

Alfred Bober

Alfred Bober Fine Arts

The National Gallery of Canada Catalogue

1929

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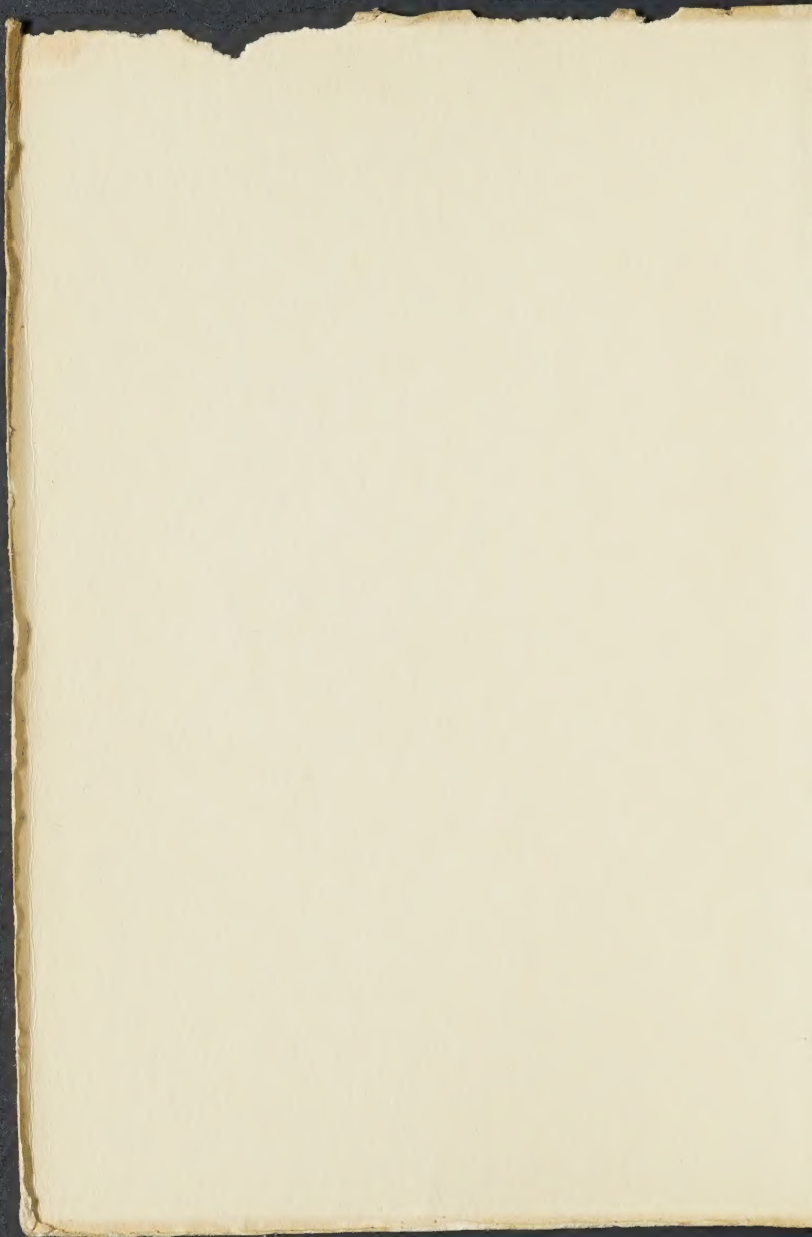
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NATIONAL GALLERY of Canada

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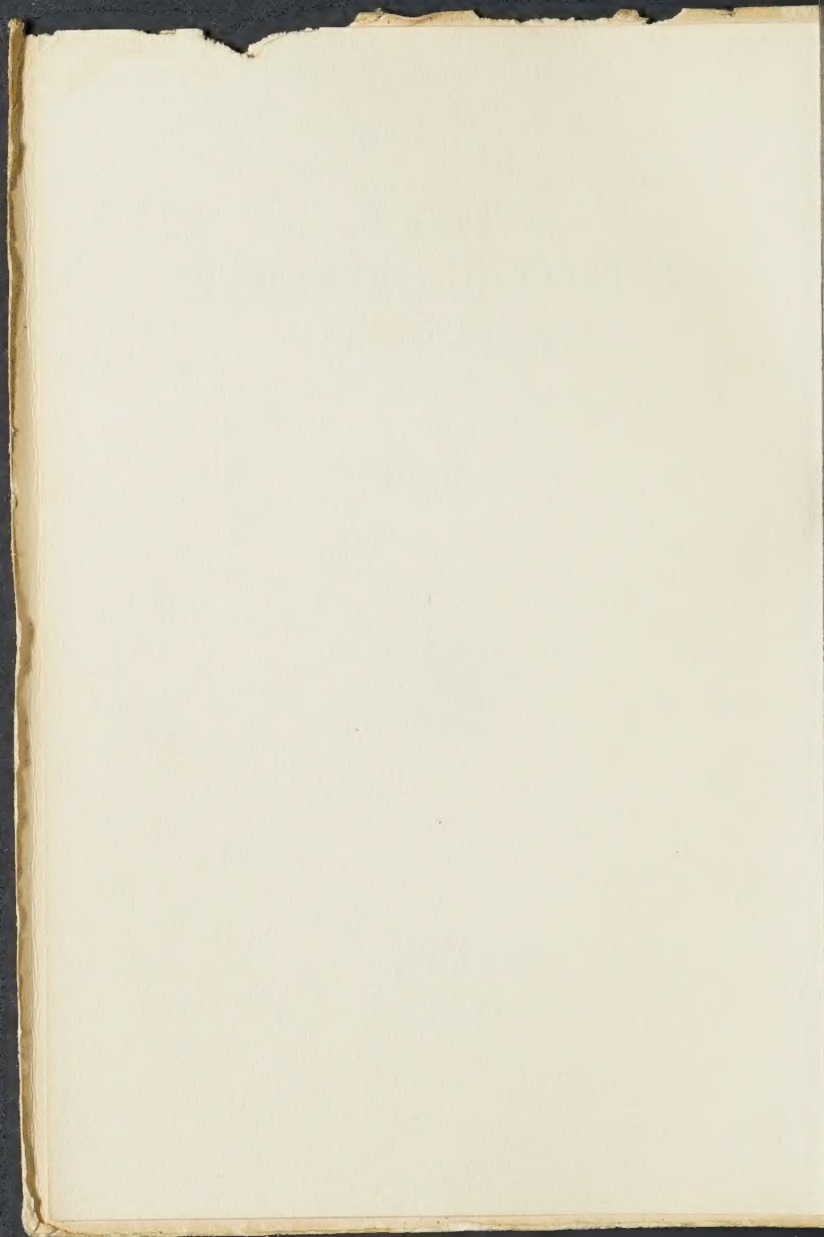


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Regulations and Guide to the Exhibits.

The galleries are open to the public on all week days, public holidays included, from 10 a.m. to 5 p.m., except Christmas Day; and are open on Sundays from 2 p.m. to 5 p.m.

Permission to copy the pictures and casts in the National Gallery must be obtained from the Director.

Children under fifteen years of age are admitted only when they are accompanied by a responsible person or hold a student's admission card.

First Floor.

Casts of Greek, Roman, Gothic and Renaissance Sculpture.

Second Floor.

Pictures Galleries.

Diploma Gallery Royal Canadian Academy of Arts.

Third Floor.

Picture and Print Galleries.

National Gallery Offices.

Fourth Floor.

Picture Galleries.

Order of Catalogue, Abbreviations, etc.

The Catalogue is arranged in the alphabetical order of the artists' names.

The measurements of the pictures are in inches, the height preceding the width. Thus "21½ by 45¾" means a painting 21½ inches high by 45¾ inches wide.

The names of deceased artists are accompanied by the dates of birth and death.

