

SAN FRANCISCO, 1885.

SAN FRANCISCO--May 9th. The picture is full of quiet interest, is not forced in effect nor over-born in the least degree. The harmonious blending of rich colors and the careful arrangement of light and shadow, together with the sincere feeling and expression which are visible in all of Madame de L'Aubiniere's works, preclaim the artist, while they command our attention and respect.

140. Late Autumn in the White Mountains.

141. Cernay Lake, France.

142. On the Mole, Surrey, England.

143. Winter--Victoria.

No. 144.

THE HARVEST OF THE POOR.

SAN FRANCISCO.

THE NEWS LETTER--January 2nd, 1886. Undoubtedly the finest work in the whole collection--one which seems to breathe another air, which seems to stand apart like some vision from another sphere--is the picture about which so much has already been said and written--Madame de L'Aubiniere's glorious water-color, "The Harvest of the Poor." There is an something something in the quiet, subdued pathos of the scene which draws you to it again and again, which brings back memories of home, and years long past, and urges us to ever more earnestness. It is a painted poem, and affects one so strongly because the artist's sympathy with her subject is itself so keen. The technique is perfect--the masterly handling of the immense surface in itself a wonder and a revelation, the pose and drawing of each figure a study, while the landscape and sky are in complete harmony with the scene.

THE SAN FRANCISCO--December, 1885. Madame de L'Aubiniere has contributed one picture which has created a profound sensation among the most appreciative art-lovers in the city. It is a large water-color, probably the largest in this country, and is called "The Harvest of the Poor." A difficult subject admirably executed. The whole canvas is deeply pervaded by a deep poetical sentiment.

THE SUNDAY CHRONICLE--November 29th, 1885. The subject is one which is often painted, just as all poets write of love, and the charm of Madame de L'Aubiniere's picture lies in the singular originality and felicity of the art language she employs.

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