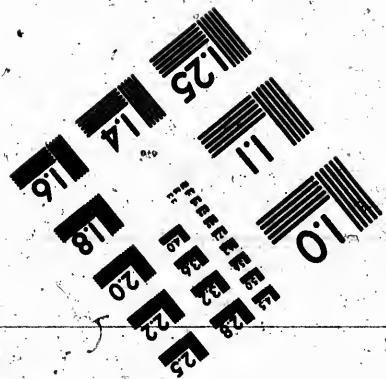
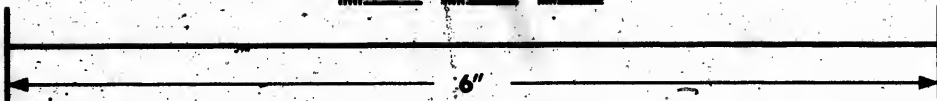
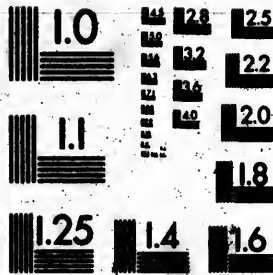


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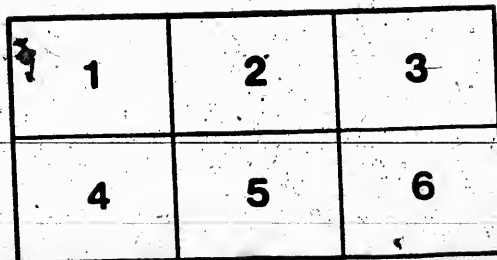
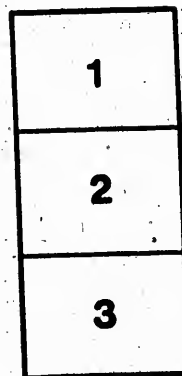
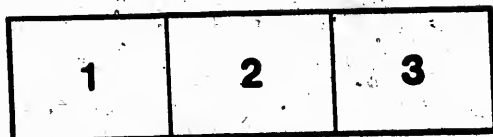
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Loan Collection

of Pictures

Toronto Club
1896

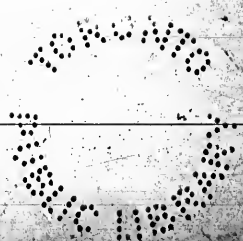


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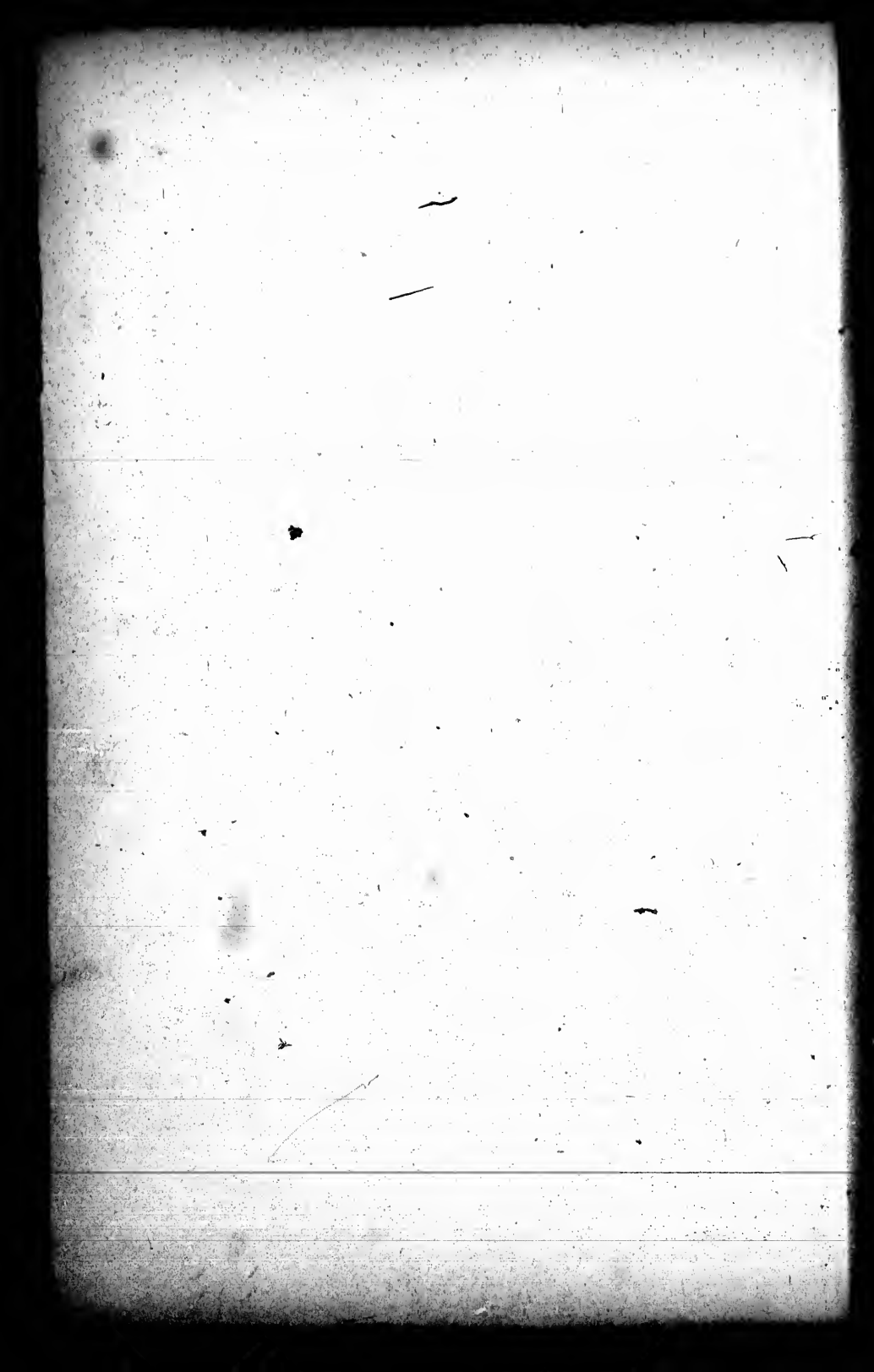
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Pursuant to a Resolution passed at a Special General Meeting on the 5th December, 1895, the Loan Exhibition of Pictures will be held, commencing on Friday, the 10th, and ending on Saturday, the 18th January, upon which days, Sunday excepted, the Exhibition will be open from 3.30 to 6.30 p.m., and from 8 to 12 p.m.

The pictures now exhibited have been kindly loaned to the Toronto Club by the following parties: Sir Donald Smith, Sir William VanHorne, Messrs. R. B. Angus, James Ross, David Morrice, W. J. Learmont, E. B. Greenshields, W. Gardner, M.D.; F. J. Shepherd, M.D.; Mrs. Benson, Mrs. Burnett, of Montreal; Messrs. E. B. Osler, Richard S. Cassels, Charles Cockshutt, Wm. Armstrong, Mrs. Cameron, of Toronto; and Wm. Blakeslee, of New York.



NOTE

Under some circumstances it might have been presumptuous in the 'Toronto' Club to open its rooms for the purpose of an exhibition of loaned pictures, although the mere departure from the ordinary functions of a club needs no excuse. One of the leading clubs of the world possesses a beautiful gallery used only for periodical exhibitions of this kind. It is the fact that Toronto has no public gallery devoted to similar high aims which has prompted the members of the Toronto Club to afford such accommodation as their rooms will permit to the pictures referred to in the annexed catalogue, and they do this with the distinct hope that Toronto, with its intelligence and wealth, will not long suffer the reproach of not possessing a public art gallery. If we consider what the generosity of one liberal citizen in each of several of the smaller cities of the United States has done for those communities, and if we take the trouble when we visit Montreal to enter and admire the beautiful gallery they possess, surely it will not be long before the broad-minded liberality of some citizen of Toronto will cause the reproach to pass away from us.