All possessions not exhibited are on loan to other galleries.

Unless otherwise stated the pictures were purchased by the Trustees of the National Gallery.

Abbreviations.

British.

R.A.	Royal Academy.
A.R.A.	Associate Royal Academy.
R.S.A.	Royal Scottish Academy.
A.R.S.A.	Associate Royal Scottish Academy.
R.H.A.	Royal Hibernian Academy.
A.R.H.A.	Associate Royal Hibernian Academy.
R.B.A.	Royal Society of British Artists.
R.B.C.	Royal British Colonial Society of Artists.
R.W.S.	Royal Society of Painters in Water-Colours.
R.S.W.	Royal Scottish Society of Painters in Water-Colours.
R.I.	Royal Institute of Painters in Water-Colours.
R.O.I.	Royal Institute of Painters in Oils.
R.P.E.	Royal Society of Painter-Etchers.
O.M.	Order of Merit.

American.

N.A.	National Academy of Design.
A.N.A.	Associate National Academy of Design.
S.A.A.	Society of American Artists.
A.W.C.S.	American Water-Colour Society.
N.Y.W.C.C.	New York Water-Colour Club.

Canadian.

R.C.A.	Royal Canadian Academy.
A.R.C.A.	Associate Royal Canadian Academy.
O.S.A.	Ontario Society of Artists.

Introduction.

The National Gallery of Canada was founded in 1880 by the Marquis of Lorne, Governor-General of Canada 1878-1883. From this beginning the National Gallery of Canada has grown by means of the annual grants voted by the Dominion Parliament for such purpose, and by means of gifts. The National Gallery is also the repository of the diploma works of the Royal Canadian Academy of Arts.

In 1907 an Advisory Arts Council was appointed by the Dominion Government to administer its grants to The National Gallery. Its first members were Sir George Alexander Drummond, K.C.M.G., C.V.O., chairman, Sir Edmund Walker, C.V.O., LL.D., D.C.L., and Senator Arthur Boyer.

In 1913 The National Gallery of Canada was incorporated by Act of Parliament (3-4 Geo. V, Chap. 33) and placed under the management of a Board of Trustees appointed by the Governor-General in Council. Sir Edmund Walker was the first chairman of the Board, and served until his death in 1924. The present members of the Board are: His Excellency, Viscount Willingdon, G.C.S.I., G.C.M.G., G.C.I.E., G.B.E., Governor General and Commander-in-Chief of Canada, Honorary President; Harry S. Southam, Chairman; Hon. Vincent Massey, Norman Mackenzie, K.C., J. O. Marchand, R.C.A., Newton MacTavish, Eric Brown, Director, and H. O. McCurry, Secretary and Assistant Director.

The National Gallery of Canada,
Ottawa, 1929.

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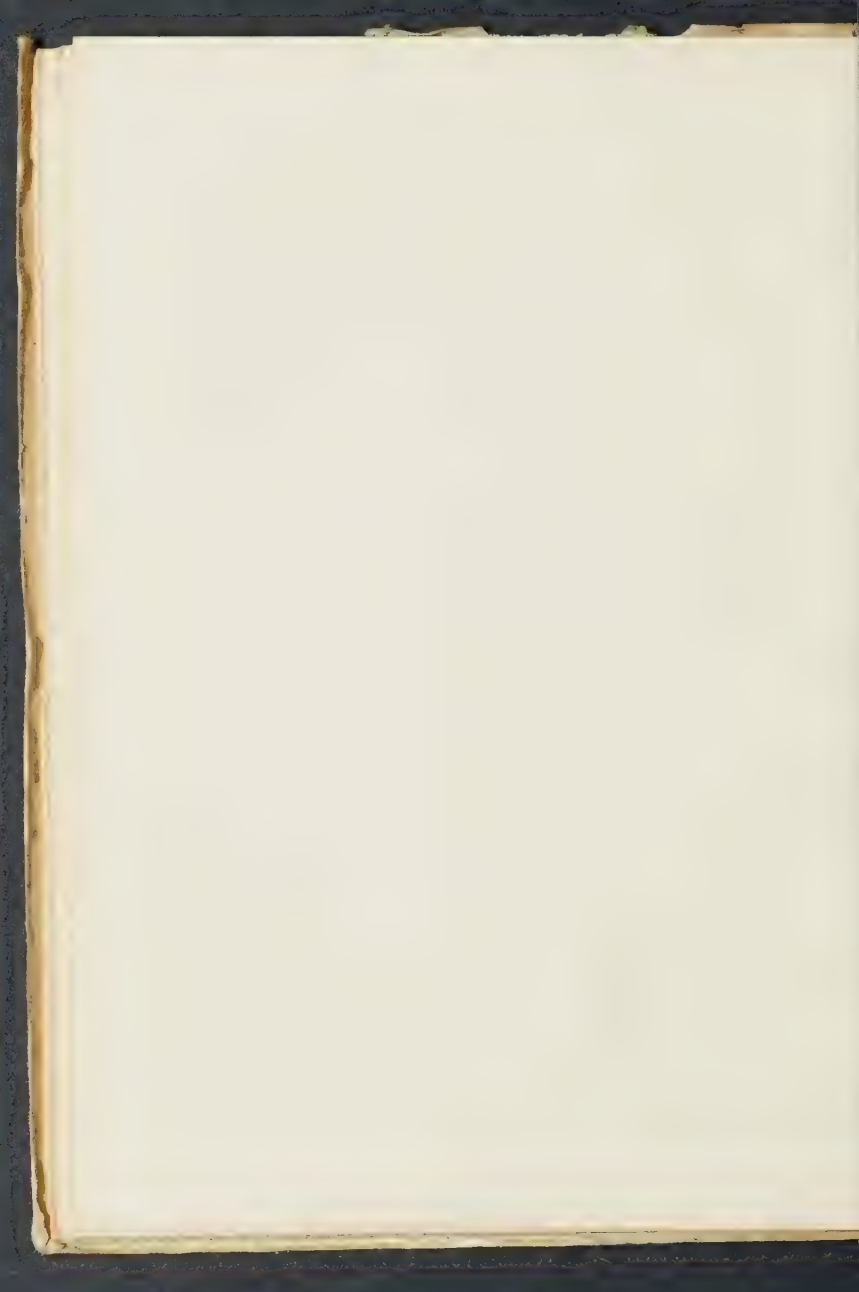
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BRITISH AND FOREIGN PICTURES

*NOTE.— Unless otherwise stated the pictures are oil
paintings on canvas*



BRITISH AND FOREIGN PICTURES

ALBERT ANDRÉ.

Born at Lyons, France. Commenced painting in 1892. Represented in the Lyons Museum and in private collections in Europe and America.

266. STILL-LIFE. 23½ by 28.

ANTON VAN ANROOY.

Born at Zatzbommel, near Utrecht, Holland. Educated for a civil engineer but painted and studied architecture in his leisure time. He was appointed Assistant Teacher at the College of Art at Delft. He then went to Hague to live and studied at the Academy there in his spare time. In 1896 he gave up his appointment and went to London where he worked as an illustrator for some of the best English magazines. Represented in the Municipal Gallery of Modern Arts, Amsterdam; the Walker Art Gallery, Liverpool, and in many private collections.

181. WINTER. (Water-colour) 14½ by 20¾.

GUISEPPI BALDRIGHI. 1723-1802.

Born at Stradella near Pavia. After studying under Vincenzo Meacci in Florence and under François Boucher in Paris, the Duke of Parma invited him to his Court and made him his principal painter. Here he established a school of painting which became very popular. His portraits of the family of the Duke of Parma added greatly to his reputation.

3697. THREE MEN TALKING. 20½ by 25½.

MARIUS A. J. BAUER.

