frequent medals in the European exhibitions, and is a Chevalier of the Crown of Italy.

MARIS (Willem)

Contemporary

Since the death of Jakob, the eldest of the three Maris brothers, Willem, the youngest, born 1839, is the dean of Dutch landscapists. The other brother, Matthew, resides in London. Unlike his brothers, who were Parisian trained, Willem seems to have been self-taught; and while Jakob had his studio in Brussels, Willem has remained faithful to The Hague. His landscapes and animal pictures have extended his fame far beyond the limits of the little country he paints with such loving truth. "There is no artist who can depict so well the delicious atmosphere that envelopes Holland on a summer day." His fondness for these effects of tender haze through which sunlight filters has earned for him the title of "The Silvery Maris." His favorite subject is a pasture, with the light resting on the backs of the cattle standing dreamily near ponds or ditches. At the recent Exposition he was *Hors Concours*.

McCoRD (George H.), A. N. A. Contemporary

A sympathetic student of nature, George H. McCord is mostly identified with landscape subjects drawn from New York State and New England, although he has gathered material also in the South and in parts of England. He was born at New York in 1848, and became a pupil of Moses Morse. His first appearance in the exhibitions of the National Academy was made in 1868, and he was elected an Associate in 1880. He is a member of the American Water Color Society, and is represented in many galleries in the country.

MONeT (Claude) Contemporary

Among the more than five hundred contemporary names in the French dictionary of reference, "Our Painters and Sculptors," that of Monet does not appear! The omission is suggestive.

Whether the compilers ignored his merits, or he their requests for information, is mere conjecture. But either view is warranted by facts. Between his art and most of that which obtains currency in Paris, there is the difference that exists between nature's free, pure light and air and the artificial lighting and stale tobacco-laden atmosphere of the studio.

Perhaps at one time Monet desired the endorsement of his colleagues, for in 1864-1865 he occupied a studio in Paris, and in 1865 and two years later sent pictures to the Salon which were accepted and denounced. In 1868 and 1869 his pictures were refused. He waited for ten years, and then sent "Les Glaçons sur la Seine," afterwards bought by Mr. H. O. Havemeyer. It was declined. "Pretty hard! but what is one to do?" He answered his own question by pursuing his work henceforth self-centred.

The story of his life is little else but the story of his growth in art. He was born in Paris, but passed his childhood by the sea at Havre, filled with the longing to be an artist. His parents, however, opposed it; and, when he was drawn for the army, hailed with satisfaction the fact that his regiment was drafted to Algiers for some years. Change of scene would distract his thoughts. But he was stricken with fever; invalided home; bought out of the army; and, finally, at the age of twenty-two, permitted to follow his artistic bent. Entering the studio of Gleyre, he immediately left it. The master had objected to his drawing the model as he saw it. "You are copying its defects, instead of correcting them from your knowledge of the best examples." "Then, why not abandon the model and draw from casts?" was his indignant rejoinder;

and forthwith he shook off forever the dust of studio tradition, inducing his fellow-pupils, Sisley and Renoir, to emancipate themselves also. In the recent Universal Exposition the three friends still shared companionship, along with Pissarro, their works being hung together in a separate gallery; not, however, as part of the exhibit of contemporary painters, but as included in the hundred years' retrospect of French art. It was, at least, an admission that they constitute an epoch in themselves, just as did the Barbizon-Fontainebleau group, carrying the art of landscape still a step farther by the aim after new qualities and by the application of new methods, always face to face with nature.

In Monet's intolerance of tradition there is nothing lawless. It is the assertion of genius refusing to be shackled by inadequate laws, intuitively conscious that it has a mission not previously measured and defined—something new to do, and for the doing of which it must rely upon itself to discover the laws necessary. The culture and discipline which other men derive from tradition he obtained from the study of nature direct. He made her his mistress, and never was man more persistently and devotedly her student. This is the point which those who do not understand him overlook. They know him for an "impressionist" and confuse his art with the vagaries of inferior imitators. The latter seek instantaneousness and spontaneity by a *tour de force*, reached rapidly while the idea is hot. The stroke may mean much or nothing. The study they have given to the subject is like their rendering of it—superficial. With Monet, however, the study is exhaustively precise, each stroke a matter of reflection, and the labor expended long and scrutinizing.

His minute analysis of nature has made him dissatisfied to record a general impression of the scene, however beautiful. He seeks an individual phase of beauty, a special effect, which experience has taught him will last on any one day only some thirty minutes. It is this *morceau* of nature, with its own separate harmony of light and movement, that he loves to record. He casts upon the canvas his first impression as comprehensively exact as possible—precise in characterization, instinct with nervous feeling, and expressive of the sentiment aroused. Day after day, at the same hour, not infrequently for as many as sixty sittings, he returns to the study, endeavoring to master with increasing subtlety the fugitive modelling, and to weave into intricate harmony the transitory aspect of the light and colors, juxtaposing or superlaying the separate virgin pigments, and reaching gradually solidity and suppleness of impasto. So honest are his methods, that his pictures, instead of dulling or blackening by age, mature like ripening fruit as the under flesh mellows beneath the transparent skin.

Monet has given a new direction to landscape painting, enabling it

to approximate to music in subtlety of expression. He is as poetical as Corot, with this difference—that the latter compels nature to interpret his moods, while Monet coaxes her to reveal her own.

MURPHY (J. Francis), N. A. Contemporary

Self-taught, J. Francis Murphy has travelled and seen much, but kept himself free from the direct influence of other painters. He is one of the most interesting of living American landscapists. There is no mistaking the nationality of his landscapes; they are familiar bits of American scenery, truthful in the characteristics of color and atmosphere, and full of a quiet and happy sentiment which reflects his own temperament.

He was born at Oswego, New York, in 1853. The early exhibits which he made at the exhibition of the National Academy, as far back as 1876, revealed a very individual style, which subsequent study has matured. In 1885 he won the second Hallgarten prize, and two years later the Webb prize for landscape, on the occasion of its being first offered. He is a Member of the Society of American Artists and of the American Water Color Society, and an Academician of the National Academy.

PASINI (Alberto) Contemporary

Among living painters Pasini is unrivalled in his delineation of Oriental scenes. He is a native of Busseto, near Parma, and enjoyed the instruction of three great masters. "From Ciceri he acquired his firm draughtsmanship, from Isabey his color and bold and fluent execution of the brush, and from Rousseau the deep feeling and sentiment of landscape." For he is a master of landscape, and introduces into them such animated groups and figures that they become, as well, charming examples of *genre*. It was his good fortune to visit the Orient early in his artistic career, and during several years' residence in Turkey, Arabia, and Persia he accumulated a vast store of impressions, and thoroughly absorbed the color, atmosphere, and animation of the East. His pictures are convincingly real, painted with fine breadth and boldness, yet delightfully rich in characterization.

He is an honorary Professor of the Academies of Parma and Turin, a medallist at the great exhibitions, and since 1878 an Officer of the Legion of Honor.

P ISSARRO (Camille)

Contemporary

Pissarro is the dean of the Impressionist guild, having been born at St. Thomas, in the Danish Antilles, as long ago as July 10, 1830—three years, in fact, before Rousseau and his friends settled at Barbizon. At the age of eleven he was sent over to Paris for his schooling, and spent six years in the Pension Savary at Passy; returning thence to St. Thomas, where he obtained employment in a commercial house. He stuck to it for five years; all the while, however, studying art in his spare time, until in 1852 he resigned his position and started with Fritz Melby, a Danish painter, for Caracas, in Venezuela. Here he remained three years, apparently meeting with very little substantial encouragement, for he was obliged to return to business life at St. Thomas. However, by the end of the same year, 1855, he was able to pay a second visit to France, arriving in time to see the last few days of the Universal Exposition. "Since then," to quote his own words, "I am settled in France, and as for the rest of my history as a painter, it is bound up with the Impressionist group."

By the courtesy of Mr. Durand-Ruel, it is permitted to make the following quotation from an autograph letter of Pissarro's, dated November 6, 1886. He prefaces the "theory" of his art by this characteristically honest avowal: "I wish it to be thoroughly understood that it is M. Seurat, an artist of great worth, who has been the first to conceive the idea of applying the scientific theory after making a profound study of it. I have only followed, like my *confrères*, the example set by Seurat."

"THEORY.

"To discover the modern synthesis by methods based upon science, methods based upon the theory of colors, discovered by M. Chevreul, in conformity with the experiments of Maxwell and the measurements of N. O. Rood.* To substitute the optical mingling for the mingling of pigments; in other words, the decomposition of all the colors into their constituent elements; because the optical mingling excites much more intense luminosity than the mingling of pigments.

"As for the execution, we regard it as nothing; it is, at any rate, only unimportant, art having nothing to do with it. According to us, the sole originality consists in the character of the drawing and the vision individual to each artist."

Pissarro's reputation is founded not only upon landscapes, but upon his treatment of the human figure. He knows how to place it in the atmosphere, to bathe it with light, and to breathe into it life. He is a

* Professor Rood of Columbia University.

master, also, in grouping figures and in producing the suggestion of a crowd—as, for example, in his “Place St. Lazare” and his “Crystal Palace, London.” But perhaps one enjoys most his landscapes, inviting to reverie and restfulness—such a one as “The Orchard” in this collection, with its high vault of sky; rich, fragrant, new-dug soil; delicately sculptured trees, and sober, sturdy cottages; its mingling of vivid and quiet color, and the complete unity of calm impression which it conveys. It is the work of an artist—emotional, conscientious, and thoroughly erudite.

RANGER (Henry W.) Contemporary

Like so many good landscape painters, Henry W. Ranger is self-taught. He has been an earnest student of nature, and also of the masters—at one time attracted by those of Holland, later by the Barbizon-Fontainebleau group. Thus his canvases from time to time have reflected these various influences, while he has been gradually evolving aims and methods more thoroughly individual to himself. We recognize him at his best as a painter of decorative landscape, amply spaced and rich in color, representing the broad truths of nature rather than effects of subtlety.

He has held aloof from the various art organizations, with the exception of the American Water Color Society. At the recent Exposition in Paris he was represented by two pictures—“Becky Coles Hill” and “Brooklyn Bridge”—which secured a bronze medal. He is a native of New York City, where he was born in 1858.

RICHARDS (William T.) Contemporary

As a painter of marines, William T. Richards enjoys a wide popularity. He has studied much of our coast, especially along the rocks of Newport, Rhode Island, where he has a summer studio, and has also painted the beautiful headlands of Cornwall, England.

