

A CENTURY OF ARTISTS

**A MEMORIAL
OF THE LOAN COLLECTION
OF PAINTING AND SCULPTURE
INTERNATIONAL EXHIBITION
GLASGOW: MDCCCLXXXVIII**

With Historical and Biographical Notes by

WILLIAM ERNEST HENLEY

And Descriptions of the Pictures by

ROBERT WALKER

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A CENTURY OF ARTISTS

A MEMORIAL OF

The Glasgow International Exhibition 1888



GLASGOW

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TO THE ARTISTS AND THE OWNERS
OF THE WORKS ILLUSTRATED IN
THIS VOLUME, WITHOUT WHOSE
GENEROUS CONCURRENCE IT COULD
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P R E F A C E



THE International Exhibition that was held in Glasgow in the summer and autumn of 1888 was in several respects as successful an enterprise of the kind as the Empire has seen. For one thing it resulted in a surplus of some £40,000 and thus, indirectly, in the establishment of a new municipal institution for the perpetual use and delectation of the inhabitants of the city; and for another it showed the people of Scotland to be every whit as capable of enjoyment in the open as the French themselves. But whether it did much or little for art and artists is still matter of debate.

No pains were spared to make the loan collections of painting and sculpture as complete and as representative as possible; and it says much for the tact and energy of the Fine Arts Committee that they should have succeeded in bringing together at Kelvingrove the assortment of schools and styles of which the present volume is designed as a memorial. But it is not to be denied that there were many who visited the Exhibition to be edified and remained to be bewildered—who, reflecting that the *Fifty Years of British Art* at Manchester, the *Loan Collection of French and Dutch Pictures* at Edinburgh, and the excellent and useful little shows from time to time presented by the Burlington Fine Arts Club were not exactly inimitable, would have been better pleased with something less confessedly comprehensive than they found: who would have preferred a collection small in size, choice in material, and touched throughout with that quality of unity—historical, racial, thematic—which distinguished the aforesaid gatherings.

In spite of the spread of culture and the popularity of art criticism it is only too certain that to the public at large a picture is interesting in proportion as it is anti-pictorial. An eye for paint is no more general than an ear for music or a head for mathematics; where it does exist it stands as absolutely in need of education and development—is as incapable of doing

itself justice without them—as the mathematical head or the musical ear; and as while the means and the ways of training are many it is only a few of them that are sound, there can be no manner of doubt that the eye for paint is only now and then worth anything to its owner, and may as commonly be found exulting in subject or disguised literature (they are convertible terms) as the eye which looks for nothing in a picture but some representation of natural fact or some suggestion of historical or sentimental fiction. In other words, the interest of pure paint is so much the reverse of those which make for popularity that the preponderance of the absolute pictorial quality in a gathering of pictures designed to satisfy the needs of a mixed public is not a virtue but a ruinous demerit, inasmuch as they are so few who are even alive to the existence of such a quality and such an interest that to cater exclusively for them were to insist upon feeding the bulk of the community upon food which it could not digest with profit and could only affect to relish. To turn this position was easy, but it must still be said that the Glasgow Fine Arts Committee accomplished their task with felicity and judgment. To say nothing of sculpture, etching, and work in black and white, they found means to bring together two hundred and twenty-eight British and a hundred and twelve foreign painters, and to represent them by a total of nine hundred and nineteen several exhibits, of which four hundred and twenty-seven were pictures in oil and four hundred and ninety-two were water-colour drawings. Of works in the first medium three hundred and twenty-five were native, while not more than forty foreigners were exemplified in the second, so that the mass of the gathering was home-made. It is unnecessary here to remark upon the quality, whether general or particular, of this pageant of men and aims. It will be enough to note that owners of pictures were prodigal of assistance; and that the effect was one that only a certain number of visitors could decline to applaud.

But with a great deal that was uninteresting the best of the exhibition was contained in the Foreign Section. Here were examples of living Spain, Italy, Scandinavia, Germany, Belgium, Holland, and France; while the France of the immediate past was represented by J. Bastien-Lepage, Delacroix, Decamps, Troyon, Courbet, Diaz, Daubigny, Georges Michel, Rousseau, Millet, Edouard Frère, and J.-B.-C. Corot. In work by this last group and of those later Dutchmen who are held to be their heirs and successors in the kingdom of modern landscape

Scotland is peculiarly and exceptionally rich. They have been a great and beautiful fact to her collectors—as Mr. T. G. Arthur, Mr. R. T. Hamilton Bruce, Mr. James Donald, Mr. John Forbes White, Mr. John Wordie, Mr. Arthur Sanderson—when, save for Mr. Justice Day and one or two others, they were not more in England than so many names; and it is feasible that they will be a public possession to her long before South Kensington and the National Gallery have so much as recognised the fact of their existence. At Glasgow they were scattered through a large enough accumulation of commonplace material; but they were present in good force and to purpose for all that. Of fourteen Corots there were at least two of the very finest quality—Mr. Cowan's large and magnificent sketch and Mr. Arthur's incomparable *Danse des Nymphe*s; the Delacroix lent by the Duke of Hamilton is a little masterpiece of colour and expression; the *Off Dordrecht* of Jacobus Maris and the *Montmartre* of his brother Matthys, both contributed by Mr. Arthur, represent those painters at their best; the quality of Mr. Hamilton Bruce's little Troyon is that of the master's greatest work; it were not easy to find a better example of the Rousseau sketch than the one etched for this book nor a finer and stronger of the Rousseau picture than the *Clairbois* which belongs to Mr. James Donald; while in Mr. Forbes White's *Flower Piece*, Mr. Kershaw's *The Cooper's Shop*, Mr. Hamilton Bruce's *Paysage: Automne*, Mr. Young's *Mantes*, Mr. Forbes White's *Interior of the Bakkenesse Kerk*, and the Duke of Hamilton's *Dutch Seaport*, we have the best that Diaz, Edouard Frère, Monticelli, Daubigny, Bosboom, and Gabriel Isabey could give. There was not so much of this sort of work as one could have wished; but there was enough of it to touch the whole mass with an effect of distinction.

This being the constitution of the thing commemorated it were vain to look in the memorial for any other unity than may be conferred by the inclusion of what seemed the very best that could be had. It is necessarily as multifarious as the combination which called it into being. No cognisance is taken of the Italian, German, Spanish, and Norwegian elements in that combination, for these were merely insignificant, and it seemed better to say nothing about them than to advertise the fact that they were not worth discussion. It is believed, however, that the important constituents are fairly represented in this volume. Certain owners were unwilling, and its contents are therefore less complete than they might have been; some artists were inadequately presented—and their misfortune has not ceased with

exhibition. But it deals quite fully with the modern Dutchmen; while in Scottish art it ranges from George Jamesone to Sir William Fettes Douglas and Mr. James Guthrie, in English from Gainsborough and Sir Joshua to Messrs. Wyllie and Albert Moore, in French from Delacroix and Corot to MM. Billet and Harpignies. In respect of the text it should be noted that, while living men are left uncriticised, an attempt is made to consider the dead from other than the local (or patriotic) point of view and to place them in their right relation with the great art of the world. It is obvious that art, unlike morality, is not a matter of latitude. Its laws are universal in their operation; and it by no means follows that because a picture commands the respectful admiration of Peebles it should therefore command the respectful admiration of Paris. In both places we have, no doubt, to reckon with a certain amount of parochial sentiment. But the standard which obtains at Paris is necessarily higher than the standard which obtains at Peebles, and in a general competition Peebles and Paris do not meet on equal terms.

It is proper to add that the articles on Corot, Courbet, Daubigny, Decamps, Delacroix, Diaz, Edouard Frère, Millet, Rousseau, and Troyon are reprinted textually (save in one instance, where the writer has seen fit to modify his judgment) from the *Memorial Catalogue of French and Dutch Pictures at the Edinburgh International Exhibition, 1886*. Also, that during the passage of these sheets through the press Mr. Boehm has been made a baronet, and the Jury of the Exposition Universelle of 1889 has awarded Medals of Honour to Sir Frederick Leighton (Sculpture), Mr. L. Alma Tadema, Heer Israels, and M. Jules Dupré, and First Class Medals to Sir Frederick Leighton and Messrs. Orchardson, Hubert Herkomer, and Edward Burne-Jones.

The Publishers have to thank the Artists and the Owners of the pictures reproduced for permission so to deal with them. They think it right also to state that the collection which forms the basis of this volume is the LOAN COLLECTION only.

W. E. H.

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BURNE-JONES (18), 'Idleness and the Pilgrim of Love,' 'Sea Nymph,' 'The Wheel of Fortune,' 'An Angel,' 'Wood Nymph,' *illustrated.* A. MOORE (126), 'Midsummer,' *illustrated,* 'Rose Leaves,' 'Yellow Marguerites.' PINWELL (145), 'Bereavement, or The Sisters,' *illustrated.* POYNTER (148), 'Cupid and Psyche.' ROSETTI (163), 'Spring.'

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HERKOMER (82), 'Sir A. C. Campbell, Bart., of Blythswood, M.P.'

COUPER, C. TENNANT, Esq.

GRAHAM GILBERT (73), 'Mrs. Charles J. Tennant.' 'William Couper, Esq., M.A.'

COWAN, JAMES, Esq. (EDINBURGH).

NICOL (133), 'The Renewal of the Lease Refused,' *illustrated,* 'A Wheedler.' NOEL PATON (139), 'Fact and Fancy,' *illustrated.*

COWAN, JAMES, Esq. (GLASGOW).

COROT (31), 'The Wild Man of the Woods, a scene from *Don Quixote*,' *illustrated.* COX (38), 'Mountain Landscape.' ISRAELS (90), 'Interior: Woman at Window.'

COX, ROBERT, Esq.

TROYON (175), 'Resting.'

CRAIG, ARCHIBALD, Esq.

M'TAGGART (113), 'Give Us This Day Our Daily Bread.'

CURRIE, SIR DONALD, K.C.M.G., M.P.

CONSTABLE (27), 'Landscape.' TURNER (178), 'Hurley House,' 'Dunfermline Abbey,' 'Falls of Clyde,' 'Castle on the Rhine,' 'Joppa,' 'Suez.' WILKIE (187), 'The Penny Wedding,' 'Sir Walter Scott, Bart.'

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DENNY, PETER, Esq.

BROWN (17), 'The Clyde Below Bowling,' *illustrated.*

DOCHARTY, MRS.

DOCHARTY (57), 'Cornfield, Benavie.'

DONALD, JAMES, Esq.

BOSBOOM (11), 'Church Interior.' COROT (31), 'The Wood Cutters,' 'Twilight.' DAUBIGNY (44), 'Landscape.' DECAMPS (46), 'St. Jerome in the Wilderness,' illustrated. DIAZ DE LA PEÑA (54), 'Flowers,' 'Woodland.' DUPRÉ (63), 'Sea Piece,' illustrated. ISRAELS (90), 'The Happy Family.' J. MARIS (116), 'Amsterdam.' MILLET (124), 'Going to Work.' MÜLLER (130), 'Ancient Letter-Writer.' ORCHARDSON (137), 'The Young Housewife,' 'Scene from *Peveril of the Peak*,' illustrated. PETTIE (141), 'A Sword and Dagger Fight.' PHILLIP (148), 'The Evil Eye.' ROUSSEAU (166), 'The Forest of Clairbois,' 'Moorland.' TROYON (175), 'Sheep.' TURNER (178), 'Italian Scene,' 'Lyme Regis,' 'Yorkshire Landscape.'

DOWNES, JOHN H., Esq.

MILNE DONALD (59), 'Highland Landscape.' MAUVE (119), 'On the Maas,' 'Ploughing,' 'The Potato Field.'

DUBOIS-PIGALLE, PAUL, Esq.

DUBOIS-PIGALLE (62), 'Charles Gounod.'

DUNNACHIE, JAMES, Esq.

COX (38), 'Ploughing.' FRÈRE (67), 'Interior.' LAWSON (99), 'Far from the Madding Crowd,' 'By the River Side.' M'TAGGART (113), 'Adrift,' illustrated. PETTIE (141), 'Rejected Addresses.'

EDMOND, FRANCIS, Esq.

GUTHRIE (75), 'To Pastures New,' illustrated.

ELDER, MRS.

DIAZ DE LA PEÑA (54), 'Flowers.' MACNEE (112), 'The Late John Elder.'

ELLESMORE, THE EARL OF.

SCOTT LAUDER (97), 'The Bride of Lammermoor,' illustrated.

EVANS, HENRY, Esq.

POYNTER (148), 'Outward Bound,' illustrated.

FINDLAY, J. R., Esq.

FETTES DOUGLAS (61), 'Summons to the Secret Tribunal (An Incident in the Life of Vesalius, the Great Anatomist),' illustrated.

FORBES, J. S., Esq.

LAWSON (99), 'Marshlands.'

FULLERTON, JOHN, Esq.

HUNT (85), 'Fruit.'

GASKELL, HOLBROOK, Esq.

ALMA TADEMA (1), 'Rose of all the Roses.' **CONSTABLE** (27), 'Arundel Mill and Castle, Sussex.' **Cox** (38), 'Old Windmill: Stormy Effect,' *illustrated*. 'Flying the Kite: Windy Day,' 'Washing Day,' 'The River Llugwy, Bettws-y-Coed,' 'The Welsh Funeral,' 'Asking the Way: "Take the Left Road,"' 'Returning from Market,' 'Driving Home the Flocks Across the Downs,' 'Haymaking on a Windy Day,' 'The Skirt of the Forest,' 'Haddon Hall—The Terrace Steps,' 'Rocky Scene, with Drovers and Cattle, near Capel Curig, North Wales,' 'Haddon Hall—The Terrace,' 'The Peat-Gatherers,' 'Crossing Lancaster Sands from Market.' **DE WINT** (52), 'Barges on the Witham, Lincolnshire,' 'Beverston Castle, Gloucestershire.' **DUPRÉ** (63), 'Landscape with Cattle.' **COPLEY FIELDING** (64), 'Seaford and Cliffs: Sussex,' *illustrated*, 'Ben Vorlich, Loch Earn.' **HUNT** (85), 'Melon, Grapes, and other Fruit,' 'Dead Peacock and Still Life,' 'Interior of a Barn.' **MILLAIS** (122), 'Just Awake,' 'The Rescue from Fire,' *illustrated*. **PHILLIP** (148), 'Taking a Quiet Whiff,' 'La Loteria Nacional.' **PROUT** (150), 'The Bridge of the Rialto, Venice.' **ROBERTS** (156), 'The Forum and Trajan's Column, Rome,' 'Oberwesel, on the Rhine,' 'Ruins of the Portico of the Temple, Baalbec.' **TURNER** (178), 'The Devil's Bridge, Pass of St. Gothard,' 'Poole Harbour, Dorsetshire,' 'Dartmouth Cove, Devonshire.'

GENTLEMAN, A.

JACQUE (92), 'Moonlight.'

GIBSON, WILLIAM, Esq.

MILNE DONALD (59), 'A River Scene with Barges: Autumn.'

GLASGOW, THE CORPORATION OF.

CHANTREY (24), 'Sir Walter Scott.' **HARVEY** (77), 'A Covenanter Preaching.' **REYNOLDS** (154), 'Portrait of Mrs. Sheridan.'

GLOVER, MRS. E.

MACNEE (112), 'Charles Mackay, Comedian,' *illustrated*.

GRAHAM, DONALD, Esq.

LAWSON (99), 'Barden Moor.'

GRAY, THOMAS, Esq.

MORLAND (128), 'Selling the Pet Lamb.'

HALKERSTON, CHARLES, Esq.

HARVEY (77), 'Study of a Group of Boys,' *illustrated*.

HAMILTON, GEORGE, Esq.

BURNE-JONES (18), 'Pan and Psyche.'

HAMILTON, THE DUKE OF, K.T.

DELACROIX (48), 'Lion and Tiger,' *illustrated*. **GÉROME** (72), 'Man and Donkey.' **ISABEY** (89), 'A Dutch Seaport,' *illustrated*. **JACQUEMART** (93), 'Hound Drinking,' *illustrated*. **LANDSEER** (95), 'Monkey, Dog, and Hare.' **ROMNEY** (160), 'William Beckford.'

HARDING, R. P., Esq.

PROUT (150), 'In Nüremberg,' 'The Fountains, Nüremberg.'

HARVEY, MISS E.

HARVEY (77), 'Glenfalloch.'

HENDERSON, JOSEPH, Esq.

CONSTABLE (27), 'English Landscape,' *illustrated*. MILNE DONALD (59), 'On the Arnon.'
LAWSON (99), 'The Valley of Desolation.'

HENLEY, WILLIAM ERNEST, Esq.

RODIN (159), 'W. E. Henley, Esq.'

HODGSON, STEWART, Esq.

LEIGHTON (101), 'Sketch of a New York Ceiling,' 'Sketch for "Cymon and Iphigenia."'

HÖLLENDER & CREMETTI, MESSRS.

COROT (31), 'Landscape.'

HOLLINS, W., Esq.

TURNER (178), 'Ivybridge.'

HOLT, GEORGE, Esq.

ALMA TADEMA (1), 'Mother and Child.' LEIGHTON (101), 'Weaving the Wreath.' RAEBURN (152), 'Girl Sketching,' *illustrated*.

HOULDSWORTH, JAMES, Esq.

COX (38), 'The Funeral on the Bridge,' 'Landscape with Red House,' 'Return from Labour.'
MORLAND (128), 'Gypsies.' NICOL (133), 'Puzzled.'

HOULDSWORTH, J. M., Esq.

CHALMERS (21), 'The Pass of Leny.' HUNT (86), 'A Bird's Nest and Apple Blossom.'

HOULDSWORTH, WALTER J., Esq.

BONHEUR (8), 'Donkey,' *illustrated*. FRÈRE (67), 'In the Nursery.' MANSON (114), 'Waiting for the Boats.' MORLAND (128), 'Gypsies' Encampment.'

HOULDSWORTH, WILLIAM, Esq.

COX (38), 'Heath Scene,' 'Landscape with Figures on Horseback,' 'Calais,' 'Ploughing.'
DE WINT (52), 'Torksey Castle on the Trent.' GÉROME (72), 'Botsaris, the Albanian Patriot,' *illustrated*. LINNELL (102), 'The Windmill.' PROUT (150), 'Wreck of an East Indiaman.' TURNER (178), 'Boats Carrying out Anchors and Cables to Dutch Men-of-War in 1665,' *illustrated*, 'The Falls of Clyde,' 'Venice,' 'Edinburgh,' 'Florence.'

HUNT, JOHN, Esq.

PROUT (150), 'The Arch of Constantine.'

HUTH, LOUIS, Esq.

BOUGHTON (16), 'Venus and Neptune,' *illustrated.* WATTS (185), 'The Judgment of Paris.'

INGLIS, JOHN, Esq.

FRÈRE (67), 'Interior in Dieppe.'

INGLIS, MRS.

WATTS (185), 'Professor Thomas Graham, D.C.L., F.R.S., etc.'

JAMIESON, J. AULDJO, Esq.

MANSON (114), 'The Companions,' 'Devotion,' *illustrated.*

JARDINE, DAVID, Esq.

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JOHNSTON, WILLIAM, Esq.

HERDMAN (80), 'Cupid and Psyche.' SCOTT LAUDER (97), 'Christ Teaching Humility.'

JOHNSTONE, D., Esq.

MACCULLOCH (108), 'Landscape.'

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KAY, ALEXANDER, Esq.

CAMERON (20), 'Maternal Care.' CHALMERS (21), 'The Favourite Air.' HERDMAN (80), 'Effie Deans in Prison,' *illustrated.*

KERSHAW, J. G., Esq.

FRÈRE (67), 'The Cooper's Shop,' *illustrated.* MILLAIS (122), 'The Huguenot.'

KEYDEN, JAMES, Esq.

BONINGTON (9), 'Landscape,' *illustrated.* CONSTABLE (27), 'Landscape.' COX (38), 'Landscape: Windy,' 'Welsh Sands,' 'The Mill,' 'Evening.' DE WINT (52), 'Timber Yard,' 'Bolton Abbey.' HUNT (85), 'Boy Drinking.' MÜLLER (130), 'Tivoli.' PROUT (150), 'Frankfort,' 'Chapel of St. Pierre, Caen.'

KIRKPATRICK, A. J., Esq.

BILLET (6), 'Winter.' COURBET (36), 'Houses by the River,' *illustrated.* DUPRÉ (63), 'Boats at Sea: Stormy Effect.' LAWSON (99), 'Old Chelsea.' J. MARIS (116), 'River Scene,' 'Little Girl Lounging in a Chair.'

LANGTON, CHARLES, Esq.

Cox (38), 'Landscape,' 'Crossing the Sands,' 'Moorland.' DE WINT (52), 'Haymaking.' COPELY FIELDING (64), 'Pilot Boat,' 'Ben Lomond,' 'Surrey Downs.' MILLAIS (122), 'The Sequel,' 'My First Sermon,' 'The Huguenots: The Proscribed Royalist: The Order of Release.' MORLAND (128), 'A Common Event,' *illustrated.* PROUT (150), 'Nüremberg,' 'Antwerp.' ROBERTS (156), 'Seville.'

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LINDSAY, SIR COUTTS, BART.

DALOU (43), 'Paysanne Française,' *illustrated.* DUBOIS-PIGALLE (62), 'Le Genie Militaire' (Detail from Lamoricière Monument), *illustrated*, 'La Foi' (Detail from the same Monument).

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MACDONALD, A. G., Esq.

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MACGEORGE, ANDREW, Esq.

WILLIAMS (190), 'Castle Campbell,' *illustrated.*

MACGEORGE, B. B., Esq.

Cox (38), 'The Valley of St. Asaph.' POWELL (147), 'Wigtownshire Coast,' *illustrated.* PROUT (150), 'Porch of Chartres Cathedral,' *illustrated.* TURNER (178), 'Eddystone: By Night,' 'Luxembourg,' 'Boulevard des Italiens, Paris,' 'Sketch.'

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MACGILLIVRAY (110), 'The Border Maid,' *illustrated*, 'Portrait Head.'

MACGREGOR, JAMES, Esq.

HUNTER (87), 'The Lobster Fishers.'

MACLEAN, THOMAS NELSON, Esq.

MACLEAN (111), 'Ione,' *illustrated*. 'Tragedy,' 'Comedy.'

MACNEE, LADY.

MACCULLOCH (108), 'Kilchurn Castle,' *illustrated*.

MACRITCHIE, DAVID, Esq.

THOMSON (172), 'Glenluce Castle,' *illustrated*.

M'DONALD, D., Esq.

MAUVE (119), 'Sheep-Fold.'

M'KAY, WILLIAM D., Esq., R.S.A.

MANSON (114), 'Distant View of St. Lò.'

M'TAGGART, WILLIAM, Esq., R.S.A.

BOUGH (13), 'Kirkwall Fair.'

MANAGERS OF ELGIN PLACE CHURCH, THE.

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MANCHESTER, THE CORPORATION OF.

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MARSDEN, THE TRUSTEES OF THE LATE J. M., Esq.

PETTIE (141), 'The Threat.'

MARSHALL, MISS.

BOSBOOM (11), 'Interior of a Church.'

MARTIN, EDWARD, Esq.

BOSBOOM (11), 'Cathedral Interior.' CAMERON (20), 'The Light of the Fireside.' MAUVE (119), 'Woman and Cow.'

MASON, HENRY, Esq.

LAWSON (99), 'Wharfedale,' *illustrated*.

MATHER, GEORGE R., Esq., M.D.

BOUGH (13), 'The Quadrangle of the Old College, Glasgow.' CHALMERS (21), 'The Legend,' 'Asleep.' MAUVE (119), 'The Leaf Cart.'

MATTHEWS, W. H., Esq.

WILKIE (187), 'Washington Irving Searching the Archives of the Convent of La Rabida for Traces of Columbus.'

MIRRLEES, J. B., Esq.

WATTS (185), 'The Island of Cos.'

MOSSMAN, JOHN, Esq.

MILNE DONALD (59), 'Kelvin Bridge.'

MUIR, JAMES, Esq.

DOCHARTY (57), 'Ben Venue.' FRASER (66), 'A Fisherman's Home by the Sea.' ISRAELS (90), 'A Frugal Meal.' LAWSON (99), 'Storm Clouds.' LOCKHART (105), 'Jackdaw of Rheims,' *illustrated.* MACBETH (107), 'A Favourite Customer,' *illustrated.* 'The Evening Hour.' M'TAGGART (113), 'A Fresh Breeze.'

NATORP, G., Esq.

RODIN (159), 'Recumbent Girl.'

NIVEN, RICHARD, Esq.

WILLIAMS (190), 'Kilchurn, Loch Awe,' 'Loch Lomond from Knockour Wood,' 'Loch Katrine,' 'Dumbarton and Ben Lomond.'

ORCHAR, J. G., Esq.

HENDERSON (79), 'Kelp-Burners,' *illustrated.* LINNELL (102), 'Gypsies,' 'A Shepherd.' MACCULLOCH (108), 'The Edge of the Wood,' 'In the Wood.' M'TAGGART (113), 'Jeanie,' 'Bathers.' MANSON (114), 'What Is It?' 'The Cottage Door,' 'Nelly.' ORCHARDSON (137), 'Social Eddy.'

ORCHARDSON, WILLIAM QUILLER, Esq., R.A.

ORCHARDSON (137), 'Master Baby.'

ORROCK, JAMES, Esq.

ALMA TADEMA (1), 'Siesta.' CONSTABLE (27), 'Dedham Mill.' COX (38), 'Going to the Mill,' 'Ulverston Sands,' 'Gleaners,' 'Going to the Hay Field,' 'Cardigan Bay.' LANDSEER (95), 'Low Life,' *illustrated.* LINNELL (102), 'Sunset,' 'The Potato Harvest,' 'Twilight.' MÜLLER (130), 'Road Scene,' 'Lane Scene,' *illustrated.* PHILLIP (143), 'Holy Water.'

OSWALD, JAMES GORDON, Esq.

GRAHAM GILBERT (73), 'Miss Oswald of Scotstoun,' *illustrated.*

OUTRAM, D. E., Esq.

BROWN (17), 'Fir Trees.'

PEARSON, THOMAS, Esq.

CAMERON (20), 'Sunny Dreams.' FETTES DOUGLAS (61), 'The Magic Mirror.' HERDMAN (80), 'Daybreak.' MACCULLOCH (108), 'The Silver Strand: Loch Katrine.'

PENDER, SIR JOHN, K.C.M.G.

NASMYTH (132), 'Landscape.' PHILLIP (143), 'The Scotch Christening.'

PETTIE, JOHN, Esq., R.A.

PETTIE (141), 'The Musician.'

POLLOCK, HUGH, Esq.

BOSBOOM (11), 'On the River.' FRÈRE (67), 'Les Sabotiers.'

POLSON, JOHN, Esq.

NOEL PATON (139), 'The Fairy Raid.'

POWELL, FRANCIS, Esq., P.R.S.W.

MACBETH (107), 'Lady Bountiful.'

POYNTER, E. J., Esq., R.A.

POYNTER (148), 'Viola.'

PRIESTMAN, EDWARD, Esq.

CHALMERS (21), 'Running Water,' *illustrated.*

RAMSEY, ROBERT, Esq.

BOSBOOM (11), 'Convent Kitchen.' CAMERON (20), 'Interior of Chapel, San Remo,' 'Three Generations.' FRASER (66), 'The Margin of the Forest.' HARPIGNIES (76), 'Windy Day.' ISRAELS (90), 'Mother's Help.' LAWSON (99), 'An English Landscape,' 'Letter-Carrier, Skipton Road, Yorkshire,' 'Breezy Weather, Yorkshire.' LOCKHART (105), 'The Red Lion,' 'Stormy Effect: East Coast.' M. MARIS (118), 'Girl with Goats.' NOEL PATON (139), 'The Man with the Muck Rake.'

RANKIN, ROBERT, Esq.

WILKIE (187), 'Portrait of the Painter,' *illustrated.*

REID, F. ROBERTSON, Esq.

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REID, JAMES, Esq.

ALMA TADEMA (1), 'Decorating the Shrine.' HERDMAN (80), 'Brambles.' ISRAELS (90), 'The Frugal Meal.' NASMYTH (132), 'Landscape,' *illustrated*, 'Landscape.'

RENTON, J. H., Esq.

POYNTER (148), 'A Corner of the Market Place.'

RHODES, FAIRFAX, Esq.

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RHODES, JOHN, Esq.

PETTIE (141), 'Challenged.'

ROBERTS, HUMPHREY, Esq.

MACBETH (107), 'Sheep-Shearing.'

ROBERTSON, LAURENCE, Esq.

CHALMERS (21), 'The Red Rose.' HARPIGNIES (76), 'Landscape.' HERDMAN (80), 'The Greek Maiden.' LINNELL (102), 'The Golden Bough.' NICOL (133), 'Tenant's Notice to Quit,' 'Steward Receives Tenant's Reply.' ORCHARDSON (137), 'Tea Tattle.' NOEL PATON (139), 'Sir Bertram's Dirge.'

ROBERTSON, R. H., Esq.

POWELL (147), 'Waterfall at the Head of Loch Scavaig.'

RODIN, AUGUSTE, Esq.

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WYLLIE (192), 'Toil, Glitter, Grime, and Wealth on a Flowing Tide,' *illustrated.*

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SCHLESINGER, MRS.

ALMA TADEMA (1), 'Pleading.'

SEVERN, ARTHUR, Esq.

TURNER (178), 'The Falls of the Rhine,' 'Buckfastleigh Abbey, Devon.'

SMELLIE, T. D., Esq.

LANDSEER (95), 'A Highland Loch.'

SMIETON, MRS.

BOUGH (13), 'The Vale of St. John.'

SMITH, J. PARKER, Esq.

THOMSON (172), 'Tantallon Castle.'

SMITH, MRS. ARCHIBALD.

GRAHAM GILBERT (73), ‘Isobel Smith, Wife of Archibald Smith, Esq. of Jordanhill.’ RAEBURN (152), ‘James Smith, Esq. of Jordanhill,’ ‘Mrs. Smith of Jordanhill.’

SMITH, WILLIAM, Esq.

MILNE DONALD (59), ‘Glasgow “Town’s Hospital.”’

SOMERVILLE, THE REV. DR.

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STEVEN, HUGH, Esq.

MANSON (114), ‘Children at the Well.’

TENNANT, SIR CHARLES, BART.

GAINSBOROUGH (69), ‘Watering the Horses,’ ‘The Sisters—Lady Erne and Lady Dillon,’ *illustrated.* REYNOLDS (154), ‘The Little Fortune-Teller,’ *illustrated.* ROBERTS (156), ‘Interior of St. Gomar,’ *illustrated.* ROMNEY (160), ‘Lady Derby,’ *illustrated.*

THOMSON, D., Esq.

MILNE DONALD (59), ‘Highland Shieling,’ *illustrated.*

THORNEYCROFT, HAMO, Esq., R.A.

THORNEYCROFT (174), ‘Teucer,’ *illustrated*, ‘Irene.’

TONKS, W. N., Esq.

HOLL (83), ‘Did you ever kill anybody, Father?’ *illustrated.*

TREVELYAN, SIR GEORGE OTTO, BART., M.P.

HOLL (83), ‘The Right Hon. Sir George Otto Trevelyan, Bart., M.P.’

TULLIS, DAVID, Esq.

BOUGH (13), ‘Landscape with Troops on the March.’

TULLIS, J. T., Esq.

SWAN (170), ‘Lioness in Den.’

TURNER, H. J., Esq.

BASTIEN-LEPAGE (3), ‘Pas Mèche,’ *illustrated.* GÉROME (72), ‘Turkish Bath.’ DE NITTIS (135), ‘Under the Chestnuts,’ *illustrated.* ORCHARDSON (137), ‘On the Lagune.’ PETTIE (141), ‘Time and Place,’ ‘The Step,’ *illustrated.*

URE, JOHN, Esq.

BOSBOOM (11), ‘Interior.’

VALENTINE, W. S., Esq.

ROBERTS (156), 'A Chapel in St. Mark's, Venice.'

WALKER, JAMES, Esq.

MANSON (114), 'Wynd in Edinburgh.'

WALKER, MRS.

BOUGH (13), 'Tangermünde on the Elbe.'

WARD, JOHN, Esq.

POYNTER (148), 'A Street in Capri,' 'Capri Bianca,' 'A Giant in Glory: Capri Coast.'

WATTS, GEORGE FREDERICK, Esq., R.A.

WATTS (185), 'Lord Dufferin,' 'Love and Life,' 'Sir Henry Taylor,' *illustrated.*

WEINBERG, J. J., Esq.

BOUGH (13), 'Stye Head Pass.' CHALMERS (21), 'The Falls of Tummel.'

WHITE, E. FOX, Esq.

DE NITTIS (185), 'Summer Time: On the Seine.'

WHITE, GEORGE COLVIN, Esq.

CAMERON (20), 'The Pride of Her Heart.' SWAN (170), 'Lioness and Cubs.'

WHITE, JOHN FORBES, Esq., LL.D.

BOSBOOM (11), 'Interior of the Bakkenesse Kerk, Haarlem,' *illustrated.* COROT (31), 'Pastorale—Souvenir d'Italie.' COURBET (36), 'Fruit Piece.' DIAZ DE LA PEÑA (54), 'Flowers,' *illustrated.*

WHITELAW, MRS.

DOCHARTY (57), 'Gaffing the Salmon,' *illustrated.* NOËL PATON (139), 'In Memoriam.'

WOLVERHAMPTON, THE CORPORATION OF.

COX (38), 'Old Cottage near Hereford,' 'Cottage near Hereford in which David Cox Resided,' 'Landscape,' 'Near Bettws-y-Coed.' DE WINT (52), 'Menai Straits.' FRÈRE (67), 'Prayer.' WILKIE (187), 'Study for a Picture.'

WOOLNER, THOMAS, Esq., R.A.

BONINGTON (9), 'Battersea Reach,' 'The Waggon.' CONSTABLE (27), 'The Glebe Farm.' COTMAN (34), 'Off Ecclesbourne: Hastings.'

WORDIE, JOHN, Esq.

DIAZ DE LA PEÑA (54), 'Flower Piece.' HARPIGNIES (76), 'Evening Landscape,' *illustrated.* JACQUE (92), 'Wood Scene, with Sheep.' JACQUEMART (93), 'Knight and Lady.' TER MEULEN (171), 'Early Morning.'

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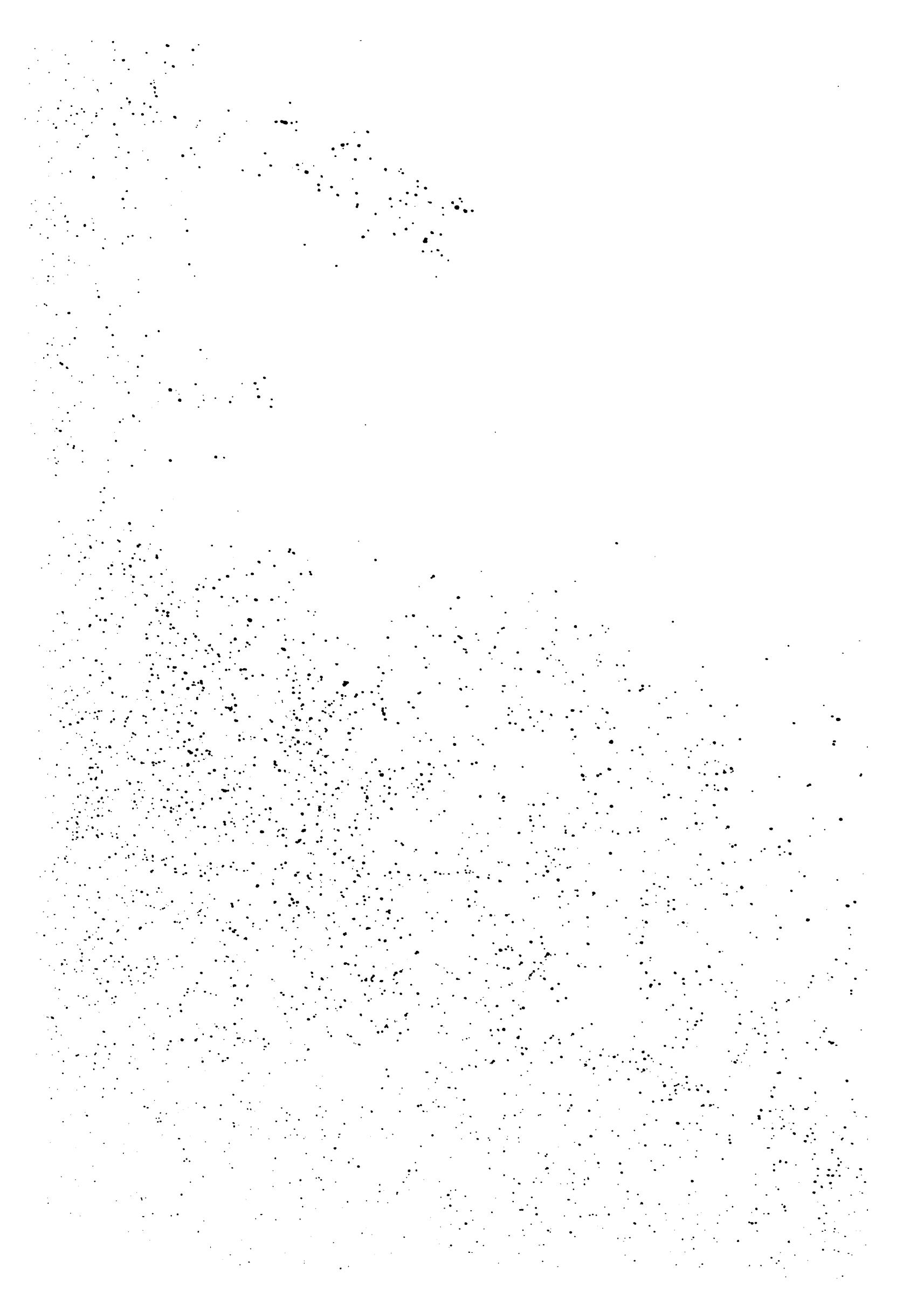
YOUNG, ALEXANDER, Esq.

BILLET (6), 'Avant la Pêche,' *illustrated*. COROT (31), 'Landscape,' 'Coup de Vent,' 'La Prairie,' 'Mantes la Jolie.' DAUBIGNY (44), 'Grey Morning,' 'Bord de l'Étang,' 'Mantes.' DIAZ DE LA PEÑA (54), 'Trees.' DUPRÉ (63), 'The Homestead.' HERKOMER (82), 'God's Shrine.' ISRAELS (90), 'The Shipwrecked Mariner,' *illustrated*. JACQUE (92), 'Shepherd: Autumn Evening,' *illustrated*, 'Sheep.' MILLET (124), 'Shepherdess,' *illustrated*, 'La Bergère.' ROUSSEAU (166), 'Sunset.' TROYON (175), 'Woman and Donkey.'

YOUNG, T. GRAHAM, Esq.

HARVEY (77), 'The Drove Road.' MACCULLOCH (108), 'The Clyde from Dalnottar Hill.'

A CENTURY
OF ARTISTS



LAURENS ALMA TADEMA, R.A.



BORN, 1836, at Dronryp, East Friesland; studied at the Antwerp Academy, and under Baron Leys; medalled, Paris, 1863 (Salon) and 1867 (Exposition Universelle), and Berlin, 1872; Associate, Royal Academy, 1876; Academician, 1879; Member of the Munich and Amsterdam Academies; Knight of the Legion of Honour, and of the Orders of Leopold, the Dutch Lion, and Saint Michael of Bavaria. Principal pictures: 'Tarquinius Superbus,' 1867; 'Phidias and the Elgin Marbles,' 1868; 'The Mummy (Roman Period),' 1872; 'The Sculpture Gallery,' 1875, 'The Seasons,' 1877; 'The Pomona Festival,' 1879; 'Sappho,' 1881; 'An Oleander,' 1883; 'Hadrian in England,' 1884; 'A Reading of Homer,' 1885; 'An Apodyterium,' 1886; 'The Roses of Heliogabalus,' 1888.

Siesta.

A reclining group, to whom, in the noonday heat, a girl sits piping. 6½ by 18½ inches.

[38.]

Lent by JAMES ORROCK, Esq.

Pleading.

A marble bench, with a young Roman making love to a girl in white. 6 by 14½ inches.

[182.]

Lent by MRS. SCHLESINGER.

La Demande au Père.

A Roman girl in act to plead with her father: she standing, he reclining on a couch. Marbles, and background of figured tapestry. 30½ by 50 inches.

[304.]

Lent by JOHN GLAS SANDEMAN, Esq.

'Rose of all the Roses.'

A girl, standing among roses, in a conservatory of marble. 15 by 9 inches.

[321.]

Lent by HOLBROOK GASKELL, Esq.

Mother and Child.

Water Colour. In a panelled room, with stained-glass windows, a woman, standing, her child in her arms. 13½ by 8½ inches.

[1226.]

Lent by GEORGE HOLT, Esq.

Decorating the Shrine.

Water Colour. A Roman girl in green, offering a votive garland of roses bound with ribands. $13\frac{1}{2}$ by $6\frac{1}{2}$ inches. [1341.]

Lent by JAMES REID, Esq.



The Improvisatore.

A green boskage, with marble seats, and a minstrel with a harp declaiming to a group of listeners. In the foreground two reclining figures and a bed of white lilies. Moonlight effect. $25\frac{1}{2}$ by $17\frac{1}{2}$ inches. [11.]

Illustrated.

Lent by STEPHEN CHRISTY, Esq.

JULES BASTIEN-LEPAGE

1848—1884



HE painter of the ‘Foins,’ the ‘Sarah Bernhardt,’ the ‘Jeanne d’Arc,’ the ‘Père Jacques,’ came, like the greater Millet, from a line of peasants. He was born at Damvilliers (Meuse), was educated at Verdun, learned drawing from his father, and began life in a Government office. Presently, however, he found it impossible not to be a painter, so he threw up his appointment, and gave himself up to the study of art. His master was the refined, the academic, the careful Cabanel (1823-1889); but he was a rebel from the first, and his earliest work revealed him for one determined to see and think and feel for himself. A consequence was that though he was awarded a Third-Class Medal as early as 1874—the year of the ‘Chanson du Printemps’ and the ‘Portrait de mon Grandpère’—he failed to secure the Prix de Rome. Fortunately, or the reverse, he had no opportunity of dealing with the traditions of the Villa Médicis, but was forced back for inspiration upon the study of Nature and the practice of painters nearer home.

Among those who interested him were Corot, Courbet, Fantin-Latour, Daubigny; but the prime favourite of all was Édouard Manet (1833-1886). Manet had developed the theory of what is called *impressionnisme*, and was struggling to paint things as he saw them, without chiaroscuro and with an exact regard for the action upon his subjects of the ‘diffused light’ in which they were enveloped, and by which their shapes were modified and revealed; and there can be no doubt that he was an influence in the life and art of Bastien-Lepage. It was under this same ‘diffused light,’ indeed, that the younger man considered Nature—Nature who, in the phrase of Mr. W. C. Brownell, was ‘rarely or never his material,’ but ‘nearly always in exact strictness his model.’ It was in deference to its requirements, and with a fearless trust in the results of its operation upon the cold sunlight and the grey-green leafage of his own department of the Meuse, that he produced his most striking and most personal effects; in the pursuit of it he grew blind to ideal beauty, and was betrayed into the perpetuation of a novel and unlovely mannerism of tone and colour and aspect. But his appreciation of its possibilities was so just, and his use of them so ingenious and suggestive, that his work would have been remarkable in the presence of these elements alone; and in some other directions his endowment was of the best. To a sense of character, alike in landscape and in humankind, of peculiar apprehensiveness and delicacy he added a singular capacity of expression: his brush-work was broad or exquisite at will; he could handle his materials with an accomplishment uncommon even in France, and with that magic of style which stamps the born painter. It was not long ere he began to tell in art. His health was deplorable, but he painted steadily enough, and from the famous ‘Annonciation aux Bergers’ (1875) he did nothing that was not closely scrutinised and

eagerly discussed, and little but was applauded and admired. In 1877 he exhibited the 'Fois,' in 1878 the 'André Theuriet,' in 1879 the 'Sarah Bernhardt,' in 1880 the 'Jeanne d'Arc,' in 1881 the 'Mendiant' and the 'Albert Wolff,' the 'Père Jacques' in 1882, the



'Amour au Village' in 1883, the 'Forge' in 1884; and, though he died at six-and-thirty, he had lived long enough to found a school, and to take rank with the masters of his time.

'He is not enough in love with beauty,' says the fine critic already quoted; 'he insists too much on what is ugly in Nature, he is too uncompromising in his refusal to adorn in the slightest degree the most forbidding subject;' and if the 'école réaliste-impressionniste' be

visited with obloquy, that, and that only, is the reason. There is little to add to this. Bastien-Lepage is no doubt responsible for the existence, at first or second hand, of a vast amount of superfluous unbeautifulness, and for the oppression of much latter-day art—his own achievement, that is, and that of his pupils—under a heavy burden of mannerism. But he was a faithful and passionate student of reality; his technical mastery was in some sort complete; the least lovely of his works is removed from even the suspicion of vulgarity by a curious distinction of style; he is always found to have the abiding virtue of sincerity. Alike in landscape and in portraiture he survives as the author of a new departure.

Pas Mèche.

A barge boy, in sabots and ragged blue linens, a whip in his hand and a horn slung at his back, standing against a background of cabbage-gardens and red-roofed houses. $52\frac{1}{2}$ by $34\frac{1}{2}$ inches. [675.]

Illustrated.

Lent by H. J. TURNER, Esq.

HARRY BATES

BORN 1847, in London; studied in London, at the Royal Academy Schools, and in Paris under Rodin. Principal works: 'Homer,' 1886; 'Æneas and Dido,' 1887; 'The Death of Socrates,' 1888.



Æneas and Dido.

A sequence of three panels. Bronze.

[1534]

Illustrated.

Lent by THE SCULPTOR.

Head of J. P. Russell, Esq.

Bronze.

[1582.]

Lent by THE SCULPTOR.

PIERRE BILLET

BORN, 1845, at Marseilles; studied, at Paris, under Jules Breton; medalled, Paris (Salon), 1873 and 1874. Principal pictures: 'Retour du Marché,' 1873; 'Ramasseuses de Bois,' 1874; 'En Hiver,' 1875; 'Jeune Maraîchère,' 1876; 'Pêcheuse d'Équilles,' 1878; 'Avant la Pêche,' 1879; 'Les Glaneuses,' 1880; 'Le Retour de la Plage,' 1885; 'La Pêche des Crevettes,' 1888.

Winter.

In a Norman landscape, covered with snow, under a winter sky, a peasant woman laden with vegetables. $32\frac{1}{2}$
by 21 inches. [738]

Lent by A. J. KIRKPATRICK, Esq.



Avant la Pêche.

A range of sand-dunes, with a group of fisher-girls in the foreground, blue sea in the middle distance, and a fleet of boats in the remote background. Early morning effect. $42\frac{1}{2}$ by 66 inches. [808]

Illustrated.

Lent by A. YOUNG, Esq.

JOSEPH EDGAR BOEHM, R.A.

BORN, 1834, at Vienna; studied at Vienna, Rome, London, Florence, and Paris; medalled, Vienna (Imperial Prize), 1856, Paris (Exposition Universelle), 1878, and Vienna, 1882; Member of the Academy of Florence, 1875; Associate of the Royal Academy, 1878; Member of the Academy of Rome, 1880; Sculptor in Ordinary to the Queen, 1881; Member of the Royal Academy, 1882. Principal works: STATUES: 'John Bunyan,' 1872; 'Lord Napier of Magdala,' 1880; 'Lord Lawrence,' 1882; 'Sir Francis Drake,' 1883; 'St. George and the Dragon,' 1885. BUSTS: 'Whistler,' 1873; 'Lord Shaftesbury,' 1876; 'Ruskin,' 1880; 'Gladstone,' 1881; 'Bright' and 'Huxley,' 1882; 'Lord Wolseley,' 1884; 'General Gordon,' 1885.



Thomas Carlyle.

Model for the Statue (bronze) on the Thames Embankment and (marble) at Dalmeny. [1504.
Lent by THE SCULPTOR.

Lady Campbell.

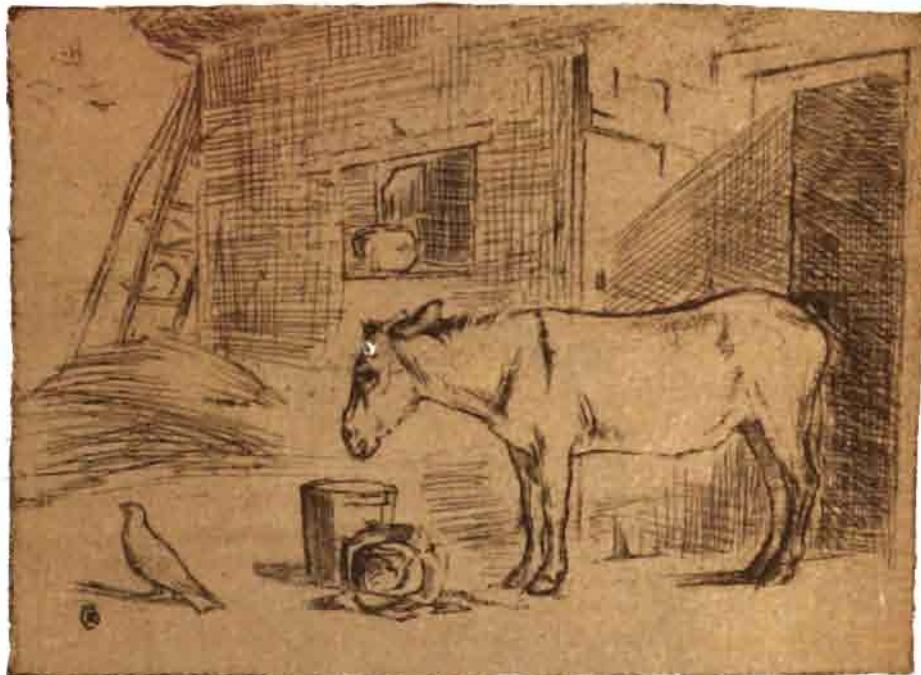
Bust: marble. [1494.
Lent by SIR ARCHIBALD C. CAMPBELL, Bart.

General Viscount Wolseley.

Bust: bronze. [1503.
Lent by THE SCULPTOR.

ROSALIE (CALLED ROSA) BONHEUR

BORN, 1822, at Bordeaux; studied under her father, Raymond Bonheur; medalled, Paris, 1848 (Salon), and 1855 and 1867 (Exposition Universelle); Legion of Honour, 1865; Member of Antwerp Institute, 1868. Principal pictures: 'Le Labourage Nivernais,' 1850; 'Le Marché aux Chevaux,' 1853; 'La Fenaison en Auvergne,' 1857.



Donkey.

A stable door, with donkey, a pigeon, a basket and a cabbage. 10½ by 17½ inches. [788.
Illustrated. Lent by W. J. HOULDSWORTH, Esq.

'You Mustn't Come.'

Portrait of an Italian Greyhound. 14½ by 16½ inches. [644.
Lent by JOHN GLAS SANDEMAN, Esq.

Sheep.

A meadow, with a background of trees, in front of which a group of sheep. Evening effect. 18 by 23½ inches. [762.
Lent by MRS. THOMAS COATS.

RICHARD PARKES BONINGTON

1801—1828



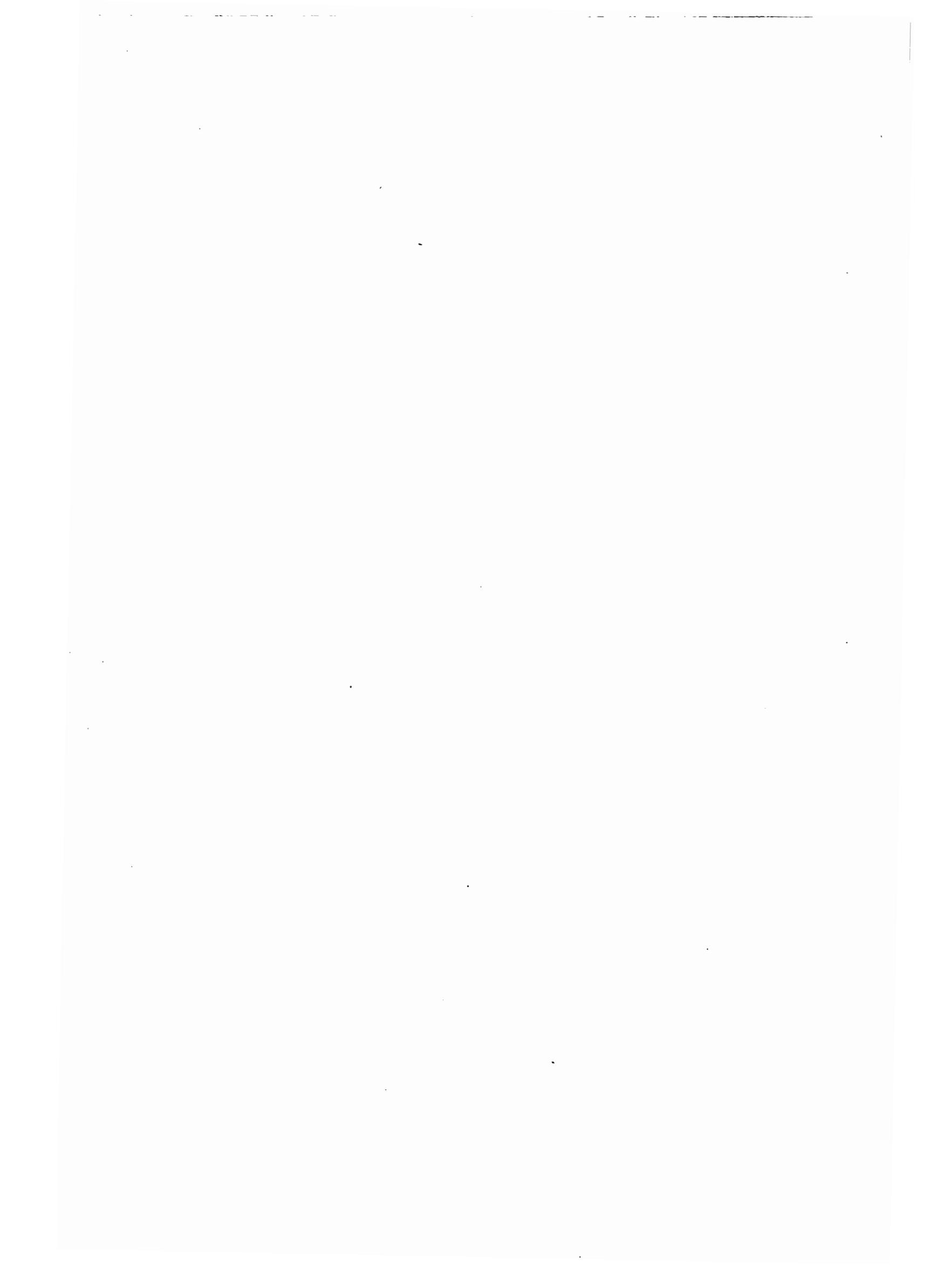
ONINGTON'S father was for some time Governor of Nottingham Castle; but, being in the worst of ways an artist—that is, a man incapable of decency or regularity—he was degraded from his official position. Upon this he left England, and went to Paris, where he set up a lace shop. He was a painter of portraits when he chose; and his son, who was also his pupil, went with him, and at fifteen was copying in the Louvre, and drawing at the École des Beaux-Arts and in the studio of Baron Gros. It was then the beginning of Romanticism. Napoleon had vanished to Saint Helena; but Gros in painting, Spontini and Lesueur in music, and Chateaubriand and Mme. de Staél in literature—all these were living and potent influences, and Bonington, whose training was practically French, and whose sympathies were altogether individual, was destined to play a part not much inferior in importance to the best of them. After his kind, indeed, and in his degree, he was one of the leaders of that Romantic movement whose results, alike in music and painting and literature, have come to be ranked with the good things of all time. He knew Géricault, and was one of those who witnessed (1819) the triumph of the admirable ‘Radeau de la Méduse.’ He was the friend, and in some sort the master, of Eugène Delacroix, who professed (as we shall see) the highest admiration of him, and whose companion—with Isabey and Colin—he was when, in 1825, the painter of the ‘Dante et Virgile’ and the ‘Massacre de Scio’ crossed the Channel to look about him in England, and study Wilkie and Lawrence and Constable on their own ground; and to both these great men, as to many others—Ary Scheffer, Isabey, Flers, Roqueplan, Troyon, and Paul Huet—his work was an influence and an example. He had in him the makings of a great artist; he could achieve, and he could suggest and inspire; it appeared that he was marked out for the highest destiny.

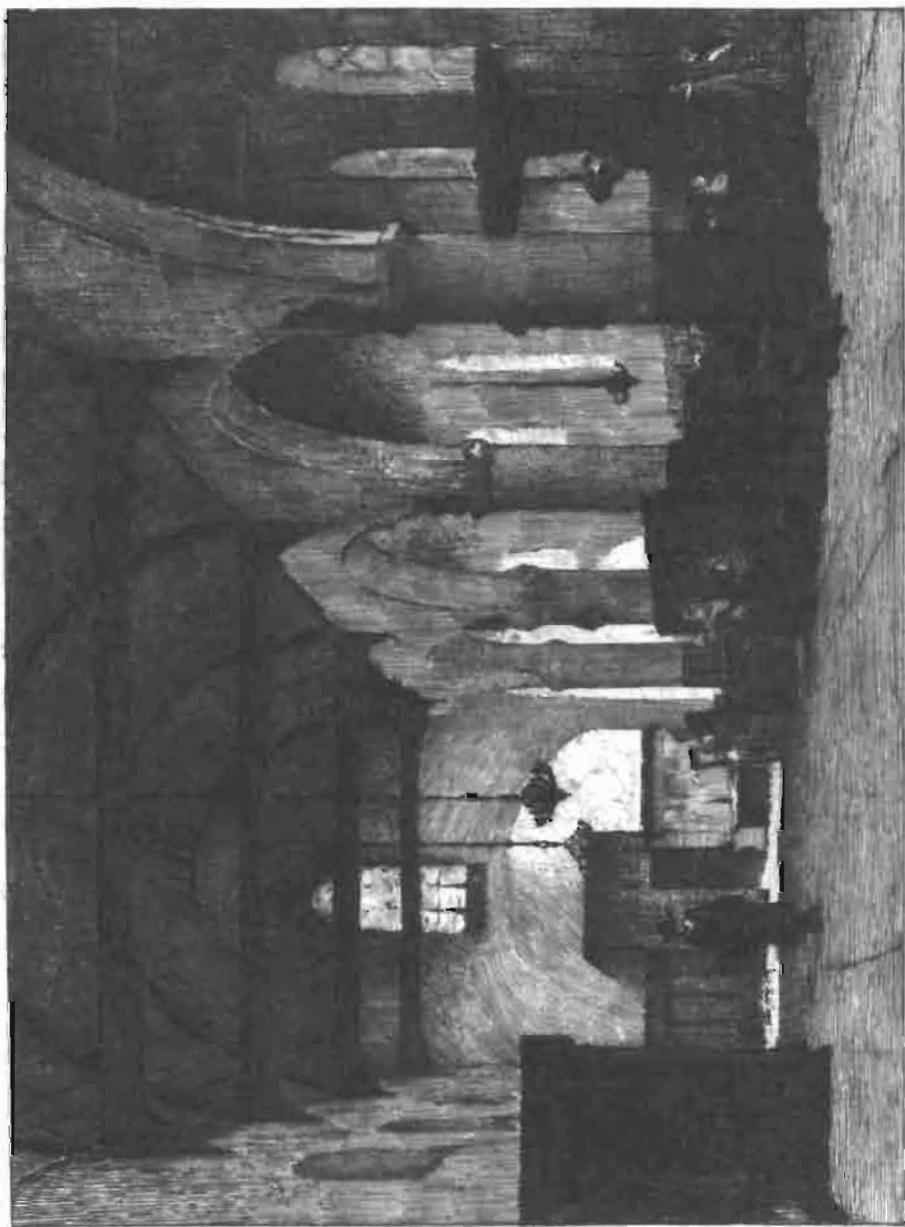
But his career was brief as it was brilliant. In 1822 he went to Venice, and what he did there is still, in its way, a national possession. He exhibited—with Harding, Wyld, the two Fieldings, Lawrence, and John Constable—at that famous Salon of 1824 which is the date of a new departure in modern art; and, like Constable and Copley Fielding, he was found worthy of the award of a gold medal. He is heard of at the British Institution in 1826, and at the Royal Academy in 1828; and wherever he appears he astonishes and triumphs. He was good, indeed, at whatever he chose to essay. In lithography—a medium in which the Romanticists won some of their greatest triumphs—he was equally active and consummate; his work in oils was worthy of the time of experiment and achievement at which it was produced; in water-colours he was a head and shoulders better than the best about him. Then his versatility was uncommon: he painted water, and he painted landscape, and he painted history, and his work, whatever the theme, was remarkable. There can be no doubt that, had he lived, he would have rivalled with the very greatest of the moderns, and have been, like Constable and like Delacroix, a leader and a *chef d'école*. But at seven-and-twenty he died of brain-fever, the result of a sunstroke caught while sketching; and it may safely be said of him that Art has sustained no greater loss since his demise.