Born at The Hague, Holland. Studied at the Academy van Beeldende, Kunsten en Wetenschappen. Elected a member

BRITISH AND FOREIGN PICTURES

of the Hollandsche Teekenmaatschappij at The Hague, the *Arti et Amicitiae*, Amsterdam, the *Société Nationale des Beaux-Arts*, Paris, and the *International Society*, London. Decorated with the Order of Orange-Nassau and the *Kroon-order of Belgium* and received medals at the *Exposition Universelle*, Antwerp, 1894, the *Arti et Amicitiae*, Amsterdam, 1896, the *World's Fair*, Paris, 1900, the *International Exposition*, Arnheim, 1901, the *World's Fair*, St. Louis, 1904, the *International Exhibition*, Brussels, 1910, and the *International Exhibition*, Berlin, 1910.

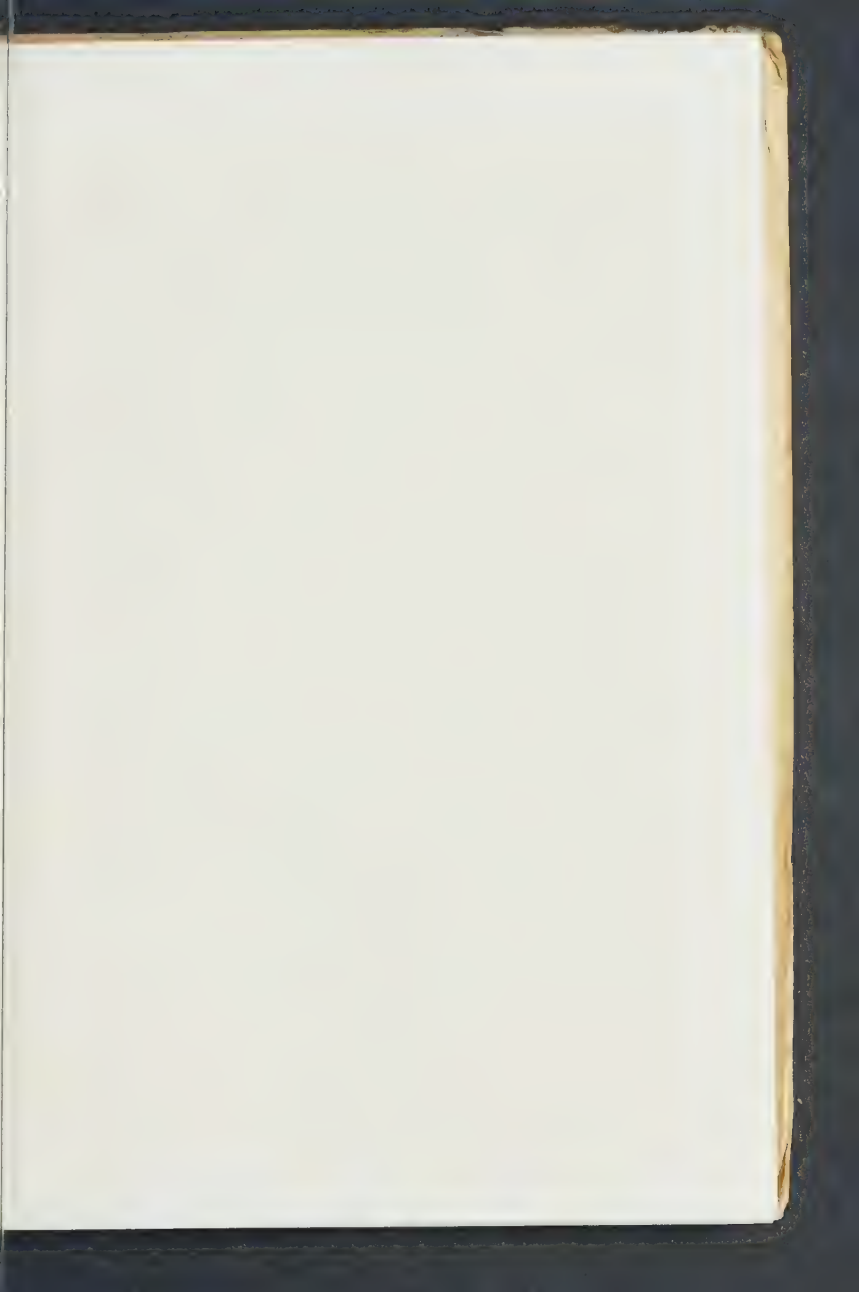
Although born and trained in Holland, Marius Bauer has never painted his native scenery, but from his boyhood has been strongly attracted to the East and paints nothing but Oriental subjects.

302. THE CITADEL AT CAIRO. (Water-colour.) $22\frac{1}{4}$ by $17\frac{1}{4}$.

560. THE SNAKE CHARMER. (Oil on wood.) $12\frac{1}{4}$ by 21.

SIR WILLIAM BEECHEY, R.A. 1753-1839.

Born at Burford, in Oxfordshire, England. In early life he was articled to a solicitor at Stowe but, becoming acquainted with some of the painters of the day, he took to art and began the practice of portrait painting. He was so successful that he was patronized by King George III, and was made portrait painter to Queen Charlotte. Much of his time was spent at Windsor, as instructor to the Princesses, who always entertained the highest regard for him. Elected A.R.A., 1793, and R.A., 1798. In the latter year he painted "A Review of the Horse Guards," introducing portraits of King George III, the Prince of Wales and the Duke of York. For this he was knighted, and the picture now hangs at Hampton Court. Portrait painting was his life's work, and





BARTEL BEHAM 1502-1540

No. 3504

PORTRAIT OF A NOBLEMAN

BRITISH AND FOREIGN PICTURES

in sixty years he sent no less than three hundred and sixty-two portraits to the Royal Academy Exhibitions.

327. AUBREY WM. M. BEAUCLERK, ESQ. $35\frac{1}{4}$ by $27\frac{1}{4}$.

358. H.R.H. THE DUKE OF KENT. $29\frac{3}{4}$ by $24\frac{1}{2}$.

(358 Presented by H.R.H. The Princess Louise, 1912.)

H.R.H. The Duke of Kent was the father of Queen Victoria. He is represented in the uniform of the 14th Light Dragoons, and on his hat is inscribed the word "Emsdorf," the name of a battle in Germany at which the regiment was present.

BARTEL BEHAM. 1502-1540.

Bartel Beham was born at Nuremberg and had a short but not uneventful career. He became identified with the Reformation as a young man and was expelled from Nuremberg as a heretic and fled to Munich where he entered the service of the Duke of Bavaria, for whom he painted many fine family portraits and a few religious pictures. He was finally given permission to visit Italy, where he died.

The German School of the 15th and 16th Centuries can hardly be studied outside Germany. Some of the very greatest artists of the middle centuries are included in it and to improve on the work of Dürer, Altdorfer, Amberger, the two Holbeins, the two Cranachs, Strigel, the two Behams (Bartel the painter of the National Gallery picture, and Hans Sebald his brother), not to speak of many others, would be impossible. The National Gallery picture comes from the Collection of J. Heywood Hawkins, Esq., of Bignor, England, which is so much mentioned in Dr. Waagen's "Treasures of Art in Great Britain in 1835."

3564. PORTRAIT OF A NOBLEMAN. $24\frac{5}{8}$ by 19.

BRITISH AND FOREIGN PICTURES

MARCO BELLO. 1477-1576.

Very little is known about Marco Bello and his pictures are very rare. He is believed to have been the pupil and friend of Giovanni Bellini, and his principal works consist of representations of the Marriage of St. Catherine and of the Circumcision. There is an example of his work at Rovigo, a town half-way between Padua and Bologna.

316. MADONNA AND CHILD. $11\frac{1}{4}$ by $9\frac{3}{4}$.

(Tempera transferred from wood panel to canvas.)