In all periods of great intellectual and material advancement, the rich have bought the works of great artists for their personal enjoyment, only to find that they have blessed the whole community by the possession of objects which all who have intelligence and are allowed to see may enjoy as much as the owner. The young people of the present generation in Montreal, who are allowed from time to time to see the treasures now owned by its wealthy citizens, have at the moment an inestimable advantage

over the young people of Toronto in the vastly larger possibilities of their art education. And this is not merely true regarding the general cultivation and power to appreciate good art of those who do not learn it technically, but it is even more true of the art student whose highest aim is to design a conventional wall decoration, and who shall estimate its effect, in technical skill or cultivation of mind, upon the student who hopes some day to paint a masterpiece. We can but hope that the superior advantages possessed by the young people of Montreal will soon be equally enjoyed in Toronto.

This is an age when much is effected in education by object lessons. Matthew Arnold says: "There can be no more useful help for discovering what poetry belongs to the class of the truly excellent, and can therefore do us most good, than to have always in one's mind lines and expressions of the great masters, and apply them as a touchstone to other poetry." There are no object lessons comparable to pictures. There are no touchstones of taste so necessary as the pictures of undoubted masters. The young will learn with rapidity with such examples around them, and even the Canadian painter who has established his reputation will paint the better and rejoice in the opportunity to feast his eyes and reinvigorate his brain on what the individuality and imagination of other men's brains have produced.

The pictures in the present exhibition have been designedly selected from various schools and periods. The purpose of art should be to create catholicity of taste, not devotion to a particular cult. Unless the processes of education are arrested, they will in the end make us less concerned as to whether a particular picture has impressionistic or realistic, naturalistic or academic, tendencies, whether it is by an early, or an old, or a modern

master, so long as from any of the many points of view open to the individuality of the artist it is a worthy conception of his subject. Nor should we allow our personal bias regarding the subject of a picture to influence our appreciation of it, provided it is the earnest effort of a serious artist.

It is unfortunate that many men and women believe they have no capacity for the enjoyment of pictures, and therefore they look upon the expenditure of considerable sums for works by great artists as practically a waste of money. But this is in the majority of cases quite untrue. It does not require the exercise of unusual taste and judgment to realize the merits of great works of art, whether they take the form of the drama, or music, or painting. What is necessary to the enjoyment of great pictures by one who has not made art a study is merely the possession of them. Once hung upon his walls the quality of a fine picture will soon make itself felt, and the "thing of beauty" will literally become "a joy forever."

In preparing the notes on painters, free use has been made of the various dictionaries and handbooks of art, without any attempt to indicate the precise sources of information. Many of the notices are copied directly from the Montreal Catalogue of 1893, and from other catalogues.



BONVIN (FRANCOIS)

French

1817—1888.

Francois Bonvin was born at Vaugirard, in the department of the Seine, France, in 1817. The son of an artisan, Bonvin received his first lessons in drawing at a free school. When he also became a workman, Bonvin devoted his leisure to painting. His works are chiefly genre pictures for the cabinet. He began to exhibit in 1849, and continued to send to the Salon shortly before his death in 1888.

1. *A Model Housewife*

Owner, Sir Wm. VanHorne

BOUDIN (EUGENE-LOUIS)

French

Eugene-Louis Boudin was born at Honfleur, France, in 1825. His aptitude for painting having attracted attention, he was sent by the city of Havre to l'Ecole de Beaux-Arts at Paris, with a stipend, for three years. In 1859 he sent "*Le Pardon de Sainte-Anne-Paule*" to the Salon, and in subsequent years he has produced a considerable number of landscapes and marine pieces. He obtained a gold medal at the Universal Exhibition at Paris in 1889; and exhibited at the exhibition of the "*Dissidents*" in the Champ de Mars in 1890.

2. *Landscape*

Owner, *F. J. Shepherd, M.D.*

CHALMERS (GEORGE PAUL) Scotch

1836—1878.

George Paul Chalmers was born at Montrose, Scotland, in 1836, and died at Edinburgh in 1878. His early years were passed as an apothecary's and then as a ship chandler's apprentice. He subsequently entered the Trustees' School in Edinburgh, and while learning to paint supported himself by portraiture. In 1863 he painted and exhibited a portrait of the late John Pettie, R.A., and for fifteen years continued to produce from his easel with great facility and rapidity a great number of portraits, subject pictures, and landscapes. Although in his youth Chalmers was notable rather for his powers of drawing, he was before all things a colourist. The powers disclosed by his management of rich, warm backgrounds in some of his portraits and interiors, and of sumptuous colour in his landscapes, with happier early training and longer life, might have placed him among the first colourists of his or any other time. His work in general is free from elaboration, and is characterized by decisive notes of colour, which in the absence of a proper understanding of the artist's intention are apt to suggest crudity. Chalmers infused into many of his pictures a certain weirdness, the outcome of an imagination at once fertile and unrestrained.

3. Figure from "The Legend" Owner, E. B. Osler

CONSTABLE (JOHN)

English

1776-1837

The whole work of Constable, the great naturalist in landscape art, is a protest against the conventionalism of the eighteenth century. A fervent admirer of Claude and Poussin in classical landscape, he felt that all great art was original, and so he painted his beloved Suffolk scenery as he saw it and felt it, and in his own way. Though it was long before his work was appreciated, and although his genius was never properly recognised in his own country while he lived, he was sustained by a firm conviction that his work was good, and would eventually be understood. His family life was happy, and he had the warm regard of his friends. He was not elected to the Academy until after the death of his wife, who had shared the long years of discouragement with him. On the day of his election he said, "It has been delayed until I am solitary and cannot impart it." Constable knew the value of intelligent criticism, and was not affected by that of the ignorant. "Mr. —," he says, "called to see my picture, and did not like it, so I am sure there is something in it." "Very true," he said another time, when some alterations were suggested, "but, don't you see, I might go on and make the picture so good that it would be good for nothing." Constable exerted an important influence on the landscape art of this century. In 1824, a painting of his was exhibited in the Salon. Its effect on the artists of the romantic movement in France was immediate, and we find Delacroix writing of him, "Constable is one of the glories of the English; he and Turner are true reformers, they have departed from the routine of the old landscapists. Our school has greatly benefited by their example. It has great need of new life infused into it; it is old, while theirs seems young. They look at nature, and we are occupied in imitating pictures." The genius of Constable was fully acknowledged by the artists of France, and it acted as an inspiration on those young and enthusiastic men who were to become the greatest school of modern times.

4. *Hampstead Sandpits—Storm Clearing Off,*
Owner, Charles Cockshutt
- 4a. *A Lock on the Stour*
Owner, Mrs. Burnett

COROT (JEAN BAPTISTE CAMILLE) . . . French

1796—1875

The history of landscape art bears out the saying of Whistler: "Art seeks the artist alone; where he is, there she appears and remains with him, and when he dies she sadly takes her flight." Visiting France nearly three hundred years ago, she reveals the great painter of sunshine, Claude Lorrain; passing to Holland she dwells with Ruysdael and Hobbema, painting the peaceful scenes of their native land; then she flies to England, inspiring the genius of Turner and Constable; and again we see her returning to France when the men of 1830 appeared, young, strong, and impetuous, carrying the art to its highest point. The work of these men was largely influenced by Constable and Turner. The life of Corot, the leader of the school, was a singularly happy and contented one. Bright and cheerful, stinging to himself as he worked, generous to a degree, loved by all, he leaves a record of a beautiful character, pleasant to dwell upon, "a splendid evidence that a man may be an artist of the greatest power, while he remains modest, lovable, and kind." Corot has left a number of sketches which show, as do his early paintings, the patient training he went through. This careful study and the knowledge acquired enabled him to paint afterwards with wonderful freedom and breadth. His work improved up to the end of his life, and his latest paintings, "though sometimes less attentively carried out in details, are richer and fuller of his great qualities of tone and colour." "He was the artist poet of the morning and of the evening, the delightful painter of twilight, of rosy dawn and dewy eve. He was the man of all others who could paint the atmosphere, and who could invest every landscape he produced with a romanticism and charm which are thoroughly wonderful."