He was born at Philadelphia in 1833, and began his art studies at the age of twenty. In 1855 he made a trip to Europe, and on his return settled in his native city, which he has continued to make his headquarters. He is a member of the American Water Color Society and an honorary member of the National Academy. The honors which he has received include a medal at the Centennial Exhibition, the Temple Gold

Medal at the Pennsylvania Academy in 1885, and a bronze medal at the Universal Exposition in Paris of 1889. One of his pictures is owned by the Museum of Haarlem in Holland.

Both in oils and water colors he is a painter of distinction, with a thorough knowledge of the sea's form and movement, and a sensibility for delicate tones of color.

RICO (Martín)

Contemporary

To Rico, it has been well said, nature seems to be a sort of dreamland, bathed in sunshine and fanned with gentle air. He shares the brilliant methods of the band of Spanish-French painters, but with more serenity, and yet no loss of piquant spirit upon occasion.

A native of Madrid, he received his first lessons in drawing from a cavalry captain, and then passed to the Madrid Academy, gaining a living in the intervals of study by drawing, and engraving on wood. During the summers, he would wander off on foot into the country, consorting with gypsies and herdsmen; living a free, happy existence, and laying by a store of memories. He won the Spanish *Prix de Rome*, never before awarded for excellence in landscape, and chose Paris for his place of study in preference to Rome. Here he was kindly received by his countryman Zamacois, who introduced him to Daubigny and Meissonier. Later he became the intimate friend of Fortuny, with whom he spent much time in Italy. In 1878 he was awarded the Cross of the Legion of Honor.

The brilliance and animation both of his water colors and oils have commanded a wide popularity, and he has been able to indulge his boyhood love of wandering, without losing in prosperity the simplicity of his habits. It is often remarked that with his guitar and a bundle of cigarettes he could make a tour of the world.

ROUZÉE (M.)

Contemporary

Born in Normandy, Rouzée studied first at the Rouen Academy, afterwards continuing his studies in Paris. Much of his recent life has been spent in this country, whence he has paid periodical visits to France, keeping up a studio at Dieppe, where many of his studies of fisher-folk have been made; amongst others, the picture in this collection.

SISLEY (Alfred)

1840-1899

Truth will out. The reviled of yesterday become the acclaimed of to-day. It was so with "the men of 1830;" it is so with that group of painters who really represent "Impressionism." The title is a poor one, for no painter can escape being an impressionist. However commonplace his vision, he can paint only the impression of the object which his eyes have registered in the brain. But understood in its narrower sense of the man who insists upon viewing nature through his own eyes, ignoring the traditions of the studio and the impressions which she has produced upon other minds, communing with her face to face continually, and revelling particularly in the luminosity of color, the subtle expressions of atmosphere, and the quick life manifested in sky, water, ground, and vegetation, this name "Impressionism" becomes the watchword of a little group of men whose influence has been felt, if unacknowledged, by every painter who works in what we recognize as the modern spirit.

Alfred Sisley, the fellow-student at Gleyre's studio of Renoir, until the one-day pupil, Monet, induced them both to leave, is one of the leaders in this group. He was born in Paris, October 30, 1840, of English parents. After he had set himself to learn direct from nature, he worked at Marlotte, and then spent some time at Hampton Court, near London, and in London itself. Since 1879 he made his headquarters at Morêt.

The scenes he has chosen are the outskirts of the forest of Fontainebleau, the small towns dotted along the banks of the Seine and Loing, the country around St. Mammés, and especially Morêt, "the damp and leafy corner where his talent was at ease, and the people and things were familiar to him."

His mind was exactly analytical; no broad impression satisfied him; he noted the niceties of difference in the action of light upon different objects; his pictures embrace most complex effects and present a labyrinth of means. Yet the sum total which they give us is simple and unified. The synthesis is complete. It is nature's own manner, infinite in diversity, yet marshalling its varieties in grandly simple unity.

A very beautiful example is his picture in this collection, "On the Banks of the Loing: Morning." The scene is pervaded with sunlight, cool with morning mist, and tenderly diffused; the trees and vegetation are still fresh with dew, the white houses and red roofs not yet sharply defined; the sky is pure; the river pellucid, and sprightly with reflected light. If one has ever been in such a scene at such an hour, it recalls the most delightful memories; if one has not, it creates a longing for the experience. We accept the picture as a glimpse of purity and

gladsome beauty in a work-a-day world—a thing it would be good to live with. There is no restoration to the spirit like a beautiful spot in nature, and next to it is the picture which reanimates the memory of its beauty.

Sisley only twice exhibited at the Salon, but to the exhibition in the Champs de Mars he was a regular contributor from 1891 until his death at Morêt, on the 30th of January, 1899. The number of his admirers is steadily increasing, as people grow to understand his purpose and recognize in his pictures the spirit of refined and graceful poetry.

SSMITH (Henry P.)

Contemporary

Born in Waterford, Connecticut, in 1854, Henry P. Smith came to New York as a boy, and at an early age began to paint. His first exhibit was made in the American Water Color Society, of which he is a member. Entirely self-taught, he has sought his subjects in marines and landscapes, and more recently in Venice. His studios are in New York, and New London, Connecticut.

SSORBI (Raffael)

Contemporary

This Florentine painter of *genre* and historical subjects, whose first medal was gained in 1859, has been called the Italian Meissonier. His works have won frequent honors at the Salon and other European exhibitions. He is an Officer of the Legion of Honor, was awarded the *Grand Prix* at the Universal Exhibition of 1878, and is a holder of several foreign orders, being also honorary Professor at the Academies of Parma and Turin.

TTAMBURINI (Antonio)

Contemporary

Tamburini, a native of Florence, studied under Ciceri, and later with Bonnat at Paris. He is a holder of various medals, gained in Rome and Florence, and shows a partiality for *genre* subjects of monks, characterized by good-humored satire.

TASSAERT (Octave)

1800-1874

Very pitiable is the story of "Père Octave," as they called him in the *quartier du Maine*, the part of Paris which he preferred. It is the tragedy of the conflict between genius and frailty; the artist elevated, the man depraved. He was a drunkard, a loose and disreputable liver, and reached a suicide's end by asphyxiation. Yet in his pictures there is not a trace of his degradation, only the shadow of his better manhood—its regret. His subjects are sad; the fact was brought up against him as an accusation by a world that loves better to be amused. Very few bought his pictures, though three well-known connoisseurs, MM. Cuocquet, Bruyas, and Alexandre Dumas *filz*, remained his staunch patrons.

"The Painter of Misery" chooses usually some theme of human woe—heroic, as in his "Heaven and Hell;" or lowly, as in the picture in this collection, "The Abandoned." But he never descends to the banality of a mere story-telling picture. It is always as a painter, with sole reliance on the resources of his own art, that he sets forth the story and stirs the emotion. He is a powerful colorist, using color with confidence and expressiveness; and skilful, particularly, in the adjustments of his light and shade. Through color and chiaroscuro he excites one's realization of passion or of pathos. Further, he is a master in the painting of flesh, white and glistening in clear light, or tenderly pearly, and always exhibits the possession of a sensibility essentially delicate and of a sincerity unquestionable.

He was a pupil of Pierre Girard, Guillon Lethière, and the *École des Beaux Arts*. He gained a second-class medal in 1838, and one of the first class in 1849. Many of his important works are in the Montpellier Museum.

TER MEULEN (F. P.)

Contemporary

Born at Bodegraven, Meulen became a pupil of Van de Sande Bakhuisen, the elder. He works at The Hague, devoting himself to landscape, often with flocks and figures introduced. They are painted "loosely," with charming suggestion of atmosphere and light, and at times have a fresh and tender tone more than a little reminiscent of Mauve. His "Guardian of the Flock" was one of the most agreeable pictures in the Dutch gallery at the recent Universal Exposition.

THAULOW (Fritz)

Contemporary

At the recent Exposition, the *Grand Prix* in the Norwegian section was awarded to Fritz Thaulow. This section was one of the most interesting in the whole range of galleries. The pictures were unmistakably inspired by love of country, racy of the soil, light, color, atmosphere, and spirit of Norway. The leading characteristics were a frank individuality, freshness of outlook, sincere and healthy naturalness, and a love of bright and happy color. In these, refined by Parisian influence, Thaulow is supreme. He has not only the originality, but the saneness of the North. With all his superb command of technique there is no firework-like display of it. In his effects of water, rippling, sluggish, swirling, and of moist atmosphere, he displays a cleverness with which few can compete, and yet his pictures are always sober and controlled. His art is too sincere to let mere technical accomplishment allure him into ostentation. The little picture in this collection, "A Village Street," is characteristically modest; its extreme cleverness and pensive sentiment insinuate themselves upon our notice only after study.

Born in Christiania, Norway, he became a pupil at the Stockholm Academy, afterwards proceeding to Munich. Those were the days when the younger painters were rebelling against the conventions of the latter Academy, and Thaulow broke away and went to Paris, where, in 1892, he was elected to membership in the newly organized Société des Beaux Arts.

TOJETTI (Virgílio)

Contemporary

This figure painter, with a preference for beautiful girl forms treated in a decorative manner, was born at Rome in 1849, and studied in Paris under Gérôme and Bouguereau. He came to America in 1870, and has maintained ever since a studio in New York, exhibiting at the National Academy for the first time in 1881.

VAN BOSKERCK (Robert W.), A. N. A.

Contemporary

A native of New Jersey, where he was born in 1855, Robert W. Van Boskerck became a pupil of R. Swain Gifford and Alexander Wyant, first exhibiting at the National Academy in 1880. He is a member of the Society of American Artists and an Associate of the National Academy.

VEYRASSAT (Jules Jacques) Contemporary

Born at Paris. Medals, 1866, 1869, 1872. Cross of the Legion of Honor, 1877. *Hors Concours*.

VIBERT (Jehan Georges) Contemporary

Born at Paris in 1840, Vibert studied at the Beaux-Arts under Felix Barrias, and made his first appearance in the Salon of 1863. The following year he won a medal. His compositions at this time were in the grand style, but, finding them left upon his hands, he followed the bent of his temperament and turned to satirical and humorous *genre*, particularly to good-humored satires upon the priesthood. In these his success was immediate and pronounced; higher medals came to him in 1867 and 1868, and in 1870 the red ribbon. At the outbreak of the war he joined the army, and was wounded at the battle of Malmaison. In water color, as in oils, he is a brilliant and spirited technician, and was one of the founders in 1867 of the Society of French Aquarellists. Vibert is a wit, and wields the pen with a practised hand.

VOLLON (Antoine) 1833-1900

The death of Antoine Vollon, following within a month the receipt of the highest honor—the *Grand Prix*—at the recent Universal Exposition, robbed France of one of its most brilliant painters.

In 1871 an exhibition of his work caused a sensation at the Royal Academy in London; it was so completely the opposite of what was then admired in England, and yet it compelled admiration. Instead of choosing a sentimental subject of human life, he extracted sentiment from the commonest things of still life, with a sumptuous use of color and a virility of method, by the side of which the mechanical manipulation of the academically directed brush seemed tame and nerveless.

