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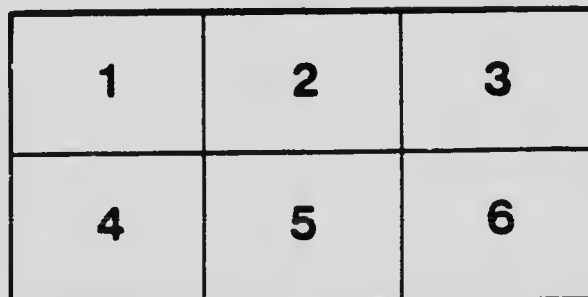
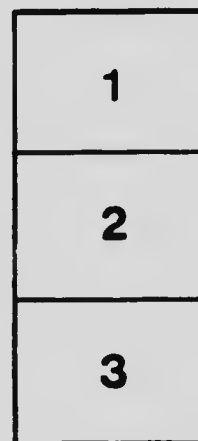
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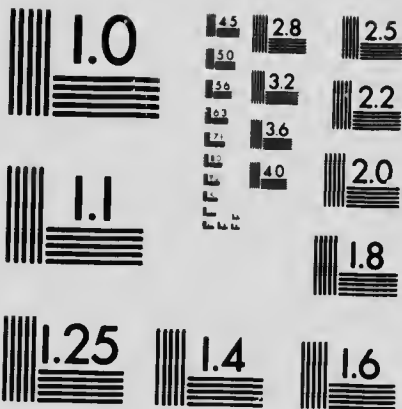
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Eighth Loan Exhibition in the Art  
Gallery, from the Twenty-Third of  
January to the Fourth of February,  
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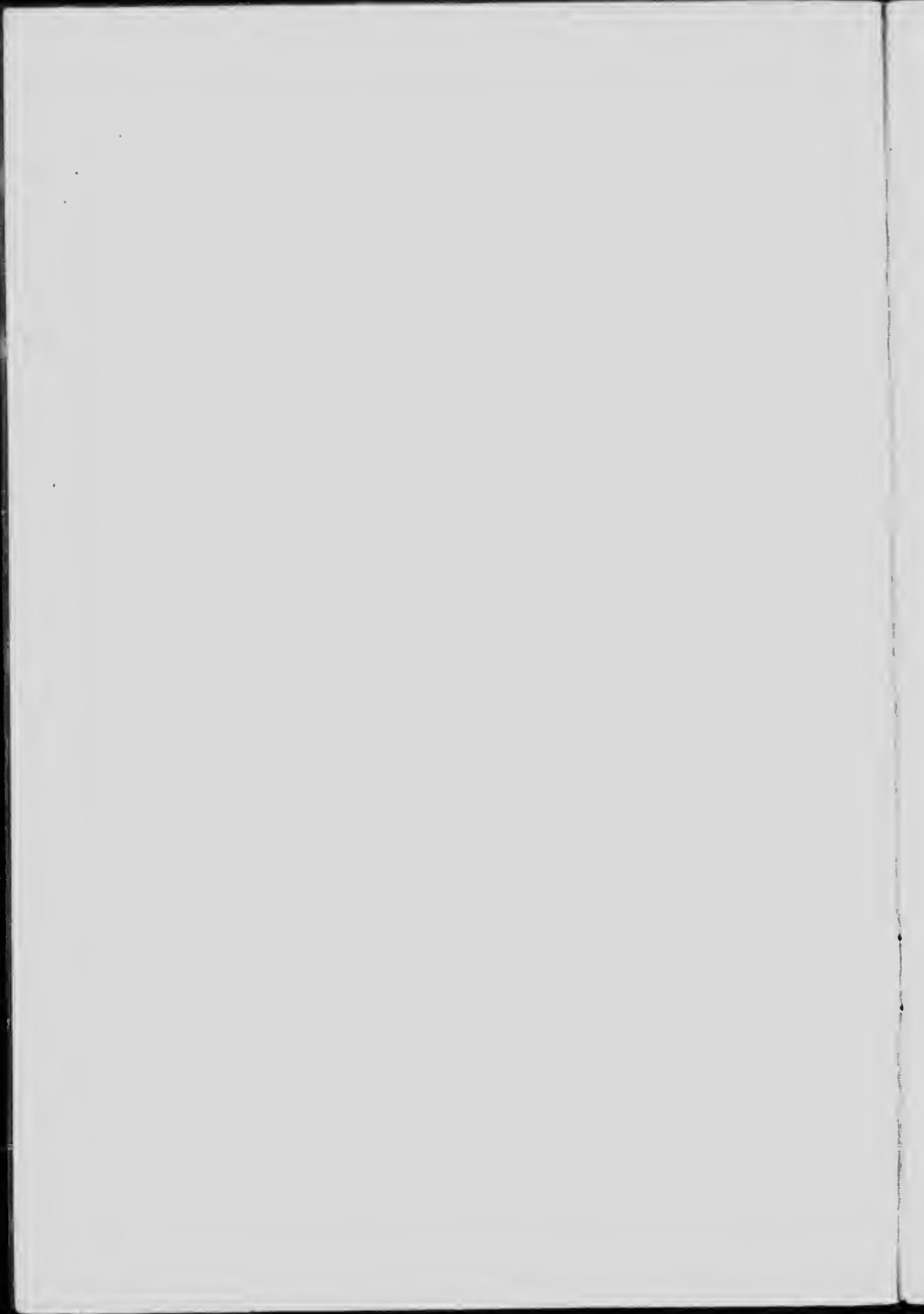
A Catalogue of the Pictures which will be on view at the Twenty-Eighth Loan Exhibition in the Art Gallery, from the Twenty-Third of January to the Fourth of February, Nineteen Hundred and Five.