He was a painter of extraordinary talent, and of promise more extraordinary still. ‘Il y a terriblement à gagner dans la société de ce luron-là,’ says Delacroix, ‘et je te jure que je m’en suis bien trouvé.’ There are some moderns, he continues, who are his friend’s superiors in strength, it may be, and in exactness; but there is none, and perhaps there never has been any, who possesses ‘cette légèreté d’exécution, qui, particulièrement dans l’aquarelle, fait de ses ouvrages des espèces de diamants dont l’œil est flatté et ravi indépendamment de tout sujet et de toute imitation.’ He could never, he goes on to say, ‘se lasser d’admirer sa merveilleuse entente de l’effet et la facilité de son exécution.’ Bonington, it is true, was



difficult to please; he would often completely repaint ‘des morceaux entièrement achevés, et qui nous paraissaient merveilleux’; but his accomplishment and genius were such that ‘il retrouvait à l’instant sous sa brosse de nouveaux effets aussi charmants que les premiers.’ And withal he had such a talent of adaptation and assimilation as recalls the heroic practice of Dumas. He would quietly work in a figure, or a set of accessories, from a picture known to everybody who saw him paint; and he would do this in such a way that (it is always Delacroix who speaks) his borrowings ‘augmentaient l’air de vérité de ses personnages, et ne sentaient jamais le pastiche.’ Bonington’s gift, indeed, was rarely equal in quality and comprehensive in ambition and attainment. In historical *genre* his achievement has been surpassed; it has been surpassed in landscape and marine; but in all these it is brilliantly individual, and in the two last it has, besides, a real charm of sentiment and a singular distinction of style.







Landscape.

A foreground of trees and buildings, with a lake in the middle distance, and a background of hills, seen under a blue sky with masses of cumulus. $9\frac{1}{4}$ by $12\frac{1}{4}$ inches. [130.]

Illustrated.

Lent by JAMES KEYDEN, Esq.

Battersea Reach.

The Thames at Battersea, with a foreground of boats and barges and a background of buildings and trees. $10\frac{1}{4}$ by $17\frac{1}{2}$ inches. [30.]

Lent by THOMAS WOOLNER, Esq., R.A.

The Waggon.

In the foreground a brook, with a man and woman on the near bank, and on the other, a timber waggon and team of horses, to the left of which is a row of trees. 26 by 38 inches. [224.]

Lent by THOMAS WOOLNER, Esq., R.A.

JOHANNES BOSBOOM

BORN, 1817, at The Hague; studied under P.-J. Van Bree; medalled, Paris, 1855 (Exposition Universelle), and Philadelphia, 1876 (Exhibition); Knight of the Orders of Leopold, the Lion of the Netherlands, and the Oaken Crown. Principal pictures: 'Breda Church: the Tomb of Engelbert II.' and 'The Protestant Church at Amsterdam.'

Interior of a Church.

The aisle and middle passage lighted through a row of windows on the left. $9\frac{1}{4}$ by 12 inches. [765.]
Lent by MISS MARSHALL.

Interior of the Bakkenesse Kerk, Haarlem.

Church interior, the pillars and arches lighted by windows at the back and on the right. Figures in seventeenth-century costume. $9\frac{1}{4}$ by 13 inches. [825.]

Etching.

Lent by JOHN FORBES WHITE, Esq., LL.D.

Interior.

A barn, with an effect of light through a window at the back, on rough wooden beams and partitions. In the centre a woman, with a child in her arms, feeding poultry. $14\frac{1}{2}$ by $21\frac{1}{4}$ inches. [1225.]

Lent by JOHN URE, Esq.

Church Interior.

Grey stone pillars and vaulted roof, with a candelabrum of brass. A range of cloisters in the distance, and to the left a group of canopied seats. Figures lightly filled in. 19 by 14 inches. [1239.]

Lent by JAMES DONALD, Esq.

Cathedral Interior.

A church interior in light stone. Figures and architecture in a scheme of grey and white. $3\frac{1}{4}$ by $5\frac{1}{4}$ inches. [1342.]

Lent by EDWARD MARTIN, Esq.

On the River.

A river's banks, with red-roofed houses; a bridge to the right, and to the left trees, a barge, and a boat with rowers. $8\frac{1}{2}$ by $13\frac{1}{2}$ inches. [1381.]

Lent by HUGH POLLOCK, Esq.

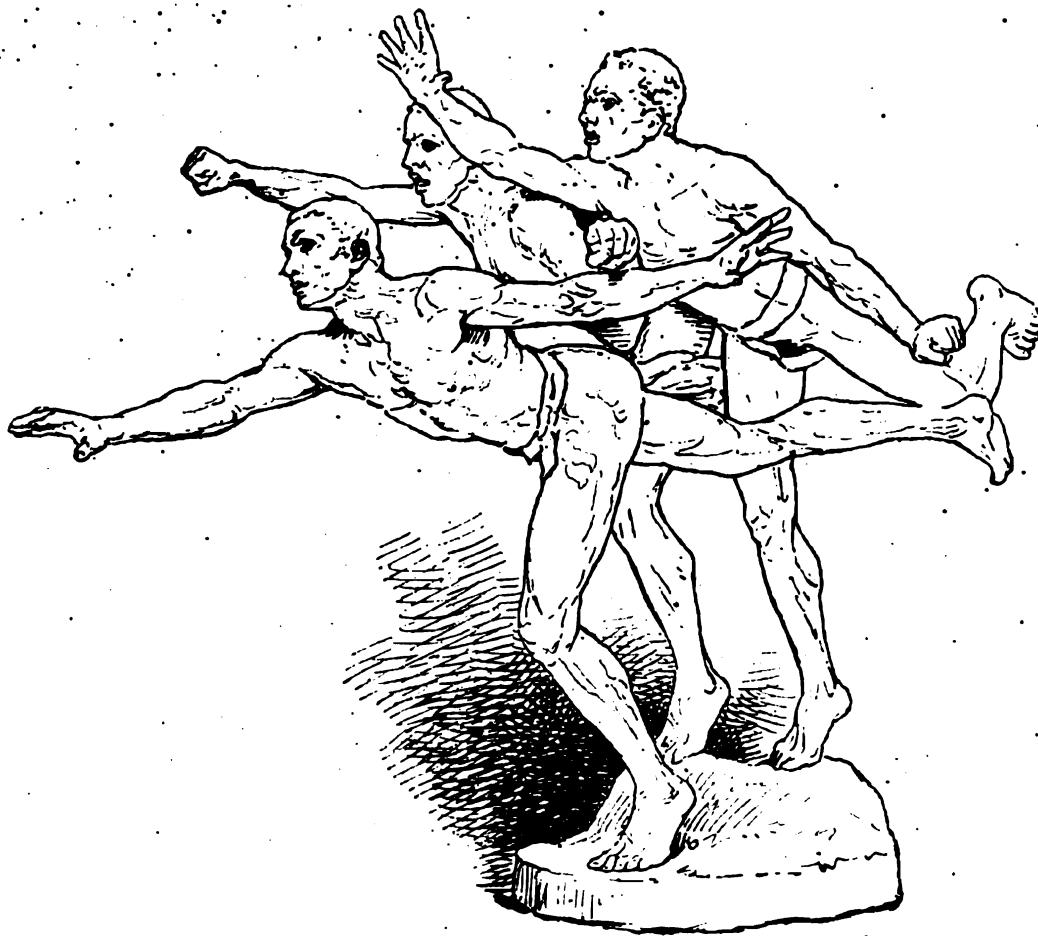
Convent Kitchen.

A stone kitchen with an ample fireplace. One monk is seated at a table, another standing at a wooden dresser. To the right, a door opening into another room. $15\frac{1}{2}$ by $21\frac{1}{4}$ inches. [1415.]

Lent by ROBERT RAMSEY, Esq.

ALFRED-JEAN BOUCHER

BORN, 1850, at Bourg-sur-Orbin; medalled, Paris, 1886. Principal works: 'Jason Enlevant la Toison-d'Or,' 1876; 'Ève,' 1878; 'Léda,' 1879; 'Vénus,' 1880; 'L'Amour Filial,' 1881; 'Laennec Découvrant l'Auscultation,' 1884; 'Au But,' 1886.

**Au But.**

A group of three figures running a race and pressing to the goal. Plaster.
Illustrated.

[1611.]
Lent by THE SCULPTOR.

SAM BOUGH, R.S.A.

1822—1878



AM BOUGH, whose father was a Somersetshire man, was born at Carlisle. His people were anxious to make a lawyer of him, and they placed him, when his schooling was complete, in the office of Mr. Nanson, the Town Clerk of the city. He was, however, determined to be an artist. After two years of drudgery at a desk, he told his employer that he intended, in future, to paint pictures for a livelihood. Mr. Nanson called him a fool, but very wisely cancelled his indentures.

Bough was a self-made man, and after his emancipation set to work to make himself as well as he could, ranging the north country endthwart and over-long, in a way that was nothing if not Bohemian, and painting and drawing everything that caught his fancy. Before he was twenty he paid two visits to London (on the invitation of Mr. Aglionby, M.P. for Cockermouth), copied Poussin and Rubens in the National Gallery, and got acquainted with some well-known artists, George Lance among them. All the time he was disciplining his fancy and his taste, training his eye, and acquiring a real mastery over his materials; and it is not surprising that he should soon have begun to succeed. In 1845, when he was twenty-four years old, he became a scene-painter at the Theatre Royal, Manchester, and in this way, having a good eye for scenic composition and effect, he completed a natural stage of development in his art life. Outside the theatre too he kept up his knowledge of nature by frequent sketching tours in Lancashire and Cumberland, and at one of the Manchester Institute Exhibitions he gained the Heywood Gold Medal for a water-colour drawing of Ascham Mill.

He came to Scotland as principal scene-painter in Glover's Theatre, Glasgow, and was afterwards in a similar situation in Edinburgh, under Murray. He returned to Glasgow in 1848, and became a landscape-painter pure and simple. For a time it was uphill work, but he was uncommonly energetic and courageous, and he delighted in his art. He painted, he drew, he worked for publishers, he did everything that came to his hand; and whatever he attempted, that he did with all the might that was in him. In and near Glasgow, notably in Cadzow Forest and about Hamilton, he found some of his best subjects, and executed some of his most characteristic work. After six years in Lanarkshire, he settled in Edinburgh; in 1856 he was elected an Associate of the Royal Scottish Academy; and he began to have his reward. He created a public, he worked with singular ease and dexterity, and his success was neither transient nor small. In 1875 he was made an Academician, and when, some three years afterwards, he died, he was perhaps the most popular landscape-painter in all Scotland.

The best of Bough was Bough himself, and of the humour, the temperament, the independence of mind, the buxom and jovial sincerity that went to make that up, there is all too little in his art. His principal oil pictures are the Cadzow Forest scenes, the 'Dumbarton,' the 'Baggage Waggon' (a reminiscence of Müller), the 'Rocket Cart,' the 'St. Monance,' the 'Borrowdale,' the 'Edinburgh,' the 'Holy Island,' the 'Mail Coach Entering Carlisle,'

the 'Kirkwall Harbour,' and the 'London from Shooter's Hill.' They are big, bold, 'scenic' work, and, at least as effects in pictorial histrionics—for Bough was nothing if not a mimic—their interest is considerable. It is on his water colours, however, that his reputation is established. They have a tenderness and a fulness of expression which he never compassed in the other medium. His skies are often good, and in his renderings of wind and motion he captured and paraded (as it were) not a little of the feeling and energy of David Cox. Again, he was eminently versatile, again was uncommon: all aspects of Nature were familiar to him; marine, or pastoral, or sylvan, he had an eye for whatever would paint, and, in water colour at least, a real gusto of expression. His work is touched with commonplace, he was always enamoured of the superficial; but, on the whole, his art is vigorous, healthy, and often agreeable.



Barncluith.

Water Colour. In the middle the River Avon, the water sparkling in subdued sunlight, with wading cattle, and an angler on the bank. In the distance a bridge, and in the remote background the ruins of Cadzow Castle. A pale blue sky, flecked with white clouds. 18 by 13½ inches. [1164.]

Illustrated.

Lent by A. G. MACDONALD, Esq.

Distant View of Carlisle.

A road in the foreground; Carlisle in the distance; grey rolling clouds overhead. 15½ by 21½ inches. [81.]
Lent by MRS. SAM BOUGH.

Berwick-on-Tweed.

Berwick on the left, and the Tweed, with the bridge between England and Scotland, in the foreground. In the distance Tweedmouth, with a glimpse of the sea. Sunset. 7½ by 11 inches. [131.]

Lent by J. CHARLES BELL, Esq.

The Vale of St. John.

Water Colour. A valley with a winding river. To the left, and at the upper end of the valley, the view is shut in by a group of precipitous and craggy mountains. In the foreground, to the right, the valley road with a shepherd and a flock of sheep. In the extreme right a house bowered in autumnal foliage. Above, a sky of grey and white clouds.
37½ by 53½ inches. [214.]

Lent by MRS. SMIETON.

Tangermünde on the Elbe.

Water Colour. Groups of fishing and ferry boats filled with people in bright-coloured clothes. To the right a wooden jetty, with steps leading up to the road, and a glimpse of the town. In the remote background a bridge opening up, with a steamboat passing through. 27½ by 35½ inches. [124.]

Lent by MRS. WALKER.

Kirkwall Fair.

Water Colour. A rainy day, with Kirkwall Cathedral standing solid against a grey sky, and a Fair in full swing about the Market Cross. 9½ by 13½ inches. [125.]

Lent by WILLIAM M'TAGGART, Esq., R.S.A.

Landscape with Troops on the March.

Water Colour. A moor, with soldiers and baggage waggons, under a lowering grey sky. 11 by 17½ inches. [132.]

Lent by DAVID TULLIS, Esq.

Stye Head Pass.

Water Colour. A scene in the Lake District. A valley, with a brown river and a shepherd pasturing his flock. The background is shut in with sunlit hills and a sky of rolling clouds. 22½ by 34½ inches. [133.]

Lent by J. J. WEINBERG, Esq.

A Windy Day among the Crieff Hills.

Water Colour. Under a stormy sky, a stretch of moorland, with a shepherd driving sheep, and a woman on a white pony. 18 by 25½ inches. [135.]

Lent by JOHN ANDERSON, Jun., Esq.

View from Cambuslang.

Water Colour. Under a grey sky, a meadow with haymakers; to the left the main road and the village of Cambuslang; in the distance the smoke of Glasgow; to the right the Campsie Fells as far as Dungoyne; and in the far distance the peak of Ben Lomond. A grey cloudy sky. 26 by 40½ inches. [139.]

Lent by A. G. MACDONALD, Esq.

The Quadrangle of the Old College, Glasgow.

Water Colour. A part of the quadrangle of the Old College, Glasgow—sky, architecture, and figures. 6½ by 8 inches. [139.]

Lent by GEORGE R. MATHER, Esq., M.D.

Winter.

Water Colour. Wayfarers and a team of horses crossing a bridge over a frozen stream. Sun setting in a frosty sky. In the left background, trees. 13½ by 18½ inches. [141.]

Lent by JOHN ANDERSON, Jun., Esq.

Berwick-on-Tweed.

Water Colour. The Tweed, with Berwick, the bridge, the red-roofed cottages of Tweedmouth, and a distant glimpse of the sea. 15 by 24½ inches. [141.]

Lent by ROBERT BLACKIE, Esq.

GEORGE H. BOUGHTON, A.R.A.

BORN, 1834, in Norfolk; studied in Albany, London, New York, and Paris; Member of the New York Academy, 1871; Associate of the Royal Academy, 1879. Principal pictures: 'Passing into the Shade,' 1863; 'Early Puritans of New England,' 1867; 'A Breton Pastoral,' 1868; 'The Age of Gallantry,' 1870; 'Colder than Snow,' 1871; 'The Heir Presumptive,' 1873; 'The Canterbury Pilgrims,' 1874; 'Bearers of the Burden, 1875; 'Snow in Spring,' 1877; 'Priscilla' and 'A Resting Place,' 1879; 'Evangeline,' 1880; 'Discussing the New Arrivals,' 1882; 'A Golden Afternoon,' 1888.

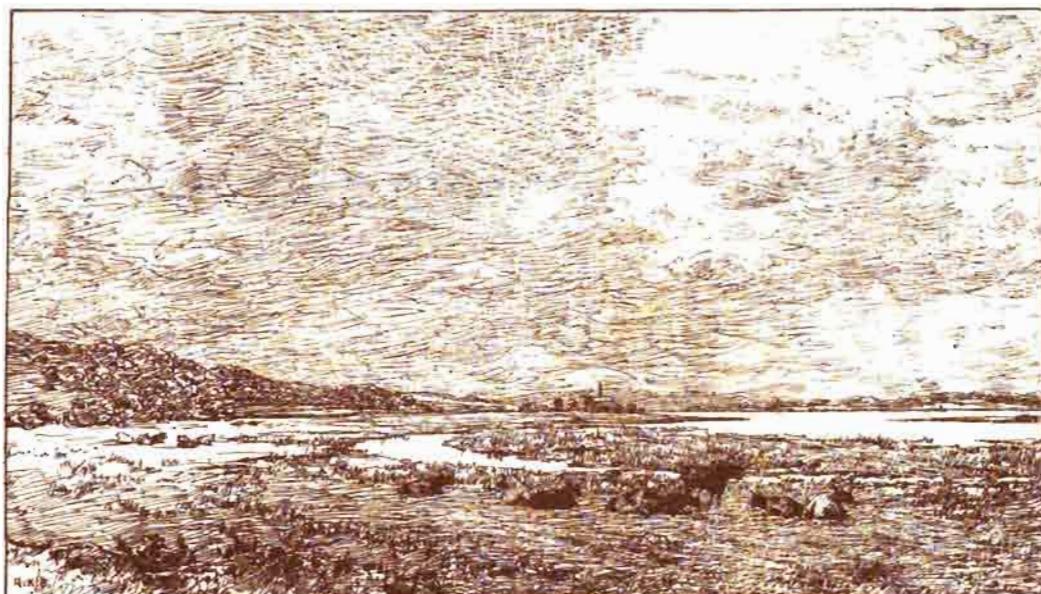


Venus and Neptune.

A quay-side, with an ancient seaman and a young girl (both Dutch) discoursing. 25½ by 16½ inches. [10.
Illustrated. Lent by LOUIS HUTH, Esq.

A. K. BROWN, R.S.W.

BORN, 1850, at Edinburgh; studied at the Glasgow School of Art; Member of the Royal Scottish Society of Painters in Water Colours, and Associate of the Liverpool Water Colour Society. Principal pictures: 'The Watering Place,' 1880; 'A Storm in the Fen Country,' 1881; 'Kippen Moss,' 1883; 'Ben Cruachan,' 1884; 'The Lang Yellow Broom,' 1885; 'Moonlight and Winter in the Glen,' 1886; 'The Lagoon of the Clyde,' 1887; 'Winter Sunset,' 1888.



The Clyde below Bowling.

To the right the river; in the foreground flat fields, with grazing cattle; in the centre, above Dunglass House, the monument to Henry Bell; to the left the slopes of the Kilpatrick Hills, and on the bank of the river the policies of Erskine. $29\frac{1}{2}$ by $49\frac{1}{2}$ inches. [301.
Illustrated.

Lent by PETER DENNY, Esq.

Fir Trees.

Water Colour. Firs on the shore at Helensburgh, with a coaster beached on the yellow sands beyond. $13\frac{1}{2}$ by $9\frac{1}{2}$ inches. [1235.

Lent by D. E. OUTRAM, Esq.

EDWARD BURNE-JONES, A.R.A.

BORN, 1833, at Birmingham; studied, with Rossetti and alone, in London; D.C.L. Oxford, 1881; President of the Royal Birmingham Society of Artists, 1885 and 1886; Associate of the Royal Academy, 1885. Principal pictures: 'Venus' Mirror,' 'The Beguiling of Merlin,' and 'The Days of Creation,' 1877; 'Chant D'Amour,' and 'Laus Veneris,' 1878; 'The Story of Pygmalion,' and 'The Annunciation,' 1879; 'The Golden Stair,' 1880; 'The Tree of Forgiveness,' 1882; 'The Wheel of Fortune,' 1883; 'Cophetua and the Beggar Maid,' 1884; 'The Depths of the Sea,' 1885; 'The Garden of Pan,' 1887; 'The Brazen Tower,' 1888.

Idleness and the Pilgrim of Love.

From Chaucer's version of *The Romaunt of the Rose*. Idleness, in green, receives the Pilgrim, in red faced with green and a light-blue head-gear. Flowers in the foreground, and a background of rocks and trees. $37 \frac{1}{2}$ by $51 \frac{1}{2}$ inches. [31.]

Lent by WILLIAM CONNAL, Jun., Esq.

Sea Nymph.

A mermaid, her hair blowing with the breeze, and a fish in either hand, among conventional waves. $47 \frac{1}{2}$ by $47 \frac{1}{2}$ inches. [166.]

Lent by WILLIAM CONNAL, Jun., Esq.

Pan and Psyche.

Pan, seated among rocks, is bending over the rescued Psyche, whose head he is embracing with a gesture of protection. Water-weeds and blue iris in the foreground. $25 \frac{1}{2}$ by 21 inches. [371.]

Lent by GEORGE HAMILTON, Esq.

The Wheel of Fortune.

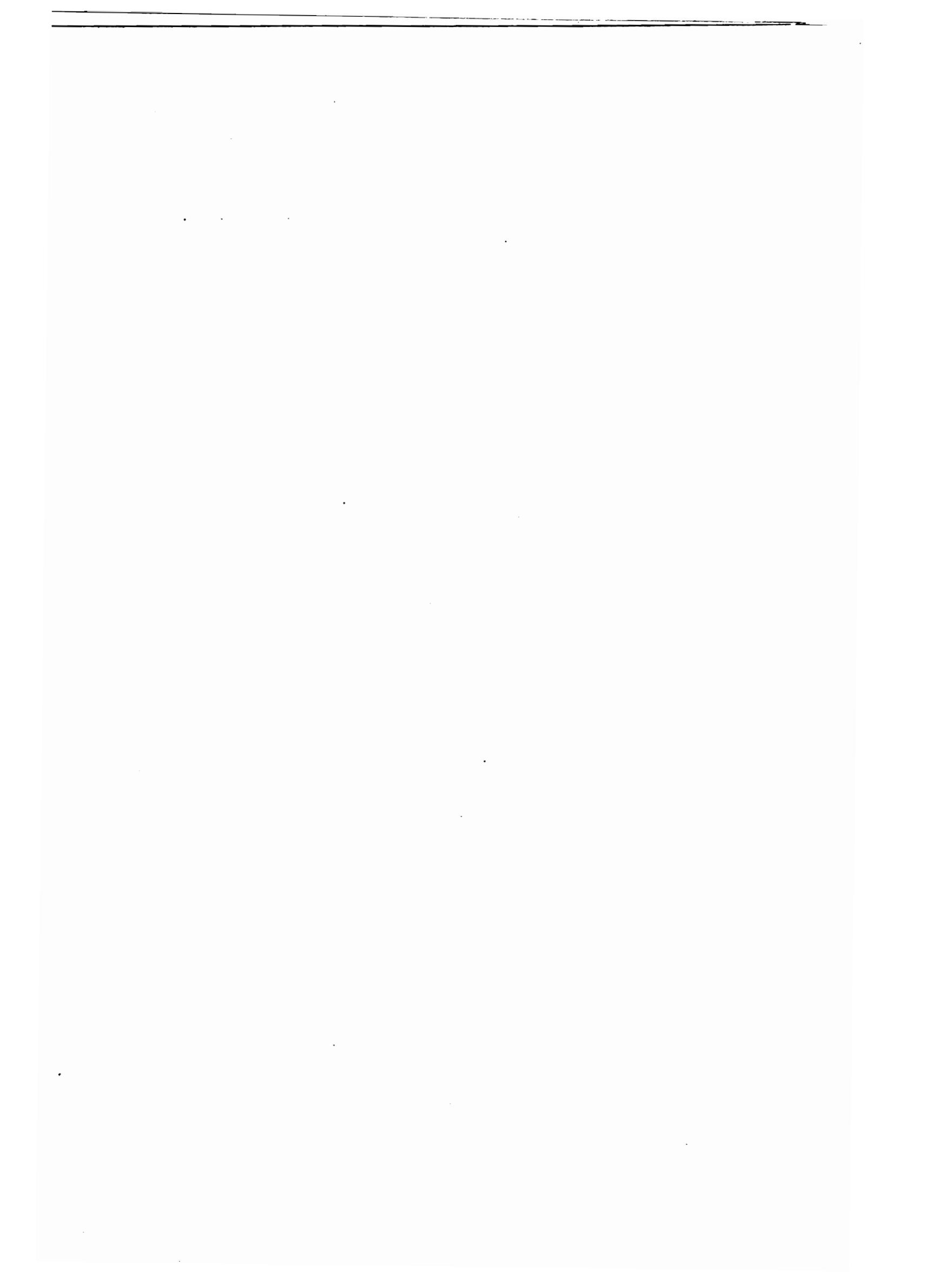
Water Colour. To the right Fortune, and to the left a segment of her wheel, with naked allegories attached thereto. 45 by 21 inches. [1297.]

Lent by WILLIAM CONNAL, Jun., Esq.

An Angel.

Water Colour. A trumpeting angel clad in blue, his wings crossed above his head. $9 \frac{1}{2}$ by $6 \frac{1}{2}$ inches. [1418.]

Lent by WILLIAM CONNAL, Jun., Esq.







Wood Nymph.

In a scheme of green, the Nymph embowered in laurels. *47½ by 47½ inches.*

[162.]

Heliogravure.

Lent by WILLIAM CONNAL, Jun., Esq.

HUGH CAMERON, R.S.A.

BORN, 1835, at Edinburgh; studied, at the Edinburgh Academy, under Robert Scott Lauder; Associate of the Royal Scottish Academy, 1860; Academician, 1869; Member of the Royal Scottish Society of Painters in Water Colours, 1878. Principal pictures: 'Maternal Care,' 1870; 'A Lonely Life,' 1872; 'Rummaging,' 1873; 'Mrs. Strachan,' 1876; 'Crossing the Burn,' 1877; 'Funeral of a Little Girl,' 1879; 'An' wee Peerie Winkie Paid for A,' 1883.

The Light of the Fireside.

A darkened cottage interior, with a little girl kneeling at the hearth, in act to kindle a fire of wood. $10\frac{1}{2}$ by $8\frac{1}{2}$ inches. [213.]

Lent by EDWARD MARTIN, Esq.

**Rummaging.**

A young woman turning over the contents of a drawer. $25\frac{1}{2}$ by $18\frac{1}{2}$ inches. [299.]
Illustrated.

Lent by HUGH BROWN, Esq.

Sunny Dreams.

A young girl lying in a field, with a child about to tickle her ear with a straw. $13\frac{1}{2}$ by $19\frac{1}{2}$ inches. [277.]
Lent by THOMAS PEARSON, Esq.

Maternal Care.

A woman crossing the street with two children, one in her arms and the other at her side. 46 by 28½ inches.
[290.]

Lent by ALEXANDER KAY, Esq.

'The Pride of her Heart.'

A young mother dressing her baby. 26 by 17½ inches.
[384.]

Lent by GEORGE COLVIN WHITE, Esq.

Mother and Child.

Water Colour. A cottage interior, with a woman warming her child's feet at the fire. 19½ by 13¾ inches.
[1265.]

Lent by J. CHARLES BELL, Esq.

Interior of Chapel, San Remo.

Water Colour. A church interior, with a kneeling congregation, seen and sketched from behind. 10 by 17½ inches.
[1357.]

Lent by ROBERT RAMSEY, Esq.

Three Generations.

A cottage interior, with an old man nursing a child, and a young woman making tea. 18 by 24 inches.
[234.]

Lent by ROBERT RAMSEY, Esq.

GEORGE PAUL CHALMERS, R.S.A.

1836—1878



HALMERS was born at Montrose in or about 1836—there is some uncertainty as to the exact year. His father was captain of a small coaster, but the man's health was bad, and he had, when his son was thirteen, to give up the sea. Chalmers there and then began the battle of life on his own account: first as a boy-of-all-work at a druggist's, and next as a ship-chandler's apprentice. All the while, though, he was busy with a brush and such colours as he could lay hands on. He took the coarse paints his second master sold, and covered the walls of the shop with sketches. At Montrose there was no possibility of regular training; but Chalmers worked away as best he might, copying engravings and sketching from Nature, escaping to the drudgery of art from the drudgery of trade; and at last emancipation came. He quarrelled with his master, broke that gentleman's head with a broom, and chandlery knew him no more. In 1853 he went to Edinburgh, and began a systematic course of study at the school of the Board of Trustees for Manufactures, then the only Academy school in Scotland. He fell upon prosperous days: Robert Scott Lauder was headmaster, and his influence over his pupils, in the way of stimulating their powers and exciting their ambition, was of the healthiest and happiest description. Chalmers had for fellow-students Orchardson, Pettie, Tom Graham, Hugh Cameron, M'Taggart, to name but these. They were all enthusiasts, and they were all devoted to their work, but Chalmers's enthusiasm was so impetuous and so steady that he was soon distinguished even here. He studied as hard as man could, and he earned a living the while by portraits done, for the smallest sums, in chalk and in oils. In 1860, at the Royal

Scottish Academy, he exhibited his first picture, and year by year his work grew in importance and artistic quality, so that in 1867 he was elected an Associate, and an Academician in 1871. His worldly position was now tolerably secure, but he painted comparatively few pictures. Hard as he worked, he was only sometimes successful in approaching the realisation of his ideals, and he was often beaten and baffled by the consciousness of failure.

The end came suddenly and unexpectedly. It was the eve of the Academy of 1878. He attended the annual dinner on the night of the 15th February, left early, and went to the Artists' Club; and it is remembered that his last words there were words in praise of Corot, whose genius he greatly admired, and whose work he may be said to have introduced to Edinburgh. Nobody saw him go, and next morning he was found insensible, and dreadfully wounded, in the area of a house in Charlotte Street. He lingered in the Infirmary



for a few days, only now and again half-conscious; and whether his hurts were the result of accident or violence was never known.

Chalmers went often afield in search of subjects; but he may be said to have lived his life in Edinburgh. He was twice on the Continent, and a visit to Holland (in 1874) had a marked influence on all his after-work: his own style of handling was already in a line with Rembrandt's, and the personal knowledge gained of that master's methods was something of a revelation. He was a born colourist: he was inclined to sacrifice everything to colour. His nature was intensely sympathetic; he could never paint what he did not feel. His early style was laboured and hard, but he soon developed better and larger methods. Much of his work remains incomplete, because his standard was so high and his accomplishment so inexact that he was apt to fail and fail again, till he wearied of the endeavour, and lost interest and heart at once. He was never a careless or a superficial painter, but took infinite pains to master his subject, and put himself as it were inside it; he has been known, indeed, to have as many as two-and-ninety sittings for a single portrait. It was at once his misfortune and his fault that he could never satisfy himself; that he was unable to see when a picture was as complete as he could make it. He loved mystery, half-tones, the intercourse of light and shade; to him whatever was hard and straight

and precise was odious and unpaintable. He was sometimes an artist in the right sense of the word; he was always more or less artistic; but he was in some sort incomplete, or imperfectly developed, and he suffered much from irresolution and over-fastidiousness. Those who knew him best say that in years to come he would have outgrown his faults, and that his genius would presently have had full play.

Among his principal pictures are: 'The Favourite Air,' 1864; 'Brittany Peasants,' 1864; 'A Bible Story,' 1868; 'On the Tummel,' 1872; 'The End of the Harvest,' 1873; 'Running Water,' 1875; the 'Portrait of J. Charles Bell, Esq.,' 1876; 'On the Callander Road,' 1877; and many portraits. His largest picture, 'The Legend,' an old woman telling a story to some children, was left unfinished, and is now in the Scottish National Gallery.

Running Water.

A stretch of water, brown and tranquil in one place, and in another tumbling and rushing over rocks. On the further bank a thick wood. $5\frac{1}{4}$ by $8\frac{3}{4}$ inches. [295.]

Illustrated.

Lent by EDWARD PRIESTMAN, Esq.

The Pass of Leny.

A study of summer. In the foreground the highroad, with a flock of sheep; to the left a leafy wood; in the background a range of misty hills; and to the right a glimpse of grey sky. $3\frac{1}{2}$ by $4\frac{1}{4}$ inches. [107.]

Lent by J. M. HOULDSWORTH, Esq.

'The Legend.'

The first idea of the picture in the Scottish National Gallery. In a half-lit cottage interior an old woman talking with two children. 7 by 10 inches. [144.]

Lent by GEORGE R. MATHER, Esq., M.D.

The Red Rose.

A fair-haired girl, in dark blue and a red shawl, with a rose in her left hand. 20 by 16 inches. [153.]

Lent by LAURENCE ROBERTSON, Esq.

The Falls of Tummel.

A reach of the river foaming over rocks. In the background trees, and to the left a glimpse of grey sky. $19\frac{1}{2}$ by $30\frac{1}{2}$ inches. [174.]

Lent by J. J. WEINBERG, Esq.

The Favourite Air.

A peasant playing on a pipe to two women, one old, and one young. An early work: the subject observed in Picardy. 18 by $14\frac{1}{2}$ inches. [247.]

Lent by ALEXANDER KAY, Esq.

J. Charles Bell, Esq.

A half-length portrait, seen full-face, with a strong effect of light and shade. $29\frac{1}{2}$ by $24\frac{1}{2}$ inches. [305.]

Lent by J. CHARLES BELL, Esq.

Asleep.

The head of a sleeping woman in spectacles. $11\frac{1}{2}$ by $8\frac{1}{2}$ inches. [320.]

Lent by GEORGE R. MATHER, Esq., M.D.

SIR FRANCIS LEGATT CHANTREY, R.A.

1781—1841



HE son of a carpenter and small farmer, Chantrey, who was born in Derbyshire, began life in Sheffield as a grocer's apprentice, and was next (at sixteen) apprenticed to one Ramsay, a wood-carver, in the same city. Ramsay is said to have done his best to keep his workman down; but it was not long ere Chantrey became known as a kind of local genius. He learned to deal with marble from one person, and with paint and brushes from another; he worked in wood, and he sketched a good deal in pencil; he made many friends (Raphael Smith among them), and found good patrons (his fellow-townsmen were proud of him from the beginning to the end). In 1802 he was able to get his indentures cancelled, and to set up as a portrait-painter. In the same year he came to London, studied a little in the Royal Academy schools, and did carving for an upholsterer at five shillings a day. For some time he hesitated between painting and sculpture, but in 1804 he threw in his lot with the latter, and in 1807, having married a fortune in the person of his cousin, he was able to build a studio, and there await the event. He was not long in doubt. In 1809 he exhibited busts of Horne Tooke, Raphael Smith, Burdett, and Benjamin West; Nollekens admired the 'Horne Tooke,' and got it exhibited between two marbles of his own; and Chantrey (says his latest biographer) received at once commissions amounting to £12,000. In 1813 his price for a bust was 150 guineas, and in 1822—he having meanwhile been named Associate in 1815, and Academician in 1818—it was 200. Everybody sat to him: for the men and women and children of his age he did in three dimensions what Lawrence and Hoppner and Opie did in two. His busts and statue and funereal monuments, indeed, are scarce to be counted. He was knighted in 1835; he was distinguished by both the Universities; he died worth upwards of £150,000, the greater part of which reverted to the Royal Academy, and through the Academy to the nation, as the pictures purchased under the terms of what is known as the Chantrey Bequest exist to show.

Chantrey was the type and exemplar of the popular sculptor. He was an accomplished craftsman; he had a fine insight into character; he had, too, a singular talent for catching the likeness of his sitter, and conveying the capture in terms which derogated in nothing from the requirements of art. It was his, indeed, to hit—and that with uncommon certainty and skill—a happy mean between conventional and real: not straying so far from the one as to be guilty of unveracity, and remaining always sufficiently master of the other to be able to adapt it to his own peculiar ends. In certain of his busts, and in some of his monumental effigies—as, for instance, that of the Robinson children in Lichfield Cathedral—he is seen to excellent advantage; his average is better than that of most of his kind; at his worst he is

found to lack neither interest nor charm. He produced incessantly; and it is characteristic of his immense achievement that it never rises to sublimity, and seldom falls to the level of what is simply mediocre and dull.



James Watt.

Bust : Stucco.

Illustrated.

[1599.

Lent by JAMES LESLIE, Esq.

Sir Walter Scott.

Bust : Marble.

[1601.

Lent by THE CORPORATION OF GLASGOW.

WILLIAM COLLINS, R.A.

1788—1847



OLLINS was born in London, where his father, an Irish journalist and poet, had settled, and where he knew George Morland, whose life his father wrote. Entering the Royal Academy Schools at nineteen, at twenty-one he won a medal and exhibited three pictures. Three years after (1812) he produced the famous 'Sale of the Pet Lamb'; in 1814—the year of 'Blackberry Gatherers' and the 'Bird in Hand'—he was made an Associate, and in 1820, the year of 'The Young Anglers,' an Academician; and at thirty-four he married a daughter of Andrew Geddes. In 1815 he was painting at Cromer, in 1817 at Paris, in 1828 in Belgium and Holland, and in 1836—the year of 'Happy as a

King—in Italy, where he remained until 1838, and whence (after an attack of sunstroke caught while sketching at Sorrento in the noonday sun) he returned to London, to be appointed Librarian of the Royal Academy in 1840, to travel in Germany in the same year, to go sketching in the Shetlands (he made a set of illustrations to *The Pirate* with the materials then collected) in 1842, and to exhibit, four years after, his last picture, the pleasant and accomplished ‘Early Morning.’

Mr. Louis Fagan, from whom these details are selected, states that Collins exhibited as many as a hundred and twenty-five pictures at the Royal Academy, and forty-five more at the British Institution, and that he is to be credited besides with a certain amount of work in water-colour and in etching. There is no doubt, indeed, that he was a man of singular industry and a real capacity in art. His work is mannered, and, in spite of his attempts to break fresh ground, monotonous. But it has grace and gaiety and a certain charm; it presents with freshness and a sort of superficial sincerity some happy touches of human character and life; while such landscape elements as enter into its composition are well observed and generalised, and are often rendered with felicity, if not with vigour. In brief, it is the work of one who, in spite of his uncommon popularity, was not without titles to distinction.



The Reluctant Departure.

Two women parting, one of them kissing a baby held by the other. At the foot of the green hillock where they stand, a man and a boy with a boat. 34½ by 43½ inches. [186.

Illustrated.

Lent by THE CORPORATION OF BIRMINGHAM.

JOHN CONSTABLE

1776—1837



ONSTABLE, the most influential, and one of the greatest, landscape-painters of the century, was born at East Bergholt, where his father, Golding Constable, a wealthy mill-owner, resided. He was intended for the Church, and went to school at Lavenham and Dedham and elsewhere; but he was distinguished in nothing save ‘proficiency in handwriting’ till late in his ‘teens, when, says Leslie, he was found to have become ‘devotedly fond of painting.’ Golding Constable would seem to have divined the future, he was so resolutely intolerant of the strange and fatal passion; and his son, whose only friend was the village plumber (with whom he used to go out sketching from Nature), and who was obliged to hire a room that he might have a place to paint in, was presently obliged to compromise, and, having finally declined to become a parson, to take his place in one or other of his father’s mills. It was the best he could possibly have done. It was part of his business to watch the weather; and that he became the greatest observer of wind and cloud and rain yet known in art was due in no small means to this fortunate apprenticeship.

At this time Sir George Beaumont—Wordsworth’s Beaumont: Beaumont of the brown tree—was a frequent visitor to Dedham, which was his mother’s home. The Dowager-Lady Beaumont and Mrs. Constable were friends; and at the elder lady’s house John Constable was taken with one of the great passions—after nature and himself perhaps the greatest—of his life. Sir George was not a great painter; but, as his bequests to the National Gallery will show, he had an admirable taste in pictures. Devoted, above all, to Claude and Wilson, he was accustomed to carry the ‘Hagar’ of the former master about with him wherever he went, and, in making his acquaintance, Constable made that of the prince of landscape-painters as well. His taste in landscape, it is to be noted, was largely classic; he was an ardent and devoted admirer of Titian, the Poussins, Wilson; but his highest enthusiasm was for Claude. ‘How enchanting,’ he writes (of the ‘Narcissus’), ‘and lovely it is; far, very far surpassing any other landscape I ever beheld.’ He was then at Cole-Orton, as Sir George’s guest; he had gone there to copy his favourite painter, and he worked so hard as to impair his health. ‘I do not wonder,’ he cries to his wife, in a rapture that makes him careless of grammar, ‘at your being jealous of Claude; if anything could come between our love, it is *him*;’ and, again, a few lines later, he bursts out with ‘the Claudes, the Claudes, the Claudes, are all, all I can think of here.’ This (and more to the same purpose) was written some five-and-thirty years after that first sight of the ‘Narcissus,’ which, says Leslie, ‘he always regarded as an important epoch in his life.’ It is fair to add that, with Sir George’s Claudes, he saw Sir George’s Girtins, a set of thirty water-colours, which he was advised to study as ‘examples of great breadth and truth,’ and whose influence, Leslie thinks, ‘may be more or less traced through the whole course of his practice.’ Nothing like this can be said of the Claudes. Unlike Turner, whose enthusiasm was nothing if not

imitative, Constable remained himself, and to achieve the marriage of the new art with the old was reserved for one later and greater.

Constable's first visit to London was in 1795. He had a letter of introduction to Farrington (1747-1821), who looked at his work, predicted his greatness, and told him what he knew of the practice of his own master, Richard Wilson; and he made the acquaintance of 'Antiquity Smith' (1766-1838), the author, antiquary, draughtsman, and engraver, from whom he received much valuable counsel and encouragement. The next year he was settled again at Bergholt, reading Algarotti and Leonardo and Gessner, copying 'Tempesta's large battle,' painting 'A Chymist' and 'An Alchymist'—'for which I am chiefly indebted to our immortal bard'—drawing cottages for Smith to engrave, making flying visits to London, and working between-whiles in his father's counting-house; and in the February of 1797 he was admitted a student of the Royal Academy, and, says Leslie, 'had resumed his pencil not to lay it aside.' After that he is found making elaborate studies from the living model and from anatomical sections; copying Wilson, Ruysdael, Carracci, and Claude; sketching at Ipswich—where 'I fancy I see Gainsborough in every hedge and hollow tree'—in Derbyshire, and 'among the oaks and solitudes of Helmingham Park'; and painting, in utter scorn of the 'cold trumpery stuff' he saw being done about him, to please himself, until in 1802 he broke ground, with a 'Landscape,' at the Royal Academy. The most useful of his friends was Benjamin West (1738-1820), who encouraged him generously and well; persuaded him to refuse a drawing-master's place which Dr. Fisher (afterwards Bishop of Salisbury) had offered him, and depend entirely upon himself; and gave him a great deal of excellent advice, some of which—as, for example, the hint to remember that 'light and shadow never stand still'—he adopted, and some of which—as, for example, the precept that 'whatever object he was painting,' he should 'keep in mind its prevailing character rather than its accidental appearance'—he forgot more frequently than was good for him. For the rest, he had convinced himself that there was '*room enough for a natural painter*' (the italics are his own), had decided that 'truth only will last, and can only have just claims on posterity,' and had determined to cease from 'running after pictures and seeking the truth at second hand'; so that he had fairly begun his course and shaped his destiny.

Both were uneventful enough. He sailed to Deal in an East-Indiaman, and used the experience in a picture (1806) of 'H.M.S. "Victory" in the Battle of Trafalgar'; he went sketching in the Lake District, and turned the results to some account in the exhibitions, but found that the solitude of mountains depressed his spirits; he painted some portraits, a couple of altar-pieces for Brantham and Nayland Churches, a great number of copies (chiefly Sir Joshuas) for the Earl of Dysart; he married, after years and years of probation, and was quietly happy in his wife and children; he exhibited constantly and to such purpose that in 1822—when he had been three years an Associate, and was known as the painter of 'The White Horse' (1819), the 'Stratford Mill' (1820), and 'The Hay Wain' (1821), to name but these—he is found asking his friend Archdeacon Fisher for the loan of £20 or £30. His prices were small enough, for he was glad to take £100 apiece for 'The White Horse' and the 'Stratford Mill,' which were both six-foot canvases, the first he ever painted; for his famous and excellent 'Boat Passing a Lock' (1824), he got but a hundred and fifty guineas 'including the frame'; and he was content, after some haggling, to sell 'The Hay Wain' and 'A Lock on the Stour' for £250 the pair, and to give the purchaser, a Frenchman, 'a small picture of "Yarmouth" into the bargain.' This last sale was the most profitable he ever made. The purchaser exhibited his purchase at the memorable Salon of 1824, and Constable awoke to find himself the most famous Englishman in French art. The effect of his work on the ardent spirits engaged in the Romantic movement was one of revelation. It has been analysed and described by the present writer in the *Note on*

Romanticism prefixed to his *Memorial Catalogue of the French and Dutch Loan Collection, Edinburgh International Exhibition, 1886*, and the passage, which he sees no reason to change, may be repeated in this place. ‘Constable,’ it says, ‘at this time a man of eight-and-forty, was in the plenitude of his genius and accomplishment: his theory was not less individual and sound than his practice, notwithstanding a certain lack of feeling for elegance in the use of paint, was masterly. His merit was twofold. He had looked long at truth with no man’s eyes but his own; and having caught her in the act, he had recorded his experience in terms so personal in their masculine directness and sincerity as to make his innovations irresistible. Never, save by him, had so much pure nature been set forth in art. He showed, that the sun shines, that the wind blows, that water wets, that clouds are living, moving citizens of space, that grass is not brown mud, that air and light are everywhere, that the trunks of trees are not disembodied appearances, but objects with solidity and surface. He proved beyond dispute, that the tonality of a landscape is none the worse for corresponding with something actually felt as existing in the subject, and that the colours of things are not less representative than their textures and their forms. He demonstrated, once for all, the eternal principles of generalisation, and that a picture lacking in the sense of weather and the feeling for mass, and in which the small truths of a scene are preferred to its larger and more characteristic elements, is so little in sympathy with any romantic or poetic view of Nature as to have no existence save as a more or less pleasing pattern. In other words, he was found to have carried the realistic ideal to a point so far ahead of the furthest reached by any of his predecessors, that the results he obtained, and the convention through which he obtained them, were practically new. What was more, they were new in the right way and to the right purpose. They tended to the cult of sincerity in observation and expression; they showed the use of a complete equipment; they foreshadowed a world of possibilities, the right of way through which was only to be won by close and patient intercourse with Nature. They suggested the basis of an art which should deal broadly with man’s impressions of the natural appearances of weather, atmosphere, and distance, and their correspondence with his moods. In fact, they were the beginnings of what has been called Romanticism in landscape. They did for it what Scott’s novels and Byron’s verse had done, or were doing, for fiction and poetry and the drama. They were the inspiration of what is fast coming to be recognised as the loftiest expression of modern painting; for not far behind them was the art of Rousseau, Daubigny, Dupré, Courbet, Diaz, and, above all, Millet and Corot.’

Constable, who received a gold medal from Charles X., had shared the honours of the Salon of 1824 with Lawrence, Bonington, Harding, Wyld, and Copley Fielding. He had those of the exhibition at Lille—to which he sent ‘The White Horse,’ and where he was awarded a second gold medal—all to himself; but at home he seems to have been regarded with the same indifference as of old. He exhibited the ‘Jumping Horse’ in 1825, and the ‘Cornfield’ in 1826; and when he died the latter picture was still in his studio, out of which it was bought for presentation to the National Gallery. In 1829 he was made an Academician, and produced his ‘Hadleigh Castle,’ which was followed by the magnificent ‘Helmingham Park’ in 1830, by the ‘Salisbury from the Meadows’ in 1831, by the ‘Waterloo Bridge’ in 1832, by the ‘Old Sarum’—the water-colour bequeathed to South Kensington by Miss Isabel Constable last year—in 1834, and in 1836 by ‘The Cenotaph erected by Sir George Beaumont to Sir Joshua Reynolds,’ which, thanks to the munificence of the same lady, was added at the same time to the National Gallery. His last Academy was that of 1837, at which was exhibited the ‘Arundel Castle and Mill’; but he was no longer alive to take part in it. He was at work on his picture until within an hour or two of his death, the immediate cause of which appears to have been a common indigestion.

Arundel Mill and Castle, Sussex.

In the centre the mill; behind, a wooded height with the castle to the right; in the foreground trees and the mill-stream. $27\frac{1}{4}$ by $37\frac{1}{4}$ inches. [69.]

Lent by HOLBROOK GASKELL, Esq.

The Glebe Farm.

In the middle distance the farm under rolling clouds; to the right a church tower among foliage; a road under a high bank in the centre; to the left figures and trees. $39\frac{1}{2}$ by $49\frac{1}{2}$ inches. [87.]

Lent by THOMAS WOOLNER, Esq.

Landscape.

A stretch of English landscape, cornfields, hedgerows, and luxuriant trees, with a glimpse of warm-toned roofs in the far distance, under a blue sky with light clouds. 27 by $35\frac{1}{4}$ inches. [122.]

Lent by SIR DONALD CURRIE, K.C.M.G., M.P.

**English Landscape.**

An undulating wooded plain with a road in the foreground. $9\frac{1}{4}$ by $14\frac{1}{4}$ inches. [183.]
Illustrated.

Lent by JOSEPH HENDERSON, Esq.

Dedham Mill.

Grey and red: to the left the mill—behind poplars and willows on the further bank of the stream, which bears three barges, and reflects its surroundings with men and horses. 23 by 34 inches. [189.]

Lent by JAMES ORROCK, Esq.

Landscape.

River and road in the foreground, and in the distance the buildings of a town with the church spire. $13\frac{1}{4}$ by $17\frac{1}{2}$ inches. [382.]

Lent by JAMES KEYDEN, Esq.

JEAN-BAPTISTE-CAMILLE COROT

1796—1875



BORN in Paris and educated at Rouen, Corot's first condition was that of a mercer's shopman; and he was six-and-twenty ere he could abandon it for Art. For five years in succession he took advantage of the festival of his father's birthday to plead for leave to follow his true vocation; and at last he won his cause, and was told to go and enjoy himself. His masters were Michallon (1796-1822) and Victor Bertin (1775-1822), both exponents of a convention in landscape analogous to, and proceeding from, the reform effected in historical and figure painting by Louis David (1748-1825). But from the first he painted steadily in the open air, in Italy—whither he went in 1826, and where he worked much with Aligny (1798-1871), 'l'Ingres des arbres'—and elsewhere; and it is obvious that the example of Bonington and Paul Huet was no more without its effect upon him than the innovations announced in 'The Hay Wain' and 'The Lock on the Stour.' His first Salon was that of 1827; his last—he had died some two or three months before—that of 1875. Between the two are eight-and-forty years of incessant achievement, beginning with a period of failure (for Corot was a man of forty when he sold his first picture) and ending in a period of exceptional authority and fame. His official successes were few: like Balzac and Rousseau and Dumas he was excluded from the Institute; and he was twice refused the Medal of Honour, once in 1865, when it was carried away by Cabanel, and again in 1874, when it was awarded to Gérôme. But his popularity was immense. He was recognised for the rarest of artists, the most generous of men; and his last defeat was converted into a triumph by the presentation from his fellow-craftsmen of a subscription medallion in gold.

It amused him to paint, as it amused Dumas to write. The mere amount of his work is therefore considerable; and as he early attained to mastery, much of it is of singular merit. The 'Danse des Nymphes,' the 'Macbeth,' the 'Homère et les Bergers,' the 'Dante et Virgile,' the 'Orphée,' the 'Souvenir de Mortefontaine,' the 'Matin à Ville d'Avray,' the 'Saint Sébastien,' the 'Joueur de Flûte'—to speak of these and fifty others of their kindred is to speak of work already classic: as 'Las Lanzas' is classic, or Rembrandt's 'Syndics,' or the 'Arcadia' of Nicolas Poussin.

For Corot is a culmination. On his own ground he may challenge comparison with the greatest. He entered upon his career at a juncture when the classic convention, as developed by the descendants of the Poussins, was mined with decay and tottering to its fall, and as yet the forerunners of Romanticism were but groping their way towards new truths and new ideals; and it was his to unite in his art the best tendencies of both. It is to be supposed, as I have said, that his interest in pure Nature and his perception of her inexhaustible suggestiveness were stimulated and determined by the revelations of certain artists who were

at once his ancestors and his contemporaries ; it is at any rate certain that he was himself as ardent and curious a student of facts as has ever painted, and that the basis of his art is a knowledge of reality as deep and sound as it is rich and novel. On the other hand, the essentials of classicism—composition, selection, treatment, the master quality of style—were his by genius and inheritance alike. In the artistic completeness of his formula he stands with Claude ; in the freshness and novelty of his material with Constable and the moderns.

In him, 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. He had that enjoyment of his medium for its own sake denied—they tell us—even to Raphael ; his sense of colour was infallibly distinguished and refined ; his treatment of the best type. Given such means, and no more, and it is possible, as Courbet has shown, to do great things. To Corot, who painted as Jules Dupré declared, ‘pour ainsi dire, avec des ailes dans le dos,’ much more was possible. In his most careless work there is always art and there is always quality—a strain of elegance, a thrill of style, a hint of the unseen ; while at his best he is not only the consummate artist, he is also the most charming of poets. If I remember aright, it is Cherbuliez who says of Mozart that he was ‘the only Athenian who ever wrote music.’ The phrase is a good one, it suggests so happily an ideal marriage of sentiment with style. With the substitution of landscape for music, it applies as happily to Corot. Corot is the Mozart of landscape.

Pastorale—Souvenir d'Italie.

A glade with dancing nymphs ; to the left a distant lake and the turrets of a castle. 67½ by 56 inches.

[651.]

Lent by JOHN FORBES WHITE, Esq., LL.D.

Woodland Scene.

A lake with the skirts of a wood, a female figure under the boughs, and a red-tiled house in the distance. 15½ by 12½ inches.

[656.]

Lent by T. B. CLARK, Esq.

Landscape.

A river flowing through a meadow with trees and a church tower in the background. 10 by 16½ inches.

[658.]

Lent by MESSRS. HÖLLENDER AND CREMETTI.

The Lake.

A red-roofed village on the edge of a lake ; uplands in the distance ; and in the foreground a meadow with cattle. 12½ by 21½ inches.

[681.]

Lent by DAVID ANDERSON, Esq.

The Wood-Cutters.

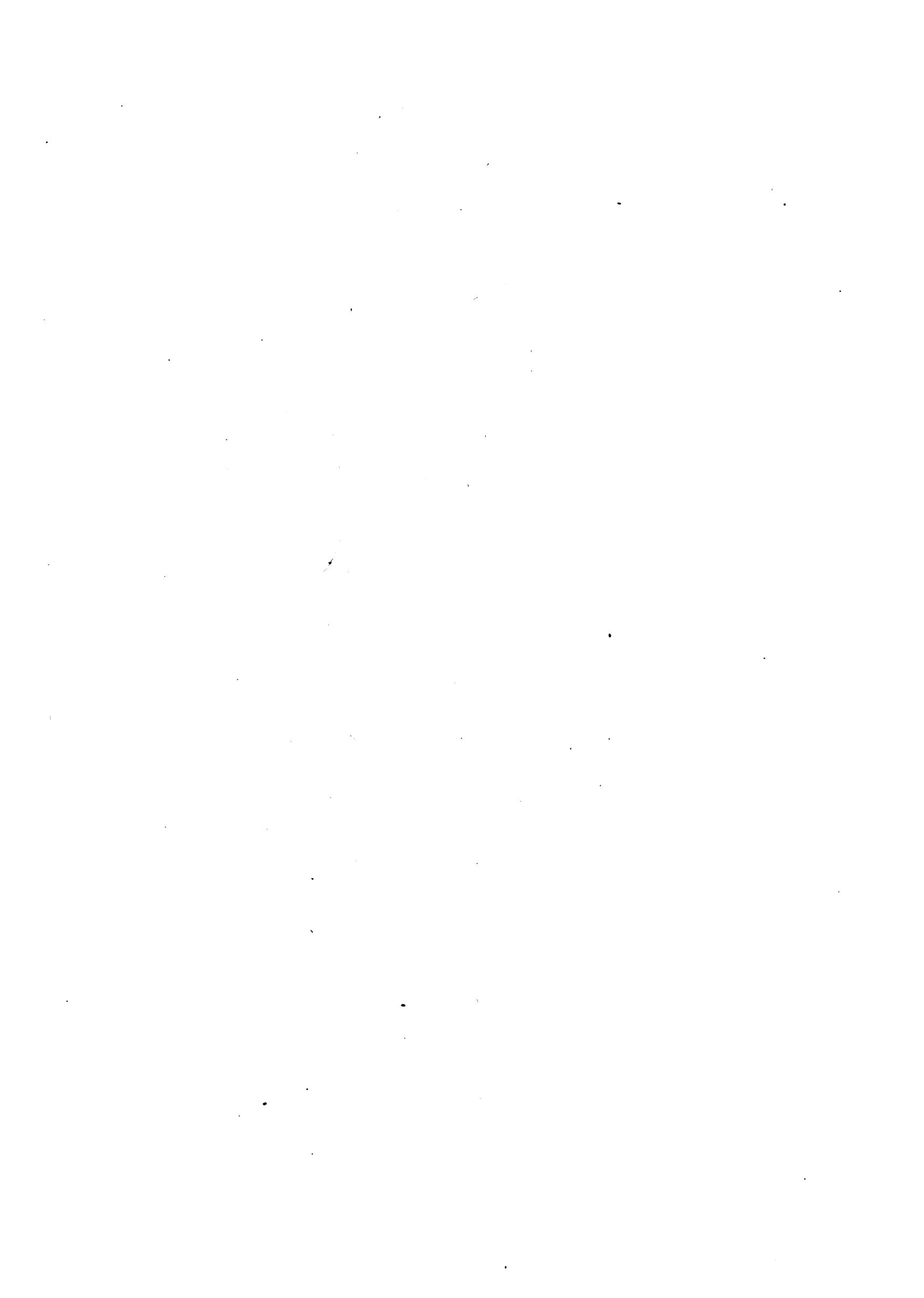
Wood-cutters at work by the edge of a stream with a village in the distance to the right. 19½ by 25 inches.

[706.]

Lent by JAMES DONALD, Esq.







Landscape.

Trees standing out against a grey sky. 5 by 7½ inches.

[715.]

*Lent by ALEXANDER YOUNG, Esq.***The Bather.**

A naked girl resting beside a stream. 15½ by 23½ inches.

[728.]

*Lent by T. G. ARTHUR, Esq.***Coup de Vent.**

Wind-tossed trees and a rainy sky with water and cattle in the foreground. 17½ by 21 inches. [734.]

*Lent by ALEXANDER YOUNG, Esq.***La Prairie.**

A meadow watered by a stream, with a farm-house in the distance, two pollard willows in the foreground, and a female figure to the left. 17 by 23½ inches. [737.]

*Lent by ALEXANDER YOUNG, Esq.***The Wild Man of the Woods, a scene from 'Don Quixote.'**

In the foreground, among rocks and trees, Cardenio, naked; in the distance Don Quixote and Sancho Panza. 7¾ by 5¾ inches. [748.]

*Etching.**Lent by JAMES COWAN, Esq.***Mantes la Jolie.**

A lake—the water reflecting a blue sky and white clouds—with the white buildings of a city on the further side, and trees and two female figures in front. 17½ by 21 inches. [756.]

*Lent by ALEXANDER YOUNG, Esq.***Danse des Nymphes.**

Nymphs, with an attendant Cupid, among trees; in the distance a cliff crowned with a temple. 31½ by 45½ inches. [769.]

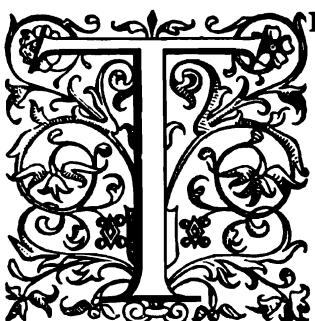
*Lent by T. G. ARTHUR, Esq.***Twilight.**

Dark masses of the trees relieved against a sky still touched with sunset, which also brightens a stream below; in the foreground two peasants. 13 by 22½ inches. [773.]

Lent by JAMES DONALD, Esq.