Even in France it had been some time before his genius had been recognized. He was born at Lyons in 1833, and became a pupil of its Academy, afterwards studying with Ribot in Paris. At first he was rejected from the Salon, and did not receive his first medal until 1865. In 1868 and the following year came others, and one of the first class in 1870, in which year also he was elected a Chevalier of the Legion of Honor. Eight years later he was awarded the Officer's Cross as well as

a gold medal, on the occasion of the Universal Exposition. In 1897 he was chosen a member of the Institute, and at the Exposition of 1900, as already mentioned, received the *Grand Prix*.

His reputation was established by his pictures of still life ; but in 1876 he astonished everybody by sending to the Salon a single life-sized figure of a fisher-girl at Dieppe, and in the following year repeated the surprise with a landscape. Many others have appeared since which serve to prove his versatility and which possess a vigorous directness and much charm of expression ; yet it is as the greatest painter of still life in the last century that he is most justly famous. The examples shown by him at the recent Exposition were, without exaggeration, among the brightest gems of the French section. He has been styled "the painters' painter," so amazing was his use of the brush to his fellow artists, who are best able to appreciate the difficulties of which his mastery seemed to take no account. In the control which he exercised over the stroke, and the expression which he put into it ; the certainty, fulness, and subtlety of meaning ; he approached nearest of all Caucasian painters to the suppleness and vigor of the Japanese in their handling of the brush. Further, he was so essentially a painter. He spoke and played with color. Not only was it rich, full-blooded, generous, and stimulating, but suggestive of mystery ; so that by the side of his pictures the average representations of still life seem barren and prosaic.

As all true colorists, Vollon composed like a musician, and added to that natural genius the virtuosity of the executant.

VON UHDE (Fritz)

Contemporary

Fritz von Uhde was the first of living painters to represent Biblical themes in the guise of modern costumes.

He was born at Wolkenburg, in Saxony, 1848. At the age of nineteen he enlisted in the Saxon horse guards, remaining in the corps ten years, and serving through the Franco-Prussian war, at the end of which he was gazetted captain. In 1877 he determined to leave the army and study painting, and became a pupil of Munkacsy, whose influence is traceable in his earlier work. By his master's advice he went to Paris, and, as his own personality began to assert itself, gradually adopted a style sober, staid, and severe. This in time gave way to a study of light, the skilful rendering of which is the characteristic of his latest work. With this final development arrived a change of subject, and he became the painter of religious ideas : such themes as "The Walk to Bethlehem," "Good Friday Morning," the "Nativity," and "Suffer the little ones."

In all of these, and many others, there is for motive some separate human emotion, the Biblical title being little more than a literary embroidery to the painter's expression. Thus in the "Good Friday Morning" of this collection, there is nothing, except by indirect suggestion, of the Bible story. It is a modern picture of death and mourning. Of another picture, "Easter Morning," he himself says: "I certainly thought of the Easter Morning in the Bible; but the picture is simply of three women who visited a grave in the early morning. I would not wish to force anybody to see only the Biblical story in this picture. It may perhaps be easier to understand the picture as one which represents every-day life. For the artistic quality of the picture, it is of little importance whether these are the three Marys or three modern women—they have been to a grave."

The first picture in which he showed his fondness for light, "The Seamstresses," is owned by the St. Louis Museum. At the recent Exposition in Paris he was awarded a gold medal.

WITT (J. H.)

Contemporary

A native of Indiana, where he was born in 1840, J. H. Witt studied in Cincinnati, and first exhibited at the National Academy in 1868. He was elected an Associate in 1885.

WOOD (Thomas Waterman), N. A. Contemporary

Born in Montpelier, Vermont, in 1823, Mr. Wood was thirty-four years old when he began his studies with Chester Harding in Boston. The following year he started for Paris, spending two years in study and in travel through Italy and Switzerland. After his return home he set out upon a tour of portrait painting, staying for a time in Louisville, Kentucky; later in Nashville, Tennessee; finally settling in New York in 1867, and making his first appearance at the National Academy with paintings of negro and military life. Three of the latter, "The Contraband," "The Recruit," and "The Veteran," are now in the Metropolitan Museum, New York. He has produced a long series of *genre* subjects, the types and incidents of which are drawn from American life, characteristically faithful, and often with a touch of humor, and has enjoyed marked distinction as a portraitist.

He was elected an Academician in 1871, was Vice-President of the

Academy for eight years, and in 1891 succeeded Mr. Huntington as President—a position which he resigned last year. One of the early members of the American Water Color Society, he was its President from 1878 to 1887.

ZIEM (Félix)

Contemporary

Ziem made his *début* at the Salon as a landscape painter in 1849. Two years later he received his first medal for a picture of Dutch scenery, and in 1857 was admitted to the Legion for his views of the Golden Horn at Constantinople, and of St. Mark's, Venice. These last subjects revealed the particular bias of his temperament, and have continued to be the ones on which his reputation is securely founded.

He was born in 1821, at Beaune, a little town twenty-three miles from Dijon, from the art school of which he subsequently graduated, and went to Paris to complete his studies. But it was in the peripatetic school of travel that he really learned his art. He roamed far and wide through southern France, then spent three years in Holland, and followed on with wanderings and study in Italy and the Orient. He had now discovered the congenial stimulus to his ideals. His "Sunrise at Stamboul" was hailed by Gautier as the most beautiful picture of the modern school; but it is as the painter of Venice that he is most widely appreciated. Unlike Rico, who represents the beautiful city in the broad light of high noon, Ziem prefers the pearly effects of early morning, the flaming glory of sunset, or the throbbing tenderness of summer nights. His is a romantic spirit, finding expression in a profusion or subtlety of color.



NOTICE

THIS SALE WILL BE HELD

IN THE

GRAND BALL ROOM

OF THE

WALDORF-ASTORIA

On Friday Evening, February 1st, 1901

BEGINNING AT 8.30 O'CLOCK



CONDITIONS OF SALE

1. The highest Bidder to be the Buyer, and if any dispute 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 upon the conclusion of the 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.*

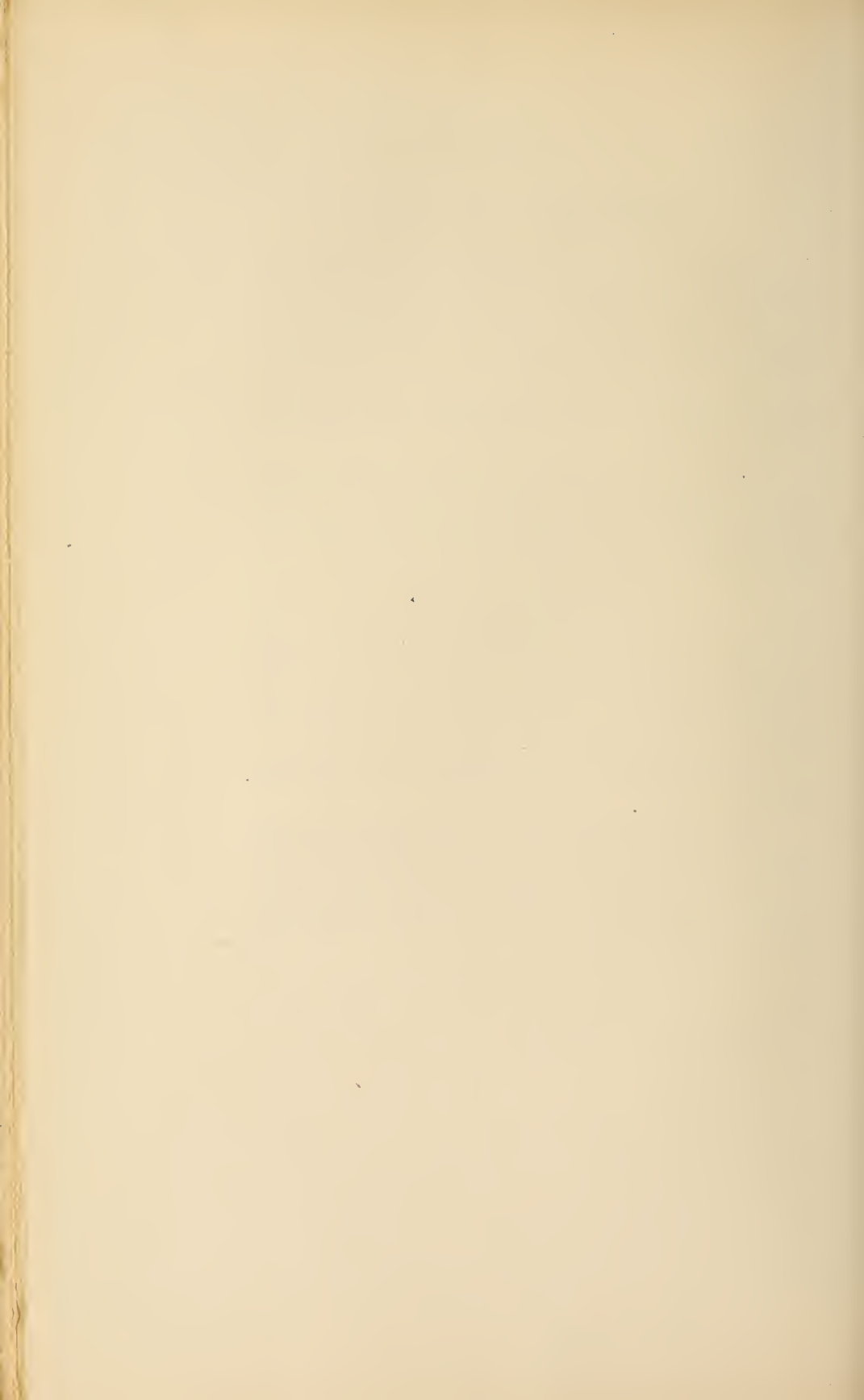
6. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.

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 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.

THE AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY, *Auctioneer.*



FELICE

BY

WALTER BLACKMAN

WALTER BLACKMAN

I—FELICE

Against a gray background the face of an Italian peasant girl is seen in profile, its warm coloring enriched by the dark hair, which is partly covered with a yellow kerchief. Her loose white bodice is open at the breast, and across her shoulders lies a blue fichu of soft silk, embroidered with roses and darker blue designs.

Signed at the upper right.

Height, 15½ inches ; width, 12 inches.

DIEPPE FISHER-GIRLS

BY

M. ROUZÉE

M. ROUZÉE

2—*DIEPPE FISHER-GIRLS*

Over the warm pink sand, still wet from the receding tide, which has left behind little pools of blue water, a bevy of sturdy fisher-girls are returning with their shrimping nets and creels.