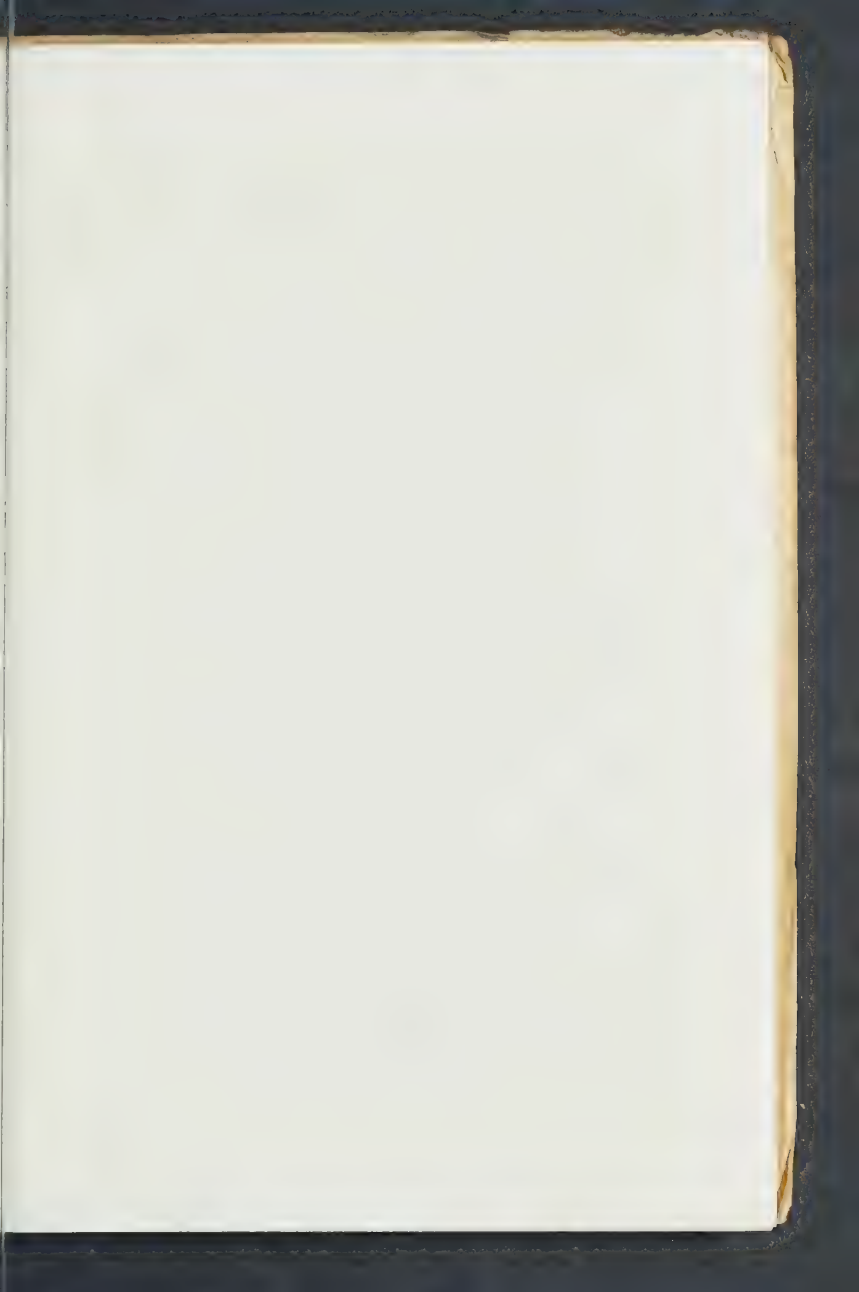
ABRAHAM BLOEMAERT. 1564-1658.

Abraham Bloemaert, the Dutch painter and engraver, was born at Gorcum, the son of an architect and sculptor, who placed him in the studio of Joost de Beer, but he seems to have profited most by the study of the work of Frans Floris. In 1581 he went to Paris to study and on his return worked at Herenthals under Hieronymus Francken. He was a very productive artist and his work included almost every variety of painting.

3340. BAPTISM OF CHRIST. $23\frac{3}{4}$ by $30\frac{1}{4}$.

RICHARD PARKES BONINGTON. 1801-1828.

Few painters in the history of art have achieved more power in such a short life than Bonington. Born at Arnold, a village near Nottingham, in the English Midlands, his father moved to Calais when Bonington was young and thence to Paris where he became the friend of Delacroix and studied at the École des Beaux-Arts. He went to Venice when he was twenty-one and from there to England where he died. Water colour which was very little known in France came through him to a considerable vogue. His breadth of hand-





SANDRO BOTTICELLI 1444-1510

CHRIST CHILD AND ST. JOHN

3524

BRITISH AND FOREIGN PICTURES

ling, subtle tones and brilliant colour created a remarkably individual art and in company with Delacroix he became one of the inspirers of what has been called the French Romantic movement. On his first appearance at the Salon in 1824 he achieved high honour.

The National Gallery "Landscape with a Waggon" was probably painted in England on one of his visits during the last few years of his life.

3457. LANDSCAPE WITH A WAGGON. 42 by 35.

SANDRO BOTTICELLI. 1444-1510.

Alessandro di Mariano di Vanni dei Filipepi, known as Botticelli, is one of the very greatest masters in the whole Italian Renaissance. Born at Florence the son of a tanner, apprenticed first to his elder brother Aretino, a goldsmith, later to Fra Filippo Lippi at Prato, and finally to the brothers Pollaiuolo, his individual and masterly art was founded on both the latter influences and took to itself all that was worth having of the somewhat worldly religiosity of Lippo Lippi and combined it with the serene and dramatic tradition of Antonio Pollaiuolo which itself was founded upon the art of the great sculptor Donatello and the painter Masaccio. By the middle of the 15th century the revival of learning was fully established and Botticelli became the fullest expression of the new Hellenism, expressing the Greek perfection of line and joy of beauty in the human figure, and it was in this vein that his greatest masterpieces were painted with such a mastery of line that had never before been seen. Late in life he came under the influence of Savonarola and a measure of regretful melancholy took the place of his joyous paganism.

The National Gallery "Christ Child and St. John," although small in size is an exquisite example of the artist's finest period, the period which produced the "Primavera,"

BRITISH AND FOREIGN PICTURES

"The Venus Rising from the Sea," and other great works. It is described by Dr. Wilhelm Bode of the Berlin Museum as "a charming representation of the Christ Child with the boy John the Baptist, dating from the commencement of the 1490's, faultless in presentation." The panel is thought to have formed a small altar piece in a private chapel and was quite possibly a gift from the artist to some great lady of his time.

3524. CHRIST CHILD AND ST. JOHN. (Tempera on wood).

14¾ by 10.

LOUIS EUGÈNE BOUDIN. 1824-1898.

Born at Honfleur, France, the son of the pilot of a ferry boat between Le Havre and Honfleur. Began life as a cabin boy on a sailing ship and later was apprenticed to a picture-frame maker. Becoming acquainted with Troyon and Millet, he began to paint. The Town Council of Le Havre, perceiving his talent, assisted him to go to Paris, where he studied at the École des Beaux-Arts. Exhibited first at the Salon in 1853. Won a third class medal there in 1881, a second class in 1883, and in 1889 he gained the Salon gold medal. Represented in the Luxembourg by "Une Corvette Russe," and "La Rade Villefranche." Created Chevalier of the Legion of Honour in 1892.

299. VUE D'ÉTAPLES, MARÉE BASSE. 33 by 50½.

WILLIAM BRADLEY. 1801-1857.