JOHN SELL COTMAN

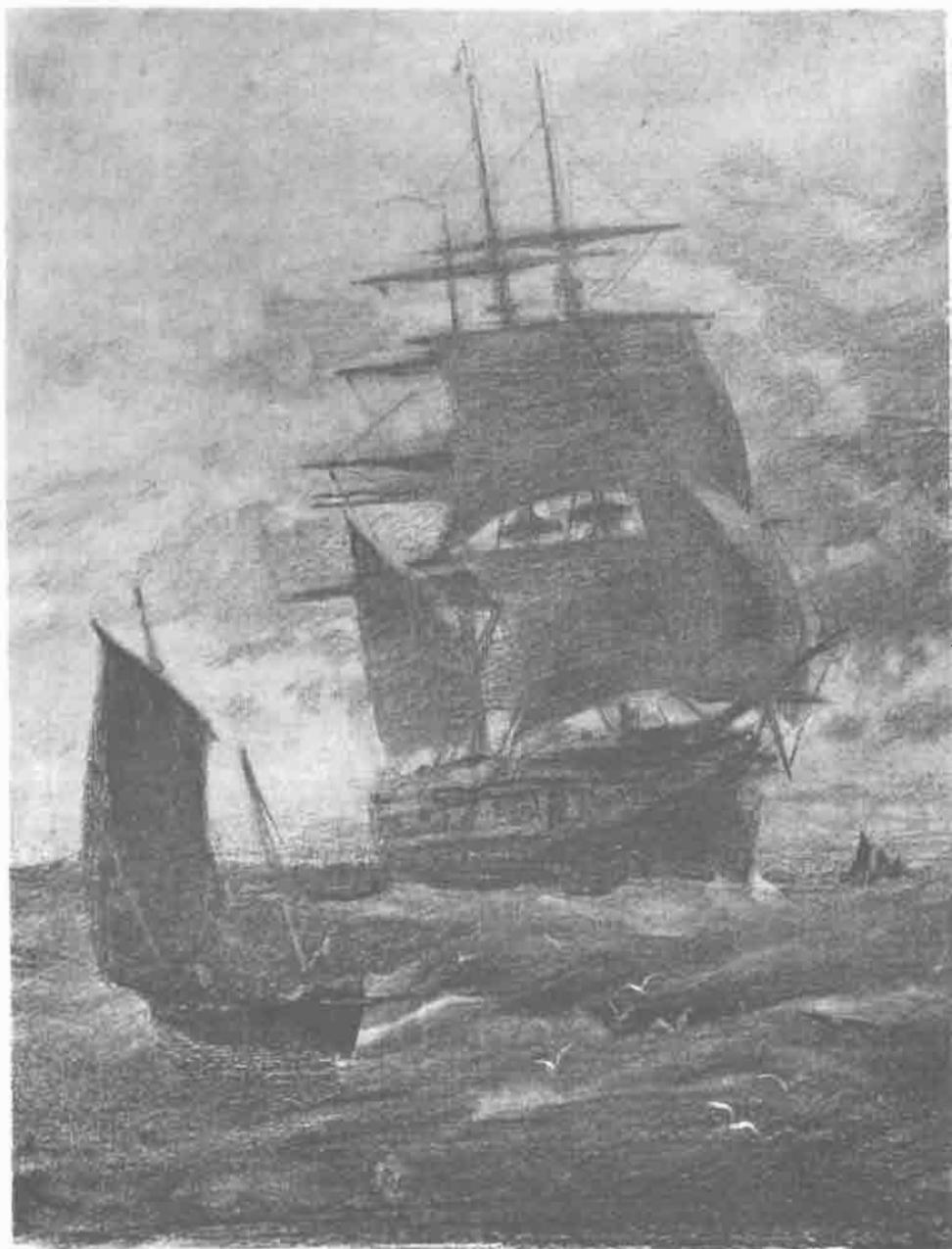
1782—1842



HE son of a thriving tradesman, John Sell Cotman was born at Norwich some thirteen years later than his great rival and contemporary, the elder Crome. Educated at the local Grammar School, with a view to taking his place behind his father's counter, and selling silks and laces for the rest of his life, he preferred to addict himself to Art, and in 1798 or 1799 he was sent to London, where he fell in with the excellent and enlightened Monro, and through him was made acquainted with Girtin and Turner and Dewint. In 1800, and for six years after, he exhibited at the Royal Academy, his last appearance there being contemporaneous with John Crome's *début*; and in 1807 he returned to Norwich, and there and in the neighbouring city of Yarmouth set up as a drawing-master. He met, says Mr. Cosmo Monkhouse, his latest and best biographer, with plenty of success; and he is found advertising in the *Norwich Mercury* that his terms 'in schools and families' are a guinea and a half and two guineas a quarter, while he undertakes the work of 'finishing' for as much as half-a-guinea a lesson. This, it is true, was in 1823, but from the first he seems to have taken his place in the front rank of his profession at Norwich, and to have vied in a friendly way, and to capital purpose, with the best man in the field, his senior, Crome. In the year of his return he was made a member of the Norwich Society of Artists, which Crome had founded in 1803; in 1808 the fourth exhibition of the Society contained as many as sixty-seven works by him; he was its Vice-President in 1810, and its President in 1811, in which year he published his first volume of architectural etchings. It was followed at intervals by other collections of the same kind, chief among them the 'Antiquities of Normandy' (1822), and, in another vein, the masterly and delightful 'Liber Studiorum' (1838). When this was published, Cotman had left Norfolk for London, where in 1834 he had been appointed drawing-master at King's College, and where in 1842 he died. He had long been ailing in body, and he suffered, besides, from attacks of a species of melancholia, so that his last labours were anything but happy or prosperous. He had married early in life; the mental health of more than one of his five children was a constant source of anxiety to him; and he found no comfort, it would seem, in the consideration of their temporal prospects. The event was such as to justify his worst forebodings. The year after his death, his effects were sold at Christie's, when most of his drawings went for a few shillings apiece, and the top prices of a two-days' sale—which produced the beggarly total of £262, 14s.—were £6, and £8, 16s. Since then times have changed, and tastes with them, and Cotman has long been recognised, as his biographer remarks, for 'one of the most original and versatile artists of the first half of this century, a draughtsman and colourist of exceptional gifts, a water-colourist worthy to be ranked among the greater men, and excellent whether as a painter of land or sea.'

Cotman, indeed, was a rarely endowed and—whatever his medium—completely accomplished artist. In etching, for example, he drew his inspiration from the magnificent achievement of Gianbattista Piranesi, and if he had nothing of the colossal imagination and the sense of mystery and romance which give to that great master a place apart among those who have treated the results of architecture as material for art, he is also found to be lacking in the trick of emphasis, the tendency to exaggerate and distort, by which the Venetian's work is often vitiated, and which make him so redoubtable a model. It is the same with him in water-colours and in oils. His master-quality is the capacity of simplification and selection. It was a maxim with him to 'leave out, but add nothing,' and

he practised his theory with an assurance of hand and an intelligence of eye that stamp him, in this respect at least, a true and excellent artist. No doubt he would have done better had he attempted less and laboured in fewer fields; but, even so, his best work is lifted into greatness by the presence of a manly and sincere imagination tempered with style.



'Homeward Bound.'

A ship under canvas against a sunset sky. To the left a lugger with a brown sail. $39\frac{1}{2}$ by $31\frac{1}{2}$ inches. [201.
Illustrated.

Lent by T. G. ARTHUR, Esq.

Off Ecclesbourne : Hastings.

Fishing-boats in a fresh breeze off the cliffs. Stormy sky. $23\frac{1}{2}$ by $31\frac{1}{2}$ inches. [270.
Lent by THOMAS WOOLNER, Esq., R.A.

GUSTAVE COURBET

1819—1877



COURBET'S father, a peasant of the Doubs, would fain have made his son a lawyer; but the lad had always loved to draw and paint, and when he left Ornans for Paris (1839) he threw himself into the study of art. At Besançon, in the Seminary, he had learned a little from one Flageolet, a pupil of David; and in Paris he passed through the studios of Steuben (1838-1856) and Hesse (1856-1879). But it was the Flemings in the Louvre who set him in the way of excellence; and it was in the direct and patient study of landscape and the figure that he grew to be a master-craftsman. ‘Je n’ai jamais eu,’ he wrote, in 1851, ‘d’autres maîtres en peinture que la nature et la tradition’; and though he was not averse from taking credit for more than his due, there is every reason to believe that here he told the truth.

The original ideals of Romanticism were losing their hold upon youth. The movement had entered on a second phase. It had begun in a return to Nature; much new matter had been garnered in, had been treated, and had in turn begun to grow old; and there were now imminent a second return to the same source of inspiration and a fresh conquest of material for Art. The tide, in fact, was setting strong for realism; and Courbet, a representative painter, both by his qualities and his defects, was swept forward on the very crest of the wave. He broke ground in 1842 with a portrait—the first of many—of himself; and at the Salon of 1850—having meanwhile bemused his brain with such dubious theories, political and æsthetic, as were in the air, and made himself a host of enemies by the insolence of his conceit, which was fated to bring him to disgrace and ruin—he made a prodigious stir with a group of portraits—his own, the ‘Berlioz,’ the ‘Francis Wey,’ and a fourth of the madman Jean Journet; and three great subject pictures—the ‘Retour du Foire,’ the ‘Casseurs de Pierres,’ and the tremendous ‘Enterrement d’Ornans.’ In 1853 he produced ‘Les Baigneuses,’ which Proudhon mistook for a satire on a vile and shameless *bourgeoisie*. In 1855, protesting, as the hero of a one-man show, against the great official exhibition, he took opinion by storm with his ‘Atelier du Peintre,’ a fantastic work, which was regarded at the time as a triumph of realism, and which he himself, in the jargon he loved, described as ‘une allégorie réelle déterminant une phase de sept années de ma vie d’artiste.’ From this he passed to ‘Le Combat des Cerfs’ in 1861, ‘La Remise des Chevreuils’ [1866], ‘La Sieste’ in 1869, and ‘La Vague’ in 1870. The year after, he joined the Commune; made himself conspicuous in connection with the overthrow of the Vendôme Column; and, though M. Castagnary has since acquitted him of any practical share in the foolish business of the Column, for his indulgence in these ‘violent delights’ he was visited with a heavy fine and six months in jail. He came out a broken man. His intellects were none of the strongest, and the game of revolution he had tried to play, in politics and in art, had cost him all his favour and much of his talent. His death in exile was a deliverance for the man, and for the artist the beginning of a purer renown. At the exhibition of his work, which was held in Paris five years after (1882), it was recognised that, for all his blundering and extravagance, he had painted as only a master can.

He had a strong strain of vulgarity. In Millet there were none of the bad qualities of the peasant: there were few of the good ones in Courbet. A braggart and a pedant of the first water, he was grossly addicted to low company, to beer, and to the commonest forms of

notoriety; apprehensive and vigorous as it was, his intelligence was yet strangely limited; while his vanity was so robust, and his egoism so active, that they are felt as evil influences not only in his life but in his art. He had the painter's hand, the painter's eye, the painter's temperament in uncommon fulness; but his capacity of divination, his perception of the hidden sense of things, though stronger and richer than he knew, were not in proportion. He believed himself to lack imagination, and prided himself on the want; derided poetry even while he unconsciously rose to it; gibed at the wiseacres who, never having seen an angel, were yet prepared to paint one; nor ever realised that (of the two flights of fancy) it is no easier to see a Courbet than to imagine an angel. 'La peinture,' he was wont to say, flourishing his ten fingers, 'la peinture, c'est ça.' It was a stupid brag; and as regards his own work, it was untrue to an extent that, had he suspected it, would have made him furious. For he painted, not with his ten fingers only, but with his brain. He thought, not deeply it may be, but he did think, and always as a painter; and he rendered his impressions with such force, simplicity, mastery of his medium, completeness of observation, and breadth of vision and effect, as exalt his good things almost to the level of greatness.



Houses by River.

Weather-stained houses on the banks of the river under a blue sky. $7\frac{1}{2}$ by $10\frac{1}{2}$ inches. [722.
Illustrated. Lent by A. J. KIRKPATRICK, Esq.

Fruit Piece.

Apples and other fruit on a blue-edged china plate. $6\frac{1}{2}$ by $9\frac{1}{2}$ inches. [685.
Lent by JOHN FORBES WHITE, Esq., LL.D.

Fruit.

Apples and pears piled on a white cloth; in the background a pot with a white pelargonium. 23 by 28 inches. [746.
Lent by T. G. ARTHUR, Esq.

DAVID COX

1783—1859



DAVID COX was born at Deritend, a suburb of Birmingham. He began to handle colours at seven or eight years old, when a box of paints was given him to help him bear the pain of a broken leg, and from painting kites for his schoolfellows he soon got to copying engravings. His father was a blacksmith, and he served for some little time in his father's smithy; but he was a delicate boy, and had to be put to an easier trade. Accordingly, having worked at drawing under Joseph Barber (1757-1811), he was apprenticed, at fifteen, to a Birmingham locket and miniature painter, a

certain Fielder, who committed suicide some eighteen months after, and in this way obliged his pupil to look for other employment. Continuing to work with Barber, he went on to grind colours for the scene-painters at the Birmingham Theatre, then under the control of the elder Macready, whose scene-painter-in-ordinary he presently became, and with whom he went the northern and western circuits, taking charge (as occasion demanded) of minor parts, and once (it is said) playing clown in one of Macready's pantomimes. In the end he quarrelled with his manager, and came to London (1804), where Astley engaged him to paint scenery for his theatre, and where he actually did paint scenery for the old Surrey. He is found plying his brush at Swansea and at Wolverhampton (1808), and thereafter, having begun to paint in water colours, and to sell his drawings to the dealers, the theatre knew him no more.

In 1808 he married, and settled at Dulwich, and began to practise as a drawing-master. For some time he was fairly successful—was able, indeed, to raise his charge from five to ten shillings a lesson; but at last he got into trouble by refusing (he was a most respectable man) to serve in the militia, for which he was drawn, and, after a while in hiding, emerged to find his connection gone and himself in such straits that he was glad to give lessons in perspective to working men. In 1813, having become a member of what is now the Royal Society of Painters in Water Colours, he was appointed drawing-master at the Military School at Farnham, and in 1814—when he published his *Treatise on Landscape Painting and Effect in Water Colours from the First Rudiments to the Finished Picture*—he went to Hereford to serve in the same capacity in a ladies' school. His salary was a hundred a year, but he was allowed to take pupils, and his advance to comparative prosperity was not slow. He took on school after school in the neighbourhood; he had many private pupils; he went sketching tours—in Devon, Holland, Belgium, North Wales—and paid a visit to London every year to see the exhibitions; he published his *Progressive Lessons in Drawing for Young Beginners* in 1816 and his *Young Artist's Companion* in 1820; he worked with singular industry and facility, exhibiting on one occasion (1825) as many as three-and-thirty drawings; and in 1827, having saved a certain amount of money, he threw up his Hereford connection and removed to London, where he remained till 1841, indefatigable in the practice of his art and the quest of new material, and slowly, but surely, impressing himself upon the public. In 1839, when he was fifty-six years old, he began to do serious work in oils, and was man enough, and artist enough, to take lessons from William Müller, who was less than half his age. He was delighted with his new medium, and the better to addict himself to the study of its possibilities and requirements, he left London for Birmingham, and sojourned there until his death.

Not much remains to tell. Between 1844 and 1856 Cox was every year to be found painting at Bettws-y-Coed, where his name is legendary and his tradition and example are influences even now. In the first of these years he lost his wife (who was twelve years his senior), and began to paint his 'Wind, Rain, and Sunshine' (1845); in 1846 he exhibited 'The Vale of Clwyd' (originally offered in vain at eighty guineas, and sold in 1872 for £2200) and his 'Peace and War' (twice sold for £20, and a third time—in 1872—for £360*1, 10s.*); in 1847 he painted that famous signboard for the Royal Oak at Bettws; in 1853, when he exhibited 'The Challenge' and 'The Summit of a Mountain,' he had an apoplectic seizure, which left his vision impaired and one of his eyelids paralysed. He continued, however, to paint and draw, though public favour was not wholly with him, and his work was found 'rough' and 'unfinished.' Indeed he painted and drew until the very term of his quiet, simple, laborious career, and died, as he had lived, exhibiting.

He was a patient and faithful student of Nature, and particularly of certain essential facts in Nature, as the action of light, the effect of wind and rain and mist, the motion and the shape of clouds, the variable and affecting quality of atmosphere; and the best of his achievement—simple, direct, sincere—is an individual reflection of much that but for him might have gone unrecorded. As it seems to some, he is least attractive and convincing when he is most elaborate, for then his work is apt to set forth far too much of his personal idiosyncrasy (which on the whole is tame and commonplace), and to be greatly wanting in the freshness and spontaneity of his transcripts from the living fact. It is fair to add that his admirers are numerous and ardent, and that to those who are not with them his reputation appears exaggerated.



Old Windmill : Stormy Effect.

Water Colour. A windmill on a heath; in the foreground poultry; an effect of wind in landscape and sky.
7½ by 11 inches. [1205.]

Illustrated.

Lent by HOLBROOK GASKELL, Esq.

Going to the Mill.

A road through a moor, a man on horseback, and a windmill in the distance. 9 by 10 inches. [28.
Lent by JAMES ORROCK, Esq.

Ulverston Sands.

Figures on horseback on the landward edge of the sands, bents in the foreground, and a cloudy sky overhead.
 $8\frac{1}{2}$ by 13 $\frac{1}{2}$ inches. [48.
Lent by JAMES ORROCK, Esq.

Gleaners.

Two women bearing sheaves. 7 by 11 inches. [53.
Lent by JAMES ORROCK, Esq.

Going to the Hayfield.

A man with two horses going through moss: in the distance a hayfield, with labourers at work under a pale blue sky with white clouds. 17 $\frac{1}{2}$ by 28 inches. [56.
Lent by JAMES ORROCK, Esq.

Cardigan Bay.

To the right the bay; in the foreground rocks, trees, and fishermen with nets; in the distance cliffs and houses.
 $13\frac{1}{2}$ by 17 $\frac{1}{2}$ inches. [126.
Lent by JAMES ORROCK, Esq.

The Funeral on the Bridge.

Funeral party crossing a bridge under a cloudy sky towards a church of which the tower appears among trees to the left. 9 $\frac{1}{2}$ by 13 $\frac{1}{2}$ inches. [132.
Lent by JAMES HOULDSWORTH, Esq.

Landscape: Windy.

To the left a cottage among wind-tossed trees; in the centre a cart and figures on foot and on horseback; with heavy rain-clouds over all. 13 $\frac{1}{2}$ by 19 $\frac{1}{2}$ inches. [154.
Lent by JAMES KEYDEN, Esq.

Flying the Kite: Windy Day.

A heath with a boy kite-flying and other figures, and a farm to the right, under grey clouds. 18 $\frac{1}{2}$ by 28 inches. [248.
Lent by HOLBROOK GASKELL, Esq.

Washing Day.

Two women washing at a pool; to the right a red-tiled house and clothes drying on lines; in the centre willows tossing in the breeze, under a stormy sky. 17 $\frac{1}{2}$ by 24 $\frac{1}{2}$ inches. [250.
Lent by HOLBROOK GASKELL, Esq.

Heath Scene.

A heath with a wide expanse of sky and clouds; in the foreground two women and a donkey with panniers. 17 by 21 $\frac{1}{2}$ inches. [251.
Lent by WILLIAM HOULDSWORTH, Esq.

The River Llugwy, Bettws-y-Coed.

The river in the foreground with a man watering two horses, and to the right two houses with a hayfield and labourers at work; in the middle distance a figure crossing the river on stepping-stones, cliffs and trees in the background; a summer sky with white clouds. 17 $\frac{1}{2}$ by 24 $\frac{1}{2}$ inches. [253.
Lent by HOLBROOK GASKELL, Esq.

Landscape with Red House.

Brown trees, red house, and in the foreground two seated figures. 13 $\frac{1}{2}$ by 17 $\frac{1}{2}$ inches. [254.
Lent by JAMES HOULDSWORTH, Esq.

The Welsh Funeral.

Procession of mourners under a gloomy sky and against a background of hills. 21 $\frac{1}{2}$ by 29 $\frac{1}{2}$ inches. [348.
Lent by HOLBROOK GASKELL, Esq.

Return from Labour.

A labourer with two horses on a road between cornfields at sunset. 13 $\frac{1}{2}$ by 17 $\frac{1}{2}$ inches. [357.
Lent by JAMES HOULDSWORTH, Esq.

Landscape, with Figures on Horseback.

Water Colour. A heath, with a grey sky and a troop of wayfarers riding, driving, and walking towards rising ground in the distance, and a pool with water-plants to the left. $14 \frac{1}{2}$ by $19 \frac{1}{2}$ inches. [1160.]
Lent by WILLIAM HOULDSWORTH, Esq.

Welsh Sands.

Water Colour. The sands, the breaking sea, a summer sky, and a group of rustics. $11 \frac{1}{2}$ by 16 inches. [1165.]
Lent by JAMES KEYDEN, Esq.

Asking the Way: 'Take the Left Road.'

Water Colour. A blue sky with white clouds over a moor, with a horseman in talk with a gypsy woman. $14 \frac{1}{2}$ by $20 \frac{1}{2}$ inches. [1174.]
Lent by HOLBROOK GASKELL, Esq.

Old Cottage near Hereford.

Water Colour. A red-tiled, gabled cottage with clothes drying on lines and on the hedge, and in the foreground a woman with a blue petticoat. $6 \frac{1}{2}$ by 10 inches. [1177.]
Lent by THE CORPORATION OF WOLVERHAMPTON.

Cottage near Hereford in which David Cox resided.

Water Colour. A cottage. $10 \frac{1}{2}$ by $11 \frac{1}{2}$ inches. [1178.]
Lent by THE CORPORATION OF WOLVERHAMPTON.

Calais.

Water Colour. Figures in bright costumes on sandy ground overlooking the sea. $5 \frac{1}{2}$ by $8 \frac{1}{2}$ inches. [1195.]
Lent by WILLIAM HOULDSWORTH, Esq.

Landscape.

A heath with sheep, and figures on horseback. $6 \frac{1}{2}$ by $9 \frac{1}{2}$ inches. [1196.]
Lent by CHARLES LANGTON, Esq.

The Mill.

Water Colour. In the foreground a river, with a bridge in the distance; a mill well-shaded with trees to the right; the mill-dam and the main stream to the left. $14 \frac{1}{2}$ by $23 \frac{1}{2}$ inches. [1202.]
Lent by JAMES KEYDEN, Esq.

Crossing the Sands.

Water Colour. Heathy ground, with the sea in the distance, and faintly indicated hills beyond. $6 \frac{1}{2}$ by $10 \frac{1}{2}$ inches. [1211.]
Lent by CHARLES LANGTON, Esq.

Landscape.

Water Colour. A river with a bridge and a barge; to the left a red-tiled house and trees. 6 by $8 \frac{1}{2}$ inches. [1212.]
Lent by THE CORPORATION OF WOLVERHAMPTON.

Near Bettws-y-Coed.

Water Colour. Rustic roadside cottages in sunshine; rising ground to the right. $9 \frac{1}{2}$ by 14 inches. [1222.]
Lent by THE CORPORATION OF WOLVERHAMPTON.

Mountain Landscape.

Water Colour. Cliffs covered with trees, a man with sheep, and a dusky sunset. $14 \frac{1}{2}$ by $21 \frac{1}{2}$ inches. [1334.]
Lent by JAMES COWAN, Esq.

Ploughing.

Water Colour. A road leading across a stream with a bridge; to the left a man ploughing with a team of three horses under a blue sky. $10 \frac{1}{2}$ by $18 \frac{1}{2}$ inches. [1361.]
Lent by JAMES DUNNACHIE, Esq.

Returning from Market.

Water Colour. Woman returning from market across a plain. $10\frac{1}{2}$ by 15 inches. [1399.
Lent by HOLBROOK GASKELL, Esq.

Moorland.

Water Colour. Moorland with mountains in the distance under a rainy sky; in the foreground two figures on horseback. 7 by $10\frac{1}{2}$ inches. [1404.
Lent by CHARLES LANGTON, Esq.

Driving Home the Flocks across the Downs.

Water Colour. A shepherd with sheep under a threatening sky. $10\frac{1}{2}$ by $14\frac{1}{2}$ inches. [1405.
Lent by HOLBROOK GASKELL, Esq.

Ploughing.

Water Colour. On a gentle slope a man ploughing with a team of four horses; in the foreground a pool bordered with reeds and sedges. $17\frac{1}{2}$ by 24 inches. [1406.
Lent by WILLIAM HOULDSWORTH, Esq.

Evening.

Water Colour. To the left a man and horse near a tree; in the distance a wooded vale with some suggestions of a town. $14\frac{1}{2}$ by $20\frac{1}{2}$ inches. [1435.
Lent by JAMES KEYDEN, Esq.

Haymaking on a Windy Day.

Water Colour. Haymakers loading carts on a wind-swept field. $7\frac{1}{2}$ by 11 inches. [1440.
Lent by HOLBROOK GASKELL, Esq.

The Skirt of the Forest.

Water Colour. Trees tossed in the wind; in the foreground a rustic figure. $18\frac{1}{2}$ by 26 inches. [1476.
Lent by HOLBROOK GASKELL, Esq.

Haddon Hall—The Terrace Steps.

Water Colour. Terrace steps, a lawn, a peacock in the foreground. $10\frac{1}{2}$ by $14\frac{1}{2}$ inches. [1477.
Lent by HOLBROOK GASKELL, Esq.

Rocky Scene, with Drovers and Cattle, near Capel Curig, North Wales.

Water Colour. A gorge with two men, one on horseback, driving cattle; to the left a group of wind-beaten firs. $23\frac{1}{2}$ by 34 inches. [1478.
Lent by HOLBROOK GASKELL, Esq.

Haddon Hall—The Terrace.

Water Colour. Terrace walk overshadowed by trees. $8\frac{1}{2}$ by $11\frac{1}{2}$ inches. [1479.
Lent by HOLBROOK GASKELL, Esq.

The Valley of St. Asaph.

Water Colour. A wide landscape seen through trees in the foreground. $8\frac{1}{2}$ by $13\frac{1}{2}$ inches. [1480.
Lent by B. B. MACGEORGE, Esq.

The Peat-Gatherers.

Water Colour. Waste lands, two women with baskets, and a sky heavy with rain. $18\frac{1}{2}$ by $29\frac{1}{2}$ inches. [1481.
Lent by HOLBROOK GASKELL, Esq.

Crossing Lancaster Sands from Market.

Water Colour. The sands at low water with a party of travellers. $10\frac{1}{2}$ by $14\frac{1}{2}$. [1482.
Lent by HOLBROOK GASKELL, Esq.

JULES DALOU

BORN, 1841, at Paris; studied at Paris under Carpeaux and Duret; medalled, Paris (Salon), 1870; Medal of Honour and Knight of the Legion of Honour, 1883. Principal works: 'La Brodeuse,' 1870; 'Le Jour des Rameaux' (Royal Academy), 1872; 'Paysanne Française' (Royal Academy), 1873; 'Boulonnaise à l'Église,' 1876; 'Boulonnaise Allaitant son Enfant,' 1877; 'Bacchanale,' 1879; 'Les États Généraux de Juin, 1789,' and 'La République' (Salon), 1883; 'Triomphe de Silène' (Salon), 1885; 'Projet de Tombeau pour Victor Hugo' (Salon), 1886.



Paysanne Française (Terra-Cotta).

A peasant woman suckling her child.

[1612.]

Lent by SIR COUTTS LINDSAY, Bart.

CHARLES-FRANÇOIS DAUBIGNY

1817—1878



HE Daubignys were landscape-painters for three generations. There was no Napoleon in the family; but neither was there a King of Rome. Edmé-François, the first of the race, was, like Corot, a pupil of Victor Bertin, and the master of the artist under consideration, the more famous Charles-François, whose example and renown were continued by his son Karl, the third of the dynasty.

Charles Daubigny was born and bred in Paris. Having to work for daily bread, he spent the first years of his career in decorating box-lids and clock-cases. At eighteen he went to Italy; he painted industriously from Nature at Rome, and Florence, and Naples; and returning the next year to France, he passed through the studios of Granet (1775-1849) and Paul Delaroche (1797-1856), and entered the Salon in 1838, with a 'Vue de Notre Dame et de l'Île Saint Louis.' He practised etching, original and reproductive, with some success, and, like Meissonier and Jean Gigoux, he drew on wood for the publishers of illustrated books. But he studied Nature indefatigably, he developed a personal style, and in 1848, after ten years' hard work, he won a Second Class medal with his 'Environs de Château-Chinon' and his 'Bords de Cornin,' while in 1853 he attained to First Class honours with the 'Étang de Gylien.' Thereafter he had but to paint as he pleased. It was felt that his art was worthy of the great school of landscape of which it was a development; and although his rivals were men of the stamp of Corot, Rousseau, Courbet, and Dupré, for a quarter of a century he continued to hold his own: with the 'Vendange,' the 'Écluse d'Optevoz,' the 'Soir à Andressy,' the 'Moulin à Dordrecht,' the 'Tonnelier,' and many a graceful and pleasant masterpiece besides.

That his work is unequal in quality is but to say that, like Corot, he was successful. The artist suffers in proportion as the dealer is happy; and Daubigny was sometimes careless, and could on occasion be even feeble and tame. But his good work is very good indeed, and must be judged by a standard that falls short only of the highest. He had a great love for running water: he passed much of his time in a house-boat, *le Bottin*; and, as Mr. Hamerton has noted, for his 'intimate affection,' his 'simple devotion,' to the river of his choice, he was 'rewarded by an insight into its beauty,' which, to compare him for a moment with the famous Englishman who had painted the Seine before him, was entirely wanting in Turner. These qualities of 'intimate affection' and 'simple devotion' are characteristic of Daubigny—are what, in the analysis of his individuality, is most readily disengaged; and it is, I think, from their expression that his art derives its peculiar savour. His imagination is of a far inferior strain to Rousseau's; he has elegance, distinction, charm, but not in the supreme degree that Corot has them; he is a pleasing colourist, where Diaz is a great one; his technical accomplishment is admirable, but it would be waste of words to compare it with the *maestria* of Courbet. But the sanity and contentment of his regard for Nature, his innocent and grateful confidence, as of a happy and not too masterful or curious husband—these are his own. He is perhaps the least of the great Romantic brood; but he belongs to it, and his achievement, from however lofty a level it be considered, and by whatever canons it be tried, is as safe from oblivion as it is superior to disparagement.

Grey Morning.

The river Loire flowing under a grey sky between meadows and trees. 15 by 25 inches.

[697.]

Lent by ALEXANDER YOUNG, Esq.

Bord de l'Étang.

A weedy pool with cattle under willows and poplars. 17 by 27 inches.

[703.]

Lent by ALEXANDER YOUNG, Esq.

**Sea Piece.**

A storm-beaten beach with fragments of a wreck. 8½ by 16½ inches.

[739.]

Illustrated.

Lent by JOSEPH AGNEW, Esq.

Landscape.

A river with wild ducks among water-plants, and a reddish grey sky seen behind trees. 14½ by 26½ inches.

[768.]

Lent by JAMES DONALD, Esq.

Mantes.

The Loire at sunset, with the city and its towers. 15 by 25½ inches.

[797.]

Lent by ALEXANDER YOUNG, Esq.

ALEXANDRE-GABRIEL DECAMPS

1808—1860



LTHOUGH born in Paris, Gabriel Decamps spent much of his childhood in Picardy, associating on equal terms with peasant boys and girls, sharing in their sports and broils, and running wild with the wildest. The training was in some ways bad, for it made him idle and intolerant of the yoke. On the other hand, it taught him to know the aspects and the ways of horses and dogs and cattle ; it encouraged a natural predilection for adventure ; it made him a traveller ; it kept him unconventional and the enemy of what is merely commonplace and dull ; and thus it may fairly be said to have been good.

Returning to the capital, he worked, according to his humour, in this studio and in that —now with Bouchod (1800-1842), now with Abel de Pujol (1785-1861) ; and after trying his hand in *genre* and animal painting, he went off on a *Wanderjahr*, in the course of which he saw not only Italy and Switzerland, but the cities of the Levant as well. For these last he did what Delacroix was presently to do for Morocco and Algiers ; he took possession of them in the name of Art, and, though he rendered what he saw with little care for Nature, he opened up to the painters of his time and ours a new province of material. Among his trophies were the ‘Patrouille Turque’ (1827), the ‘Corps de Garde’ (1834), and the ‘École Turque’ (1847). Such success, however, was not enough for his ambition. He aspired to paint religion and history, as well as Smyrniate life and true Levantine light and colour ; and in 1834, when he exhibited his famous ‘Défaite des Cimbres,’ he had his hour of triumph. It was his one great success in this department—he never reached again the same degree of popularity. And the reasons are not far to seek. For one thing, Romanticism was not officially accepted : it was understood to mean no more than immorality in theory, and incompetence in practice ; and Decamps was one of the ensigns of Romanticism. For another, his education was imperfect, his brain and hand were out of unison ; the one might plan, but the other could not execute. Decamps was naturally proud and angry ; and it is not surprising that he should soon have chosen to avoid the trials and disasters of publicity. After 1834 he exhibited but seldom, sold his pictures straight from the easel, and spent his life in profitless attempts at heroic work. ‘You are a lucky fellow,’ he said to Millet, after the painter of ‘Le Semeur’ had shown him all the pictures in his studio ; ‘you can do what you want to do.’ Decamps could not ; and he died (of a fall from his horse) a disappointed man.

He was hardly one of the paladins of Romanticism ; but he bore no inconspicuous part in the battle, and his influence was good in type and considerable in degree. His intelligence —quick, inquiring, tenacious—readily received new truths and new ideas ; he was the sworn admirer of such great explorers as Rousseau and Delacroix ; of its kind his interest in Nature

was both vigorous and sustained ; as a colourist he was individual enough to have had many imitators ; he grappled hard with the problems of illumination and atmospheric environment ; and as a pioneer and experimentalist he is deserving of much respect. He lived to witness the triumph of Romanticism ; but the greater honours and rewards of victory were not for him, and it is perhaps as the discover of the painters' East that he will be best remembered.



St. Jerome in the Wilderness.

The saint, half naked, at prayer among rocks, with a lion in relief against a cloudy moonlit sky. 18 by 27 inches. [753.]

Illustrated.

Lent by JAMES DONALD, Esq.

FERDINAND-VICTOR-EUGÈNE DELACROIX

1799—1863



HARLES-CONSTANT DELACROIX, born in Champagne (1740), played many parts, and played them well. He began life as an advocate, was Turgot's secretary, represented the Department of the Marne in the National Convention, was Foreign Secretary, and then Ambassador to Holland, under the Directorate, and, finally, was made Prefect, first of the Bouches-du-Rhône, and afterwards of the Gironde, during his tenure of which last office he died (1805) at Bordeaux. His wife, Victoire Oeben, was a daughter of a famous ébéniste (a pupil of Boulle)

and a certain Françoise Vandercrease, whose second husband was the illustrious Riesener. Of their four children, the eldest, Charles-Henri, served Napoleon with distinction, and died a general, a Commander of the Legion of Honour, and a Baron of the Empire; the second, whose portrait is esteemed one of the masterpieces of David, was the wife of M. de Verninac Saint-Maur, sometime Ambassador at Constantinople; Henri, the third, was killed at Friedland; and the youngest, Ferdinand-Victor-Eugène, was the most famous painter of his generation, and is now acclaimed by his countrymen for the greatest of the century.

He was educated in Paris, at the Lycée Louis-le-Grand, where, says a class-mate, Philarète Chasles, at eight or nine years old, ‘il couvrait ses cahiers de dessins et de bons-hommes,’ in which he ‘reproduisait les attitudes, inventait les raccourcis, dessinait et variait tous les costumes, poursuivant, torturant, multipliant la forme sous tous les aspects avec une obstination semblable à la fureur.’ Something he learned from his uncle Riesener, the miniature and portrait painter (1767-1828); and in 1815, having lost his fortune and both his parents, and despairing of advancement under the Bourbons, he entered the studio of Guérin (1774-1833). Here he worked at the antique and the figure with that feverish tenacity which was one of his characteristics; here he was still a student when in 1822 he exhibited his ‘Dante et Virgile,’ and conquered reputation at a stroke. Gros (1771-1835), who described the picture as ‘du Rubens châtié,’ offered to receive him into his studio; but Delacroix, much as he admired that master, refused the honourable opportunity, and remained with Guérin, though Guérin cared nothing for his work, until the end. The young man had something to say, and was bent on saying it in terms of his own; he was, besides, a great believer in gymnastics—all his life long he never sat down to paint without making a sketch from Poussin, or Raphael, or the antique; and it is probable he thought Guérin, who was only a good sound academical draughtsman, a better master than Gros, whose manner was more personal, and whose talent had certain analogies with his own. For the plastic and decorative parts of art, he studied these elsewhere: in the studios of Géricault (1791-1824), and Bonington (1801-1828), and Paul Huet (1804-1869); in the Louvre under the influence of Rubens; in the Jardin des Plantes with Barye (1795-1875). His indebtedness to Constable (1776-1837), under whose inspiration he completely repainted his second great picture, the ‘Massacre de Scio,’ is matter of history; but it is fair to add that he is said to

have anticipated that master's innovations in landscape studies of his own doing, before 'The Hay Wain' appeared upon the scene. In 1825 he went to England (Bonington and Isabey were of the party), where he knew Lawrence and Wilkie, heard the *Freischütz* ('avec de la musique qu'on a supprimée à Paris'), was subjugated by the genius of Shakespeare and Kean, and impelled anew in the direction of nature and romance. In 1826-27 he produced, among other things, the famous lithographs in illustration of *Faust*, in which Goethe declared him to have surpassed the author's own conceptions. In 1828 he exhibited the 'Mort de Sardanapale,' the 'Christ au Jardin des Oliviers,' and the 'Marino Faliero'; and in 1830 he painted the inspired 'Le Vingt-Huit Juillet.' Two years afterwards he went to Morocco (with the Ambassador, M. de Mornay) and to Algiers, and brought back the material for the



'Femmes d'Alger,' the 'Convulsionnaires de Tanger,' the 'Noce Juive,' and other master-pieces in the same vein. It was the last but one of his journeys. Italy he never saw. He made the round of the Belgian galleries in 1838; and thereafter he quitted France no more.

From the first (much against his will, for he was a nervous and febrile creature, elegant in manner, refined in taste, incapable of pose, and intolerant of notoriety) he had been saluted as a champion of Romanticism. But he had seen such mediocrities as Louis Boulanger and Eugène Devéria preferred to him in the past; and it was not until the Salon of 1833 had revealed him for a master that he took his place in the forefront of the movement as the equal of Hugo in verse and of Dumas in drama, as a captain of the revolutionary army. Then came the 'Bataille de Taillebourg gagnée par Saint Louis,' the 'Barque de Don Juan,' the 'Bataille de Nancy,' the 'Combat du Giaour et du Pacha,' the 'Boissy d'Anglas,' the 'Ovide chez les Scythes,' the 'Justice de Trajan,' the 'Médée,' the 'Muley Abd-el-Rahman,'

the 'Entrée des Croisés à Constantinople,' the decorations of the Palais-Bourbon, the Louvre, the Hôtel de Ville, the 'Héliodore' and the 'Lutte de Jacob avec l'Ange' at Saint-Sulpice—a world of moving and intense creation; and still his success was only partial. Though Couture affected to despise him, and to Ingres and his followers he was anathema, the painters were with him almost to a man; Courbet himself, though he assumed he could do as well or better—even Courbet is found admitting the superiority of the 'Massacre de Scio.' But the public were interested in other things—the plaintive heroics of Ary Scheffer, the 'last tableaux' of Delaroche. The 'Hamlet' of 1836 was very far from being the only work of his rejected by the jury; to the anger and amazement of Théodore Rousseau, the 'Croisés à Constantinople' itself was coldly received, and it was only in 1855 that the painter's force was fully recognised. In 1859, after several repulses, and the preference (amongst others) of Schnetz and Cogniet, he was elected a Member of the Institute, and exhibited for the last time; and, four years after, he died. His greatest triumph was yet to come. The exhibition of the pictures and drawings found in his studio was, says M. Burty, 'une réhabilitation et une ivresse.' Art was far cheaper then than now; but instead of the hundred thousand francs at which these relics had been appraised, nearly three and a half times that amount was realised by the sale. Millet, whose fortunes were at their lowest ebb, was among the buyers; it was hard work for him to get daily bread, but he could not deny himself a Delacroix drawing.

Apart from his art, Delacroix was a man of singular intelligence, lettered, of a trenchant insight and broad sympathies. In music his idols were Beethoven and Mozart; he had no liking for the innovations of Berlioz, and could not endure his own to be compared with them. His essays and sketches are something more than good reading; they prove that in painting his tastes were not less catholic than sound. He accepted Raphael and Poussin as completely as Rubens and Rembrandt; he thought the world of Charlet, and the world of Ingres likewise; he reverenced Holbein, but that did not prevent him from greatly admiring Géricault and Lawrence; his criticisms, in a word, are those of a painter who has mastered the theory as well as the practice of his art, and is alive to beauty in any and every form. For his place in Art, it has yet to be decided. In France, as I have said, he is a national glory; in England, where he is little known, and where he is considered with a certain jealousy, as one who compelled success in a department of painting where certain Englishmen had found nothing but disaster, his technical accomplishment has been denied, and his inspiration dismissed as factitious, even vulgar. It is argued that he was too thoroughly a Frenchman of 1830 to be interesting to all time and to all peoples; and in the argument there is no doubt a certain truth, as there is in its converse, that it is precisely because he was a typical Frenchman and a representative of his epoch that he is to be accepted now as the greatest artist of his century. It will probably be found that the final judgment will contain something of both these. What Delacroix did was to express the spirit, the tendencies, the ideals, the passions, the weaknesses of a new age in terms so novel and forcible as to be absolutely appropriate. The violence, the brutality, the insincerity, the bad taste, of which it is complained, were not specially his: they were inherent in the movement, and we must allow for them in Delacroix as we allow for them in Byron and Hugo, in *Atala* and the *Symphonie Fantastique*, in *Antony and Cleopatra* and *La Peau de Chagrin*. It is safe to say that, if that be done, much will remain that is imperishable. It has yet to be proved that his literary imagination—the gift of evocation which made him the familiar and the commentator of Ariosto, Dante, Shakespeare, Scott, Byron, and Goethe: the quality, says Baudelaire, 'qui fait de lui le peintre aimé des poètes'—is human and sound enough to survive the touch of time. Of his plastic endowment there can be no such doubt. If he was nothing else he was a painter, and if he did nothing else he thought in pictures.

His colour—though Rossetti did not like it—is not the dress, the decoration, of his ideas, but a vital part of them; often loose and incorrect, his drawing is always expressive and significant; his invention is inexhaustible; his capacity of treatment may be compared with that of Hugo in words and with that of Berlioz in music. There is no department of painting in which he did not try his hand, and none on which he did not leave his mark. History and romance, religion and portraiture, *genre* and landscape and the figure—in all of them he was Eugène Delacroix.

‘En le supprimant,’ says Baudelaire, ‘on supprimerait un monde de sensations et d’idées, on ferait une lacune trop grande dans la chaîne historique.’ That is the poet’s view. The painter is not less imperious and explicit. ‘Nous ne sommes plus au temps des Olympiens,’ says Théodore Rousseau, ‘comme Raphael, Veronèse, et Rubens, et l’art de Delacroix’—that Delacroix who ‘représente l’esprit, le verbe de son temps,’ and in whose ‘lamentations exagérées’ and whose ‘triomphes retentissants’ there is always ‘le souffle de la poitrine, son cri, son mal, et le nôtre’—that Art is ‘puissant comme une voix de l’enfer du Dante.’ Here is a curiosity of art criticism: perhaps for the only time in history, the poetic and the technical critic are at one.

Lion and Tiger.

Lion and tiger about to close in combat. 9½ by 12½ inches.

[751.]

Illustrated.

Lent by THE DUKE OF HAMILTON.

PETER DE WINT

1784—1849



THE DE WINTS were Dutch and Dutch-Americans; but a branch of them crossed the Atlantic to settle in England, and Peter De Wint was born at Stone, in Staffordshire, where his father practised as a physician. In 1802 he was apprenticed to Raphael Smith, the engraver and portrait-painter, with whom he remained four years. In 1807 he began to exhibit; in 1809 he entered the Royal Academy Schools; in 1810 he married a sister of William Hilton (Hilton married a sister of De Wint), and joined the Society of Painters in Water Colours; in 1812 he became a member of the same Society; and, save that he had many friends and patrons, was a popular drawing-master, painted continually in the open air, exhibited until the end, got little for his drawings, and died (at sixty-five) of heart disease: that is all there is to tell.

He painted excellently in oils, and it is beginning to be suspected that he is, perhaps, the chief of English water-colourists. His drawing is expressive and sound, his colours rich, luminous, and decorative; his brushwork has distinction as well as vigour and facility; largely massed, and elegant in line, his compositions have that quality of completeness which is one of the signs of art; his treatment of light and air is both subtle and broad; in his work the manliest sincerity and directness are found in union with an even delicacy of insight, and a simple magic of effect. Fortunately, or the reverse, he was a painter pure and simple, from whose work the literary element is absent, whose merits are mainly pictorial, and with whose pre-eminence (such as it is) the rhapsodist has not much to do.

Timber Yard.

Water Colour. A timber-yard with waggons loading with hewn trees in front of sheds. 9½ by 14½ inches.

[1187.]

Lent by JAMES KEYDEN, Esq.

Bolton Abbey.

Water Colour. The abbey ruins seen over trees, with a river winding through the landscape, which in the distance takes the form of gentle slopes. 13½ by 23 inches.

[1213.]

Lent by JAMES KEYDEN, Esq.

Barges on the Witham, Lincolnshire.

Water Colour. Barges moored to the river's bank, with red-tiled houses to the right, and a clear sky overhead. 16 by 21 inches.

[1224.]

Lent by HOLBROOK GASKELL, Esq.

Haymaking.

Water Colour. Haymakers at work by a brook which reflects a grey sky. 10 by 17 inches.

[1313.]

Lent by CHARLES LANGTON, Esq.

Beverston Castle, Gloucestershire.

The castle gateway, with two men, one on horseback, and dogs, opening to the right under a couple of trees; the castle itself, covered with ivy; and a stream with a lad angling. 17½ by 23½ inches.

[1400.]

Lent by HOLBROOK GASKELL, Esq.

Torksey Castle on the Trent.

Water Colour. A group of ruins on the further side of a river with barges; in the near distance a red-tiled village with a church tower; to the left white clouds and a suggestion of rainbow. $18\frac{1}{2}$ by $30\frac{1}{2}$ inches. [1411.]

Lent by WILLIAM HOULDSWORTH, Esq.



The Village Stepping-stones.

Water Colour. Stepping-stones in a stream flowing past a village, with the backs of the houses and the church tower. 9 by $12\frac{1}{2}$ inches. [1329.]

Illustrated.

Lent by JOSEPH AGNEW, Esq.

Menai Straits.

Water Colour. A wide expanse of undulating landscape overlooking the sea, with harvesters at work in a field in the foreground. $10\frac{1}{2}$ by $18\frac{1}{2}$ inches. [1451.]

Lent by THE CORPORATION OF WOLVERHAMPTON.

NARCISSE-VIRGILIO DIAZ DE LA PEÑA

1808—1876



THE painter of the 'Nymphe Endormie' and the 'Fin d'un Beau Jour'—'the Anacreon of the Bas-Breau'—was a Frenchman only by accident. His father and mother, Tomas Diaz and Maria Velasco, were Spaniards of Salamanca, driven into exile by the failure of a conspiracy against King Joseph Bonaparte. Their child was born in Bordeaux; while the father, exiled from France, as well as from his native country, betook himself, alone, to Norway, and passing thence to London, died in that city, just as his wife was on the point of setting sail from the Gironde to join him. Being utterly friendless, she came north, to Paris first, and then to Sèvres, where she supported herself and her child by giving lessons in Spanish and Italian. At the latter place she died, and Narcisse-Virgilio, now a boy of ten, was adopted by the Protestant pastor of Bellevue, with whom he remained until he came to Paris to seek his fortune.

When he was fifteen he got stung in the left foot by a poison-fly (he was to die of a snake-bite more than half a century after), and twice he had to suffer amputation. But his energy, of mind and body alike, was extraordinary, and he went on riding and dancing and swimming as before. Being called upon to choose a trade, he took—like Raffet and Jules Dupré—to china-painting. But, whenever he could, he engaged himself in oils as well. He worked under Souchon (1787-1857); and in 1831 he got his first picture into the Salon. At this time, and for some years, he was only as it were an understudy of Delacroix. He painted flowers, battles, portraits, naked women, anything that would sell (it is on record that for some of these works he was content to take as little as five francs apiece); and even his colour—in after years so rich, so distinguished, so eminently personal—was imitated from his leader's. At forty he was still learning to draw; but so early as 1836-37 he had fallen under the inspiring influence of Rousseau, and was on the way to become the great artificer in sunshine and leafage that we know.

For a dozen years or so he exhibited rather unsuccessfully than not. But in 1844 he won a Third Class medal with a 'Bas-Breau,' an 'Orientale' and a 'Bohémien se rendant à une Fête'; in 1846, a Second Class, with the 'Délaissées,' the 'Magicienne,' the 'Jardin des Amours,' an 'Intérieur de Forêt,' a 'Léda'; and in 1848, a First Class, with a 'Diane partant pour la Chasse,' a 'Meute dans la Forêt de Fontainebleau,' a 'Vénus et Adonis': while in 1851 he exhibited a portrait, a 'Baigneuse,' and his 'Amour Désarmé,' and received the ribbon of the Legion of Honour. Henceforward life was easy enough; and though in 1855 he failed with his most ambitious work—the much-debated and much-ridiculed 'Dernières Larmes'—he succeeded splendidly with half a dozen others: the 'Rivales,' the 'Nymphe tourmentée par l'Amour,' the 'Fin d'un Beau Jour,' among them. His last Salon was that of 1859; but if he abstained from exhibiting he nowise ceased from production. In 1860 he lost his son Émile, a painter like himself, and, like himself, a pupil of Rousseau; but not even that great affliction could break his spirit or abate his interest in Art. There were fifteen years of life before him still—'railleur, mais non amer, spirituel,

parfois un peu brusque, au fond *bon et franc comme du pain de froment'*—and fifteen years of work. To the end he lived but to paint; and, as we have seen, his death, at sixty-eight, was a result of accident. Millet and Corot had passed the year before; and when he followed them, of the great and famous group to which we owe the best of modern art only Dupré and Daubigny were left alive.

Diaz had many masters—Delacroix, Correggio, Millet, Rousseau, Prud'hon—and succumbed to many influences in turn. But if he followed, it was only that he might learn to lead; if he copied, it was the more completely to express himself. His master qualities are fancy and charm; but capricious as he was, and enchanting as he never failed to be, he was a devout student and a rare observer of Nature. ‘Personne,’ says M. Jules Dupré, ‘n'a compris mieux que lui la loi de la lumière, la magie, et pour ainsi dire la folie, du soleil dans les feuilles et les sous-bois.’ What gives his work its peculiar quality of delightfulness is the combination of lovely fact with graceful fiction. His world would be Arcadia if it were not so real—would be the world we live in if it did not teem with exquisite impossibilities. I think of him as of an amiable and light-hearted Rembrandt. He had a touch of the madness of genius, or that madness of the sunshine (of which his old companion speaks) would certainly have escaped him. And rightly to express his ideas and sensations, he made himself a wonderful vocabulary. His palette was composed, not of common pigments, but of molten jewels; they clash in the richest chords, they sing in triumphant unisons, as do the elements of music in a score of Berlioz. If they meant nothing they would still be delicious. But beyond them is Diaz—the poet, the *fantaisiste*, the artist; and that makes them unique.

Flowers.

Full-blown roses—red and pink—cornflowers and geraniums. 24 by 19½ inches.

[649.]

Lent by MRS. ELDER.

Flower Piece.

Roses, and blue and yellow flowers. 12½ by 9½ inches.

[672.]

Lent by JOHN WORDIE, Esq.

The Oak-Trees.

Oak-trees on the further side of a rushy pool under a blue sky with white clouds. 13 by 20½ inches. [680.]

Lent by JOHN ANDERSON, Jun., Esq.

L'Amour Vainqueur.

A nymph in a blue robe listening to a Cupid. 8½ by 8 inches.

[720.]

Lent by T. G. ARTHUR, Esq.

Flowers.

Roses, pansies, pinks, etc. 13½ by 10½ inches.

[752.]

Lent by JAMES DONALD, Esq.

Trees.

Sunshine in a forest glade. 17½ by 11½ inches.

[754.]

Lent by A. YOUNG, Esq.

Woodland.

A shady woodland way. 8 $\frac{1}{4}$ by 14 $\frac{1}{2}$ inches.[830.
Lent by JAMES DONALD, Esq.

Flowers.

Cornflowers, double poppies, etc. 27 by 16 $\frac{1}{2}$ inches.

Illustrated.

[654.
Lent by JOHN FORBES WHITE, Esq., LL.D.

The Heart of the Forest.

A forest path, with a woman in a red petticoat, under a sombre sky. 10 $\frac{1}{2}$ by 13 $\frac{1}{2}$ inches.

[832.

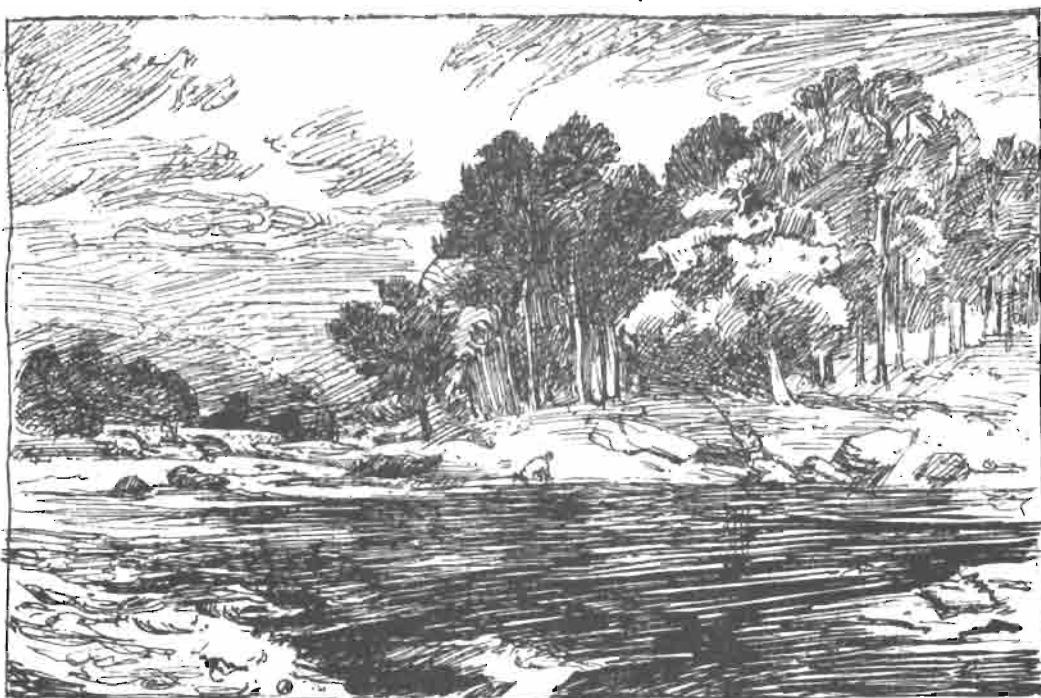
Lent by T. G. ARTHUR, Esq.

JAMES DOCHARTY, A.R.S.A.

1829—1878



OCHARTY, who was born at Bonhill, was the son of a cutter of calico-printers' blocks, and began life as a pattern-designer in the Barrowfield Works. After a seven years' apprenticeship with Messrs. Inglis & Wakefield—during which time he had contrived to study drawing at the Glasgow School of Art, and to do a great deal of sketching from Nature—he spent some time in Paris, working at his trade and practising painting. The American war, however, played havoc with the calico-printing business, and Docharty, alike from choice and from necessity, turned landscape-painter by profession. He was earnest and steady; he profited something by the study of Horatio Macculloch, and more by that of Milne Donald; he painted the Highland scenery which is hard by Glasgow



with faithfulness and a certain sympathy; and he was soon known and esteemed for one whose work was unaffected and truthful, and whose sentiment, such as it was, was simple and sincere. In 1876 he was made an Associate of the Royal Scottish Academy, and went to

Egypt. He got as far as the First Cataract, remained there for some two months, and returned by way of Palestine. But he had broken his health by sketching in damp weather, and it was not long ere he died.

Among his best pictures are a 'Cadzow Forest,' 1870; an 'Evening in the Forest,' 1872; a 'Glencoe,' 1874; a 'Spate on the Dochart,' and 'Gaffing a Salmon,' 1876; a 'Loch Maree,' 1877; and a 'Trosachs' and a 'Salmon Stream,' 1878. All are well meant, and in all some pleasant facts are recorded not unpleasantly.

Gaffing the Salmon.

Anglers landing a salmon in a Highland river, backed by firs and a bridge. $44\frac{1}{2}$ by $69\frac{1}{2}$ inches. [79.]
Illustrated.

Lent by MRS. WHITELAW.

Ben Venue.

A group of mountains, with a glimpse of Loch Katrine with clumps of birches and masses of timber. $23\frac{1}{2}$ by $35\frac{1}{2}$ inches. [111.]

Lent by JAMES MUIR, Esq.

Cornfield, Banavie.

In the foreground a field with stacks of sheaves and harvesters resting; in the distance a range of hills. $21\frac{1}{2}$ by $35\frac{1}{2}$ inches. [343.]

Lent by MRS. DOCHARTY.

JOHN MILNE DONALD

1819—1866



DONALD was born at Nairn, reared at Hamilton, and started in Glasgow as apprentice to a painter and decorator named Claude Turner. The master dabbled in picture-dealing, and the apprentice was presently set on to copy pictures for sale to the few in Glasgow who would buy. This, and a course of drawing from the casts provided by the Dilettante Society, was all the training he had; but he none the less resolved to throw up his trade, and paint landscape for a living. He sketched continually out of doors; he began to exhibit in 1837; in 1840 he went to Paris, and copied for some two months in the Louvre; and, after some years more of Glasgow, he established himself in London, where he worked in the shop of a picture-restorer in Bond Street, and was lucky enough to win the patronage of the Misses Rogers, sisters to the poet of *Italy*. Returning to Glasgow, however, he began to paint the scenery that lay outside his door, and this, in spite of broken health, he continued to do until the end.

His work was done upon the lines of the old English convention of landscape, and is not remarkable for either boldness or originality. He had, however, the true painter's instinct and something of the true pictorial gift; his brushwork is often individual and expressive; his colour is real; his composition is distinguished by a certain sense of style; in his use of masses he approves himself an artist. It is hard fortune that even in Scotland, where his influence has been wholesome and considerable, he should be less known than he deserves, while in England he is not known at all.

Gathering of the Storm.

Moorlands, with a single wayfarer, under a stormy sky. 23 by 19½ inches.

[82.]

Lent by JOSEPH AGNEW, Esq.

A River Scene, with Barges: Autumn.

A quiet reach of water, surrounded by trees in autumn foliage, with barges and a startled wild duck.
29½ by 46½ inches.

[168.]

Lent by WILLIAM GIBSON, Esq.

On the Arnon.

A river flowing through a well-wooded country backed by hills. 22½ by 35½ inches.

[200.]

Lent by JOSEPH HENDERSON, Esq.

Highland Landscape.

Water Colour. A moorland road with a pool in the foreground to the left, and a range of hills in the background. $17\frac{1}{4}$ by $11\frac{1}{4}$ inches. [1276.]

Lent by JOHN H. DOWNES, Esq.

Kelvin Bridge.

Water Colour. The bridge in the background, with cows drinking from the banks. $10\frac{1}{4}$ by 17 inches. [1271.]

Lent by JOHN MOSSMAN, Esq.

**Highland Shieling.**

A group of thatched cottages on the summit of a green hill, with a brook tumbling down a gorge, under a blue sky with white clouds. $16\frac{1}{2}$ by $22\frac{1}{2}$ inches. [1236.]

Illustrated.

Lent by D. THOMSON, Esq.

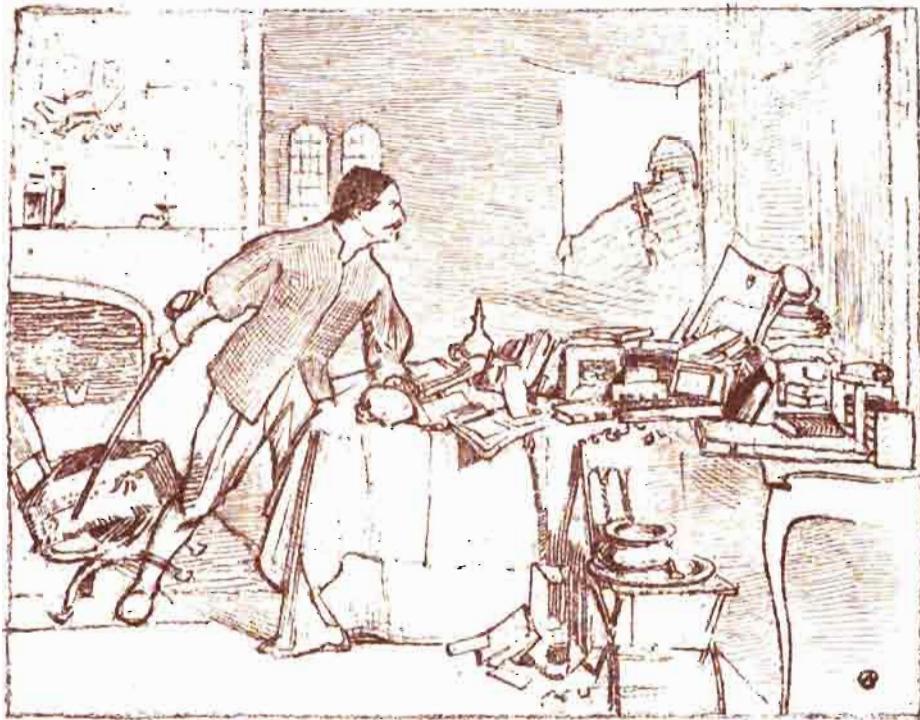
Glasgow 'Town's Hospital.'

Water Colour. Large building; in the foreground vacant ground, with women bleaching and drying clothes. $10\frac{1}{4}$ by $14\frac{1}{2}$ inches. [1387.]

Lent by WILLIAM SMITH, Esq.

SIR WILLIAM FETTES DOUGLAS, P.R.S.A.

BORN, 1822, at Edinburgh; studied at the Board of Manufactures' Schools; Associate of the Royal Scottish Academy, 1851; Academician, and LL.D. Edinburgh, 1854; President (with knighthood), 1884. Principal pictures: 'The Norseman and the Sicilian Captive,' 1847; 'The Tempter,' 1855; 'The Rosicrucians,' 1856; 'The Alchymist,' 1857; 'The False Astrologer,' 1859; 'The First Thought of Murder,' 1860; 'The Last Hour of a Dark Life,' 1862; 'Waiting for a Last Interview,' 1867; 'Wishart Preaching against Mariolatry,' 1871; 'When the Sea gives up its Dead,' 1873.



Summons to the Secret Tribunal (an Incident in the Life of Vesalius, the Great Anatomist).

Vesalius, at the sight of a messenger standing in a doorway, starts sword in hand from a seat at a table, with
a skull, old books, and papers. $41\frac{1}{2}$ by $56\frac{1}{2}$ inches. [129.]

Illustrated.

Lent by J. R. FINDLAY, Esq.

The Magic Mirror.

An interior with magical properties, a magician, two ladies, and a great looking-glass reflecting the appearance
of a love scene. $35\frac{1}{2}$ by 66 inches. [354.]

Lent by THOMAS PEARSON, Esq.