5. *Les Gaulois* . . . Owner, Sir Wm. Van Horne



COX (DAVID)

English.

1783-1859

David Cox commenced his art career by painting scenes for the theatre, and travelling with the actors from town to town. He soon grew tired of this and took to teaching. When twenty-two years old, he made his first sketching tour in Wales. At this time he charged two guineas a dozen for his landscapes in Sepia! Later on he got forty pounds for works that have recently sold for three thousand pounds. Until about 1837, he painted in water colours only, but after that he painted in oils as well, taking lessons from Müller, for whose work he had a great admiration. In 1844 he paid his first visit to Bettws-y-Coed, and stayed at the "Royal Oak." This beautiful Welsh county became his favourite sketching ground, and has since been intimately associated with his name. Cox was an admirable painter in oils, but his chief fame rests on his water colours. These are broad in treatment, have a wonderful atmospheric brilliancy and great truthfulness of tone, and they secure for him a place among the first English landscape painters.

6. *Landscape*

Owner, E. B. Osler

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CROME (JOHN)

English

1769—1821

John Crome, or, as he is better known, Old Crome, one of the greatest of English landscape painters, was born in 1769. For some years he practised his art under great difficulties, but these were overcome when he settled at Norwich as a teacher of painting. He soon gathered round him a little school of painters, and founded the Society of Norwich Artists, which held exhibitions from 1803 to 1833. He was the leader of the society and its chief glory. He occasionally exhibited at the Royal Academy, but his work was little known outside of Norwich and its neighbourhood until 1877, when a special exhibition of the Norwich school was held at Burlington House, which attracted great attention. Crome was a strong admirer of Hobbema and Ruissdael; like them he was an earnest lover of nature, portraying truthfully and with a poetical charm the scenes among which he lived and worked. He was an admirable draughtsman and fine colourist, and his sunny landscapes by the slow Norfolk streams delight us with their sweet colour and beauty, and feeling of air and space. With Constable and the other early English landscapists, he forms a connecting link between the great Dutch artists of the seventeenth century and the French school of 1830.

7. *The Waterloo Farm*

Owner, D. Morrice

DAGNAN-BOUVERET (PASCAL ADOLPHE JEAN)

French

In 1879, at the Salon, Paris enjoyed the double pleasure of mirth and applause at a picture depicting a marriage party of the bourgeois type posing in a photographer's gallery to be photographed in commemoration of the momentous ceremony just performed. The picture not only displayed infinite quiet humour and great shrewdness in grasping character, but was soundly and brilliantly painted. The artist was a pupil of Gérôme, who had made his *début* in the Salon in 1877, and who, in 1878, had received a medal for his "Burial of Manon Lescaut." Commencing on the foundation of neo-classical art which characterises the Gérôme school, M. Dagnan has created a school of his own, in which he has many followers. Tenacious, patient, persevering, working with the utmost care, leaving nothing to accident, but carrying out each effect as he marked it out to be completed when he began, he is at once one of the most conscientious and one of the most sincere French artists of the present day. Each picture that he produces is a work of importance, since in each he puts all his heart and soul, working with a nervous intensity of purpose that leaves nothing undone, and that extracts from the subject all that art can extract from it. He is absolutely free from any of the mannerisms or conventionalities of academic training, and equally free from any personal affectations of technique. Bastien-Lepage, himself an artist of a very similar type, held him in the highest esteem, and since the death of his friend M. Dagnan comes closer to taking his place than any other artist of the day. M. Dagnan takes his surname, Bouveret, from his mother, in order to distinguish himself from another artist of the name now deceased. He is a native of Paris, where practically his entire life has been spent in the studios and the labours of which his works are the rich, if not numerous, fruit.

8. *Le Pardon*

Owner, R. B. Angus

DAUBIGNY (CHARLES FRANCOIS)

French

1817—1878.

Art was an inheritance to Daubigny. Born in Paris in 1817, he came of a family of painters, and all his surroundings were artistic. His father, his uncle, and his aunt were labourers at the easel, and the boy absorbed his first lessons with his childish breath. He became a pupil of his father, and, after a visit to Italy and some time spent in the studio of Delacroix, he turned to nature for his inspiration. His earlier figure pictures and portraits, which are excessively rare, show him, like Corot, to have been a painter of sound and well-trained ability in this branch; but it was to landscape that inclination and sympathy directed him early, and there held him fast. His means were narrow, and he subsisted by designing, by copying pictures, and drawing on wood for the engravers, devoting all his leisure to painting. He came out at the Salon of 1838, and, after a struggle of ten years, found prosperity and fame. The seal was set upon his reputation when the Emperor, in 1852, purchased his picture of "The Harvest" for the Tuilleries, following it, in 1853, with the purchase of another for St. Cloud. In 1859 he was invested with the Legion of Honour, and in 1875 was made an officer of the order. He died in 1878, after having shared with the master painters of Barbizon the glory of regenerating his national art, and left a legacy of masterpieces to the world. Daubigny was essentially a painter. Light, air, and colour were the keynotes of his art. He went to nature as a perpetual devotee, and his most successful works were those which he painted from his studio boat, floating on the placid waters of the Seine and the Oise. In the special class of subjects to which he inclined he was without a rival, and he has found no successor, and his influence on the art of the century, like that of his great colleagues, cannot be overestimated. Of all the painters in the immortal group to which he belonged, he was, perhaps, the nearest to Corot, not only in artistic sympathy, but in an almost brotherly tenderness of personal affection.

9. *View on the Oise*

Owner, R. B. Angus

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French

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B. Angus

Born at Stronach, in the Austrian Tyrol, 1835. *Genre* painter, pupil at the Munich Academy under Anschütz, then studied for eighteen months in Paris, spent two years in the Tyrol, and in 1867 entered Piloty's school at Munich, where he has resided since 1871. Honorary member of the Munich, Vienna, and Berlin Academies; ennobled in 1883. His father was a hard-working and well-to-do peasant, and the boy Franz—the only child—shared till the age of twenty the common labours of the field and cattle shed. But the future painter recounts that "as long as I can remember, within me was a strong impulse toward art. While yet a child, I made animals in paste, cut figures in turnips and potatoes, and later, with scissors, I fashioned landscapes in paper. What was my joy when first I got a lead pencil! My chief toil till the age of fifteen was within cattle huts, and this occupation left time for drawings, which gained such renown in the village that my father allowed me more pencils. I now began to draw on walls and all other surfaces that came within my reach. The neighbours on Sundays called in to see. My father grew proud of my talents; but, unfortunately, a fifty gulden note I copied with such fidelity that he was summoned by the Burgomaster to answer the charge of forgery! A yet more serious misfortune followed when I had to leave the cattle shed to join my father as servant; and now in the evening, and even on Sundays, I found myself too tired to indulge my passion for art."

10. *The Conscript's Return*

Owner, Mrs. Cameron

DELACROIX (FERDINAND VICTOR EUGENE)

French

1799—1863.

It was the same movement that gave Byron to English poetry that bestowed Eugène Delacroix on French art. The exaggeration of a period of superficial elegance and false classicism produced a revulsion to the other extreme of romantic realism. What the massive genius of Gérardault began, the more brilliant genius of Delacroix completed. The pupil of Gérard, who made his *début* in 1822 at the age of twenty-three with his "Dante and Virgil," lived to see in 1863 a revolutionised art and literature in France, and to know that he had been in the van of the battle that produced it. Delacroix began as a classicist, but abandoned the prevailing cult early, and his travels in Spain and Africa in 1831 gave him the fire and colour which were to render his art supreme. He formed his artistic system upon the Byronic plan, though with a finer feeling than Byron, and with a less morbid sentiment. With him colour and action went together. Form was merely accessory. The spirit of the subject, savage or serene, had its reflection and its support in the savage force or the serene harmony of his colour and his technique. Wherever he was at his best, he was most marked in this symmetrical relation and balance of heart and hand; and wherever he was happiest, it was in subjects in which his vigorous and combative nature could find freest and fullest expression. He died loaded with honours, but his fullest fame has accrued to him since his strong hand dropped the pencil for the last time. The world has crowned his work with posthumous laurels. The great galleries and the choice collections of Europe and America have made prizes of the productions on which he has stamped his title to immortality, and even the least sympathetic criticism concedes him a unique place as an intrepid leader and a creator of marvellous fecundity and power, to whom the world's art owes a debt of gratitude it can never overpay.

