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Ward-Price, 1918

Catalogue





The National Gallery of Canada  
library  
Galerie nationale du Canada  
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## —“Red Gables”—

### The Residence of MRS. H. D. WARREN

has been taken over by the Canadian Red Cross Society and immediate possession is to be given.

Valuable Works of Art and Fine Furnishings  
in this important home  
will be

### Sold at Auction

on the premises

95 WELLESLEY STREET

Toronto, Ontario

Monday, July 8th, and following days

3 Sessions each day.

Mornings, 10.30 - Afternoons, 2.00 - Evenings, 8.15

and will be

On View Thursday, Friday and Saturday

July 4th, 5th and 6th

10 a.m. to 10 p.m. each day.



Catalogues granting admission to  
the Preview will be sold at \$1.00  
each, for the benefit of the Red  
Cross.



### “IMPORTANT NOTICE”

Mrs. Warren's well-known collection of Paintings will  
be on view, but will not be included in the Auction  
Sale. Certain of the canvases, however, may be  
purchased by Private Sale.

## Ward-Price, Limited

GALLERIES:  
28 College Street  
Midway 9876

Auctioneers  
TORONTO

ASSOCIATES:  
111 King St. West  
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Fantin

A Mermaid

No. 9

Descriptive Catalogue

OF THE

Paintings, Drawings  
Engravings  
Etc.

BELONGING TO

Mrs. H. D. Warren

"RED GABLES"  
TORONTO

1918

DEDICATED

TO

H. D. W.



Because of his real joy in all things beautiful, and to place on record for his children and grandchildren, some items of interest surrounding the pictures he loved, and which we together delighted in studying.

S. T. W.



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N5230  
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## INTRODUCTION.



THE pictures noted and described in this catalogue are among the finest examples, either in or out of Canada, of the work of the artists represented. There are many excellent oil paintings, water colours and pastel drawings by Canadian artists led by Homer Watson, Horatio Walker and others, whose works are known in England and elsewhere and held in high esteem. But the supreme interest lies in the noble examples of modern French and Dutch art which dominate the whole, not as a mere collection or accumulation of valuable pictures, but as individually selected paintings, more than ordinarily characteristic of the period and school to which they belong. Anything bearing the impress of Fantin, Corot, Israels, would at once arouse interest and arrest attention, but here is a Corot, one of the best six of a collection of sixty made by the late Alexander Young and all superb—two different oils by Fantin, each one of his best efforts, a splendid Jacob Maris, first of 19th Century Dutchmen in landscape, several Lhermittes, progressive and strongly characteristic, and a veritable tour de force in colour of Jurrés.

Besides these, and equally fine water colours by Josef Israels, Anton Mauve and the Academician J. M. Swan, are important examples by Bauer, Willem Maris, Weissenbruch, DeBock, Bosboom, Neuhys, Scherrewitz, which together enunciate and uphold the traditions of France and Holland since 1830, when the art of Turner, Constable, Richard Parkes Bonington and others helped to establish a "Renaissance" in painting in France and Holland, as in England. It is now not too early to review the history of the movement with which were associated Millet, Rousseau, Corot, Israels, Harpignies, the Maris brothers, Mauve, Theophile deBock, and many others.

In painting, as in all else, the "old order changeth, giving place to new," and the preferences in art of one generation are often not those of another. But those who in pictures, look for "nature" first, interpreted with all the fervour and sincerity of which, free from affectation, a great painter is capable, will find in the meadows and skies of Corot, in the peasant life depicted by Israels and Lhermitte, in the flower pieces and romantic charm of Fantin, and in the master strength of Jacob Maris, an individuality which only a love of nature and perception of her simplicity and beauty could give. These artists have accomplished in landscape and subject what Wordsworth, a contemporary in the sister art, achieved in Poetry. He suggests:—

"Let Nature be your teacher."

and again claims that

"One impulse from a vernal wood"

"May teach you more of man"

"Than all the sages can."

This was the faith of the men who sixty years ago betook themselves to field and pasture, dykes and woodlands, to live with the life they painted. Those who best know the career of the Academician, J. M. Swan, most wonderful of animal painters, know how intimately he studied and lived with the lions and tigers he painted. With him his work was a labour of love, and the smallest of sketches, of which there are many among these pictures, is valuable for its character alike to artist and naturalist.

In the library a few autographs and signed letters and pictures recall the personal interest attending the acquisition of many pictures, and the pleasant incidents arising therefrom between the owners and artists as the latter's studios were visited from time to time.

In concluding these prefatory remarks, the compiler expresses his thanks and indebtedness to Mrs. H. D. Warren for permission to use the Library at Red Gables, and also thanks her for communicating many personalia and data concerning the pictures, without which help such a catalogue must have proved of little interest, if not altogether impossible.

M. W. L.

# CATALOGUE



## The Entrance Hall

### **E. PIETERS (living artist)**

#### 1—*A MAN WITH A LANTERN*

(Oil Painting. Signed. Size 26 in. x 20½ in.)  
(Several fine examples of this Dutch artist will be met with among the pictures.)

### **J. M. SWAN, R.A.**

#### 2—*STUDY OF A TIGER RESTING*

### **JOHN TRUMBULL (1756-1843)**

#### 3—*PORTRAIT OF THE ARTIST'S WIFE*

(Oil Painting.)

A finely painted portrait of an English lady of noble birth who married the painter in England and accompanied him to America.

John Trumbull, born at Lebanon, Connecticut, 1756, was the son of Jonathan Trumbull, friend and adviser of Washington, and called by him "Brother Jonathan." In the Revolutionary War the artist became Colonel and Adjutant-General. He was a pupil of Benjamin West, P.R.A., and achieved later, in America, a distinguished career as a painter of portraits, and historical scenes.

Among his sitters were Washington, Adams, and Jefferson, and the walls of the rotunda of the Capital, Washington, are adorned with several fine historical pictures by him. He gave a large collection of pictures to Yale College.

In 1786, Trumbull visited the studio of M. Houdon, Paris, and commented in his "Diary" on the eminent sculptor's life-size bronze figure of Diana as an honour to the artist and his country. This bronze is now in the United States and was acquired 120 years after Trumbull's visit to Europe, for \$51,000.

### **LEON LHERMITTE (born 1844, died 1894)**

#### 4—*AT THE WELL*

(Pastel Drawing, 13½ in. x 11½ in.)

In a shrubbery a brick-built well, on the wall of which a woman is seated talking to a man, in the intervals of drawing water.

### **HORATIO WALKER, R.C.A. (living artist)**

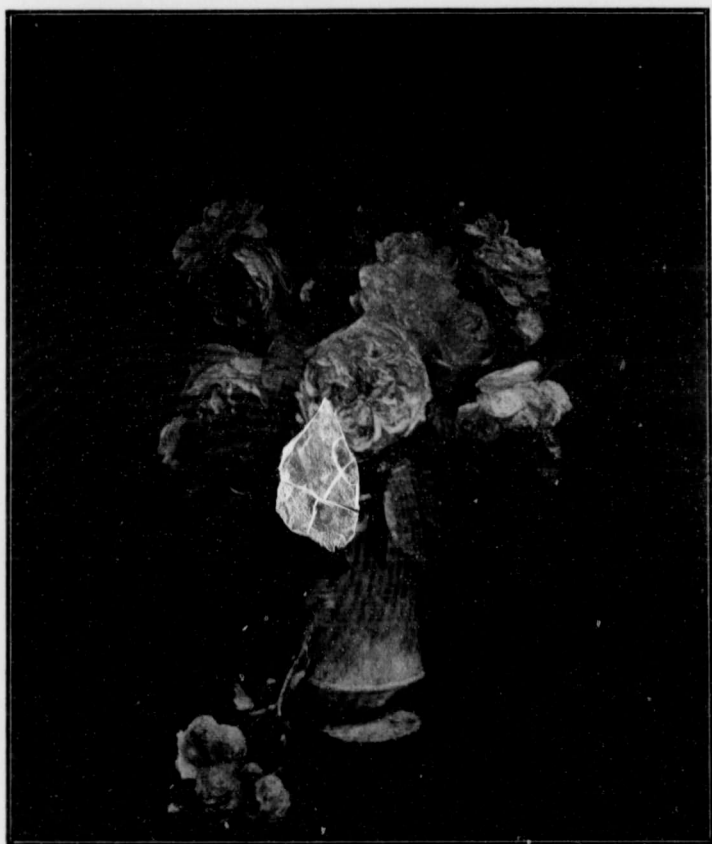
#### 5—*THE FIRST SNOW*

(Water Colour 15 in. x 21 in.)

An open expanse of fields lightly covered with patches of snow between which, sheep are cropping herbage.

The artist is a native born Canadian, well known for his interesting and refined treatment of the scenes in Canada, where most of his pictures are painted. He ranks among the first genre painters of America, and notices of his exhibited works are often to be met with in the columns of journals devoted to art criticism of a high order. His picture "Ploughing—The First Gleam" exhibited in 1915, will be remembered as one of the more powerful of the artist's works.