Committee:

- E. B. Greenshields, Chairman.
- Dr. Wm. Gardner.
- W. J. Learmont.



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## CATALOGUE.

Lent by

**BOSBOOM, (Johannes)**

1817-1892

*If anyone looks for correct Architectural drawing in Bosboom's work he will be disappointed, for that is not his aim, nor did he care for it. But we can look for and find the poetry of a Church interior filled with air, and radiant with light, the bright sunbeam entering through the window and striking the opposite wall, or sparkling on the floor, the pillars rising nobly aloft, enveloped in atmosphere, the dim recesses revealing the darkness beyond. All this is rendered as never before, by an artist who loved his subject, and who has been rightly called the "Corot" of interiors.*

Sir George Drummond 1.—Interior of a Church

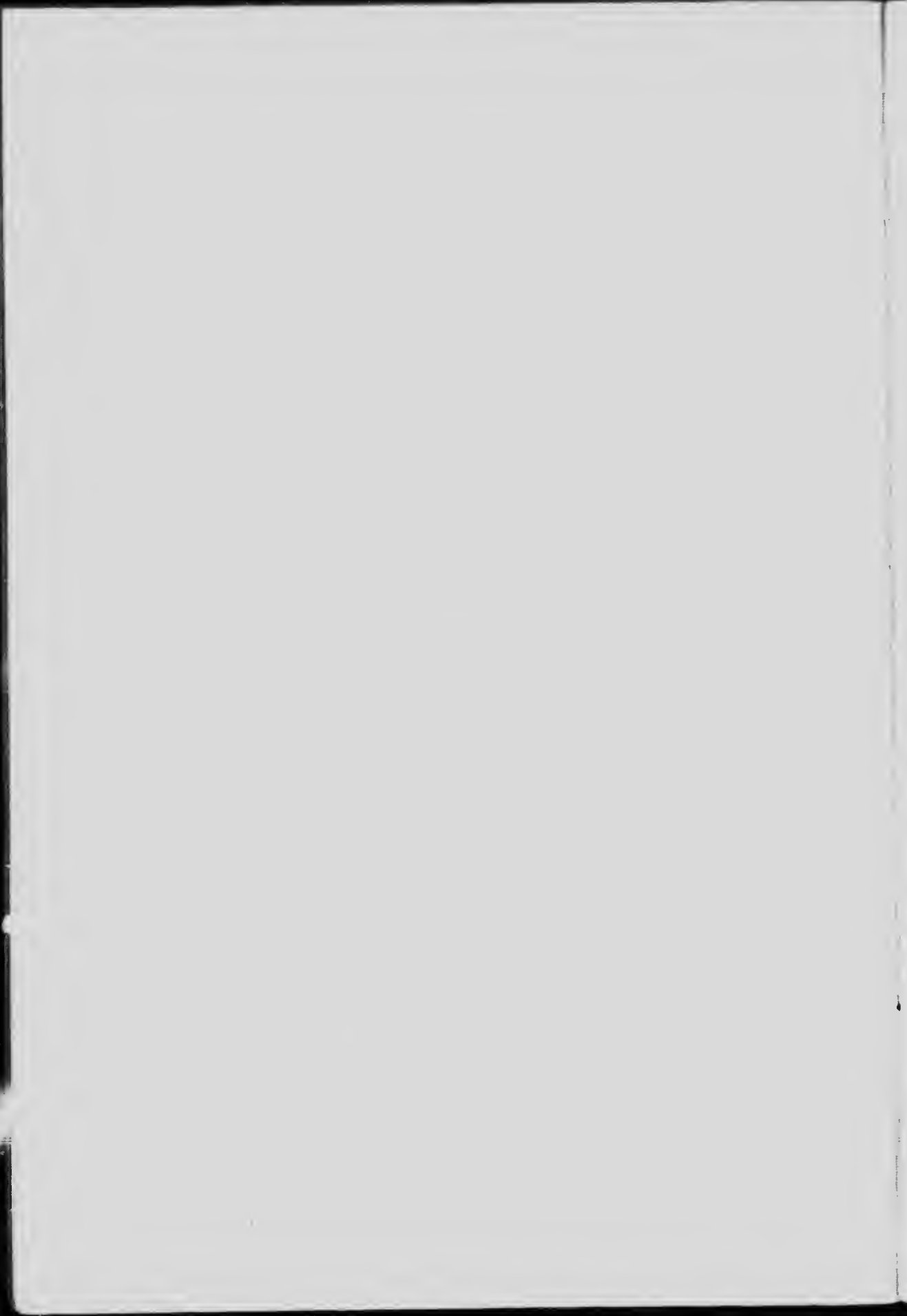
**COROT, (Jean Baptiste Camille)**

1796-1875

*The work of the French artists of 1830, was largely influenced by Turner and Constable, the founders of modern landscape art. But Corot was also distinctively original, and struck out in a decidedly novel path of his own discovery, and he has in his turn had a great and far-reaching influence. His life was singularly happy and contented, and Père Corot was a much-loved man by his many friends. Singing to himself as he worked, generous to a degree, at peace with the world, he leaves a record of a beautiful character, pleasant to dwell upon. "He was the artist poet of the morning and of the evening, the delightful painter of twilight, of rosy dawn and dewy eve, and he invested every landscape he produced with a romanticism and charm which are thoroughly wonderful."*

Hon. L. J. Forget

2.—Les Canards



Loan Exhibition, January, 1905.