Born at Manchester, England. Began life as an errand boy, but having a natural talent for art, he set up as an artist when he was sixteen, drawing portraits for a shilling each and advertising himself as a "Portrait, Miniature and Animal Painter and Teacher of Drawing." He received some lessons

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in painting from Mather Brown in Manchester. At the age of twenty-one went to London with letters of introduction to Sir Thomas Lawrence, P.R.A., who gave him encouragement. Here he achieved a considerable measure of success and painted the portraits of many of the great men of his day. He subsequently returned to Manchester and settled there.

263. PORTRAIT OF A MAN. 29 by 24.

FRANK BRANGWYN, R.A.

Born at Bruges, in Belgium, of Welsh parentage, but went to England at an early age. Some of Brangwyn's earliest training was done under the supervision of William Morris, in whose studio he was employed making full-sized cartoons from his master's sketches. This was the painter's only schooling in his art, and from that time he worked for himself. He wandered about England; visited the Mediterranean, Spain, Russia, and all the countries of Europe, making sketches, and painting pictures which he exhibited in London on his return. Frank Brangwyn is acknowledged to be one of the first mural decorators of his time, and his designs have audacity of treatment wholly original and interesting. He has also won fame by his etchings and lithographs, which exhibit great force of conception and effective arrangement of light and shade.

Commander and Cross of the Order of St. Maurice and St. Lazarus, Italy; Chevalier of the Order of the Crown of Italy; Commander of the Order of Leopold, Belgium. Elected A.R.A., 1904, and R.A., 1919, and holds membership in a large number of foreign academies and institutes. A member of the Institute of France; the Société Nationale des Beaux-Arts, Paris; the Society of Artists, Madrid; the Société Internationale, Paris, and many other art societies.

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Vice-President of the Imperial Arts League; Vice-President of the Royal West of England Academy; President of the Senefelder Club, London.

582. CHARITY. 55 by 60½.

HENRI BRÉARD.

Born in Paris, France. Studied at the Académie Julien under H. Royer and Schommer. Member of the Société des Artistes Français, the Winter Salon, the Société des Artistes Parisiens, etc. Picture bought by the French Government in 1912.

388. PICTURES. 12½ by 15½.

BRITISH PRIMITIVE ART, 14TH AND 15TH CENTURIES.

All through the middle ages the arts flourished in England as they did on the continent by the help of the Church, but the force of the Reformation caused religious art in England to be short lived. The exhibition of English Primitives held at Burlington House in 1923 proved, however, that the early English tradition was finer than had been believed. The schools of Winchester and Canterbury had developed in the 12th century a distinct style conspicuous for its beauty and power, while that of St. Albans was also prominent.

Matthew Paris was this school's most famous artist and his exquisite Mother and Child, known as the Chichester Roundel is its surviving masterpiece. Nothing more beautiful than this early 13th century painting was ever produced anywhere in Europe. Later Westminster became the centre of art in England until the time when the great plague, called the Black Death, reduced everything to chaos. What art there

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might have been destroyed in the incessant wars of the Roses and it was not until the Tudor 15 hundreds that anything like settled times began to produce great art again in England.

The National Gallery "Christ Carrying the Cross" is considered to belong to the period from 1385-1425. The types, style and colours are English and the picture which was formerly considered to be French becomes a most valuable and rare example of early English painting.

800. CHRIST CARRYING THE CROSS. (Tempera on wood.)

16 by 14¾.

BRITISH SCHOOL, 17TH CENTURY.

All the way from Elizabethan times to those of Hogarth in the early 18th Century, many painters of foreign birth and training were active in England, the most famous of whom were Van Dyck, Lely and Kneller. Most of these artists were competent and occasionally brilliant portrait painters, and it is from artists working at the end of the 17th Century that the two National Gallery pictures, "The Earl of Carrick and His Sister" and "Portrait of a Boy" have come.

304. PORTRAIT OF A BOY. 21¾ by 16¾.

367. THE EARL OF CARRICK AND HIS SISTER. 57½ by 43½.

BRITISH SCHOOL, 18TH CENTURY.

248. SIR JOHN HARTOPP. 29¾ by 24¾.

(Ascribed to a painter of the latter part of the 18th Century, possibly to Gainsborough in his early Ipswich period.)

BRITISH AND FOREIGN PICTURES

ARNESBY BROWN, R.A.

Born at Nottingham, England, and received his first definite training at the Nottingham School of Art. After studying for a time with Andrew Macallum at Burnham Beeches, he entered the Herkomer School of Art at Bushey. He then visited Cornwall and for a number of years painted at St. Ives, becoming one of the Newlyn School of open-air painters which has made so great an impression on British landscape art. Recently he has made his permanent home in Norfolk, where he paints the uplands and the marshes so beloved by Crome and Constable. Elected A.R.A., 1903, and R.A., 1915. A member of the Royal West of England Academy; President of the Nottingham Society of Artists; President of the Great Yarmouth Art Society. Awarded the International gold medal at Vienna, 1907, and other medals and prizes at home and abroad. Represented in many public galleries; the Tate Gallery and the Guildhall in London; also in Manchester, Liverpool, Birmingham, Bristol, Preston, Nottingham, Worcester and Aberdeen in Great Britain; and in Canada, South Africa, New Zealand and Australia.

767. IN SUFFOLK. 62 by 71.

1278. A GREY DAY. (Water-colour.) 14¼ by 18.

THOMAS AUSTEN BROWN, A.R.S.A. 1859-1924.

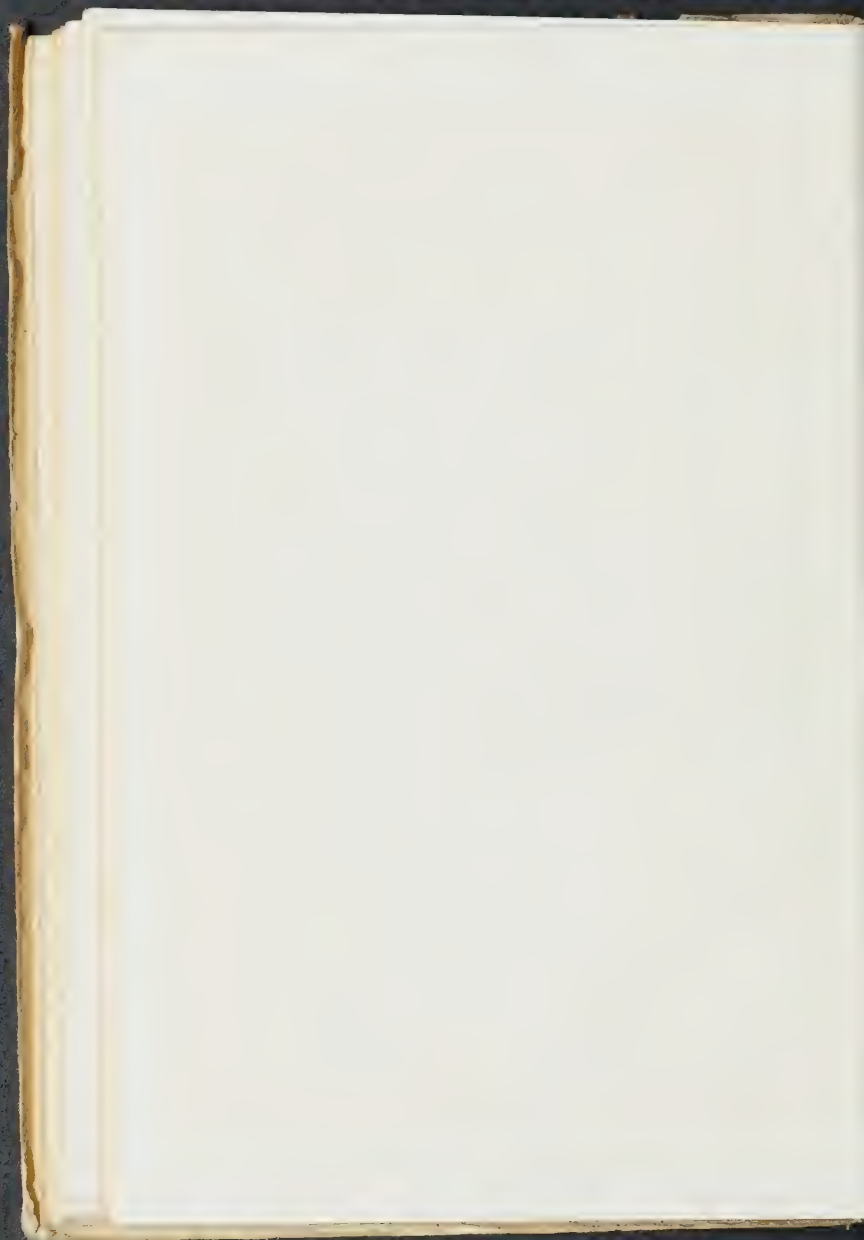
Born at Edinburgh, Scotland. Studied at the Royal Scottish Academy, Edinburgh. Member of the National Portrait Society; the Royal British Colonial Society of Artists; the Society of Graver Printers in Colour; and Honorary member of the South Wales Art Society. Associate member of the Royal Scottish Academy; the Société Nationale des Beaux-Arts, Paris; and corresponding member of the Société Royale des Beaux-Arts, Brussels. Awarded a gold medal of