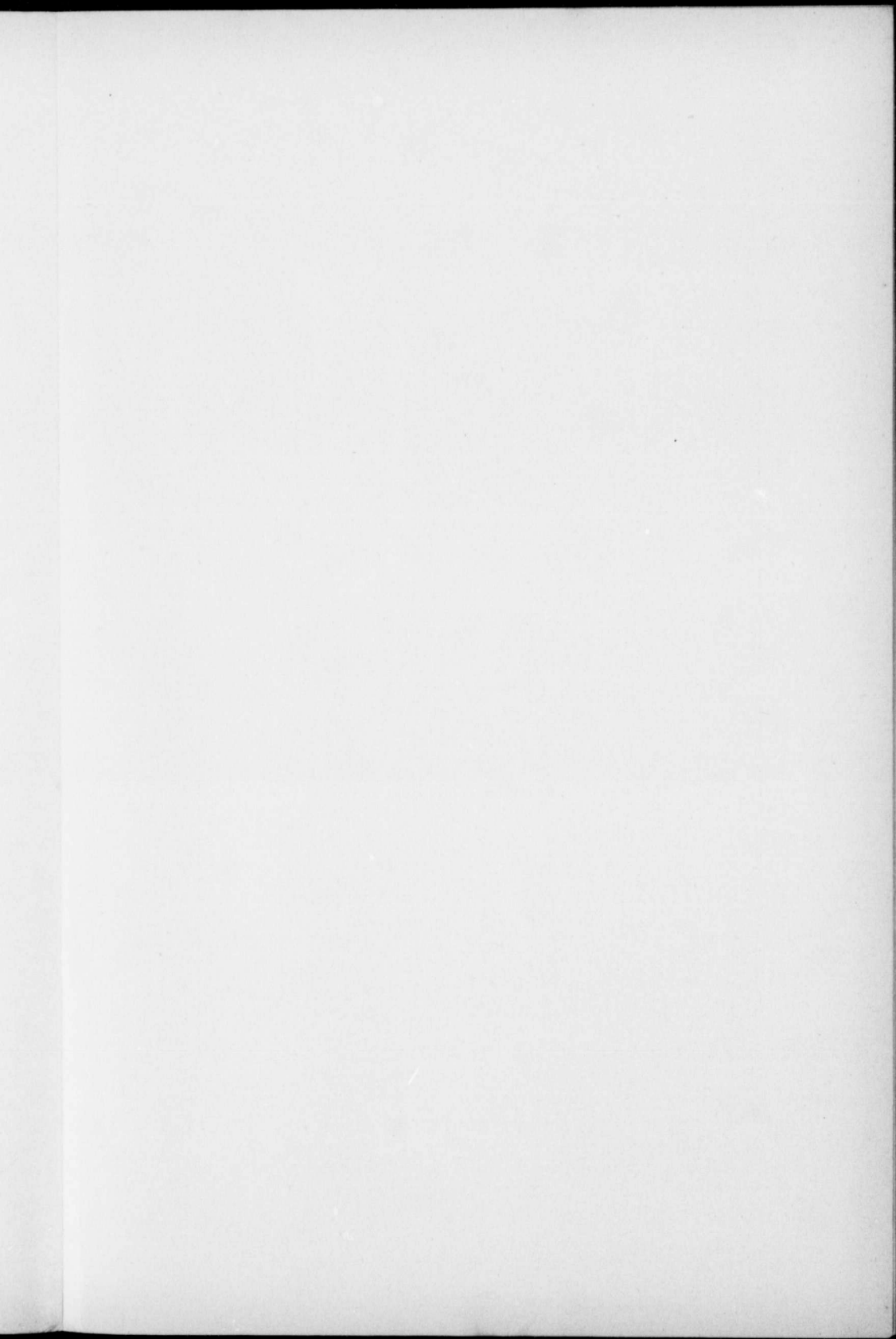


Fantin-Latour

Roses

No. 8







L. Lhermitte

Resting

No. 10

## Drawing Room—West Wall

### **CHARLES E. JACQUE (born 1813)**

#### **6—LANDSCAPE WITH SHEEP AND SHEPHERD**

(Painted in Oil. Size 11¼ in. by 18 in. Signed, Ch. Jacque.)

A hilly pasture up which a flock of sheep is moving to graze on the uplands, in charge of a shepherd and dog. Trees to the right.

Charles Jacque, lawyer, copyist and soldier. His first drawings were sold for a franc a piece. In 1836 he worked for wood engravers in England. Later in Paris he contributed wood-cuts to editions of Paul et Virginie, Béranger, etc. From 1845 he painted rustic subjects, sheep and fowls. With Millet and Rousseau at Barbizon he lived many years. In 1867 he won admission to the Legion of Honour.

He is known, particularly in England, as one of the best etchers and painters of sheep, pigs and fowls in landscape, and his work has always been much appreciated for its truthful and poetic character.

### **PAINTER UNKNOWN**

#### **7—MEADOW WITH SHEEP AND SHEPHERD**

(Oil Panel. 6 in. x 9 in. Unsigned.)

Shepherd with sheep grazing. Distant wood to the right.

### **I. H. J. THEODORE FANTIN-LATOURE (born 1836)**

#### **8—ROSES IN A VASE**

(Oil Canvas. Size 17 in. x 15¼ in. Signed "Fantin 74.")

An exquisitely painted cluster of roses, one of which has fallen to the table.

A pupil of Lecoq, with Legros and Rodin, the artist passed through the "Ecole des Beaux-Arts" and exhibited first in 1861 at the Salon. He has practised in pastel, and lithography also, and is now well known as a romanticist in allegorical subjects as well as a successful painter of portraits and still life, flowers, etc.

### **FANTIN-LATOURE**

#### **9—MERMAID, ROCKS AND SEA**

(Oil Painting. Size 14¾ in. x 17½ in. Signed "Fantin.")

A water nymph reclining on rocks, partially submerged and washed by the waves with one arm raised behind her rich brown hair. The figure, superbly drawn, is yet allegorical and spiritual, seen as through a blue veil of waters, a dreamy poetic vision in paint as of something in Keats, or more anciently, among the rocks Ulysses knew. This picture is an achievement, at maturity, of the painter's best work.

### **LEON LHERMITTE (1844-1894)**

#### **10—"RESTING"**

(Oil Painting. Size 21 in. x 17¼ in. Signed L. Lhermitte.)

A peasant girl seated among sheaves of corn with her sickle beside her. A wood near. The sun is setting over distant hills.

Lhermitte was born in the Marne valley at Mont Saint Père. A sickly, meditative child, he lay on his back copying drawings lent him by neighbours. Early talent procured him a small premium to help him to study at Paris. The prospect and training of academies seem not to have satisfied him, however, and he soon worked only as pupil of M. Lecoq. In England, later he was befriended and assisted by Legros, who introduced Lhermitte to Seymour Haden, and other prominent etchers. In 1873 he exhibited in black and white and was elected to the Hanging Committee in 1874, earning also a medal for "charcoal drawing," ex-

amples of which medium were widely distributed. Legros again helped him with the technique of etching. In 1886 he joined the Society of Pastellists and exhibited subsequently, paintings, etchings, pastel, and charcoal drawings. He died in 1894. His works have many of the qualities of Israels and Millet, whose subjects are often similar to his own, though he was original in treatment and no copyist of either. (See other examples of his work catalogued.)

## JACOBUS MARIS (1837-1899)

### 11—SCHEVENINGEN SANDS. DUTCH LUGGER UNLOADING

(Oil Canvas, 36¼ in. x 29½ in. Signed, J. Maris.)

A Dutch boat with sails lowered, on the sands at low tide. A horse and cart alongside, unloading cargo. In the distance rippling waves and windy sky finally lighted. Fishing boats at sea.

Jacob or James Maris, now the acknowledged head of modern Dutch landscape painting, may be said to have commenced life as an artist at twelve years of age. He then became a pupil at the Art School at the Hague. At fifteen, Van Hove was his tutor and with him he went to Antwerp. Later and during the Franco-German War he was at Paris, with his brother Matthew, endeavouring to procure a living for himself and his wife and family. He returned to the Hague in 1871. One of the "wayward artists of the Boulevard," (Montmartre), as he was scornfully termed, in company with Corot, Millet, Israels, Mauve and others,—with them he endeavoured to find a market for his pictures at the then small house of Goupil in the 'Boulevard,' at first, with but little success. After some years and much waiting recognition was his, and when a branch of the Goupil house was established at the Hague, Maris was able to sell the pictures he painted. From 1885 onwards the new school of painters, Dutch and French, became supreme, and the finest canvases of Maris sold readily enough, and, as was then considered, at high prices—Water Colours, £10 to £50. Oil paintings £25—£200!

A few prominent collectors, notably James Staats Forbes. Alexander Young and Sir John Day, drew considerable attention to the genius of Maris, and purchased his work steadily with much appreciation and zest. Notable examples acquired by them, by Scotch admirers, J. C. J. Drucker, and others, are:—

**The Bridge 1885**, purchased by Mr. Forbes, for £320 and since by Mr. Frick of New York for 8,000 gns.

**Amsterdam**, in the possession of the Rt. Hon. Sir John Day, at Newbury Berks, England, (the best English Collection during the painter's lifetime.)

**The Five Windmills**, Dordrecht.

**View of a Harbor**. (Rijks Mus. Amst.), and others in the Glasgow Art Gallery, and in many public and private collections.

Maris died at the Hague in 1899. It is noteworthy that his principal biographer Théophile de Bock is also his most famous pupil. A superb example of de Bock's landscape painting hangs on the north wall of the Dutch Hall.

## JEAN BAPTISTE CAMILLE COROT (1796-1875)

### 12—LANDSCAPE—MEADOW SCENE WITH TREES

(Painted in Oil. Size 17¼ in. x 23¾ in. Signed. Corot.)

From the "Alexander Young" Collection

A characteristic example of Corot's work in its simple details of green pastoral scenery, this exquisite painting must be regarded, from whatever point of view, as one of the most beautiful and interesting here. At the time of the dispersal of the 'Young' Corots, sixty in all, this example figured among the few very finest then seen, and was reviewed and engraved by current art periodicals with the now famous "Bent



Corot

Meadow Scene with Trees  
(La Prairie)

No. 12

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13

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15



Tree" and others. Through the medium of various reproductions in colour, and in black and white. Corot is now as well known to picture lovers as perhaps the most fascinating principal of the 'Barbizon' group of painters including such master minds in art as Daubigny, Diaz, Dupré, Rousseau, Troyon, Millet, etc. Foremost among many ardent and devoted critical testimonies to the genius of Corot, who it will be remembered, painted, like John Constable, for years, without recognition,—is the personal contribution of Mr. D. Croal Thomson on the "Barbizon School," a most valuable volume among English art books, both for its keen appreciations and its excellent illustrations. In 1886, W. E. Henley, poet, musician, and critic, wrote a characteristically condensed and exhaustive preface, to the folio catalogue of the Memorial French and Dutch Loan Collection at Edinburgh, and after tracing the evolution in art of Corot from Constable, Huet, Bonington, and the 'Renaissance' then at hand, concludes: "In him (Corot), however, there is much that is not Claude, and much more that is not Constable—**there is Corot himself**, a personality as rare, exquisite, and charming as has ever found expression in the plastic arts. . . . **Corot is the Mozart of landscape!** There is no happier testimony than this from Henley, friend of Robert Louis Stevenson, whose forceful interpretations and instructive notes spring from artistic perceptions as great in music as in painting, and hence, who sees in Corot and his powers, those divines and more spiritual manifestations, as spontaneous and pure as in another form emanated from the greatest musical genius the world has ever known.