Lent by

**CUYP, (Albert)**

1605-1691

*Was a close student of nature under all changes of atmosphere and season. Among his favourite subjects are herdsmen tending their cattle on the border of the Maas, and these he has treated with charming simplicity and exquisite style, in a manner peculiar to himself. He was a very varied artist, and depicted on his canvases landscapes, cattle and figures, portraits, sea pieces and winter scenes. As a colourist he takes very high rank and his name stands among the great masters of art.*

Sir Wm. C. Van Horne. 3.—Cattle on the River B · k

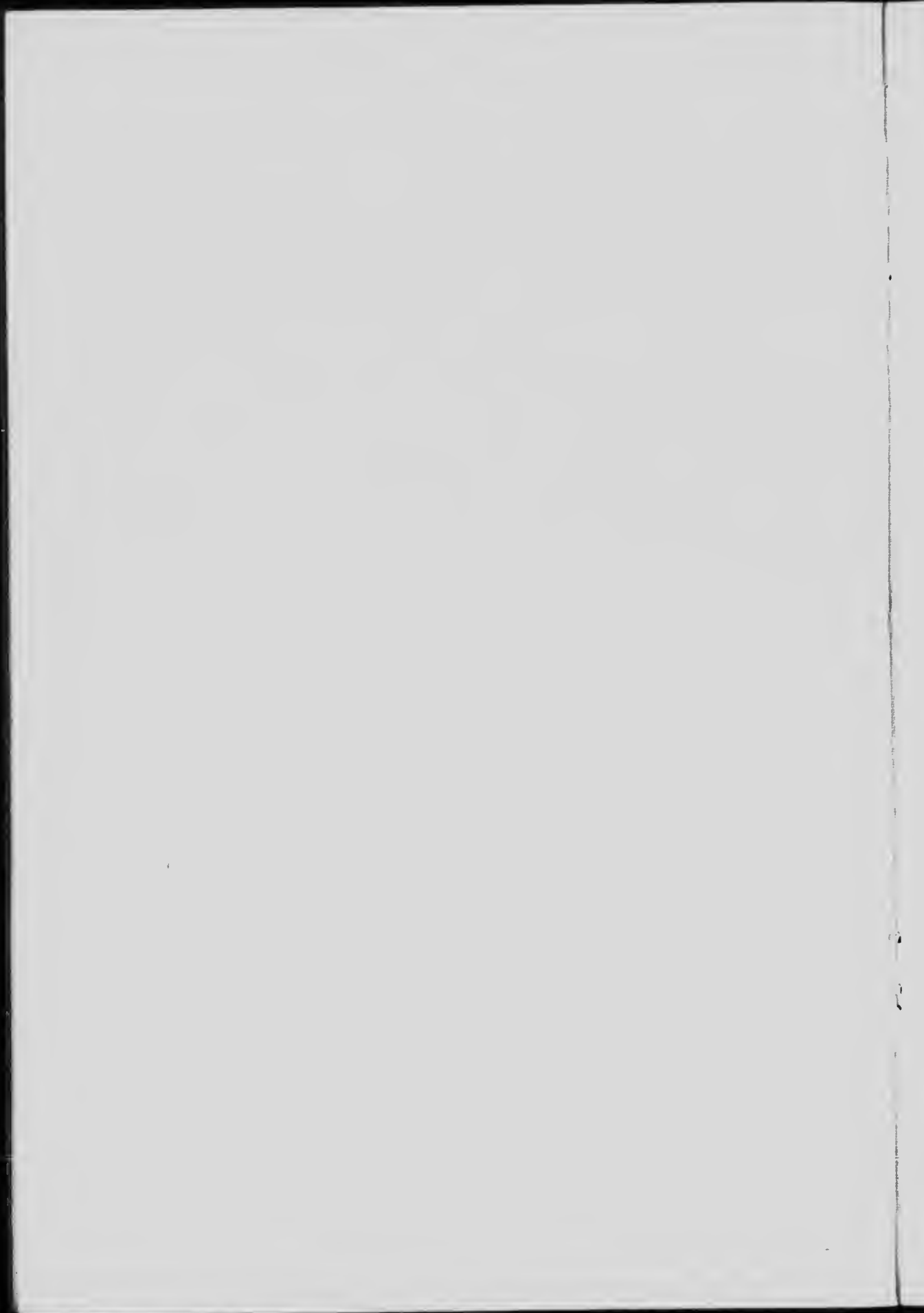
**DAUBIGNY, (Charles Francois)**

1817-1878

*The life of Daubigny was an uneventful one, and his character was not so marked as that of others of the Barbizon Painters. He loved the quiet waters of the Seine, Oise and Marne, and the neighbouring country with its farm life, its shepherds and flocks of sheep was his familiar sketching ground. And how charming and suggestive his paintings of this lovely district are, with quiet streams, green trees and foliage, bright skies, and peaceful and idyllic beauty! The world has long since proclaimed him one of the greatest landscape artists, and time but adds to his reputation.*

Hon. L. J. Forget.