Signed at the right ; dated, 1890.

Height, 15½ inches ; length, 19½ inches.

HIS FIRST SMOKE

BY

THOMAS WATERMAN WOOD

T. W. WOOD, N. A.

3—HIS FIRST SMOKE

A pickaninny sits upon the ground, with his arm round a St. Bernard. In his right hand he poises a pipe, while he blows from his lips a puff of smoke in most approved fashion and—so far—with apparent satisfaction.

Signed at the left ; dated, 1891.

Height, $17\frac{1}{2}$ inches ; length, $23\frac{1}{2}$ inches.

COUNTRY COURTESY

BY

SEYMOUR J. GUY

SEYMOUR J. GUY, N. A.

4—COUNTRY COURTESY

It is a little episode in the Adirondacks—a boy helping a small girl down a steep path which winds between banks of fern, under the shade of beech trees, sprinkled with sunshine.

Signed at the left.

Height, 21½ inches; width, 14½ inches.

WATCHING THE YACHTS

BY

A. T. BRICHER

A. T. BRICHER, A. N. A.

5—WATCHING THE YACHTS

A lady in pink costume sits on a low rock, another in white reclining upon the sand by her side. The sea stretches beyond them with a flutter of white sails.

Signed at the left.

Height, 12 inches ; length, 20 inches.

A FROSTY AFTERNOON

BY

W. S. MACY

W. S. MACY

6—A FROSTY AFTERNOON

The scene is a stretch of marshy land with little pools of water shining among the snow-covered patches of grass. Around it is a belt of trees, the farther ones dimly seen through hazy atmosphere.

Signed at the right.

Height, 21½ inches; width, 15½ inches.

CATTLE AND LANDSCAPE

BY

WILLIAM HART

WILLIAM HART, N. A.

7—CATTLE AND LANDSCAPE

A small picture of cows standing in water, with a vista of pasture beyond, stretching between large elms, to the horizon. It exhibits a well controlled range of rich color, and is suggestive of wholesome spaciousness and tranquillity.

Signed at the left.

Height, 10 inches ; width, 7½ inches.

COMRADES

BY

V. MARCHETTI

V. MARCHETTI

8—*COMRADES*

A brilliant little *genre* subject ; whether in the crisp rendering of the fragment of architecture overhung with vine, the table spread with white cloth, the bits of colored pottery and fruit, or the gay costumes of the soldiers of fortune pledging each other's health. It is very characteristic of the modern Italian school of picturesque realism—a dainty mosaic of bright and luminous color.

Signed at the right ; dated, 1875.

Height, 10 inches ; width, 8 inches.

OLD FRIENDS

BY

A. TAMBURINI

A. TAMBURINI

9—OLD FRIENDS

A white-habited monk, drawing the cork from a bottle, shows in his face a mingled expression of exertion and anticipated pleasure.

Signed at the upper right.

Height, 9 inches; width, 7 inches.

THE CARDINAL

BY

JEHAN GEORGES VIBERT

JEHAN GEORGES VIBERT

10—THE CARDINAL

A kindly study of a great dignitary ; allowing him a modicum of cleverness, no little human worthiness, and a fund of geniality.

Signed at the right.

Height, 8½ inches ; width, 6 inches.



DUTCH BOATS

BY

PAUL JEAN CLAYS

PAUL JEAN CLAYS

11—DUTCH BOATS

There is a fluster of white clouds above a reddish horizon, and fishing-boats with slackened sails rock on the tumble of green tawny water. It is a stretch of sea off Scheveningen, painted with Clays's well-known delicacy of color and feeling for atmosphere and movement.

Signed at the right.

Height, 12 inches ; width, 9 inches.

THE FIRST LESSON

BY

J. H. WITT

J. H. WITT

12—THE FIRST LESSON

A study of white draperies in mild light. A mother is directing the first efforts of her child upon the piano, looking down on the little head, while her hand points to the music.

Signed at the right.

Height, 15 inches; width, 11½ inches.

IN PROSPECT PARK

BY

WILLIAM M. CHASE

WILLIAM M. CHASE, N. A.

13—IN PROSPECT PARK

A nurse and child are stooping over a bed of flowers on a well-kept grass-plot bordered with shrubs and small trees, beyond which appears a building. On a bench beside the gravel walk in the front of the picture sits a lady. A grayish day is depicted, which robs the colors of their brilliance.

Signed at the left.

Height, 10½ inches; length, 19 inches.

AUTUMN

BY

J. FRANCIS MURPHY

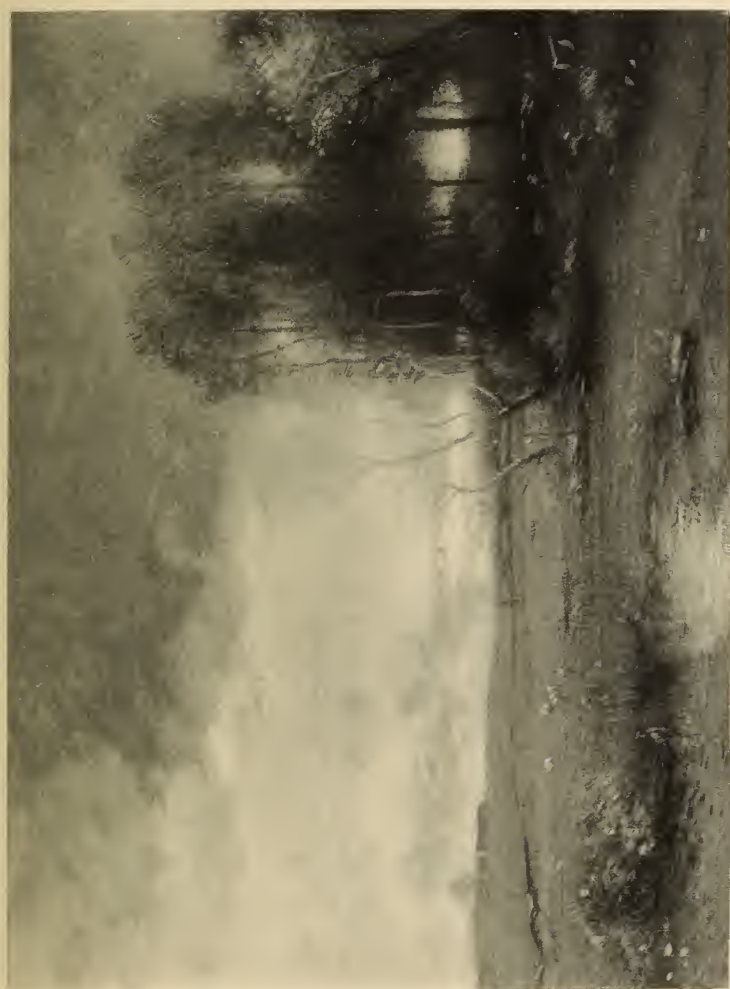
J. FRANCIS MURPHY, N. A.

14—AUTUMN

A sloping pasture, skirted on the right by a fringe of trees with slim stems, gray or black, and feathery branches of orange and red. The edge of a little pool in the foreground is sprinkled with moon-flowers, and the grass is vividly green, yellowing towards the distance. Overhead is a blustery sky, white and shredded with smoky gray. The feeling of freshness prevails, and the atmosphere is white, as in early November.

Signed at the right ; dated, 1899.

Height, 14 inches ; length, 18½ inches.



STILL LIFE

BY

W. M. HARNETT

W. M. HARNETT

15—*STILL LIFE*

Upon the corner of a table covered with a moth-eaten cloth are grouped a number of objects venerably old. Among them are a pewter candlestick, a blue and gray china vase, and books bound in creamy calf and russet-colored leather. Everything has been mellowed by the touch of time, and the *ensemble* of color is agreeably sober.

Signed at the left; dated, 1888.

Height, 13 inches; length, 16½ inches.

COTTAGES IN THE NORTH

BY

JEAN CHARLES CAZIN

JEAN CHARLES CAZIN

16—COTTAGES IN THE NORTH

Here again is the dune-land overlooking the ocean. The foreground is a waste, tasselled with gray grass. White red-roofed cottages are nestling in a hollow, and dunes stretch beyond, with a yellow patch of sunlight; overhead being an open sky with fleecy clouds. The cottages are humble, but space and health are around them, and the shelter of mother earth.

Signed at the left.

Height, 12 inches; length, 15½ inches.

LOW TIDE

BY

GUSTAVE COURBET

GUSTAVE COURBET

17—LOW TIDE

The scene is bleak and cheerless—a glimpse of beach covered with chunks of frozen snow ; boats drawn up ; the sea cold green, with slaty shadows in the under waves ; the horizon, yellow streaked with red above, merging into murkier tones, then growing crisp and cold. Out of the realism is extracted a stern, crude poetry.

Signed at the left.

Height, 14½ inches ; length, 17 inches.



S. Combel.

ON THE OISE

BY

LOUIS EUGÈNE BOUDIN

LOUIS EUGÈNE BOUDIN

18—ON THE OISE

From a spacious sky, flecked with white and slaty clouds, night is descending upon the river, which is spread with a coverlet of waning light. Beyond the indented, sedgy banks are low meadows spotted with cattle, a red roof, and distant fringe of trees. The atmosphere is cool and moist, and the sober coloring of vegetation deep and full in tone.

Signed at the right.

Height, 16 inches; length, 22 inches.





SHEEP IN THE SCOTCH
HIGHLANDS

BY

AUGUSTE BONHEUR

AUGUSTE BONHEUR

19.—SHEEP IN THE SCOTCH HIGHLANDS

A group of mountain sheep, with white or creamy or tanned fleeces, are gathered upon a craggy eminence overlooking the gray-blue water of a lake that is sheltered under shadow of brown hills, beyond which a fainter range appears. Blobs of gray cloud float in a blue sky. The picture is reminiscent of the pure, bracing air of Scottish hills and of their clear coloring, which Sir John Millais used to compare with that of a rain-washed pebble.

Signed at the right.

Height, 14 inches ; length, 17½ inches.





GOING TO THE FAIR

BY

J. J. VEYRASSAT

J. J. VEYRASSAT

20—GOING TO THE FAIR

Two Breton farmers are riding side by side to market. The nearer to us is mounted on a powerful gray, whose broad neck and shoulders catch the light. The other horse is dark brown, and its rider's red waistcoat makes a brilliant spot in the picture.

Signed at the right.

Height, 13 inches ; length, 18½ inches.

A WET DAY

BY

FRITZ THAULOW

FRITZ THAULOW

21—A WET DAY

On the side of a village road is a fringe of nearly leafless trees, on the other a straggling row of cottages, white and pink. A figure in black passes along the sloppy road ; everything drips or glistens with moisture ; even the air is wet.