11. *Christ on Lake Genneserat*. Owner, Sir Wm. Van Horne

DIAZ DE LA PENA (NARCISSE VIRGILE) . . . French
1808--1876.

A romantically picturesque figure in art is that of Diaz. Born in 1808, at Bordeaux, of Spanish parentage, he combined the romantic blood of his paternal race with the more martial spirit of that to which he belonged by birth. Cast early on the world, crippled by the loss of a leg through accident and neglect at the age of fifteen, he was an errand boy and drudge in a porcelain factory, where he got his first artistic education by copying the decorations on the pottery. It was at this period that he made the acquaintance of Dupré, who was also employed as a porcelain painter, and from this shop, after a quarrel with his master, he drifted to Paris, to starve and fight his way to fame and fortune. It was a bitter battle. He commenced as a poor painter, selling for a few francs pictures which he lived to see held more precious than gold. In 1831 he appeared at the Salon with some of his first landscapes, and thenceforth, although he never altogether abandoned the painting of the figure, it was as a painter of nature that he held his highest rank. A devoted admirer of and believer in Delacroix, Diaz, like his brother master, was a colourist of the most brilliant splendour. His feeling of colour is, however, in strong contrast to the fierce and energetic Delacroix. With Diaz colour was all mellowness and harmony of sumptuous repose, and no painter has succeeded in rivalling his mastery of that gorgeous glow of sunlight which warms his canvases as if by magic. He was one of the first artists to invent the *en plein air* of Fontainebleau in search of subjects, and, like Delacroix at Paris, he lived on terms of the closest intimacy with Millet and Rousseau. From the commencement of his success prosperity showered on him, and he acquired enormous gains by his art, which he dispensed with a hand which was never closed to need or distress. He died in 1876 at a villa at Etretat, which he had purchased that he might look in the sunlight he loved so well, and continued to paint almost until the last.

1821 *The Poet in the Woods* Owner, R. B. Angus
1828 *The Bivouac of Cupid* Owner, R. B. Angus

1812—1889.

When Jules Dupré passed away in the early winter of 1889, the last of a generation of artistic Titans was laid to rest after labours whose results will be imperishable in the art of the world. Born at Nantes in 1812, Dupré was one of the mighty little legion that redeemed French art from the lifelessness of classicism, and made it human and expressive. He was born to a heritage of poverty, and learned his first lessons in the humble porcelain factory of his father; but nature provided him with a school to whose lessons his genius was actively alive. The influence of his early studies prolonged itself into his remotest age. He was always the student of nature, who carried his book and his palette into the fields and forests, and who taught himself to walk with art and literature side by side. In 1831 Dupré contrived to find his way before the public as a painter. On capital earned by painting china and clock-faces, he found his way to Paris, where the great dead spoke to him at the Louvre out of the canvasses of Hobbema, of Ruysdael, and Constable. In the Salon of 1831 he showed five landscapes, so full of nature, so strong in style, and direct in expression, that they commanded immediate attention. Fortune was more kind to him than she commonly is to genius. The Duke of Orleans, the greatest art connoisseur of the day, found him out, and so he was successfully launched. Patronage grew. He was not only able to aid himself, but he was happy in the ability to reach out his hand to his brother geniuses. Rousseau owed him much. Millet was sustained by his zealous friendship. It was as if the noble heart of the nature he loved had entered into the man. Throughout his long life, the same great and unselfish spirit added to his honour. One by one he saw his comrades of the days of struggle drop away from him. At last, in his cottage at Isle-Adam, he remained alone in a vigorous and healthy age, with his books, his pictures, and the memories which he unbothered to the frequent guest of the newer generation in art, who always found a welcome at his board.

FORTUNY (MARIANO)

Spanish

1838-1874.

It was the vigorous and original style of Fortuny which spurred modern Spanish art to a revival of life. Although he died before he was forty years of age, he accomplished a work that could scarcely have been improved upon in double the time allotted to him. Much of his life was spent in Rome, where he first went, in 1856, as a winner of the prize and pension of the Barcelona Academy, and his death was caused there by a fever contracted while painting out of doors at an inclement season. A Catalan by birth, Fortuny was possessed of all the energy and progressiveness of that people, who are the leaders of modern Spain in business and in art. It was in 1866 that he first went to Paris, almost unknown, except to local honour in his own section; but Zamacois, who recognized and honoured his genius, put him in contact with the house of Goupil, which immediately began to push his claims upon the public. He added to his reputation by marrying the daughter of the elder Madrazo, in Madrid, in 1867. This union, by enlisting the wide-reaching influence of the director of the Madrid Museum, made him as famous throughout Spain as the patronage of the Goupils did in France, England, and America. Fortuny's strong personality formed him for a leader, and gathered to him many gifted and distinguished followers. His studio in Rome was a sort of court, in which all Spanish artists saluted him as monarch. Among his friends was Professor Fernandi, a painter of Malaga, and afterward director of the art school there; and it was during a trip they made together to Naples that Fortuny added to the picture of his comrades the figures and animated accessories which give it life. The journey was made in the summer of 1874. Within three months Fortuny was dead. His name, which custom has abbreviated so that which his genius made immortal, was Mariano Fortuny y Carbo.

14. *A Morocco Carpet Warehouse, . Owner, James Ross*

GRAHAM (PETER)

Scotch

Peter Graham was born at Edinburgh in 1826. His early training in art was obtained at the Trustees' Academy, where, like Orchardson (q.v.), Geo. Paul Chalmers (q.v.), and others, he spent several years. Graham is notable for his Highland landscapes with misty effects. He became an A.R.A. in 1877, and an R.A. in 1881.

15. *Bog, Hill, and Cloud* . . . Owner, E. B. Osler



HELST (BARTHOLOMEUS VANDER)

Dutch

1613?-1679

Born at Haarlem, or Dordrecht, 1613 (?), died at Amsterdam, 1679. Of his period the most renowned of the Dutch portrait painters. Close study of his work seems to show that if Frans Hals was not his teacher vander Helst painted under his influence. Spent his life mainly at Amsterdam, where, in 1654, he and Nicolaas van Hilt Stokade founded the Guild of St. Luke. By about the year 1640 his character as a painter was fully developed. His arrangement of portrait pieces with numerous figures became very artistic and easy, his keeping excellent, and his drawing mastery; the individuality of his heads not only very living in character, but of a highly attractive good humour and kindness of feeling, his prevailing warm brownish tones finely graduated, and his touch, though not so free as that of Frans Hals, yet more careful, and extending more equally to all accessories.

16. *A Burgomaster*

Owner, Richard S. Cassels



HENNER (JEAN JACQUES)

Paris

Sixty years ago there entered the studio of Gabriel Guérin, at Strasbourg, a rustic-looking young Alsatian named Henner. He was born at Bernweller in 1829, and had already developed a marked gift for drawing. After some seasons under Guérin, which witnessed in him a rapid improvement, he went to Paris, where he entered the *École des Beaux Arts*, and became a pupil of Fleot and of Drölling. In 1853 he succeeded in winning the *Prix de Rome*, which gave him five years of study in Italy, following which he visited and painted in Dresden, and travelled extensively in Holland. Commencing as an historical and portrait painter, he eventually settled down to the practice of the loftier and more refined form of naturalism, the idealization of human beauty into the poetry of art. No painter since Titian and Correggio had succeeded in securing in the rendition of the nude such charm of colour and purity of expression, and he was not long in creating a unique place for himself in his art. His "*Susannah*," in 1864, carried the day for him in Paris, and was purchased for the Luxembourg Gallery, of which it is one of the masterpieces. Among his nymphs and Magdalens Henner produced also a number of paintings on religious subjects, of a grand style of execution and a noble elevation of feeling. One of his most original and dignified works of this order is his "*John the Baptist*," the head of the decapitated saint being shown on a salver, and being a masterly portrait of one of the artist's friends. Henner, in speaking of himself, tells a touching tale in honour of his family. His father, a poor carpenter, was the first to appreciate and encourage his son's talent, denying himself that the boy might be advanced. When, worn out with ceaseless toil, the old man passed away, he bequeathed the duty he had assumed to his children, and they, in their turn, laboured to keep up and develop the brother of whom they were so proud. It may be added that Henner was worthy of the sacrifices, and that the splendour of his genius and the substance of its rewards have enriched those to whose unselfish devotion he owes the cultivation of the one and the possession of the other.

17. *Nymph of the Fountain* : Owner, Sir Donald Smith

JACQUE (CHARLES EMILE)

French

The early life of Charles Emile Jacque was even more varied and laborious than usual with the men of 1830, all of whom he survived, but happier in having involved fewer vicissitudes for him. Born in 1813, he was in early life a map engraver and a soldier. Later he practised engraving on wood, from which he rose to drawing and etching. The practical side of his character enabled him to escape those severe privations which harassed many of his gifted contemporaries, and gave him opportunities for artistic experiment, which resulted in his early acceptance as a painter of landscape and animals of the first rank. His earliest exhibits were of etchings and engravings, and though he began to paint in 1845, and was medalled for engraving in the Salons of 1851, 1861, and 1863, it was not until 1861 that he received official recognition as a painter. In 1867 he received the Legion of Honour. Jacque is, by choice, a painter of rustic life, with a predisposition to the humbler animal side of it. His hobby for a long time was poultry. The pig found also its share of favour at his brush, but his most representative and characteristic pictures are those in which sheep play a prominent part. His early training renders him a firm and precise draughtsman, and his handling of colour is broad, decisive, and powerful. While extremely careful and accurate in detail, he never descends to over-elaboration, and his command of textures in the delineation of animals is supreme. It has been his good fortune to enjoy a high degree of deserved popularity, and so great was the demand for his pictures that for a number of years he did not appear as an exhibitor at the Salon, which may doubtless account for his not having secured a longer list of honours. Apart from his painting, Jacque has earned an eternal meed of gratitude by his service in the revival of the art of etching, and examples of his plates are now treasured rarities in the portfolios of collectors.

18. *Interior with Sheep,* . . . *Owner, E. B. Osler*

LAWRENCE (SIR THOMAS)

English

1769—1830.

Born at Bristol, 1769; died in London, 1830. Portrait painter, son of a Bristol innkeeper who had known better days. At the age of ten he took crayon portraits at Oxford, and copied historical pictures, and before he was twelve he had drawn Mrs. Siddons in crayons, and made his studio at Bath a fashionable resort. He began to paint in oils in his seventeenth year, and succeeded so well, in his own opinion, that he declared himself ready to stake his reputation against that of any painter in England. When, however, he first exhibited in London (1787) his vanity received a salutary check, and, feeling the necessity of study, he entered the Royal Academy. The very next year he achieved a success with his portrait of Miss Farren, the actress, afterwards Countess of Derby, and followed it up with portraits of the Queen and the Princess Amelia. In 1791, through the influence of George III., with whom he was a great favourite, Lawrence was admitted to the Royal Academy as supplementary A.R.A., although under the required age, and the next year he became painter-in-ordinary to His Majesty. In 1794 he was elected R.A. At the height of his reputation he received one hundred guineas for a head, and four hundred for a full-length portrait. At this rate per portrait, and with £1,000 a year to draw upon for travelling expenses, Sir Thomas was sent to the Continent by George IV., soon after the fall of Napoleon, to paint the allied sovereigns, then assembled at Aix-la-Chapelle; Rome to paint Pius VII. and Cardinal Gonsalvi (1819), two of his finest works, and to Vienna to paint Prince Schwartzberg and other Austrian generals. He had been knighted by the king in 1815, and five years later, after his return to England, he was elected president of the Royal Academy. He was a member of the Academy of St. Luke, Rome, and of many other foreign academies, and in 1825 was made a chevalier of the Legion of Honour.

19. *Duke of Wellington* . . . *Owner, Wm. Blakeslee*

LEYS (BARON HENDRIK)

Dutch

1815—1869.

Whatever Belgium is in art to-day, in that art of sturdy realistic romance which reflects still some of the glories of the time when the Guilds of Ghent, Bruges, and Antwerp had the power of kingly states, it owes in its greatest measure to Hendrik Leys. Born in 1815 at Antwerp, Leys was a pupil of a strong master—his brother-in-law—De Bruchschler, and of Baron Wappers. He was also a close student of Pieter De Hooch and Rembrandt. His earlier essays in art were rather imitative, and his first pictures exhibited more merits of sound *technique* than of originality. At the age of thirty-seven, however, when his mind was ripe for knowledge, and his hand skilled to seize upon it, he broke away from Belgium, and set out upon his travels of Europe. He came back, thanks to the influence of the great art of Germany especially, a new man; and in 1853 his pictures in his new manner, at the exhibition in Ghent, woke Flemish art into a frenzy of new life. He had won the great gold medal at Brussels in 1835, and been made a cavalier of the Order of Leopold in 1840. Now his greatest honours showered down upon him. The medals of Paris fell to him in 1855, and again in 1867. He received the Legion of Honour in 1862, and the same year was made a baron by his own king. The public and private galleries of Europe contended for examples of his hand. Wealth followed fame. In his own country he was commissioned to execute masterworks for public edifices, which have made his name immortal. He surrounded himself with those best laurels of an art-master, pupils of genius destined to shed a reflection of their own honour upon him, and when he died, in 1869, he stood among the leaders of the leading art of Europe, and honoured of them all. His art has fixed the value of his services, and posterity can only add to his fame. Belgium is made splendid by his works and those of his pupils. In England, one of these latter has taken his place at the very head and front of insular art, in the person of Laurens Alma Tadema. It has been justly remarked of him that no European state which is possessed of an art is without some obligation to his genius and its influence.

20. *The Occupation of Antwerp by the Spaniards*

Owner, Sir Donald Smith

1827—1891

The most distinguished pupil through whom Troyon bequeathed to the succeeding generation a reflection of his own genius is Émile van Marcke. Van Marcke was born at Sévres in 1827, of artistic stock. He was employed in the porcelain works as a decorator when he attracted the attention of Troyon. The latter was in the practice of making a weekly visit to his mother, who resided at Sévres, and so the young decorator and the elder artist were frequently in contact. The constant sermon of Troyon was that the gifted youth should go to Nature, and van Marcke, in the time spared from his trade, obeyed the injunction. He, however, lacked the confidence to produce original work until the encouragement of Troyon again came to his aid, and a certain degree of success emboldened him to abandon the pottery for a studio in Paris. Van Marcke's early pictures betray strongly the feeling and influence of Troyon. While more careful in drawing and more elaborate in detail, their colour and technique show the association of the master. But with increasing confidence and experience, van Marcke created a style with which he is now thoroughly identified. His colour became fresher, livelier, and more brilliant, and his effects of light brighter and more sparkling. He is a master draughtsman, equally a master of composition, and the grouping and modelling of his cattle is always pictorial and true. His landscapes are of an equal degree of excellence, and are replete with the charm of a joyous and smiling nature. Effects of midsummer midday and of showery skies over pastures enriched by a humid soil find particularly happy rendition at his hands. Van Marcke appeared first at the Salon in 1857, and has been repeatedly medalled in 1867, 1869, 1870, and at the Exposition Universelle of 1878 received a medal of the first class. He was invested with the Legion of Honour in 1872, and received additional honours at recent exhibitions. Died in 1891.

21. *Landscape with Cattle*

Owner, Mrs. Cameron

MARIS (MATTHYS)

Dutch

The name of Maris has become a very familiar sound to us through frequent mention of the three gifted brothers who bear it, either one of whom would make it a name to be remembered in the world of art. The eldest, Matthew, a figure painter, lives a very retired life in London, caring for no companionship, save his painting, which occupies him from dawn till dark, and often far into the night. He was born at the Hague in 1835; was a pupil at the Hague and Antwerp Academies, where he was especially attracted by the work of Leya. He went to Paris in 1869, and, influenced by Hamon, completely changed his style, which found great favour in London, where he eventually settled, and where most of his pictures, bought at high prices, are to be found.

Although not a landscape painter, Maris has not always confined himself to figure work, and his glimpses of nature *en plein air* are amongst the most charming products of his brush. With an exquisite sense of colour, he is, perhaps, especially a master of greys. His compositions are simple, without meagreness. He rivals Corot in his renderings of nature in her dreamy moods, and Israels in his delineation of passages in the lives of simple folk.

22. *At the Well*

Owner, E. B. Greenfields

At the Centennial Exposition in Philadelphia, a picture which made its mark in the exhibit from the Netherlands was called "Hauling up the Fishing Boat." It was one of those sincere and simple efforts at the transcription of nature in which Dutch art is supreme. The painter was Anton Mauve, a man no longer in the flower of youth, but of an energetic nature, and a fresh and spirited style. He was a native of Zaandam, and had been a pupil of P. F. Van Ou, but evidently owed most of his art to himself and nature. Among the earlier pictures of Mauve one may discover traces of his master, in a painstaking finish, a sleek and smooth execution, and a tendency to pleasant colour without fibre or strength. When he freed himself, and went forth to his studies in the fields, his manner changed as if within a day. Breadth of execution, simplicity of material, a close observation of the variations of nature, characterized it. The student, having learned the substantial processes of painting, became the artist, susceptible to the fleeting impressions of the scene, swift to grasp and strong to execute them. Always well sustained by the Dutch collectors, he was also the recipient of universal European honours. His pictures received the medals of the Salon, and found their place in the great collections of Europe and America. His death, in 1890, was lamented as a loss to the art of the world as well as to that of his native Holland. In water-colour painting, as in oil, Mauve enjoyed distinguished eminence, and his later subjects, in both media, were extracted from the rural life of Holland, and largely from its pastoral side, its cattle pastures and sheep walks providing him with his happiest material.

23. *The Cowherd,*

Owner, W. J. Learmont



1763-1843

George Michel was a genius, whom it has required two generations of artistic education for the public to appreciate. He was born in Paris in 1763, and never went farther from its rear than the hills and plains of Montmartre till he died, in 1843. The foundation of his art is to be found in the Dutch master van Goyen, whom he studied closely, and in whose style he painted, but with more strength and less delicacy. Michel began his art life poor, and as a species of artist of the household of a nobleman who had a vanity to figure as a painter, and who signed the pictures he paid the easy-going young Parisian to execute for him. The connection was profitable to Michel, and when it ended he was able to set up a little curiosity shop for his son. The son dying, the father and his second wife continued the business. Daily at a certain hour they shut the shop up and travelled off to Montmartre, where the artist painted whatever subject struck him in his beloved district, which was then a comparative wilderness of scattered groves and quarry-tunnelled hills. His early pictures display a certain richness of colour and elaboration of detail, but in his later and finer style he simplified his system and produced those massive compositions, vast plains and solid hills, under skies quivering with exquisite grays and rolling with storm, through which he has become to his country what Constable was to England. Neglected by the public, at a period when art generally enjoyed little favour, Michel in his latter years made no effort to dispose of his works, and a great accumulation of them was distributed after his death. Of a convivial and hearty nature, he laughed at the world which neglected him, left most of his pictures unsigned because, as he said, there was but one Michel and would not be another, and having sold out his shop wound up his life in humble comfort, and died convinced of the immortality which, after nearly half a century, came tardily but justly to his memory.

MILLET (JEAN FRANÇOIS)

1814—1875.

French

The most heroic presence in modern French art, a presence sanctified by a life of struggle and the grandeur of an overpowering genius, is that of Millet. A peasant boy, proud of the soil that bore him and of the people to whose ranks he belonged, he gave to them the better part of his life and the best of his art. Born in 1814, he began art as a student under a provincial master, continued it in Paris under Delacroix and at the Louvre, and finally, rejecting the accepted and popular conventions and fashions, opened up a new world after a manner entirely original and altogether part of himself. He was earning a scanty living painting signs and portraits and making designs, when, in 1840, he sent to the Salon his first picture—a portrait of his friend Marolle. Absolute and grinding poverty constantly oppressed him, but he was rich in the esteem of some of the most distinguished of his artistic brethren, who perceived in him a genius superior to adverse fate. The accident of the revolution of 1848 and the cholera gave his art the direction for which it was destined. In company with Charles Jacque, in 1849, Millet left Paris, then in the double shadow of political troubles and pestilence, and sought refuge in the calm retirement of the Forest of Fontainebleau. At Barbizon, one of the villages of the district, he made his home. Here, amid rustic scenes that recalled his boyhood, he fought his battle of life and won the great victories of his art. He had as associates the fellow-revolutionists of French art. Rousseau, Jacque, and Decamps were his neighbours. Diaz, Daubigny, and Dupré were his visitors and his friends. The story of his poverty and his trials has become old by much recapitulation, but in his simple way of life and his complete devotion to his art he survived adversity that would have broken a less resolute and earnest man. Appreciation of his pictures grew slowly. In 1868 he received the Legion of Honour, and when he died in 1875 he was enjoying a comfortable popularity, though he was by no means wealthy.

25. *The Shepherdess*

Owner, Mrs. Benson

MONTICELLI (ADOLPHE)

French

1824-1886

No one who sees the works of Monticelli in his best period when he revels in colour for colour's sake, "painting music," giving way to his extraordinary imagination, would think that he was originally a student of form and line, a follower of Ingres! Yet such he was, and a draughtsman of great ability. But coming under the influence of the works of Delacroix and Diaz, he changed his manner and entered on the best period of his art life, losing his academic drawing, but gaining in breadth of style and in fancy, and, above all, in colour. Then he produced those masterpieces which have made him famous and which have a magic all their own, delighting the beholder with their amazing splendour of colour and feeling of mystery.

86. *A Romance from Beccario* . . . Owner, E. B. Osler

NEUHUYS (ALBERT)

Dutch

Albert Neuhuys was born at Utrecht in 1844. First a pupil of Gijsbert de Croyvanger, afterwards a student in the Academy at Antwerp, Neuhuys possesses the merits and the limitations of the Antwerp school. His pictures appeal to the people, and have their reward in popularity. One of his pictures hangs in the Rijksmuseum at Amsterdam. He is widely known as the painter of Dutch domestic pieces. Undeniable as is his skill in colour, Neuhuys is condemned by the anti-literary critics on the ground of his subservience to sentiment and his persistent presentation of the Dutch baby and the Dutch crew.

27. *Washerwoman and Child* . . . Owner, E. B. Osler

ORCHARDSON (WILLIAM QUILLER)

Scotch

William Quiller Orchardson was born at Edinburgh in 1844. Orchardson is a corrupted form of Urquhartson, "the name of a Highland Sept" in Invernesshire. In 1850, his father, who was in business in Edinburgh, sent him to the Trustees' Academy, where, like George Paul Chalmers, Peter Graham, John Pettie, and others, he came under the influence of the master of the school, Robert Scott Lauder. Lauder had himself been a pupil of Andrew Wilson, no mean artistic ancestry. The school which grew up under Lauder became famous through Cameron, McTaggart, and MacWhirter, who are still alive, as well as those already mentioned, who are dead. During the past fifty years art in Scotland has undergone many a change, but the men of that early day were and are nearer those of the later day than have been many of the intervening groups. The influence of this portion of his training upon Orchardson may perhaps be best seen in his management of colour. Declaive drawing, which became characteristic of his work in later days, he could not owe to Lauder, nor indeed to any of those with whom he then came into contact. In 1862, Orchardson went to London. Pettie and he lived and worked together, and doubtless influenced each other. Later, when the manner of each developed independently, the one gained in grace and rapier-like dexterity, while the other settled more and more into the commonplace of stage effects. Although Orchardson was for a few months of the summer of 1870 in Venice, the time was spent rather in agreeable vacation than in work. He has not since been abroad, save with the same object, so that it is probably true, as Mr. Armstrong suggests, that he has remained largely uninfluenced by French and German art. By 1878, Orchardson had already painted many of the pictures upon which his fame rests: "*The Queen of the Swords*," in 1877, for instance; but his really great works have been done since then. As is often the case, a dramatic historical picture was the first of Orchardson's definitely to strike the public imagination. The Napoleon craze had hardly begun in 1881; but Orchardson seems to have retained his youthful attitude towards Napoleon as hero, and he entered into the idea with his whole soul. "*On Board the Bell-rogues*" (1881) at once placed him in the public mind as a painter of the first rank; "*Voltaire*" (1882), "*The Salt of*

Madame Riccio" (1885), and "*The Young Duke*" (1889), struck the same note with equal, if not with more, success. Again following the method of Hogarth, Orchardson has painted a novel, the "*Marriage de Convenience*," and "*After*," with the incidents or excursions; "*A Social Eddy*," "*Hard Hill*," "*Her First Dance*," etc., etc. Of Orchardson's portraits perhaps the most notable and individual are his *Sir Walter Gilbey*, and the portrait of Mrs. Orchardson known as "*Master Baby*." The anti-literary critic who is sometimes apt to make himself a nuisance scoffs at all of Orchardson save his paint, and his lines, and his masterly spaces; but even he would admit that literary painter as he is, Orchardson is before all things a painter; that technically his distinction of style, his reticence, and his magnificent ease and dignity, alike as regards colour and line, entitle him to be recognized as one who has fulfilled the precept—seek first to know how to paint, and all other things shall be added unto you. For the rest, Orchardson is or rather was in his youth an excellent rider, following the hounds regularly; is a devotee of the ancient and royal game of tennis, not the modern one of the lawn; and is a devoted angler, coaxing the coo trout in some Highland stream every summer.

38. *The Laird of Dumbiedykes and Jeanie Deans*
Owner, R. B. Angus

REYNOLDS (SIR JOSHUA)

English

1723—1792.

The life of Sir Joshua Reynolds is too well known to require repetition. He was the first and greatest President of the Royal Academy; everything turned out well for him. As a painter he was at the head of his profession; fond of society, the greatest and wisest men of his time were his friends, among them Dr. Johnson and Edmund Burke. Of sweet disposition and affable manners he was a general favourite, and prosperous himself he never forgot less fortunate men. His rival Romney said of him in his impetuous way, "He is the greatest painter that ever lived. I see in his pictures an exquisite charm which I see in nature, but in no other pictures." As an artist he had great spirituality and insight into character; he painted men, women, and children with equal grace and distinction. Ruskin considers him "one of the seven colourists of the world," and calls him the "prince of portrait painters."

29. *Miss Theophila Palmer**Owner, James Ross*

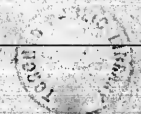
RIBERA (JUSEPE DE) (SPAGNOLETTA)

Spanish

1588—1656.

Though his life was spent in Italy, Ribera belongs by his birth and his peculiarly national style to the painters of Spain. Sent by his parents to acquire classical learning at Valencia, he met Ribalta and studied art under that master. He then went to Rome and became one of the most distinguished students of Caravaggio; he went afterwards to Parma and Naples, becoming the leader of the "Naturalisti," the school of realistic painters. His paintings then became more marked by extravagance of fancy and vigour of execution. His works are remarkable for their contrasts of light and shade, and for their strong colour.

30. *Aaron and the Budding Rod* . Owner, D. Morrice



RIBOT (AUGUSTIN THÉODULE)

French

ROU

Augustin Théodule Ribot was born in 1823. He early became a pupil of the elder Glais. In 1861 he began to exhibit at the Paris Salon. At the Salons of 1864 and 1865 he secured medals, and at the Universal Exhibition, held at Paris in 1878, he obtained a medal of the third class. He has been elected as a "juror" at the Salon a larger number of times than any other artist.

31. *The Readers* *Owner, W. J. Learmont*

32

ROUSSEAU (PIERRE ÉTIENNE THEODORE) French

1812—1867

The career of Rousseau was analogous to that of Millet in its protracted and painful struggle. Born at Paris, in 1812, poor, sensitive, and of the highest nervous organization, the young artist began, with the exhibition of the Salon of 1826, his long life of original effort, beset by trouble and despair. He was from the first a naturalist, and suffered repeated rejection, and even insult, at the hands of Salon juries, controlled by disciples of the classical school, to which his art was a perpetual challenge and defiance. He was one of the first men to settle the now famous artistic colony at Barbison, and, with Corot, Daubigny, Diaz, and Dupré, stands as an associate founder of the modern school of French landscape painting. His art was an art of deep feeling, and more than any of his colleagues did he possess the power of lending to landscape a strong dramatic quality. In effects of atmosphere and light he excelled, and as a colourist he stood supreme. Rousseau and Millet were neighbours at Barbison and close friends, and, when poverty pressed the latter hardest, it is recorded of the former that he found out of his own need something to spare for his less fortunate associate. A touching romance is associated with Rousseau's life. His wife was subject to a mental affliction which would have justified her seclusion in an institution, but, in his deep devotion to her, her husband refused to put her away from him, and during all his life suffered the torment of continual nervous strain from her irresponsible violence. By a mockery of fate, he died before her, in a condition of mental decay similar to, but more deadly than, hers, and which precluded his end with months of anguish. His death occurred in 1867.

32. *Border of Forest, Fontainebleau*

Owner, Sir Wm. VanHorne.

When, at the Salon of 1866, the "Jester of Henry III." won for its painter his first medal, France hailed in Roybet a new prophet in current art. The combination of a true feeling for colour with vigorous expression of form and correct decorative instinct was then an uncommon quality in the studio. Roybet painted with a naturalistic power, yet with also a pictorial sympathy which did not permit of the doctrine of the realists that anything that could be painted was good enough to paint. He required that his subject should be as attractive as its rendition was accurate. His cavaliers and ladies, his groups and cavalcades, were not only picturesque in themselves and realized with remarkable vividness and vitality, but they were presented in picturesque incidents and surroundings. The painter is a native of Uzès, in the Gard, and was born in 1840. He had begun the study of art at the École des Beaux Arts, at Lyons, and settled in Paris not long before his *début* at the Salon. An immediate favour followed the warm critical reception of his first works, and he entered upon a career of success which years have only added to, and which has made his name familiar throughout the civilized world. To successive exhibitions he sent a splendid series of canvases, representing social and historical episodes of the past, in each of which his powers found stronger and ever stronger expression; and in the art world itself, and in that of the art lovers whose collections his brush has enriched, he enjoys an esteem which is commensurate with his genius, at once so brilliant, original, and sincere. An exhibition of his collected works in Paris last year was the occasion of an enthusiasm which has been rarely aroused by any display in that city of the productions of a single hand.

RUISDAEL (JACOB VAN)

Dutch

1630 (?)—1682

Very little is known of the life of Ruysdael, the foremost landscape painter of Holland. He lived in Haarlem and Amsterdam. His father was a Mennonite, and he was himself assisted in his old age by his Mennonite friends, who placed him in the Hospital at Haarlem, where he died without near friends or relations. He painted a number of mountain scenes with wild torrents, and he is thought to have studied this aspect of nature in Germany, as it is hardly likely he travelled to Norway, as some suppose. No record of his travels exists. His most valued works are those in which he shows us his native flat plains and sandy dunes with churches and windmills, or landscapes with fine old trees inimitably painted, which impress us with a feeling of solitude and poetic melancholy. In the works of no other do we find that feeling for the poetry of Northern nature and perfection of representation united in the same degree.