### Drawing Room—East Wall

## **JOHANNES BOSBOOM, born at the Hague (1817-1891)**

### **13—INTERIOR OF A CHURCH**

(A Sepia Drawing 11 in. x 14 in.)

This artist was one of those who inaugurated the movement that brought about the revival of "nature painting in Holland." His great predecessor Pieter de Hooghe influenced his early work. He is the painter of vast and lofty aisles radiant with light and colour, and often approaches Rembrandt and De Hooghe in the noble effects of air and light in his interiors. In Bosbooms later works, especially in his masterpieces at the Mesdag Museum at the Hague, mere architecture is merged into broadly painted masses of fine colour and detail gives place to luminous spaces and effects of great beauty. A small oil painting another "interior," by this artist hangs above the small "landscape and cattle," by William Maris, in the same room.

## **JOHN CONSTABLE, R.A. (1776-1837)**

### **14—A SMALL SKETCH IN OILS**

### **15—CLIFFS AT ROTTINGDEAN**

Two small examples of the artist's work, representative of his broad sketchy manner observable in many of his pictures, and also of a smoother and more usual finish as in his earlier style.

This master's work has a peculiar interest in this collection seeing that it is surrounded by paintings—the outcome of a movement towards nature inspired directly by himself and others. Constable commenced his career by copying and studying Girtin, Claude, Pieter de Hooghe and other masters. For years he tried portrait painting, and made altar pieces for Suffolk churches. He told nothing except to friends till 1814, when he was nearly forty years old, and at this time his earnings were from portraits and copies of other artists' pictures. When means and time permitted, he left such work for the landscape he loved about his own Suffolk home, declaring, as his natural powers and bent discovered themselves, that "there was room enough for a natural painter." The

'Lake Country' did not interest but "oppressed him," but the 'flats of Dedham, trees, slow rivers, mill-dams, willows, locks, and elms, impelled him to paint such things as they never were painted before. The "Haywain" now in the National Gallery was exhibited in 1821 (R.A.) and placed the fame of John Constable as England's foremost landscape painter beyond all question. It inaugurated a new era in painting, giving the charm of English landscape and life with a freshness and originality striking as it was new and true. This noble picture as with others, appeared among Frenchmen at the Salon in 1824, and won the artist a gold medal. More, it convinced great French painters of landscape, as it had awakened English artists and paved the way for the happy revolt heralded by the "Barbizon" painters in France and the modern landscapists in Holland, of whom Jacob Maris was the head. Constable painted at Hampstead for many years, resided at Well Walk and died there in 1837.

### LEON LHERMITTE (1844-1894)

#### 16—*INTERIOR—NORMANDY PEASANTS AT A MEAL*

(Pastel Drawing, 9½ in. x 12½ in.)

The interior of a peasant's cottage sparsely and neatly furnished. The family is seated round a table. A good example of the medium in which Lhermitte excelled, showing the influence of Millet in its treatment of plain, simple life.

### ANTON MAUVE (1838-1888)

#### 17—"AT SEA"

(Water Colour and Chalk Drawing, 7¼ in. x 9 in.)

Born in Zaandam, this artist lived and worked in Holland. A lover of animal life from his earliest days, he painted horses, cattle and sheep with a natural sentiment and facility of execution, that placed him in the front rank among his Dutch confrères. He was honoured with medals by all the chief societies in Europe and America and was esteemed by his brother artists as a poet and painter. It has been observed that "Mauve's old horses are their old master's friends, that his cows are used to the girls who tend them and his sheep feed together as though they knew each other." In painting animals, he is second only to Troyon himself. Mauve died from heart failure and depression in 1888. Among those present at the last honours paid him was Josef Israels, who publicly testified to the worth and ability of his life-long friend.

### LEON LHERMITTE

#### 18—*INTERIOR OF THE CHAPEL OF OUR LADY OF THE SEA*

(Mont. St. Michel).

(Oil Canvas. 4 ft. x 6 ft. 10 in. Painted in 1878. Signed, L. Lhermitte.) A number of peasant women at prayer before the shrine of the Madonna. The interior is dimly lighted with candles, one of which is being replaced by the custodian. The artist pictures here an everyday act of simple devotion and faith on the part of the fisher wives and children kneeling here in supplication for the safety of those "In peril on the Sea."

This painting, is a beautiful example of the deep, and true sentiment always displayed in this artist's work, whether in the harvest field, at home in the cottage, by river and woodland, or, as here, where simple sincerity alone could prevail. Lhermitte is a true artist, and has an individuality and power entirely his own.



L. Lhermitte

The Chapel of Our Lady of the Sea

No. 18

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**Square Pillar—between Drawing and Music Rooms**

**WILLEM MARIS (born at the Hague, 1844)**

**19—LANDSCAPE, WITH CATTLE UNDER WILLOWS**

(7 in. x 10½ in.)

A small, but choice example of the artist's favourite composition, the scenery of his native land with its green, grassy distances, brilliant foliage and quiet streams. Unlike his brothers, Jacob and Matthys, Willem Maris travelled but little, and his studies are of the animals and pastures in his own immediate neighbourhood. He is known as the "Silvery" Maris, his atmospheric effects being unusually delicate and lustrous. Cool retreats and delicate haze are contrasted with warm radiant sunshine in his pictures and his cows are naturally placed and drawn as a true lover of animals would suggest. In the Dining Room will be noticed a large and important canvas by Maris, one of his later 'duck' pictures which in his latter years he loved to paint. This example differs but little from "A Quiet Spot" and "The Family" in other collections.

**J. BOSBOOM**

**20—INTERIOR OF A CHURCH**

(Oil 7¼ in. x 9 in.)

Painted in Oil. A richly coloured example of high pillars and lofty aisles. Compare No. 13, another example in sepia drawing.

**ANTON MAUVE (1838-1888)**

**21—COWS AT PASTURE**

(Water Colour. Size 13 in. x 9½ in.)

A rough pasture. Two cows led by a herdsman.

**C. MAYER GRAZ**

**22—"A BOOKLOVER"**

(Oil Painting. Size 5½ in. x 4 in.)

A man seated reading among ponderous vellum folios.

**JOSEF ISRAELS (born 1824)**

**23—WAITING FOR THE FISHING BOATS**

(Water Colour. 16½ in. x 9½ in.)

On the sands at low tide, women with their fish baskets are looking intently out to sea awaiting the incoming fishermen. This small water colour in its perfectly natural and simple treatment shows no trace of affectation or of that emotionalism often alluded to as a fault in the works of this great artist. Many of his pictures, exquisitely painted, speak only of grey and sombre incident and often without any relieving detail. The subject before us, full of hope and sunshine, is painted without stress or purpose, to indicate anything but a simple act, tenderly suggestive of thoughts perhaps, 'mid sea and sky, "which lie too deep for tears."

**C. SEILER**

**24—"THE AUTHOR"**

(Oil painting of a library interior (5½ x 4).

**Music Room—West Wall**

**ALBERT NEUHYS (born Utrecht, 1844)**

25—*A SISTER'S CARE*

(Oil Painting 21¾ in. x 13½ in.)

An interior in which an elder sister is assisting the younger. Richly painted with great facility of execution and fine colour. In a lighter and brighter vein, this artist ranks next to Josef Israels as a figure painter. He was for four years a student at Antwerp obtaining a medal at Amsterdam in 1872, and another at Paris in 1880 for his work in black and white.

**J. M. SWAN, R.A.**

26—*STUDY OF A TIGER DRINKING*

(10½ in. x 7 in. Pastel Drawing.)

**BERNARDUS JOHANNES BLOMMERS**

(born at the Hague 1845)

27—*A FISHING FLEET—HOLLAND*

(Water Colour (16 in. x 10¾ in.)

A line of fisher folk wend their way to the boats to bring in the catch. Overhead a grey sky and flocks of sea birds hovering about the vessels. Educated at the Hague, Blommers obtained medals there and at Amsterdam. He studied the greatest Dutch painters of the 17th century, and was greatly influenced by Israels. His etchings, water colours, and paintings are now well known and highly esteemed.

**FERDINAND ROYBET (born 1840)**

28—*THE INSULT*

(Oil Painting on Canvas 31 in. x 24 in.)

A half length study of a man finely dressed in rich dark costume, lace cravat and large-brimmed hat. Anger and resentment are fiercely expressed in the face. An unusually good example of the artist's work, reminiscent of similar subjects by Franz Hals and, more recently, by Meissonnier.

Ferdinand Roybet, painter and etcher, engraved and studied at Lyons before 1860. In 1866 he gained the Salon medal. His compositions are interesting and he is an attractive colourist and ranks as one of the best of the school inaugurated by Meissonnier.