Signed at the right.

Height, $17\frac{1}{2}$ inches; length, $21\frac{1}{2}$ inches.





ON THE NIAN TIC

BY

ROBERT W. VAN BOSKERCK

ROBERT W. VAN BOSKERCK

22—ON THE NIANTIC

The river is seen flowing smoothly between flat pastures
studded with oaks.

Signed at the right.

Height, $1\frac{3}{8}$ inches ; length, 20 inches.

MORNING BREAKING

BY

WILLIAM HART

WILLIAM HART

23—*MORNING BREAKING*

In the foreground a calf and cow are standing in a pool of water. There is a meadow beyond, bordered with trees and dotted with cattle, and in the distance a ridge of hills. The thin haze of early morning still lingers, and quiet and freshness are expressed.

Signed at the left.

Height, 15½ inches; length, 21 inches.





MOONLIGHT AT SEA

BY

M. F. H. DE HAAS

M. F. H. DE HAAS, N. A.

24—MOONLIGHT AT SEA

The sky is slaty gray, curdled and creamy around the vapory moon. A brig is heeling over before a smart breeze which flicks the tops of the waves into ragged ends that catch fragments of the light which streams through the centre of the picture.

Signed at the left.

Height, 16 inches ; length, 28 inches.





GIRL'S HEAD

BY

W. A. BOUGUEREAU

W. A. BOUGUEREAU

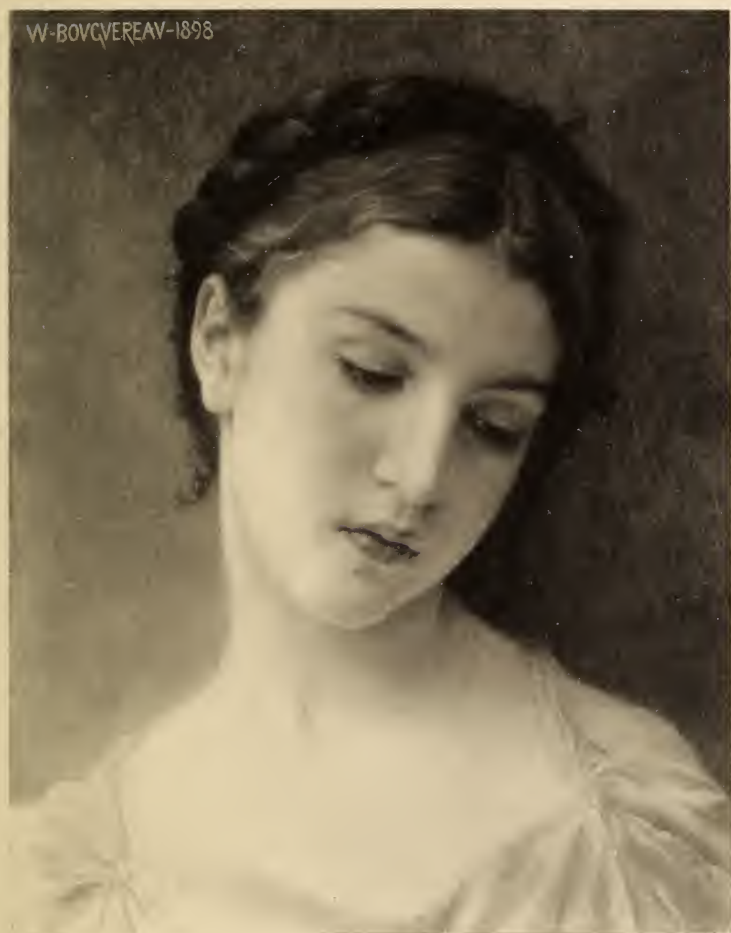
25—GIRL'S HEAD

The brown hair is parted in the centre, drawn smooth above the brow, and neatly braided on the top of the head. The strong, sweet face droops towards the left shoulder, the eyes looking down under slightly raised lids. The neck is bare, and the bosom half hid by light-blue silk drapery.

Signed at the upper left ; dated, 1898.

Height, 16 inches ; width, 13 inches.

W-BOVCVEREAV-1898



TWO ARMS OF THE SERVICE

BY

E. P. BERNE-BELLECOUR

E. P. BERNE-BELLECOUR

26—TWO ARMS OF THE SERVICE

The scene is the exterior of a country *auberge*, before which two troopers have halted to pass the time of day to a third soldier, who is seated on the steps. They are all three in the red and blue of the French army; but compared with the uncouth uniforms of the *chasseurs* the third's is trigly smart. The bicycle leaning against the wall explains the branch of the service to which he belongs and the curiosity aroused in the members of the older mounted corps, whose slouching attitude is well contrasted with the alert bearing of this spruce example of modern methods.

Signed at the left; dated, 1897.

Height, 16 inches; length, 20 inches.





LANDSCAPE AND CATTLE

BY

WILLEM MARIS

WILLEM MARIS

27—*LANDSCAPE AND CATTLE*

A summer day in Holland, with the silvery atmosphere stealing over flat meadows beneath a lofty sky, shining on the backs of cattle, and quivering among the willows and sedges beside the brook, on which it floats in company with flickering shadows and the green reflections of the water plants. The whole scene is bathed in tender haze through which the deeper colors struggle to be crisp.

Signed at the right.

Height, 20 inches ; length, 15½ inches.



HEAD OF A YOUNG GIRL

BY

JULES CYRILLE CAVÉ

JULES CYRILLE CAVÉ

28—HEAD OF A YOUNG GIRL

With an expression of happy trust a girl looks over her right shoulder, which has escaped from the folds of a loose white gown. The dark brown hair is neatly dressed over a beautifully modelled neck; her eyes are large and earnest, and the cheeks round with youth and health.

Signed at the right; dated, 1899.

Height, $15\frac{1}{2}$ inches; width, 13 inches.

IN THE PLACE DE LA CONCORDE

BY

JEAN BÉRAUD

JEAN BÉRAUD

29—IN THE PLACE DE LA CONCORDE

One need not wait to identify the Place, the Pont de la Concorde, or the Chambre des Députés beyond. Unmistakably the scene is Paris ; a bright little transcript from the life of its streets. It is the hour of setting out to work. A lawyer with his briefcase under his arm has stopped to converse with a friend. Their chat is broken off while each looks toward a trim and dainty figure. She is the model in a "Magazin des Modes," whose fine shape and pretty face set off to fullest advantage the cloaks and hats that she puts on to display them. Even now she is on her way to the house of a customer, with confections in the bandboxes ; from hat to heel as *chic* a bit of femininity as you could find even in Paris.

Signed at the right.

Height, 19½ inches ; width, 13 inches.



Jean Béraud

LOLA

BY

JEAN JACQUES HENNER

JEAN JACQUES HENNER

30—LOLA

Emerging from a luminous darkness, in which brown and gold alternately predominate, a wealth of loose hair of the color that Titian loved to paint frames a face of singular purity. The eyes are glimmering through a mystery of shade ; the lips crimson, like geranium petals, on a face white as a magnolia blossom. Deep golden shadow jealously veils the neck, beneath which the young bosom mildly swells, rivalling the face in purity. A full crimson sleeve, hanging from the left shoulder, completes the richness of the color scheme.

Girlhood is budding into womanhood, peering with quiet seriousness into the new world about it, with a beauty of mind and face unconscious of its fascination and a little wondering at the spell it exerts.

Signed at the upper right.

Height, 20 inches ; width, 16 inches.



THE POULTRY YARD

BY

CHARLES ÉMILE JACQUE

CHARLES ÉMILE JACQUE

31—THE POULTRY YARD

Beside the gray wall is a *posse* of bobbing heads, a patchwork of brilliant colors, and a suggestion of animated movement. The hens are white or brown or speckled, and standing among them is a rooster, distinguished by gold and orange facings to his dark plumage. Nor will it be overlooked how pleasantly the green cabbage leaf amid the dull yellow straw completes a scheme of color more vivacious than usual with Jacque. This study of the habits and character of fowls, as well as of their picturesque qualities, reminds one that, besides painting them, he also bred poultry, and even wrote a book upon the subject.

From the Varilla Collection, Paris, 1894.

Signed at the left.

Height, 17 inches; length, 25 inches.



SAPPHO

BY

JULES JOSEPH LEFEBVRE

JULES JOSEPH LEFEBVRE

32—*SAPPHO*

Absorbed in maiden contemplation rather than inspired reverie, the young poetess sits, gazing fixedly before her. The black hair, crowned with bays, falls over her shoulder ; her features, clear cut in profile, are milky white ; the hands are folded tranquilly upon her knees, one holding a scroll of ivory tone illuminated with scarlet lettering. Her robe of creamy crinkled drapery is wrought in embroidery of gold and scarlet.

Signed at the upper right.

Height, 20½ inches ; width, 15½ inches.



MINDING THE FLOCK

BY

F. P. TER MEULEN

F. P. TER MEULEN

33—*MINDING THE FLOCK*

The soft sky and gray-brown meadow, yellow in parts, are agreeably characteristic of Dutch landscape. The flock is rendered with a broad touch that has expressed the checker of light and dark and the looseness of the wool, as well as the form and variety of movement in the individual sheep. The boy's blue shirt affords a cool, clear spot amid the general tenderness of the surroundings.

Signed at the right.

Height, 20½ inches; width, 19 inches.



BRUNETTA

BY

GUSTAVE JEAN JACQUET

GUSTAVE JEAN JACQUET

34—BRUNETTA

How demurely piquant the elegance of this damsel!

A precise little black cap with plume is set on one side of the piled-up waves of hair; the head is tilted on its graceful neck, and the eyes lilt toward us with an expression half mischievous, half earnest, that is echoed in the poise of the lips. Below a pearl necklace the curves of the breast are confined by a square-cut bodice of light plum-colored silk with damask pattern in blue, white, and dull red, while a white cape lined with blue hangs from her shoulder.

Signed at lower centre.

Height, 21 inches ; width, 17½ inches.





WANTS TO SHINE

BY

J. G. BROWN

J. G. BROWN, N. A.

35—WANTS TO SHINE

Business is evidently dull. The shoeblack boy, with box slung over his shoulder, and shabby coat reaching half-way to his ankles, stands gazing wistfully. One hand holds the brush invitingly, the other is thrust into his pocket.

Signed at the right.

Height, 23½ inches; width, 15½ inches.





CHURCH OF SAN ROCCO, VENICE

BY

MARTIN RICO

MARTIN RICO

36—CHURCH OF SAN ROCCO, VENICE

The church with its baroque façade, erected in 1771, is here represented in the almost shadowless heat of high noon, when the drowsy water basks in the blue of a cloudless sky ; the architecture is cut clear, and every ornament presents a sharp contrast of light and dark. The trees afford a grateful patch of greenery, and figures spot the quay with animation, particularly one of the women, in a red shawl, who is entering the church.