ARNESBY BROWN, R.A.

No. 767

IN SUFFOLK



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the first class, Munich, 1896; medals of the second class, Munich, Dresden and Barcelona, 1911; grand gold medal, Budapest; and silver medal, Barcelona. Represented in public galleries in England, Scotland, Belgium, New Zealand, South America and Germany.

583. WAYSIDE PASTURE. 52¼ by 59¼.

BARTHOLOMAUS BRUYN. 1493-1553-6.

Born possibly in Holland or at Cologne, of Netherlandish descent. Lived in Cologne after 1515. His early work reflects the influence of Jan Soest of Haarlem and his portraiture that of Joos van Cleef. He belonged to the Cologne school of German painting.

732. ELIZABETH VON CONERSHEIM. (Oil on wood.)
18¼ by 13¼.

797. CHRISTIAN VON CONERSHEIM. (Oil on wood.)
18¼ by 13¼.

SIR DAVID YOUNG CAMERON, R.A., R.S.A.

Born at Glasgow, Scotland. In 1885 entered the Edinburgh School of Art and in the same year was elected a member of the Scottish Atelier Society. Studied etching under George Stevenson, R.E. Elected A.R.A. engraver, 1911; A.R.A. painter, 1916, and R.A., 1920. Member of the Royal Scottish Academy, Edinburgh; Royal Scottish Society of Painters in Water Colours, Glasgow; International Society, London; LL.D., Glasgow University. Awarded gold medals at Dresden, 1897; Paris, 1900; International Art Exhibition, Munich, 1905. Awarded silver medals at Antwerp, 1893; Chicago, 1893; and Brussels, 1895. Represented in the Tate Gallery and British Museum in London; and in many

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public collections in Scotland and England. Also in the National Gallery of South Australia, Adelaide; and in Durban, Melbourne, Budapest, Munich, etc.

584. OCTOBER. 24 by 39¾.

GIOVANNI ANTONIO CANAL (CANALETTO)

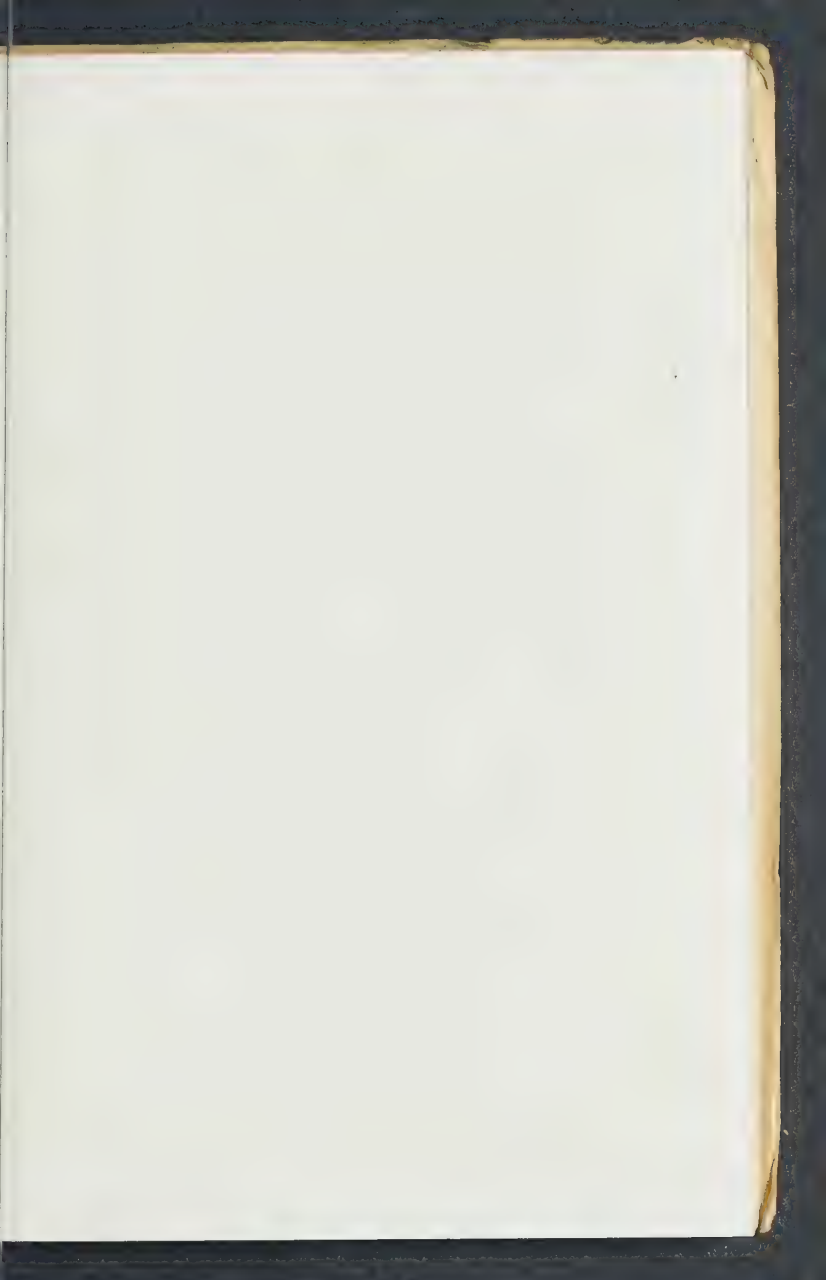
1697-1768.

Born at Venice in Italy and studied under his father Bernardo Canal, who was a decorator and scene painter. After first painting theatrical decorations he went to Rome to study the classical antiquities and on his return he occupied himself exclusively in painting views of Venice, which, on account of their truth to nature and artistic effect, met with great success. In 1746 Canaletto visited London, and, remaining there two years, painted many of its most striking views. The scene of the National Gallery picture, called "The Vegetable Market," is the Piazza di San Giacomo di Rialto with the Church in the background and the Rialto bridge and the spire of the Church of San Bartolommeo on the right. The picture comes from the collection of the Earl of Lonsdale.

3593. THE VEGETABLE MARKET. 46¾ by 50¾.

JAN VAN DE CAPPELLE. 1624-1680.