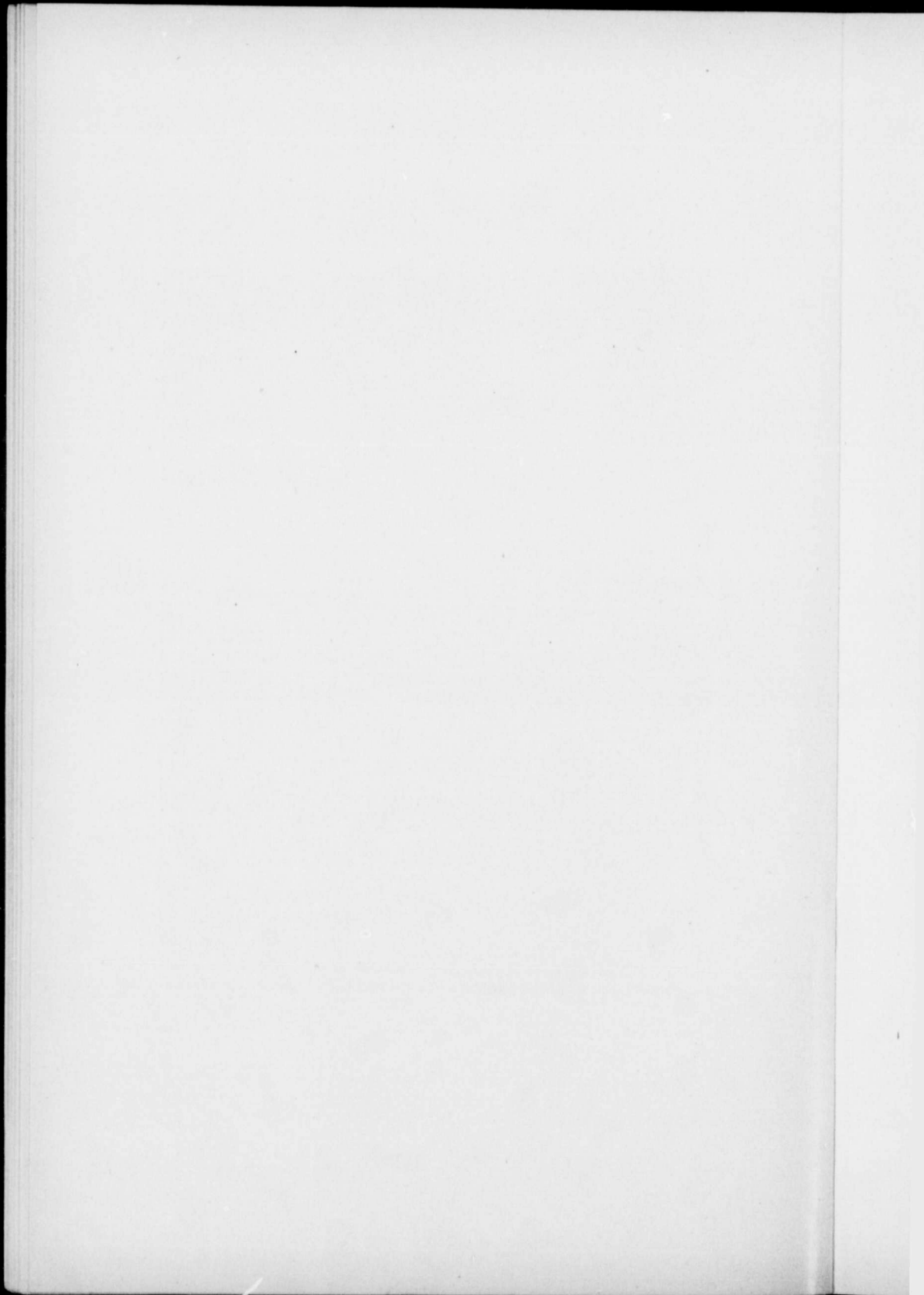
Among the French paintings on loan at the Canadian Exhibition, Toronto, 1917, appeared an early picture by Roybet "A little Girl with Her Doll," painted in 1863, when the artist was 23 years of age.



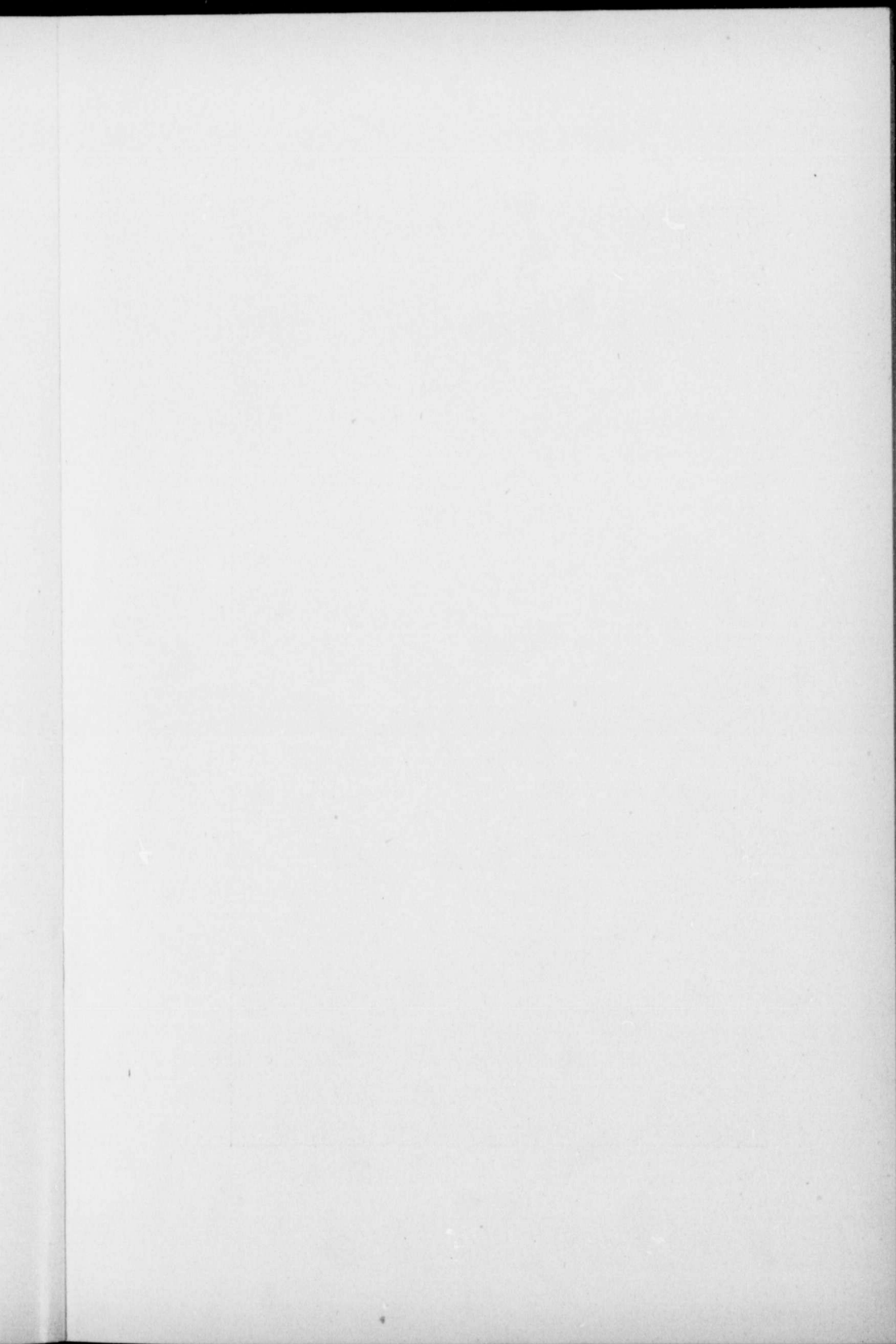
Roybet

The Insult

No. 28









Jurrés

Death of Absalom

No. 30

**M**

29

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## **Music Hall—East Wall**

### **J. H. JURRÉS (Amsterdam) (living artist)**

#### **29—THE GOOD SAMARITAN**

(Oil canvas, 33 in. x 48 in.)

A characteristic picture, rich in its colour and massively painted. In its composition and treatment it is original and is strongly reminiscent of religious subjects of the old masters, the "pietas," and "interments" of a past age. The same studied composition, strength, and colour, are observable in the artist's conception of the "Prodigal's Return," hanging in the same room, a picture exhibiting the utmost endeavour one would say, of which the artist is capable. A third imposing work in water colour hangs near, viz.:—"The Death of Absalom,"—again a strikingly original and literal treatment of the tragic historical incident depicted. Looking at Jurrés' work one calls to mind the aims of Benjamin Robert Haydon to paint historical subjects, and his ambition in the cause of the "grand manner" and of "High Art," and his own pictures of the "Jugment of Solomon" and the "Raising of Lazarus."

#### **30—THE DEATH OF ABSALOM**

(2 Samuel Chap. 18.)  
(Water-Colour Drawing.)

The picture shows Absalom hanged in an oak, under which David's men gather in attendance on their captain Joab. Against the king's order, Joab attacks Absalom with darts, slaying him with the help of his men.

#### **31—THE "PRODIGAL SON"**

(Oil Painting 46 in. x 33 in.)

This picture remained unfinished for some years, after the central figure was painted. The figure of the "prodigal," was at last conceived and added, to the artist's satisfaction. Purchased three years after it was first seen in its half finished state, by the present owner.

### **ELIZ. A. MCGILLIVRAY KNOWLES, A.R.C.A.**

(living Canadian Artist, 1917)

#### **32—A CASE OF MINIATURES**

(Painted on Ivory. (Various sizes.)

The dainty and exquisitely beautiful subjects of fruit trees, birds, fowls, etc., exhibited, are very perfect examples of this artist's tiny paintings which, small as they are, have yet a strength and breadth of treatment rarely to be seen in dexterous work of such small dimensions. This lady's charming 'nature' pictures find a place in many exhibitions and are always much admired.

### **HOMER WATSON, R.C.A. (living Canadian artist) (1917)**

#### **33—"GATHERING APPLES," DOON, ONTARIO**

(Oil Painting, 17½ in. x 25½ in.)