Signed at the left.

Height, 28 inches ; width, 18 inches.



ON THE SOUTH SHORE, NEWPORT

BY

W. T. RICHARDS

W. T. RICHARDS

37—ON THE SOUTH SHORE, NEWPORT

There is a fine tumult of green waves, capped with white, following one another in stately rows. Surging movement is continued far away to the horizon. Here there is a central glow of light, carrying warmth up to the zenith, while to right and left the sky is slaty-colored and tells of storm. In the foreground a wave bursts upon a rock in a shower of spray, while on the other side of the picture the creamy foam is licking its way up the sand.

Signed at the left ; dated, 1891.

Height, 17½ inches ; length, 29½ inches.





LATE AFTERNOON

BY

JAMES M. HART

JAMES M. HART, N. A.

38—*LATE AFTERNOON*

Down a country lane, arched by trees, cows are slowly trooping homeward, one having halted by a pool. To the left is a meadow with a distant hay-wagon, and, still farther off, the spire of a village church. Warm greens and browns predominate in the color and lend a suggestion of serenity and pleasantness to the natural beauties of the spot.

Signed at the right.

Height, 17 inches; length, 25 inches.

THE AMATEUR ARTIST

BY

LOUIS A. G. LOUSTAUNAU

LOUIS A. G. LOUSTAUNAU

39—*THE AMATEUR ARTIST*

On a gilded console table is arranged a painting of the Virgin and Child framed by an arch of Dresden-china flowers. Can the cardinal be attempting a subject after the Della Robbia manner? However that may be, he stands back with a fine mixture of satisfaction and diffidence as he submits his work to the criticism of a young exquisite in the eighteenth century costume, who views it with an air of supreme importance and no little suggestion of ignorance.

From the Salon of 1878.

Signed at the left.

Height, 21 inches; width, 17½ inches.

RETURNING FROM THE BOATS

BY

JOSEF ISRAELS

JOSEF ISRAELS

40—RETURNING FROM THE BOATS

Gathering over the water is a haze through which a fishing smack is dimly seen. The children return from bidding their father good-by—a strong boy with a chubby sister on his back. One need not say that Israels loved children ; it is evident in the loveliness of the types here represented and with such vigor as well as tenderness. There is no trace of sentimentality or of posing the children for effect. The artist, living amongst and studying the fisher-folk, may have often seen such an episode, and he paints it frankly and simply, in its humble unattractiveness, its gray monotony sparingly relieved by dull-hued colors.

Signed at the right.

Height, 24 inches ; width, 15½ inches.



THE ABANDONED

BY

OCTAVE TASSAERT

OCTAVE TASSAERT

41—*THE ABANDONED*

The light streams fitfully through a church, glowing upon a bridal couple, and graying the form of a woman who has started from a chair and seems about to faint. In her convulsive movement she has tightened the arm around her child, which, frightened, clutches at the mother's shawl. Close by, an old woman continues her devotions, while another, preoccupied with prayer or self, turns an impassive face. Even from a distance one can see the bride is young and modestly graceful, fit object for her husband's evident devotion; the other woman aged and gaunt with suffering. The story is plain enough and not uncommon—a brief paragraph out of the book of life, abridged and vitalized by a romantic painter who has relied for effect upon the resources of his own art.

From the Chocquet Collection. There is a variant of this picture in the Musée de Montpellier, Collection Bruyas.

Signed at the left; dated, 1856.

Height, 21 inches; width, 17½ inches.



MARKET SCENE IN THE ORIENT

BY

ALBERTO PASINI

ALBERTO PASINI

42—MARKET SCENE IN THE ORIENT

This picture illustrates Pasini's skill in delineating the brilliance of the East and in investing the scene, through the introduction of figures, with all the charm of a *genre* subject. The market place is fringed with a border of houses, variegated in color and form, with curious angles and projections, open stabling below for the merchants' horses, and jalousies above, through which one suspects that women's eyes are peering. How animated the groups! A vender of roasted chestnuts is the centre of one; a chafferer of oranges and melons of another; elsewhere a knot of men discusses the gossip of the neighborhood, while in another part two men are playing checkers and leaving their store of fruit to advertise itself. Everywhere picturesqueness of costume, life and movement.

Signed at the right.

Height, 14 inches; length, 25 inches.



RETURNING HOME

BY

B. J. BLOMMERS

B. J. BLOMMERS

43—RETURNING HOME

The picture presents a simple fragment of every-day life among the peasants of Holland. In the fast-dying light, along a road winding between the dunes, labor a horse and cart, beside which a man is dragging heavy feet. Nearer to us is a woman with a child in her arms, mingling in her face the tenderness of the mother and the blank look of the tired peasant. The happy spot in the picture is the little girl that trots by her side, a chubby morsel of healthy child life not yet dulled or pinched with the struggle for existence. The subject reveals the influence of the painter's friendship with Josef Israels.

Signed at the right.

Height, 18 inches; width, 15½ inches.



ELSINORE

BY

JEAN CHARLES CAZIN

JEAN CHARLES CAZIN

44—*ELSINORE*

A view of the castle in Denmark immortalized in the tragedy of Hamlet. A causeway leads across the moat to an entrance in the walls, flanked with curved bastions. Moss and shrubs overgrow the walls, and poplars rear their spires beyond. All are mirrored in the water, which reflects also the gray of a heavy sky, lightened towards the right. An air of quiet sadness broods over the massive ruin.

Signed at the right.

Height, $14\frac{1}{2}$ inches ; length, $17\frac{1}{2}$ inches.

IN THE ENGLISH CHANNEL

BY

JULES DUPRÉ

JULES DUPRÉ

45—*IN THE ENGLISH CHANNEL*

The horizon is a dark slaty blue; above is a belt of gray cloud with streaks of blue, topped by a duller gray vault. There is threat of storm, and before a sharp wind the curling waves are driven in long rows, and the sailboats keel over. Atmosphere and waves are alike wet, and wind and water are full of racing movement. The picture represents Dupré in one of his sterner moods.

Signed at the right.

Height, 11½ inches; length, 18 inches.





EVENING

BY

CHARLES FRANÇOIS DAUBIGNY

C. F. DAUBIGNY

46—EVENING

A harmony of pearly grays and velvety low tones deep and luminous as old enamels.

The sun has dropped behind the clouds, and the middle sky is still quick with light. But the low ridge of hill, sloping down to the river, is wrapped in shadow ; trees and pasture are folded in darkness, and darkness broods over the water. Nature is composing herself to sleep. There is coolness as well as moisture in the air ; the scene is almost cheerless, a little eerie in its still solemnity. It is quite a relief to discern through the thickening gloom a figure and cows coming down to the river's brink. Their presence brings companionship, linking the lifelessness of the scene to the ebb and flow of human existence. The lonely spot becomes a fragment of the *paysage intime*.

Signed at the left ; dated, 1875.

Height, 15 inches ; length, 26 inches.



THE VILLAGE OF MACHERIN

BY

JEAN CHARLES CAZIN

JEAN CHARLES CAZIN

47—*THE VILLAGE OF MACHERIN*

The village is on the outskirts of the forest of Fontainebleau. Its homely cottages are shown running up one side of a sloping road. To the right is a patch of gray-green grass and a foot-path along which a woman is wending homewards. She is passing a little garden of cabbages where a man still works. The sky is streaked with blue and gray, and warm with the after-glow of sunset.

Signed at the left.

Height, 12½ inches; length, 15 inches.

MORNING

BY

J. B. C. COROT

J. B. C. COROT

48—*MORNING*

The shadows are still lying in bars across the cool dewy meadow, silver-streaked where the young light kisses it. In the distance the village yet slumbers, the only sign of human life being an old woman coming toward us, leaning on a stick. To the right is a glade between trees, where slim white birch stems glimmer in the shadow of dull green foliage that trembles like downy plumage in the awakened air. There is a delicious sense of purity and fragrance, of cool moisture and reviving life.

Signed at the left.

Height, 10½ inches; length, 14 inches.





THE VIRGIN AND CHILDREN

BY

N. V. DIAZ DE LA PEÑA

N. V. DIAZ DE LA PEÑA

49—*THE VIRGIN AND CHILDREN*

The picture represents the Virgin seated amidst foliage, with the Christ Child on one side and St. John on the other. The evident motive has been to paint a harmony of gem-like colors and a fantasy of lights and shades.

It is from the P. Gerard Collection, Paris, and bears on the back the stamp of Bagniet, the well-known art dealer, a friend of Diaz.

Signed at the left.

Height, $7\frac{1}{2}$ inches ; length, 6 inches.



THE WATERING PLACE

BY

JULES DUPRÉ

JULES DUPRÉ

50—*THE WATERING PLACE*

It is the hour of beauty, when the glories of day melt into the repose of night. The bank of clouds has turned to gray as the light fades slowly out of the sky, a farmhouse snuggles close below the horizon, and the pastures are hushed under the lengthening shadows. Some oaks to the right still retain the glow upon their crests, but wrap the sloping bank beneath in a depth of sombre warmth. Through it is discovered a figure descending to the pool, in which two cows are standing.

The picture is rich and jewel-like in color, with a noble gravity of tranquil feeling.

Signed at the left.

Height, 10½ inches; length, 14 inches.



FLOWERS AND FRUIT

BY

ANTOINE VOLLON

ANTOINE VOLLON

51—FLOWERS AND FRUIT

If you look in a picture of still life for realism, you will scarcely find it more convincingly rendered than in certain details of this one; in the bunch of cherries, for example, and the plums, apparently so fleshy and juicy beneath the satin skin. But still more admirable is the rich harmony of color in the arrangement of the red and white roses in the brown earthenware jar, and the sprinkling of crimson and purple fruit against a background of cool greens, luminously dark in some parts, delicately gray in others. The color throughout is luscious and brilliant, yet dignified in its sober control; applied with that mingling of firmness and suppleness, of tenderness and virility of brushwork which characterizes the touch of this greatest of modern still-life painters.

Signed at the left.

Height, 19½ inches; length, 23½ inches.



IN THE PARK

BY

EDMOND·GEORGES GRANDJEAN

E.-G. GRANDJEAN

52—IN THE PARK

It is probably a March morning ; for the trees which line this curving stretch of roadway in the Bois de Boulogne are brown and gray, with no trace of leaves, while the grass is just beginning to show green. In the foreground a lady on a white horse and a gentleman on a brown are trotting side by side. Farther back two other riders are walking their horses in the opposite direction, while in the distance approaches a mounted officer in light blue tunic.

Signed at the left ; dated, 1899.

Height, $23\frac{1}{2}$ inches ; width, $19\frac{1}{2}$ inches.