4.—On the Oise



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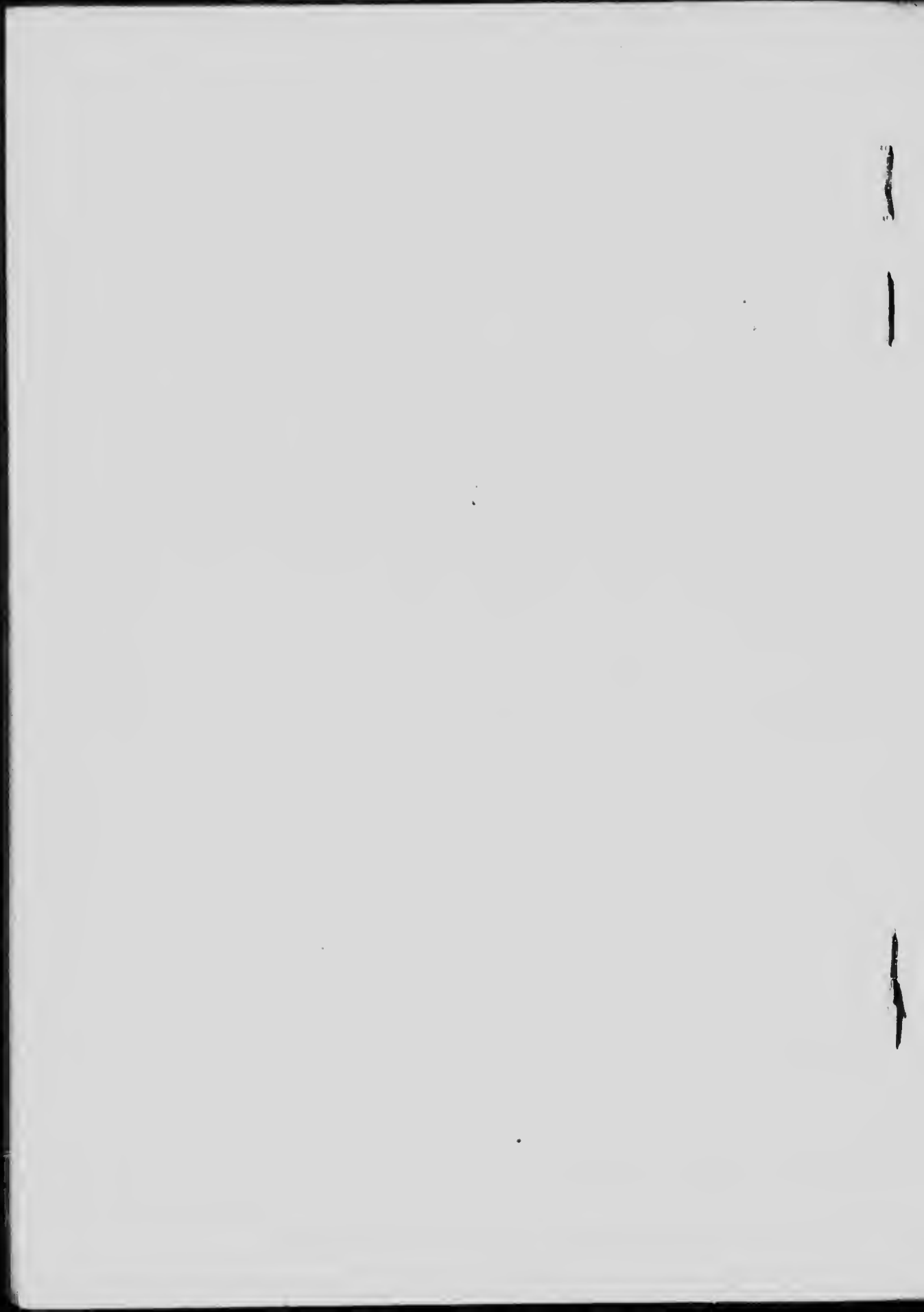
DELACROIX, (Ferdinand Victor Eugene)

1779-1863

*Delacroix was the chief spirit of the romantic movement in France, commenced by Gros and Géricault. This revolt from classicism already begun in literature and music, was just commencing in art. Gros relapsed under the influence of David, and Géricault died at an early age; but the movement was vigorously carried on by their great successor. There is a strange difference between his life and his work, the latter is troubled, violent and tragic, while the former is calm, and his history shews none of those extraordinary adventures which he depicted in his paintings. He said himself he was a "révolté" rather than a "révolutionnaire." Educated in the schools, he had a sincere regard for classic art, and when he wrote critical essays in the "Revue des Deux-Mondes," he appeared to be nearly in agreement with the Academy from which he was so far removed in practice. It is different when the artist speaks in his works, then there is no reflection nor theory; he forgets all, and he must find an expression for what he feels, in exaggeration of movement and intensity of brilliant colour. When he found nearly every artist and critic arrayed against this new method, he did indeed become a "révolté." He had a temperament that could not be bound by the narrow and cold art of the day and desired freedom from restraint and individuality. Much of what is thought to be imperfect in his work is done deliberately. "They will see after my death," he said, "whether I know how to draw," and the innumerable studies of all kinds he left prove this abundantly. He was much disheartened by the way his work was received for a long time. As he said himself "Voilà plus de trente ans que je suis livré aux bêtes!" The work of Delacroix is highly esteemed now for his wonderful colour, his expression of movement, and his grand conceptions.*

R. B. Angus.

5.—La Mort d'Ophélie



Loan Exhibition, January, 1905.

Lent by

**FANTIN-LATOURE, (Henri)**

1836-1904

*Rejected by the Salon of 1859 and 1863, (but rejected in the company of Casin, Harpignes, Jongkind, Renoir, Munet, Vollon and Whistler!) Fantin-Latour made his mark in 1864 by his "Hommage à Delacroix," and in 1870 by his "Atelier de Manet." He was a great master of lithography, as well as a celebrated painter of portraits, allegories, imaginative figure pieces, and exquisite flower pictures. His technique is remarkably individual, and he is a descendant of the masters in color and flesh painting.*

H. S. Holt.

6.—Spring

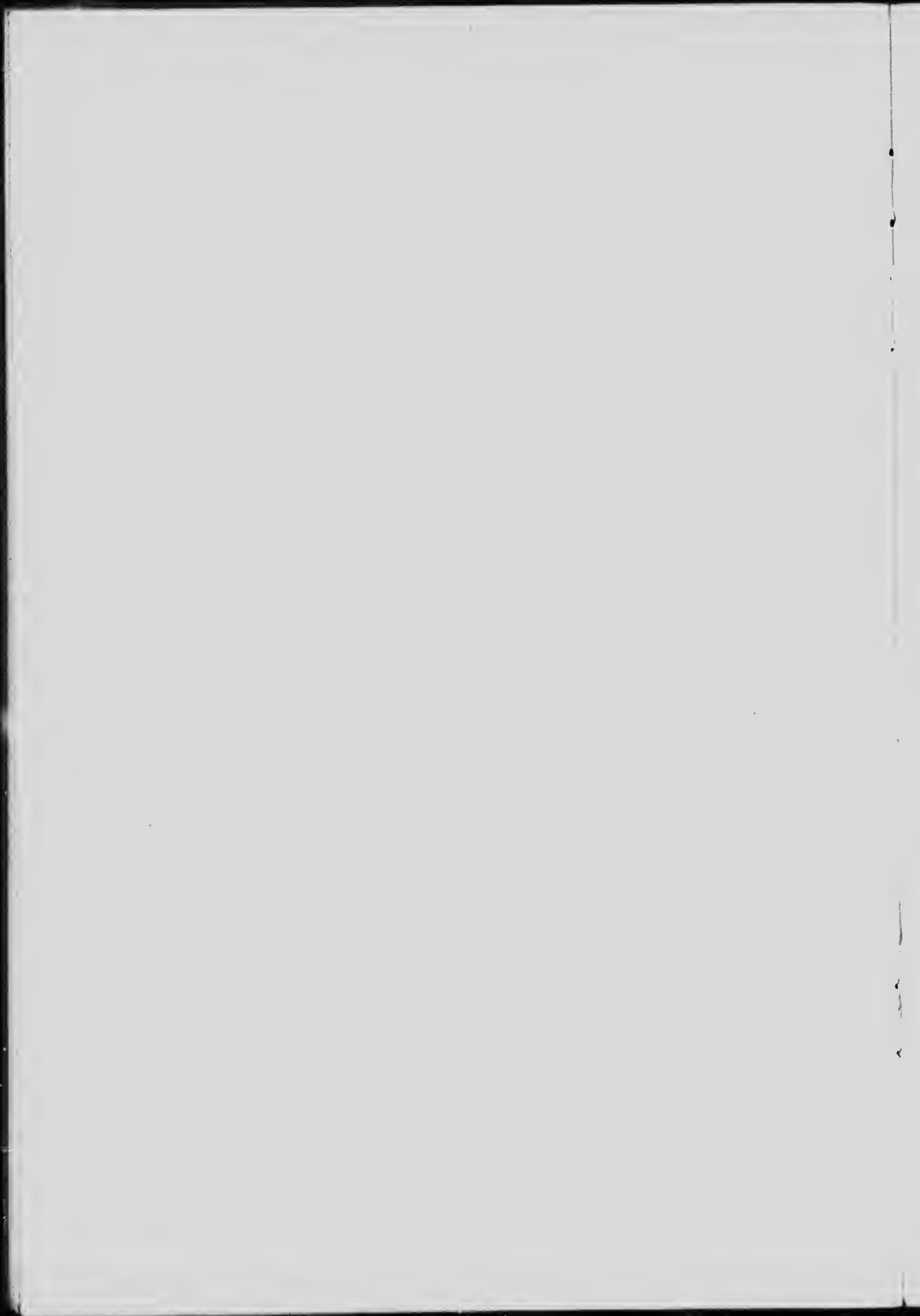
**GAINSBOROUGH, (Thomas) R. A.**

1727-1788

*From a very early age Gainsborough began to observe nature and to love her. He lived amid the beautiful scenery of the Stour valley, and he used to say that it was these scenes that made him a painter. Although his merits as a landscape artist were not fully recognized in his life time, his success as a portrait painter was complete almost from the beginning. Ruskin says, "his power of colour is capable of taking rank beside that of Rubens. He is the purest colourist, Sir Joshua Reynolds himself not excepted, of the whole English School." For the purely technical part of painting he excites the greatest admiration. Constable praised his landscapes and Sir Joshua Reynolds his portraits. It was said of him "Gainsborough is an immortal painter." "We are all going to heaven," he whispered near the end "and Van Dyck is of the party."*

E. B. Greenshields.

7.—Mrs. William Locke, Norbury Park





Loan Exhibition, January, 1905.

Lent by **ISRAELS, (Josef) P. C.**

*One of the leaders of the Dutch School of the 19th century, Israels is the poet painter of the peasants of Holland, and of their home life. His early pictures show a little too much the touch of sentiment and anecdote, but later he generalized his subjects, giving them dignity and significance. They express "a state of life rather than tell a story." He has an intimate sympathy with the toilers of the land, and portrays their homes and occupations in a loving and poetic manner. In common with his brother artists, the mystery of light and atmosphere is his constant study. He fills his interiors with air and light, and in his landscapes shows us the sunlight brightening up the walls of the cottages, and the shadows full of light, traced by the trees and foliage.*

G. Sumner.

8.—Girl at the Window

F. W. Thompson

9.—Feeding Pigeons

**JACQUE, (Charles Emile)**

1813-1894

*Born in 1813, Jacque commenced his art career as an engraver and etcher, and produced very fine work. He only commenced to paint in 1845, a little before Millet, whose neighbour he was at Barbizon. He was by choice the painter of rural life, and he stands high among the painters of animals in landscape, harmonizing the two with much feeling. His drawing has something of the precision derived from his previous habits as an engraver. He has represented the forms, the manners and the characters of animals in their environment, with touches of poetry that make his pictures very attractive. He was the last survivor of the Barbizon School.*

F. W. Thompson.

10.—Landscape with Sheep

W. W. C. Wilson.

11.—The Coming Storm



Loan Exhibition, January, 1905.