The canvases of this artist are well known in England and America, and are often reviewed in critical press notices in art, as works of the first order and of real power in Canada. For many years a regular exhibitor at Canadian and other exhibitions, Mr. Watson's scenes of forest, field and down, under skies that recall the charm of Linnell and Constable in England, strengthen and dignify modern art exhibits in Canada as few others do, and at times, as in "Nut Gatherers in the Forest," his work has been adjudged by competent critics to worthily find a place alongside the forest scenes of Rousseau, in respect of the colour and fine sentiment of his landscapes. Other examples of this artist's picture occur in the present collection.

**DANTE GABRIEL ROSSETTI (poet and painter)  
(19th century)**

**34—A FIGURE STUDY IN CHALK**

18½ in. x 13½ in.)

A preliminary drawing (unfinished) for the picture known as the "Day Dream," painted by the artist in oil.

**FORTUNY**

(Drawing. Black and White.)

Purchased from Mme. Rousseau, the widow of the son of Rousseau the artist, and bearing presentation inscriptions written by the artist.

**Dutch Hall—East Wall**

**WILLIAM ROELOFS (born 1822)**

**35—LANDSCAPE AND CATTLE**

(Oil Painting, 5½ in. x 7½ in. dated 1897.)

A small but exquisitely finished picture. Trees, cattle and water in foreground, fine atmosphere and distance.

William Roelofs, father of the modern Dutch school of "emotional" landscape, was born five years after Bosboom, two years before Israels. He was much influenced by contemporary French painters at Barbizon where he frequently stayed. At the same time his admiration for Ruysdael and the Dutch masters in landscape was profound. He seems to have drawn nearer to Rousseau in his affections and hence to Diaz and Troyon, without, however, losing his own individuality and self-expression. "Let us go back to Nature," he taught and insisted, and it was his faith that the artist who felt truly, would find subjects everywhere to hand. He wrote in 1886, "Nature is the material from which we have to draw, but do not be imposed upon by modern theories that **copying nature is all!** The aim of art (painting, etc.), like music, is to move the soul, to excite emotions which though they cannot be expressed in words, are felt none the less. I want to warn you against narrow-minded opinions! Why do you admire the "Ruysdael" with its Mill at the Amst. Museum! There is in that painting **not one hue as bright, fresh or vivid as Nature.** But it is harmonious, grand, emotional, as Nature is. It affects us by that melancholy poetry that is in it. Along with your most correct studies **you ought to put something of your own feeling in,** to make a picture. (Studio, Feb.-May, 1908.)

**J. H. WEISSENBRUCH (1874-1903)**

**36—THE HORSEMAN**

(Oil Painting, 6 in. x 9 in.)

"With Weissenbruch it is always the light in the sky that attracts him, as it illuminates the clouds, or shines down on the quiet sea, or strikes the white-edged waves, as they are lifted into the air, and driven before the gale."

In this artist's later works he applies the methods of Constable. A very fine water colour seascape will be noticed in the Hall.

**CHARLES H. WOODBURY (living artist) (1917)**

**37—THE COAST OF MAINE—WINTER**

(Oil Painting. 35 in. x 28 in. Signed and dated 1909.)

The artist's studio is at Ogunquit, Maine. Here he paints sea and mountains. He is an accomplished etcher also.

## **JAMES McNEILL WHISTLER (1834-1903)**

### **38—GIRL BATHING**

(Water Colour Study of a girl, slightly draped, seated on a bank bathing.)  
Acquired from a personal friend of the artist's into whose possession it came during Whistler's early residence in London.

## **JOHN COMERFORD (Irish miniaturist)**

(early 19th century)

### **39—PORTRAIT OF MRS. TIGHE**

Irish poet. Original papier maché frame, gilt oval centre.  
Painted on Ivory, and engraved in Stipple, by Caroline Watson for the frontispiece to the author's volume of poems. "Psyche," etc., published 1811. There are somewhat similar miniatures of this lady by Comerford, one with a turban also engraved by Scriven. Another is in the Nat. Portrait Gallery, London.

## **HOMER WATSON, R.C.A.**

### **40—TREES AT DOON**

(Oil Canvas, 9½ in. x 13¾ in.)

### **Dutch Hall—South Wall**

## **JAMES HOLLAND (1800-1870)**

### **41—PONTE S. CANCIANO-VENEZIA**

(Oil Painting, 9½ in. x 9½ in. Signed and Dated 1860.)

A finely painted scene in Venice, in characteristic brilliant colouring. This artist groups with Bonington and Müller in the latter quality. He visited Venice, Milan, Geneva, Paris and most of the European cities exhibiting at all the principal galleries, between 1830 to 1860. His "Greenwich Hospital" is at that institution, and others are hung at Victoria and Albert Museum, Gresham College, and Liverpool.

## **JOHN LAVERY, A.R.A., R.S.A. (living artist) (1917)**

### **42—TANGIER BAY**

A member of the Scotch and English Academies, and one of the most versatile and honoured of modern painters. Whether in portraiture or landscape the artist has achieved in his lifetime, a position accorded to few. His exhibited works in 1912 ranged over thirty-five years and the principal galleries in Europe have acquired representative pictures. Among his happiest portraits are the "Green Coat" (1904) Lady Evelyn Farquhar (1906); Princess Patricia (1913) and Auguste Rodin (1913), the latter presented to the Victoria and Albert Museum; while in landscape, Tangier and Switzerland scenes are in evidence regularly as to the artist's abilities in depicting sea and land.

## **TONY OFFERMANS**

### **43—THE SHOEMAKER**

(Oil Painting, 10½ in. x 7¾ in.)

A delightful interior and the subject as entirely Dutch in conception as it is tenderly painted.

### **E. PIETERS (living artist)**

#### **43a—INTERIOR—MATERNAL LOVE**

One of the best examples of this artist both in regard to its subject and its fine colour.

#### **43b—EARLY MORNING ON THE SHORE**

(Seascape, 33 in. x 44 in.)

Both paintings by Pieters exhibit powerfully the characteristics of the modern Dutch school. A third picture "Man with Lantern" will have been noted in the Entrance Hall.

### **F. P. Ter Meulen (born 1843)**

#### **44—SHEPHERDESS AND SHEEP**

(Oil Painting, 30 in. x 33 in.)

Ter Meulen is a popular painter. Born in 1843 he studied cattle painting from earliest times but was forced to give it up for a time. After ten years he returned to his art, and following in the footsteps of Mauve and Willem Maris, often approaches them as a painter of animals.

### **WILLIAM ETTY, R.A. (1787-1849)**

#### **45—HEAD OF A GIRL**

(Painted in Oil.)

A "Greuze"-like figure of a girl finely painted by one of England's best academicians of the old school. The artist in his "Autobiography" tells of years of failure, baffling, and painting with no success. He continued, however, a life-long student of the Academy Art School and after journeys to art centres in Europe, painted and exhibited successfully, in all, 136 pictures. He excelled as a figure painter and fine colourist. Four of his pictures are hung in the Nat. Gallery of Brit. Art, (Tate Gallery), London.

### **Dutch Hall—North Wall**

### **THÉOPHILE DE BOCK (deceased)**

#### **46—ZYLPOORT—HAARLEM**

(Oil Landscape, 31 in. x 46 in. Signed.)

A superb example of this artist's work.

T. deBock was a pupil of Jacob Maris—probably his best. His landscapes instance a good deal of the breadth and freedom of the master, and the picture, here catalogued, in its contrasts of light and shade and rich colour is worthy in many details of Maris himself. At the same time deBock is quite himself and original. In the breadth of this example and its massive style there is much of the technique of Constable himself, were the scenery among the elms and farm lands of England.

### **HENRY HARPIGNIES**

#### **47—LANDSCAPE—TREES AND CATTLE**

(Water Colour, 5½ in. x 10½ in. 1853.)

Inscribed a Christmas present offered to Madame Rousseau by the artist.

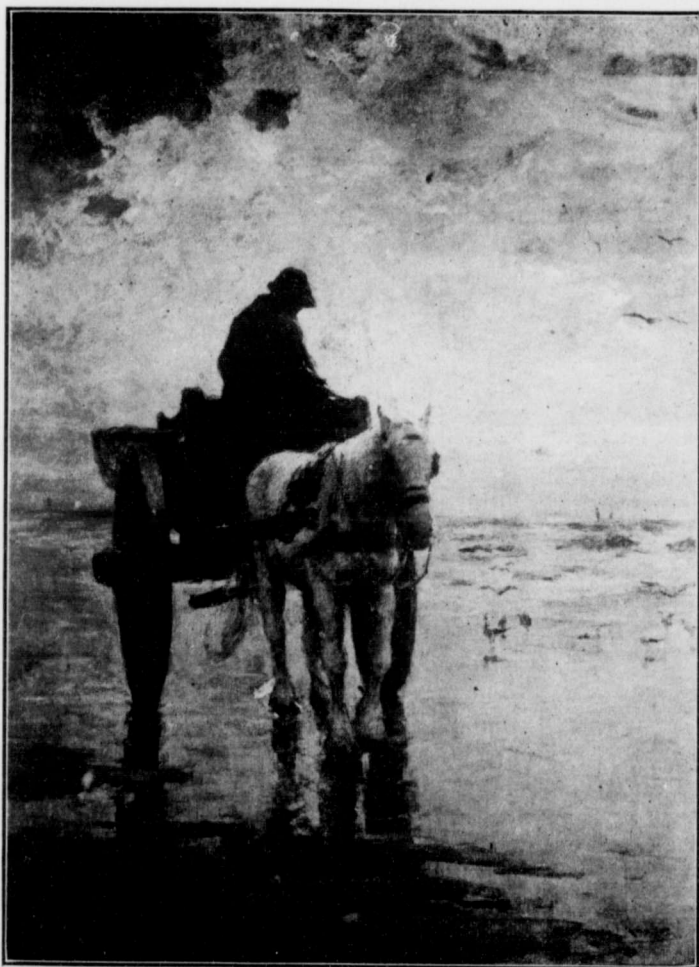
Purchased by the owner from Mme. Rousseau, a relative of the painter. Harpignies superb landscapes are too well known to need comment. A particularly fine example both in size and quality was recently (1917) on exhibition in Toronto, among the paintings from the Luxembourg loaned to the Canadian Exhibition.