PAUL DUBOIS-PIGALLE

BORN, 1829, at Nogent-sur-Seine; studied at Paris under Toussaint (1806-1862), and at Rome, Florence, and Naples; Second Class Medallist, 1862 (Salon), and 1867 (Exposition Universelle); Medallist of Honour, 1865, and 1876; Knight, 1867, and Officer, 1874, of the Legion of Honour; Keeper of the Luxembourg, 1873; Member of the Institute, 1876; Director of the École des Beaux-Arts, 1878. Principal works: 'Narcisse au Bain,' 1863; 'Saint Jean Enfant,' 1864; 'Le Chanteur Florentin au Quinzième Siècle,' 1865; 'La Vierge et l'Enfant Jésus,' 1867 (Exposition Universelle); 'Ève Naissante,' 1873; 'Mes Enfants' (painted in oils), 1876; 'Paul Baudry' (bust), 1878.



Le Génie Militaire (Detail from the Lamoricière Monument).

Plaster model of a warrior in a crested helmet seated sword in hand.

Illustrated.

[1645.]

Lent by SIR COUTTS LINDSAY, Bart.

Charles Gounod.

Plaster bust.

[1520.]

Lent by THE SCULPTOR.

La Foi (Detail from the Lamoricière Monument).

Female figure sitting in an attitude of prayer.

[1627.]

Lent by SIR COUTTS LINDSAY, Bart.

JULES DUPRÉ

BORN, 1812, at Nantes; studied, at Paris, with Cabat and Raffet, and under the younger Diébold (born 1779); Second Class Medallist, 1833 (Salon), and 1867 (Exposition Universelle); Knight, 1849, and Officer, 1870, of the Legion of Honour. Principal pictures: 'Intérieur de Ferme,' 1833; 'Intérieur de Cour Rustique,' 1835; 'Un Pacage,' 1849; 'Soleil Couchant,' 1852; 'Une Gorge des Eaux Chaudea,' 'Une Bergerie dans le Berry,' 'La Vanne,' 'Souvenir des Landes,' 'Le Retour du Troupeau,' 1867 (Exposition Universelle).

**Sea Piece.**

Waves breaking on a rocky coast with a ship in the distance, under a threatening sky. 28½ by 36 inches. [747.]
Illustrated.
Lent by JAMES DONALD, Esq.

The Homestead.

A farmhouse, a stream, a woman, and a cow drinking. 13 by 17½ inches. [771.]
Lent by ALEXANDER YOUNG, Esq.

Landscape with Cattle.

Cattle drinking at a stream, with a background of trees. 7½ by 9½ inches. [777.]
Lent by HOLBROOK GASKELL, Esq.

Boat at Sea: Stormy Effect.

A stormy sea with fishing-boats under reefed canvas. 13½ by 10½ inches. [782.]
Lent by A. J. KIRKPATRICK, Esq.

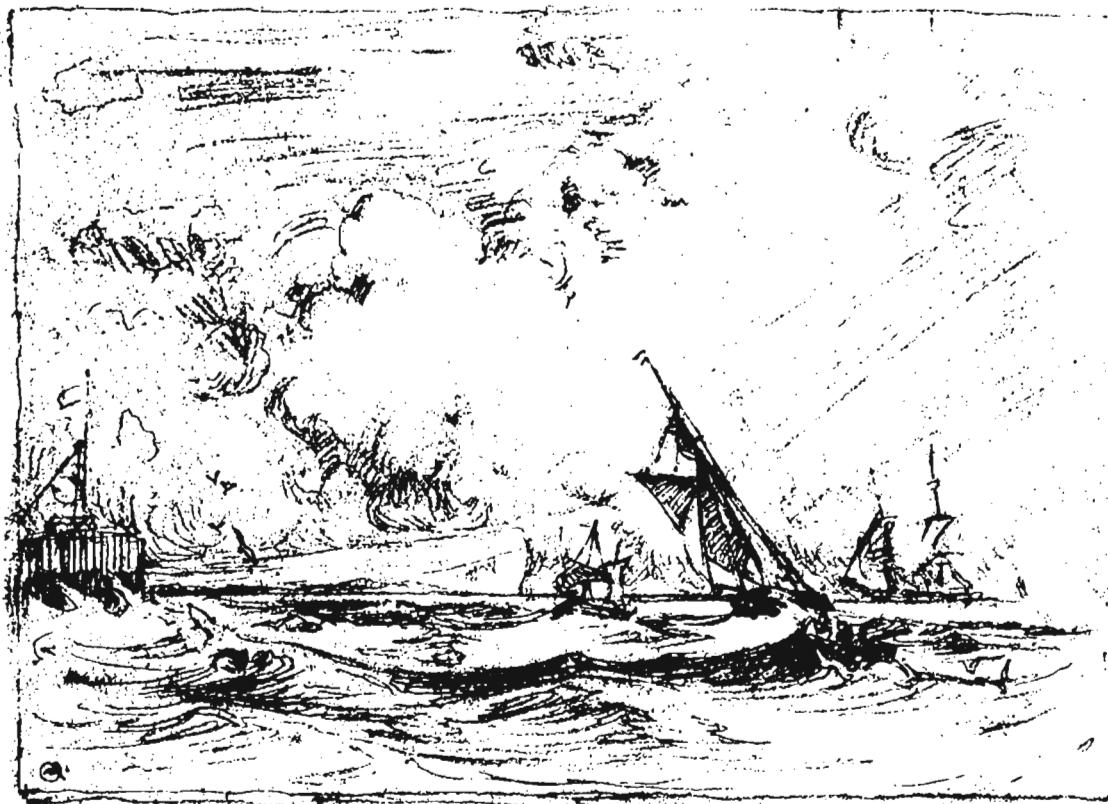
ANTHONY VANDYKE COPLEY FIELDING

1787—1855



HEODORE NATHAN FIELDING, a professional portrait-painter, had four sons, all of whom were painters in water-colours. Of these the second and the most distinguished was Anthony Vandyke. He studied under John Varley, and he knew Bonington and Delacroix; he worked with extraordinary facility; between painting and teaching he made a good deal of money. Also he was medalled (with Constable and Lawrence) at the Salon of 1824, and he was President of the Society of Painters in Water Colours (with which he was connected for something like half a century) from 1831 to 1855.

In life, then, he was eminently successful. In Art he has long been recognised for not more than mediocre. The truth is, that he was facile without being accomplished, that his knowledge of Nature was but skin-deep, that such originality as he had was tame in kind and limited in degree. He affected a great variety of themes in landscape, and did equal justice to them all; and at this day he is best known, perhaps, as 'the inventor of the Downs in art.'



Seaford and Cliffs: Sussex.

Water Colour. To the left a pier, and in the background a range of cliffs. 17½ by 23½ inches. [1390.
Illustrated. Lent by HOLBROOK GASKELL, Esq.

Staffa.

Water Colour. The basaltic pillars in the gloom of a stormy sea and sky. $16\frac{1}{2}$ by $23\frac{1}{2}$ inches.

[315.]

Lent by JOHN CARRICK, Esq.

Pilot Boat.

Water Colour. A pilot-boat in a rough sea nearing a ship. $11\frac{1}{2}$ by $16\frac{1}{2}$ inches.

[1166.]

Lent by CHARLES LANGTON, Esq.

Southampton.

Water Colour. The town, gleaming white in the sunlight, across a stretch of water. 7 by 10 inches. [1193.]

Lent by DAVID JARDINE, Esq.

Scotch Lake.

Water Colour. A road winding by a lake, on the further side of which a range of hills. 7 by $10\frac{1}{2}$ inches. [1200.]

Lent by DAVID JARDINE, Esq.

Ben Lomond.

Water Colour. The peak rising from among mist, with a moor and cattle in the foreground. 7 by $10\frac{1}{2}$ inches. [1403.]

Lent by CHARLES LANGTON, Esq.

Surrey Downs.

Water Colour. Under a rainy sky, a wide expanse of undulating country, richly wooded here and there; in the foreground a hamlet, with cattle and figures. $17\frac{1}{2}$ by $30\frac{1}{2}$. [1426.]

Lent by CHARLES LANGTON, Esq.

Ben Vorlich, Loch Earn.

Water Colour. The lake hemmed in by mountains; in the foreground a number of herdsmen, with cattle straying by the shore. $17\frac{1}{2}$ by $24\frac{1}{2}$. [1452.]

Lent by HOLBROOK GASKELL, Esq.

ALEXANDER FRASER, R.S.A.

BORN at Woodcockdale, Linlithgow, 1827; studied under his father, Alexander Fraser, A.R.S.A. (1786-1865), and in the Schools of the Board of Manufactures and the Royal Scottish Academy; Associate (R.S.A.), 1858, and Academician, 1862. Principal pictures: 'Salmon Trap on a Welsh River,' 1858; 'Welsh River in Summer Time,' 1858; 'On the River Conway, North Wales,' 1859; 'Jacob's Ladder, Campsie Glen,' 1861; 'A Glade in Cadzow Forest,' 1863; 'In the Greenwood: Bark Peeling,' 1865; 'A Fishing Day in Loch Awe,' 1867; 'The Fern Harvest: Surrey,' 1869; 'In Glenorchy: Harvest-Time,' 1872; 'Near Loch Awe, Argyleshire,' 1873; 'Sunshine and Shower on the Arnan,' 1875; 'Cadzow Forest in June,' 1876; 'Cliffs on the Berwick Coast,' 1879; 'Sunshine and Rain on Benvoirlich, Loch Lomond,' 1880; 'In the Forest in July: Carting Timber,' 1881.

**Among the Surrey Hills.**

The edge of a wood in autumn: in the foreground the trunk of a moss-grown tree and bundles of brushwood ready for removal; to the left a party of peasants loading a cart; in the distance hills and downs. *30 by 42 inches.* [292.]

Illustrated.

Lent by JOSEPH AGNEW, Esq.

A Fisherman's Home by the Sea.

Red-tiled cottages looking down upon a blue sea, with boats and fishermen upon the beach, and in the foreground an old craft keel uppermost. *27½ by 35½ inches.* [64.]

Lent by JAMES MUIR, Esq.

The Margin of the Forest.

Wood-cutters and wood-gatherers at work, with trunks of hewn logs in heaps in the foreground, and a windmill behind trees in the distance. *23½ by 47½ inches.* [119.]

Lent by ROBERT RAMSEY, Esq.

Barncluith.

A wooded country in autumn, with house among trees in the middle distance, and a group of gypsies burning wood and gathering fuel in the foreground. *36½ by 52½ inches.* [192.]

Lent by J. CHARLES BELL, Esq.

ÉDOUARD FRÈRE

1819—1886



PARIS was the birthplace of Edouard Frère. He was a pupil of Paul Delaroche, and, as a student at the École des Beaux-Arts, exhibited as early as 1842, but had to draw on wood for a living, and only began to emerge from obscurity in 1848, when he showed the 'Petit Saltimbanque,' the 'Plagiaire,' and the 'Poule aux Œufs d'Or.' Medalled in 1851 and 1852, he was decorated in 1855; he was discovered by Mr. Ruskin, who compared his colour with Rembrandt's, and remarked (if I remember aright) that he 'painted with his soul,' and combined 'the depth of Wordsworth, the grace of Reynolds, and the holiness of Angelico'; he sold himself for twenty years to a Brussels dealer. In a word, he made his fortune, and, applauded everywhere, was especially successful in England and the United States. The list of his pictures, which have been reproduced by every sort of process, is long.

He is in every sense of the term a popular artist. His talent—originally simple, pleasing, sincere—but ill withstood the influence of the enterprising dealer and the unenlightened buyer. It is easy enough to 'wallow in the pathetic'; and, as Frère discovered, it is not less profitable than it is easy. On the other hand, his good work is quite good of its kind. Mr. Ruskin's enthusiasm is not in these days easy to understand; and the question whether Frère did or did not 'paint with his soul' has ceased to have any special interest. But there is no doubt that he had character, expression, a certain grace, a genuine vein of feeling. In the beginning, too, he painted much from Nature, and showed himself by no means indifferent to the practice of his great contemporaries; and he could be when he liked an admirable craftsman, rich as to his colour, accomplished in handling, and excellent in the suggestion, or the realisation, of atmospheric effects. Perhaps the worst that can be said of him is that, a sentimentalist himself, he exaggerated his defects for the pleasure of a sentimental public; but that, if it be true, is bad enough to be a lasting reproach.

Interior.

A woman sewing at a cottage window which shows a bit of blue sky. $13\frac{1}{2}$ by $10\frac{1}{2}$ inches.

[633.]

Lent by J. DUNNACHIE, Esq.

Interior.

A schoolboy warming his hands at a cottage fire. $10\frac{1}{2}$ by 8 inches.

[687.]

Lent by A. DENNISTOUN, Esq.

Interior.

A girl drinking soup at a cottage window, with a tiled stove in the background. 10½ by 8 inches. [694.]

Lent by A. DENNISTOUN, Esq.

**The Cooper's Shop.**

A cooper at work among his tools in a shed lighted from a small window. 18 by 14½ inches. [660.]

Illustrated.

Lent by J. G. KERSHAW, Esq.

Winter's Snow.

A twilight landscape, with snow, and an old woman with a bundle of sticks trudging homeward through snow in a fading light. $15\frac{3}{4}$ by 12. [767.]

Lent by JOSEPH AGNEW, Esq.

The Rainy Day.

A girl and a child, laden with books and baskets, crossing a street under an old umbrella. $15\frac{1}{2}$ by 12 inches. [783.]

Lent by JOSEPH AGNEW, Esq.

Interior in Dieppe.

A mother and child seated at a stove, among pots and pans, and with bunches of herbs hanging from the roof. $14\frac{1}{2}$ by $19\frac{3}{4}$ inches. [790.]

Lent by JOHN INGLIS, Esq.

Les Sabotiers.

Two sabot-makers at work in a shed, with a window to the right, and a stair-ladder to the left. $12\frac{3}{4}$ by $15\frac{3}{4}$ inches. [815.]

Lent by HUGH POLLOCK, Esq.

Prayer.

A couple of girls, partly undressed, in prayer at the side of an iron bed. $13\frac{3}{4}$ by $10\frac{3}{4}$ inches. [837.]

Lent by THE CORPORATION OF WOLVERHAMPTON.

In the Nursery.

A woman warming her nursing's hands at a stove at bedtime. $16\frac{1}{2}$ by $12\frac{3}{4}$ inches. [839.]

Lent by W. J. HOULDSWORTH, Esq.

THOMAS GAINSBOROUGH, R.A.

1727—1788



AINSBOROUGH was the youngest son of a clothier, and was born at Sudbury. At school he would do nothing but draw, and before he was fifteen he was sent to London, where he learned etching from Gravelot the engraver (1699-1773), drew for three years under Hayman (1708-1776) at the Academy in St. Martin's Lane, and presently set up for himself in Hatton Garden. There he modelled and painted landscape for about a year, when (1745) he returned to Sudbury, married Miss Burr, and started to paint portraits for his bread. Removing to Ipswich, he remained there until 1760, when, on the advice of Philip Thicknesse, he transferred himself and his ambitions to Bath. His success was instant and complete: he began by raising his prices from five to eight guineas, and he was soon able to command as many sitters as he pleased at forty guineas the half-length and one hundred the portrait *sur pied*. Eight years later the Royal Academy came into being, and he was one of the original Thirty-Six of whom it was

composed ; and six years after that he quitted Bath for London, where he took a fine house in Pall Mall, and rose at once to heights of favour that were scarce accessible to Sir Joshua himself. He had vastly more work than he could do ; Clive, Johnson, Garrick, Mrs. Siddons, Lady Mary, Richardson, Quin, Burke, Franklin—everybody sat to him ; he painted seven portraits of Pitt and eight of Pitt's master ; and in the intervals of flooding the town with portraiture, he contrived to do a great deal of work in landscape. In 1783 he quarrelled with the Academy Council, who had hung a portrait group of his not to his liking, and thereafter he exhibited no more. Five years later he went to look on at the trial of Warren Hastings, and there became conscious (it is said) of a strange lump in his throat. It proved to be cancerous, and he died of it that year.

Gainsborough is as brilliant and fascinating a personality as exists in English art. He was the kindest, the waywardest, the most passionate of men ; 'a natural gentleman,' says Northcote ; a fanatic of music and a romantic lover of musical instruments ; curious of novelty, greedy of experience ; with more interests than he could manage, more ambitions than he could gratify, more temperament than he could adequately express. His achievement, alike in portraiture and landscape, is large, and the quality of much of it is very good. But it includes some elements of imperfectness which are as the seeds of death. His training was incomplete ; his accomplishment was never consummate ; his colour, for all its charm, is thin—is as of Watteau without richness and without glow ; his brush-work, for all its ease and spontaneity and suggestiveness, too often produces an impression which may be compared with the effect of painted china ; his work is too frequently experimental or capricious. There is in him something of the amateur ; and it is impossible not to feel that his art is not fully representative of his admirable native gift. He had a fine facility of hand ; he was inventive, ingenious, even imaginative, and he was so in his own way, and with a mixture of sincerity and grace that is very winning ; in landscape he touched at times a note of natural and peculiar romance. But it is vain to deny that his possibilities were greater than his performance, and that to equal him with so great a master of style as Reynolds is to ignore the very essentials of art.

Watering the Horses.

A ploughboy, with a white horse and a brown, at a trough which is fed by a stream that gushes at the foot of a rock crowned with trees ; a dog drinking ; in the background a village with a church tower among trees ; in the extreme distance to the right a sunset sky behind a hill. *49 by 39½ inches.* [195.]

Lent by SIR CHARLES TENNANT, Bart.

The Sisters—Lady Erne and Lady Dillon.

Against a background of trees, Lady Erne in brownish yellow with a pink breast-knot, leaning upon the right shoulder of Lady Dillon in pale yellow with lace ruffles and a light blue sash. *39 by 45½ inches.* [70.]

Illustrated.

Lent by SIR CHARLES TENNANT, Bart.



JEAN-LÉON GÉRÔME

BORN, 1824, at Vésoul (Haute-Saône); studied at Paris, and afterwards in Italy, under Delaroche (1797-1856); Third Class Medallist, 1847; Second Class, 1848 and 1855 (Exposition Universelle); Medallist of Honour, 1867 (Exposition Universelle), and 1874



(Salon); Knight and Officer of the Legion of Honour, 1855 and 1867; Knight of the Red Eagle, 1869; Professor of Painting at the École des Beaux-Arts, 1863; Member of the Institute, 1867. Principal pictures: 'Anacréon' and 'Jeunes Grecs Excitant des Coqs,' 1847; 'Bacchus et l'Amour Ivres' and 'Souvenir d'Italie,' 1848; 'Paestum,' 1849; 'Idylle,' 1853; 'Le Siècle d'Auguste et la Naissance de Jésus Christ,' 1855; 'La Sortie du Bal-

Masqué, 1857; ‘*Ave Cæsar!*’ 1859; ‘*Phryné devant le Tribunal*,’ 1860; ‘*Le Prisonnier*,’ 1861; ‘*l’Almée*,’ 1864; ‘*Cléopatre et César*,’ 1866; ‘*La Mort de César*,’ 1867; ‘*Promenade de Harem*,’ 1869; ‘*L’Éminence Grise*,’ 1874; ‘*Femme au Bain*,’ 1876; ‘*L’Œdipe : Napoléon et le Sphinx*,’ 1886.

Turkish Bath.

A bath seat of tesselated marble with a naked fair-haired girl, and a negress in a yellow turban sluicing her from a copper basin, seen in the light through a stained-glass window overhead. $19\frac{1}{2}$ by $15\frac{1}{2}$ inches. [691.]
Lent by H. J. TURNER, Esq.

Botsaris, Albanian Patriot.

In an inlaid chair against a mosaic wall, Botsaris in a red robe embroidered with gold and a red and white head-dress, with an armoury of pistols and daggers in his belt, his chibouque at his side and his scimitar on the wall behind him. $27\frac{1}{2}$ by $20\frac{1}{2}$ inches. [702.]
Illustrated. *Lent by WILLIAM HOULDSWORTH, Esq.*

Man and Donkey.

A big Arab on a small donkey. $10\frac{1}{2}$ by $15\frac{1}{2}$ inches. [776.]
Lent by THE DUKE OF HAMILTON.

JOHN GRAHAM GILBERT, R.S.A.

1794—1866



BORN at Glasgow, John Graham—better known as Graham Gilbert—was the son of a rich West-India merchant. He was educated for trade, but in 1818 he went to London, entered himself a student at the Royal Academy, and gained (1821) a gold medal for a copy of Van Dyck’s ‘Children of Charles I.’ After two years of Italy, when he began to get together a collection of old masters, and a further stay in London, he returned, in 1827, to Glasgow, and there established himself as a portrait-painter. In 1830 he was made an Academician (R.S.A.); in 1834 he married a Miss Gilbert, and added his wife’s name to his own; and, settling at Yorkhill, abode there till his death. His widow, who survived him eleven years, bequeathed his collection to the Municipality of Glasgow, and in this way the Corporation Art Gallery became possessed of some capital pictures.

Graham Gilbert was a facile draughtsman, and a good enough imitator of certain expressions of the colour-sense in others—as, for instance, the Venetians. His portraits, especially of women, are graceful and refined. Refinement was, indeed, his chief characteristic. He was neither original nor forceful; but he was well-meaning and well trained, and he had intelligence enough to properly appreciate the value of a good convention, though the uses to which he sometimes bent it—the Scoto-Venetian accent as it were in which he is found uttering himself—are now and then grotesque enough.

The Flower Girl.

A child leaning against a tree with flowers in her lap. $15\frac{1}{2}$ by $11\frac{1}{2}$ inches. [8.]
Lent by JOSEPH AGNEW, Esq.

Girl Sketching.

A girl in red with a sketch-book in her hand and a view of hills to the right. $20\frac{1}{2}$ by 19 inches. [9.]
Lent by DAVID CARGILL, Esq.

Mrs. Charles J. Tennant.

Half-length portrait of a lady in a low-necked dress of white satin. $29\frac{1}{2}$ by $24\frac{1}{2}$ inches. [276.
Lent by C. TENNANT COUPER, Esq.

Isobel Smith, wife of Archibald Smith, Esq. of Jordanhill.

An old lady (half length) in a black dress and white muslin cap. $29\frac{1}{2}$ by $24\frac{1}{2}$ inches. [281.
Lent by MRS. ARCHIBALD SMITH.

**Miss Oswald of Scotstoun.**

Three-quarter length of an old lady in dark grey satin with a black lace shawl and white lace cuffs. $49\frac{1}{2}$ by $39\frac{1}{2}$ inches. [37.
Lent by JAMES GORDON OSWALD, Esq.

William Couper, Esq., M.A.

Half length. 29 by 24 inches. [303.
Lent by C. TENNANT COUPER, Esq.

JAMES GUTHRIE, A.R.S.A.

BORN, 1859, at Greenock ; studied in London (under John Pettie, R.A.) and in Paris; Associate (R.S.A.), 1888. Principal pictures : 'The Unpublished Tragedy,' 1881 ; 'A Highland Funeral,' 1882 ; 'To Pastures New,' 1883 ; 'The Rev. Dr. Gardiner,' 1885 ; 'The Orchard,' 1886 ; 'Mrs. Fergus,' 1888.



'To Pastures New.'

A girl driving geese by stubble. 35½ by 59½ inches.

Illustrated.

[353.]

Lent by FRANCIS EDMOND, Esq.

HENRI-JOSEPH HARPIGNIES

BORN, 1819, at Valenciennes; studied at Paris under Achard (born, 1817); Third Class Medallist, 1856, 1867, and 1869, and Second Class, 1878; Legion of Honour, 1875. Principal pictures: 'Chemin Creux aux Environs de Valenciennes,' 1853; 'Un Sauve-Qui-Peut,' 1857; 'Lisière de Bois,' and 'Rive de la Loire,' 1861; 'Route sur le Monte Mario,' and 'Marine à Sorrento,' 1865; 'Lisière de Bois,' 1867; 'La Cité,' 1869; 'Souvenir de Castel-Gandolfo,' 1870; 'Un Torrent,' 1873; 'Souvenir d'Auvergne,' 1875; 'Novembre,' 1878; 'Après l'Orage,' 1880; 'Le Loire à Nevers,' 1881.

Landscape.

Water Colour. The banks of a river with the sun setting behind uplands on the far side, and trees on the near. 14 by 21 inches. [1281.]

Lent by LAURENCE ROBERTSON, Esq.



Evening Landscape.

Water Colour. Twilight effect on rocky ground. 11 by 17 inches. [1318.]
Illustrated.

Lent by JOHN WORDIE, Esq.

Windy Day.

Water Colour. A hill road with a solitary traveller and a mass of wind-blown trees. 8½ by 11 inches. [1367.]
Lent by ROBERT RAMSEY, Esq.

SIR GEORGE HARVEY, P.R.S.A.

1806—1876



HARVEY, who was born at St. Ninians, worked for some years as a bookseller's apprentice, but soon abandoned the calling to study Art. He was educated—as were Allan and Wilkie before him—in the Trustees' Academy, Edinburgh; was elected Associate on the foundation of the Royal Scottish Academy in 1826, and an Academician in 1829; and, succeeding Sir John Watson Gordon in the President's Chair in 1864, was knighted in 1867. Among the best and the most popular of his pictures, which are mostly national in sentiment and inspiration, are 'A Covenanter Preaching' (1830), in the Corporation Gallery, Glasgow, and the 'Quitting the Manse' (1848), the 'Covenanters' Communion' (1840), and the 'Columbus' (1855), in the Scottish National Gallery, Edinburgh.

He was skilful, earnest, and ingenious; his invention was facile and sufficient; he was a clever and a careful draughtsman, and his ambition, while often too large for his capacity of expression, was always honourable and human. He is seen—as so many are seen—to greater advantage in his sketches, which are fresh and spirited and taking, than in his finished canvases, whose technical virtue is not often good enough, and whose colour is apt to be unattractive and uninspired. Coming in the brave days of *Waverley* and the romantic renaissance, he chose, as was natural, his subjects quite as much for their literary as for their pictorial quality, and was long content to practise what is called—obligingly enough, it must be owned—'imaginative art,' and to rival with Fraser and Allan in the production of painted illustrations. He had, however, a true affection for landscape: he used it with understanding and sincerity in most of his subject pictures, and for some years before his death he painted nothing else.

The Drove Road.

A stretch of Highland landscape with shepherds, dogs, and a straggling flock of sheep. $29\frac{1}{2}$ by $71\frac{1}{2}$ inches.
[344]

Lent by T. GRAHAM YOUNG, Esq.

A Covenanter Preaching.

Moorland landscape with a preacher and his congregation; in the distance a sentry on the lookout: the men among the congregation are armed. $32\frac{1}{2}$ by $42\frac{1}{2}$ inches.
[365]

Lent by THE CORPORATION OF GLASGOW.

Glenfalloch.

A Highland pastoral: sheep grazing on the green slopes of the valley, and in the distance a glimpse of Loch Lomond with its environment of hills. 14 by 30 inches. [1298.]

Lent by MISS E. HARVEY.



Study of a Group of Boys.

A study of heads for 'The Village School Examination.' 6 by 6½ inches.

[145.]

Illustrated.

Lent by CHARLES HALKERSTON, Esq.

JOSEPH HENDERSON

BORN, 1832, at Stanley (Perthshire); studied at the Trustees' Academy, Edinburgh; President of the Glasgow Art Club, 1887. Principal pictures: 'When Breakers Roar,' and 'Preparing for Mackerel Fishing,' 1874; 'Putting in Ballast,' 1876; 'The Return from Ailsa,' 1879; 'The Cobbler,' 1882; 'Jura from Kintyre,' 1884; 'Kelp-Burning,' 1885; 'The Mull of Kintyre,' 1888.

Rev. Dr. Somerville.

Three-quarter length in gown and bands, in the attitude of addressing a congregation. 55 by 41 inches.

[104]

Lent by REV. DR. SOMERVILLE.



Kelp-Burners.

Kelp-burners at work on an island shore with the sea, which reflects the blue of the sky, stretching to the horizon. 47½ by 71½ inches.

[157.]

Illustrated.

Lent by J. G. ORCHAR, Esq.

ROBERT HERDMAN, R.S.A.

1829—1888



ERDMAN was born in the Manse of Rattray, Perthshire, but lived from ten to nineteen at St. Andrews, where he was a student, first at the Madras College, and then at the University. In 1847 he went to Edinburgh, where he learned drawing, exhibited in 1850, and in 1852 became a pupil at the Board of Trustees' School, and so fell under the influence of Scott Lauder. In 1854 he won the Keith Prize (with a medal) for the best historical picture of the year; and, in 1855, he went to paint in Italy, with a commission from the Royal

Scottish Academy for a water-colour copy of one of the Masaccios in the Carmine. At Rome and elsewhere he worked hard at his craft, produced a certain number of copies in water-colours of famous pictures (which he presently sold to the Academy), and painted, in 'La Bulla' (1864), what was to be his diploma picture; and, returning to Edinburgh, he soon became popular. In 1858 he was made an Associate, and in 1863 an Academician (R.S.A.). He exhibited his 'Captive of Lochleven' in 1864, his 'After the Battle' in 1870, his 'Conventicle Preacher before the Justices' in 1873, 'Jeannie and Effie Deans' in 1874, 'Queen Mary and John Knox' in 1875, his 'Charles Edward seeking shelter in the House of an Adherent' in 1876, his 'Antigone before Creon' in 1882, 'St. Columba Rescuing a Captive' in 1883, his 'Old Flag' in 1884, and his 'Landless and Homeless' in 1887. He was, indeed, the most industrious of men, and the sum of his work in portraiture and 'history' is large.

His drawing was careful, his colouring mostly inoffensive, his brush-work somewhat timid and constrained, his sense of the material very far from vigorous. Painting, as he practised it, was a form of literature, and depended for its interest on contrast of character and romance of incident and situation, and not on paint at all. His pictures, indeed, belong to the domain of what is called—it is hard to say why—illustration, and owe their being, very much less to their author's being impelled to deliver himself in the material of one art than to his possessing an imperfect and halting capacity of dealing with that of another. He is seen to greater advantage in his portraits than in his historical subjects; but it is only in his water-colours from Nature—which are fresh, simple, direct, and to some extent accomplished—that he can fairly be said to approve himself a painter.

Conventicle Preacher before the Justices.

In a tapestried room with a panelled oak mantelpiece, a white-haired preacher with pinioned arms, and with Bible, plaid, etc. lying behind him, guarded by troopers at a table; justices and their clerks and a jailer in the chimney corner. $5\frac{1}{2}$ by $8\frac{1}{2}$ inches.

[67.]

Lent by MRS. ARTHUR.

Cupid and Psyche.

Cupid and Psyche in a nautilus shell attended by sea nymphs. $10\frac{1}{2}$ by 16 inches.

[243.]

Lent by WM. JOHNSTON, Esq.

Daybreak.

A young woman with a child in her arms watching from a terrace the day break over a stretch of sea. $10\frac{3}{4}$ by $11\frac{1}{2}$ inches. [361.]

Lent by THOMAS PEARSON, Esq.

Brambles.

Water Colour. A rock with straggling sprays of brambles, hips, and leaves. $9\frac{3}{4}$ by $14\frac{3}{4}$ inches. [1272.]
Lent by JAMES REID, Esq.

**Effie Deans in Prison.**

In the foreground Effie and Jeanie Deans, and in the background a jailer, keys in hand. $34\frac{3}{4}$ by $44\frac{3}{4}$ inches. [160.]

Illustrated.

Lent by ALEXANDER KAY, Esq.

The Greek Maiden.

Water Colour. A Greek girl in a white costume embroidered with gold standing with crossed hands. $12\frac{1}{2}$ by $8\frac{1}{2}$ inches. [1358.]

Lent by LAURENCE ROBERTSON, Esq.

HUBERT HERKOMER, A.R.A.

BORN, 1849, at Waal (Bavaria); studied in the Southampton School of Art, at Munich (under Echter), and at South Kensington; Associate (R.A.); Medal of Honour, Paris (Exposition Universelle), 1878; Great Gold Medal, Berlin, 1886; Honorary Member of the Imperial Academy, Vienna, 1879. Principal pictures: 'The Last Muster,' 1875; 'At Death's Door,' 1876; 'Der Bittgang,' 1877; 'Eventide: A Scene in the Westminster Union,' 1878; 'Relating his Adventures,' 1879; 'Grandfather's Pet' and 'Wind-swept,' 1880; 'Missing,' 1881; 'Homeward,' 1882; 'Natural Enemies,' 1883; 'Miss Katharine Grant,' 1887.



Hard Times.

A labourer, on tramp with his wife and family, resting by the roadside, with pickaxe, spades, and other belongings. 33½ by 43½ inches. [204.]

Illustrated.

Lent by THE CORPORATION OF MANCHESTER.

God's Shrine.

A roadside shrine : in the background the Bavarian Alps, their bases clad with pines. 64 by 93 inches. [137.]

Lent by ALEXANDER YOUNG, Esq.

Sir A. C. Campbell, Bart., of Blythswood, M.P.

Three-quarter length of Sir Archibald C. Campbell, Bart., M.P. (President of the Glasgow International Exhibition), presented to the Conservative Club, Glasgow, by the Conservatives of the West of Scotland. 48 by 38 inches. [165.]

Lent by THE CONSERVATIVE CLUB, GLASGOW.

Der Bittgang.

A group of Bavarian peasants descending a path from a mountain shrine; in the foreground, to the left, a short pillar with a hollowed top which contains a rude picture of the Crucifixion. 77½ by 41½ inches. [329.]

Lent by MESSRS. BOUSSOD, VALADON, & CO.

FRANK HOLL, R.A.

1845—1888



HOLL, who was born in Kentish Town, had design in the blood, for his father was Francis Holl, A.R.A., the distinguished engraver. Educated at University College, he entered the Royal Academy Schools in 1861. In 1862 he was medalled for a drawing from the antique; in 1863 he won the gold medal for the best historical painting of the year; in 1864 he exhibited for the first time; and in 1868 he carried off the Travelling Studentship, and was commissioned to paint a picture for the Queen. The outcome of this last distinction was his 'I am the Resurrection and the Life' (Royal Academy, 1871), which was

followed by (among other works of the same cast) 'Deserted' in 1874, by 'Her First-Born' in 1876, by 'Newgate: Committed for Trial' in 1878 (when he was made Associate of the Royal Academy), by 'The Chelsea Pensioner' in 1879, by 'Ordered to the Front' in 1880, and by 'Millicent' in 1883, in which year he was made Academician. Meanwhile he had scored a hit, as early as 1877, with his 'Samuel Cousins, Esq., R.A.'; and thereafter his success in portraiture went on increasing till his death. His popularity may, indeed, be said to have hastened the end; for in less than a dozen years he is known to have painted something like a hundred and eighty portraits. These, with eighty 'subjects,' a certain number of replicas, and a single water-colour, compose the sum of his achievement.

In his essays in *genre* he strikes a note which is not altogether his own—which vibrates, indeed, to better purpose and with a fuller and richer sonority, in the work of Israels. His material is the pathos of poverty; his colour is sombre to the point of being unpleasing; his effects are melancholy to excess. In portraiture he is, however, a personality and a force. He was pre-eminently the painter of men. His studies of the other sex are neither sympathetic nor intelligent: the pictorial capacity of the costumes and the characteristics of modern womanhood were not apparent to him; he was lacking in elegance, grace, the sexual interest, the refinement of *esprit*; and he did well to permit himself few chances of failure. But to the representation of the manhood of his time—its statesmen, churchmen, financiers, soldiers, vestrymen—he brought some attributes of the true painter. A student of Velasquez (to consider whose work he made, quite late in life, a special journey to Madrid), he was himself a craftsman of no mean order. His brush-work, if somewhat wanting in distinction, was bold, dexterous, and significant; he was painter-like in his use

of paint, if the pattern on which his scheme was executed was nearly always unbeautiful, and more often than not a trifle commonplace ; his inventions, albeit in some sort coarse, were legitimate in design and striking in effect ; his drawing was vivacious and correct, and his modelling, while deficient in subtlety, is commonly expressive. Again, his insight was veracious and direct ; he was unrivalled in his generation in the capacity of seeing his sitters as materials for pictures and expressing their humanity in the terms of paint ; and though he cannot be held to have had style—in the sense that Sir Joshua or even Gainsborough had style—it is undeniable that he had a manner, and that manner all his own. It has been said of him, and truly, that he painted history. It is also true that he was the historian of an age of prose, and that his medium was the prose of painting.



'Did you ever kill anybody, Father ?'

A little girl with fair hair and black dress sitting on a scarlet rug and holding a sword across her knees. 51 by 39½ inches. [334.]
Illustrated.

Lent by W. N. TONKS, Esq.

The Right Hon. Sir George Otto Trevelyan, Bart., M.P.

Three-quarter length (sitting) of Sir George O. Trevelyan, Bart., presented to him by the Unionists of the Border Burghs, January 1887. 48½ by 38½ inches. [161.]

Lent by SIR GEORGE OTTO TREVELYAN, Bart., M.P.

WILLIAM HENRY HUNT

1790—1864



HUNT was born in London, and his father (as became a tinsmith) long refused to let him have anything to do with painting, but ended by apprenticing him to John Varley (*Memoir of John Linnell* further on). At sixteen he exhibited at the Royal Academy; at seventeen he entered the Royal Academy Schools; in 1824 he was elected an Associate, and in 1827 a Member, of the Water Colour Society, where he sometimes exhibited as many as thirty drawings in a year. To this it may suffice to add that he was all his life deformed and sickly, that he never married, and that he began by painting landscapes and vegetables, went on to deal with comic rustics, and ended as a painter of fruits and flowers.

He was a patient, sincere, laborious student of Nature, and he did his utmost to render the forms and hues and textures of objects with exact and literal fidelity. His success in the pursuit of this ambition has made his work the theme of an immense amount of overpowering eloquence; but there can nowadays be little doubt that his ideal, however honourable in itself, and however useful in the development of (say) a professor of botany, was hardly one to be profitably pursued by an exponent of the capacities of paint. And, the truth is, Hunt's respect for detail produced a style that is so niggled and so petty as to be almost mean; his determination to be exact resulted in the perpetration of effects in colour that are nothing if not garish and unpleasing; in his resolve to omit nothing he lost count of his subjects as wholes, ignored the qualities of breadth and mass, forgot the very existence of such essentials as atmosphere and light. He was, no doubt, a pleasant humourist; he took an intelligent interest in a great variety of facts; he was always conscientious, and he was seldom vulgar. But he was so indifferent to—or so unconscious of—some primary essentials in Art, that to call him an artist is to strangely abuse the word.

Melon, Grapes, and other Fruit.

Water Colour. Fruit lying on an upturned wicker basket with a white butterfly in the background. $13\frac{1}{2}$ by $17\frac{1}{2}$ inches. [1168.]

Lent by HOLBROOK GASKELL, Esq.

Boy Drinking.

Water Colour. A country boy by the side of a stream drinking from a brown jug. $10\frac{1}{2}$ by $7\frac{1}{2}$ inches. [1183.]

Lent by JAMES KEYDEN, Esq.

A Bird's Nest and Apple Blossom.

Water Colour. A nest with five pale-blue eggs, a mossy background, and a spray of apple blossom. $7\frac{1}{2}$ by $10\frac{1}{2}$ inches. [1192.]

Lent by J. M. HOULDSWORTH, Esq.

**Father's Boots.**

Water Colour. An urchin straddling in jackboots. $12\frac{1}{2}$ by $8\frac{1}{2}$ inches.

[1431.]

Illustrated.

Lent by FAIRFAX RHODES, Esq.

Fruit.

Water Colour. An apple, purple grapes, two strawberries, and the mossy root of a tree. 7 by $5\frac{1}{2}$ inches. [1283.]

Lent by JOHN FULLERTON, Esq.

Dead Peacock and Still Life.

Water Colour. A table with a dead peacock with spread tail, a jar, a flask, a small flagon, etc. $13\frac{1}{2}$ by $23\frac{1}{2}$ inches. [1294.]

Lent by HOLBROOK GASKELL, Esq.

Interior of a Barn.

Water Colour. A country woman in the doorway of a barn with straw, a spade, a sieve, and other implements. 22 by 30 inches. [1410.]

Lent by HOLBROOK GASKELL, Esq.

COLIN HUNTER, A.R.A.

BORN, 1841, at Helensburgh; Member of the Royal Scottish Water Colour Society, 1879; Associate of the Royal Academy, 1884. Principal pictures: 'Herring Trawlers,' 1872; 'Salmon Stake-Nets,' 1874; 'Give Way,' 1875; 'Kelp-Burning,' 1878; 'Their Only Harvest,' 1879; 'Silver of the Sea,' 1880; 'The Gareloch,' 1881; 'A Pebbled Shore,' 1883; 'The Herring Market at Sea,' 1884; 'The Woman's Part,' 1886; 'Fishers of the North Sea,' 1888.

The Lobster-Fishers.

Lobster-fishers lifting their pots in a rolling sea, which sparkles in the sun. $26\frac{1}{2}$ by $47\frac{1}{2}$ inches. [112.]

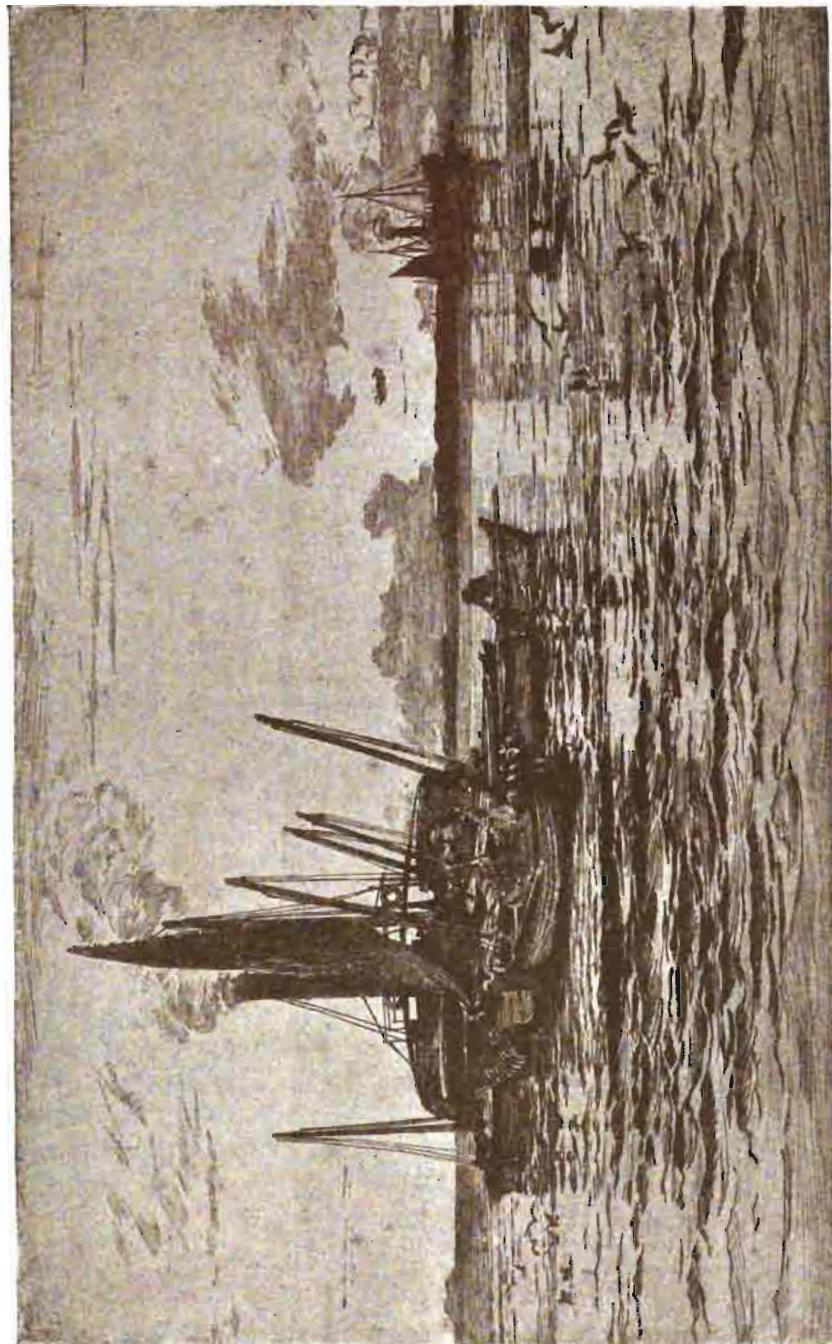
Lent by JAMES MACGREGOR, Esq.

The Herring Market at Sea.

Early morning on Loch Fyne, with herring-boats and steamers. $41\frac{1}{2}$ by $71\frac{1}{2}$ inches. [210.]

Illustrated.

Lent by THE CORPORATION OF MANCHESTER.



EUGÈNE-LOUIS-GABRIEL ISABEY

1804—1886



GABRIEL ISABEY, who was born in Paris, was the son of Jean-Baptiste Isabey (1767-1855), the lithographer and miniaturist who was First Painter to one Empress and Drawing Master to another, and to whom all the crowned heads and all the statesmen of the beginning of the century, from Marie Antoinette and Napoleon downwards, sat in turn. His father's pupil, he exhibited—and gained a First Class Medal—at twenty. Another First Class Medal fell to him in 1827, when he exhibited a 'Plage d'Honfleur' and an 'Ouragand evant Dieppe,' and yet another in 1855, which was the year of his 'Départ de Chasse sous Louis XIII'; and having been decorated as early as 1832, he received his Officer's Cross twenty years later. He painted many oil pictures: 'Le Port de Dunquerque,' 1831; 'Les Vieilles Barques,' 1836; 'Le



'Combat du Texel,' 1839; 'L'Alchimiste,' 1845; 'Le Départ de la Reine d'Angleterre,' 1846; 'L'Embarquement de Ruyter,' 1851; an 'Incendie du Steamer *l'Austria*,' 1859; to name but these—and was the author of innumerable lithographs and water-colours besides.

His last appearance in public was at the Exposition Universelle of 1878, where he, being then threescore and fourteen years old, exhibited some ten or a dozen works, some in water-colours and the rest in oils.

His first Salon was that memorable one of Constable and 'The Hay-Wain,' and he himself was one, and by no means the least distinguished, of those painters of Nature who, like Huet and Camille Flers, were influenced by the Englishman, and in whose hands the beginnings of the great achievement in art of the nineteenth century took shape and being. His *genre* was the seascape with shipping; and he practised it with something of the ease, the accomplishment, and the individual touch of a master. His brush-work is solid, dexterous, and expressive; his colour is personal and alive; he was a creator as well as an observer, and a chief characteristic of his painting is a certain completeness—a completeness heavy-handed, as it were, but sufficient. He was probably his father's best pupil; he was certainly his father's greatest work.

A Dutch Seaport.

Grey, white, and red houses beside a tidal river with a church tower in the distance and a half-stranded sloop in the foreground. $17\frac{1}{2}$ by $14\frac{1}{2}$ inches. [655.]

Illustrated.

Lent by THE DUKE OF HAMILTON.

JOSEF ISRAELS

BORN, 1824, at Groningen; studied at the Amsterdam Academy under Pieneman (1809-1861), and in the studio of Kruseman (1804-1862), and in Paris under Picot (1786-1868) and Henri Scheffer (1798-1861); medalled at Paris (Third Class: Exposition Universelle) 1867 and (First Class: Exposition Universelle) 1878; Knight (1867) and Officer (1878) of the Legion of Honour. Principal pictures: 'Children of the Sea' and 'Evening on the Shore,' 1857; 'Interior of the Orphan Asylum at Katwijk,' 1867; 'Fishermen Disembarking,' 1869; 'Returning from the Fields' and 'Waiting for the Herring Boats,' 1875; 'The Anniversary' and 'The Village Poor,' 1878; 'The Sewing School at Katwijk,' 1881; 'Silent Company,' 1882; 'Fine Weather' and 'The Struggle for Life,' 1883; 'Quand on devient vieux,' 1886.

The Frugal Meal.

A cottage interior with a husband and wife, a bowl of potatoes between them, and a wood and wicker cradle; at a table to the left three children feeding and a hen picking on the floor. $34\frac{1}{2}$ by 54 inches. [638.]

Lent by JAMES REID, Esq.

The Sleeping Child.

A woman sitting at a cottage window with a child at her breast. 48 by $61\frac{1}{2}$ inches. [661.]

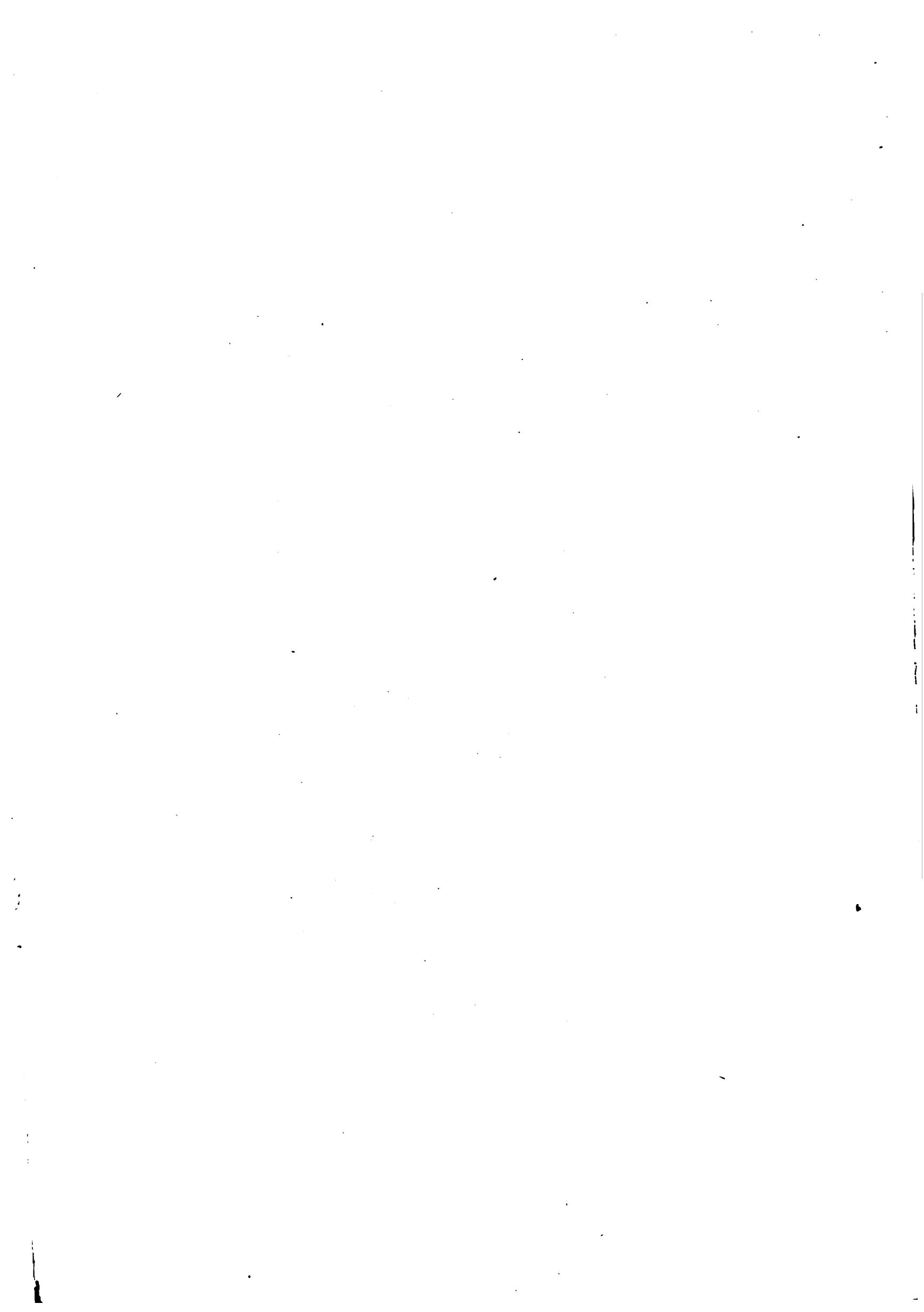
Lent by T. G. ARTHUR, Esq.





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The Shipwrecked Mariner.

The beach after storm, with the corpse of a drowned sailor borne from a boat by sea-faring men, preceded by the widow and two orphans, with a wrecked sloop in the distance to the right. 50 by 95 inches. [742.]

Etching.

Lent by ALEXANDER YOUNG, Esq.

The Happy Family.

A cottage interior with a man at the fireside smoking, his wife nursing a baby, a child playing, and an open window framing a landscape. 15½ by 21¾ inches. [761.]

Lent by JAMES DONALD, Esq.

Mother's Help.

Water Colour. A boy with a baby at a cottage door with the mother washing within. 9½ by 12½ inches. [1291.]

Lent by ROBERT RAMSEY, Esq.

A Frugal Meal.

Water Colour. A cottage interior with a man—in act to say grace—and woman at a wooden table at their dinner. 10 by 16 inches. [1362.]

Lent by JAMES MUIR, Esq.

Interior : Woman at Window.

Water Colour. A woman seated at a casement window with a suggestion of trees and country beyond. 8½ by 5½ inches. [1376.]

Lent by JAMES COWAN, Esq.

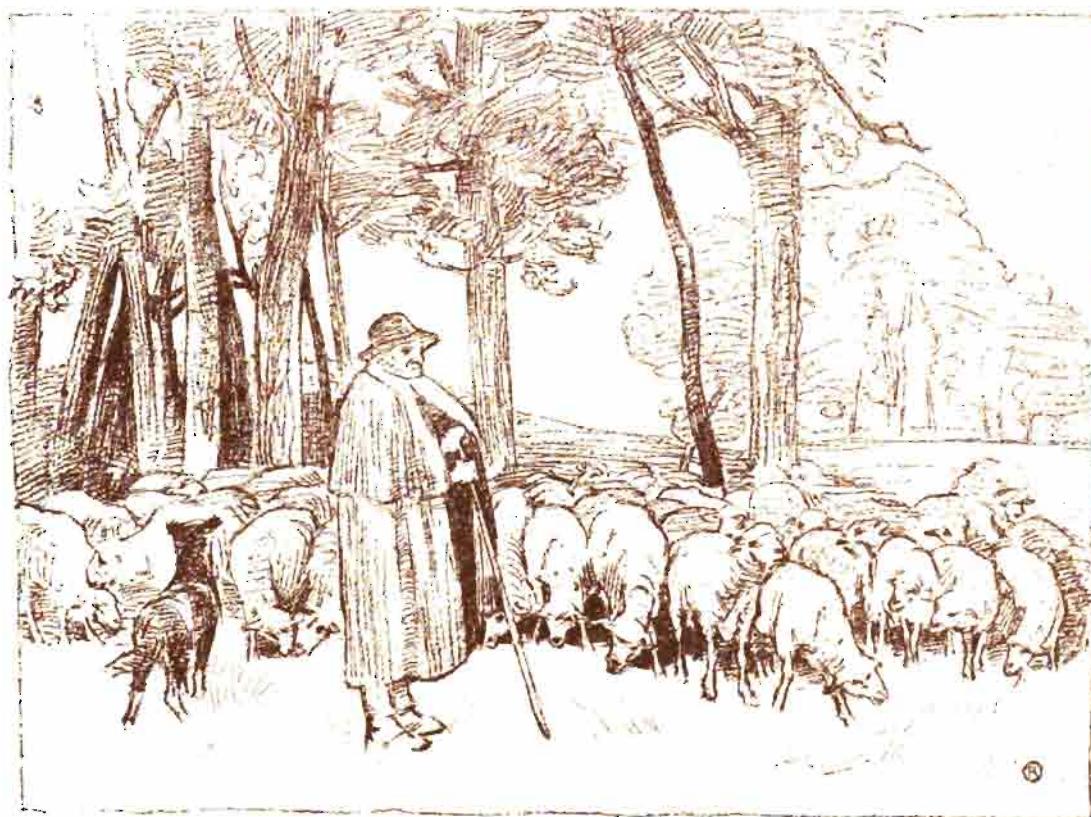
Landscape, with Figure.

Water Colour. A peasant woman, blue aproned and wooden shod, walking by a wood with a child in her arms and a basket on her head. 14 by 7 inches. [1427.]

Lent by JOSEPH AGNEW, Esq.

CHARLES JACQUE

BORN, 1813, at Paris; worked in Paris and London; Medallist (Third Class) in 1851, 1861, and 1863 (etching), and 1861, 1863, and 1864 (painting); Legion of Honour, 1867. Principal pictures: 'Troupeau de Moutons' and 'Poulailleur,' 1861; 'Une Pastorale' and 'La Rentrée,' 1865; 'Pastorale,' 1867; 'Intérieur de Bergerie' and 'Lisière de Bois et Animaux,' 1870; 'Le Grand Troupeau au Pâturage' and 'L'Abreuvoir,' 1888.



Shepherd: Autumn Evening.

A shepherd with his flock under trees: an effect of mist. 25 by 31½ inches.
Illustrated.

[657.]

Lent by ALEXANDER YOUNG, Esq.

Moonlight.

Woman watering cattle at a stream in the light of the full moon: to the left in the shadow a wood. 28 by 38½ inches.
[646.]

THE PROPERTY OF A GENTLEMAN.

Sheep.The downs with a shepherd and his flock. $3\frac{1}{4}$ by $7\frac{1}{4}$ inches.

[719.]

*Lent by ALEXANDER YOUNG, Esq.***Wood Scene, with Sheep.**Under trees a woman herding sheep. $8\frac{1}{2}$ by $13\frac{1}{2}$ inches.

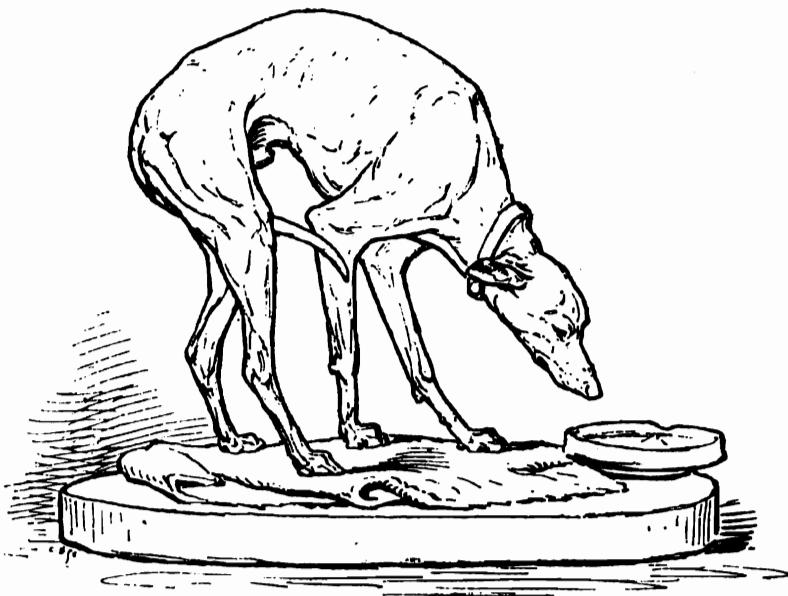
[732.]

*Lent by JOHN WORDIE, Esq.***Retour du Troupeau.**A shepherd passing his flock through the doorway of a fold. $20\frac{1}{2}$ by 25 inches.

[735.]

*Lent by ALEXANDER BOWMAN, Esq.***ALFRED-HENRI-MARIE JACQUEMART**

BORN, 1824, at Paris; studied at Paris, under Delaroche and Barye (1795-1875); Medallist (Third-Class), 1857 and 1863; Legion of Honour, 1870. Principal works: 'Héron,' 1847; 'Tigre à l'Apprêt,' 1850; 'Lévrier Malade,' 1853; 'Lion de Ménagerie,' 1857; 'Molock,' 1863; 'Le Général Bonaparte, 1796,' 1864; 'Michel Ney,' 1868; 'Méhémet-Ali,' 1872; 'Un Chamelier de l'Asie Mineure,' 1878.

**Hound Drinking.**

Statuette. Bronze.

Illustrated.

[1613.]

Lent by THE DUKE OF HAMILTON

GEORGE JAMESONE

1586—1644



GEORGE JAMESONE—called somewhat magnificently the ‘Scots Van Dyck’—was the son of an architect, and was born in Aberdeen. At thirty or thereabouts he went to Antwerp, where he painted under Rubens, and had for his fellow-student the great artist with whose name he is sometimes dignified. Returning to Aberdeen in 1620, he married Isobel Tosh and settled, as it seemed, for good. His essays in history and landscape were never popular; but in portraiture he was found so excellent a master that he was presently enabled to remove to Edinburgh. There he lived out the rest of an honourable and blameless life, holding severely aloof from politics, and painting for twenty pounds Scots apiece those presentments of his



contemporaries whose renown was such that, when Charles I. entered his good town in 1633, both sides of the Netherbow were hung with Jamesones from end to end.

He was not a great painter, but he came of a great school, and his severe and sober

personality found fitting and adequate expression. His drawing, indeed, is vigorous in its formal way, and his colouring harmonious and dignified, while his accomplishment is touched with a certain austerity, so that the effect of his work is not incomparable with that of the grim, hard, covenanting age whose sons it was his mission to portray. His presentments, that is to say, are rigid and 'dour' enough, but they are also full of character and rich in suggestions of stern romance. Jamesone, in truth, is something more than the first in time and among the first in talent of Scots artists. His art is so plainly informed with the peculiar spirit of Scots puritanism as to be national in the good sense of the word; his portraits are such capital history and such good painting that they remain an integral part of Scotland.

Portrait of the Artist.

Portrait of the painter in a Spanish hat with a small ruff and a string of beads, in his left hand a palette, and in his right the miniature of a lady. $27\frac{1}{2}$ by 21 inches. [347.]

Illustrated.

Lent by MAJOR JOHN ROSS.

SIR EDWIN LANDSEER, R.A.

1802—1873



LANDSEER'S life was a long series of successes. The son, and presently the pupil, of John Landseer, A.R.A. (1769-1852), he drew as soon as he could hold a pencil. At fourteen he entered the Royal Academy Schools; he exhibited at fifteen; at twenty the British Institution awarded him a premium of a hundred and fifty pounds for 'The Larder Invaded'; at twenty-four—the earliest possible age—he was made A.R.A.; at twenty-nine he became Academician; in 1850 he was knighted; in 1855 he carried off a gold medal at the Exposition Universelle; in 1865 he refused the Presidency; it was not till 1869 that he exhibited his last important picture. It is proper to add that his last years were wrecked with melancholy, and that his hand long outlived its cunning.