Born at Amsterdam, and was the friend and adviser of Rembrandt. He became one of the first painters of the sea and ships which Holland has produced. Very little is known of his life beyond the fact that he inherited a rich dye works from his father and left a fortune behind him which included masterpieces of Frans Hals and Rembrandt. His finest works are now in England and several of them in the National





GIOVANNI CARIANI DE BUSI 1480-1547

No. 3568

PORTRAIT OF GIOVANNI ANTONIO CARIANI

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Gallery. His "Calm on a Dutch River" is a typical example of his love of calm still waters reflecting ships and approaching storms.

3451. CALM ON A DUTCH RIVER. 14 $\frac{3}{4}$ by 20.

GIOVANNI CARIANI DE BUSI. 1480-1547.

Born at Fuipiano on the Brembo in the latter part of the 15th century and passed his life principally at Venice and Bergamo. His first dated picture is 1514 and his last 1541. Cariani, as he is called, was one of the Venetian painters who followed the style and manner of Giorgione in the early 16th century and attained great skill in portraiture and religious painting. Cariani's reputation has suffered to some extent by the number of his works which have been attributed to such artists as the Bellinis, Palma Vecchio and Pordenone.

The National Gallery portrait is one of the artist's most interesting paintings. It was in all probability painted about the year 1530 and has been called a Portrait of Giovanni Antonio Cariani, a member of the artist's family. It is fully signed on the square of paper to the left with the signature "Io Carianus de Busis B/gomensis (Bergamensis) pinxit." The portrait comes from the collections of the Marquise Serra San Pierre d'Arena and of Herr Adolphe Thiem of San Remo.

3568. PORTRAIT OF GIOVANNI ANTONIO CARIANI.

36 $\frac{1}{2}$ by 36 $\frac{1}{2}$.

BENEDETTO GIOVANNI CASTIGLIONE. 1616-1670.

Benedetto Castiglione was born at Genoa. After studying under Giovanni Paggi and de Ferrari, he became a disciple of Van Dyck when that master was painting there. He rapidly became one of the most interesting painters of his

BRITISH AND FOREIGN PICTURES

time and devoted himself principally to historical and pastoral subjects. His pictures of this description are remarkable for their clear and vigorous colour. His figures are always picturesquely grouped and his landscapes are strong and appropriate settings to the incidents. The latter part of Castiglione's life was passed in the service of the Duke of Mantua, who treated him with the greatest liberality and munificence.

3525. AN OFFERING TO PAN. 61 by 90.

J. B. SIMÉON CHARDIN. 1699-1779.

Born in Paris, the second son of Jean Chardin, carpenter and maker of billiard tables to Louis XIV. Siméon, like his brothers, was destined to his father's calling and in spite of showing early signs of his artistic inclination was sent by his father to the workshops. At last, however, his father gave way, and Siméon was sent to the studio of Cazes, a conventional painter. He was saved by entering the studio of Noel Nicholas Coypel and later worked under J. B. van Loo at Fontainebleau. His first painting was a swinging sign for a surgeon on which he painted a scene called "After the Duel," which made such a sensation that even Academicians joined the throng which gazed at it. With this beginning, Chardin, who during his life was to do so much to purify the art of France of academics and to implant simplicity in its place, devoted himself for a time entirely to painting still-life, and such was his skill that his pictures were supposed to be original works of the great Dutch masters. Chardin presented himself for election to the Academy in 1728, and was accepted with great enthusiasm. In 1734 he began that series of interiors with figures which was to occupy him for the rest of his life. His fame increased; he was appointed treasurer

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of the Academy in 1755, and the following year was granted the great prize of the Academy—the right to apartments in the Louvre. The last years of Chardin's life witnessed his great achievements in pastel, and he used this medium with the full power which its limits permit.

267. STILL-LIFE. 23½ by 28.

CHINESE ART. YUAN PERIOD.

The Yuan period of Chinese art came with the Mongol conquest in the 13th century. The Imperial family fled from Hangchow in 1276 and the Mongol dynasty reigned from 1280-1368. The Yuan period was not one of the great creative periods of Chinese art. Instead it rather exemplifies the directing of the technical powers of professional artists, trained in the historic school, to purveying to their Mongol masters the only phase of art they could well understand namely, realism. So they copied the trees and flowers of the Mongol gardens, their animals, particularly their horses and the details of the coarse material lives of the Mongols themselves.

798. MONGOL PRINCE MOUNTED ON A BLACK HORSE.

(Water-colour on silk.) 70¼ by 41¼.

JEAN-BAPTISTE CAMILLE COROT. 1796-1875.

Born of humble parents, in Paris, France. He did not follow his artistic inclination until he was twenty-two years of age, when he became a pupil of Michallon, later of Victor Bertin, finally finishing his studies in Italy. He first exhibited in 1827. His method was to work in the country in the summer, at dawn, at sunset and by moonlight, and during the winter he worked at his studio on the ideas thus afforded him. His individuality was very evident in all his work. He saw and depicted nature in a manner full of fancy and poetry, and

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in all his landscapes there is an exquisite perception of the atmosphere enveloping and beautifying every object.

In early years Corot had to contend with poverty, but later in life wealth came to him freely and found him always a generous giver to the poor and needy artist. He received many medals of honour, and in 1846 was decorated with the Legion of Honour, becoming an officer of the Legion in 1867.

775. THE STREET AT AUVERS. (Oil on wood.) 16¼ by 9½.

3653. THE FISHERMAN. 7½ by 9½. (Bequeathed by Mrs. Lila Booth Seybold.)

CHARLES COTTET. 1863-1925.

Born at Puy. His first masters were Puvis de Chavannes and Roll, but he was of an independent disposition and studied little except from nature. He first exhibited in the Salon of 1889. Went to Algeria in 1892 and to Egypt in 1894. He is represented in the Luxembourg and in many other important collections, both public and private. Cottet continued his work largely in Brittany and, more intimately than any other painter, he has depicted its coast landscape and people and expressed its peculiar beauty and character.

3527. COAST OF BRITTANY. 32½ by 40.

LUCAS CRANACH (THE ELDER). 1472-1553.

Born at Kronach in the Bishopric of Bamberg. He is said to have learnt his art from his father who was a painter although none of his works remain. In 1504 he established at Wittenberg as Court Painter to Frederick the Wise who bestowed on him a coat of arms and a patent of nobility. He was twice elected Burgomaster of Wittenberg and besides his large art workshops he carried on a book-printing and an apothecary's business.

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Cranach held the office of Court Painter to three successive Electors of Saxony and may be regarded as pre-eminently the painter of the German Reformation. The religious influences of the times moved him deeply although he was also considerably affected by the influence of the Renaissance as may be seen by the classical subjects which he painted so naively and so humourously. He was the intimate friend of Luther, whom he represented several times in his pictures, and a warm adherent of his doctrine.

The subject of the National Gallery picture was a favourite one with the artist and was repeated several times in pictures of different sizes and compositions. The brilliance of its colouring and the force of its characterization is backed by a craftsmanship which few painters have excelled.

3694. CHRIST WITH THE WOMAN TAKEN IN ADULTERY.

(Oil on wood.) 33 by 46½.

JOHN CROME. 1769-1821.

Born at Norwich, England, the son of a weaver and inn-keeper. His introduction to painting was a seven years' apprenticeship to a Norwich house and sign painter aided by his own incessant study from nature along with his friend Robert Ladbroke. In spite of a number of wealthy patrons which included Sir Thomas Beechey, the portrait painter, who allowed Crome the use of his studio whenever he came to London, Crome had a hard struggle to live by his art and was obliged to devote himself continually to teaching, riding round from one great home to another and only working for himself during holidays.

After a time he achieved a local celebrity and his pictures began to sell to admirers in Norwich without the uncertainty of sending them to London. In 1803 the famous Norwich Society

BRITISH AND FOREIGN PICTURES

of Artists was founded and in 1810 Crome became its President with J. S. Cotman as Vice-President and Stark, Vincent, Thirtle and J. Bernay Crome, his son, as some of its members.