### **COTTET**

#### **48—NORMANDY COAST**

(Oil Painting, 12 in x 16½. Signed.)

A superb study of rocks, of sea and sky.

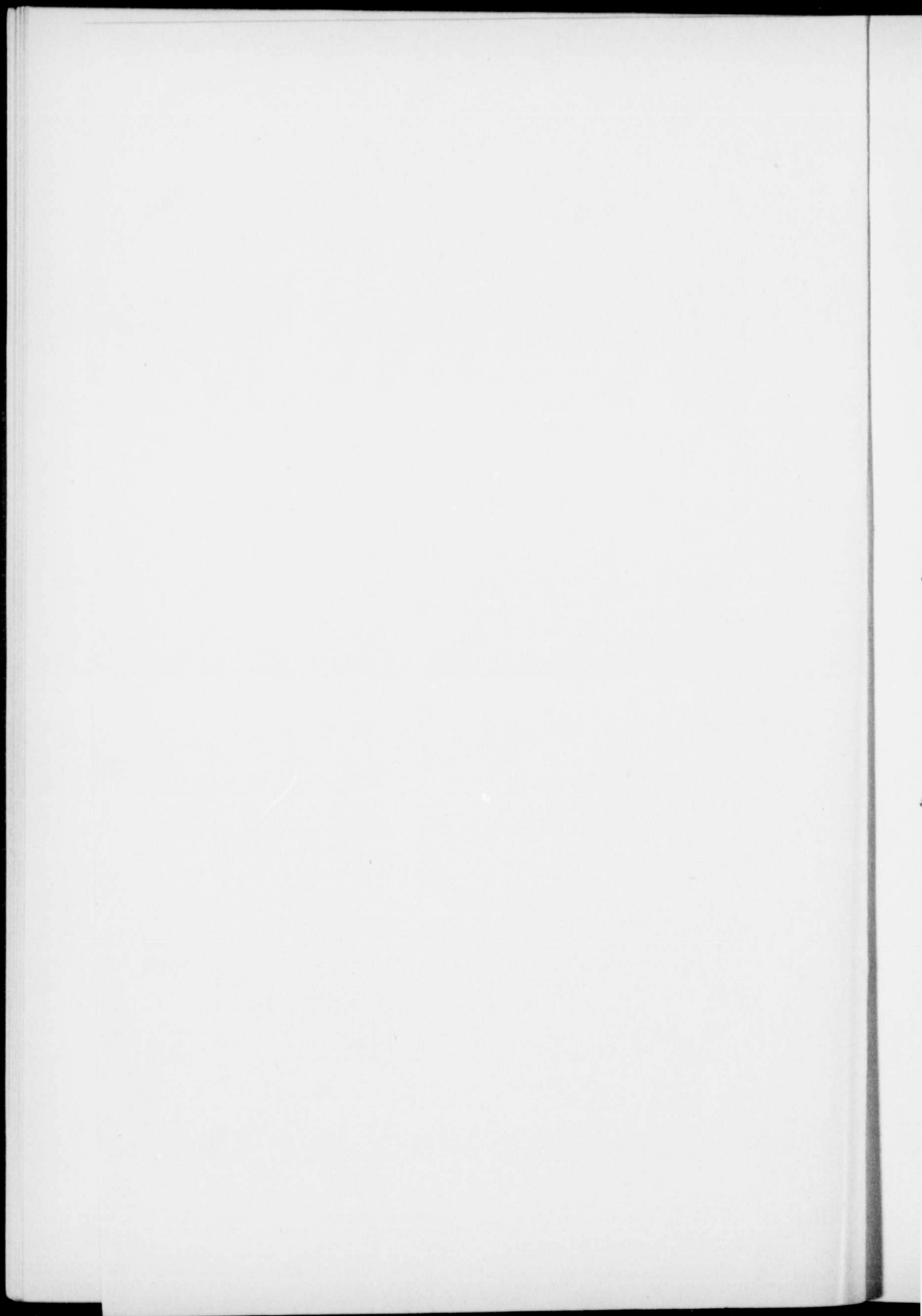


E. Pieters

No. 43b

Early Morning on the Shore







**Dining Room—East Wall**

**JOHN M. SWAN, R.A. (1847-1910)**

**49—LION AND MATE DRINKING IN THE DESERT—EARLY MORNING**

(Water Colour, 23 in. x 35 in. Signed.)

Probably as fine a picture as the artist ever painted. Here are manifested and focussed all the many values that the painter's strenuous life-long studies could bring together. Contrast and colour used simply, and with the telling strength that knowledge gives, anatomy, distance and highest of all, the exact character and perceptions of the animals at the moment. The vast landscape with breaking day, entirely accords with its two sole occupants. Coldly self centred, having no desire beyond that vastness which the desert affords, they seem to realize indeed, that "Their state is kingly," as they "stand and wait," and satisfy Nature's needs. This painting is a veritable 'tour de force' among many other very fine examples of the artist.

**JOSEF ISRAELS (born 1824)**

**50—"WORK! WORK! WORK! OR THE DIGNITY OF LABOUR"**

(Water Colour, 22½ in. x 35¾. Signed.)

A large and fine drawing. By the waterside—labourers are wheeling their barrows backwards and forwards as they unload a barge. The opposite shore in the background, and a fine cloudy sky. A truly important example of this artist's work, named by him the "Dignity of Labour." (See previous note on Josef Israels.)

**M. A. J. BAUER (born 1867)**

**51—THE SHEPHERD IN PALESTINE**

(Oil Canvas. 25¼ in. x 26¼ in. Signed M. Bauer.)

An Eastern sterile landscape enclosed by a rocky amphitheatre. Syrian sheep are browsing on the scanty herbage, and the motionless figure of the shepherd, in Eastern garb, is seen standing self-occupied, and musing as the sheep advance.

M. A. J. Bauer was born at the Hague in 1867. From quite an early age he showed fancy for Eastern things. From his books he imbibed a strong love for Turkish soldiery, camels, palms, etc., and amused himself with decorating books with such subjects as his imagination suggested including these details. At sixteen he entered the Hague Academy and five years later with the discriminating and kindly help of Mr. Van Wisselingh, proceeded to Constantinople. After reflective study among romantic scenes, he sketched and painted landscapes and interiors in a manner quite his own. He further visited the Mediterranean, Palestine, Egypt, India, drawing and etching mosques, temples, streets, cavalry, etc.

Various diplomas of honour, French, Dutch and American, have been awarded Mr. Bauer, including in 1900 the Diplome d'honneur, Paris, which he shared with Whistler.

**Dining Room—West Wall**

**J. SCHERREWITZ (living painter)**

**52—A DUTCH FARM**

(Oil Canvas, 30 in. x 48 in. Signed.)

In the foreground a waggoner is unloading, while two superbly painted horses stand waiting. A leafless wood skirts the field and rooks and crows hover near. Sand hills in the distance complete the scene.

This picture exhibits in itself some of the very best features of Dutch painting. The horses are perfect and the whole composition that of a master who while learning much from Corot, Millet, Israels and W. Maris is entirely himself in his treatment of the simple and interesting subject chosen.

**G. W. DYSELHOF**

**53—AQUARIUM, GOLDFISH**

(Oil Painting, 13¼ in. x 17 in.)

**WILLEM MARIS (born 1844)**

**54—DUCKS AND DUCKLINGS**

(Oil Canvas, 35¾ in. x 52 in. Signed.)

A painter of landscape and cattle chiefly, in later years, Maris has delighted in green shades, with families of ducks and green willows. The present picture is a particularly fine example of the artist's later work and must be classed as one of his most important canvases. (See previous Note. W. Maris.)

**J. M. W. TURNER, R.A. (1775-1851)**

**55—EHRENBREITSTEIN**

Oil Painting, 16½ in. x 20¼ in.)

A well-known picture painted by England's greatest landscapist. An "impressionist" study peculiarly characteristic of Turner's later work, and reminiscent of many fine drawings and paintings in Italy, Switzerland, the Tyrol, Germany and France, as prolific and varied as they were good. The subject of this picture occurs in the Nat. Gallery Collection in water colour (about 9 x 12), several times among the many hundred examples of Turner's work now open to the public at the "Tate" Gallery, and of which an exhaustive catalogue has been prepared.

**GEORGE POGGENBECK**

**56—LANDSCAPE WITH BRIDGE**

(Water Colour, 7¼ x 11½. Signed.)

A rustic bridge crosses a brook bordered by willows. A refined and delicate treatment of a simple subject by one of the best exponents of the aims of the modern Dutch school.

**The Hall—West End—and Reception Room**

**J. H. WEISSENBRUCH (1874-1903)**

57—"SCHEVENINGEN SHORE"

A rippling, windy sea on which fishing smacks ride. To the right a sandy shore from which a fisherman watches a lugger coming in. A particularly fine and important picture by this popular and gifted artist.

**CH. JACQUE (born 1813)**

58—MOONLIGHT SCENE

(Oil Panel (wood). 6 in. x 12 in.)

FOUR ENGRAVINGS PRINTED IN COLOUR—18th Cent.

(Rare Originals)

**J. OGBOURNE, Sculptist**

59—SCENE FROM SHAKESPEARE'S KING HENRY VI., PART I.

Act II. Scene IV.

J. Boydell-pinxit. J. Ogbourne, sculptist, with margins 19½ in. x 24½ in.

**FACIUS, Sculp.**

60—ACHILLES DISCOVERED BY ULYSSES

(Angelica Kauffman-pinxit. Facius, sculp., uniform with (1).