Lent by

**LHERMITTE, (Leon Augustin)**

*Brought up in the country among the vineyards near Mont St. Pére, Lhermitte was better pleased away in the fields with his grandfather, who was a vi eäresser, than in school; and made little sketches while with him which showed genius. He was allowed to follow his natural bent, and to this day the subjects he seems to love best are those connected with the lives of the vinedressers. By the force and sturdiness of his nature he made his own career, first as an engraver, designing on the block and on stone, and also learning to paint in his spare time. Lhermitte is the most expert of living charcoal draughtsmen, and as a worker in pastel has few equals. His paintings grew more forcible and ripe as he gained experience, and as a colourist and etcher he has won the highest honours. He adheres to the rustic subjects with which his youth made him familiar, and it has been said of him that the mantle of Millet has in a measure fallen on him.*

F. W. Thompson.

12.—Noonday Rest

**MARIS, (James)**

1837-1899

*Is the most varied of the recent Dutch artists. To him all seems to come easily. His figure pieces are among the finest, his landscapes with horses and ploughmen, his canal bridges and tow paths, his town scenes and seashores with great massive skies (in which he is the great successor of Constable) all show the hand of the master. He and his brothers depart from the low tones of greys and browns that predominate in Dutch art, and paint in harmonious schemes of brilliant colour. His art is strong and virile, and he is endowed with splendid technical skill, and is by many considered the greatest modern landscape artist that Holland has produced.*

E. B. Greenshields.

13.—The Peacock Feather

J. Crathern.

14.—Woman Washing

J. A. Douglas.

15.—The Canal Bridge

W. R. Miller.

16.—The Horseman

Dr. Wm. Gardner.

17.—View of a Town



Loan Exhibition, January, 1905.

Lent by

**MARIS, (Matthew)**

*The mystic dreamer, the painter of the border land between the seen and the unseen, whose art is of a different type from anything known in the past, Matthew Maris is the most spiritual of the modern Dutch artists. So high is the ideal he sets before him, he is never quite able to reach it. It seems to be there, and yet almost eludes us. He paints very little now, and his pictures are more mysterious than ever. As has been well said of him, "his exquisite feeling for all forms of loveliness is almost over-developed. The union of immaterial mysticism with an art so limited by means of material expression as painting, has produced fascinating results, and the more he strives to abandon material form, the more hauntingly does he express it."*

J. Crathern.

18.—The Enchanted Castle

R. B. Angus.

19.—The Princess

G. Sumner.

20.—At the Well

**MARIS, (William)**

*The youngest of three gifted brothers, is the leading cattle painter of Holland. In his early work we see how careful had been his study, and how exactly he could draw, and these pictures show his thorough knowledge of his subject. But his real life work soon developed and he became the painter of nature, and the cattle appear as incidents only in the scene. The broad way they are treated shows how intent he is not to allow anything to interfere with the greater object he had, to paint the scene before him as a whole. He is called the "silvery" Maris, for he loves to depict the bright sunshine as it falls on and irradiates the cattle in the fields, the foliage on the trees and the quiet reaches of water. A catalogue of a recent exhibition held in London says "William Maris seems in a very special sense to have caught the very spirit of Dutch landscape. His cattle in meadows of wet brilliantly green grass, convey a sense of the fatness of a rich flat land, which more solemn and unimaginative painters fail to give us."*

Hon. L. J. Forget,

21.—Cattle by the River



Loan Exhibition, January, 1905.

Lent by

**MAUVE. (Anton)**

*Is the great lyric artist of Holland. How peaceful and tender and full of idyllic beauty are his transcriptions of the life of the shepherd and his flock on the sandy dunes of his native land! How wonderful is the colour of his low-toned harmonies, and how diffused the light over the whole landscape! His sheep and cattle and peasants are all surrounded with air and truly dwell in space, and are a very intimate part of the scene he is depicting. Mauve was an intense lover of nature and seems to have caught the very spirit brooding over the earth.*

E. B. Greenfields.

22.—Evening

J. R. Wilson.

23.—The Ploughman

W. J. Learmont.

24.—The Return of the Flock

**MILLET, ( Jean Francois)**

1814-1875

*A peasant, and descended from peasants, pitying the poor, loving humanity, struggling nearly all his life to make a living, the creator of a new range of subjects in Art, grand in conception, magnificent in the use of colour, a great reader and intense admirer of Theocritus, Virgil, Dante, Shakespeare and Burns, his mind full of fine thoughts that come out naturally in his conversation and letters, J. F. Millet is one of the most striking personalities in modern Art. Born in 1814, it was not until he left Paris and settled in 1849 with Jacque in Barbizon, where he lived for the rest of his life, that Millet found a congenial atmosphere. Here he became a peasant again, and devoted himself to portraying the hidden poetry of the fields, and the toiling life of the farm labourers. He had the warm support of his friends, who thoroughly believed in his genius, but better times did not come until 1860, when he began to sell his work freely. In his Barbizon pictures there is a wealth of colour, an elevation and grandeur that make them unique. He speaks in a language unknown before. He translates the splendid paintings the endurance, the anxiety, the misery, the poverty and the peace of the men and women who till the soil. This was his mission, and this the thing he loved to do. A toiler himself, and the son of toilers, he speaks from the heart, and is the unrivalled exponent of the sorrows and the worth of hard work. The bright spot in his life, outside of his art, was the pleasure he found in his home with his family, a nappy and united household. His wife, whose charming portrait is shown, was a loving helpmeet to him, encouraging him in times of trouble, and always cheerful and contented.*

C. R. Hosmer.

25.—Madame Millet





Loan Exhibition, January, 1905.

Lent by

**MONTICELLI, (Adolphe)**

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 made him famous and which have a magic all their own, delighting the beholder with their amazing splendor of colour and feeling of mystery. There is no middle ground in discussing Monticelli. Of his work we may well say with Legouvé, "N'écoutez parler que ceux qui adorent; les froides et pâles déesses qu'on appelle l'équité, l'impartialité, ne voient qu'à travers des lunettes, l'amour seul voit avec des yeux."*

J. A. Douglas.

26.—The Well

**NEUHUYS, (Albert)**

*Although he has not the sympathetic feeling of Josef Israels, Albert Neuhuys is undoubtedly next to him, the ablest living figure painter of Holland. His work is strong and vigorous, his technical skill very great, and his color fine.*

D. Morrice.

27.—Mother and Child



Loan Exhibition, January, 1905.

Lent by

**RAEBURN, (Sir Henry) R. A.**

1756-1823

*Born at Stockbridge, near Edinburgh, in 1756, he after his marriage visited London and Italy. In 1780 he returned to Scotland, and soon became the foremost painter there. He was elected President of the Scottish Academy, and to full membership in the Royal Academy, and in 1822 was knighted. His art is distinguished by "breadth and manliness, strength and felicity of likeness and character, and simplicity and honesty of treatment." Wilkie said that he was like Velasquez in his square touch in heads, hands and accessories. Some one says "the best likeness of a man should be the ideal of him realized." This, Raeburn often gets very finely. His works in recent years have been much appreciated, and he takes rank with his companions Sir Joshua Reynolds, Gainsborough, and Romney, as one of the greatest portrait painters.*

James Ross.

28.—Betsy Hume, wife of Captain Brown

**REYNOLDS, (Sir Joshua) P. R. A.**

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. He is the completest artist that England has yet produced. Ruskin considers him "one of the seven colourists of the world," and calls him the "prince of portrait painters."*

D. Morrice.

29.—Mr. Moses Franks

D. Morrice.

30.—Miss Franks



Loan Exhibition, January, 1905.

Lent by

**ROMNEY, (George)**

1734-1802

*George Romney, one of the most poetic painters of the 18th century in England, was born in 1734. When 27 years old he went to London and almost at once became successful as a portrait painter, although in competition with such celebrated artists as Sir Joshua Reynolds and Gainsborough. Between Sir Joshua and him there was no friendship and Reynolds always spoke of him as "the man in Cavendish Square." He soon divided the patronage of the fashionable world with his two great rivals. In 1782 Romney met Lady Hamilton and for a long time relied upon her for inspiration. No artist was ever more influenced by beauty than Romney and he immortalized "the divine lady" in numerous paintings and in a great variety of characters. The only blot on the painter's life was his neglect of his wife and children during his years of prosperity. He left them in the country when he went to London, he visited them but twice, and only returned to his home to die. Romney ranks among the greatest of English artists, both as a painter of imaginary subjects and of portraits. He had the rare gift of a poetic imagination, his colouring was transparent and brilliant, and as a draughtsman he was unexcelled.*

D. Morrice.

31.—Mr. J. Chaplin

**RYDER, (A. P.)**

1847

*Was born at New Bedford, Mass., in 1847, and twice visited Europe, but he remains as he has always been, distinctly himself. He is endowed with imaginative power and a fine sense of colour. These gifts are seen to their fullest extent in two of his masterpieces the "Temple of the Mind," and the "Flying Dutchman." He is particularly happy in his rendering of moonlight effects, and he expresses the witchery of the hour, and the solitude and beauty of the night, in a manner peculiarly his own, adding that inestimable something of the mystery of nature which only a poet can feel and interpret. So his paintings have the power of stirring the thoughts of the observer, and giving happy visions of scenes never dreamed of, in lands that are unknown.*

R. B. Angus.

32.—The Temple of the Mind

1

1

Lent by

**SCHREYER, (Adolph)**

1828

*Though he was born in that most German of cities, Frankfort, Schreyer's French training shows fully as much in his work as that of his native land. He travelled much and painted as he went; his wanderings in Algiers and along the African coast resulting in his dashing pictures of Arab life, while visits to his family in Wallachia gave him another equally characteristic class of subjects. He is essentially a creative painter, his work is original, dramatic and picturesque. Everything he painted is imbued with his own spirit, and is always instinct with movement, and the ripe and rich reflection of the artist's varied experience.*

H. S. Holt.

33.—The Cavaliers

**SWAN, (John Macallan)**

*One of the great artists in England to-day, he is celebrated for his truthful and pathetic treatment of animals. To these subjects he has given great attention, availing himself of every opportunity of studying their habits and anatomy. He is a fine draughtsman and colourist and his works are in great demand.*

J. Crathern.

34.—Lions

**TROYON, (Constantine)**

1810-1865

*Began as a landscape painter pure and simple. He found his true career when on a visit to Holland where he carefully studied the pictures of cattle by Paul Potter, and the landscapes of Rembrandt. After 1848 he became the Animalier we know, one of the greatest masters of cattle painting of the century. These animals as depicted by him have the heavy step, the calm patience, the vagueness of look which are their characteristics, and he suggests and typifies the country with its tranquil meadows, its luminous skies, and its quiet waters. He is a strong and beautiful colourist, delighting in brilliant tones, and his pictures have a very rich and glowing quality.*

Hon. L. J. Forget.

35.—Normandy Pastures





Loan Exhibition, January, 1905.

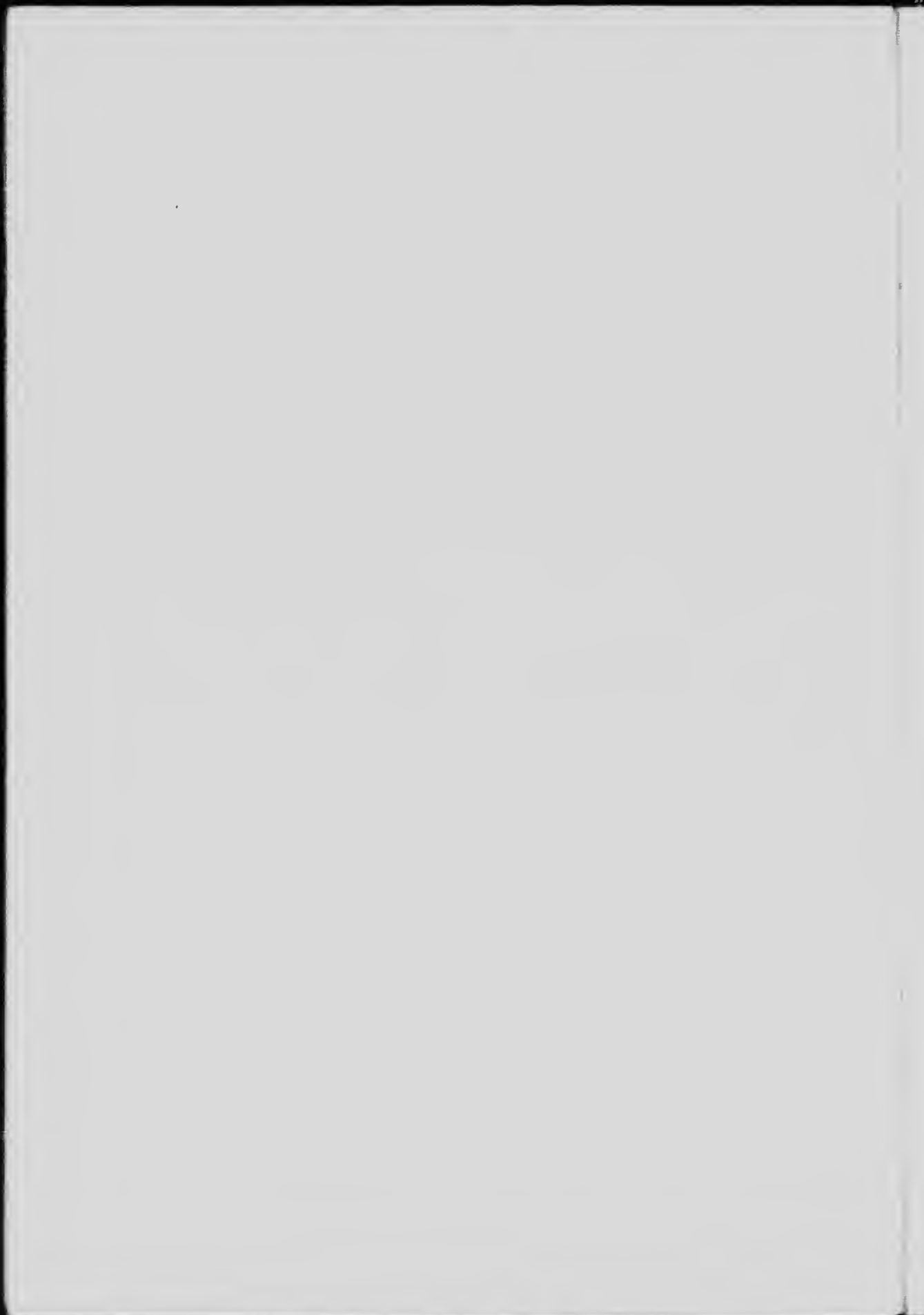
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TURNER, (J. M. W.) R. A.

1775-1851

*The names of Turner and Ruskin will always be associated together. Seldom has any writer had such a fine subject to portray, never has any artist had such an eloquent and gifted advocate. From reading "Modern Painters," one would almost be led to suppose that Turner was one of those numerous instances of ill requited and unrecognized genius so common in the history of artists. But the facts of his life seem to tell us otherwise. Elected an Associate of the Royal Academy at 24 years of age and a full member at 27, all early struggles, if he ever had any, over at this age, admired by his contemporaries and leaving a fortune of £100,000 at his death, surely his life was externally an exceptionally fortunate one. Even before Ruskin was born it was written of Turner, "He has overcome all the difficulties of the art so that the fine taste and colour which the drawings possess are scarcely to be found in any other." But Turner's character was peculiar. One of the most eccentric of Englishmen, he lived in isolation and loneliness in his private life, though eagerly desirous for public reputation as an artist. Reserved, shy and irritable, he was kind and helpful to those less fortunate. Had he been fond of society his life might have been happier, but it is doubtful if his record in the annals of art would have been so brilliant. A landscape artist of extraordinary genius, gifted with great imaginative power and refined taste, "one of the seven great colourists," Turner ranks among the greatest painters of the world.*

Sir George Drummond. 36 —The Sun of Venice going to Sea



Loan Exhibition, January, 1905.

Lent by

**WEISSENBRUCH, ( John Henry)**

1824-1903

*Is a purely landscape artist, and though all his pictures show that life is about, he depends little upon the human form, or the presence of animals for interest. He usually paints in a low key and depends on contrast for his colour effects, and always the tone of his pictures is right. Often, however, he gives a bright blue sky with beautiful masses of Cumuli, or with one solitary cloud floating lightly in the air. His great aim is to give the appearance of space, great stretches of sandy shore and sea bathed in atmosphere. He had a wonderful sympathy with nature in all its moods and was keenly alive to its beauties.*

H. S. Holt.

37.—The Fish Gatherers

J. A. Douglas.

38.—Boats on the Sand