LES GORGES D'APREMONT

BY

N. V. DIAZ DE LA PEÑA

N. V. DIAZ DE LA PEÑA

53—LES GORGES D'APREMONT

It is a glade in the forest of Fontainebleau, a narrow passage leading from the gloom into the outside light. Light and darkness are struggling for possession of the majestic oaks. There is a profundity of solemn shade, impenetrable at first, though by degrees it loosens and becomes mysteriously transparent, revealing the sober richness of the forest hues. Illuminating the gloom are wierd flickerings of imprisoned sunshine—light fitfully straying amid the tangle of foliage, halting on smooth trunks or glancing along the boughs, hovering on the surface of a little pool, and streaming more freely up the grassy passage, reaching at last a patch of sky.

Diaz loved to bury himself in the recesses of the forest, and one can imagine him here, impressed with the grandeur and awe of his surroundings, yet finding a poet's delight in weaving into the sombreness of the theme all the play of fancy which, in this case, the magic of light suggested. In endless repetition light appears and reappears, gleam pursuing gleam like the flying music of a fugue.

Signed at the left; dated, 1859.

Height, 19½ inches; length, 28 inches.





A WHITE COW

BY

MARIE DIETERLE

MARIE DIETERLE

54—A WHITE COW

In the foreground of a pleasant pasture, sloping up towards purple hills, under a sky fresh and breezy with flocking clouds, two cows are standing in a little pool beside willow trees, the red one drinking, while her white companion alertly gazes forward. The picture is a worthy example of the happiest work of Van Marcke's daughter; vivacious in color, like the father's; expressing the character, as well as the form, of cattle; and, in its suggestion of fresh and healthy air, of pervading light and atmosphere, and juicy vegetation, instinct with the spirit of the country.

Signed at the left.

Height, 21 inches; length, 26 inches.



SUNSET IN AN ENGLISH HARBOR

BY

GEORGE H. McCORD

GEORGE H. McCORD, A. N. A.

55—SUNSET IN AN ENGLISH HARBOR

Behind the hills which enclose the harbor the sun is sinking in a glow of rose and yellow, which is reflected in the water and illuminates the sails of fishing craft. The hills themselves are dark, and darkness is lurking in the corners of the harbor and under the shelter of the boats.

Signed at the left.

Height, 21 inches; length, 26 inches.

SWEET DO-NOTHING

BY

RAIMUNDO DE MADRAZO

RAIMUNDO DE MADRAZO

56—*SWEET DO-NOTHING*

Madrazo has a marked partiality for pink. He shows it here in this study of a girl who sits cross-footed on a rock, leaning back upon her hands. The crisply-fitting bodice, short skirt, silk stockings and shoes, and the bow upon her head, all pink, are framed in a background of foliage.

Signed at the right.

Height, 27 inches ; width, 21½ inches.



VENICE FROM MY WINDOW

BY

FELIX ZIEM

FELIX ZIEM

57—VENICE FROM MY WINDOW

Framed by an arch of golden-brown foliage, the sky is misty white with light from a moon that hangs midway. Spectral-like, the dome of Santa Maria della Salute shows tenderly luminous, a spirit hovering above the deep blue water of the Grand Canal, on which are the flickering jewel gleams from passing gondolas. Pleasure is abroad. But the significance of the scene is peace, the calm beatitude of night.

“I felt her presence, by its spell of might,
Stoop o'er me from above;
The calm, majestic presence of the night,
As of the one I love.”

Signed at the left.

Height, 29½ inches; width, 23 inches.





A GAME OF CARDS

BY

RAFFAEL SORBI

RAFFAEL SORBI

58—A GAME OF CARDS

Soldiers and civilians in the picturesque costumes of rather more than a hundred years ago are sitting at tables in the courtyard of a country inn. Some are drinking, others chatting, and in the centre two women and a man are playing a game of cards. One of the women, handsome and buxom, dressed in a plum-colored dress puffed at the hips, holds out a card—a good one, evidently, for the man rubs his forehead in perplexity. The last of the trio watches his face, while another girl, standing behind the winner, shows amusement at the outcome. The picture is a characteristic example of a favorite style of Italian *genre*—vivid in color, animated in drawing, and clever in characterization, not the least agreeable part being the background of sunny hill sprinkled with white houses.

Signed at the lower centre.

Height, 19½ inches; length, 30½ inches.



RETURNING HOME

BY

HENRI LEROLLE

HENRI LEROLLE

59—RETURNING HOME

Nature drowsily sinks to rest; the simple objects of the scene—a haystack and field sloping down to a road—showing as blurs against the soft, rosy sky. Peasant women are returning from work—three across the field, one along the road. The straggling figures are converging to a point a little farther on, and already the woman on the road is anticipating the companionship. Although her form is obscured by shade, one feels that her gaze is directed toward the others and detects the gesture of friendliness. This one is softly relieved against the dull green of the bank; one of the others shows like a soft blot against the sky, while the remaining two are dark against the darker mass of haystack which they are passing. Lerolle has made excursions into many fields of subjects, and this is a good example of the one he made into that of peasant *genre*.

Signed at the left.

Height, $31\frac{1}{2}$ inches; width, 25 inches.



SAND DUNES

BY

JEAN CHARLES CAZIN

JEAN CHARLES CAZIN

60—*SAND DUNES*

The young moon hangs in a vast sky absolutely cloudless. The rosy flush of sunset is fading out, and darkness creeps over the motionless billows of sand. On the farthest dune, only the scrub and vegetation loom out, purple and deep green. Nearer to us, the pink yellow of sand still shows between the hummocks of grass. The scene is almost awesome in its stillness and desolation, yet its immensity is felt, and gradually the sense of perfect peace.

Signed at the right.

Height, 28 inches; width, 23 inches.



STABLE INTERIOR

BY

CHARLES ÉMILE JACQUE

CHARLES ÉMILE JACQUE

61—STABLE INTERIOR

A tonal quality of color under skilful arrangement of light, one of the distinguishing features of the Fontainebleau-Barbizon painters, is well represented in this picture, and with it the accuracy of drawing and knowledge of animal life in which Jacque was a master. Notwithstanding the movement and individuality of character in the separate sheep, the unity of feeling throughout the picture is complete. How enjoyable the intricate simplicity of the light and dark! A patch of white plaster on the wall supplies the focus of light, around which circle waves and currents of lighter or darker tones, in colors of gray, brown, and yellow, fused in warmth, and accented by spots of brightness in the plumage of the fowls.

From the Jacque sale, Paris, 1894, and illustrated in the catalogue of that sale.

Signed at the right.

Height, 25 inches; width, 21 inches.



SAN TROVASO, VENICE

BY

HENRY P. SMITH

HENRY P. SMITH

62—*SAN TROVASO, VENICE*

The turret and low spire are seen behind the house, which fronts upon the canal. The brickwork and warm stucco, red tiled roof, and freshly budding trees, together with the blue of sky and water, make up a scheme of fresh, clear color.

Signed at the left.

Height, $34\frac{1}{2}$ inches; width, 25 inches.

THE OLD PORT OF MARSEILLES

BY

FELIX ZIEM

FELIX ZIEM

63—*THE OLD PORT OF MARSEILLES*

A beautiful turquoise sky vibrates with the warmth of the south, while the water basks in its hue and reflects the brilliance of sunny buildings and dark shipping. On the left is the Health Office of the port, from the square tower of which droops the tricolor. To the right looms up a steamer, round which lie various small craft, one with a crimson awning, and farther back in the drowsy haze can be guessed the existence of more shipping and houses. The picture is a worthy companion to the studies of Constantinople and Venice which have made this painter famous.

Signed at the right.

Height, 27½ inches; length, 35 inches.



A NOVEMBER PASTURE

BY

HENRY W. RANGER

HENRY W. RANGER

64—A NOVEMBER PASTURE

One may hazard a guess that the subject was chosen in Westchester County. Gray boulders stud the pasture, amid tussets of tawny green. Beside a stone wall on the left is a sturdy oak, flinging the light from its trunk and crowned with a mass of golden brown. Beyond rises a rocky bank, tasselled with feathered ferns and plumed with yellow and red foliage. The light is mellow and the sky buoyant and full of color.

Signed at the left ; dated, 1899.

Height, 27 inches ; length, 35 inches.



SHEPHERDESS AND FLOCK

BY

CHARLES ÉMILE JACQUE

CHARLES ÉMILE JACQUE

65—*SHEPHERDESS AND FLOCK*

On the edge of a little pool in the foreground crowd the sheep; a fleecy mass, spotted with heads, that nose the air or stoop to drink. A sturdy shepherdess stands at rest under the shade of a bulky oak; other trees show beyond, and to the right a breadth of meadows, stretching toward hills, blue in the distance. The details are distributed in ample masses against a fine expanse of sky, and the colors are fused into a tonal arrangement of sober richness. The picture is large in conception and treatment; as restful and dignified as an eclogue of Virgil.

From the C. Moody Collection, Glasgow.

Signed at the left.

Height, $31\frac{1}{2}$ inches; width, 25 inches.

THE DANCING LESSON

BY

VIRGILIO TOJETTI

VIRGILIO TOJETTI

66—*THE DANCING LESSON*

A pretty girl is seated on the end of a marble bench. With her left arm, freed from her chemise, she directs the movements of a little cupid, who steps it rather diffidently, eying his toes after the fashion of beginners.

Signed at the right ; dated, 1891.

Height, 35½ inches ; width, 24 inches.

VÉTHEUIL

BY

CLAUDE MONET

CLAUDE MONET

67—VÉTHEUIL

It is an interval of clearness in a day of clouds and shifting light. The atmosphere is cool and steely. On the left, across the stream, is a bank with willows and poplars springing up between ; a church spire, and houses with red roofs. Beyond, and curving to the left, are low hills, pale green in color, dotted with trees and houses. There is a boat with two figures in mid stream. It is a study in greens and blues, sharpened by clear light, a phenomenon intimately true to nature, its crudeness assuaged by art ; a picture very vigorous and sincere.

Signed at the right ; dated, 1880.

Height, 22½ inches ; length, 31 inches.



Claude Monet



ON THE BANKS OF THE LOING:
MORNING

BY
ALFRED SISLEY

ALFRED SISLEY

68—ON THE BANKS OF THE LOING: MORNING

It is a point where the river winds. The left bank is flat meadow with fine trees; on the right a few boats are moored, and the ground slopes up in a curving ridge dotted with white, red-roofed houses nestling amid greenery. The sky is a brilliant blue; there is quietly pervading sunshine, tender atmosphere, and pellucid water that glides and mirrors the countless colors. The complexity of elaborated methods is not more wonderful than the absolute simplicity and oneness of effect. The labyrinth of separate notes is woven into a harmony complete and beautiful. Sisley loved the Loing, searched its beauties as a lover does, and, like a lover, reached the simple fact that the object of his love is lovely.