61—RICHARD III. (See Staircase Pictures).

62—HECTOR REPROACHING PARIS (Staircase).

These four "colour prints" are early impressions, uniformly framed in contemporary frames, with original glasses. They were acquired at the Moss Park Sale by the present owner, and were previously in the possession of G. W. Allan, Esq. A hundred years ago such engravings were printed in colour directly from the copper plates with a taste and dexterity rarely equalled by a revival of the same method to-day. Hence they are much valued and sought for by collectors of engravings.

**The Hall—North Wall**

**H. IVAN NEILSON**

Canadian artist, whose etchings in and near old Quebec city are well known, in addition to his oils and water colours.

63—SCENES IN QUEBEC—WINTER

64—2 WATER COLOURS

14¾ in. x 9¾ in.)

**JOHN M. SWAN, R.A.**

65—A TIGER SLEEPING—(Pastel Drawing)

66—STUDY OF A LEOPARD—(Pastel Drawing)

67—THREE STUDIES OF LIONS—(May, 1884. Chalk.)

68—SWANS—(Drawing. 7 in. x 11 in.)

**F. LESSORE (1914)**

69—BRONZE (low relief)

Portrait group. Mrs. H. D. Warren and her daughters.

### The Library

(Etchings, Engravings, Drawings, M.S.S., Letters, etc.)

70—*PLOUGHMAN AND TEAM*

(Remarque proof etching by W. E. Marshall. Signed.)

71—*A COUNTRY LANE*

(By Edward Slocombe. Proof. Signed by the artist.)

72—*FOREST SCENE*

(Remarque proof etching. Signed by Rodriguez after Dupré.)

73—*TUG OF WAR*

Remarque proof etching on India Paper, by E. N. Downard after Harding Cox. Signed by both painter and etcher.

74—*CAROLUS MARATTI*

Folio line engraving by J. J. Frey of the artist after a painting by himself. Fine early impression, no margin.

75 (a)—*SARDINE FISHERIES—BRITTANY*

(Line Engraving.)

#### **J. A. S. MARKS (Signed)**

75 (b)—*SHEEP IN A LANE*

(Artist's proof etching, J. A. S. Marks. (Signed.)

#### **RAFFLES DAVIDSON (London)**

76—*PEN AND INK SKETCH OF A LION—"AN ALARM"*

#### **GUY THORNE (Washington)**

77—*LOST HOUNDS*

#### **LETTERS, ETC.**

78 (a)—*WILLEM MARIS*

Autograph Letter Signed. With envelope dated, the Hague 9-12-1909, and addressed to H. D. Warren, Esq., thanking him for a present of a barrel of Canadian apples.

78 (b)—*JOSEF ISRAELS*

A similar letter addressed to Mrs. H. D. Warren, from the Hague.

78 (c)—*J. H. JURRES*

(Amsterdam, 1st Dec., 1909.)

A letter of greeting, thanks and cordial invitation for the future.

#### **J. M. SWAN, R.A.**

79—*TWO STUDIES OF A TIGER'S HEAD*

80—*D. LANGENDIJK, 1777*

(Small etching. Reprinted from an original plate.)

#### **SEYMOUR HADEN (Pres. Roy. Soc. of Painter Etchers)**

81—*SIGNED "PROOF" OF COWDRAY CASTLE*

(Midhurst, Sussex, England, 1882. Sir Seymour Haden was President of the R. P. E. till his death.)

## LADY ELIZABETH BUTLER

82—“SCOTLAND FOREVER”

(Photogravure.—Goupil Co.)  
A superb reproduction of a well-known painting. The “Roll-Call” a companion military subject will also occur to mind.

## J. H. JURRÉS

83—“STUDY OF A WOMAN'S HEAD”

(See the same model in the background of the Prodigal Son.)  
(Charcoal Drawing inscribed “To Mrs. Warren.”)

(Presented to the owner, on her visit to the artist's studio at Amsterdam.)

## FRANK PATON

84—*ETCHING OF A BEAR*

(Etching of a Bear. Signed artist's proof. Fine impression.)

## CHAS. H. WOODBURY

85—*COAST SCENE, WITH FIGURES—JAMAICA*

86—*SKETCH OF OGUNQUIT*

(Signed.)

### Library Hall

## CARL HEFFNER

87—*LANDSCAPE, WITH WATER AND TREES*

(Fine “India Paper” proof engraving.)

88—*PORTRAITS OF DOGS*

(After G. Jadin, pinxit.)

## ROSA BONHEUR

89—“HEAD OF A BULL”

(Engraved by **A. Gilbert.**)  
Artist's proof (India Paper), signed by both painter and engraver.  
Very fine state.

## JULES BRETON (1885)

90—“WOMAN WITH A SIEVE”

(Engraved by L. Dantry.)

## JOSEF ISRAELS

91—*LANDSCAPE, WITH CHILDREN*

Presentation etching by J. I. inscribed “To Mrs. Warren,” Josef Israels, 9, Aug, 1909, from the studio.”

## J. M. SWAN

92—*A LION WALKING*

(Pencil sketch signed J. M. Swan.)

**Staircase—West**

**J. G. MULLER**

93—“*BATTLE OF BUNKER'S HILL*”

(Engraving in line after John Trumbull, by J. G. Muller.)

**INMAN**

94—*WILLIAM PENN*

Mezzotint engraving full length portrait by Inman after Sartain. Fine impression. Full margin.

**WILLIAM HOGARTH, R.A. (18th century)**

95—*THE HARLOT'S PROGRESS*

Rare “proof” set of six folio plates, before the titles and with the “latin crosses (†). An original set painted and engraved by Wm. Hogarth. Fair margins.

One of the finest issues of this artist's engraved work. They were subsequently re-engraved and re-touched by various engravers, till with much printing, the impressions grew poorer and poorer. The above is a set in a very early state.

**Western Staircase, Landing and Bedrooms**

**J. W. COTTON, O.S.A. (Toronto)**

96—*BELFRY OF BRUGES*

(Aquatint in Colour.)  
(Exhibited and purchased in 1913.)

**THEW**

97—*RICHARD III., ACT III., SC. I.*

(Engraving)  
(Fine colour print by Thew after Northcote, R.A.)

**J. M. SWAN, R.A.**

98—“*GROUP OF LION CUBS*”

(Drawing.)

99—*CHINESE PAINTING ON SILK*

(Framed and Glazed.)

A choice and rare early “Mythical Figure” full length, decorated richly in fine colour.

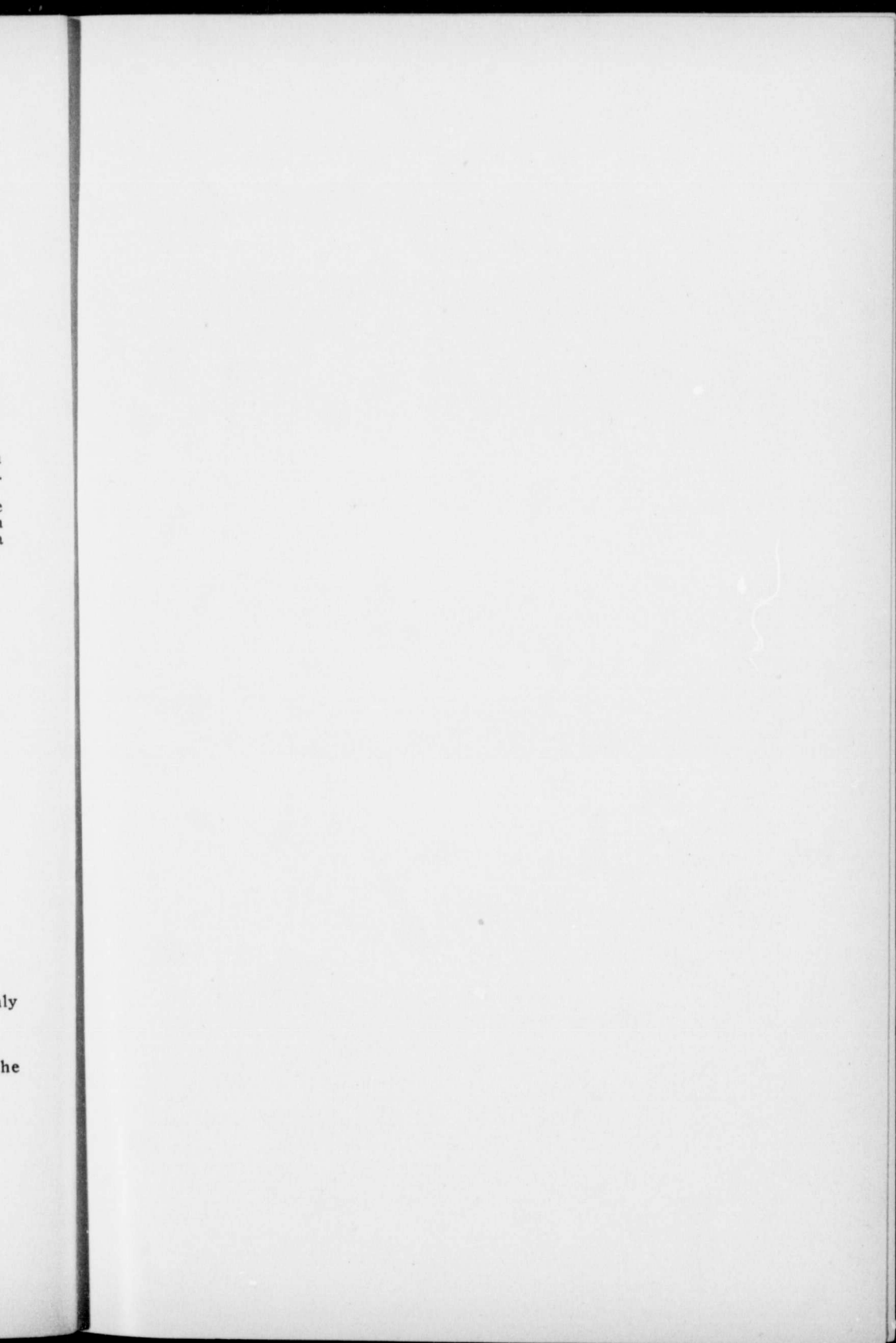
100—*LINE ENGRAVING—“THE FORUM”*

With full length figures representing Shakespeare, Dante, etc., and the world's greatest poets, artists, etc.