He was probably the most popular painter that ever lived. The English are a sporting and a petting people, and in Landseer with his extraordinary gift of sympathy with animals they found and recognised an absolute English painter. It is enough to say that his facility was prodigious, and that the chief engravers of his epoch—Holl, Cousins, Heath, Lewis, Thomas Landseer, Finden, Graves, and the rest—were all employed upon him. At one time there was scarce a house in Britain that was not decorated with Landseers, and there are not many even now in whose decoration a Landseer is not included. It is, indeed, in black and white and at second-hand that the man is most himself. He is of those who read best in translation. In other words he was, so far as paint is concerned, not specially an artist. It is true that now and again he rises to a certain height of accomplishment, and is found capable of sound brush-work and by no means dead to the fact that to exist as an arrangement in paint is the first condition of excellence in a picture. But while his interest in the technical parts of Art was superficial and intermittent, his interest in such minor elements as character and incident and sentiment was really vivacious and acute;

so that the bulk of his work was in its essence non-pictorial, and he survives to us not as an artist in paint but as the author of a vast amount of literature in two dimensions. In its way that literature is capital; it is full of emotion and humour, it is brilliant with invention, it is often moving, it is commonly ingenious and suggestive. But it is essentially popular, and it is mostly innocent of style.

A full table of Landseer's work (which has been completely catalogued by Mr. Algernon Graves) is impossible. In this place it must suffice to mention 'The Dog and the Shadow,' 1826; 'The Monkey Who had Seen the World,' 1827; 'High Life and Low Life,' 1831; 'Jack in Office,' 1833; 'Bolton Abbey in the Olden Time,' 1834; 'The Highland



'Shepherd's Chief Mourner,' 1837; 'A Distinguished Member of the Humane Society,' 1838; 'Otter and Salmon,' 1842; 'The Challenge' ('Coming Events,' etc.), 1844; 'The Stag at Bay,' 1846; 'A Random Shot' and 'Alexander and Diogenes,' 1848; 'The Monarch of the Glen,' 1851; 'The Combat,' 1853; 'Scene at Braemar,' 1857; 'The Twa Dogs,' 1858; 'A Flood in the Highlands,' 1860; 'Man Proposes, God Disposes,' 1864; and 'The Swannery Invaded by Sea-Eagles,' 1869.

Low Life.

Head of a bull terrier with a clay pipe in his mouth. $11\frac{1}{2}$ by $11\frac{1}{2}$ inches.
Illustrated.

[34.]
Lent by JAMES ORROCK, Esq.

A Highland Loch.*A lake with islets and a mountain range in the background. 9 by 17½ inches.*

[44.]

*Lent by T. D. SMELLIE, Esq.***Portrait of the Artist.***Portrait of the painter, sketching, with two collies—one at each shoulder—looking on. 35½ by 27½ inches.
[627A.]**Lent by H.R.H. THE PRINCE OF WALES.***Monkey, Dog, and Hare.***The monkey and dog are in grotesque dresses, and the former is polishing a trumpet with straw; the hare, a bell round its neck, is in the background, where there is also a brass cannon. 5 by 5½ inches.
[381.]**Lent by THE DUKE OF HAMILTON.***ROBERT SCOTT LAUDER, R.S.A.**

1802—1869



AUDER was born at Silvermills, on the Water of Leith. At fifteen he was sent to the Trustees' Academy, and remained there three years, when he went to London and drew for three years more in the British Museum and in a private school. In 1820 he returned to Edinburgh, and was presently elected an Associate of the Royal Institution, from which body he seceded nine years later with some twenty more to the Royal Scottish Academy, and was instantly made Academician. From 1833 to 1838 he painted at Rome, Naples, Florence, Munich, and so forth; and in the latter year he pitched his tent in London, and there produced and exhibited his 'Bride of Lammermoor' in 1839, his 'Trial of Effie Deans' in 1840, his 'Meg Merrilies' in 1842—to name but these. He failed in the Westminster Hall competition, however, and some two years after returned to Edinburgh, where he took charge of the Trustees' Academy, and painted portraits and *genre* pieces until disabled by paralysis, of which after several years of suffering he died.

His landscape backgrounds are often beautiful in conception and design. But in figure-painting his aims were not high, his tendencies were literary, his effects were commonly theatrical; while, if his colour was pleasantly and intelligently conventional, his drawing was feeble and his brush-work tame. His gift was one of teaching. When he took over the Trustees' Academy the pupils numbered only three, and in a very few months the school was crowded to the doors. He had no particular system, but he was an enthusiast and he could communicate enthusiasm, and his influence and effect upon the growing generation were very great, as the tale of his pupils—which includes such names as John Pettie, M^tTaggart, Lawson, Herdman, Cameron, Lockhart, MacWhirter, Peter Graham, Paul Chalmers, and Orchardson—suffices to show.

Louis XI.

Scene from *Quentin Durward* with Louis XI., disguised as Maître Pierre, Isabelle de Croye, and Quentin Durward, in the 'inn called the Fleur-de-Lys.' $41\frac{1}{2}$ by $53\frac{1}{2}$ inches. [149A.]

Lent by GEORGE ALEXANDER BAIRD, Esq. (of Stichell).

Christ Teaching Humility.

A small replica of a picture in the Scottish National Gallery: the Saviour—with a crowd of Pharisees, women, and Roman soldiers—pointing to a little child. 12 by 22 inches. [175.]

Lent by WILLIAM JOHNSTON, Esq.

**The Bride of Lammermoor.**

Scene from *The Bride of Lammermoor*: Ravenswood interrupting the signing of the marriage-contract. 37 by $53\frac{1}{2}$ inches. [306.]

Illustrated.

Lent by THE EARL OF ELLESMORE.

The Merry Thought.

A youth in a scarlet coat laced with black and gold and a maiden in a low-cut eighteenth-century dress breaking a 'merry thought' in presence of an older couple. $19\frac{1}{2}$ by $26\frac{1}{2}$ inches. [346.]

Lent by ALEXANDER DENNISTOUN, Esq.

CECIL GORDON LAWSON

1851—1882



AWSON, who was born at Wellington, Staffordshire, was the son of a portrait-painter. He learned something from his father, and he picked up the rest for himself in painting from Nature in Kent and Surrey and in working under the old masters in the National Gallery. In 1871, after an attempt at drawing on wood for the engravers, he broke ground at the Royal Academy with 'The River in Rain' and 'A Summer Evening in Cheyne Walk.' The next year was that of his 'Lament'; in 1873, when he produced his 'Pastoral in the Vale of Mafod,' he went sketching in Ireland; in 1874, after a round in France and Holland and Flanders, he settled at Wrotham. He exhibited 'The Hop Gardens of England' in 1876; and 'The Minister's Garden' in 1878; and in 1879 he married and went to live at Haslemere, where he painted among other things 'The Voice of the Cuckoo' (1880) and 'The August Moon' (1881). In spite of failing health and a weakly habit of body, he worked for some time with immense enthusiasm and gusto; but he broke down at last, and had to go to the Riviera. This was very near the end for him. He came home too soon, and he died.

Whether he had or had not said his last word remains uncertain. What is not doubtful is that he was a born painter with a vigorous and sterling gift of expression. Within the limits of an intense but rather narrow scheme of green and blue he was a true, though not a distinguished, colourist; and his best work is marked by breadth of view and largeness of treatment and therewith a real sense of style. His inspiration was frankly Flemish: he was a pupil of Rubens, and the convention to which he chose to adapt his ideas was largely modelled on his master's. It follows that his painting, whatever its defects, and however near it be to failure, is always positively artistic, and that his relations with Nature are characterised by a certain reticence and, as it were, good breeding. Facts are never the end with him—they are only the means; he refrains from the vulgarity of realisation, and essays no more than the pictorial expression of certain balanced and choice suggestions. His handling was often not less solid than dexterous; in his victories as in his defeats he remains a painter. His death was a blow to English Art; for it is possible that, had he lived, he would have made his convention popular and intelligible, and founded a school with higher aims than experiment and a better ambition than to be merely representative.

Marshlands.

In the foreground trees, weeds, and cattle in a swampy pool; in the background a stretch of marshy landscape.
47 by 70 $\frac{1}{2}$ inches.

Lent by J. S. FORBES, Esq.

Barden Moor.

An expanse of rolling moorland studded with wood, under a blue sky with cumulus clouds. 46 $\frac{1}{2}$ by 71 inches.
[66.]

Lent by DONALD GRAHAM, Esq.

Pause in the Storm.

Flat country under a lurid sunset with cattle and a windmill in the foreground. 19 $\frac{1}{2}$ by 23 $\frac{1}{2}$ inches. [101.]

Lent by JAMES CLARK, Esq.

Wharfedale.

A richly wooded valley with a brook in the centre and beyond a sunny landscape. 41 $\frac{1}{2}$ by 53 $\frac{1}{2}$ inches. [317.]

Heliogravure.

Lent by HENRY MASON, Esq.

'Far From The Madding Crowd.'

A girl driving sheep through a gate, with undulating hills in the distance. 38 $\frac{1}{2}$ by 58 inches. [338.]

Lent by JAMES DUNNACHIE, Esq.

Old Chelsea.

A shaded walk with the river and a number of barges, and with windmills and red-tiled houses on the further bank. 19 $\frac{1}{2}$ by 23 $\frac{1}{2}$ inches. [378.]

Lent by A. J. KIRKPATRICK, Esq.

By the River Side.

Water Colour. A river flowing through a place of trees and loitering cattle. 6 $\frac{1}{2}$ by 7 inches. [1258.]

Lent by JAMES DUNNACHIE, Esq.

An English Landscape.

Water Colour. A pool in a marsh with cattle in the foreground, uplands beyond, and a blue sky with white and grey clouds overhead. 11 $\frac{1}{2}$ by 16 inches. [1278.]

Lent by ROBERT RAMSEY, Esq.

Letter-Carrier, Skipton Road, Yorkshire.

Water Colour. A letter-carrier on a white pony entering a road through a wood; in the foreground a gnarled tree; in the background a sloping country on which the sun streams from a blue sky with fleecy clouds. 9 $\frac{1}{2}$ by 15 $\frac{1}{2}$ inches. [1310.]

Lent by ROBERT RAMSEY, Esq.

The Valley of Desolation.

Water Colour. A stony vale with trees and scattered sheep and a grey sky. 10 $\frac{1}{2}$ by 16 inches. [1317.]

Lent by JOSEPH HENDERSON, Esq.

Storm Clouds.

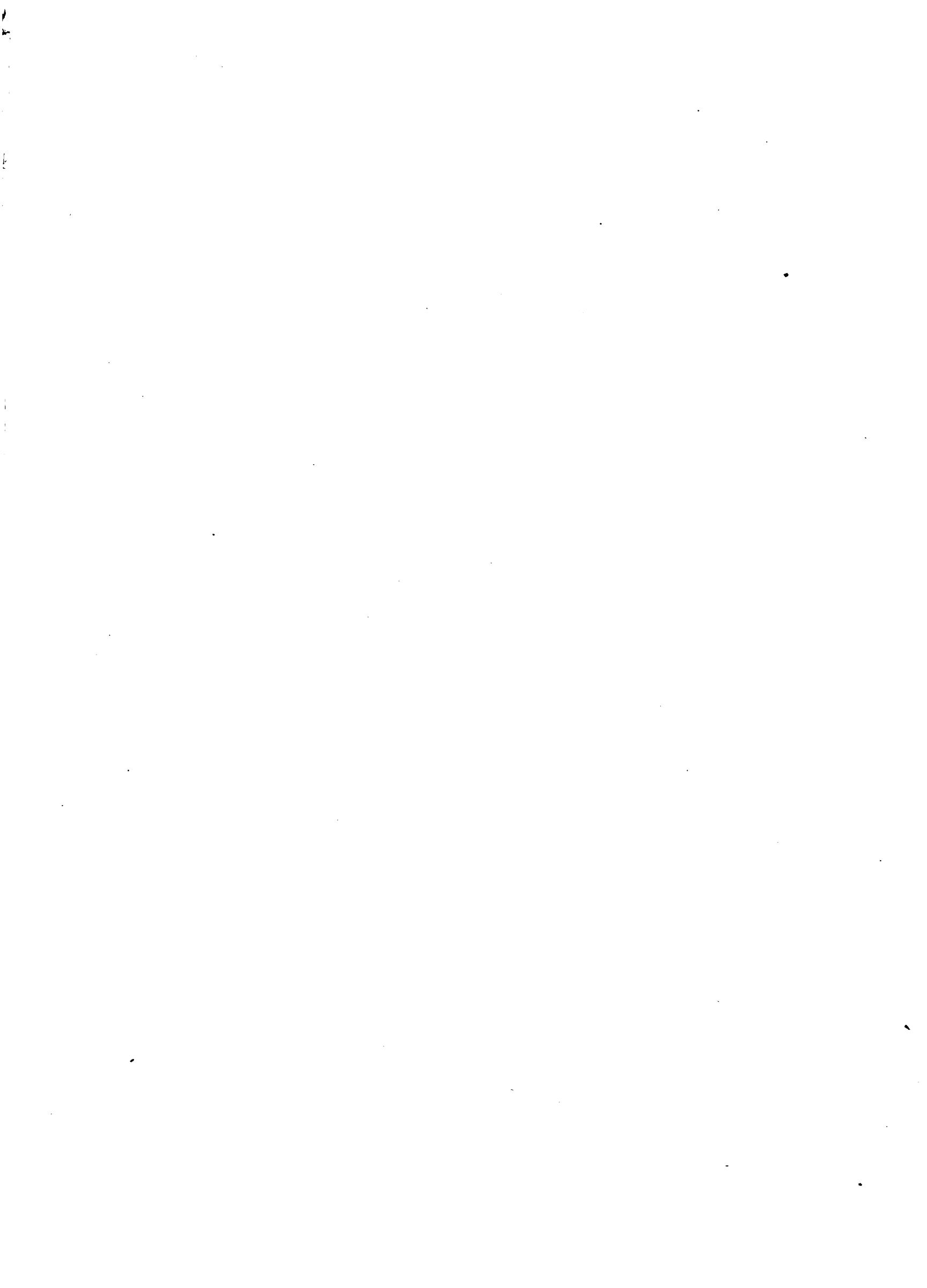
Water Colour. A spread of flat country under threatening white clouds. 14 by 21 $\frac{1}{2}$ inches. [1368.]

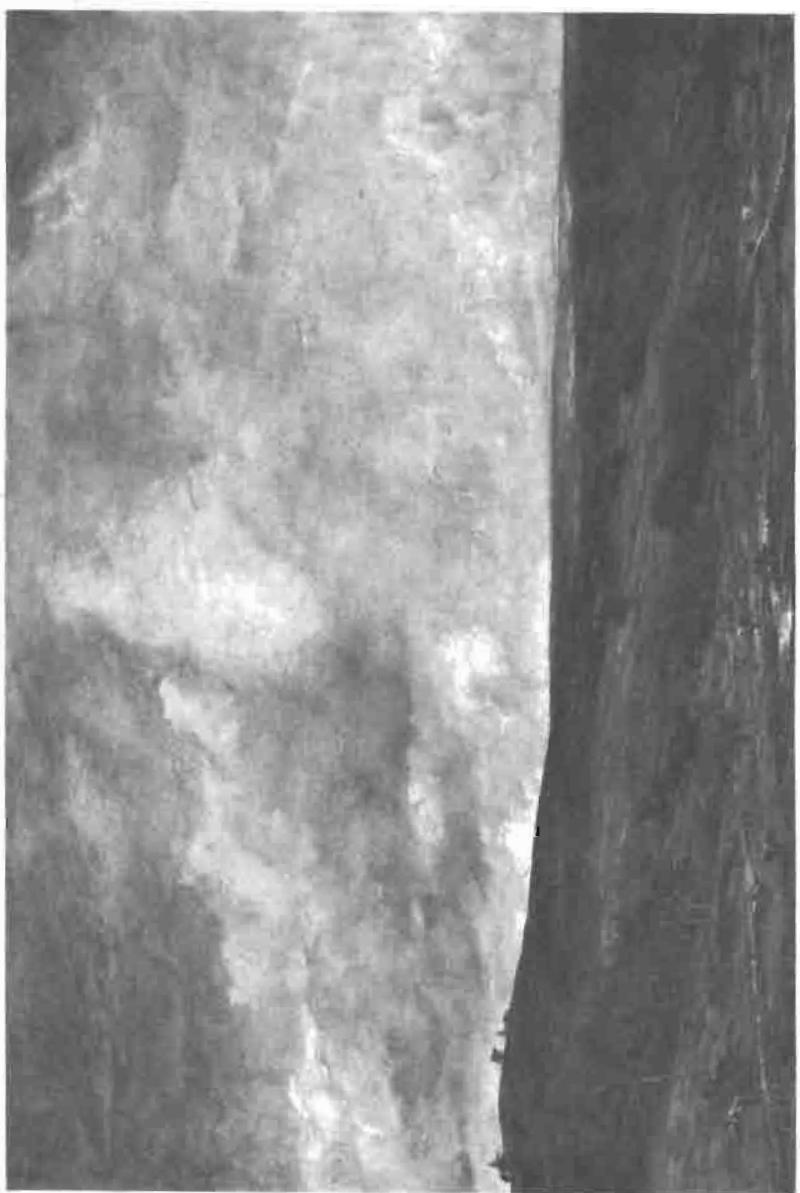
Lent by JAMES MUIR, Esq.

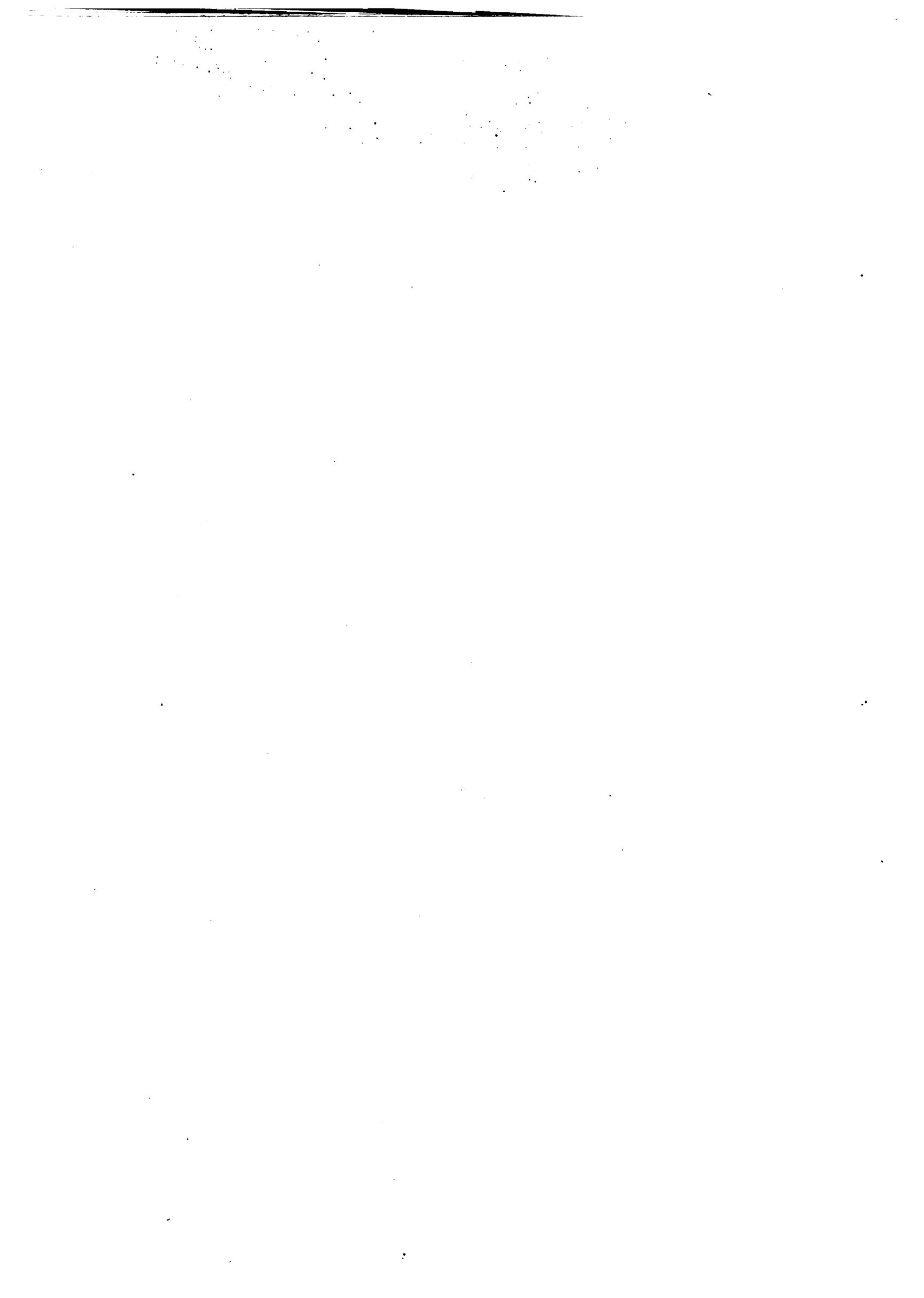
Breezy Weather, Yorkshire.

Water Colour. A red sunset on an upland moor with a letter-carrier on a white pony. 11 $\frac{1}{2}$ by 17 $\frac{1}{2}$ inches. [1436.]

Lent by ROBERT RAMSEY, Esq.







SIR FREDERICK LEIGHTON, BART., P.R.A.



ORN, 1830, at Scarborough; studied at Rome under Filippo Meli, at Berlin, at Frankfort under Becker (1850-1872) and Steinler (1810-1886), at Brussels, and at Paris; Associate (R.A.), 1864; Academician, 1869; President, 1878; Legion of Honour, 1878; LL.D., Oxford, Cambridge, and Edinburgh. Principal pictures: 'Cimabue's Madonna carried through the Streets of Florence,' 1855; 'Pavonia' and 'La Nanna,' 1859; 'Paolo and Francesca,' 1861; 'Dante in Exile,' 1864; 'Ariadne Abandoned,' 1868; 'Daedalus and Icarus,' 1869; 'Hercules Wrestling with Death,' 1871; 'The Arts of Peace,' 1873; 'Clytemnestra Watching,' 1874;



'The Daphnephoria' and 'Captain Burton,' 1876; 'Nausicaa,' 1878; 'Elijah in the Wilderness,' 1879; 'An Idyll,' 1881; 'Wedded' and 'Phryne at Eleusis,' 1882; 'Cymon and Iphigenia,' 1884; 'The Captive Andromache,' 1888. Statues: 'An Athlete Struggling with a Python' (Chantrey Bequest), 1877; 'The Sluggard,' 1886.

Lady Sybil Primrose.

Full length of a child in white and a blue sash, holding a doll and leaning against an arm-chair with a blue-feathered hat. $47\frac{1}{2}$ by $33\frac{1}{2}$ inches. [181.]

Illustrated.

Lent by THE EARL OF ROSEBERY, K.T.

Weaving the Wreath.

A girl, in blue and crowned with laurel, on a stone bench with her back to a bas-relief in act to weave a wreath. $24\frac{1}{2}$ by $23\frac{1}{2}$ inches. [25.]

Lent by GEORGE HOLT, Esq.

Sketch for 'The Captive Andromache.'

Sketch for the picture. $7\frac{1}{2}$ by 15 inches.

[178.]

Lent by SIR FREDERICK LEIGHTON, Bart.

Sketch of New York Ceiling.

A design in three panels. 2 at $11\frac{1}{2}$ by $6\frac{1}{2}$ inches, and 1 at $11\frac{1}{2}$ by $16\frac{1}{2}$ inches.

[370.]

Lent by STEWART HODGSON, Esq.

Sketch for 'Cymon and Iphigenia.'

Sketch for the picture. 9 by 18 inches.

[377.]

Lent by STEWART HODGSON, Esq.

JOHN LINNELL

1792—1882



INNELL, who was the son of a London picture-dealer, at thirteen was admitted a student of the Royal Academy Schools. There, and under John Varley (1778-1842), he worked for some years, gaining medals in 1807 (when he exhibited at Somerset House) and 1810, while in 1809 the British Institution awarded him a fifty guinea premium for a landscape. On the strength of these and other successes he set up house with Mulready, a fellow-student at Varley's, and began to paint for a living. He did portraits on canvas and on ivory, he produced great quantities of landscape, he worked in mezzotint; he was full of energy and talent and ambition; he succeeded very soon, and from being successful he pushed on to being famous. His 'Christ's Appearance to His Disciples,' 1835, and his 'Windsor Forest,' 1837, were loudly esteemed, and their fortune was that of innumerable others. In 1852 he retired to Redhill, where he lived until his death the life of a moody and eccentric anchorite. He worked on steadily, but his last pictures were by no means his best, and it was perhaps to his advantage that, having quarrelled with the Academy, he was never reconciled with it.

His reputation was at one time enormous, but in these days the grounds of it are hard to discover. He was no doubt a faithful student of Nature; and he had no doubt a grandiose and rugged solemnity of which his work was a sincere, if an imperfect, expression. But his colour, with its coarse purples and its garish reds and greens, is painfully hot and vicious; his mastery of paint is never conspicuous save in absence; his handling, for all its air of bravura, is niggled and small enough to be oddly at variance with the breadth of his ambitions and the passionate melodrama of his ideas. His hand, indeed, was altogether at odds with his brain, and it is doubtful if in the range of British art there is any achievement in which the quality of paintiness is so violently apparent as in his. Indeed there can be little doubt that, well as he meant and vigorous as was his temperament, the outcome of it all is in some sort a negation of art.



Landscape.

An autumnal woodland with downs in the background; wood-cutters loading a waggon with felled timber under the direction of a man on a white pony in the foreground; and over all a blue sky with white cumuli.
36 by 47½ inches.

[95.]

Illustrated.

Lent by ALEXANDER DENNISTOUN, Esq.

Sunset.

A wood on the banks of a stream with felled trees in the foreground and a sunset sky. 6½ by 8¾ inches. [20.]
Lent by JAMES ORROCK, Esq.

The Golden Bough.*Gypsies resting under trees with downs in the distance.* 11½ by 16½ inches.

[29.]

*Lent by LAURENCE ROBERTSON, Esq.***The Potato Harvest.***Men and women gathering potatoes into sacks under a mottled sunset.* 10¾ by 13½ inches.

[47.]

*Lent by JAMES ORROCK, Esq.***Twilight.***A path, a stream, a man with a cow and a dog, figures in blue and red under a tree to the left, and the tints of sunset over all.* 8½ by 11¾ inches.

[179.]

*Lent by JAMES ORROCK, Esq.***An English Pastoral.***A woodland brook with a naked shepherd bathing from the bank and a straying flock.* 29 by 38½ inches.

[187.]

*Lent by DAVID JARDINE, Esq.***The Windmill.***A windmill on a height with a horse and cart and figures; in the foreground to the left a pool and figures on horseback and on foot; hewn timber to the right; all under a threatening sky.* 35 by 42½ inches.

[340.]

*Lent by WILLIAM HOULDSWORTH, Esq.***The Tramps.***Gypsies camping under an oak; a horse and cart on the road hard by; to the right a girl fetching water from a spring.* 27½ by 36 inches.

[373.]

*Lent by DAVID JARDINE, Esq.***Gypsies.***Water Colour. At the foot of a beech-tree gypsies with a dog; woodlands in the distance.* 10 by 15 inches.

[1158.]

*Lent by JAMES G. ORCHAR, Esq.***A Shepherd.***Water Colour. A shepherd in a smock-frock with his dog and flock and a boy in a red jacket on downs overlooking the sea.* 8½ by 12½ inches.

[1438.]

Lent by JAMES G. ORCHAR, Esq.

WILLIAM ELLIOT LOCKHART, R.S.A.



BORN in Dumfriesshire 1846. Studied in Glasgow and at Trustees' Academy under R. Scott Lauder. Associate (R.S.A.), 1871; Academician, 1878; Associate of R.W.S., 1878; Member of Royal Scottish Water Colour Society. Principal pictures: 'A Spanish Venta, Muleteers Departing,' 1871; 'An Andalusian Quack Doctor,' 1872; 'Don Quixote and the Puppet Show,' 1875; 'The Orange Harvest, Majorca,' 1876; 'Gil Blas and the Archbishop of Granada,' 1878; 'The Bride of Lammermoor,' 1878; 'Alnaschar,' 1879; 'Murder of Cardinal Beaton,' 1880; 'The Cid and Five Moorish Kings,' 1882; 'Gil Blas Relating his Adventures to the Licentiate Sedillo,' 1883; 'A Church Lottery in Spain,' 1886; 'Glaucus and Nydia,' 1887.

Don Quixote at the Puppet Show.

Scene from *Don Quixote*, where the hero is about to make an onslaught on Moorish puppets. To the right puppets and showman, and to the left the Don, Sancho, and a group of spectators. 35½ by 71½ inches. [136.]

Lent by JOHN G. SANDEMAN, Esq.

The Red Lion.

Water Colour. Troopers of the Georgian period halted for refreshment at the door of a wayside inn amid trees. 14½ by 21½ inches. [1320.]

Lent by ROBERT RAMSEY, Esq.

Stormy Effect: East Coast.

Water Colour. A grey sea breaking on pale cliffs under a grey sky. 13½ by 19½ inches. [1347.]

Lent by ROBERT RAMSEY, Esq.

The Water Gate of the Inquisition.

Water Colour. Grey buildings with steps from gateway to basement, where there is a stream with boats. Overhead a sunny sky with fleecy clouds. 14½ by 22 inches. [1377.]

Lent by JOHN ANDERSON, Jun., Esq.



Jackdaw of Rheims.

Water Colour. The cardinal in scarlet in a high-backed chair with the jackdaw perching behind him. 27 $\frac{1}{2}$
by 18 $\frac{1}{2}$ inches. [1333.]

Illustrated.

Lent by JAMES MUIR, Esq.

ROBERT WILLIAM MACBETH, A.R.A.

BORN, 1848, at Glasgow; studied at the Edinburgh Academy; Associate (R.A.), 1883; Member of the Society of Painters in Water Colours and Honorary Corresponding Member of the Madrid Academy of Fine Arts, Madrid, 1885. Principal pictures: 'A Lincolnshire Gang,' 1876; 'A Flood in the Fens,' 1880; 'Sheep Shearing,' 1883; 'Diana' and 'The Miller's Daughter,' 1889. Etchings: 'Bacchus and Ariadne,' after Titian, 1887; 'The Bathers,' after Frederick Walker, 1888; 'Las Lanzas,' after Velasquez, 1889.



A Favourite Customer.

Water Colour. A young woman coming out of a greengrocer's shop—the stall in front of which is piled with vegetables and fruits, with gladiolus in a pot at the side of the window to the left—watched by the shopkeeper in the background to the right. $9\frac{1}{2}$ by $11\frac{1}{2}$ inches. [1375.]

Illustrated.

Lent by JAMES MUIR, Esq.

Sheep Shearing.

A sheep-house with two men shearing; to the left a group of onlookers and a pile of fleeces; in the background sheep huddled together in a pen; a blue sky seen through broken boards. $4\frac{1}{2}$ by $7\frac{1}{2}$ inches. [2.]

Lent by HUMPHREY ROBERTS, Esq.

Lady Bountiful.

Water Colour. A young lady in a peacock green dress and grey fur-edged cloak, her fair hair set against an open black umbrella, laden with toys and parcels, in a snow-covered village street. $6\frac{1}{2}$ by $9\frac{1}{2}$ inches. [1243.]

Lent by FRANCIS POWELL, Esq., P.R.S.W.

The Evening Hour.

Water Colour. In a lighted room a lady at a piano with four children, all in pale dresses, singing; in the background a gentleman in a rocking-chair reading by a lamp with coloured shade. $5\frac{1}{2}$ by $9\frac{1}{2}$ inches. [1430.]

Lent by JAMES MUIR, Esq.

HORATIO MACCULLOCH, R.S.A.

1805—1867



ACCULLOCH was born in Glasgow, and received his name in honour of the hero of Trafalgar. After some preliminary training at the hands of a local drawing-master, he entered the studio of a local landscape-painter, one Knox, and there began a lifelong friendship with Macnee. At twenty he came to Edinburgh with his friend, and there Lizars the engraver engaged the pair of them to hand-colour the plates in Selby's *Ornithology* and Lizars' *Anatomy*. He found time, however, to paint from Nature, and he presently began to earn his bread with landscape. He found a friend in Provost Lumsden of Glasgow, in which city he had returned to live; he exhibited four pictures at the first gathering of the Dilettante Society in 1828; from 1831 he was a regular contributor to the R.S.A. Exhibitions; in 1834 he was elected an Associate (R.S.A.), and in 1838—the year of his 'Cadzow Forest'—an Academician. In 1837 he had removed to Edinburgh for good and all, and in that city he abode until his death, enjoying a great deal of consideration, and maintaining his fame by the production of such pictures as the 'Ben Venue' of 1843, the 'Dream of the Highlands' of 1844, the 'Black Mount' of 1847, the 'Lowland River' of 1851, the 'Inverlochy Castle' of 1857, the 'Loch Achray and the Trossachs' 1860, and the 'Kilchurn Castle' of 1864.

His colour was impersonal, and his brush-work rather neat than vigorous. But his faculty of composition was always active, his ideas were mostly pictorial, and he had a sense of style in landscape which makes his least work interesting. He painted constantly from Nature, but he had the good fortune to be mastered by a convention and the good sense not to seek escape from it, so that his pictures, whatever their shortcomings, are seldom altogether unsatisfactory, and have often the merit of being serious attempts at art.

Mill on the Irvine.

A mill by the side of a river which fills the foreground, the right bank being well wooded. 28½ by 52 inches.
[170.]

Lent by SIR PETER COATS.

The Clyde from Dalnottar Hill.

In the middle distance the Clyde and the Forth and Clyde Canal; in the foreground the edge of a wood with felled trees; in the distance across an expanse of water Dumbarton and Dumbuck Hill; to the right at the foot of the Kilpatrick Hills, Bowling. 43½ by 71½ inches.
[211.]

Lent by T. GRAHAM YOUNG, Esq.

The Silver Strand : Loch Katrine.

The shore of Loch Katrine with birches to the right; on the further side of the lake a mountain clothed with trees at its foot; in the foreground a dog, and a woman gathering sticks. 19½ by 32 inches.
[238.]

Lent by THOMAS PEARSON, Esq.

Loch Lomond.

In the foreground thatched cottages on the edge of a moor with a bridge leading over a small stream; in the middle distance the loch with its islets; in the background ranges of hills. $33\frac{1}{4}$ by $53\frac{1}{4}$ inches. [326.]

Lent by A. G. MACDONALD, Esq.

**Kilchurn Castle.**

The castle ruins stand on a spit of land which projects into Loch Awe, where sunshine breaks through rain-clouds; a foreground of trees and rocks; to the right, men with cattle descending a path; a background of hills. $41\frac{1}{2}$ by 65 inches. [339.]

Illustrated.

Lent by LADY MACNEE.

Glencoe.

Cliffs and mountains seen through an effect of mist. 35 by 53 inches.

[352.]

Lent by A. G. MACDONALD, Esq.

Landscape.

A level road with three figures; felled trees to the right; in the distance a wood. $6\frac{1}{2}$ by $9\frac{1}{2}$ inches. [358.]

Lent by D. JOHNSTON, Esq.

The Edge of the Wood.

Water Colour. A path with trunks of trees and figures; in the distance a village. $10\frac{1}{2}$ by 14 inches. [1325.]

Lent by JAMES G. ORCHAR, Esq.

In the Wood.

Water Colour. A forest path with an effect of sunlight; the lower part of two beech-trunks; a pool to the left. $9\frac{1}{2}$ by 14 inches. [1388.]

Lent by JAMES G. ORCHAR, Esq.

JAMES PITTENDREIGH MACGILLIVRAY

BORN, 1856, at Port Elphinstone, Aberdeenshire; studied at the Edinburgh Academy, and under William Brodie, R.S.A. (1815-1881). Principal works: 'Archbishop Eyre,' 1885, bust; 'General Gordon,' 1886, bust; 'The Border Maid,' 1887; 'Lily of the Valley,' 1888; 'Ariadne at Naxos,' 1888; 'Thomas Carlyle,' 1889, bust; 'Sappho,' 1889; 'The Mendicant,' 1889.



The Border Maid.

Head of a girl with sun-bonnet. Marble.

Illustrated.

[1552.]

Lent by THE SCULPTOR.

Portrait Head.

Marble.

[1502.]

Lent by THE SCULPTOR.

THOMAS NELSON MACLEAN

BORN, 1845, at Deptford; studied at Paris under Carrier-Belleuse, and Auguste Peiffer; medalled at the International Exhibition, South Kensington, 1872, and at the Adelaide Exhibition, 1886. Principal works: 'Ione,' 1875; 'A Sea Nymph,' and 'La Source,' 1880; 'Comedy,' 'Tragedy,' and 'The Spring Festival,' 1886.



Ione.

A seated figure with a tablet on her knee. Terra-Cotta.
Illustrated.

[1497.]

Lent by THE SCULPTOR.

Tragedy.

A full-length female figure, a dagger in her right hand. Marble.

[1630.]

Lent by THE SCULPTOR.

Comedy.

A full-length female figure loosely robed, a mask in her right hand. Marble.

[1641.]

Lent by THE SCULPTOR.

SIR DANIEL MACNEE, P.R.S.A.

1806—1882



ACNEE, who was born at Fintry, Stirlingshire, migrated early to Glasgow, and there started in life as a colourist of cheap engravings. At thirteen he entered John Knox's studio (where, as has already been told, he met Horatio Macculloch), and after four years' work therein he went on with a lithographer. Next he lived for some time at Cumnock, where he painted the lids of snuff-boxes, and whence he proceeded to Edinburgh. Here, as has been told of him in our note on Macculloch, he hand-coloured anatomical and ornithological plates for Lizars; but he also

studied at the Trustees' Academy, and in 1826, having determined to live by portraiture, he exhibited his first essay, while three years after he was made a full Academician. In 1832 he returned to Glasgow. He was a good enough painter, a capital man of business, and an incomparable companion; and for more than forty years his fortunes prospered and his popularity increased. He did for Glasgow, indeed, what Gainsborough had done for Bath and London; and to give a list of his portraits in this place is impossible. He painted everybody—Sir James Bain, Robert Dalglish, James Moir, Hardinge, Brougham, Macculloch, Sam Bough, Viscount Melville, Hugh Mackay, Dr. Wardlaw, Lord Belhaven, Clarkson Stanfield, to name but these; he was a frequent exhibitor with the Royal Academy, and for the portrait last named he was awarded a gold medal at the Exposition Universelle of 1855; in 1876 he was elected P.R.S.A., received the honour of knighthood, and removed to Edinburgh, where six years afterwards he died.

He came of a good school, he was the servant of a fine convention, he had a happy knack of catching a likeness: as an artist there seems no more to say of him than that. He has been called 'an understudy of Raeburn,' and it must be admitted that he played the part with much adroitness and intelligence, and now and then with touches of real felicity and strength. But the man in him was far more remarkable than the painter. He was uncommonly helpful and generous; his good nature is legendary; he had a great gift of wit and humour and the understanding of character; and he will be long remembered as the most brilliant and delightful *raconteur* of his time.

Dorcas.

A girl in a light dress with a flower pattern sewing. 21 by 16½ inches.

[3.
Lent by SIR JAMES BAIN.

The Late John Elder.

Half length in black. 49½ by 39½ inches.

[74.
Lent by MRS. ELDER.

Charles Mackay, Comedian.

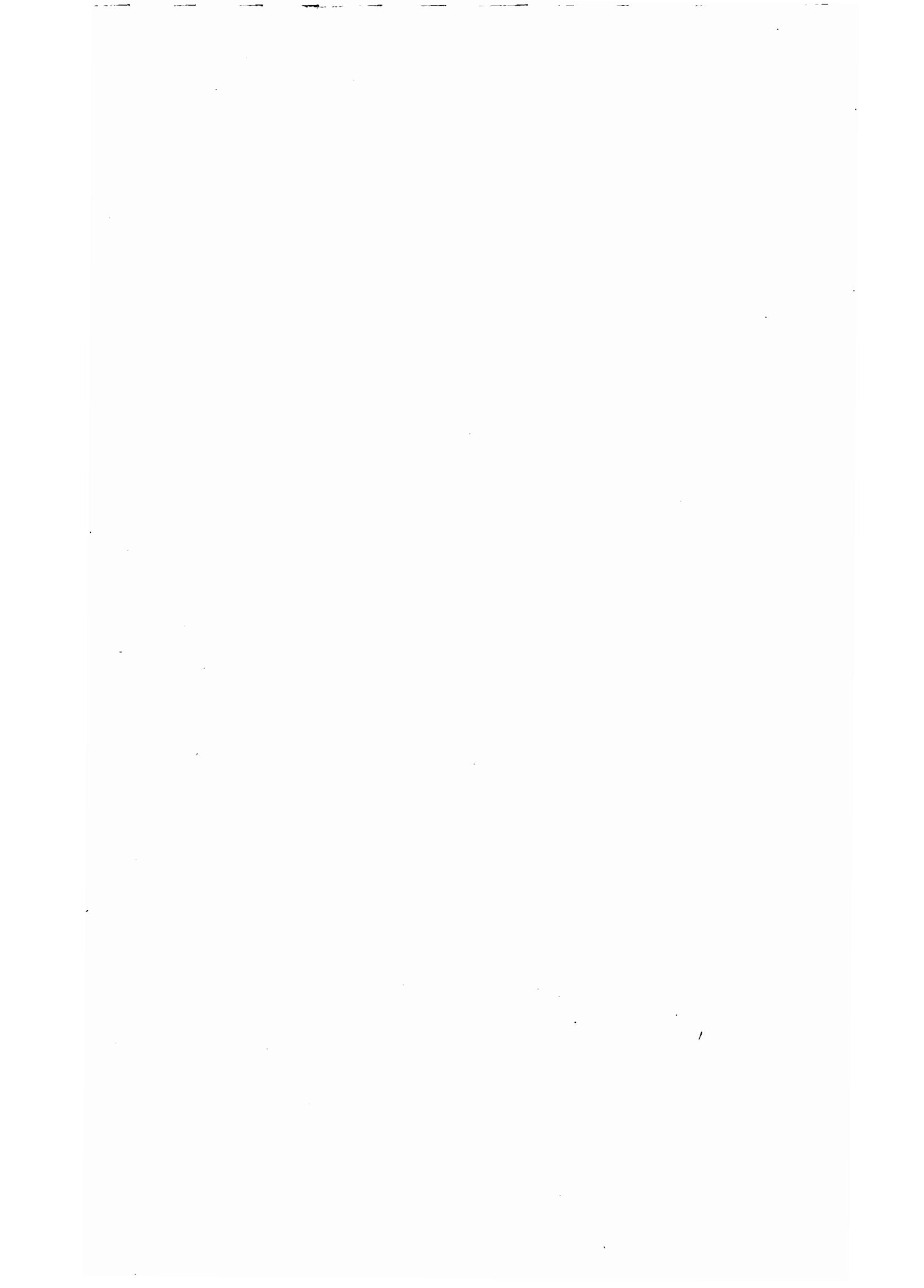
As Bailie Nicol Jarvie: half length, in a red-brown coat, brass buttons, and white muslin ruffles and cravat.
29½ by 24½ inches.

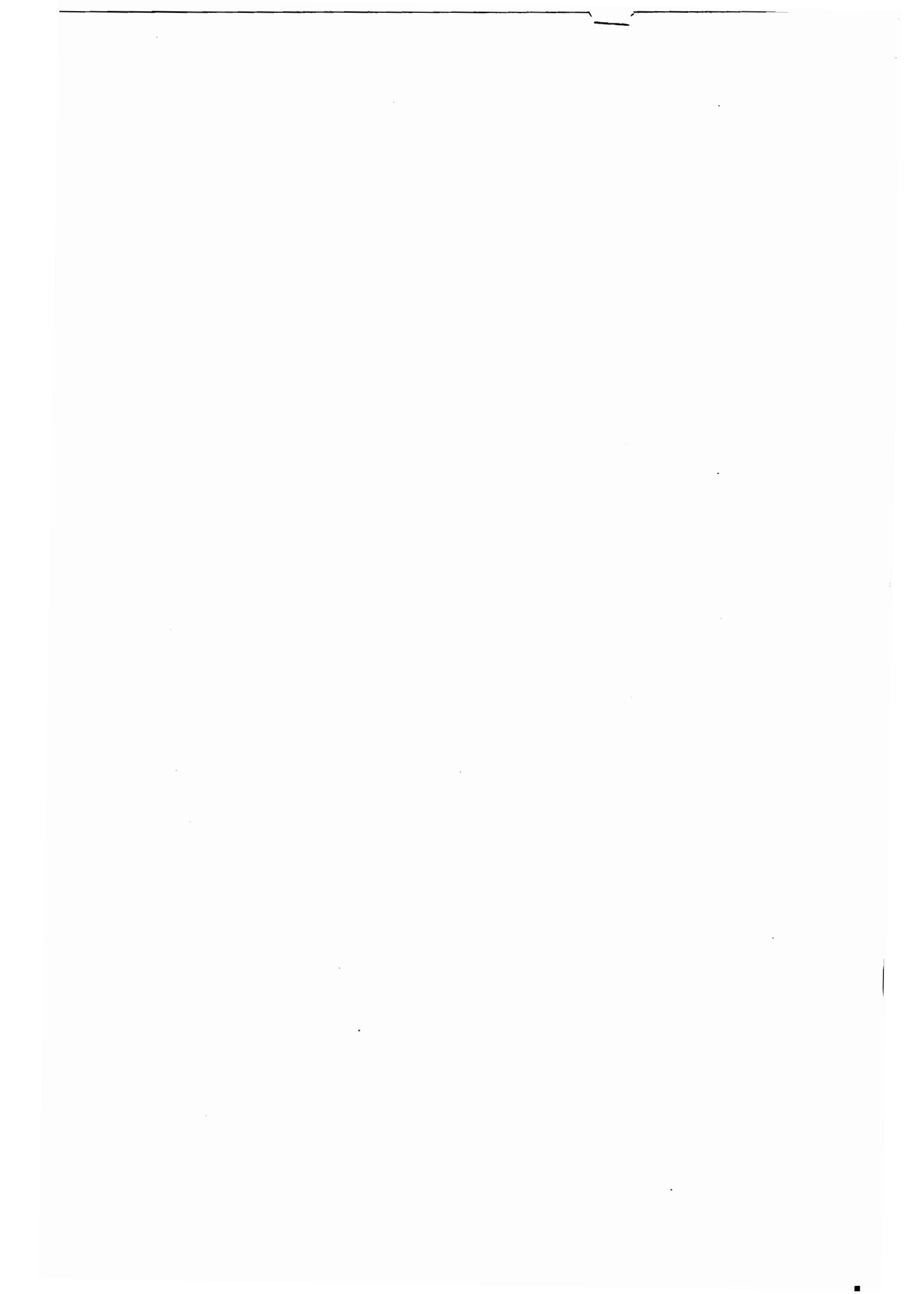
Lent by MRS. E. GLOVER.

The Rev. Dr. Wardlaw.

Full length in black and a white neckcloth, with an easy chair, a table, and an open Bible. 83 by 57 inches.

[296.
Lent by THE MANAGERS OF ELGIN PLACE CHURCH.





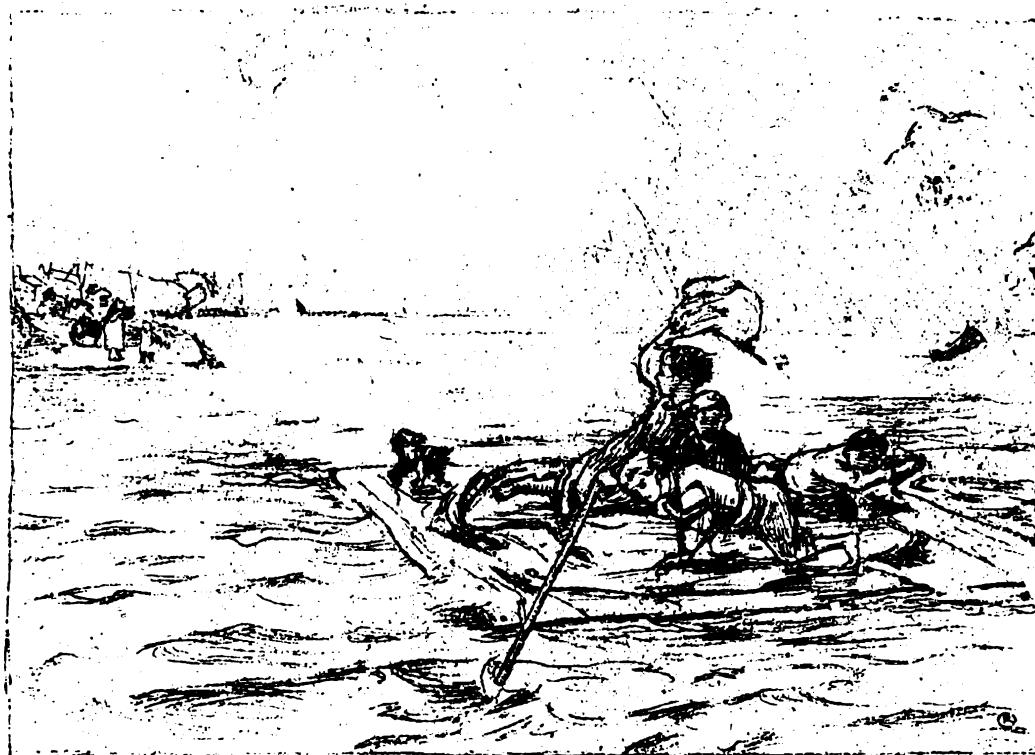


Dr. Mather

W. STONE

WILLIAM M'TAGGART, R.S.A.

BORN, 1835, at Aros; studied, 1852-1859, at the Trustees' Academy, Edinburgh; Associate (R.S.A.), 1859; Academician, 1870; President of the Royal Society of Scottish Water Colour Painters, 1878. Principal pictures: 'Going to Sea,' 1859; 'The Sailor's Yarn,' and 'Lochaber no More,' 1861; 'Puir Weans,' 1862; 'Enoch Arden,' 1866; 'Dora,' 1867; 'Adrift,' 1869.



Adrift.

Under a rainy sky a raft full of children adrift on a grey sea, trying to row back to shore and a group of friends.
[193.
39½ by 55½ inches.

Illustrated.

Lent by JAMES DUNNACHIE, Esq.

Jeanie.

The head of a child with brown hair and a pink neckerchief. *13½ by 9½ inches.* [21.
Lent by JAMES G. ORCHAR, Esq.

Bathers.

The beach with a boy dressing, and the sea with boys bathing. *7½ by 10½ inches.* [35.
Lent by JAMES G. ORCHAR, Esq.

'Give Us This Day our Daily Bread.'

In a cottage interior a child praying beside its mother, in a white cap, a checked shawl, and a blue gown.
[257.
32½ by 24½ inches.

Lent by ARCHIBALD CRAIG, Esq.

A Fresh Breeze.

Water Colour. A lively sea with a boat with three fishermen rushing out of the picture, and a number of other craft in the background. *13½ by 20½ inches.* [123].

Lent by JAMES MUIR, Esq.

GEORGE MANSON

1850—1876



MANSON was born and bred in Edinburgh, where he worked as a punch-cutter first of all, and next (from 1866 to 1871) as a wood-engraver. All the while, however, he was learning to be a painter: he copied in the National Gallery, he drew in the evening classes at the Academy Schools, he sketched from Nature whenever and wherever he could. In 1870 he exhibited 'Milking Time' and 'The College Wynd'; and in 1871 his masters cancelled his indentures, and he was free to paint and nothing else. During 1872 he worked in the Academy Schools and won some prizes, and the next year—which was that of 'Devotion,' 'The Egg Girl,' 'What Is It?' and three more—he went a round in France and the Low Countries. In 1874, having developed phthisical tendencies, he lived for some time in Sark, and in 1875—when he exhibited the 'Girl with a Donkey,' 'The Haunted Well,' and 'The Gypsy Encampment'—he painted awhile in Paris. But as his chances brightened his health declined. In the autumn of this year he was sent to Devonshire, and there in the following February he died.

He had lived long enough to show that he had the root of the matter in him. His draughtsmanship was expressive; his colour, while low in key and limited in range, was real; his interest in his material was sensuous as well as intellectual; he was addicted to the representation of character and humour, but he expressed himself in pictorial terms. It is probable that with him, as with some other 'inheritors of unfulfilled renown'—a phrase that seems to act on men like haschisch in the way of developing an abnormal sense of possibilities—too much has been made of what he did, and far more than enough of what he never got a chance to do. But there is little doubt that he would have lived a painter, and that his death was a loss to the Scottish School.

Wynd in Edinburgh.

Water Colour. A narrow close of high grey houses, with a woman in a red shawl and a child to the right.
11 by 8 inches.

[1184.]

Lent by JAMES WALKER, Esq.

The Companions.

Water Colour. A gypsy girl putting a halter round a donkey's neck. 11½ by 8½ inches.
Lent by J. AULDJO JAMIESON, Esq.

[1236.]

Waiting for the Boats.

Water Colour. The seashore with a seated fisherman, a creel at his back and a child beside him. 8 by 6 inches.

[1255.]

Lent by WALTER J. HOULDSWORTH, Esq.

'What Is It?'

Water Colour. A fair-haired baby in a blue frock standing on a chair and peeping in an antique clock. 8½ by 9½ inches.
Lent by JAMES G. ORCHAR, Esq.

[1257.]

Distant View of St. Lô.

Water Colour. In the foreground a boy driving sheep through a gate; a wood to the left; the spires of St. Lô in the distance. 9½ by 7 inches.

[1296.]

Lent by WILLIAM D. M'KAY, Esq., R.S.A.

The Cottage Door.

Water Colour. A girl with a baby in her arms on the steps of a door embowered in honeysuckle. $11\frac{1}{2}$ by $7\frac{1}{2}$ inches. [1322.]

Lent by JAMES G. ORCHAR, Esq.

The Haunted Well.

Water Colour. A draw-well with a fair-haired child, a blue shawl tied about her, in an attitude of surprise. $10\frac{1}{2}$ by $7\frac{1}{2}$ inches. [1246.]

Lent by CHARLES LODDER, Esq.

**Devotion.**

Water Colour. A cathedral with a kneeling girl in white cap, red shawl, black dress, and blue apron before a *prie-dieu* with the picture of a saint. 10 by 7 inches. [1366.]
Illustrated.

Lent by J. AULDJO JAMIESON, Esq.

The Fountain Well, Edinburgh.

Water Colour. Women and children drawing water at an old well, with a close in the background. $13\frac{1}{2}$ by $10\frac{1}{2}$ inches. [1385.]

Lent by CHARLES LODDER, Esq.

Nelly.

Water Colour. Head of a girl in sun-bonnet and reddish dress. 6 by $4\frac{1}{2}$ inches. [1419.]
Lent by JAMES G. ORCHAR, Esq.

Children at a Well.

Water Colour. Two barefooted and bareheaded children drinking at an old well, with a street in the background. $13\frac{1}{2}$ by $9\frac{1}{2}$ inches. [1421.]

Lent by HUGH STEVEN, Esq.

JACOBUS MARIS

BORN, 1837, at The Hague; studied at the Antwerp Academy, and in Paris at the École des Beaux-Arts and under Edmond Hébert (1815-1879). Principal pictures: 'Petite Fille Italienne,' 1866; 'Récolte des Pommes de Terre' and 'Bords du Rhin, Hollande,' 1868; 'Tricoteuse' and 'Enfant Malade,' 1869; 'Village Hollandais,' 1872; 'Canal,' 1873; 'Vue d'Amsterdam,' 1874; 'Sur la Plage' and 'Paysage Hollandais,' 1878; 'Off Dordrecht' (N.D.); 'Souvenir de Dordrecht' (N.D.); 'The Drawbridge' (N.D.); 'Moonlight' (N.D.); 'Canal and Town: Rain Passing' (N.D.); 'Landscape with Windmills' (N.D.)

Souvenir de Dordrecht.

Sunlight on a river crowded with barges; on the left houses and trees; in the middle distance a cathedral; and beyond the town half-hid in mist. 28½ by 49½ inches. [628.]

Lent by T. G. ARTHUR, Esq.

River Scene.

A boat by a river under a grey sky. 23½ by 19½ inches.

[629.]

Lent by A. J. KIRKPATRICK, Esq.

Rotterdam Canal.

A canal with red-tiled houses and a drawbridge in the centre. 8½ by 14 inches.

[665.]

Lent by JOSEPH AGNEW, Esq.

Little Girl Lounging in Chair.

A girl with a blue ribbon in her hair and a peacock's feather in her hand reclining in a ruby-coloured easy chair. 9 by 12½ inches. [809.]

Lent by A. J. KIRKPATRICK, Esq.

Ploughing.

A blue bloused peasant working with a wooden plough drawn by a white horse. 9 by 14 inches.

[822.]

Lent by R. T. HAMILTON BRUCE, Esq.

Amsterdam.

Water Colour. A grey bridge and quay walls backed by red-roofed houses, church spires, and windmills, with a drawbridge in the centre behind the mast of a barge. 13½ by 19½ inches. [1233.]

Lent by JAMES DONALD, Esq.



Near Rotterdam.

A canal back water, with a schuyt behind, some red-roofed houses, and a red-jacketed sailor. 23 by 14½ inches.
[645.]

Illustrated.

Lent by T. G. ARTHUR, Esq.

M A T T H Y S M A R I S

BORN, 1839, at The Hague; studied at Antwerp under Roelofs, and at Paris under Edmond Hébert (1815-1875). Principal pictures: 'Le Ménage' (N.D.); 'He is Coming' (N.D.); 'The Castle' (N.D.); 'Landscape with Goats' (N.D.); 'Dancing' (four panels, N.D.); 'Souvenir d'Amsterdam' (N.D.); 'Landscape with Squirrels' (N.D.); 'The Walk,' 1889.

Montmartre.

A brown hill crowned with houses and a windmill; in the centre a red bank with houses. 13½ by 22½ inches.
[639.]

Etching.

Lent by T. G. ARTHUR, Esq.

Reclining Girl and Butterflies.

A bank with a girl with light hair and a blue dress, her right hand slightly raised, and her left holding a white flower; white blossoms in the foreground; in the background two butterflies, one yellow and the other red and white. 25 by 38½ inches.
[648.]

Lent by T. G. ARTHUR, Esq.

Girl with Goats.

A girl in yellow with a distaff against a bank crowned with bushes; to the left a white goat and kid. 25 by 38½ inches.
[653.]

Lent by ROBERT RAMSEY, Esq.

Girl's Head.

A chubby face with blue beads round the neck and a blue ribbon in the hair. 18½ by 14½ inches.
[726.]

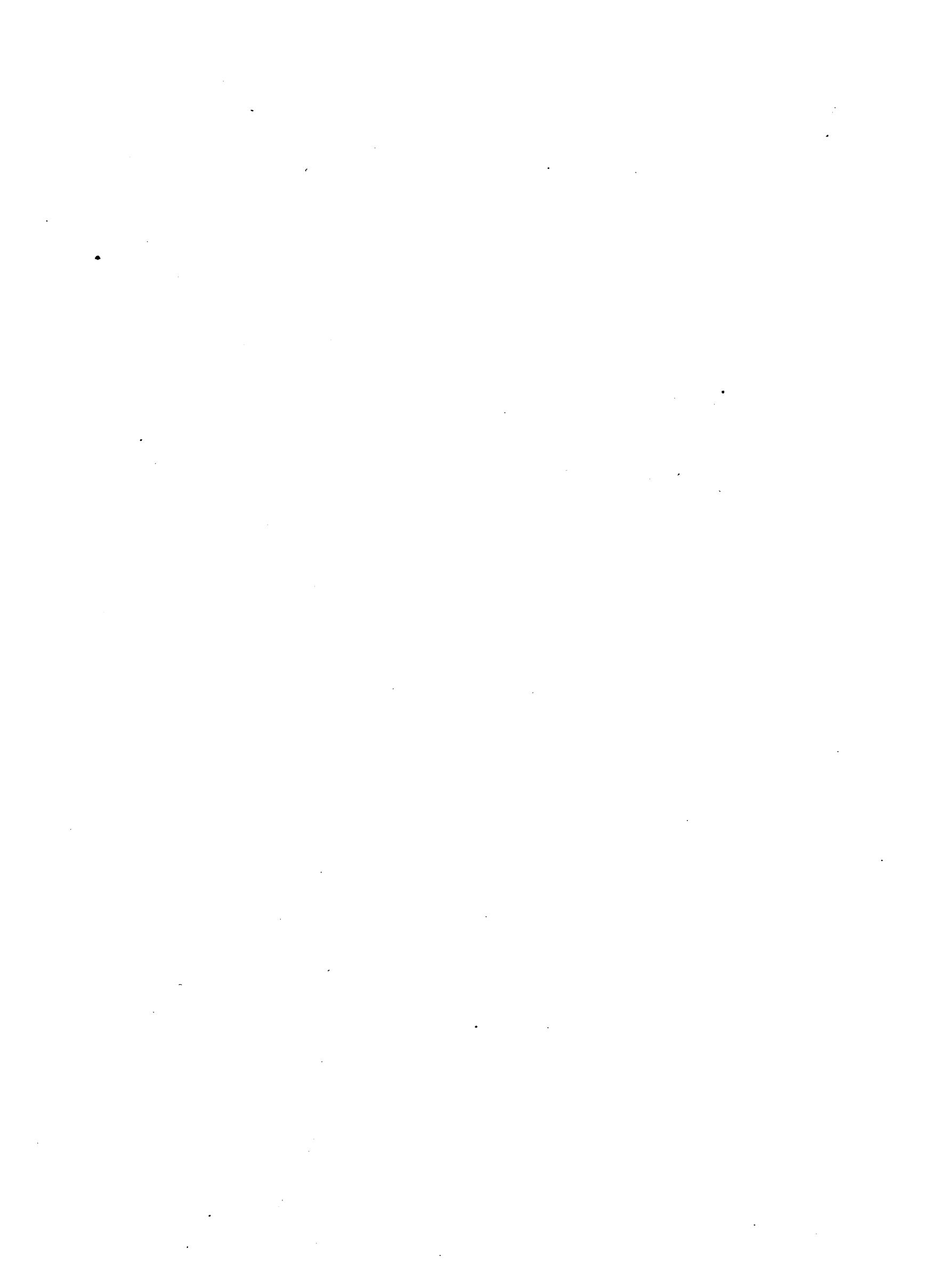
Lent by R. T. HAMILTON BRUCE, Esq.