Signed at the right; dated, 1891.

Height, 22½ inches; width, 21½ inches.



THE ORCHARD

BY

CAMILLE PISSARRO

CAMILLE PISSARRO

69—*THE ORCHARD*

The soft freshness and cool light of spring steal through the scene. The sky is a tender blue, subtly grayed; against it is reared the turret of a little church, from which straggles an irregular line of dull-hued roofs. The cottages, bosomed amid fruit trees, stand upon a slight ridge which slopes down to an orchard cut up into green and brown patches, a belt of goose-berry bushes, and fragrant soil newly turned. A woman and child are coming along a narrow path, and the trees behind them are budding into faint green or still timid blossoms. How the harmony of these whites and greens, with the sober coloring of brown and gray, suggest the shy awakening of nature from its winter sleep!

Signed at the right; dated, 1870.

Height, $21\frac{1}{2}$ inches; length, $32\frac{1}{2}$ inches.



1875
C. W. C. C.

OLD CHURCH AT VERNON

BY

CLAUDE MONET

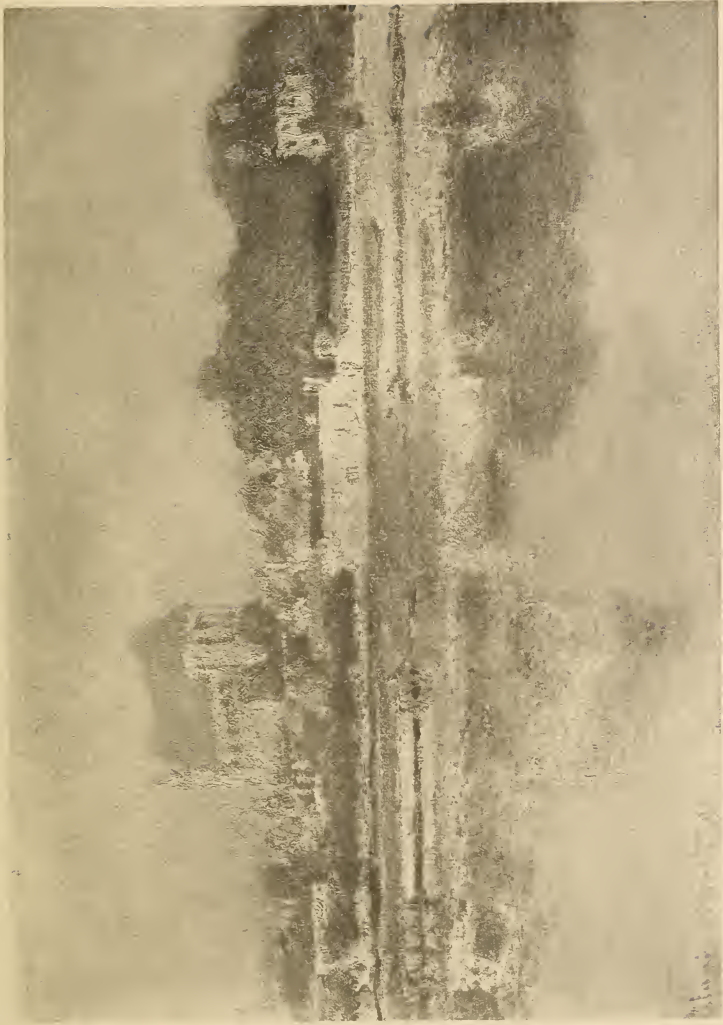
CLAUDE MONET

70—OLD CHURCH AT VERNON

This picture is one of five that Monet has painted of the same subject—the old church, with its apse end, flying buttresses, and slender tower, raised above the meadows, where the cows stand knee-deep in grass or pools of water, the whole reflected in the stream. He has a fondness for simplicity of line and mass. The elements of the picture are the horizontal belts of wall, meadow, and water opposed to the vertical masses of buildings and trees. But over this simple framework he weaves a web of fancy, choosing the early morning hour when the mist becomes pearly as it looses and disperses in the growing warmth. Thus the scene becomes spiritualized ; form melts into color, and the colors tenderly fuse ; everything is and is not ; the facts take second place, and imagination revels.

Signed at the left ; dated, '94.

Height, 25 inches ; length, 35 $\frac{1}{2}$ inches.



GOOD FRIDAY MORNING

BY

FRITZ VON UHDE

FRITZ VON UHDE

71—GOOD FRIDAY MORNING

The day is breaking red beneath a sullen, threatening sky, and three women are traversing a path beside a stone wall. They are of the peasant class, and one leans heavily on the arm of another, who looks at her in dumb pity, as if she would comfort her, but cannot. The third, behind them, has her hands before her face in apparent abandonment to sorrow. Such are the simple statements of the picture. But one remembers Uhde's fancy to take a Bible theme and translate it into modern flesh and blood. Perhaps the title of the picture supplies a hint, and in our imagination the women suggest the three Marys; the wall encloses a place of sepulchre, and the lurid sky portends a tragedy to One differently but intimately related to all three. Uhde in other pictures has shown himself a master of tender coloring and lighting. The harshness of both in this intentionally contributes to the suggestion of despair in the women's sorrow. They mourn for One who is despised and rejected, and the very scene is forlorn and loveless.

Signed at the left.

Height, $25\frac{1}{2}$ inches; length, 31 inches.



THE CAPTURE OF A BRITISH
FLAG AT WATERLOO

BY

J. B. ÉDOUARD DETAILLE

J. B. ÉDOUARD DETAILLE

72—THE CAPTURE OF A BRITISH FLAG
AT WATERLOO

(Pastel)

On a powerful bay charger a young *cuirassier* gallops forward. His helmet has fallen off, and the short hair stands stiff over his tanned face. He sits erect and firm in the saddle, holding aloft, with an expression of triumph, a British red ensign, the ragged ends of which flutter in the wind. Another trooper gallops close behind, and farther back is a suggestion of others still fighting.

Signed at the right ; dated, 1889.

Height, 41½ inches ; width, 29½ inches.



THE PROPOSAL

BY

GUSTAVE JEAN JACQUET

GUSTAVE JEAN JACQUET

73—*THE PROPOSAL*

Against the shadow made by an angle in the gray wall stands an Italian peasant girl, her fingers lightly entwined, perusing intently the face of a young man, which is obscured by the shade of a wide-brimmed dark hat, from under which his black locks fall to the shoulder. His figure has a braggart air and is clothed in a fantastic costume of yellow and gray velvet. With the ostentation and ardor of the man the girl's quiet is admirably contrasted. She is evidently fascinated by the fellow, yet hesitates to accept his overtures.

Painted in 1875 for M. Angelo, Paris.

Signed at the upper right.

Height, 45 inches ; width, 27 inches.

G. JACQUET



LOUIS XIV. AND HIS COURT IN
THE PARK OF VERSAILLES

BY

JEAN LÉON GÉRÔME

JEAN LÉON GÉRÔME

74—LOUIS XIV. AND HIS COURT IN THE PARK OF VERSAILLES

The veteran painter, who made his *début* at the Salon before the majority of his contemporaries were born, regards this as his last important picture. He returns to the epoch represented in the "Louis XIV. and Molière," painted in 1863. In the cool of sunset, which glows rosily along the upper stories of the range of palace, the Court is taking an official airing; the ladies in blue-hooded curricles drawn and pushed by grooms, the gentlemen attending on foot. In long, punctiliously ceremonious sequence they defile around the ornamental water, headed by the curricle of the Maintenon, late Scarron's widow, now queen over Louis's heart and no little of his will.

In the superb simplicity of her black robe, the stately artifice of her lace headdress, and in the studied gestures of her arms and hands, her mingling of austerity and attractiveness are admirably characterized. With a subtle blend of deference and exalted complacency Louis walks beside her, clad in a stiffly frocked coat of orange velvet elaborately ornamented with jet, in crimson breeches, scarlet stockings, and scarlet-heeled shoes. Three charming pages in tunics and trunks of blue silk separate Royalty from the following groups. In the latter, under the mask of ceremonial stateliness, there lurk more vivacity and play of human feelings. The gentlemen are more assiduous in



pressing their attentions, the ladies more coyly demonstrative in receiving them. Yet the ceremony is a dreary one—elegant formalism, unjoyous rigidity of etiquette, insincerity in sumptuous attire.

Signed at the left.

Height, $31\frac{1}{2}$ inches ; length, $54\frac{1}{2}$ inches.

65 Boulevard de Clichy,
PARIS, *September 13, 1900.*

One of my friends who lived at Versailles had invited me to dine with two comrades, one of whom was Victorien Sardou. It had been agreed that we should go early, so that together we might visit the garden and the Trianon. For some reason which I have forgotten I could not be at the meeting at the appointed time ; when I did arrive, the others had gone, and I set out to search for them in the park. As I could not find them, and it was getting late, I took the road to the town.

It was when I again found myself near the château that I was vividly impressed by the view. The sun was low and just gilded the top of the palace ; while above, the moon, of a greenish hue, added a melancholy note, sad, placid, and poetic. This vision did not fall into the eye of a blind man, and I understood at once that here was the subject for a picture. While I walked along I recalled what I had read concerning the times of Louis XIV., and I remembered that the *Grand Roi*, towards the end of his life, drove with Madame de Maintenon about the walks of the park in little carriages.

During the repast I told my friends of my impressions and intentions, and asked Sardou if he had not some information about the small carriages of that period, for he had accumulated a mass of documents concerning the epoch, and was himself really a walking encyclopædia. "Yes," he said, "I possess all that you require—drawings, engravings, and even paintings, which are at your disposal"—and while talking we reconstructed the scene of the drive. Thus it was that by the time the dessert was placed on the table my picture was finished. It only remained to execute it.

[Signed] J. L. GÉRÔME.

THE LITTLE SHEPHERDESS

BY

RIDGEWAY KNIGHT

D. RIDGEWAY KNIGHT

75—*THE LITTLE SHEPHERDESS*

The meadow is bounded by a row of trees, a stack, and farm buildings. In the foreground is a girl with her flock. The sheep are grazing unconcernedly ; but the dog is watching his young mistress, his keen instinct telling him that she is preoccupied. She has drawn her hood over her head and is gazing pensively at the ground ; whether murmuring an "Ave Maria" in response to the Angelus, or simply plunged in maiden fancies matters little. The gesture is engagingly modest, and adds a touch of femininity to the sweet seriousness of the face.

Signed at the left.

Height, 44½ inches ; width, 34½ inches.

AMERICAN ART ASSOCIATION,
MANAGERS.

THOMAS E. KIRBY,
Auctioneer.



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ARTISTS REPRESENTED

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