**E. C. LEO BOHM, VENEZIA**

101—*A HOUSE IN VENICE*

(Oil Painting by E. C. Leo Böhm, Venezia.)



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Fantin-Latour

The Sirens

No. 105



**Upper Bedrooms and Corridors**

**THOMAS OLDHAM BARLOW**

**102—ENGRAVING—THE "HOME OF WASHINGTON"**

(Folio —fine line engraving by Thomas Oldham Barlow, after Rossiter and Mignon.)

Exhibiting George Washington with members of his family under a portico of the house. Landscape scenery in the distance.

**R. CLEVELAND COX**

**103—ETCHING—"AT SEA"**

(Signed artist's proof by R. Cleveland Cox.)

**J. BACHMAN**

**104 "BIRD'S EYE" VIEWS**

1. New York and Brooklyn.
2. Niagara Falls.

Large folio lithographs (1851) engraved by J. Bachman. Published by A. Guerber & Co. 1851.

Rare early impressions in fine clean state.

**FANTIN-LATOIR**

**105—THE SIRENS**

Folio etching by this master, signed. Brilliant impression.

**CARL AHRENS (Canadian artist)**

**106—LANDSCAPE—TREES**

Bought by Mrs. Warren for the benefit of the Patriotic League.

**Upper Staircase**

**J. F. MILLET**

**107—SA MAISON À BARBIZON**

An oil painting of the artist's house and garden at Barbizon, showing a vine-clad cottage and Millet's children standing near while his wife cuts a cabbage.

Bought from the artist's studio after his death when the cottage was altered and rebuilt. A most interesting relic of the great painter.

**Main Staircase—Entrance Hall**

**DAVID ROBERTS, R.A. (1796-1864)**

**108—INTERIOR OF NOTRE DAME**

(Oil Painting, 12 in. x 16½ in.)

A typical example of this great colourist's work in Europe. He travelled and painted in France, Spain, and the East, exhibiting at the R.A., and elsewhere, 99 pictures of 260 which he painted in oil alone. Like his fellow workman Clarkson Stanfield, R.A., he obtained much valuable experience in his early career as a scene painter at Drury Lane Theatre. From this, he attempted architecture successfully, and exhibited "Rouen Cathedral" at the R.A., in 1826. His many journeys Eastwards, led to the publication of many fine lithographs of his numerous works. He died in London in 1864.

**SIR WILLIAM BEECHEY, R.A. (1753-1839)**

**109—PORTRAIT OF LADY BEECHEY**

(Wife of the artist.)

(Oil Painting on Oval Canvas. Size 22½ in. x 18 in.)

Half length, turned to the left in low-necked dress, wearing pearl necklace and earrings and deep blue jacket edged with ermine. A superb example of this portrait painter's best work. At the present time portraits by him are taking a high place in the appreciations of many who rank Beechey with Jackson, Hoppner, and Raeburn in portraiture. There is, however, a richness of colouring and a lavish attention to detail in this picture far in advance of that of many of Beechey's portraits.

**THOMAS GAINSBOROUGH, R.A. (1727-1788)**

**110—THE DUCHESS OF DEVONSHIRE**

(Oil Canvas, 18 in. x 15 in.)

The technique and broad quality of this picture warrant the assumption that it stands as a preliminary study for the well-known larger portrait of the "Duchess." The colour of the dress in particular reminds one of the painting of the same artist's "Blue Boy," while the drawing and painting of the face suggest a somewhat heavily painted study, later to be elaborated in another picture, till the artist's own peculiar quality—as instanced in his portraits,—was reached. It is undoubtedly a contemporary work.

Many works of Canadian artists will be noticed in this part of the catalogue.

**SIDNEY STRICKLAND TULLY, A.R.C.A. (deceased)**

**111—A BEACH WITH BOATS**

(Oil Painting, 7¼ in. x 11½ in.)

**112—CHELSEA REACH**

(Oil Painting, 10 in. x 12¾ in.)

**MISS S. S. TULLY**

**113—PASTEL DRAWING—"THE ENCHANTED FOREST"**

(33 in. x 22 in.)

**114—"MOTHERHOOD"**

(Water Colour Drawing.)

**115—LANDSCAPE, WITH WATER AND TREES**

(Pastel Drawing.)

**RIJONA (1907)**

**116—WERK VROUW**

(Pastel and Chalk Drawing.)

**117—"PIPING GIRL"**

(A Study.) (Blue Pastel, Full Length Figure.)

**W. ST. THOMAS SMITH, A.R.C.A.**

living artist (St. Thomas, Ont.)

**118—"SHIPS THAT PASS IN THE NIGHT"**

(Water Colour, 25 in. x 19 in.)

**W. R. STARK (living artist) (Toronto)**

**119—"WINTER WOODS"**

(An Etching in Colour.) The artist's etchings are well known.

**J. W. COTTON, O.S.A. (living artist) (Toronto)**

**120—SUMACH AND WOODLAND**

(Water Colour.)

The artist paints and also etches in black and white and in colour.

**AUGUST ALLEBÉ (living artist) (professor)**

121—"MONKEY KEEPERS"

(12 in. x 9¼ in.)

A living Dutch painter whose works are well known in Holland.

**JULES TURCAS (living artist)**

122—BOYS BATHING

(Oil Painting, 12 in. x 15½ in.)

Exhibited and purchased at Canadian National Exhibition.

**A. LAPINE (living artist) (Toronto)**

123—A ROAD NEAR HUMBER MILL

(Water Colour Drawing.)

**GERTRUDE SPURR CUTTS, A.R.C.A., O.S.A.**

living artist (Port Perry, Ont.)

124—THE CORNISH COAST

(Oil Painting.)

The powerful landscapes of this artist are an outstanding feature at all Canadian Exhibitions.

**A. RUTHERFORD WILBER (living artist) (Canadian)**

125—SEASCAPE AND ROCKS

(Oil Painting.)

**ALFRED MICKLE**

126—STUDY OF TREES

(Oil Painting.)

**A. ZEZZOS**

127—A SCENE IN VENICE

(Water Colour, 19½ in. x 26 in.)

A brilliant work both in regard to colour and composition.

**C. J. COLLINGS (living artist)**

128—"THE ROCKIES FROM THE EASTERN SLOPE"

(Water Colour, 10¾ in. x 8 in.)

This artist's work received special notice in the Studio of Oct. 15, 1912, written by Mr. Val Davis, R.B.A., a well-known English painter. The latter is a most enthusiastic admirer of Mr. Collings' colour schemes in regard to Canadian scenery and an excellent reproduction of Shuswap Lake illustrating the gradation of delicate tones of colour always observable in the artist's work, accompanied the article mentioned. Mr. Collings' paintings of the "Canadian Rockies" were well exhibited in 1912 at Hanover Square, London.

**W. LEE HANKEY, R.I. (living artist)**

129—LOOKING BACKWARD

(Oil Painting.)

This well-known artist's work includes painting, engraving, etching and prints in colour. Always versatile and interesting he will be remembered by his homely scenes of mothers and children, cottage life, and latterly a wider range of landscape and figure subjects, arising from his travel in Spain, France and Belgium.

**J. C. HAMMOND, R.C.A.**

130—SEASCAPE, WITH BOATS

A fine and imposing oil painting drawing by this well-known Canadian artist.

131—SEASCAPE

A similar subject finely painted.

**DUCHATTELL**

132—*LANDSCAPE—SHEEP IN WINTER*  
(Oil Painting.)

**FACIUS (after Kauffmann)**

133—*HECTOR REPROACHING PARIS*  
(Engraving by Facius after Kauffman. Printed in colour 19 in. x 24½ in.)

**J. M. SWAN, R.A.**

134—(1) *VICTORIA FALLS*  
(2) *STUDY OF SYCAMORE TREE*  
(3) *STUDY OF TREES*

**PERCY WOODCOCK**

135—*WINTER SCENE*  
(Oil Painting, 9 in. x 12 in.)

**A. HEATON COOPER**

136—*MOUNTAIN SHEEP AFTER SUNSET*  
(Water Colour, 7 in. x 11 in.)  
A charming example of this artist's work.

**ADRIAN VAN DE VELDE**

137—*A MOONLIGHT SCENE*  
(Oil Painting, 11½ in. x 15½ in.)  
An interesting piece of this old Dutch master's work.

**A. M. GORTER**

138—*LANDSCAPE, WITH TREES AND STREAM*  
(Oil Painting, 16 in. x 11¾ in.)  
A fine example of painting from nature. (Dutch School.)

**A. R. WILBER**

139—*SEASCAPE, WITH HEADLAND*  
(9 in. x 18 in.)  
A beautiful study of rough sea and rocky headland.

**HOMER WATSON, R.C.A. (Doon, Ontario)**

140—*"HARVESTING THE VAL"*  
(Oil Painting, 22 in. x 30 in.)  
A further example of landscape and sky, always so vigorously and richly painted by this artist.

**JAMES GILLRAY (early 19th century)**

**FOUR ETCHINGS, COLOURED**

Published 1800-1804, by H. Humphrey, St. James' St., London.

1. *BREATHING A VEIN!*
2. *A GENTLE EMETIC!*
3. *TAKING PHYSICK!*
4. *CHARMING—WELL AGAIN!*

Original impressions of these clever and quaint drolleries of the period. This artist was much in request in his day as a political and court satirist, using his rough and ready wit to exhibit the vices and follies of the most eminent fashionable men and women of the age.

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