Wadi in Syria

© Michael Novak



ANTON MAUVE

1838—1887



MAUVE, who was born at Zaandam, was a pupil of Pieter Frederik Van Os (born 1808). His official successes were neither few nor unimportant. He is represented in the Rijksmuseum, at Rotterdam, and at The Hague; he was a member of the Dutch Society of Arts and Sciences and the Société des Aquarellistes Belges, and a Knight of the Order of Leopold; and he was the recipient of medals at Philadelphia, Amsterdam, Vienna, Antwerp, and Paris.

He is not to be ranked with Troyon. He was much less vigorous and less original; he was not nearly so great a painter; his work is not so solid in execution nor so decorative in effect. But among the later moderns he is very far from being the least. True it is that he painted in water-colours with so ready a brush that, as often as not, he had not time to do himself justice. But a good Mauve is a possession. His draughtsmanship is sound, his brush-work full of gusto and expression, his colour quite his own; to a right sense of Nature and a mastery of certain atmospheric effects he united a genuine strain of poetry. In pure landscape he is often excellent: he painted it with a brilliant combination of knowledge and feeling. Then his treatment of animals is at once judicious and affectionate. He was careful to render them in relation to their aerial surroundings; but he recognised that they too are creatures of character and sentiment, and he loved to paint them in their relations to each other and to man. The sentiment is never forced, the characterisation is never strained, the drama is never exorbitant; the proportions in which they all are introduced are so nicely adjusted that the pictorial, the purely artistic, quality of the work is unimpaired. To Troyon animals were objects in a landscape; to Mauve they were that and something more. His old horses are their old masters' friends; his cows are used to the girls who tend them; his sheep feed as though they knew each other and liked it. But his use of the dramatic element is primarily pictorial; and it is with something of a blush that one compares his *savoir-vivre* with the bad manners of some animal painters nearer home.

Woman and Cow.

A woman in a blue gown and white cap and bearing a milk-pail in a field with two black and white cows standing at a fence. $11\frac{1}{2}$ by $19\frac{1}{2}$ inches. [750.]

Lent by EDWARD MARTIN, Esq.

On the Maas.

A sandy flat with men in blue jackets and a cart with two horses; a river with barges; in the distance a red house. $13\frac{1}{2}$ by $23\frac{1}{2}$ inches. [806.]

Lent by JOHN H. DOWNES, Esq.

Ploughing.

Water Colour. A blue bloused man ploughing with three oxen in a flat landscape under a grey sky. 12 by 15½ inches. [1319.]

Lent by JOHN H. DOWNES, Esq.

Sheep-Fold.

Water Colour. In a byre partly in shadow, as the light streams through breaks in the boarding, sheep at a rack which a blue bloused peasant is filling with grass. 17½ by 23½ inches. [1321.]

Lent by D. M. M'DONALD, Esq.

Clearing after Rain.

Water Colour. A woman in a blue kerchief with sheep in the middle of a grey-green meadow. 13½ by 20 inches. [1339.]

Lent by J. CARFRAE ALSTON, Esq.

**Ploughing.**

Water Colour. Under a grey-blue sky a blue bloused peasant working with a wooden plough drawn by two horses, one white and the other brown, with trees, windmill, and houses in the distance. 13½ by 24½ inches. [1351.]

Illustrated.

Lent by J. CARFRAE ALSTON, Esq.

The Potato Field.

Water Colour. Sunset over a potato-field in which there stands a woman with a spade and basket. 13½ by 20½ inches. [1424.]

Lent by JOHN H. DOWNES, Esq.

The Leaf Cart.

Water Colour. An old man in a brown coat and sabots with an ox-cart filled with leaves. 12 by 18½ inches. [1432.]

Lent by GEORGE R. MATHER, Esq., M.D.

GEORGES MICHEL

1768—1848



MICHEL, who was the son of a market-porter, was born in Paris; was apprenticed to the painter Leduc; was twice married; and died, after many hardships, unrecognised but in fairly easy circumstances. His place in French art is peculiar. At a time when the classic convention was at its most oppressive and triumphant he was working from Nature in the plain of Montmartre, intent upon realising a conception of painting adapted from and largely inspired by the practice of Ruysdael and Hobbema. He was, indeed, a *romantique* before romanticism; yet when romanticism came, and was seen, and conquered, it passed the old man by as though he had not been.

To compare him with Crome—with whose art his own has certain analogies—is to liken small with great. His handling is seldom strong, his modelling is often primitive and naïve, so that his accomplishment is not of the type that makes men memorable. But his colour—whose scheme is one of low blues and browns—is often personal and is almost always decorative, and his simple fantasias on the themes of Nature are touched with an imaginative quality, that, conjoined with the sound convention of which he was a master, enables them to hold their own upon a wall against the good work of far greater men.



The Hill Road.

A hill road by the sea, with a solitary figure, seen under sunlight bursting from a heavy sky. 8½ by 12½ inches.
[662.]

Illustrated.

Lent by R. T. HAMILTON BRUCE, Esq.

SIR JOHN EVERETT MILLAIS, BART., R.A.



ORN, 1829, at Southampton; studied under Henry Sass (1788-1844), in the Royal Academy Schools, and with Messrs. D. G. Rossetti and Holman Hunt; Associate (R.A.), 1851; Academician, 1868; Legion of Honour, 1878; Foreign Associate of the Institute, 1882; Baronet, 1885. Principal pictures: 'Pizarro Seizing the Inca of Peru,' 1846; 'The Huguenots' and 'Ophelia,' 1852; 'The Order of Release' and 'The Proscribed Royalist,' 1853; 'The Rescue,' 1855; 'Autumn Leaves,' 1856; 'Sir Isumbras at the Ford,' 1857; 'The Vale of Rest,' 1860; 'The Black Brunswicker,' 1861; 'Charlie is my Darling,' 1864; 'Souvenir of Velasquez,' 1868; 'The Gambler's Wife,' 1869; 'The Boyhood of Raleigh,' 1870; 'Chill October' and 'Yes or No,' 1871; 'Scotch Firs' and 'The North-West Passage,' 1874; 'Over the Hills and Far Away,' 1876; 'A Yeoman of the Guard' and 'The Sound of Many Waters,' 1878; 'The Tower of Strength,' 1879; 'Cuckoo,' 1880; 'Cinderella,' 1881; 'Une Grande Dame' and 'The Grey Lady,' 1883; 'Orphans' and 'The Ruling Passion,' 1885; 'Mercy' and 'The Nest,' 1887; 'Murthly Moss' and 'Muirthly Castle,' 1888; 'Murthly Water,' 'The Old Garden,' 'Shelling Peas,' 1889. Portraits: 'A Jersey Lily,' 1878; 'The Right Hon. W. E. Gladstone, M.P.,' 1879; 'The Right Hon. John Bright, M.P.,' 1880; 'The Earl of Beaconsfield,' 'The Very Reverend Principal Caird, D.D.' and 'The Bishop of Manchester,' 1881; 'His Eminence Cardinal Newman,' 1882; 'The Marquess of Salisbury,' 1883; 'The Lady Peggy Primrose,' 1885; 'T. O. Barlow, Esq., R.A.,' 1886; 'The Earl of Rosebery' and 'The Marquess of Hartington,' 1887.

'The Huguenot.'

The picture in miniature. 12½ by 8½ inches.

[36.]

Lent by J. G. KERSHAW, Esq.

'Just Awake.'

A little girl sitting up in bed with her doll beside her. 35½ by 27½ inches.

[65.]

Lent by HOLBROOK GASKELL, Esq.

Mrs. Jopling.

Nearly full-length portrait of a lady in a black silk dress embroidered with coloured flowers. 49 by 30 inches.
[271.]

Lent by MRS. JOPLING.

The Sequel.

Water Colour. A little child asleep in a pew at church. Companion picture to 'My First Sermon.' 10½ by 7½ inches.
[1242.]

Lent by CHARLES LANGTON, Esq.

My First Sermon.

Water Colour. A pew, with a little girl, seated, in the attitude of listening. Companion picture to 'The Sequel.'
10 $\frac{1}{4}$ by 7 $\frac{1}{2}$ inches. [1256.]

Lent by CHARLES LANGTON, Esq.

**The Rescue from Fire.**

A fireman carrying a child on his back, descending the stairs of a burning house to a kneeling woman, her hands outstretched to receive his charge. 46 by 32 $\frac{1}{2}$ inches. [164.]

Illustrated.

Lent by HOLBROOK GASKELL, Esq.

The Huguenots; The Proscribed Royalist; The Order of Release.

Water Colour. In one frame the three pictures in miniature. 6 $\frac{1}{2}$ by 4 $\frac{1}{2}$; 7 by 5; and 6 $\frac{1}{2}$ by 4 $\frac{1}{2}$ inches. [1250.]

Lent by CHARLES LANGTON, Esq.

JEAN-FRANÇOIS MILLET

1814—1875



HE son of many generations of peasants, Millet was born at Gruchy, a little hamlet on the shores of La Hogue. Reared upon Virgil and the Bible, he learned to draw and paint for himself while working on his father's farm; and in 1837, after a certain schooling at Cherbourg, he was sent to Paris, at the expense of the former city. He drew for a time with Delaroche and in the Atelier Suisse. But his real teachers were the Old Masters in the Louvre, and especially Correggio, Nicolas Poussin, and Michelangelo—‘celui qui me hanta si fortement toute ma vie.’

From the first he learned the processes of colour and modelling; from the second the principles of composition and the greater and severer attributes of style; and from the third the mystery of gesture and expression. Other influences were Rubens and Delacroix in one direction, and in another Mantegna, Angelico, and Filippo Lippi; and later on came Rembrandt and the great landscape-painters contemporary with himself.

Painted to sell, his earlier pictures are frankly and naïvely sensuous. Their colour is rich enough to remind us that for years the painter was the friend and fellow-worker of Diaz; in modelling and chiaroscuro they are often admirable; they express, in terms that are often sumptuous and always beautiful, a liberal and healthy sentiment of the nude. It was not until Millet left Paris for Barbizon (1849) that he returned to the ideals of his youth, and became, by swift and easy stages, the epic painter of rusticity. At Barbizon, where he knew Rousseau, and where he laboured till his death, he began by producing his prodigious ‘Semeur,’ which was exhibited in 1850, the year of Courbet’s ‘Enterrement d’Ornans.’ It was the first of a long line of masterpieces—the ‘Glaneuses,’ the ‘Bûcheron et la Mort,’ the ‘Homme à la Houe,’ the ‘Meules,’ the ‘Berger au Parc,’ the ‘Vigneron au Repos,’ to name but these—in which the new capacities of landscape, the conquests of Rousseau and Diaz and Constable, are found in combination with an heroic treatment of the figure. This development was Millet’s work, and remains perhaps his chief contribution to pure art.

Both these elements are fused in so close an intimacy as to form but one interest, so that, pictorially considered, each work is a complete organic whole. But this is not all. Of most of them the effect is ethical as well as plastic. They are not simply works of art: they are as it were lay sermons in paint, for they embody ideas which, not absolutely literary in themselves, are to some extent susceptible of a literary expression. Millet, in fact, was not less poet than painter. The French peasant was his hero, the romance of man in Nature his material. To his fellow-craftsmen, his work must always present extraordinary interest; for, while his gift was immense and his accomplishment in its way unrivalled, there have been few whose study of reality has been more searching and profound, and few the record of whose

observations is so charged with brainstuff and so pregnant with significance. But he did not work for his fellow-craftsmen alone. He has touched the scenes of that 'epic in the flat' which was his legacy to time with a dignity, a solemn passion, a quality of fatefulness, a sense of eternal issues, which lift him to the neighbourhood of Michelangelo and Beethoven, and make his achievement, like theirs, the possession of all mankind.

Going to Work.

Early morning, with a youth and maiden going a-field, he with a fork on his right shoulder and she with a basket on her head, and horses and labourers in the distance. 20 $\frac{1}{2}$ by 17 inches. [667.]

Lent by JAMES DONALD, Esq.



Shepherdess.

Shepherdess standing knitting against a tree with her flock in the distance. 8 $\frac{1}{2}$ by 6 $\frac{1}{4}$ inches.

[718.]

Illustrated.

Lent by ALEXANDER YOUNG, Esq.

La Bergère.

A girl seated at the foot of a rock, holding a distaff bound with blue ribbon, with sunlight falling upon her face and arms through branches overhead. 25 $\frac{1}{2}$ by 21 inches. [729.]

Lent by ALEXANDER YOUNG, Esq.

ALBERT MOORE

BORN, 1840, at York; studied under his father in the Art Schools, York, and in London at the Royal Academy Schools. Principal pictures: 'Wayside Weeds,' 1858; 'The Four Seasons,' 1864; 'The Marble Seat,' 1865; 'Apricots' and 'Pomegranates,' 1866; 'The Quartett,' 1869; 'A Garden,' 1870; 'Sea-Gulls,' 1871; 'Shells,' 1874; 'A Palm Fan' and 'Pansies,' 1875; 'Beads,' 1876; 'A Reader,' 1877; 'Garnets,' 1878; 'A Workbasket,' 1879; 'Yellow Marguerites,' 1881; 'Dreamers,' 1882; 'Reading Aloud,' 1884; 'White Hydrangea,' 1885; 'Silver' and 'Pale Margaret,' 1886; 'Midsummer,' 1887; 'A Riverside,' 1888.

Red Berries.

On a couch a girl reclining to read: curtains, coverlet, and cushion of white lace set against pale green; on a table in front of her a green vase with red berries and white chrysanthemums, and a yellow flower of the same kind lying hard by. 19 by 45½ inches. [24]

Lent by T. G. ARTHUR, Esq.

Rose Leaves.

A girl in white on a couch decorated with conventional floral forms, her face and fair hair against a pink ground, with yellow roses on her head, and scattered petals and leaves on the floor. 27½ by 19 inches. [278]

Lent by WILLIAM CONNAL, Jun., Esq.

Yellow Marguerites.

On a couch, against a background of yellow-green cushions, a girl in yellow and white, her red turban on a black cushion; a glass vase with yellow marguerites in front; and a dark butterfly on the wall. 25½ by 19 inches. [283]

Lent by WILLIAM CONNAL, Jun., Esq.



Midsummer.

Three girls—two of them fair-haired—in orange robes, fanning with light green fans a third with dark hair seated in a carved chair the back of which is garlanded with yellow flowers. 61 by 58½ inches. [32.]

Illustrated.

Lent by WILLIAM CONNAL, Jun., Esq.

GEORGE MORLAND

1763—1804



THE Morlands were painters for three generations. The earliest was represented by George Henry Morland (died 1789), whose work was once popular enough to be engraved. The second was that of Henry Robert, who worked in mezzotint, in pastels, and in oils, who cleaned pictures and sold them, whose wife Maria was an exhibitor at the Royal Academy, and who was seldom able to steer clear of insolvency. The third and last was the generation of George, who died at forty-two, and in whose hands the name grew one of the greatest in English art.

He was born in London, where at four he is said to have been caught at work in West's atelier, while at ten he was an expert in certain branches of anatomy, at twelve he could model ships, and at eighteen he taught himself the fiddle. Meanwhile his father, to whom he had been bound apprentice, had put him through a course of discipline severe enough to make a painter of him almost from the first. He was shut up for a long time with a series of casts from the antique, and when he had mastered these, he was turned on to copy pictures which Henry Robert, always at his wits' end for money, sold as fast as they were done to the Jews. He was born into a world of thriftlessness and dishonourable expediency, and it was inevitable that, with the blood and the training which were his, he should have turned out the common Bohemian that we know.

It is said that even at the height of his captivity he used to cheat his father and make money for himself: that he found time in the day to paint a good deal of stuff which at night he used to lower down from his attic window into the street below, where friendly dealers were on watch for it, and whence a parcel of money returned to him at the end of the line on which his day's work had been given to the world. Be this as it may, the end of his apprenticeship found him sick and tired of seclusion and hard labour and dependence; and, refusing an offer from Romney of a three years' engagement at £300 a year, he went to live with a picture-dealer, and started there on his own account. Of course he took to seeing life, and to seeing it with gusto; and as in those days to see life was to be commonly drunk and to continually frequent all sorts of bad company, it was not long ere Morland began to go to the bad. He had the appetites of a sailor just ashore from a seven years' cruise, and in his landlord he found (to complete the analogy) the cruellest and most expert of crimps. Escaping at last, he went to Margate, where he painted a number of miniatures, and whence he returned to London to produce his first successes—‘The Idle Mechanic’ and ‘The Industrious Mechanic,’ which were instantly engraved—and to meet, woo, and marry Nancy Ward, a sister of Ward the engraver, who presently married Morland’s sister, Maria. The two couples lived together till they quarrelled, and then Morland, after a short stay in Great Portland Street, migrated to Camden Town, Lambeth, East Sheen, Queen Anne Street, the Minories, Kennington, Hackney, and so to the ‘rules’ of the Bench, and, finally, to the sponging-house in Clerkenwell, where he fell ill and died. His life, the while, appears to have been as it were a double strand of hard drinking and hard work. He ‘spreed’ at painting, and he ‘spreed’ at living. He produced with extraordinary facility; his hand was not less ready and accomplished than his brain was prodigal of pictorial inventions; he painted subjects and animals, and indecencies, and landscapes, and marines, with equal gusto and dexterity and force; his

temperament was so abounding that he was long able to keep pace with his abounding popularity; obliging dealers aiding, he coined himself into guineas, and so, like the reckless and passionate unthrift he was, could fling away his genius and his life in handfuls, till nothing good was left him but the silence and the decency of death.

In all the range of British art there are few things better than a good Morland. It has been complained of him that his tastes were 'coarse,' that his habit of mind was 'low,' that his was a 'vulgar and unseemly soul,' and all the rest of it; and it is obvious that for those who look to art for moral and spiritual meanings, and are content to do without painting if only they can carry away a little literature, his work must of necessity be either non-existent or outrageous. For Morland was nothing if not a painter, and Morland's pictures are nothing if not arrangements of paint. He was a vigorous and expressive draughtsman; he had the craftsman's sense of his material and the craftsman's delight in the use of it for its own sake; he was a colourist, and a colourist of the good type; and the fact remains, and must go on remaining, that his pictures are painter's work, and, whatever their morality, do therefore live with the eternal life of art.



A Common Event.

A sow and her litter huddling and sprawling against a paling. $11\frac{1}{2}$ by $14\frac{1}{2}$ inches.

[19.]

Illustrated.

Lent by CHARLES LANGTON, Esq.

Gypsies.

A gypsy encampment at the edge of a copse with an open landscape in the distance. $27\frac{1}{2}$ by 36 inches. [22.]

Lent by JAMES HOULDSWORTH, Esq.

Gypsies' Encampment.

Gypsies in a wood: a woman in a red cloak with children in the foreground and a man asleep under a tree. $17\frac{1}{2}$ by $23\frac{1}{2}$ inches. [363.]

Lent by W. J. HOULDSWORTH, Esq.

Selling the Pet Lamb.

The pet lamb has been seized by a butcher, under the eyes of a farmer and a girl, in front of a red-tiled house with a large tree and a shed. $22\frac{1}{2}$ by 19 inches. [375.]

Lent by THOMAS GRAY, Esq.

WILLIAM JAMES MÜLLER

1812—1845



ÜLLER was born at Bristol, where his father, who was a German, was curator of the museum, and where he himself was bred and educated as an engineer, and learned painting of J. B. Pyne (1800-1870), a man individual in his use of colour and his treatment of facts. After breaking ground at the Academy of 1833 with a 'Destruction of London Bridge: Morning,' he sketched and painted his way through Germany, Switzerland, and Italy, and, returning to Bristol, remained there for some little time, and then proceeded to Egypt and to Greece (1838). Next year he settled in London, where in 1841 he published his *Picturesque Sketches of the Age of Francis I.* In the same year he went to Lycia, whence he returned to exhibit pictures that were little regarded and scarce understood at all; and four years after that he removed to Bristol, where he died of heart disease. In 1846 his pictorial remains were sold by auction, and, the public having meanwhile awakened to the fact that he had been one of the foremost landscape-painters of his time, his executors cleared some £4600 by the sale.

It is probable that he had not attained to anything like his highest; and it is certain that he was largely gifted and finely accomplished. He painted and drew, indeed, with equal vigour and facility, and as his faculty of composition was both well-bred and well-trained, and his capacity of pictorial invention of singular readiness and fertility, he produced as much in the few years that it was given him to live as many men of twice his age. Of his worst there is here no need to speak. At his best his colour was full, rich, personal, and living; his pictorial quality is excellent in kind and overpowering in degree; he produces an effect of power and of completeness—of personality in union with style—which few Englishmen have had in them to surpass.

Road Scene.

A road through a wood with two figures in the foreground. 6 by 9 inches.

[12.]

Lent by JAMES ORROCK, Esq.

The Money Changers.

A money-changer in a courtyard surrounded by galleries, with customers in red, blue, and white crowding about him, and sunlight pouring through a window to the left. 36 $\frac{1}{2}$ by 26 $\frac{1}{2}$ inches.

[60.]

Lent by DAVID JARDINE, Esq.

Gillingham.

Beside a stream a cottage the roof of it covered with mosses and lichens; in the distance woodlands and fields under a cloudy sky; a peasant boy and girl in the foreground. 25 $\frac{1}{2}$ by 41 $\frac{1}{2}$ inches.

[197.]

Lent by DAVID JARDINE, Esq.

A Mediterranean Scene.

To the left on the marble steps of a fortified town a group of men with blue and brown vases, carpets, and other merchandise; with boats hard by, one of them laden with goods of the same type; immediately beyond, the bronze figure of a saint, shipping in the centre, and the setting sun in the distance to the right. 41 by 68½ inches. [287.]

Lent by ALEXANDER DENNISTOUN, Esq.

Ancient Letter Writer.

A Nubian in a white robe and a green turban seated cross-legged at a stone bench, writing a letter for two Arabs, —the first in red with a white turban, the second in blue with a headdress striped with brown and white; in the distance minarets and towers. 12½ by 9½ inches. [671.]

Lent by JAMES DONALD, Esq.

**Lane Scene.**

A lane through a wood with figures and a cottage to the left. 6 by 8½ inches.

[385.]

Illustrated.

Lent by JAMES ORROCK, Esq.

Tivoli.

In the centre a castle on a cliff with water rushing down the rocks in lines of foam on each side; in the foreground a pool with two Italians resting against a stone bearing an inscription; in the distance a range of hills. 8½ by 13 inches. [1188.]

Lent by JAMES KEYDEN, Esq.

PETER (CALLED PATRICK) NASMYTH



NASMYTH—obligingly called ‘the English Hobbema’—was the son and pupil of the landscape-painter Alexander Nasmyth (1758-1840)—author of an absurd and famous portrait of Burns—and was born in Edinburgh. There he lived and worked until he was twenty, when he went to London. He was not well fitted for the labour of life; for he was deaf and he was maimed, he had to paint with his left hand, and he was given to drink. But he was at once laborious and enthusiastic, and, having begun to exhibit at the Academy in 1809, he was soon one of the popular men of his time. There were several Nasmyths, and he was obviously the best; and he enjoyed his twenty years or so of success with that assurance of immortality at least.



His reputation, it must be owned, has greatly declined of late; and the reasons are neither few nor far to seek. He had a sincere and pleasant sense of the pastoral in landscape; he was an ardent and intelligent student of the Dutch masters, and he put such individuality as he had into the convention which they had shaped to such perfect ends; he

was something of a poet, and his passion for beauty, pedestrian as it was, had yet a reality of life that is still palpable and a capacity of respectable and decent expression that has admirers even now. But as he was essentially small in his ambitions, so was he essentially petty in his triumphs. What he had to say amounts to nothing in particular; and while explicit and studied enough to satisfy the needs of a certain sort of literalism in paint, the terms in which he said it are cold, formal, altogether wanting in distinction. His matter, in other words, is merely commonplace, and his manner, hard, 'tight,' niggled enough to be inspiring to none save the student of facts.

Landscape.

A lane between trees, with a red-tiled house to the right, and a blue sky with white clouds. $11\frac{3}{4}$ by 16 inches.
[360.

Illustrated.

Lent by JAMES REID, Esq.

Landscape.

A man and dog on a country road by a pool, with a high bank on the left and trees to the right. $11\frac{3}{4}$ by 16 inches.
[356.

Lent by JAMES REID, Esq.

Landscape.

A man and a white horse crossing a bridge over a stream in a glen; cattle on a path to the right; in the background peaks with a wooded range of hills. $18\frac{1}{2}$ by $24\frac{1}{2}$ inches.
[374.

Lent by SIR JOHN PENDER.

ERSKINE NICOL, A.R.A., R.S.A.

BORN, 1825, at Leith; studied at the Trustees' Academy, Edinburgh; Associate (R.A.), 1866; Retired List, 1885. Principal pictures: 'Notice to Quit,' 1862; 'A Deputation,' 1865; 'Missed It' and 'Paying the Rent,' 1866; 'Waiting at the Cross Roads,' 1868; 'A Disputed Boundary,' 1869; 'The Children's Fairing,' 1871; 'Bothered,' 1872; 'A Dander after the Rain,' 1874; 'Always Tell the Truth,' 1875; 'Looking Out for a Safe Investment,' 1876; 'Unwillingly to School' and 'His Legal Adviser,' 1877; and 'Interviewing their Member,' 1879.

Tenant's Notice to Quit.

The tenant, in a long overcoat, a red vest and a blue tie, standing, spectacles on nose, before a table covered with books in act to read a document; a fireplace to the right. $16\frac{1}{2}$ by $12\frac{1}{2}$ inches.
[180.

Lent by LAURENCE ROBERTSON, Esq.

Steward Receives Tenant's Reply.

An interior, lighted from a window on the left, with the steward in velvet coat and striped vest of black and yellow reading a letter, through an eye-glass attached to a button-hole by means of a black cord. $16\frac{1}{2}$ by $12\frac{1}{2}$ inches. [184.]

Lent by LAURENCE ROBERTSON, Esq.

Puzzled.

A peasant in a frieze coat and red vest seated at a table, on which he rests his arm, with an unfinished letter before him. $18\frac{1}{2}$ by 25 inches. [245.]

Lent by JAMES HOULDSWORTH, Esq.



The Renewal of the Lease refused.

In the centre of a business room a grey-haired steward in a red-flowered dressing-gown and black and yellow striped vest, seated behind a table littered with papers; to the left a middle-aged farmer in a frieze overcoat, brown coat and trousers, green vest and red tie, standing hat in hand before a tall screen with at a door behind the screen two men; to the right a red-haired clerk bending over a green box filled with documents. 36 by $27\frac{1}{2}$ inches. [255.]

Illustrated.

Lent by JAMES COWAN, Esq.

Toothache.

A cabin interior with a fire in the middle of the floor, and a man with his face tied up in cloths sitting in the agonies of toothache on one side and facing his wife on the other. $24\frac{1}{2}$ by 34 inches. [300.]

Lent by JAMES LUMSDEN, Esq.

A Wheedler.

A cabin interior with a country girl in a tartan shawl, a reddish brown bodice, a grey dress, and a red petticoat, winding worsted from a skein stretched on the arms of a young man in a brown hat and breeches, and blue coat and stockings, seated in front of her, between a fireplace to the left and a bundle of spades and hoes to the right. 30 by $22\frac{1}{2}$ inches. [380.]

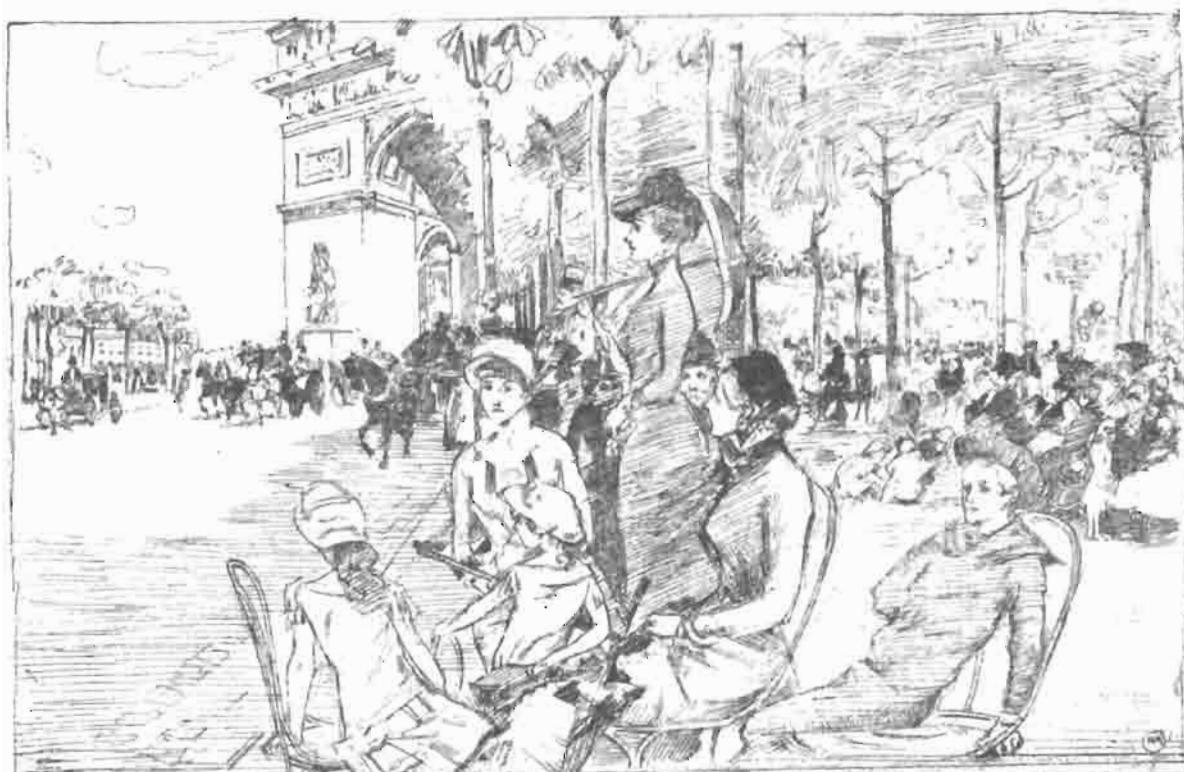
Lent by JAMES COWAN, Esq.

GIUSEPPE DE NITTIS

1846—1884



NEAPOLITAN by birth and training, De Nittis came to Paris in his twenty-second year, and was taken in hand by MM. Gérôme and Meissonier. He exhibited at the Salon of 1869; he was medalled (Third Class) at those of 1876 and 1878, and in the last-named year, when he exhibited some ten or a dozen pictures at the Exposition Universelle, he received a First Class Medal and the riband of the Legion of Honour. Among the best-known of his exhibits were 'La Femme au Perroquet' and 'La Réception Intime,' 1870; 'Fait-il Froid?' 1874; 'Bougival' and 'La Place de la Concorde,' 1875; 'Paris Vu du Pont-Royal' and 'La Place Saint-Augustin,' 1877; 'Coin de Boulevard,' 1878; 'Une Marchande d'Allumettes dans la City, à Londres,' 1879.



To recall a De Nittis is to recall a good deal of tailoring. He took his fashionable men and women as he found them, placed them under the conditions of fine weather on the Boulevards or in the Bois, and represented what he saw of them thus observed with a garish vivacity of colour, a literal fidelity of transcription, and a hard, uncompromising *espièglerie* of intention.

and effect that made him respected as well as understood of the public to which he chose to appeal. But his work, which is not often decorative and is commonly touched with vulgarity, is essentially landscape. ‘Un paysagiste des rues,’ as somebody has called him, he was interested above all things in light and atmosphere, or at least in as much of them as were revealed to him. He was interested in other things of course—the effect of a bonnet, the aspect of a running victoria, the impression of a man in collars and trousers and a cigarette, and all that sort of object. But he began as a landscape-painter, and it was as a landscape-painter—hard in mind, limited in range, adroit and unconvincing in manner, suggestive and on the whole unpleasing in effect—that he ended.

Under the Chestnuts.

The chestnut-trees at the Arc de Triomphe with the crowded Champs Elysées seen under strong sunlight.
[690.]
23½ by 35½ inches.

Illustrated.

Lent by H. J. TURNER, Esq.

Summer Time : On the Seine.

The stream and its banks with two girls reclining under trees. *10½ by 13½ inches.*
[692.]
Lent by E. FOX WHITE, Esq.

L'Arc de Triomphe, Paris 1872.

A lady and gentleman on horseback riding from the arch which, surrounded by scaffolding, fills the background ; figures grouped under chestnuts to the right. *20½ by 15½ inches.*
[828.]

Lent by J. G. SANDEMAN, Esq.

WILLIAM QUILLER ORCHARDSON, R.A.

BORN, 1835, in Edinburgh; studied under Scott Lauder at the Trustees' Academy, Edinburgh; Associate (R.A.), 1868; Academician, 1877; Medal of Honour, Exposition Universelle, 1878. Principal pictures: 'The Challenge,' 1865; 'The Duke's Antechamber,' 1869; 'Casus Belli,' 1870; 'The Protector,' 1871; 'Hamlet and the King,' 1872; 'The Bill of Sale,' 1875; 'The Queen of the Swords,' 1877; 'A Social Eddy,' 1878; 'Hard Hit,' 1879; 'On Board H.M.S. *Bellerophon*, July 23d, 1815' (the Chantrey Bequest), 1880; 'Mrs. Winchester Clowes,' 1881; 'Mrs. J. P. B. Robertson,' 1882; 'Voltaire,' 1883; 'Mariage de Convenance,' 1884; 'The Salon of Mme. Récamier,' 1885; 'Mariage de Convenance: After' and 'A Tender Chord,' 1886; 'Mrs. Joseph' and 'The First Cloud,' 1887; 'Her Mother's Voice,' 1888; 'The Young Duke,' 1889.

Venetian Fruit-Seller.

A man in a boat laden with fruits sculling gondola-fashion between grey houses with red and blue passages from under a bridge, and past a doorway with a girl with a yellow handkerchief on her head, a gaily coloured shawl, a reddish brown dress, and a basket in her hand. $3\frac{1}{4}$ by 47 inches. [86.]

Lent by T. G. ARTHUR, Esq.

Master Baby.

A wicker couch with a brown-haired lady with a black dress and a Japanese fan and a baby in white, both seen in relief against a cushion and a rug of yellow, fawn, and terra-cotta. $4\frac{1}{2}$ by 65 inches. [114.]

Lent by THE PAINTER.

On the Lagune.

A gondola with two passengers under greenish moonlight. $18\frac{1}{2}$ by 35 inches.

[216.]

Lent by H. J. TURNER, Esq.

The Young Housewife.

In the courtyard of a farm-house, with piles of vegetables in a recess to the right, a girl in dress and hat of pale pink, and apron, neckerchief, and cuffs of white muslin, carrying a basket of lemons. 27 by $19\frac{1}{2}$ inches. [316.]

Lent by JAMES DONALD, Esq.

Tea Tattle.

Two ladies, an elderly one in red and a younger in white, gossiping over a cup of tea before a figured screen in an apartment hung with tapestry and decorated with blue china. 13 by $10\frac{1}{2}$ inches. [322.]

Lent by LAURENCE ROBERTSON, Esq.

A Social Eddy.

Replica of the picture. A neglected damsel in white sitting on the right, a company (in costume) passing through red curtains to the left, and an elderly couple flirting on a sofa in the background. 16½ by 24½ inches. [349.]

Lent by J. G. ORCHAR, Esq.

Scene from *Peveril of the Peak*.

Peveril conducting Alice Bridgenorth and Fenella through the streets of London, in a scheme of light greys and yellows. 30 by 43½ inches. [169.]
Illustrated.

Lent by JAMES DONALD, Esq.

SIR JOSEPH NOEL PATON, R.S.A.

BORN, 1821, at Dunfermline; studied in London at the Royal Academy Schools; Associate (R.S.A.), 1846; Academician, 1850; Queen's Limner, 1865; Knighted, 1867; LL.D. Edinburgh, 1876. Principal pictures: 'Oberon and Titania,' 1847; 'The Quarrel of Oberon and Titania,' 1849; 'The Dead Lady,' 1854; 'Home,' 1856; 'In Memoriam,' 1858; 'The Dowie Dens of Yarrow,' 1860; 'Dawn: Luther at Erfurt,' 1861; 'The Ancient Mariner,' 1863; 'Mors Janua Vitæ,' 1866; 'A Fairy Raid,' 1867; 'Caliban,' 1868; 'Christ and Mary at the Sepulchre,' 1873; 'Satan Watching the Sleep of Christ,' 1874; 'The Man of Sorrows,' 1875; 'Christ the Great Shepherd,' 1876; 'The Man with the Muck Rake,' 1877.

Sir Bertram's Dirge.

A girl in blue with her hand on the head of a knight stretched dying in front of an altar; in the background two mourning figures. 9½ by 14 inches. [39.]

Lent by LAURENCE ROBERTSON, Esq.

The Man with the Muck Rake.

Study for the picture. Against a background with angels the man with the muck rake, as in *The Pilgrim's Progress*, at work upon a heap of rubbish. 16 by 10 inches. [46.]

Lent by ROBERT RAMSEY, Esq.

The Fairy Raid.

A moonlit landscape with druidical stones seen through a forest to the left and a group of fairies spiriting away a child on horseback. 45 by 56½ inches. [62.]

Lent by JOHN POLSON, Esq.

The Soldier's Return.

In a cottage a soldier embracing his wife, with his mother hiding her face on his shoulder, and in the background a baby in a cradle. 37 by 31 inches. [232.]

Lent by GEORGE ALEXANDER BAIRD, Esq.

In Memoriam.

A picture of the Indian Mutiny. Women and children huddled panicstricken in a cellar and a rescue party of Highlanders seen outside. 48 by 38 inches. [313.]

Lent by MRS. WHITELAW.

**Fact and Fancy.**

A streamlet with a flowery nook, and therein a child deep in the contemplation of a band of fairies. 21 by 27½
inches.

Illustrated.

Lent by JAMES COWAN, Esq.

JOHN PETTIE, R.A.

BORN, 1839, in Edinburgh; studied, under Scott Lauder and Ballantyne, at the Trustees' Academy; Associate (R.A.), 1866; Academician, 1875. Principal pictures: 'What D'ye Lack, Madam?' 1862; 'A Drumhead Court Martial,' 1865; 'Arrested for Witchcraft,' 1866; 'Pax Vobiscum' and 'Tussle with a Highland Smuggler,' 1868; 'A Sally' and 'Touchstone and Audrey,' 1870; 'Terms to the Besieged,' 1872; 'The Flag of Truce' and 'Sanctuary,' 1873; 'Juliet and Friar Lawrence' and 'A State Secret,' 1874; 'Jacobites, 1745,' 1875; 'Hunted Down' and 'A Sword and Dagger Fight,' 1877; 'Rob Roy' and 'The Laird,' 1878; 'The Death Warrant,' 1879; 'His Grace' and 'Before the Battle,' 1880; 'Her Grace' and 'Before His Peers,' 1881; 'The Ransom,' 1883; 'The Vigil' (Chantrey Bequest), 1884; 'Challenged' and 'Bret Harte, Esq.,' 1885; 'The Chieftain's Candlesticks,' 1886; 'Scene from *Peveril of the Peak*' and 'Walter Besant, Esq.,' 1887; 'The Traitor' and 'Mr. Wyndham as David Garrick,' 1888; 'H. Rider Haggard, Esq.,' 1889.

Time and Place.

A cavalier in a dark Charles II. costume, with Spanish hat and red feathers, waiting, sword in hand, his antagonist in a wood. $21\frac{1}{2}$ by 14 inches. [14.]

Lent by H. J. TURNER, Esq.

The Threat.

A knight in armour with a red-plumed helmet, his left hand on his sword and his right outstretched and clenched in menace. $49\frac{1}{2}$ by 33 inches. [83.]

Lent by THE TRUSTEES OF THE LATE J. M. MARSDEN, Esq.

A Sword and Dagger Fight.

Two duellists, one in a black and the other in a light doublet, at close quarters in a wood. $19\frac{1}{2}$ by $30\frac{1}{2}$ inches. [190.]

Lent by JAMES DONALD, Esq.

The Musician.

A long-haired young man in black, sick unto death, sitting before an organ with a music score on his knee. $63\frac{1}{2}$ by $42\frac{1}{2}$ inches. [263.]

Lent by JOHN PETTIE, Esq.

Rejected Addresses.

An elderly suitor in a blue coat with brass buttons and buff knee-breeches and with a large geranium in his button-hole on his knees before a scornful damsel in light yellow. 26 by 37 inches. [324.]

Lent by JAMES DUNNACHIE, Esq.



The Step.

In a chamber with oak furniture, blue and white china, and brass salvers, an old lady with a muslin cap and frill in a high-backed chair, teaching a fair-haired child in blue the minuet, with an English terrier with a blue ribbon round its neck frolicking beside the learner. 31½ by 47½ inches. [120.]

Illustrated.

Lent by H. J. TURNER, Esq.

Challenged.

A gallant in a blue satin dressing-gown standing at his bedside with a paper in his hand, with a red-coated figure disappearing through the door of an apartment overscattered with clothes, money, valuables, and so forth. 47 by 35 inches. [341.]

Lent by JOHN RHODES, Esq.

JOHN PHILLIP, R.A.

1817—1867



JOHN PHILLIP—‘Phillip of Spain,’ as he was called—was the son of a working shoemaker in Aberdeen, in which city he started in life as a tinsmith’s errand-boy. He got his first brushes and colours from a local portrait-painter, one Mercer, whose work, while striking out a line of his own in the painting of banners and signs, he soon contrived to excel. At sixteen he was apprenticed to a painter and glazier, and next year he sailed as stowaway on board a trading brig, and so, being discovered and made to work his passage, conveyed himself to London, where he spent a day in the Royal

Academy’s Rooms at Somerset House, and then returned with the ship to Aberdeen. He was by this time something of a local prodigy, and after a certain term of part servitude and part pupilage with one James Forbes he fell in with Major Lockhart Gordon, and by him was introduced to Lord Panmure, who bought pictures of him, and presently undertook to bear the expense of his novitiate in London. Here in 1836 he became the pupil of T. M. Jay (1812-1866), whom he quitted to enter the Royal Academy Schools, there to remain for two whole years. In 1839 he exhibited two pictures, and for the next ten or a dozen years his public announcements—that his trade was that of portrait-painting while his art was only so much Wilkie at second-hand—were regular, and unsuccessful, enough. But in 1851 his health gave way; he was ordered south for sunshine and change and rest; he went to Spain, and there he saw Velasquez; and in that great experience he was made in some sort a new man. A subject painter he had begun, and a subject painter he remained; but his style grew broad as well as brisk, his brush-work began to be expressive, his innate perception of colour was awakened to something like a sense of pictorial and artistic issues. Wilkie the painter saw Spain and died; if Phillip the painter had left Spain unseen he would never have lived at all.

In 1852 he returned to London, and there in 1853 he exhibited his ‘Gypsy Life in Seville’ and his ‘Gypsy Mother.’ The latter was bought by the Queen, who on Landseer’s advice had already commissioned him to paint a picture, and who was therefore in some sort the first cause of the ‘Letter Writer’ of 1854. In 1855 he revisited Spain, and exhibited ‘El Paseo’; in 1856 he produced ‘The Prayer of Faith’; in 1857 (when he was made A.R.A.) ‘The Prison Window’; in 1858 ‘The Dying Contrabandista,’—also painted for the Queen; in 1859 (when he was elected Academician) ‘The Huff.’ In 1860, which was the year of ‘The Gypsy Water Carriers,’ he returned to Spain for the last time, and there produced some copies of Velasquez, and found the materials of ‘La Gloria’ (1864); ‘The Early Career of Murillo’ (1865); and ‘The Chat round the Brasero.’ In 1866 he went to Rome and Venice, at which latter city he studied Titian; and in the February of the next year he was stricken with paralysis, and died a few days after the stroke.

Phillip began as a man of letters in paint and ended as something of a painter; and

it is therefore safe to assume that, had he been born into a school, he would have been a painter from the outset, and at the last as good a painter in fact as by the operation of a pleasant patriotic fiction he is sometimes made to seem. He was always less interested in paint than in character and incident; even in his best years his colour was rather vigorous and representative than innately and essentially pictorial; he seldom failed to touch that note of commonness—of mind, intention, effect—which is the distinguishing mark of the popular artist. But there can be no doubt that he had a temperament of such uncommon energy and strength that at thirty-four, after seventeen years' worshipping of false gods, he was able to renew his ideals and his method and his style; and as little that for the rest of his life he worked according to his lights and in the measure of his strength in the direction of better things. It is not for every one to lay down Wilkie for Velasquez; and it is saying much for Phillip that he did so to such purpose as almost to have persuaded posterity that he was a great painter.



Sam Bough.

Half length, in a painter's blouse with a palette and brushes. 43 by 33½ inches. [188.
Illustrated. Lent by MISS A. L. BOUGH.

Taking a Quiet Whiff.

A Spanish girl in a mantilla of red and orange lace and a white striped dress, with her guitar beside her, smoking a cigarette at a bronze stove. 23½ by 19½ inches. [176.
Lent by HOLBROOK GASKELL, Esq.

Holy Water.

A Spanish damsel in a lace mantilla and a green dress standing, fan in hand, at a font. 23 by 16½ inches.
[206.]

Lent by JAMES ORROCK, Esq.

The Evil Eye.

A Spanish woman seated at a fruit-stall hiding her baby from the gaze of an artist (Phillip himself) who is trying to sketch the group. 19½ by 15¾ inches.
[208.]

Lent by JAMES DONALD, Esq.

The Scotch Christening.

In a farm-house interior a clergyman baptizing a baby held up to him by the father, with the mother and other relatives, old and young, grouping round. 41 by 61 inches.
[272.]

Lent by SIR JOHN PENDER.

La Loteria Nacional.

Spanish types in bright costumes crowding about the door of a Lottery Office for the declaration of the successful numbers. 51 by 66 inches.
[280.]

Lent by HOLBROOK GASKELL, Esq.

GEORGE JOHN PINWELL

1842—1875



INWELL was born in London; learned to draw at Heatherly's in Newman Street; practised illustration for many years and with considerable success; was elected an Associate of the Society of Painters in Water Colours in 1869, and a member in 1871; and died of consumption at a moment when, having fought his way to the front, it seemed that he might soon be looked upon as a leader in art.

Assuredly he is seen to better advantage in black and white than in colour—as an illustrator than as a painter. He had plenty of invention, with a happy knack of composition, a great deal of facility, a certain prettiness and charm; and as his drawing was neat and his literary understanding very real, he was found uncommonly successful in suggesting his

authors' meanings to their readers, so that for him to annotate a given text in pictures was in its way a piece of luck for poet and public alike. In water-colours his merits are less obvious—or rather are largely vitiated by the neighbourhood of certain defects. His style was neither broad nor vigorous, and he had a tendency to be niggled and small in handling, garish in colour, broken in composition, and divided in effect. Against all this, however, there must be set the fact that the best of him was yet to come, and the possibility that young as he died he had already identified himself, with Walker and Mason, with a new development of art.



Bereavement, or The Sisters.

Water Colour. A shabby-genteel interior, with two girls in black, one hanging up her shawl to the right, the other smelling a flower at a round table to the left. $16\frac{1}{4}$ by $14\frac{3}{4}$ inches. [1314.]

Illustrated.

Lent by WILLIAM CONNAL, Jun., Esq.

FRANCIS POWELL, P.R.S.W.

BORN at Pendleton; studied at the Manchester School of Art, and in London at Leigh's in Newman Street; Associate, Society of Painters in Water Colours, 1867; Member and Heywood Medallist, 1876; President, Scottish Water-Colour Society, 1878. Principal drawings: 'Ben Nevis,' 1869; 'The Channel Tug,' 1872; 'The Isles of the Sea,' 1874; 'Loch Coruisk,' 1875; 'The Sea Belle,' 1876; 'On the Wigtown Coast,' 1887.



Wigtownshire Coast.

Water Colour. An outline of bays and red sandstone cliffs crowned with grass and scrub and surrounded by a bright sea. 19½ by 29½ inches. [1253.]

Illustrated.

Lent by B. B. MACGEORGE, Esq.

Waterfall at the Head of Loch Scavaig.

Water Colour. Cliffs in mist; a stream foaming through a cleft in the rocks; in the foreground the sea with two fishing-boats. 11½ by 22½ inches. [1423.]

Lent by R. H. ROBERTSON, Esq.

EDWARD JOHN POYNTER, R.A.

BORN, 1836, at Paris; studied in England (1854-1856) and in Paris (1856-1859) under Gleyre (1806-1874); Associate (R.A.), 1869; Member of the Belgian Water-Colour Society, 1871; Slade Professor, London, 1871; Academician (R.A.), 1876; Director for Art and Principal of the National Art Training School, South Kensington, 1875-1881. Principal pictures: 'The Egyptian Sentinels,' 1864; 'The Pompeian Soldier,' 1865; 'Israel in Egypt,' 1867; 'The Catapult,' 1868; 'St. George and the Dragon' (mosaic), 1870; 'Perseus and Andromeda,' 1872; 'More of More Hall and the Dragon,' 1873; 'Rhodope,' 1874; 'Atalanta's Race,' 1876; 'The Fortune Teller,' 1877; 'Zenobia Captive,' 1878; 'Nausicaa and her Maidens,' 1879; 'The Visit to Aesculapius,' 1880; 'In the Tepidarium,' 1882; 'The Ides of March,' 1883; 'Diadumenè,' 1885; 'Under the Sea-Wall,' 1888; 'A Corner of the Villa' and 'A Roman Boat Race,' 1889.

A Corner of the Market Place.

A girl in yellow seated on a white marble bench watching a younger girl in white who is wreathing flowers and dangling a bunch of leaves to amuse a baby lying on the ground; to the right a red-veined marble fountain fed by a stream of water issuing from a bronze mask in the wall. $21\frac{1}{2}$ by $21\frac{1}{2}$ inches. [50.]

Lent by J. H. RENTON, Esq.

Cupid and Psyche.

Psyche in blue gazing over a grassy vale bounded by cliffs and a white walled city in the distance. $12\frac{1}{2}$ by 22 inches. [383.]

Lent by WILLIAM CONNAL, Jun., Esq.

A Street in Capri.

Water Colour. A domed passage opening off the street, with sunshine on the white houses at the further end and a girl leaning against the wall to the left. $19\frac{1}{2}$ by $13\frac{1}{2}$ inches. [1262.]

Lent by JOHN WARD, Esq.

Capri Bianca.

Water Colour. An Italian town with gardens; cliffs beyond to the left; an effect of strong sunlight. $8\frac{1}{2}$ by $13\frac{1}{2}$ inches. [1284.]

Lent by JOHN WARD, Esq.

Viola.

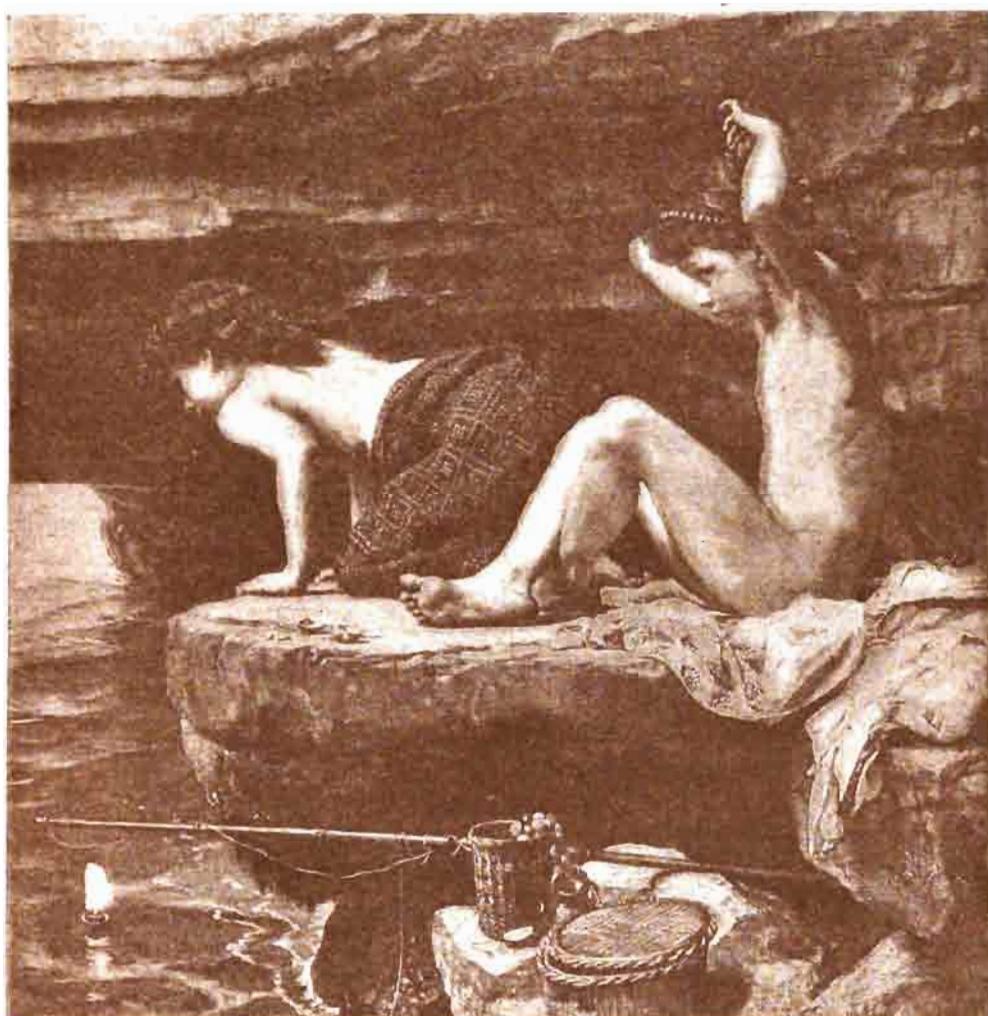
Water Colour. Head and bust of a girl in a white frock, a brooch on her right shoulder, a string of yellow and red beads round her neck, a laurel wreath on her head, and holding a violin and bow. $19\frac{1}{2}$ by $13\frac{1}{2}$ inches. [1371.]

Lent by E. J. POYNTER, Esq.

A Giant in Glory : Capri Coast.

Water Colour. A pinnacle of blue-grey rock standing out on a cliff half covered with grass. $19\frac{1}{2}$ by 13 inches.
[1345.]

Lent by JOHN WARD, Esq.

**Outward Bound.**

Two girls, one naked, the other in a red petticoat, on a rock in a sea cave, watching a mimic boat of walnut-shell and feather. $19\frac{1}{2}$ by $19\frac{1}{2}$ inches.
[15.]

Illustrated

Lent by HENRY EVANS, Esq.

SAMUEL PROUT

1784—1852



ROUT, who was born at Plymouth, was the friend and pupil of John Britton (1771-1857), the topographer and architectural draughtsman—in one word, Britton of the *Beauties*—with whom he became acquainted in 1801, and with whom he went to live and work in Clerkenwell. Four years after he returned to Plymouth, where he remained till 1812, when he went back to London, there to live and draw and exhibit till 1818, when he crossed the Channel and began to paint in water-colours the long series of churches and markets by which he is remembered. In 1820 he was elected a Member of the Society of Painters in Water Colours; in 1824 he went to Italy, where he collected the materials of a publication which saw the light as late as 1839; and that is all that need be said about him here.

His achievement has provoked some ecstasies of encomium; but it is scarce possible to regard him as other than a good, honest, industrious, and faithful architectural draughtsman. If no more than that be asked of him, he will give it all. But if it be demanded that his work be taken and considered as art, then the case is altered, and it is found that for the fact of his pre-eminence there is no more warrant than a certain amount of rhetoric. There is little doubt that Prout was conscientious, literal, exact, laborious to a degree; but there is even less that his colour was poor and thin, that his method was small and feeble, and that, once we cease to consider him as a magazine of facts, he goes to the bottom of time with the great mass of the English Water-colour School.

Frankfort.

Water Colour. A market-place with groups of people and a cathedral tower in the background. 19 $\frac{1}{2}$ by 14 $\frac{1}{2}$ inches. [1163.]

Lent by JAMES KEYDEN, Esq.

The Arch of Constantine.

Water Colour. In front of the grey-brown arch a peasant woman and child with striped red and blue dress and a lad with two mules. 23 $\frac{1}{2}$ by 19 $\frac{1}{2}$ inches. [1194.]

Lent by JOHN HUNT, Esq.

Nuremberg.

Water Colour. A street filled with gaily dressed people and with the right side in sunshine; a stone canopied draw-well with two buckets to the left; a cathedral with its spire in the background. 26 by 38 inches. [1344.]

Lent by CHARLES LANGTON, Esq.

Antwerp.

Water Colour. A square near the cathedral, with the spire rising behind houses in the middle distance. 16 $\frac{1}{2}$ by 10 $\frac{1}{2}$ inches. [1378.]

Lent by CHARLES LANGTON, Esq.

Wreck of an East Indiaman.

Water Colour. The seashore with a breaking hulk; in the foreground wreckage; behind and to the right of the ship a company of cliffs. 25 $\frac{1}{2}$ by 39 $\frac{1}{2}$ inches. [1396.]

Lent by WILLIAM HOULDSWORTH, Esq.

In Nüremberg.

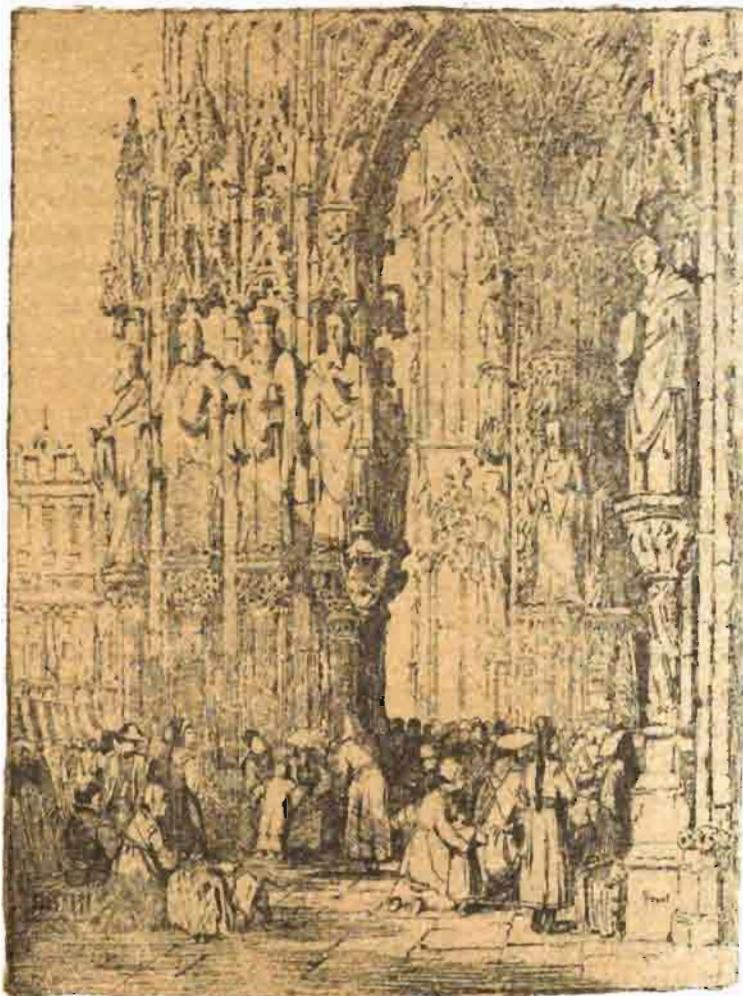
Water Colour. A quaint old-fashioned street with groups of people; a square tower in the distance. $13\frac{1}{2}$ by 10 inches. [1412.]

Lent by R. P. HARDING, Esq.

The Fountains, Nüremberg.

Water Colour. Women at the basin of a fountain with a sculptured pinnacle and a background of gabled and turreted houses. 18 by $13\frac{1}{2}$ inches. [1429.]

Lent by R. P. HARDING, Esq.



Porch of Chartres Cathedral.

Water Colour. The porch with a crowd of worshippers in bright costumes. 28 by 21 inches. [1401.]
Illustrated.

Lent by B. B. MACGEORGE, Esq.

The Bridge of the Rialto, Venice.

Water Colour. Gondolas with striped canopies in front of the bridge which fills the middle distance; to the left a range of Venetian palaces. $16\frac{1}{2}$ by $23\frac{1}{2}$ inches. [1439.]

Lent by HOLBROOK GASKELL, Esq.

Chapel of St. Pierre, Caen.

Water Colour. A corner of the chapel with a group of women at worship. $15\frac{1}{2}$ by $9\frac{1}{2}$ inches. [1445.]
Lent by JAMES KEYDEN, Esq.

SIR HENRY RAEBURN, R.A.