34. *Landscape*

Owner, E. B. Green Shields

STARK (JAMES)

English

1794—1859

Was a pupil of Crome, and one of the leading painters of the Norwich school.

35. *Landscape* *Owner, D. Morris*

STEEN (JAN)

Dutch

1626—1679.

Born in Leyden, 1626, died there, 1679. *Genre* painter, obtained his first teaching from Nicolas Knupper, and later from Jan van Goyen, whose daughter he married. Received into the Guild at Leyden, and spent his life mainly at Haarlem, The Hague, Leyden, and Delft. Carried on a brewery at Delft about 1650-52, but was unsuccessful, and for many years was always in difficulties with his creditors. His first wife and father both dying about 1669, he obtained a license to keep a tavern at Haarlem, and subsequently married a widow, Marijke Herculeus, who appears in some of his pictures. An extraordinary genius for painting, was unfortunately co-existent in Jan Steen with jovial habits of no moderate kind. The position of tavern-keeper gave both the opportunity of indulging his propensities, and also of depicting the pleasures of eating and drinking, of song, card-playing, and love-making, directly from nature.

36. *The Innkeeper's Daughter* Owner, Richard S. Cassels

John Macallan Swan was born at Old Brestford, England, in 1847. He began to study at the Worcester School of Art, and passed to Mr. Sparkes at Lambeth, and later to the Royal Academy, as a student. In 1874 he went to Paris, where he remained about five years. During these years he pursued an eclectic course; he worked with Gérôme, with Fremlet, with Bastien le Page, Henecker, and Dagnan-Bouveret. At this time he was also influenced by Barye, Delacroix, and Millet. Later he was probably influenced by the Marlon, especially by Matthew. In 1884 Mr. Swan was elected a member of the Dutch Water-Colour Society; in 1885 was awarded honourable mention at the Paris Salon; and in 1894 was elected an associate of the Royal Academy. With Barye and Delacroix, Swan has devoted himself especially to the study of wild animals. During his Paris days he spent much of his time in the Jardin des Plantes, and now in London he is to be found almost every day in the Zoological Gardens. To competence as a painter he adds intimate knowledge of comparative anatomy, with due recognition of the limitations of scientific fact, and the need, for purposes of the artist, of always regarding it in its artistic relations. It is especially to lions that Swan has directed his attention. The dignity of line in the lion, variety of pose due to the litness of the body, and notably the colour, have attracted the artist, no less than the reticent strength of the beast, in which last he found a sympathetic reflex of his own prevailing mood. The sculpturaque element in Swan's painting arises from his studies in clay, rivalling, as they do, the works of Barye in knowledge of anatomical structure. Swan would certainly have achieved fame as a sculptor, even had he not been a master in colour. By no means limited to mere anatomical precision, Swan invests his animals with the breath of life, and gives to his background of wilderness frequently a grave charm, which is the outcome of a large imagination. Himself a lion—a master of the desert; large, rugged; the personification of virility, magnanimity, and effective exercise of power, Swan "is allied rather to Raffello" than to Delacroix, rather "to Nicholas Poussin than to Landseer."

37. *Seeking the Evening Meal* . . . Owner, E. B. Osler

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THOLEN (WILLEM BASTIEN)

Dutch

MEDALS:—Bronze, Exposition Universelle, Paris, 1889;
Gold, 1st class, Exposition Internationale des Beaux Arts,
Munich, 1892.

A rising young Dutch artist of much merit. Like nearly
all of this school, he paints equally well in oil and water
colours.

38. *A Quiet Evening*

Owner, W. Gardner, M.D.

TROYON (CONSTANT)

1810—1865

French

A man of rustic manner, bluff and bold, who might have been one of the gamekeepers or herdsmen whom he painted—such was Constant Troyon. Troyon was born at Sévres in 1810, and worked in the porcelain manufactory, as his father had done before him. Riocreux, the flower painter there, taught him to draw, and at twenty years Troyon was a student of landscape painting from nature, with some advice and encouragement from Roqueplan, whom he met on one of his sketching tours, and who became interested in him. It was as a landscape painter that Troyon made his *début* in the Salon of 1833, and in this walk he displayed a sentiment for light and colour of the first order; but in 1847 he astonished the Salon, after a trip to Holland, where he had studied the old Dutch masters closely, with a cattle piece so splendid in spirit and so powerful in colour and vivid realism that his fame was established at a single stroke. In 1849 he was decorated with the Legion of Honor, and the augmentation in the prices and the popularity of his works made him rapidly rich. The great school of French cattle painting whose foundation Brascassat had laid Troyon built up. He gave to the brutes he painted life and soul. His oxen have the grand movement of nature, his cows ruminates the cud and watch you with their soft eyes, his sheep bleat an appeal out of the canvas, and the dog which guards the flock or travels at the heel of the poacher or the gamekeeper only needs to bark to be alive. Poetry saturates his art—the humble rustic poetry which becomes majestic through its very simplicity. Troyon's colour, his appreciation of light and the ripeness and harmony of tone which characterise his pictures, were sustained to the last. Like Corot, he remained unmarried, content with his art, and helpful of the younger talents whom his genius attracted to him, and upon whom he made an impression which one sees reflected still in French art. Sixty masterpieces from his brush graced the Salon between 1833 and 1865, in which latter year his splendid career passed into a splendid memory.

39. *La Mare (The Pool)*

Owner, James Ross

French

WILKIE (SIR DAVID),

Scotch

1785—1841

Sir David Wilkie's whole life was given up to Art. From early life he cared for nothing else; he says himself that he could "draw before he could read, and paint before he could spell." At twenty-one, his painting, "The Village Politicians," was sent to the Academy, and was the picture of the year, making its author at once famous. From this time he was continuously at work until 1824, when his health began to fail; in 1840 he started on that pilgrimage to the East, from which he was never to return. On his way home he took suddenly ill after leaving Malta, and died on 1st June, 1841; the solemn burial at sea has been commemorated by Turner in his great picture, "Rest, Burial of Wilkie." Bulwer, in writing about him, says: "Wilkie is the Goldsmith of painters, in the amiable and pathetic humour, in the combination of smiles and tears, of the familiar and the beautiful; but he has a stronger hold over the more secret sympathies and the springs of a broader laughter than Goldsmith himself."

40. A group from "The Village Festival"

Owner, D. Morris

mes Ross



WILSON (RICHARD)

English

1714—1783.

Richard Wilson was born in Montgomeryshire in 1714, and died in 1783. In 1739 he became a pupil, and remained six years, with Thomas Wright in London, a portrait painter of little ability. He then painted portraits on his own account, having among his sitters the Prince of Wales and the Duke of York. In 1749 he visited Italy, where he remained for six years. He had already done some work in landscape, and now the advice of Zaccarelli and Joseph Vernet decided him in adopting landscape painting, to the exclusion of any other department of art. He painted considerably in Rome and its neighbourhood, studying Claude and Poussin, yet endeavouring while acquiring the classical style to preserve his own individuality. He thus becomes a connecting link between the English and the Latin painters of the time.

Although one of the greatest English masters of landscape, he has suffered a partial eclipse through the greater brilliancy of Turner and Constable. But undoubtedly each of the latter owes much to his leadership; and Constable, gifted as he was in portraying wide panoramas of pastoral England—with all the incident of field, hedge-row, stately elm, and purple distance—was not the first to see their beauty, for it was with just such themes that Richard Wilson was eloquent. The formal classicism of Poussin had had its day, and the Englishman was one of the first to throw off those conventionalities which made it imperative to introduce into all landscapes the heroes of Greek mythology, shepherds, or nondescript personages in the garments of the ancients. Probably he was one of the earliest revolutionaries who ventured to produce a scene in the immediate foreground of which the fragments of a classic ruin were omitted. Some of the old formalism remained with him, but his work leads by a natural gradation to the freer and more experimental efforts of his successors in the art of landscape painting.

41. *Landscape* Owner, Wm. Armstrong

English

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