Crome travelled a good deal in England and Wales and in 1814 paid a visit to Belgium and France where he acquired material for several important pictures. Crome might be said to be the father of all British landscape painting. He broke away from the old brown tradition and he painted the earth and sky as he saw them. His art was founded on that of the Dutch painter Hobbema whose pictures he had seen in the home of his first patron, Mr. Harvey. His greatest landscape, *Mousehold Heath*, which was painted as he said to express "air and space," could not be sold at his death at any price, but is now one of the treasures of the British National Gallery.

2920. THE OLD OAK. 36½ by 44.

LEON DABO.

Born at Detroit, Michigan, U.S.A. Studied at the *École des Arts Décoratifs*, at the *Académie Julien* and under Daniel Vierge, Paris; and under Galliardi in Rome, and in Florence. Represented in many public galleries.

355. MARIGOLDS COVE, LATE EVENING. 29½ by 33¼.
(Presented by the Rev. N. D. Hillis, 1912.)

CHARLES H. G. DAGNAC-RIVIÈRE.

Born in Paris. Studied at the *École des Beaux-Arts* under Hébert, Gustave Boulanger and Benjamin Constant. Member of the *Société des Artistes Français*; the *Société Nationale des Beaux-Arts*; and the *Société des Peintres Orientalistes Français*; *Officier de l'Instruction Publique*.

92. SHADOW AND SUNLIGHT. 21 by 17¼.

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CHARLES FRANÇOIS DAUBIGNY. 1817-1878.

Born in Paris, France, the son of the painter, Edmé François Daubigny, who had been trained by Bertin. Daubigny began early to make his living by painting boxes and clocks and other articles of commerce. At the age of eighteen he visited Italy for a year. On his return to Paris he entered the studios of Granet and Paul Delaroche. Exhibited his first picture at the Salon in 1838. In 1848 he won a second-class medal, and in 1853 a first-class medal. He was by this time considered one of the group of landscape painters which included Corot, Rousseau, Dupré and Millet and was producing work which was eagerly sought after and which reached at times a very high standard of excellence. Daubigny particularly loved the river, and from his house-boat painted the running water, the river banks with their fields, and the ever-changing effects of sky and cloud. Daubigny was the youngest of the Barbizon group of painters. Created Chevalier of the Legion of Honour in 1859 and Officer in 1874.

268. LANDSCAPE SKETCH. (Oil on wood.) $9\frac{1}{2}$ by $15\frac{1}{2}$.

THÉOPHILE DE BOCK. 1851-1905.

Born at the Hague, Holland, and studied under J. W. van Borselen and H. J. Weissenbruch. Influenced by the Barbizon School. Lived at Renkenn and towards the end of his life at Haarlem.

3652. LANDSCAPE. $15\frac{1}{2}$ by $23\frac{1}{2}$. (Bequeathed to the National Gallery by Mrs. Lila Booth Seybold.)

ALEXANDRE GABRIEL DECAMPS. 1803-1860.

Born in Paris, France. During his childhood he ran wild among the peasants of Picardy, acquiring a distaste for study which always hindered his artistic development. He studied

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for a short time under Bouchot, Abel de Pujol, David and Ingres, and travelled extensively in Italy, Switzerland and the Levant. His finest pictures were painted in the East. He exhibited little, but was awarded medals at the Salon in 1831 and 1834. He was a romanticist, and a great master of light and shade. Two of his greatest pictures, "A Soldier of the Vizier's Guard" and "The Turkish Patrol" are in the Wallace collection in London.

269. THE SHEPHERD. $12\frac{1}{4}$ by $15\frac{1}{4}$.

HILAIRE GERMAIN EDGARD DEGAS. 1834-1917.

Born in Paris and studied at the École des Beaux-Arts under Lamothe and Ingres, and at the Louvre where he copied the old masters. A visit to Virginia and Florida aroused his sense of colour. On his return to Paris he joined the artistic rebels of his day, Monet, Renoir, Manet and others who were in conflict with the artistic conventions. Degas found his strength in draughtsmanship, which, commencing with the exactitude of Ingres, developed into the expressive impressionism of his drawings of the ballet and other interiors with figures. Whatever he sees he depicts without illusion, whether it be beautiful or ugly, and his power of draughtsmanship has had few equals.

1826. DANSEUSES À LA BARRE. (Pastel on paper.) $43\frac{3}{4}$ by 37

GEORGES D'ESPAGNAT.

French Impressionist School. Born at Melun, Seine et Marne.

265. WOMAN AND CHILDREN. $31\frac{1}{2}$ by 39.

1819. YOUNG WOMAN READING. $21\frac{1}{2}$ by 18.

(1819 Presented by Messrs. Durand-Ruel, New York, 1921.)

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PAUL DOUGHERTY, N.A.

Born at Brooklyn, New York, U.S.A. Studied in Paris, London, Florence, Venice and Munich. Member of the National Academy of Design; the National Institute of Arts and Letters, New York; and the New Society of Artists. Awarded silver medal, Carnegie Institute, Pittsburgh, 1912; Inness Gold Medal, National Academy of Design, New York, 1913; gold medal, Panama-Pacific International Exposition, San Francisco, 1915. Represented in the Metropolitan Museum of Art, New York; Carnegie Institute, Pittsburgh; Art Institute of Chicago; National Gallery of Art and Corcoran Gallery of Art, Washington, D.C.; Brooklyn Institute of Arts and Sciences, New York; Omaha Museum; City Art Museum, St. Louis; Detroit Art Museum; Buffalo Fine Arts Academy; and in many other American art galleries.

383. THE LIGHT ON THE SEA. 47½ by 35½

EDMUND DULAC.

Born at Toulouse, France. Studied first at Toulouse and later at the Académie Julien in Paris. Went to England and became a naturalized citizen and has lived in London ever since. Edmund Dulac has won distinction as the illustrator of many beautiful editions of well-known books and has held many successful exhibitions of his work.

736. THE THREE PRINCESSES. (Water-colour.) 14½ by 10¾.

PAUL MICHEL DUPUY.

Born at Pau, France. Studied at the École des Beaux-Arts, Paris, under Leon Bonnat and A. Maignan. Exhibited first at the Salon in 1896, and was awarded medals in 1901 and 1902; Represented in the Luxembourg and the

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Petit Palais, Paris; Etienne Museum; Rheims Museum; Pau Museum; Philadelphia Museum; and at Rio de Janeiro, Brazil. Decorated the great Hall of the Ministry of Agriculture, Paris, 1906, and the great Hall of the School of Agriculture at Grignon. Chevalier of the Legion of Honour. Among his principal portraits is one of General Pau in the National Art Gallery, Sydney, Australia.

180. PIGEONS, THE LUXEMBOURG. 20¾ by 29¾.

DUTCH SCHOOL, 17TH CENTURY.

1734. ABRAHAM DISMISSING HAGAR. 30¾ by 38¾.

SIR ALFRED EAST, R.A. 1849-1913.

Born at Kettering, England. Deciding to devote his life to art, he gave up a business partnership and went to Paris and entered the École des Beaux-Arts, afterwards joining Julien's studio and working under Bouguereau and Tony Robert-Fleury. He returned to Glasgow and later went to London. He first exhibited at the Royal Academy in 1883. Elected A.R.A. 1899 and R.A. 1913; President of the R.B.A., 1906-1913; Associate of the Société Nationale des Beaux-Arts, Paris; Hon. Associate of the Royal Institute of British Architects; Hon. Member of the Meiji Bijutsu Kai, Japan; Hon. Member of the Academies of Milan and Stockholm; and member of the Société Royale des Aquarellistes, