



THE GOOD HUSBAND.

—B. J. Blommers.

fessor Richard Muther has well said, in his "History of Modern Painting," that, "So far from stagnating, Dutch art is now as fresh and varied as in the old days of its glory."

The Dutch painters of the present day include, indeed, quite a multitude of men of the very first rank, and some of them, like the three brothers Maris, are unexcelled. Jacob Maris, who died so recently as 1890, was known for his splendid landscapes, and still more for his town pictures and beach scenes. Willem Maris has a partiality for meadows in which cattle are browsing in tranquil content. Thys Mathew Maris has a very different style. He paints grey and misty figures and landscapes all hazy and scarcely visible. His love of the obscure and the suggestive led to the common refusal of his portraits by patrons, who complained that they lacked distinctness. No painter, however, com-

mands such large prices as he, and from £2,000 to £3,000 is no rare figure for his canvas.

H. W. Mesdag is Holland's most celebrated sea painter. He pictures the ever-rolling ocean with marvellous power, and carries the song of the waves and the cry of the wild sea-birds into his great paintings, which speak to one of the life and toil of the fishermen, the never-weary waters, and the ever-varying aspects of sea and sky. In this domain he is unrivalled, and he has certainly done some magnificent work.

Bosboom one naturally associates with church interiors, wonderfully well done; Blommers, Artz, and Bles likewise paint interiors, the first two choosing their subjects by preference from the houses of the working classes, while Bles confines himself to the dwellings of the wealthy.

Toorop is the well-known symbolist. His style is Oriental rather