1756—1823



HENRY RAEBURN, the last true master of the classic convention in portraiture, was born at Stockbridge, Edinburgh, was educated at Heriot's Hospital, and to begin with was apprenticed to an Edinburgh goldsmith. He seems to have learned painting from a certain David Martin (1736-1798), a pupil of Allan Ramsay and a painter and engraver of portraits of some standing in his day; and while still in his 'teens he produced a number of miniatures which were found worth paying for. While still in his 'teens, too, he began to practise in oils, and by the time he was two-and-twenty (when he married a fortune for love) he was the most popular artist in portraiture in Edinburgh. At this juncture, however, he flung up his connection and came to London, and there saw Sir Joshua, who offered him money, filled his pockets with letters of introduction, and sent him to Rome. Here he worked for full two years, and then returned to Edinburgh, where he presently achieved a success that was comparable with that of Gainsborough and Reynolds in the greater city. His achievement, indeed, may be said to mirror some thirty years of the national life, for there was scarce a Scotsman of eminence who did not sit to him. In 1812 he was made a Member of the Scots Society of Artists; in 1813 an Associate (R.A.); in 1814 an Academician; and in 1822 His Majesty's Limner for Scotland. He is said to have lost a great deal of money by becoming security for a relative, but he bore his loss with great composure, and painted no more industriously after than before. His life, indeed, was a piece of as sound, sane, and manly work as his art. And this is saying much; for if Raeburn was fortunate in his sitters—Scott, Jeffrey, M'Queen of Braxfield, Duncan, Robertson, Henry Erskine, Neil Gow, Archibald Constable, Clerk of Eldin, and the rest—they for their part were to the full as fortunate as their painter.

He came at the break between old and new—when the old was not yet discredited, and the new was still inoffensive; and with that exquisite good sense which marks the artist he identified himself with that which was known, and not with that which, though big with many kinds of possibilities, was as yet in perfect touch with nothing in active existence. His draughtsmanship was good enough when he chose; his colour was sound enough to be distinguished; sober as it seems to us, his feeling for paint was very real; his brush-work—intelligent, vigorous, expressive—was that of a choice and forceful temperament trained in the ways and nourished upon the convention of a great school. And with all this he was Henry Raeburn—a personality so shrewd and sensible, so natural and healthy and sincere, as to seem not out of place in the cycle of Walter Scott. He was content to paint that he knew, and that only; and his conscience was serviceable as well as untroubled and serene. Of the mere capacity of portraiture—the gift of perceiving and representing individual character and









form—he had more, perhaps, than any portrait-painter that has lived ; and not a little of his merit consists in that he was always so far its master as to be able to vocalise it, as it were, in the terms of paint. In other words his portraiture are, to begin with, pictures. Here, if you will, are facts ; but here, unmistakably, is paint, is accomplishment, is art. And that is why a bad Raeburn is better than a perfect Shee or a supreme Grant, and why a good one may be compared without much suffering or offence with a good Sir Joshua.

The Countess Moira and Lady Elizabeth Penelope Crichton.

Two full-length figures in white and in the background a tree to the right and a glimpse of a lake to the left.
94½ by 58¾ inches. [6.]

Lent by THE MARQUIS OF BUTE, K.T.

Patrick, Fifth Earl of Dumfries, and Flora, Countess of Loudoun.

Full length. Against a background of trees the Earl in powdered wig, black coat, knee breeches, and white stockings, sitting on a garden seat ; and the Countess, a little girl in white, holding one of his hands and caressing a Newfoundland dog. 95 by 59 inches. [45.]

Lent by THE MARQUIS OF BUTE, K.T.

James Smith, Esquire of Jordanhill.

Kit-cat. Black coat, brass buttons, and white necktie. 29½ by 24½ inches. [88.]
Lent by MRS. ARCHIBALD SMITH.

Mrs. Smith of Jordanhill.

Kit-cat. Green dress, low cut in the neck. 29½ by 24½ inches. [92.]
Lent by MRS. ARCHIBALD SMITH.

Mrs. Robertson Reid of Gallowflat.

Half length. Black dress and frilled cap. 30 by 24½ inches. [133.]
Lent by F. ROBERTSON REID, Esq.

John Douglas, Seventh Duke of Argyll.

Full length. Against a background of moorland the Duke in shooting costume carrying a gun and attended by a setter. 93 by 59 inches. [143.]

Lent by THE DUKE OF ARGYLL, K.T.

• Girl Sketching.

A young girl in white resting her left elbow on her sketch-book. 29½ by 24½ inches. [308.]
Heliogravure.
Lent by GEORGE HOLT, Esq.

SIR JOSHUA REYNOLDS, P.R.A.

1723—1792



HE first and greatest President of the Royal Academy is so well and thoroughly known to us—his life, his character, his work, his friendships and opinions have passed so completely into the circulation of the nation's history—that in this place it need only be noted that he was born at Plympton, Devon; that at seventeen he was apprenticed to Thomas Hudson (1701-1779); that he practised portrait-painting in his native place, in London (1744-1746), and in Plymouth (1747-1749); that he went to Minorca with Admiral Keppel in the *Centurion*, and thence by way of Leghorn to Rome (1750-1752), Florence, Venice, and London; that he was elected President of the Club in 1763, and President of the Royal Academy in 1768; that in 1773 he was made a D.C.L. (Oxon.) and also Mayor of Plymouth; that in 1781 and 1783 he travelled in the Low Countries; that in 1790 he delivered the last of those *Discourses* which divide with Fromentin's *Les Maîtres d'Autrefois* the sovereignty of the literature of art-criticism; that in 1791 his eyes failed him, and he began to go blind; that he was buried in St. Paul's, and left his niece a fortune of a hundred thousand pounds; and that close upon seven hundred plates have been engraved from the work of his hand.

He painted men and women and children with equal distinction, understanding, and effect; and he remains the completest artist and perhaps the greatest painter that Britain has yet produced. No doubt there have been men whose intelligence was more curious and more apprehensive; and it may be there are some who have done brush-work as close to fact and as eloquent according to the conditions and the rules of paint. But none, whether in portraiture or landscape, has maintained so lofty and so imperturbable a level of excellence, or shown so constant and so exquisite a respect for dignity of style. It is the fashion to talk of Turner as of one divinely inspired, of Gainsborough as being magnetic, infallible, irresistible, of others to similar purpose, each after his kind; and in a sense the fashion is right. We English, indeed, have always regarded art as nothing if not personal, and have valued our artists not according to their places in the hierarchy of paint, but according as we found them interesting, mysterious, engaging, and the like; and the result has been that, even as we have devoured with an appetite for whose intrepidity no meats can be too strange such crude imaginings and half-phrased ideas as the work of Blake and Rossetti (to name but these), we have contrived by the operation of a peculiar mental process—an effect partly of culture and partly of native worth—to get ourselves into such a condition of taste as makes the denial of Sir Joshua's pre-eminence rather meritorious than not. But it is not Sir Joshua who suffers, it is ourselves. He was, it is true, above all things the exponent of a mere convention; and to that the English mind—fed full of the immense suggestiveness of Turner and made drunken with the magnificent literature of Turner's chief prophet—is only too apt to prefer such strange gods as mystery, romance, individuality, and the rest.



See S. Reynolds, papa.

J. Huth, scf.



of them. But it is none the less true that Sir Joshua, whatever his place in the art of Britain, is a far more brilliant and conspicuous figure in the art of the world than any Englishman before or since his time. It is a commonplace that he had design, colour, the capacity of brush-work, the pictorial sense, the genius of characterisation, the perfection of good breeding, the charm of a distinguished style, and therewith the touch that brings such artists as Thackeray to his feet and constrains such poets *et præterea nil* as Wordsworth to take up their testimony against him. It is a commonplace, too, that he was sometimes mannered and on occasion could be feeble; that he carried his interest in his material to a point at which he wilfully sacrificed the future to the present, and expressed himself in terms which he probably knew would not endure the touch of time; that he was 'courtly,' prone to please, addicted to flattery, very conscious of the merits of Sir Joshua Reynolds. What is of vital importance is that he was so complete a master of a certain noble and most imperious convention that he may challenge comparison with those whose invention and achievement it was, and whose merit it remains to have expressed themselves to immortal purpose within its limits and in obedience to its rules. The pedants pass—they and their catalogues with them; the literary critic of art dies of his own literature; the fashions, the airs and graces, of inspiration change, flourish, and are forgotten almost with the hour. But for Sir Joshua there is no vanishing, nor death, nor change. He had the supreme good sense to recognise that Raphael, Titian, Van Dyck were his masters, and that as their pupil he was greater than everybody save themselves.

The Little Fortune-Teller.

A little girl in yellow reading the hand of a little boy in dark crimson, a lace collar, and a hat with a white feather, against a woodland background with a distant house to the right. 55½ by 44 inches. [198.]

Etching.

Lent by SIR CHARLES TENNANT, BART.

Portrait of Mrs. Sheridan.

Head and bust in profile. White dress. 29½ by 24½ inches.

[314.]

Lent by THE CORPORATION OF THE CITY OF GLASGOW.

DAVID ROBERTS, R.A.

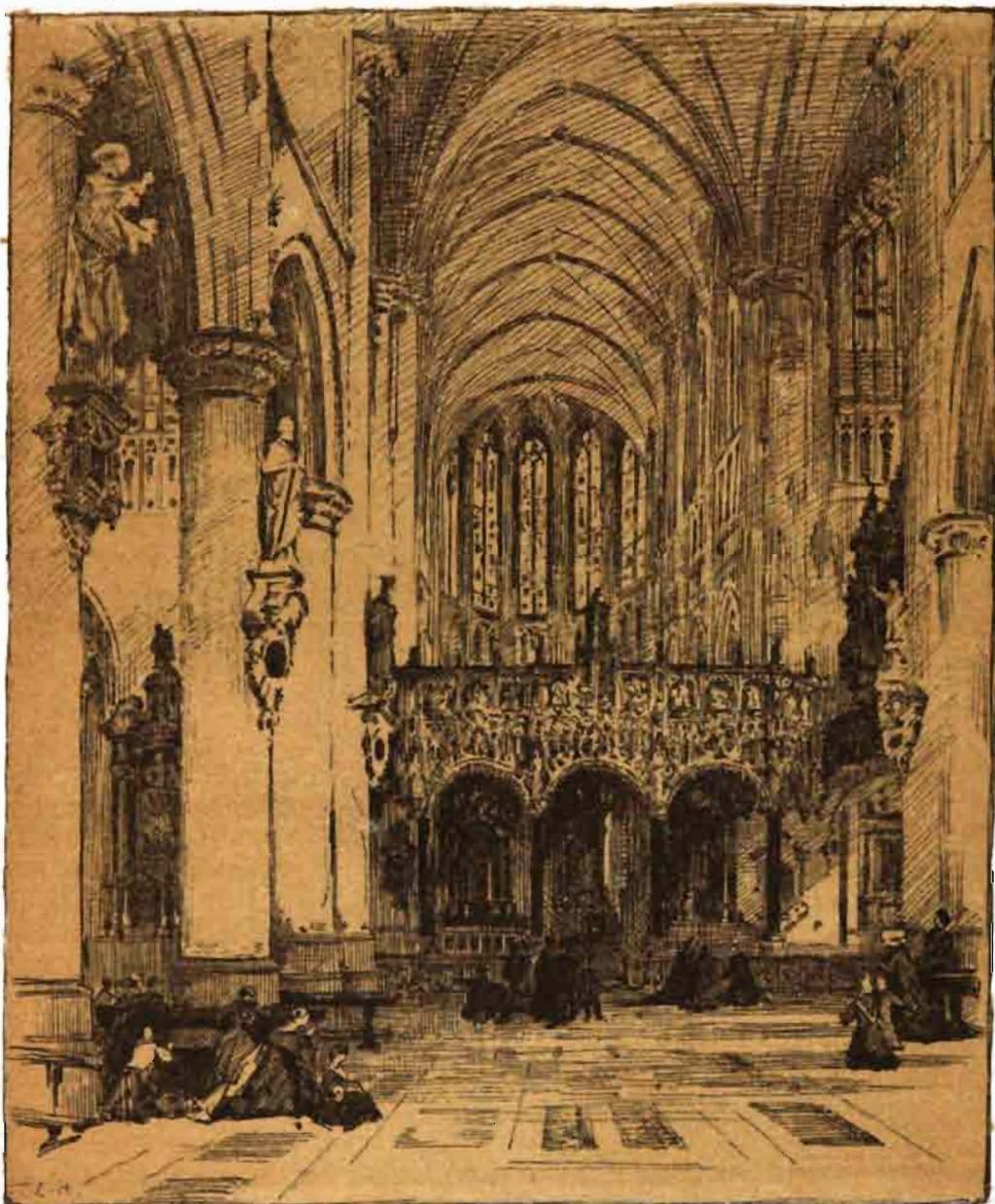
1796—1864



HE son of an Edinburgh shoemaker, at ten years old Roberts was bound apprentice to a house-painter—one Gavin Beugo—of whose time and his own he appears to have devoted every moment he could snatch to the pursuit of pictorial art. It is told of him that he started a life-academy in a cellar, in which he kept a donkey (for the service of the class) until the neighbours said no, and the model was translated to a sphere in which his capacities were put to less dubious uses; and it is certain that he sketched and painted constantly from Nature, and that when

his term of seven years was done he went to Perth and decorated the houses of the period in the style of the period for another twelvemonth. After this he attached himself to a circus as scene-painter and 'general utility,' and so prospered that in 1818 he was 'assistant scene-painter' at the Edinburgh Pantheon, was next year on duty at the Glasgow Theatre-Royal, and in 1820 was well enough up in the world to marry and return to Edinburgh as Murray's best hand. In those days of plain art and do-your-best the gap between the Academy and the Stage was not nearly so formidable as it is in these of high culture and go-as-you-please; and while Roberts was with Murray he made the acquaintance and became the friend of Clarkson Stanfield, R.A., an artist like himself, and like himself a painter of scenery. A result of this was that in 1822 he and Stanfield were to be found painting at Drury Lane, and in 1826 at Covent Garden. In 1832, having meanwhile begun to exhibit with the Society of British Artists, of which he was a member, and at the British Institution, he went to Spain and painted cathedrals; and in 1838 he sailed up the Nile to Nubia (the first among English painters to perform the feat), and returned (1840) by way of Palestine. An Associate (R.A.) in 1839, he was made an Academician in 1841, and thenceforward until the end he was the David Roberts we know—the 'brave and hardy painter' of Thackeray's description, sketching *hic et ubique* in Scotland, France, Belgium, Holland, Switzerland (1851), Italy (1853), and serving up the results year after year at the Academy banquets with inextinguishable gusto, energy, and industry. 'So long as we can paint and daunder about,' he wrote in 1862, 'let us be thankful to God and make much of the friends around us'; and the prayer was a complete expression of the man. On the last day of his buxom, happy, and laborious life he romped with his grandchildren and then started for a walk; and in the course of it he was stricken with apoplexy and was brought home to die.

Perhaps he is not dead; perhaps he only sleeps, and will presently awake and make himself remembered. What is certain is that when he is found giving an opinion on the case of Nature (a matter in which he was not an expert), he is garish in colour, and hard, literal, and uninteresting in fact, but that when he is caught in the act of obedience to the convention whose exponent he was and among the simple browns whose use he learned from stronger and greater men than himself, he is often a painter, and therewith romantic in ambition and pleasing in effect.



Interior of St. Gomar.

Under a groined roof blue-bloused workmen and brightly dressed women kneeling on the pavement before the barrier to an altar enriched with painting and sculpture and backed by a stained-glass window; in the foreground to the left a group of kneeling figures. 44 $\frac{1}{2}$ by 35 $\frac{1}{2}$ inches.

[218.]

Illustrated.

Lent by SIR CHARLES TENNANT, BART.

A Chapel in St. Mark's, Venice.

Water Colour. A domed shrine with kneeling girls to the left, a priest and a group of women on steps leading to a chapel, and in the distance figures of saints. $40\frac{1}{2}$ by $27\frac{1}{2}$ inches. [93.]

Lent by W. S. VALENTINE, Esq.

The Forum and Trajan's Column, Rome.

Water Colour. The Forum and Trajan's Column with sunshine lighting up parts of the stone-work, and with groups of passers-by in carriages and on foot lightly sketched in. $19\frac{1}{2}$ by $13\frac{1}{2}$ inches. [1170.]

Lent by HOLBROOK GASKELL, Esq.

Oberwesel, on the Rhine.

Water Colour. In the distance a castle on the summit of a cliff; a river with tower and ramparts on the right bank in the foreground; with figures on the shore, two boats on the stream, and brown-sailed sloops at anchor off the cliff. $8\frac{1}{2}$ by $12\frac{1}{2}$ inches. [1197.]

Lent by HOLBROOK GASKELL, Esq.

Seville.

Water Colour. A religious procession with flags and banners passing through a street full of people prostrate on the ground and filling the balconies of buildings bright with decorations towards a cathedral in the background. 10 by 15 inches. [1300.]

Lent by CHARLES LANGTON, Esq.

Ruins of the Portico of the Temple, Baalbec.

Water Colour. Four columns of the temple with portions of the broken frieze; Oriental figures amid the ruins in the foreground. $13\frac{1}{2}$ by $9\frac{1}{2}$ inches. [1393.]

Lent by HOLBROOK GASKELL, Esq.

AUGUSTE RODIN

BORN, 1840, at Paris; studied under Barye (1795-1875) and Carrier-Belleuse (1825-1887); medalled (Salon), 1877 and 1880; Legion of Honour, 1888. Principal works: 'L'Âge d'Airain,' 1877; 'St. Jean,' 1880; 'Jean-Paul Laurens' (bust), 1882; 'Victor Hugo' (bust), 1883; 'William Ernest Henley' (bust), 1886; 'Buste de Femme,' 1888.



Victor Hugo.

Bust: Plaster.

Illustrated.

[1524.]

Lent by THE SCULPTOR.

W. E. Henley, Esq.

Bust: Bronze.

[1512.]

Lent by W. E. HENLEY, Esq.

Recumbent Girl.

Marble.

[1517.]

Lent by G. NATORP, Esq.

GEORGE ROMNEY, R.A.

1734—1802



GEORGE ROMNEY was the son of a cabinetmaker, and was born at Barrow-in-Furness, Lancashire, where he was apprenticed to his father at eleven, and amused himself until nineteen with wood-carving, mechanics, fiddlemaking, and experimenting in paint. He was then removed to Kendal and there apprenticed to 'Count' Christopher Steele (born 1720), who had been a pupil of Vanloo, and—being a vain, idle, dissolute fellow—was for such a type of the artistic temperament as Romney as mischievous an influence as could well have been selected. With Steele he drudged some three or four years and then, having helped him to make a runaway match to Gretna Green, persuaded him to cancel their agreement. Meanwhile the Gretna Green affair had thrown Romney into a fever, through which he was nursed by a certain Mary Abbot, with the result that at two-and-twenty, having never a penny in his purse, he had become a married man. Having broken with Steele, however, he set up in Kendal for himself, and there contrived not only to make a living by painting portraits and subjects, but also to scrape a hundred pounds together on which to make a start in London. When he left for the capital he was twenty-eight, and had seen nothing outside his own work and Steele's except a Lely and a couple of Rigauds; but he was nothing if not clever, facile, and assimilative; in 1763 and 1764 (in which latter year he went to France) he gained premiums from the Society of Arts with a 'Death of General Wolfe'—in which he ventured to paint his soldiers in their habit as they lived—and a 'Death of King Edward'; and by 1773, when he started for Italy, he was making £1200 a year and had secured (they say) the jealousy and ill-will of the President. After two years of study and seclusion in Rome, where the Pope allowed him to put up painting-scaffolds in the Vatican, he returned to London (*via* Parma and Venice) and instantly became, in Sir Joshua's phrase, 'the man in Cavendish Square.' He was an indefatigable worker, taking half a dozen sitters a day and sticking to his easel for thirteen hours on end; and as the town was petulant and inartistic enough to rival him with Reynolds, while 'glistening Hayley' lavished the caresses of his smirking muse on everything he did, it was not long before he was painting at the rate of three or four thousand a year. In 1786 he is found applauding Boydell's *Shakespeare Gallery*, to which he contributed some of his best work, and the idea of which he asserted to have originated with himself. But he had already met with Emma Lyon, and his infatuation for that 'divine lady,' as he called her, was by this time in full bloom. He refused commissions that he might study and portray no beauties but hers; and he painted her continually, now as herself and with an effect of simple portraiture, and now in character—as Ariadne, Joan of Arc, Euphrosyne, Miranda, Saint Cecilia, Cassandra, Circe, Constance, Iphigenia, Mary Magdalén, and so forth—with some intention of romance. In 1787, however, she left for Naples, and Romney did not see her again till 1791, when she reappeared as the betrothed

of Sir William Hamilton. He was suffering from acute depression, but the apparition of Emma (in a Turkish costume) improved his spirits wonderfully, and he set to work to make more pictures of her with something of the enthusiasm of his best time. The visit over and the lady departed, he appears to have fallen gradually to decay. In 1797 he went to live at Hampstead, where he spent some years in decorating his house and cherishing enormous ideals. In 1799 he suddenly left the place for Kendal. He had seen his wife and children but once or twice in the twenty-seven years which had lapsed since he had gone to seek his fortune; but the time had come when he could do without them no more. He



was received far other than he deserved; and in their company he presently sank into imbecility, and so departed this world.

The dominant note in Romney's life is one of sexual tragedy. The worship in paint which he professed for Emma Lyon is comparable of its kind and in its degree with that which Dante practised for Beatrice in poetry. That he was not materially her lover is suggested by the fact that he never tired of painting her. The triumphant male does not commonly disperse his energies in celebrating the peculiarities of his conquest. There have been examples to the contrary, of course; but good taste, good feeling, the instinct of sex, the necessities of art, are generally on the other side, and for one such outcry of full-fed satisfaction and delight as (say) Rossetti's *Nuptial Sleep* (which may or may not be genuine),

there are a thousand such voicings of mere desire as (say) *Adelaïda* and Romney's 'Lady Hamilton' *passim*. In any case Romney's place in British Art is not with the highest. He had grace, invention, facility; above all he had and still has charm; but if he was, as we have said, a type of the artistic temperament, there is scarce any sense in which he can be said to have been an artist, and even at its best his work is found to be more or less of an *à peu près*—a something which is only almost done, and to be enjoyed must be approached and considered with certain touches of the childish humour of make-believe. In portraiture he is sometimes very nearly good; as a dabbler in pictorial romance he was responsible for many attempts at doing something not then to be done; he was—as Nelson was—a man with a passion, and his condition remains the more fortunate. The nation has greatly honoured the hero who did its work at the Nile and Copenhagen and Trafalgar. And it seems to have decided to regard in something of the same spirit the man who dimly saw and clumsily showed the existence of new possibilities in art, but painted one woman in such a way that he chiefly lives as that one woman's painter.

William Beckford.

Full length. In a dark plum-coloured coat, white waistcoat, light brown-yellow knee breeches, and light blue stockings, leaning against a column; in the distance to the right a glimpse of a park with deer. 93 by 56 inches.

[128.]

Lent by THE DUKE OF HAMILTON.

Lady Derby.

The Lady Betty Hamilton of Boswell's *Life*. In a white dress, sitting in an easy listening attitude, with the fingers of her right hand placed lightly against her throat: in the background woodland scenery. 49½ by 39 inches.

[223.]

Illustrated.

Lent by SIR CHARLES TENNANT, BART.

GABRIEL CHARLES DANTE ROSSETTI

1828—1882



THE father of Dante Rossetti was a Neapolitan politician and man of letters; his mother was the daughter by an English wife of Alfieri's secretary Gaëtano Polidori; so that he himself, though he was born and bred in London—where Gabriel Rossetti, then in exile, was Professor of Italian Literature at King's College—and though he never set foot in Italy, was to all intents and purposes Italian. He was educated at King's College School, which he left in 1843 to work in the academy of Henry Sass (1788-1844). In 1846 he was admitted a student of the Royal Academy Schools, and drew there till 1848 when he began to paint under Ford Madox Brown. The autumn of that year saw the foundation of the famous P.R.B. which, with Rossetti for the soul of it and Ruskin for the voice, has done, as some think, more mischievously by art than any group of reformers known to history, and which in the eyes of others was the origin of the noblest movement and must be credited with the richest harvest of results in modern painting. At this distance of time the dogmas of the new faith sound oddly enough—are not much more, indeed, than a compound of the innocence and the affectation incident to youth. But they were framed by young men for young men, and they did their work. Rossetti, too, was nothing if not messianic. His expression alike in poetry and in painting was always imperfect; his effects were never equal to his designs. But he was the most brilliant and engaging of men; he was eloquent, ardent, personal, abounding in temperament and intelligence and charm; and to his disciples he was merely irresistible. It mattered little to them that he painted only two or three pictures in such strict accordance as he could compass with the theory of Pre-Raphaelitism, and less than nothing that in his verse that theory never got itself uttered at all. The preacher is always more than the thing preached, and in this case Rossetti and the faith were convertible terms.

In 1850 appeared the two numbers of *The Germ* and the two of *Art and Poetry*, in which the new gospel was expounded solemnly and there appeared what is perhaps the most perfect piece of verse that came from Rossetti's hand—*The Blessed Damozel*, to wit; and in the beginning of 1851 the painter-poet, who was then living at Blackfriars, made the acquaintance of Elizabeth Siddall, whom he was presently (1860) to marry, and whose type of beauty became his ideal in pictorial art. In these years he seems to have worked chiefly in water-colours and to have found the most of his inspiration in the *Vita Nuova* and the *Commedia*; but in 1857 he began to paint a fresco for the Union Club, Oxford, on a theme from Malory (of which no vestige now remains), and he produced four or five designs for an edition of Tennyson. His marriage was not fortunate. Mrs. Rossetti was delivered of a still-born child in 1861, and the next year, having been for some time in weak health, she died of an overdose of laudanum. Her husband's frame of mind was such that he buried the ms. of his poems—the most of which existed in no other copy—in her coffin, and for some

time worked in verse no more. What he did was to resume his practice in oils and to produce between 1862 and 1870 that part of his achievement which is technically the least faulty and in colour comes nearest to being original and imaginative. In the autumn of 1862 he settled in Cheyne Walk where—save for some flying visits to France and Belgium and his summer sojournings at Kelmscote Manor and in Penhill Castle—he resided till in 1882 he went to Birchington to die.

In 1869 his friends succeeded in persuading him to consent to the exhumation of his precious manuscript, and in 1872 there appeared the first collection of his poems. In that year, too, his eyes began to fail him and his mood to change; and to these premonitions of decay there succeeded in 1872 an illness which left him the prey of insomnia and was really the beginning of the end. He took to chloral, and the consequences were disastrous as always. The story of these hag-ridden years is yet to tell. Here it must suffice to say that, haunted with delusions, superstitions, suspicions as he was, he yet continued to write—or rewrite—and paint—or repaint; that to the end he maintained, so far as art was concerned, a brave enough appearance; and that for him as for so many death was best. The results in poetry of this last period were published soon after the end, and it was seen that they were the work of a man of genius who, if his imagination flashed magnificently now and then, had lost his hold upon the essentials of his art. As for his painting, a chief ambition of his friends had been to keep his good things out of his reach; lest his humour of perfection—of elaboration, that is: elaboration and the imparting of extraordinary significances—had been their ruin.

To be just to Rossetti is as difficult for his friends as for his enemies. These remain under the spell of his magnificent endowment; while those who knew him not but still know art are conscious mainly of the bastard issues to which he led and the vicious methods which he practised into popularity and success. There are many to whom his merit consists in that he failed in two several arts and yet contrived to create enthusiasts for and against his results in both; and the position of these is perhaps the safest of all. That in both he has but to be weighed in any balance to be found wanting is plain enough. What has yet to be demonstrated is to what the deficiency was due. Was it a fault of brain and temperament? and could Rossetti have done more than he did? Or was it inherent in the time? was it the absence of a convention and a school? the necessity of experiment? the quest of ideals impossible to realise in that first of all they were dimly seen, and next that the means of expression—the grammar of style and words and paint—were only to be achieved through greater difficulty and distress than Rossetti and his disciples cared to face? The truth of it is still to find. What is not uncertain is that Rossetti himself was, from the first and in both paint and poetry, peculiar to unhealthiness and that, while in poetry and paint he was obviously a temperament, he habitually exacted of paint the effect of words, and resolutely imposed upon words the uses and the duties of paint, and so was what is called an artist in neither. He had ideas (technical and other), invention, imagination; or he could never have painted 'The Blue Bower,' nor written *Love's Nocturn* and *The Blessed Damozel* and some passages of *The House of Life*. But it may—it must, in fact—be argued that his results, however vigorously and directly they appeal to a certain type of mind, are of their essence inartistic. Mr. Theodore Watts has written many eloquent and closely reasoned pages to show that Rossetti had the genius of verbal mystery, and was in touch with the many-sided, enormous issues of romance; and Mr. Theodore Watts, who knows his trade and has proved now and again that he can handle his facts to good purpose, is no doubt right in some parts of his contention. But if he can read *Sister Helen*, for example, without wishing that at least a third of it had remained unwritten—or at least unprinted—then has he yet to show that he is fully alive to the perfection and at every point

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awake to the completeness of *Kubla Khan* and the *Ode to a Nightingale*: that (in other words) he knows the difference between organic art and art that is inorganic in that the life it lives is only one of phrases and suggestions the half of which we should have been spared, and whose aggregate effect is to set us wondering if Milton were not a mistake, and if Shakespeare would not really be the better (as Jonson suggested that he would) for a good deal of chastisement. And if this be, as we believe it is, the case with Rossetti the poet, how and in what terms that are sufficient shall the case be stated against Rossetti the painter? Excessive, tortured, morbid, affected, call it what one will, Rossetti's feeling for words was real, and was now and then expressed in admirably minted verses. Had he as real a feeling for paint? did he ever contrive a sequence of six brush or crayon strokes which are as instinct with brain and style as (for instance) his 'Against the sunset's desolate disarray' or his 'And thy heart rends thee, and thy body endures'? Was his colour at its best as exhilarating and delightful to the eye as—we will not say Titian's but—Corot's, or as absolutely and innately a component of his idea as—we will not say Rembrandt's but—Monticelli's? On points of this type doubt is permissible. What is not doubtful is that on occasion his determination to have colour at any cost in verse and verse at any cost in colour was so disastrously effective that it went far to confuse one art with another, and has left a myriad simple souls—who at bottom only clamour to be edified: who resemble nothing so much, in fact, as those male and female children who are the School Board's natural prey—in an immense perplexity as to whether words and paint, and the ideals and conditions thereof, are not one and the same. And broadly stated, therein consists the gist of the argument against Rossetti. Was he, either in words or pigments, an artist? And if he was, what were Coleridge and Keats in the one medium, and what were Velasquez the brushman and Monticelli (say) the colourmonger in the other?

The truth is with Time. What can now be stated without fear of denial is that Rossetti created a school of painter poets and a school of poet painters, and in these arts remains an influence for good or ill as potent and as marking as Wagner in those of music and drama. That in both his effect is on the whole unwholesome and undesirable may easily be affirmed but cannot at this time be shown. To those who would do both the conclusion is saddening enough; but to be consoled they have but to remember that Constable—who is Corot, Rousseau, Troyon, Millet, the Marises, Israels—is also actively alive. The processes of the Muse are bewildering and discomfiting enough; but her issues are unchangeable, and her judgments compensate for all.

Dante's Dream.

From the *Vita Nuova*. Dante, led by the Pilgrim of Love, enters a chamber of dreams, strewn with poppies, where Beatrice lies on a bier with Love bending to her with a kiss, while two figures suspend over her a pall full May flowers. In the background are glimpses of Florence, and a cloud of angels over all. 84 by 122½ inches. [90.]

Heliogravure.

Lent by THE CORPORATION OF LIVERPOOL.

Spring.

Water Colour. A red-haired girl in a green dress and black cap cutting a sprig of blossom in an orchard. 8½ by 7½ inches. [1234.]

Lent by WILLIAM CONNAL, Jun., Esq.

Silence.

Water Colour. Half length of a girl with reddish brown hair sitting with a spray in her left hand and drawing a curtain with her right. 41½ by 30 inches. [1248.]

Lent by THOMAS CARLILE, Esq.

PIERRE-ÉTIENNE-THÉODORE ROUSSEAU

1812—1867



MERCHANT tailor of good connection and unblemished repute was Claude Rousseau, a native of Salins in the Jura; but his wife, Louise Colombe, was a Parisian, and it was in Paris, in what is now the Rue Aboukir, that Théodore, their only son, was born to them. Mme Rousseau came of an artist family: her father was a working sculptor; her uncle, Gabriel Colombe, a pupil of David, achieved a certain success in portraiture; her cousin, the landscape-painter, Alexandre Pau de Saint-Martin, first of the name, was a pupil of Carle Vernet (1758-1836), and exhibited pretty constantly at the

Salon between 1791 and 1848. It was in the studio of this last that Théodore—who seems to have begun to draw as soon as he could hold a pencil, and whose sketches were an article of commerce among his school-fellows—first essayed himself in colour. He used, we are told, to copy the pictures on his uncle's walls; but, according to Sensier, he saw and painted them not as models to be reproduced but as still-life objects in an environment of space and air. Sensier, indeed, would have us believe that his hero was interested in the phenomena of light at a period when these were, as he puts it, ‘complètement délaissées.’ But as Constable appeared upon the scene when Rousseau was but twelve years old, and as Delacroix and Bonington and Paul Huet were even then exploring in the same direction as their great forerunner, the claim may be dismissed as one of those which fall naturally enough from the biographer but need give the historian no pause.

Before he was fifteen Rousseau had spent a great deal of time in the forest-lands of Franche-Comté, in the heart of which the sculptor Maire, a friend of his father's, had set up a chain of sawpits. The enterprise failed; and when the boy returned to Paris Claude Rousseau, whose connection was largely royalist and aristocratic and who had been lucky enough during the Hundred Days to render a capital service to no less a man than Talleyrand, resolved to make him an engineer and by Talleyrand's influence to enter him at the École Polytechnique. But Théodore had thought the matter over for himself, and was bent upon a career of his own election. Taking counsel of none, he bought himself colours and brushes, went out to Montmartre and made a sketch from Nature, brought home his work, and took advantage of his parents' admiration and delight to ask permission to be a painter. The thing was submitted to Pau de Saint-Martin, who took the boy out sketching, applauded his ambition, and advised that he should be sent to learn his craft in the studio of Rémond (1795-1875). The experiment was foredoomed to failure. The master, a neo-classic of the stiffest type, practised landscape on the debased and half-obliterated lines of Poussin; the pupil, though he had seen nothing of Constable, whose acquaintance he is said to have made as late as 1832, had already entered upon his lifelong struggle with Nature; and between them there was presently discord. ‘J'ai été plusieurs ans à me débarrasser des spectres de Rémond,’ said Rousseau later on; but it is evident that from the first he followed his own bent and studied in his own way. In fine weather he went into the country—to Sèvres,

Meudon, Compiègne, Cernay, Saint-Cloud—and sketched in the open air; and when the weather was bad he copied Claude and Karel du Jardin in the Louvre, or drew from the living model under Guillon-Lethière (1760-1832), once the rival of David in painting and in teaching of David's greatest pupil Gros. To the bright and happy genius of Corot nothing ever came amiss; he adapted and assimilated with the royal facility of Raphael or Molière or Dumas; he could profit even by the tradition of Valenciennes and the lessons of Victor Bertin. Rousseau, his inferior in art and in originality assuredly no more than his equal, was of a different temper. He was obstinately and suspiciously individual first and last; and when in 1830 he broke with his master, and went sketching for himself among the strange formations and the wild and troubled sites of Auvergne, he had learned not even the little Rémond could teach, and years afterwards was fain, as he confessed, to acquire the art of 'engineering' (*machiner*) a picture from his friend and adviser, Jules Dupré.

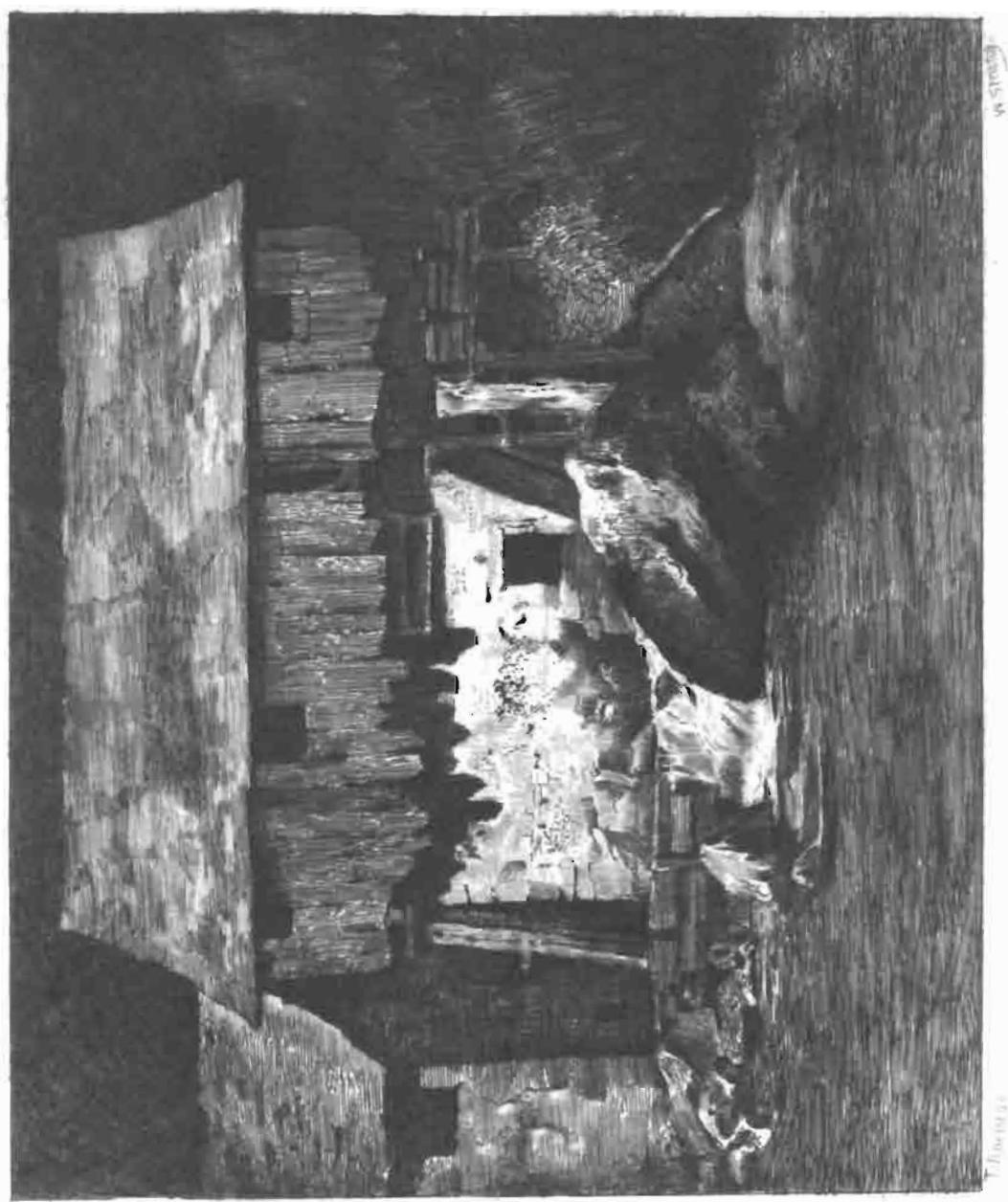
The career on which he entered on his return to Paris from Cantal and the Puy-de-Dôme was destined to be curiously tortuous and irregular. In the beginning all went with him. Romanticism was in the gaudiness of full flower: it was the year of *Antony* and *Darlington* at the Porte-Saint-Martin and of *Marion Delorme* at the Théâtre-Français, of 'Le Vingt-Huit Juillet' at the Salon and *Robert le Diable* at the Académie de Musique, of Balzac's *Peau de Chagrin* and Hugo's *Notre Dame*, the *Atar-Gull* of Eugène Sue and the *Roi des Ribauds* of Paul Lacroix; and that Rousseau was a deserter from Rémond and a recreant from the faith of Rémond's gods was sufficient to secure attention to his aims, respect for his ideals, and unshaking confidence in his capacity. His first Salons were those of 1831 and 1833; in 1834 he appears to have gained a medal, and sold his picture, a 'Lisière de Bois,' to the Duke d'Orléans; in 1835 he was once more represented, and by a couple of 'Esquisses.' Then the tide turned. To the Jury of 1836—Heim, Gros, Bidault, Ingres, Schnetz, the two Vernets, Delaroche, Guérin, among others—he submitted his 'Descente des Vaches,' a landscape with cattle painted from sketches made in the Jura; and in company with Marilhat, Champmartin, Paul Huet, Louis Boulanger, Préault, and Delacroix, he was refused a place in the official exhibition. He remained without the gates till 1848; and but for the accident of a revolution and a change of government he might not have reconquered the right of way so soon.

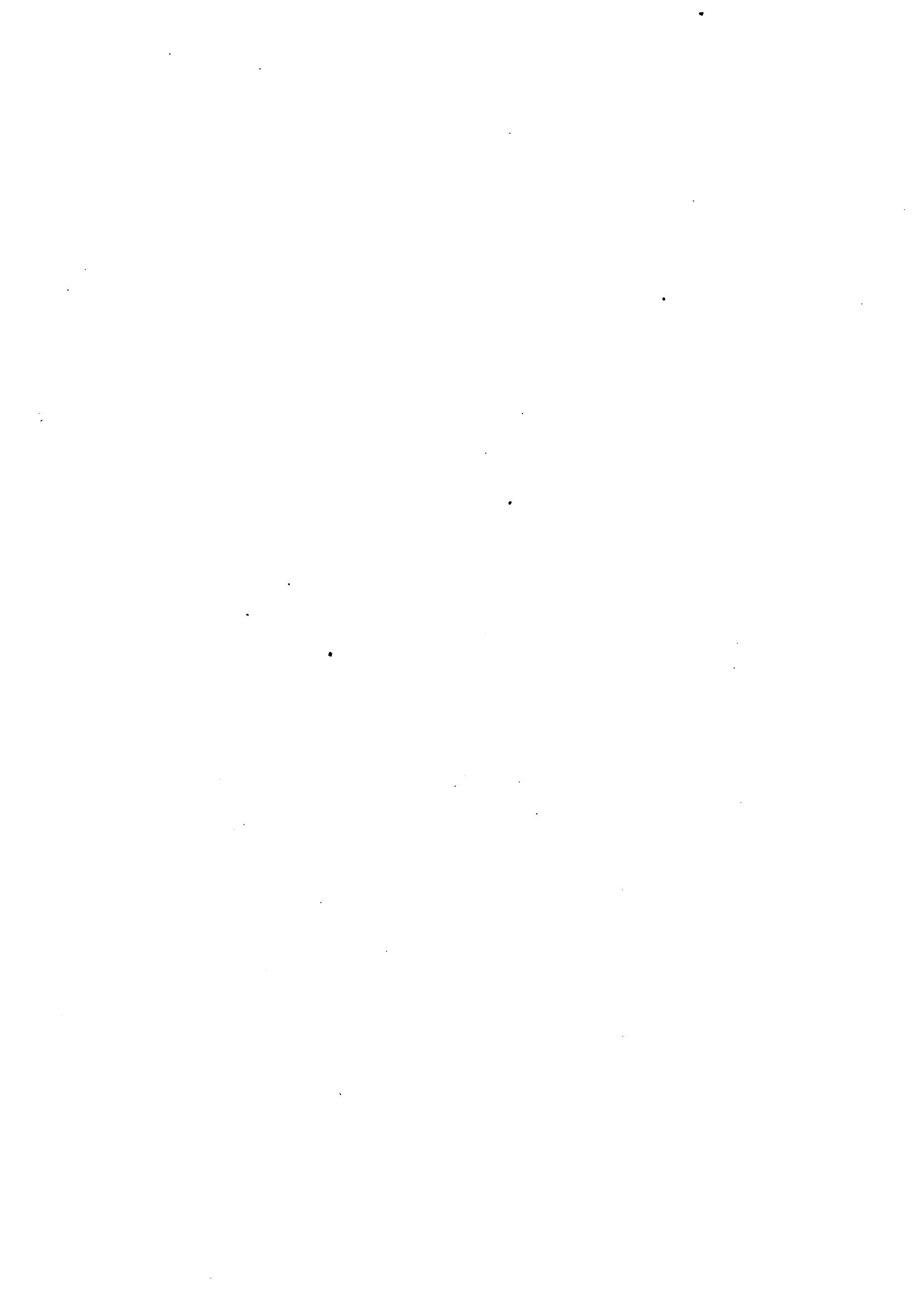
His position during these twelve years of exile was distressing enough. Decamps, George Sand, Daumier, Delacroix were his admirers and well-wishers; Diaz, Ary Scheffer, Jules Dupré, the critic Thoré were the most diligent of his friends. Revered and commiserated on the one hand as one of the martyr-saints of Romanticism, he was execrated on the other as a sort of drunken helot. Sometimes he sold a picture, and more often than not he was free to paint and repaint his work at will. He was not of a happy disposition; and as he took himself and his reverses with a certain solemnity it is to be feared that he suffered much. Things were first mended for him by the advent of the Second Republic. The official jury was dismissed; the mob of painters took to self-government; and Rousseau was elected one of the jury of 1848, the first under the new dispensation. Then Ledru-Rollin, as head of the state, gave him a capital commission; and after a lifetime of anxious chastity in the course of which—impelled thereto, as Sensier explains, 'par une susceptibilité outrée de son caractère'—he declined the hand of a young lady to whom he was deeply attached and who was very much in love with him, he threw in his lot with a *payse* of his who had cast herself on his protection, and retired for good and all to Barbizon. But there was an unworthy strain in him; and the passage from absolute failure to comparative success was not at first to his advantage. In 1849 he exhibited for the first time since his exclusion thirteen years before; he gained a First Class medal, but when he found that Jules Dupré, who had given him proof after proof of faultless friendship, had received the ribbon of the Legion of Honour, he professed himself affronted, refused to be appeased, and broke with his

old comrade there and then. To the Salon of 1851 he sent six canvases; but this year the ribbon fell to Diaz, and Rousseau, after charging the Hanging Committee with conspiracy and being compelled to retract his accusation, gave out that he would exhibit no more. He kept his word until the Salon of 1852, where he was represented by an 'Effet de Givre' and a 'Paysage après la Pluie,' which gained him at last admission into the Legion. After this the circumstances of his life and the quality of his temper both grew better. At the Exposition Universelle of 1855 he was splendidly conspicuous; he made money enough to pay Millet 4000 francs for his 'Greffeur'; he had so far improved in temper and tact as to make the purchase not in his own behalf, but as the agent of a phantasmal rich American. In 1857 he had acquired sufficient importance to be made the victim of a sort of 'knock-out' on the part of a Belgian dealer. In 1861 he sold a lot of twenty-five pictures and studies at the Hôtel Drouot for some 37,000 francs; in 1863 another lot of seventeen for close on 15,000 francs. Three years later Prince Demidoff commissioned him to paint two pictures for 10,000 francs apiece; while with MM. Brame and Durand-Ruel he did business to the extent of 140,000 francs, and after paying his debts was able to spend some 30,000 francs upon Japanese drawings and rare prints. In 1866 he was a member of the Salon Jury and the Emperor's guest at Compiègne; and the year after he sent two pictures to the Salon, exhibited over a hundred sketches and studies at the Cercle des Arts, and was appointed President of the Jury at the Exposition Universelle where he was represented by thirteen of his finest works. For these he was presently awarded one of the four Medals of Honour. The distinction, which he shared with MM. Cabanel, Meissonier, and Gérôme, was a tremendous blow to him. He had set his heart on officer's rank in the Legion; Corot, Pils, Gérôme, Jules Breton, and Français were gazetted without him; and the disappointment was more than he could endure. He was promoted after some little delay; but he had meanwhile been stricken with paralysis, and after a six months' agony he died in December of the same year. Mme Rousseau had long been hopelessly insane; we read of her capering and singing in the chamber of death, absolutely unconscious of bereavement.

Rousseau was not the poet of a site, the wooer of one only dryad. Insatiable of experience, greedy of discovery and conquest, he was for ever breaking new ground and opening up fresh provinces of material. As we have noted, he began by exploring the environs of Paris, and passed at a stride to the study of the peculiar features of Auvergne. He was at least twice in Normandy (1831 and 1832), where he studied the 'Côtes de Granville' of his second Salon. In 1834 and 1861 he painted in the Jura, where he collected the material of his 'Descente des Vaches' and his 'Vue de la Chaîne des Alpes' (1867). In 1835-36 he went to Broglie, to paint a view of the castle, commissioned of him by the Duke as a gift for Guizot; and in 1837 he worked long in Brittany, the scene of the 'Marais en Vendée' (called 'La Soupe aux Herbes') and the 'Avenue des Châtaigniers.' He was thrice with Jules Dupré in the Île-de-France (1841, 1845, and 1846), and among the booty which he brought back with him were the 'Effet de Givre,' the 'Lisière de Bois': 'Soleil Couchant,' and a famous 'Avenue de Forêt.' From Berry (1842) he returned with the 'Mare,' the 'Curé,' the 'Jetée d'un Étang après la Pluie'; from Gascony (1844), with the 'Four Communal' and the 'Marais dans la Lande.' But his favourite painting-ground was the Forest of Fontainebleau. He discovered it as early as 1833; year after year he lodged at Ganne's, the historic tavern, or in some peasant's cot within easy distance of the Bas-Bréau and the Gorges d'Apremont; he set up his tent in Barbizon in 1848, and abode there until he died. Here Diaz was his pupil; here Jacque and Millet were his neighbours; here as in a vast open-air studio he matured his largest inspirations, resolved his knottiest problems, illustrated his boldest and richest effects. The forest has had no truer lover and no better painter. He saw it not as a crowd of trees, but as a monstrous organism, an enormous







individuality ; and he has rendered as none else has done the sense of its complex mystery and immensity, its infinite changefulness of colour and form, its multitudinous life, its impenetrable confusion of birth and death and increase and decay.

We have traced his wanderings in search of suggestion and experience with this particularity in order to show the range of his ambition, the originality of his experiments, the variety and novelty of his results. As a rule his method of production was painfully laborious and slow : the foundations of his pictures were constructed and made out with a reed pen in their smallest details ; and on the formation thus provided stratum after stratum of paint was superimposed, until an end was gained, and he deemed that no more could be done. But the sum of his achievement is very large, and its quality is disconcertingly unequal. It may be that he caught at more than art could grasp ; or it may be that his hand was only now and then the faithful servant of his brain ; or it may be that he suffered from a sort of intellectual confusedness, and was fain to grope his way towards ideals that were dimly seen at first, and that shifted shapes as he advanced, as a mountain reveals itself under new aspects with every turn of the road. What is certain is that, while too often niggled and incoherent, 'precious' yet inarticulate, at his best he is found to have not only originality of conception and sincerity and strength of sentiment but a large and noble method, a singular power of expressing and evoking emotion, a magnificent gift of colour, an admirable majesty of style. Sensier tells us that even in his darkest hours it was hard for him to part with his works : he would keep them for years, and retouch and repaint till sometimes, as from the unknown masterpiece of Balzac's story, the 'glory and the dream' had been painted quite away. It is natural, therefore, that his successors find him most consistently admirable in his *ébauches*—his 'lay-ins'—and that the impression produced by the study of his life and aims and achievement is one of incompleteness. His art, indeed, has none of the consummate and triumphant mastery of Corot's. It is not seldom heroically inspired and irresistibly expressed ; but it is mainly tentative and experimental, and it is often touched with failure.

The Mill.

A moss-grown mill with a stone base, a wooden upper story, and a red-tiled roof ; in the foreground a stream broadening into a pool. 14 by 17 inches. [634]

Etching.

Lent by R. T. HAMILTON BRUCE, Esq.

Sunset.

A marshy plain with cattle and pools of water and scattered trees shown under an effect of sunset. 8½ by 13 inches. [717]

Lent by ALEXANDER YOUNG, Esq.

Le Soir.

Sunset in a dark sky upon a heath with a central stream.

16½ by 25 inches.

[730]

Lent by T. G. ARTHUR, Esq.

The Forest of Clairbois.

On a hillock in middle distance a tremendous mass of greenery with a glimpse of the general forest beyond. On the right in the near foreground, which is in deep shadow, a thin brown tree. A yellow light in the background and on one arm of the central group with a sky of Titanic white and blue. 25½ by 40½ inches. [755]

Lent by JAMES DONALD, Esq.

Moorland.

Under a grey sky a stretch of moor with a solitary figure. 11½ by 13 inches.

[827]

Lent by JAMES DONALD, Esq.

JOHN MACALLAN SWAN

BORN, 1842, at Old Brentford; studied at Worcester School of Art, at Lambeth under John Sparkes, and in Paris under Gérôme, Bastien-Lepage, Henecker, Dagnan-Bouveret, and Frémiet; Member of the Dutch Water-Colour Society, 1884; Honourable Mention, Salon, 1885. Principal pictures: 'Orpheus' (N.D.); 'The Prodigal Son' (Chantrey Bequest), 'Lioness Defending Her Cub,' 'Polar Bears Swimming,' and 'A Dead Hero,' 1889.



Lioness and Cub.

A grey-green landscape with a lioness and two nestling cubs. Sunset effect. $16\frac{1}{2}$ by 24 inches. [364.]
Illustrated.

Lent by T. G. ARTHUR, Esq.

Lioness and Cubs.

Water Colour. Interior of a cave in which a lioness and three cubs are sheltering. 22 by 32 inches. [1363.]
Lent by G. COLVIN WHITE, Esq.

Lioness in Den.

Water Colour. In a lair among trees a lioness and her litter devouring a peacock. $21\frac{1}{2}$ by $31\frac{1}{2}$ inches. [1382.]
Lent by J. T. TULLIS, Esq.

FREDERIK PIETER TER MEULEN

BORN, 1843, at Bodegraven, South Holland; studied under Hendrik Van de Sande Backhuizen (1795-1860). Principal pictures: 'Cows in Meadow' (N.D.); 'The Waggon' (N.D.); 'Timber Clearing' (N.D.); 'Sheep Resting' (N.D.); 'In the Wood' (N.D.); 'A Flock of Sheep' and 'Waiting for the Shepherd,' 1889.



Timber Clearing.

Water Colour. A flat country with a canal and leafless trees to the right and a group of labourers at work upon fallen timber in the centre. $8\frac{1}{4}$ by 13 inches. [1264.]

Illustrated.

Lent by JOHN COCHRANE, Esq.

Early Morning.

Cattle, white and brown, in a grey-green field. 13 by 25 $\frac{1}{2}$ inches.

[640.]

Lent by JOHN WORDIE, Esq.

REV. JOHN THOMSON, HON. R.S.A.

1778—1840

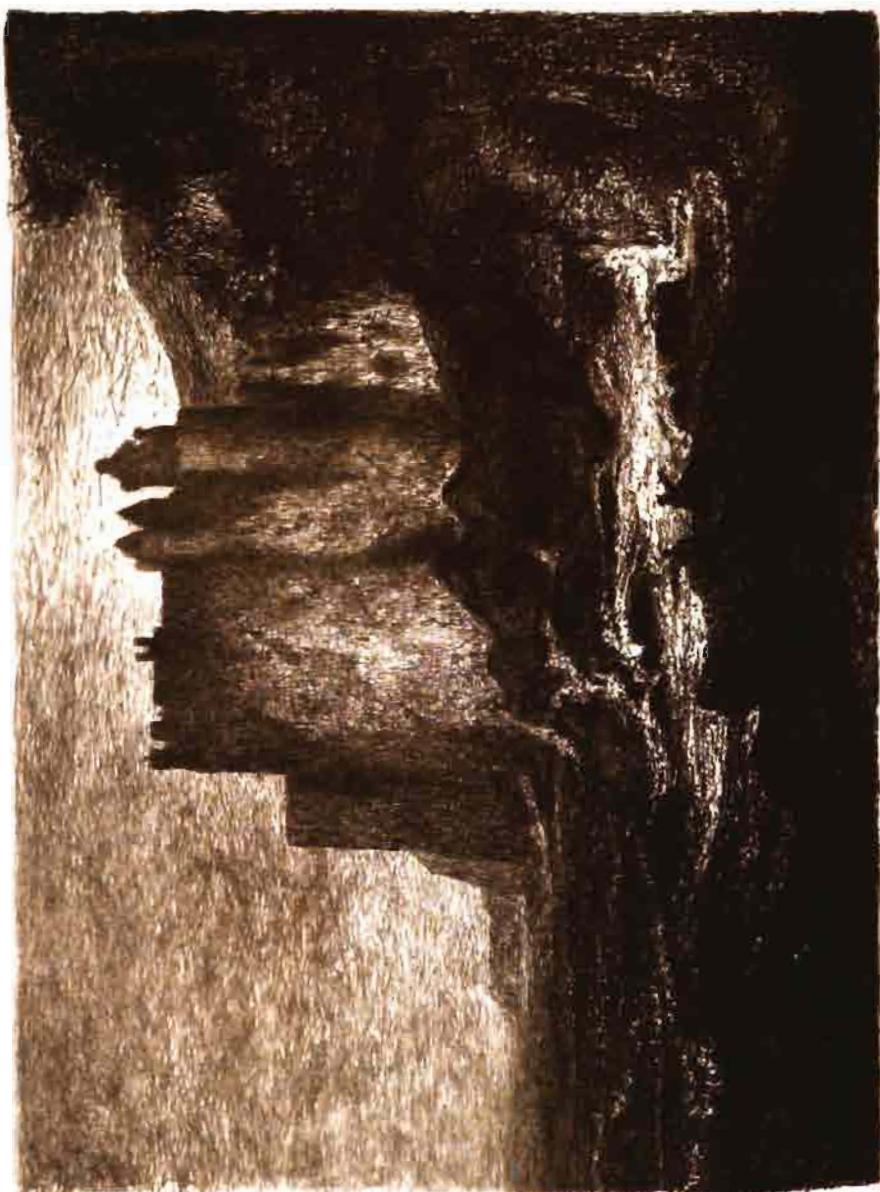


HOMSON—‘Thomson of Duddingston’ as he is called—was born in Dailly, Ayrshire, of which parish his father was minister, and where he spent the years of his boyhood and his youth till in due time he was sent to Edinburgh, to study divinity and qualify for the ministry. From the very first he had taken a passionate interest in the romantic and delightful scenery of his native parish, had sketched his impressions of it on the walls of his home with burnt sticks and candle-snuffs when no other material was to be had, and had even prayed his father upon his knees to let him be a painter; and it was not

to be supposed that the whole of his time in Edinburgh would be given over to theology and the humanities. His elder brother was Thomas Thomson, the distinguished legal antiquarian to whose learning, intelligence, and activity Scotland is indebted for a system of registration—of records, muniments, and state papers—which has yet to be surpassed. At his house Thomson met the best men of his time, among them Jeffrey and Walter Scott; and in a *milieu* of this sort there was not much likelihood that Thomson, whose turn of mind was eminently simple and veracious, would forget that paint has its uses as well as divinity and that to be cultured for culture’s sake is good for everybody. Certain it is that, while he studied with singular energy and intelligence, he practised painting continually, and was able in his last term to give himself a course of lessons in the studio of Alexander Nasmyth (1758–1840). At twenty-one, however, he was licensed to preach, and the next year, his father having died, he was presented to the living at Dailly, and went to live—and paint—in the manse where he was born. In 1801 he married the daughter of a neighbouring minister, and for the next four years he painted and preached with the simple, cheerful steadfastness of purpose and the humane and unaffected interest in his work which were among the chief characteristics of his pleasant, healthy, wholesome nature. Such pictures as he produced he gave away to friends; he was always a reader; he was still the student of landscape who as a boy had got up at two in the morning for weeks on end, and journeyed many miles on foot to note effects of sunshine in the leafage of a certain wood; so that the time sped easily and profitably enough. In 1805, however, he was transferred to Duddingston; and in 1808 he began to exhibit with the Associated Artists in Edinburgh; he made friends with the best men of a brilliant time; he very soon became one of the most distinguished of them all. At the outset he thought £15 so much for a picture that he was seriously concerned for his own honesty until his friend Grecian Williams assured him that the thing was worth at least three times as much; but in the heyday of his prosperity he was making £1800 a year by landscape-painting, and would have as many as nine carriages at the manse door in one morning, all with orders for his work. He had begun at Duddingston by painting the ruins of Craigmillar, and he went on to identify himself with every castle in Scotland: rising (with

A. H. Henley Aquat.

Thomson Print





Grecian Williams) before the dawn to sketch from Nature ; painting on the Sabbath itself, and only leaving his easel as the bells were ringing in so that he had to wipe his hands on the back of his gown even as he walked up the aisle ; and exhibiting something over a hundred pictures in the thirty years of his public life. His first wife died in 1808, but he married a second time (1813) under the pleasantest circumstances ; he was an admirable violinist in that he played with a great deal of temperament and was able to produce uncommon emotional effects ; he entertained such men as Turner (who valued him highly), Wilkie, Scott, Jeffrey, Dick Lauder, Clerk of Eldin ; he is described as the most charitable and amiable, and withal the most accomplished and charming, of men. About the beginning of 1840 his health began to decline ; in October he was constrained to take to his bed ; on the 26th of the month he was lifted up that he might take his fill of the sunset, and considered the landscape he knew and loved so well with such an intensity of contemplation that he fainted from fatigue ; and the next day he passed out of slumber into death.

He is described as an ‘ amateur,’ and in a sense the description is correct enough ; but it is fair to add that amateurs of Thomson’s stamp are as rare as great artists, from which, when they are found, they are not easily distinguished. Thomson, indeed, is incomparably the greatest Scots landscape-painter. What is more, his place in British art is eminent as well as peculiar. His technical practice was faulty enough upon occasion, but at its best it is sound in method and brilliant in effect. His colour is often of remarkable significance and beauty. His pictorial faculty was so sane in kind and so vigorous in quality as to be almost infallible : it was as a painter that he looked at fact ; it was as a painter that he received, selected, and arranged his impressions ; it was as a painter that he formulated his conclusions, recorded his results, and produced his effects. For not only was he the devout and ardent student of Nature whom we know ; he was also an innamorate of art, and especially of art as understood and practised by the great men of the great landscape school of Rome. It is told of him that he was an immense admirer of Turner, but it is not easy to gather that much from his works. To the ambitions and effects of the famous Englishman, however dazzling they may have seemed to him and however closely he may have cherished them, he preferred the ideals and the achievements of the Poussins and of Claude. And the fact remains that his best, while profoundly romantic in temper, is large in treatment and dignified in aim, and is touched throughout with the supreme distinction of style—is in fact a lasting demonstration of the uses of convention and an eloquent reproof to them that asseverate that art is individual or is nothing.

