

"THE HORSE FAIR."

BY ROSA BONHEUR.



THIS wonderful picture, now on exhibition at the Metropolitan Museum of Art, is one of the most remarkable art productions of this age. The figures are all life size, the canvas covering one entire end of the gallery where it is exhibited, and a spectator standing before it almost believes he is looking at one of the horse auctions so common throughout France. The artist studied eighteen months on this picture, and regularly attended the horse market in Paris twice a week. The scene represents a number of horses being driven to the selling stand, and for vigor of action and grace of motion has never been equalled. A little to the right of the centre of the picture are two heavy white draught horses, their tails knotted and their flanks closely clipped. Strength is represented in every curve of the arched neck and in every motion of the heavily shod feet. The driver, who is riding the off horse, has all he can do to restrain them, and the muscles of his brawny arm stand out with the effort as he tugs at the reins. At the back of this group are a number of untrained stallions just from the fields, their uncut manes and long tails floating in the breeze as they paw the air in their mad efforts to break away from the strong grip of their masters. They are almost wild at the restraint, and their eyes flash and the foam gathers around their mouths and nostrils as they feel the cruel lash. Somewhat more to the left is a single horse being led by the bridle, while between this one and the main group runs a half grown colt whinnying for its dam. At the extreme right is a horse at full gallop, the rider with elbows out and coat-tails flying can scarcely keep his seat, while in the background may be seen many other horses, each one a masterpiece, some in action and others drawn up in line awaiting their turn to be exhibited. In the whole picture the pose is so life-like, the drawing is so true, that you can scarcely persuade yourself the scene is not real. Not only has this picture been exhibited in all the principal cities of Europe, where the élite of the wealthy, the refined and the cultured flocked to see it, but it has also been in the possession of two of the most noted millionaires America has ever seen. For many years A. T. Stewart cherished it as the principal picture in his valuable gallery, and upon the sale of his collection it was bought by Cornelius Vanderbilt for more than \$50,000. A short time ago it was presented by him to the Metropolitan Museum of Art, where it is daily surrounded by a large group of admirers. We are now handling a magnificent reproduction of this picture which far surpasses anything ever offered in this line. Our picture is printed on heavy plate paper of an unusually large size, namely, 34 inches long by 20 wide, and embraces not only all the beauty of a fine steel engraving, but enriches and intensifies that effect by combining a number of other tones and tints so as to give the finest result yet attained by any known process. As a noted critic has said of it, you can gaze at this picture a hundred times a day and each time see some new beauty to please you, and some unexpected point of strength to excite your admiration.

A copy of the above superb engraving will be given, as a premium, to every new subscriber to GRIP for a year at \$2 cash. Further, we will give a copy of the picture, post-paid, to any of our present subscribers who sends us a new name with the cash, \$2. Or, we will send the picture to any present subscriber who, before July 1, pays to December 31, 1889, and encloses 25 cents extra for tubing, postage, etc. Non-subscribers may secure a copy of the picture for the sum of \$1, cash.

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