



MARKET PLACE—THE HAGUE.

—Floris Arntzenius.

was but the merest remnant of the original paper and an etheralized Israels upon it.

Just before an annual exhibition at the "Pulchri" I was visiting B. J. Blommers' studio at The Hague. He had apparently completed one of his charming compositions of children playing in the surf of the North Sea. We discussed the picture and the coming exhibition. Blommers, however, seemed uncertain and could not decide that the picture was complete. A few days later I was in the studio—three days before the time for sending to the exhibition—when, to my amazement, the picture which had been so long in process of completion was all "washed out." The artist explained that he was not satisfied, but it appeared in greater perfection at the opening of the exhibition. All the former study and effort had given the artist the knowledge and sureness which

apparently was a *tour de force* of execution at the last moment.

When Israels was completing his greatest picture in oils, now in the Rijks Museum in Amsterdam, his "Saul and David," in which David sits at the tent door looking out toward the Holy City, he was not content that he had attained all his purpose until he had painted a part of it in water-colour. Anything more poetic has never, perhaps, been attained than this reproduction in water-colour of the "David," which was shown at the exhibition of the year.

H. W. Mesdag, the greatest painter of the sea that ever lived, has achieved as great quality in his water-colours as in his oils, in fact there is a greater finesse, a firmer quality often.

Anton Mauve expressed the most subtle lights, gradations, and distances, in his wonderful sheep pictures rendered now in the early