Glenluce Castle.

The castle on cliffs connected with the mainland by a narrow stone bridge with the sea rolling on a rocky beach in the foreground. *29½ by 41 inches.* [372.]

Etching.

Lent by DAVID MACRITCHIE, Esq.

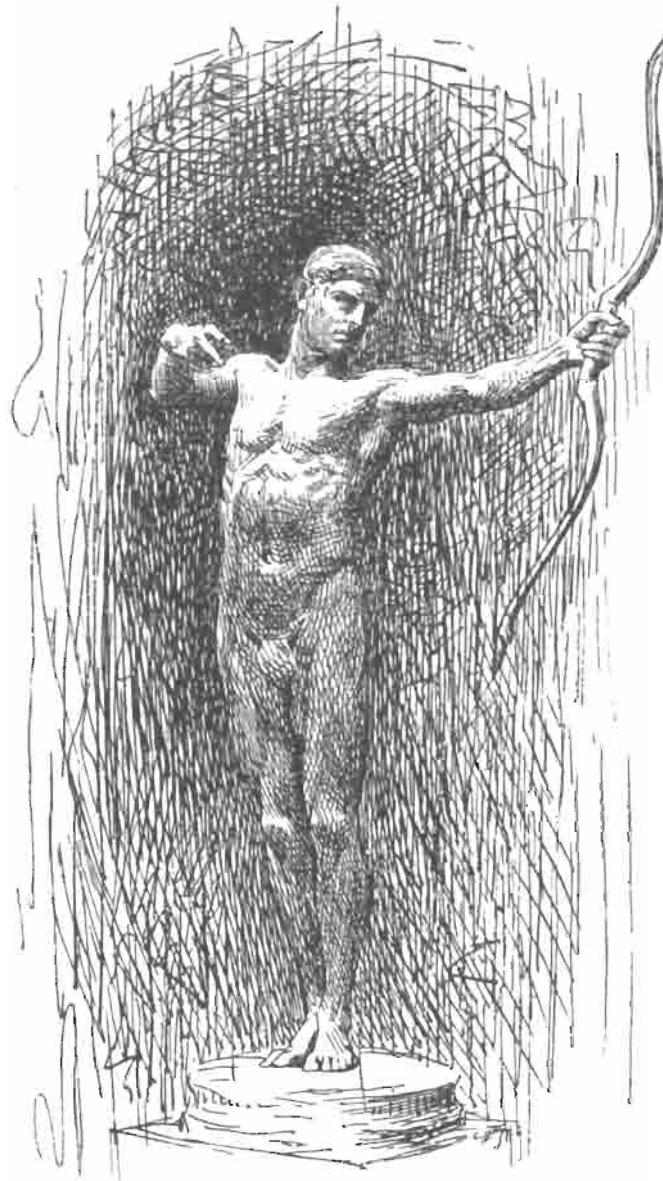
Tantallon Castle.

The castle on a sea-washed cliff with the Bass Rock in the distance to the right. *25 by 37 inches.* [196.]

Lent by J. PARKER SMITH, Esq.

HAMO THORNEYCROFT, R.A.

BORN, 1850, in London; studied under his father, Thomas Thorncroft (1814-1885), and at the Royal Academy Schools, where he was thrice medalled—1871, 1874, and 1875 (Biennial Gold Medal); Associate (R.A.), 1881; Academician, 1887. Principal works: ‘A Warrior bearing a Wounded Youth from the Field of Battle,’ 1875; ‘Lot’s Wife,’ 1878; ‘Stepping Stones,’ 1879; ‘Artemis,’ 1880; ‘Teucer’ (Chantrey Bequest), 1881; ‘The Mower,’ 1884; the ‘Gray Memorial’ and ‘Samuel Taylor Coleridge’ (bust), 1885; ‘The Sower,’ 1886; ‘The Late General Gordon,’ 1887; ‘Medea,’ 1888; ‘Death of Gordon at Khartoum’ and ‘Gordon Teaching Ragged Boys at Gravesend,’ 1889.



Teucer.

Full length : Plaster.
Illustrated.

[1600.
Lent by THE SCULPTOR.

Irene.

Bust : Plaster.

[1511.
Lent by THE SCULPTOR.

CONSTANT TROYON

1810—1863



ROYON was born at Sèvres, where his father lived and laboured in the service of what was then the Manufacture Impériale. His first masters were his godfather Riocreux, a predecessor of Champfleury at the Musée de Céramique, and the respectable Poupart (born 1788), a pupil of Bertin; and under their guidance he began to walk in the ways of David. One day, however, as he was sketching at Saint-Cloud, he fell in with one of the lesser lights of Romanticism in the person of the landscape-painter, Camille Roqueplan (1802-1855), who looked at his work, invited him to compare it with the study himself was making, denounced as false the gods upon whose knees he was being reared, and ended by making him acquainted with certain friends of his own, whose names were Théodore Rousseau, Camille Flers (1802-1868), Narcisse Diaz, and Jules Dupré. Troyon was not slow to profit by their teaching—especially that of Dupré; and in no great while he was recognised as one of the stoutest champions of the school. His advance was neither erratic nor slow. First seen at the Salon of 1832, he was the recipient of Third and Second Class medals in 1835 and 1840, of First Class medals in 1846 and 1848; of the Legion of Honour in 1849; and of another First Class medal at the Exposition Universelle of 1855, when he exhibited the ‘Bœufs allant au Labour’ by which he is represented in the Louvre.

He began with not cattle and sheep but landscape pure and simple, and it was in that field that he won his earlier successes. Like Rousseau, he attempted subjects of several sorts, and went far and often afield in search of inspiration. He was found painting not only at Sèvres and Saint-Cloud and in the Forest of Fontainebleau but in Brittany and the Limousin and all over Normandy; and it was a sketching tour in Holland that revealed his vocation to him, and by determining a change of manner and theme first set him in the way of immortality. Hitherto (1833-1846) he had been known for the violence of his colour, the truculent energy of his brush-work, his excesses in the abuse of paint. In the study of the Dutch masters—particularly, it is said, of Paul Potter and Rembrandt—he acquired a knowledge of saner principles, developed a capacity of better work, and discovered his fitness for the conquest of a new province in art; and after 1848 he was himself, he was Troyon the *animalier*, the greatest painter of sheep and cattle of his century. He had succeeded to his true inheritance, and he continued to enjoy it till his death. To say that he was very popular, and sold whatever he would, is to say that he produced much loose, careless, and indifferent stuff—that in a word he was no more above pot-boiling than Corot, Velasquez, or Van Dyck. But he did great work as well; and his good things are numbered with the art treasures of the world.

His Romanticism was but an effect of example and the headiness of youth. Having sown his wild oats, and passed through his time of *Sturm und Drang*, he returned to the contemplation of Nature with eyes renewed and novel understanding; and he recorded a set of impressions distinguished by rare sincerity of purpose and directness of insight in a style of

singular breadth, vigour, and felicity. His drawing is loose and inexact; and he composes not as an inheritor of Claude, but as a contemporary of Rousseau. But he had the true pictorial sense; and if his lines are often insignificant and ill-balanced, his masses are perfectly proportioned, his values are admirably graded, his tonality is faultless, his effect is absolute in completeness. His method is the large, serene, and liberal expression of great craftsmanship; and with the interest and the grace of art his colour unites the charm of individuality, the richness and the potency of a natural force. His training in landscape was varied and severe; and when he came to his right work he applied its results with almost inevitable assurance and tact. He does not sentimentalise his animals, nor concern himself with the drama of their character and gesture. He takes them as components in a general scheme; and he paints them as he has seen them in Nature—enveloped in atmosphere and light, in an environment of grass and streams and living leafage. His work is not to take the portraits of trees or animals or sites, but as in echoes of Vergilian music to suggest and typify the country: with its tranquil meadows, its luminous skies, its quiet waters, and that abundance of flocks and herds at once the symbol and the source of its prosperity.

Girl with Donkey.

The open country with a windmill in the distance and a girl leading a donkey: evening effect. 10 $\frac{1}{2}$ by 8 $\frac{1}{2}$ inches. [632.]

Lent by JOHN ANDERSON, Jun., Esq.

Goose Woman.

A woman in blue dress and white cap and apron driving geese out of a farmyard. 15 $\frac{1}{2}$ by 12 $\frac{1}{2}$ inches. [637.]

Lent by T. G. ARTHUR, Esq.

Off Honfleur.

A cutter-rigged boat on a rough green sea, shown in relief against a flaring orange sunset which breaks through piles of black clouds and shines through the foot of the sail. From the zenith downwards a sky of deep green-blue flaked with tawny clouds. 23 $\frac{1}{2}$ by 14 inches. [659.]

Lent by T. G. ARTHUR, Esq.

Oxen.

Two oxen in a byre, a brown one standing, the other, a brown and white one, lying. 12 $\frac{1}{2}$ by 15 $\frac{1}{2}$ inches. [666.]

Illustrated.

Lent by R. T. HAMILTON BRUCE, Esq.

Cattle.

Two white oxen drawing a cart against a background of fields and hills. 14 $\frac{1}{2}$ by 18 inches. [668.]

Lent by T. G. ARTHUR, Esq.

Resting.

Cattle on a heath under a dark grey sky. 9 $\frac{1}{2}$ by 14 $\frac{1}{2}$ inches.

[683.]

Lent by ROBERT COX, Esq.

Woman and Donkey.

A woman going to market on a donkey with vegetables slung at either side. 8 $\frac{1}{2}$ by 6 inches. [714.]

Lent by ALEXANDER YOUNG, Esq.

Sheep.

Four sheep in a meadow bordered by a reedy ditch with fox-glove and sedges: evening effect. 11 $\frac{1}{2}$ by 20 $\frac{1}{2}$ inches. [772.]

Lent by JAMES DONALD, Esq.



JOSEPH MALLORD WILLIAM TURNER, R.A.

1775—1851



ROT, Daubigny, Rousseau—all great landscape-painters in their way—were children of Paris; and Turner, who has been likened in landscape to Shakespeare, Shelley, Wordsworth, and several Hebrew prophets, was a son of London. He was born in Maiden Lane, Covent Garden, where his father lived and practised as a barber, and whence in 1800 his mother appears to have been removed to Bedlam. He went to school at Brentford and at Margate, and was dismissed for incapacity from the studio of the younger Malton, the architect. He worked a while with Paul Sandby (1725-1799),

he coloured prints for John Raphael Smith; he learned, says Mr. Monkhouse, whose excellent little biography of Turner, in the *Great Artists* series, should be read by everybody who has any interest in the subject, water-colour drawing from Dr. Monro and ‘perhaps some hints as to painting in oils from Sir Joshua Reynolds, in whose house he studied for a while’; in 1789 he entered the Royal Academy Schools; in 1790 he exhibited a ‘View of the Archbishop’s Palace, Lambeth’; in 1794 he received a commission from the proprietor of the *Copperplate Magazine*; he did a good deal of hackwork in the way of laying in backgrounds at a guinea apiece; he produced vast quantities of topographical drawings for the engravers, and by 1797 had painted his way all over England between Bristol and Lincoln, and through the greater part of Wales; he was constantly afield with Girtin (1775-1802), whose art he highly esteemed, and whose example was an influence of no mean order upon his own. In brief, he had innumerable opportunities of practice and study; he took them all; he was famous in his ‘teens, and successful almost from the beginning; he was an Associate (R.A.) at twenty-four, and an Academician at twenty-seven; so that to argue, as some have done, that the grimy and hideous eccentricity of his later years was the result of an oppressed and unhappy youth is to be impervious to fact.

In 1797 he made acquaintance with England north of the Humber; in 1801 he was in Scotland; in 1802 he was sketching in France; between 1803 and 1815 he was of necessity confined to England; in 1819 and again in 1825 he went to Italy; in 1833, 1834, and 1835 he was collecting for *The Rivers of France*; in 1836 he was travelling in Switzerland. These journeys were all in search of material and of inspiration, and the outcome of them was an immense achievement in painting and engraving. In 1807, Turner, who was already the author of the ‘Calais Pier’ (1803), ‘The Shipwreck’ (1805), and ‘The Garden of the Hesperides’ (1806), began the production of the famous *Liber Studiorum*, which is to some ‘the most satisfactory monument of Turner’s genius,’ and which, designed to make the world forget the *Liber Veritatis* of the painter whom it was the great ambition of Turner’s life to excel, has only succeeded in showing that on his own ground Claude remains unrivalled. In 1807 he exhibited his ‘Sun Rising in a Mist,’ in 1808 his ‘Death of Nelson,’ in 1811 the ‘Apollo Killing the Python,’ in 1813 the ‘Frosty Morning,’ in 1815 his ‘Bligh Sand,’ his ‘Dido Building Carthage,’ his ‘Crossing the Brook,’ in 1819 his

'Orange Merchantman going to Pieces' and 'Richmond Hill.' By 1820 he was the fashion; and in 1823 he still further strengthened his hold upon the public by the production of 'The Bay of Baiae,' which he followed up with the 'Cologne' of 1826, the 'Dido Building the Fleet' of 1828, the 'Ulysses Deriding Polyphemus' of 1829, the 'Childe Harold's Pilgrimage' of 1832, the 'Mercury and Argus' of 1835, 'The Fighting Temeraire' of 1839, 'The Slave Ship' of 1840. These are but a few of the more important of his exhibited works in oil, and the cloud of water-colours which he sent forth during the same period—for *The History of Richmondshire* (1823), *The Rivers of England* (1824), *England and Wales* (begun in 1827), Rogers's *Italy* (1830) and *Poems* (1834), Sir Walter's *Provincial Antiquities* (1826) and *Poems* (1834), the *Liber Fluviorum* (1843), and all the rest—can here receive only the briefest mention.

The last years of his life were a strange and sordid mingling of dotage and uncleanness. In 1842 he exhibited his 'Burial of Sir David Wilkie' and 'The Exile and the Rock Limpet,' in 1843 his 'Approach to Venice,' and his 'Sun of Venice going to Sea,' in 1844 the extraordinary piece of *impressionisme* known as 'Rain, Speed, and Steam.' To some these last works of his are revelations of new possibilities in art, while to others they are only the outcome of a mind diseased and the expression of a colour-faculty gone to physical decay and ruin. But whatever the fact in art, there is not much doubt that in life the Turner of these squalid last years was a dismal monomaniac. He had a house in Queen Ann Street (for the pictures contained in which he was offered, and refused, a hundred thousand pounds), and that house was kept by a woman who had begun to live with him in 1801 as a girl of sixteen, and had gone on living with him ever since; but though she knew of another retreat of his, she had no idea where it was, and it was not until late in 1851 that she was able to identify her master with a certain 'Puggy Booth,' who was thought to be a retired Admiral (Turner had already been known to pass himself off as a Master in Chancery) who had a house in Chelsea, and lived there with an old woman whose face was hideous with cancer. He died there some days after. His will, which he had made himself, was a monument of muddled inexpressiveness. It was the subject of years of argument; but in the end it gave his pictures and drawings to the nation, a sum of £20,000 to the Royal Academy, and the bulk of his funded moneys, together with his rights in engravings, to the next of kin.

His life—so voiceless and so stunted in fact, so gross and unworthy in appearance—has not yet found its Balzac. His art—so intelligent, so apprehensive, so ambitious in its aims, so confused yet so suggestive in its results—has been the origin of so much literature that to admit that it is art at all is getting difficult, and to frankly assert that it is not only art but great art has become wellnigh impossible. It is, indeed, a fact that Turner belongs at this time neither to hell nor to heaven, but hangs like Mahomet's coffin suspended in mid-air, somewhere—nobody knows in what degree of latitude—between the empyrean and the abyss. On the one hand is Mr. Ruskin with the great army of those who think with him; and for them Turner not only resumes the excellences of Claude, the Poussins, Ruysdael, Rembrandt, Rubens, Wilson, Crome, Van de Velde, Gainsborough, Constable, but is also Turner, and so the last potentiality—'the ultimate and consummate flower'—of landscape. On the other is the small but increasing group of critics which demands of an artist not personality but art, not experiment but achievement, not riot but order, not excess but measure, quality, perfection—not Turner and Rousseau but Claude and Corot—and sees in him a man whose genius, to put it metaphorically, lived in a castle with a score of posterns and no great gateway. To strike and hold the balance between the two factions is as yet impossible. Turner has been so magnificently overpraised that, as was inevitable, he is just now—he will be for some time to come—

the breaking-point of a great wave of reaction. Till that wave has exhausted its energy the very truth is only to be caught in splashes. Thus it is certain, as Mr. Monkhouse has shown, that Turner's life was lived in a series of duels in paint with other men: that in water-colours he studied, assimilated, and improved upon the practice of the best of his time; that in oils he set himself to understand, repeat, and do better than the best of De Loutherbourg, Wilson, Van de Velde, Titian, the Poussins, Claude, to name but these. But it is by no means so patent that, as Mr. Monkhouse would have us believe, he succeeded and surpassed them all; it is nothing if not doubtful that his colour-sense was ever anything but crude, antic, and a little coarse. His ingenuity was enormous; his interest in facts is scarce to be described; his dexterity—in water-colours anyhow—has yet to be surpassed; his treatment of Nature—with its extraordinary and bewildering combination of an artistic yet arbitrary regard for ideals of composition and an inartistic and slavish regard for superfluous detail—was personal, to say the least of it; he drew with uncommon neatness and precision, he was curious in styles, he touched upon a thousand hints of mystery and beauty and romance. And when all is said that can be in his favour, the result for him that is enamoured of art—who looks upon paint as so much visible beauty and is not concerned with its moral significance or its unpictorial suggestiveness, who sees that Turner's blues are shrewd and his yellows trumpery, and who is mad and wicked enough to judge of the literary quality of (say) 'The Exile and the Rock Limpet' by that of 'The Fallacies of Hope'—is rather negative. That Turner was a great artist 'A Frosty Morning,' among other things, remains to show. That he was ever a great colourist is matter of opinion: the facts are with us that latterly he grew colour-blind, and that when it comes to swearing the sensation of the expert in paint is every whit as authoritative as the practical testimony of the painter. That he has not entirely obliterated the memory of Claude is plain to any one who is capable of clearing his mind of rhetoric and of comparing the two where they hang (as Turner intended they should hang) in the National Gallery. However correct it be to advance that he was the source of a vast amount of art-criticism, it is uncritical to affirm that he founded a school in painting, or that his influence upon his successors has been comparable in any sense to that which is still being exercised by Constable and by Crome. But it is none the less true that, while on the Continent he is not greatly esteemed, among Ruskin-reading populations he is a kind of superstition, and commands higher prices than any save those among his successors who are the most in fashion. Also, his worst enemy has been the admirable man of letters whose inspiration he was in the beginning and whose care his reputation has continued to be. There is no such deadly influence as excess of praise; and that Turner has survived the enthusiasm of Mr. Ruskin is perhaps the best argument in favour of his greatness that can be advanced.

Italian Scene.

A stone cistern with ruined masonry to the right, a mountain path in the centre, and a plain with a glimpse of blue hills in the distance. $28\frac{1}{2}$ by $21\frac{1}{2}$ inches. [55.]

Lent by JAMES DONALD, Esq.

The Devil's Bridge, Pass of St. Gothard.

Troops on the march across a bridge over a torrent between cliffs. $30\frac{1}{2}$ by $24\frac{1}{2}$ inches. [77.]

Lent by HOLBROOK GASKELL, Esq.

Hurley House.

On the right of a river which fills the foreground, a group of trees with a grey house in the distance; and on the left a sandy bank. $14\frac{1}{2}$ by $25\frac{1}{2}$ inches. [97.]

Lent by SIR DONALD CURRIE, K.C.M.G., M.P.



Ivybridge.

A pool in a stream overshadowed by trees with brown rocks and shingle in the foreground; to the left a cascade between trees with buildings beyond; and a background of autumnal woods. 35 by 47 inches. [116.]

Lent by W. HOLLINS, Esq.

Opening of the Vintage: Mâcon.

Sunset and shadow on a fertile country with a river flowing through the centre and a bridge in the distance; to the right trees and a round of dancing peasants; in the background a village with hills. 57 by 93½ inches. [302.]

Lent by THE EARL OF YARBOROUGH.

Boats Carrying out Anchors and Cables to Dutch Men-of-War in 1665.

High-pooed man-of-war lying to in a rough sea; a boat laden with a heavy anchor pulling through the foreground; with sunlight from between dark clouds touching the standards and the bright paint of the ships and the foam of the waves. 39½ by 50 inches. [331.]

Illustrated.

Lent by WILLIAM HOULDSWORTH, Esq.

The Wreck of the *Minotaur*.

In a sea strewn with wreckage the ship on her beam ends with the deck from the poop forward to midships exposed to view, the waves washing over the stern, and the mizzen mast just gone by the board. Hard by are boats filled with women, sailors, and marines, with a little coaster in the offing. 67½ by 94½ inches. [333.]

Lent by THE EARL OF YARBOROUGH.

The Falls of Clyde.

A study in blue, light red, and yellow. In the background the falls, and in the foreground the river and a rock with seated figures. 35½ by 47½ inches. [335.]

Lent by WILLIAM HOULDSWORTH, Esq.

Poole Harbour, Dorsetshire.

Water Colour. To the right the town (with shipping in the distance) seen across the harbour, and in the foreground a wagon and team, under a blue sky with sunshine and white clouds. 5½ by 8½ inches. [1182.]

Lent by HOLBROOK GASKELL, Esq.

New Abbey.

Water Colour. Ruins of reddish stone behind trees; and in the foreground a river with a horseman watering his mount. 7 by 6 inches. [1204.]

Lent by ALEXANDER DENNISTOUN, Esq.

Dunfermline Abbey.

Water Colour. The abbey and towers seen white against a blue sky; a small ravine with a mill-wheel in the foreground; suggestions of a rainbow to the right. 8 by 7 inches. [1207.]

Lent by SIR DONALD CURRIE, K.C.M.G., M.P.

Lyme Regis.

Water Colour. Sea rolling on sandy beach; cliffs in background and to the right enclosing a bay; figures of fishermen and others in the foreground; blueish white sky. 5¾ by 8¾ inches. [1208.]

Lent by JAMES DONALD, Esq.

Craigmillar.

Water Colour. Ruins of red stone with cattle and two figures in the foreground. $7\frac{1}{4}$ by $6\frac{1}{4}$ inches. [1210.
Lent by A. DENNISTOUN, Esq.

Falls of Clyde.

Water Colour. In the centre the falls between wooded banks; rising ground in the distance; and two women, one carrying a child, and a man, in the foreground, under a blue sky with white clouds. 35 by 47 inches. [1299.
Lent by SIR DONALD CURRIE, K.C.M.G., M.P.

Yorkshire Landscape.

Water Colour. A valley traversed by a stream, with a country house amid foliage on rising ground, trees and cattle in the foreground, and hills in the distance. $10\frac{1}{2}$ by $14\frac{1}{2}$ inches. [1380.
Lent by JAMES DONALD, Esq.

Venice.

Water Colour. A study in light red. Sunshine on the buildings of the town and on water covered with gondolas. $8\frac{1}{2}$ by $12\frac{1}{2}$ inches. [1402.
Lent by WILLIAM HOULDSWORTH, Esq.

Edinburgh.

Water Colour. The city viewed from Calton Hill, with the Castle rising behind the North Bridge, the ridge of the High Street dominated by the crown of St. Giles' to the left, the New Town to the right, and the Jail in the centre. $24\frac{1}{2}$ by $37\frac{1}{2}$ inches. [1408.
Lent by WILLIAM HOULDSWORTH, Esq.

Pembroke Castle.

Water Colour. The Castle beyond a stretch of sea with a fishing-boat in the middle of the picture; in the foreground the shore with a boat, two fishermen, and a particoloured awning; a sky of many-tinted clouds with sunshine on the sails and buildings. $11\frac{1}{2}$ by 17 inches. [1453.
Lent by DAVID JARDINE, Esq.

The Falls of the Rhine.

Water Colour. The falls, a rainbow in their midst, descend to a sandy foreground crowded with soldiers and peasants, while the summit of the further bank is covered by grey and red buildings. 12 by $17\frac{1}{4}$ inches. [1463.
Lent by ARTHUR SEVERN, Esq.

Bedford.

Water Colour. View of the bridge over the Ouse connecting the two sides of Bedford. $13\frac{1}{2}$ by $19\frac{1}{2}$ inches. [1464.
Lent by DAVID JARDINE, Esq.

Eddystone, by Night.

Water Colour. The lighthouse amid foaming waters under a grey and blue sky with touches of moonlight; in the distance to the left a ship; in the foreground wreckage. 8 by 12 inches. [1465.
Lent by B. B. MACGEORGE, Esq.

Castle on the Rhine.

Water Colour. The river with rafts in the foreground, a red castle on a cliff, a town with towers and steeples, and another castle in the distance on the right. 8 by $9\frac{1}{2}$ inches. [1466.
Lent by SIR DONALD CURRIE, K.C.M.G., M.P.

Joppa.

Water Colour. The town in sunshine with blue sea under a blue sky with white clouds. 5 by 8 inches. [1467.]

Lent by SIR DONALD CURRIE, K.C.M.G., M.P.

Florence.

Water Colour. Study mainly in light reds and yellow. The city in mist with the domes, houses, and bridges dim in the distance, and with a large group of figures and yellow poplars in the foreground. 14 by 21 inches. [1468.]

Lent by WILLIAM HOULDSWORTH, Esq.

Luxembourg.

Water Colour. Purple buildings on green slopes, and the mass of a city in the same tone in the background. 5½ by 7½ inches. [1469.]

Lent by B. B. MACGEORGE, Esq.

Boulevard des Italiens, Paris.

Water Colour. A street of white buildings, with tall trees and bright figures. 5½ by 7½ inches. [1470.]

Lent by B. B. MACGEORGE, Esq.

Sketch.

Water Colour. A sketch, grey-blue in tone, of a bridge over a stream, with suggestions of buildings and a waterfall to the left. 9 by 11½ inches. [1471.]

Lent by B. B. MACGEORGE, Esq.

Fish Market, Rotterdam.

Water Colour. Groups of fisher-folk in bright costumes on a canal with the sun shining on white towers and domes in the background. 5 by 7½ inches. [1472.]

Lent by DAVID JARDINE, Esq.

Suez.

Water Colour. Blue water with fishermen and their boats to the left; sands terminating in a spit of land with the town on the right; and the hull of a ship being repaired by workmen in the foreground. 5½ by 8 inches. [1473.]

Lent by SIR DONALD CURRIE, K.C.M.G., M.P.

Buckfastleigh Abbey, Devon.

Water Colour. Under a blue sky a valley with a stream in the centre and a mansion on a height; in the foreground to the left three boys bird-nesting; rounded hills in the background. 11 by 15½ inches. [1474.]

Lent by ARTHUR SEVERN, Esq.

Dartmouth Cove, Devonshire.

Water Colour. The Cove with ships-of-war at anchor under tall cliffs; in the foreground a merry party of sailors and women feasting under trees; boats bringing more men ashore; and over all a blue sky with golden clouds. 11 by 15½ inches. [1475.]

Lent by HOLBROOK GASKELL, Esq.

GEORGE FREDERICK WATTS, R.A.



BORN, 1820, in London; studied in the Royal Academy Schools and (1843-1846) in Italy; Prizeman in the Westminster Hall Competition, 1843 (£300) and 1847 (£500); Associate (R.A.), 1867; Academician, 1867. Principal works: 'Paolo and Francesca' and 'Lady Holland,' 1848; 'Life's Illusions,' 1849; 'Fata Morgana' and 'Daphne,' 1870; 'J. E. Millais, Esq., R.A.' and 'F. Leighton, Esq., R.A.' 1871; 'V. Prinsep, Esq., A.R.A.' and 'My Punishment is Greater than I can Bear,' 1872; 'The Prodigal,' 1873; 'Mrs. Le Strange,' 'The late John Stuart Mill, Esq.,' and 'The Rev. Harry Jones,' 1874; 'Blanche,' 'Sir Edward Sabine,' 'The Late Marquis of Lothian,' and 'Dedicated to All the Churches,' 1875; 'Earl Cowper, K.G.,' 'The Dove,' and 'Miss Dorothy Tennant,' 1877; 'W. E. H. Lecky, Esq.,' 'Florence,' 'Jacques Blumenthal, Esq.,' and 'Britomart and her Nurse,' 1878; 'Sir William Armstrong' and 'The Rev. J. Percival,' 1879; 'Lucy,' 'The Dean's Daughter,' 'Portrait of the Painter,' 'Mrs. Frederick Myers,' 1880; 'Matthew Arnold, Esq.' and 'Sir F. Leighton, P.R.A.,' 1881; 'Katie,' 1883; 'Miss Laura Gurney,' 1885; 'The Death of Cain' and 'The Late Mrs. Nassau Senior,' 1887; 'Dawn,' 1888; 'The Habit Doesn't Make the Monk,' 'The Sea Ghost,' 'Good Luck to Your Fishing,' and 'The Wife of Plutus,' 1889; 'The Minotaur' (N.D.), 'Mammon' (N.D.); 'Love and Death' (N.D.); 'Endymion' (N.D.); 'Orpheus and Eurydice' (N.D.).

Sir John M'Neill, G.C.B.

Bust. Full front face. Black coat and waistcoat. 25½ by 20½ inches.

[16.]

Lent by THE DUKE OF ARGYLL, K.T.

Lord Dufferin.

Bust. Cloak heavily edged with fur. 25½ by 20½ inches.

[41.]

Lent by THE PAINTER.

The Island of Cos.

A blue sea with the island in the distance and in the foreground a rocky shore with ruins. 33½ by 43 inches.
[185.]

Lent by J. B. MIRRLEES, Esq.

Love and Life.

In stony places Love with radiant wings helping Life on. 86½ by 47½ inches.

[337.]

Lent by THE PAINTER.

The Judgment of Paris.

The three goddesses naked and grouped. 31½ by 25½ inches.

[368.]

Lent by LOUIS HUTH, Esq.

Professor Thomas Graham, D.C.L., F.R.S., etc.

Kit-cat. Nearly full-face. $25\frac{1}{2}$ by $20\frac{1}{2}$ inches.

[376.

Lent by MRS. INGLIS.



Sir Henry Taylor.

Bust. Nearly full front face. Dark brown coat. $23\frac{1}{2}$ by $19\frac{1}{2}$ inches.

[26.

Illustrated.

Lent by THE PAINTER.

SIR DAVID WILKIE, R.A.

1785—1841



DAVID WILKIE—who was born at Cults, Fifeshire, of which parish his father was minister—could ‘draw before he could read and paint before he could spell,’ and not only practised his craft at home in charcoal, chalk, pencil, pen and ink—any and every medium that came readiest to his hand—but took it to school with him, and bartered it there for marbles and sugar-plums. His father—like Thomson of Duddingston’s—would fain have made him a minister, but the thing was not to be, and—unlike Thomson of Dailly—Wilkie of Cults was wise enough to abandon his son to

the calling which that son desired to follow, so that in 1799 the Trustees’ Academy had a pupil the more and the ministry an aspirant the less. Wilkie’s first master, John Graham, was a man of parts: he saw that his new pupil was earnest, apprehensive, laborious, constant to art; that he was never in want of a model when a market or a fair was toward; that portraiture and he were never far apart; and he seems to have done his best according to his lights with the material thus discovered to him. The consequence was that when Wilkie returned to Cults in 1804 he painted a picture there, which picture sold for £25, so that the painter was able to start next year for London and become a learner in the Royal Academy Schools. Here he made friends with Fuseli and Haydon, and so far distinguished himself that his ‘Village Politicians’ (1806), bought by Lord Mansfield, and his ‘Blind Fiddler’ (1806) were among the pictures of their year. He was only a raw Scotsman of one-and-twenty, but he took to success as naturally and easily as your true Scotsman does; and 1807 was the year of ‘The Rent Day,’ 1808 the year of ‘The Card Players’ and ‘The Jew’s Harp,’ 1809 the year of ‘The Cut Finger,’ 1812 the year of ‘Blind Man’s Buff,’ 1819 the year of ‘The Penny Wedding,’ and 1820 the year of ‘The Reading of the Will.’ In the last of these he touched his highest. He was to paint many pictures after it, and to be always popular and even distinguished. But he was to be no longer the Wilkie of the art critic; the Hogarth and the Mieris in one of Scots character and life was presently to cease from being.

An Associate (R.A.) in 1809 and an Academician in 1811, in 1814 he spent some weeks in the Louvre, and for the next ten years or so was content to stay at home and see no more. In 1825, however, having meanwhile painted his ‘Parish Beadle’ (1823) and been appointed His Majesty’s Limner for Scotland, he went again to Paris, and so to Florence, Rome, Naples, Bologna, Venice, Dresden, Prague, Vienna, Geneva, and Madrid. He had started on his quest the victim of many worries, domestic and pecuniary; as we have said, he had exhausted the possibilities of his first manner; for a long time he painted little; in the contemplation of the great Old Masters, and especially (in 1827) of Velasquez, he developed new ideals and new theories of technical practice. He had never been a painter in the great sense of the word; and for the rest of his life he was a student of paint who was

also a very popular producer of pictures. He had a public to please and he had also to please himself, and he preferred himself to his public and produced such compromises between paint and pictorial literature as 'The Guerrilla Council of War,' 'The Guerrilla Taking Leave of his Confessor,' 'The Maid of Saragossa,' and so forth. In 1830 he exhibited his 'Reception of George IV. at Holyrood,' which is a very bad picture; in 1832 his 'John Knox Preaching,' which is not much better; in 1835 his 'Christopher Columbus Explaining the Project of his Intended Voyage for the Discovery of the New World in the Convent of La Rabida' —a title that takes one back to the old bad days of classic or 'historical' landscape in the France that knew not Constable and had not yet had time to learn much of Géricault and Delacroix. It was all dismal enough in effect, and there was more to come of the same quality: 'The Peep o' Day Boy's Cabin' in 1836, 'The Cottar's Saturday Night' and 'Queen Victoria Presiding at the Council upon Her Majesty's Accession to the Throne' in 1837, 'Sir David Baird Discovering the Body of Tippoo Saib' in 1839; and more to a like purpose. In 1840—he was then Sir David, having been knighted in 1836—he proceeded *via* Vienna and the Danube to Constantinople, and so to Jerusalem by way of Smyrna and Beyrouth. At Alexandria, on his way home, he began a portrait of the Pacha of Egypt; but at Malta he ate not wisely of fruit, was taken ill, died as the ship was leaving harbour, and was buried—as Turner has told—at sea.

He was less a painter—less a master of paint—than a delineator of character and 'an anecdoteist in colour and form.' In that capacity he has given pleasure to some generations of good folks who know not what painting is, for his pictures have always been popular with engravers, and the works of these are still in some sort popular with the public. In these days his colouring feels cold and mean, his drawing seems to lack energy and strength, his pictures are found deficient in the right pictorial quality, his art is seen to partake too much of the character of literature, while he himself has far more the look of a man of letters who has deviated into paint than of a painter who has somehow contrived to get mixed up with letters. Paint as Velasquez knew it was unknown to Wilkie till he was a man of forty-two; and it is infinitely to his credit that he no sooner knew what it was than he began to experiment in the right use of it. That he should fail was inevitable: he had been going astray with all his heart for some five-and-twenty years, and for him the time of learning had passed by. But at least he tried his best, and to the student of art the failures of his latter years are far more pathetic than the successes of his earlier days are 'humorous.' They show, indeed, that Wilkie had in him to be not only popular but good, and that his consciousness of failure must needs have been hard to endure.

The Rabbit on the Wall.

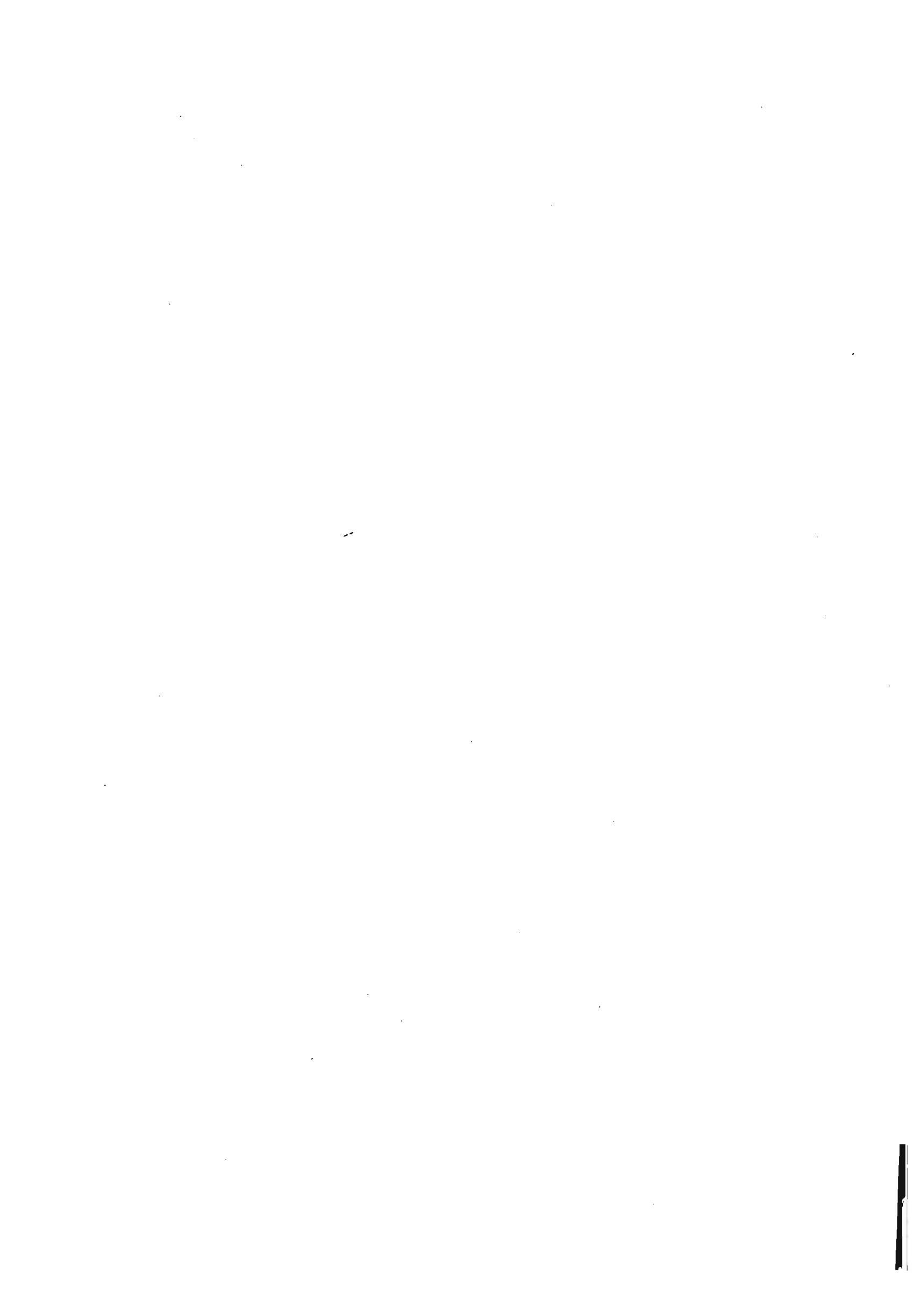
A cottage interior with a man making shadows on the wall for the amusement of four children, one of them seated on the grandmother's knee. 23½ by 19 inches. [4.]

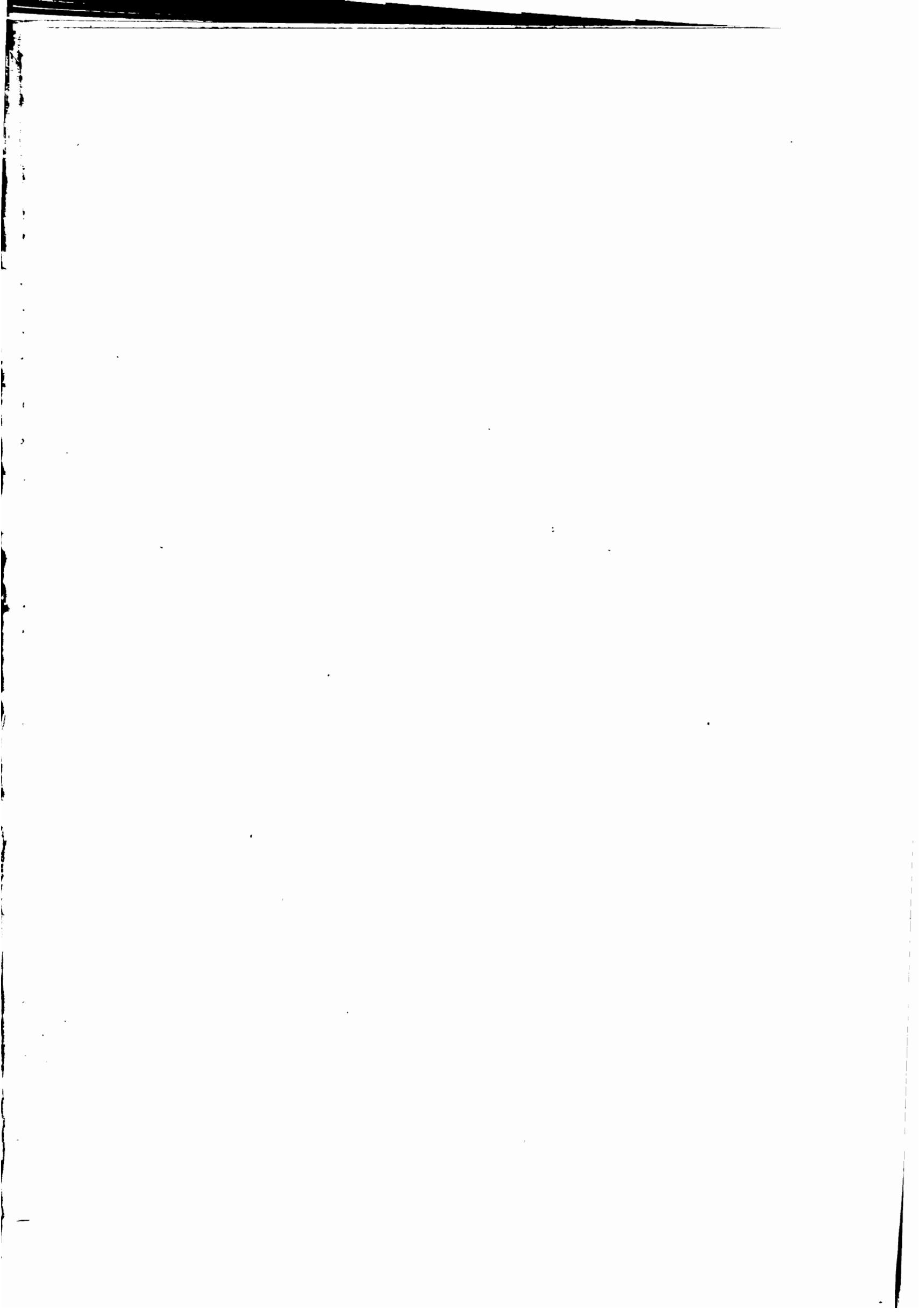
Lent by LORD ARMSTRONG.

The Penny Wedding.

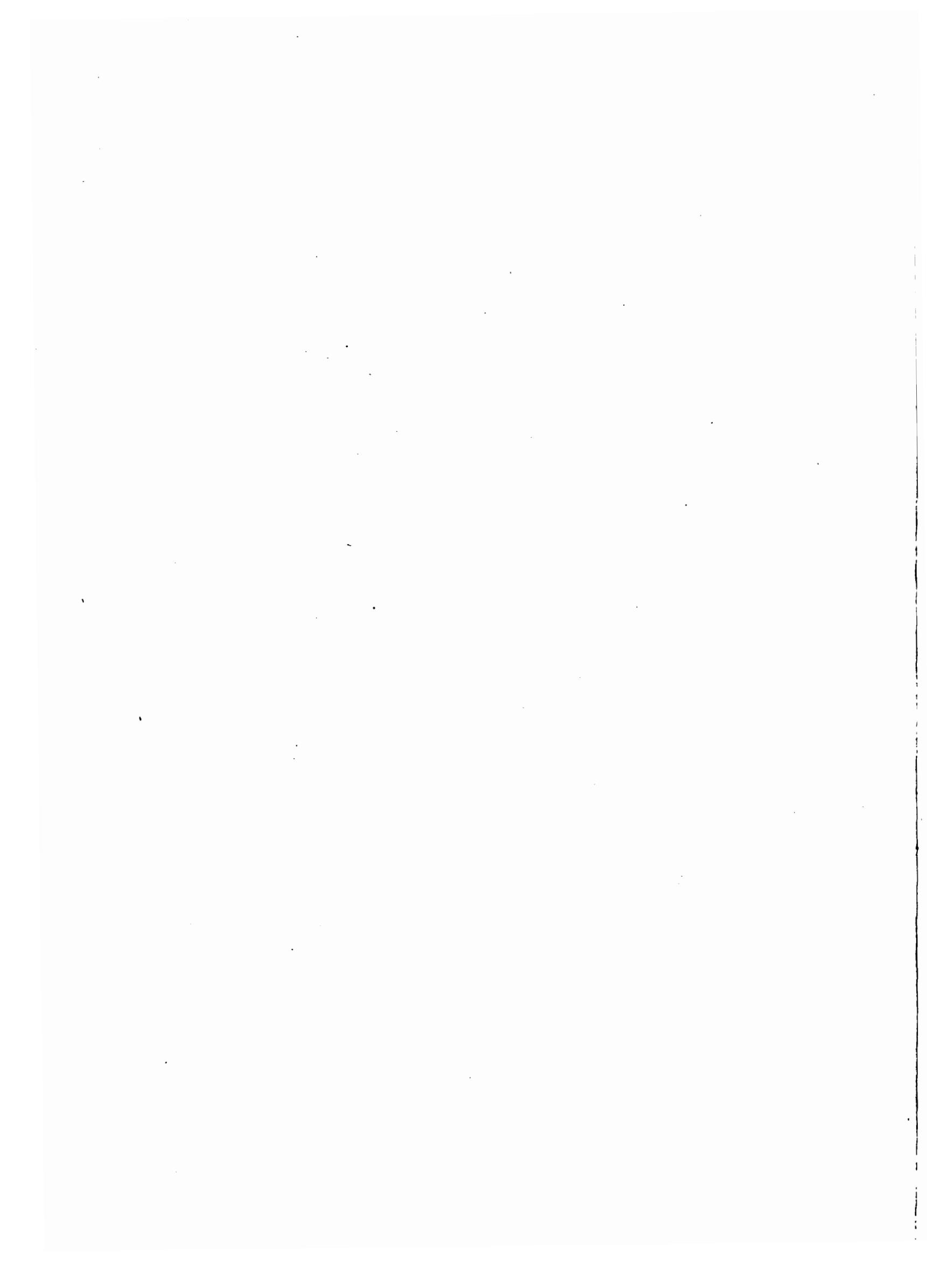
Original sketch of the Painting in the possession of Her Majesty the Queen. 8 by 13½ inches. [22.]

Lent by SIR DONALD CURRIE, K.C.M.G., M.P.









Portrait of the Painter.

Kit-cat portrait of Wilkie, porte-crayon and sketch-book in hand. Dark brown coat, yellow waistcoat, and white neckcloth. 29 by 24 inches. [103.]

Etching.

Lent by ROBERT RANKIN, Esq.

Sir Walter Scott, Bart.

Small half length. In a fur-edged cloak and holding an antique volume in his left hand. 16½ by 13½ inches. [239.]

Lent by SIR DONALD CURRIE, K.C.M.G., M.P.

Washington Irving searching the Archives of the Convent of La Rabida for Traces of Columbus.

An antique library : Irving seated at a table and bending over a ponderous tome with an old monk standing beside him. 48 by 48 inches. [330.]

Lent by W. H. MATTHEWS, Esq.

George IV.

Colossal full length. In Highland costume. 109½ by 69 inches.

[355.]

Lent by HER MAJESTY THE QUEEN.

Study for a Picture.

Water Colour. A study almost in monochrome of a young girl holding a skein of wool for an old lady seated on a sofa. 7½ by 10 inches. [1198.]

Lent by THE CORPORATION OF WOLVERHAMPTON.

HUGH WILLIAM WILLIAMS

1783—1829



ALL that is told of Williams—Grecian Williams as he was called—is that he was born in Wales; settled early in Edinburgh; was soon a contributor of topographical drawings to the *Scots Magazine*; sketched for several years in Italy and Greece; returned to Edinburgh in 1818, and at once began to produce the drawings that got him his nickname; published his *Travels in Italy, Greece, and the Ionian Islands* in 1820 and his *Views in Greece* in 1827-1829; married well; and died soon after marriage in the city of his adoption where for his own sake, and as the friend of Thomson of Duddingston, he was very popular.

He was not original nor powerful; but he was always Grecian Williams and an exponent of the classic convention in landscape, which is as much as to say that he composed with elegance, drew with correctness, and was judicious in selection, tranquil in sentiment, and graceful in effect. His taste was in every sense refined; his colour has but to be unaltered to be pleasing; his work, though its interest is mainly archaeological, is always conscious of style. He reminds you of a writer of sonnets with nothing particular to say and with a fine understanding of how things may and should be said.

In art it is well for him and his like to be suckled in a creed outworn, and ill to be born into a faith whose dogmas are not yet disengaged, and whose very formulas are still to find. Posterity is interested in the experiments of none but the very greatest—as Rubens, Titian, Velasquez, Rembrandt van Ryn. What it demands of the others is not the proof that they concerned themselves with the solution of problems which they had not begun to comprehend, but the proof that they understood and attempted a certain established and consummate mode of art. Grecian Williams and all those who are faithful to a convention remain respectable in despite of change; and that is the reason why.

Kilchurn, Loch Awe.

Water Colour. The castle with a foreground of rocks and brushwood in brownish grey. 14 by 18 $\frac{1}{2}$ inches.
[1263.]

Lent by RICHARD NIVEN, Esq.

Loch Lomond from Knockour Wood.

Water Colour. In the background the loch in sunshine; in the foreground a road with figures and trees. 14 by 18 $\frac{1}{2}$ inches.
[1270.]

Lent by RICHARD NIVEN, Esq.

Loch Katrine.

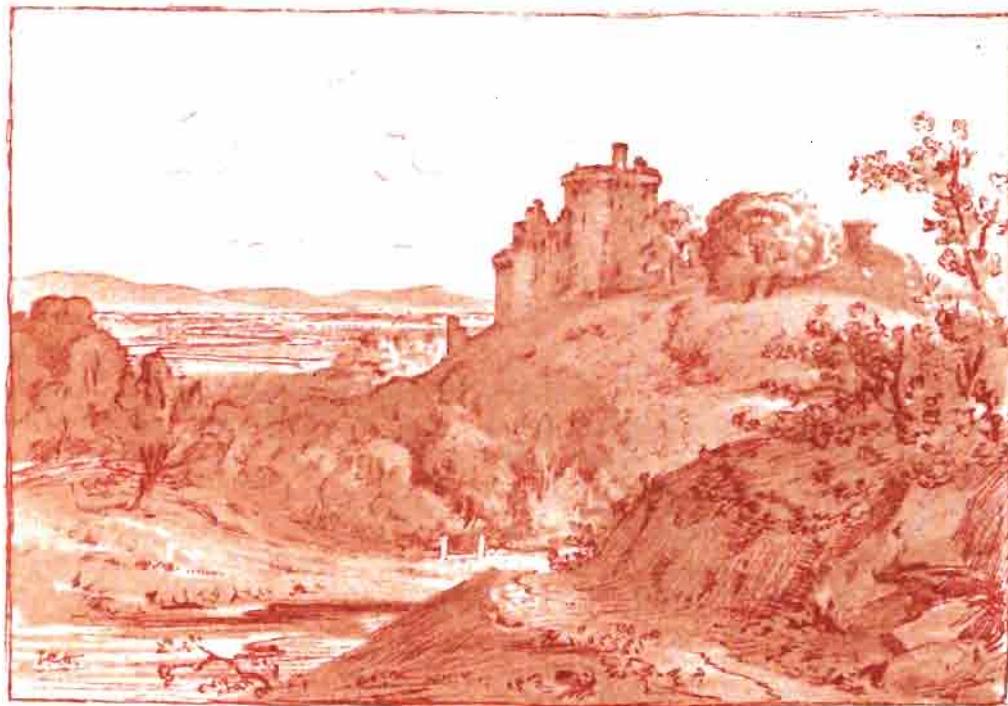
Water Colour. The loch in pale sunshine with figures and a boat to the left; a rude hut to the right; and rocks in the foreground. 14 by 18 $\frac{1}{2}$ inches.
[1312.]

Lent by RICHARD NIVEN, Esq.

Dumbarton and Ben Lomond.

Water Colour. A view over the Clyde from the old Greenock Road with Dumbarton Rock in the centre and behind it the peaks of Ben Lomond and other mountains. 14 by 18½ inches. [1369.]

Lent by RICHARD NIVEN, Esq.



Castle Campbell.

Water Colour. The Castle on a hill-top, with woods and water in the foreground, and in the middle distance to the left a plain with a river and a background of uplands. 20½ by 29 inches. [1462A.]
Illustrated.

Lent by ANDREW MACGEORGE, Esq.

WILLIAM LIONEL WYLLIE, A.R.A.

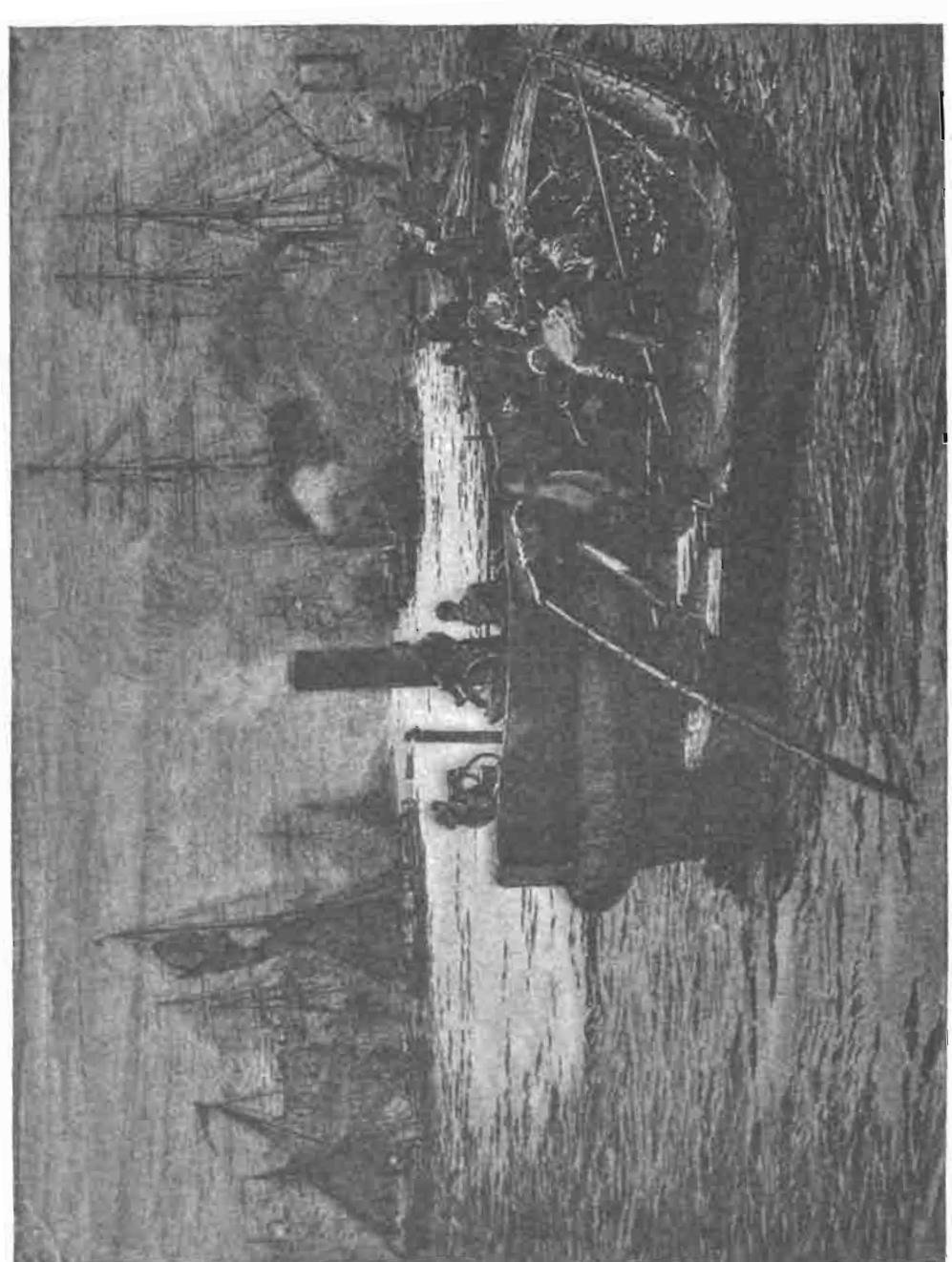
BORN, 1851, in London; studied at Leigh's or Heatherly's in Newman Street, and in the Royal Academy Schools; Turner Gold Medal, 1869; Associate (R.A.), 1888. Principal works: 'London from the Monument,' 1870; 'Landing Fish at Ambleteuse' and 'A Wreck,' 1873; 'The Goodwins,' 1874; 'The Blessing of the Sea,' 1876; 'Digging for Bait' (Chantrey Bequest), 1877; 'The Silent Highway,' 1878; 'Coming Up on the River,' 1880; 'The Port of London' and 'Our River' 1882; 'Toil, Glitter, Grime, and Wealth on a Flowing Tide' (Chantrey Bequest), 1883; 'Storm and Sunshine' and 'Debatable Ground,' 1885; 'Work-a-Day England,' 1886; 'King Coal,' 1887; 'The Phantom Ship' and 'The Homeward Bound Pennant,' 1889.

'Toil, Glitter, Grime, and Wealth on a Flowing Tide.'

The Thames with barges, lighters, steam-colliers, and sailing-vessels, with sunshine on the water, the smoke, and the steam. 44 $\frac{1}{2}$ by 65 inches. [100.]

*Lent by THE PRESIDENT AND COUNCIL OF THE ROYAL ACADEMY
(CHANTREY BEQUEST FUND).*

Illustrated.



From an Etching by the Artist
Published by Robert Duthorne, Vigo St., London, W.

THE ROMANTIC SCHOOL OF PAINTING.

Memorial Catalogue of the FRENCH AND DUTCH

Loan Collection, Edinburgh International Exhibition, 1886.

With an Essay on Romanticism, and Biographies of the Artists
by W. E. HENLEY,

and Illustrated with 15 Etchings and 54 Sketches in Outline
by WILLIAM HOLE, R.S.A., PHILIP ZILCKEN, and B. F. BLOMMERS.

The impression for sale is strictly limited. The Large Paper Edition, of 100 Copies, is exhausted; and the price of the Small Paper has been raised to £3, 3s.

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'This majestic volume.—*Daily News*.*

'Binding, lettering, paper, printing, are all of the best; but it is in the proportion of printed page to margin, in the design of initial letters, headings, etc., that the most admirable taste has been shown. The title-page is a model of what such things should be. . . . The school which the Exhibition illustrates represents a mood of the century as thoroughly as does the kindred and contemporary school in literature. It has succeeded, in fact, in expressing with artistic completeness of style the attitude of the modern man towards nature. Mr. Henley includes some reference to every important development of the movement in Literature, Music, Painting, Sculpture, and the Theatre. Nothing so summary, so complete, and yet so short has been written upon the subject.—*Saturday Review*.

'The long series of catalogues de luxe has received an addition which forms what athletes call "a record"—that is, it does all that such publications have ever done before, and does it better.—*St. James's Gazette*.

'The Edinburgh Exhibition of 1886 is chiefly memorable for the extraordinary loan collection of modern French and modern Dutch pictures there gathered, and the most luxurious souvenir it is possible to have of this collection comes to us as a volume, a "Memorial Catalogue," with Preface and Notes by Mr. W. E. Henley, and very many etchings, after the pictures, by W. B. Hole. The book is a specimen of Constable's best printing; the curious binding would deserve the praise which Tartufe bestowed upon the gown of Elmire—"Tstoffe" is certainly "mollusse." . . . Mr. Henley's is that literary criticism which ornaments and makes complete a book of beautiful pictorial work.—*Standard*.

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'A Memorial Catalogue of a very sumptuous kind, which will assuredly soon become one of the books most sought for by British and American bibliophiles and amateurs of art. Of small folio size, it is finely printed on Dutch paper by Messrs. Constable, and is adorned with a number of sketches of the pictures and with 14 Etchings by M. Zilcken of the Hague and by Mr. W. Hole, R.S.A. The latter artist especially has made a great success. His work, though necessarily in a small scale, has all the qualities of first-rate etching, its lightness, its seeming facility, its wealth, its suggestiveness. We have never seen Corot better translated than in Mr. Hole's plate of the "Evening in Normandy," an exquisite and most characteristic picture, and almost the like praise may be given to his etchings after Diaz and Rousseau. We expect to hear more of Mr. Hole as an etcher.—*The Times*.

'Restait à trouver un critique à la fois très lettré, très connaisseur et on ne peut plus indépendant. *Rara avis* en tout pays, me direz-vous. Ce fut M. W. E. Henley qui fut choisi, et l'on ne pouvait faire plus excellent choix. . . . Avant d'aborder la partie littéraire, tout à fait digne d'un examen étendu, ce m'est un très agréable devoir d'applaudir à la perfection typographique avec laquelle les propriétaires de *The University Press* ont établi ce catalogue commémoratif. . . . MM. T. et A. Constable justifient avec éclat la devise de leur marque imprimée sur le titre et à la fin du *Memorial Catalogue*.—*L'Art (Paris)*.

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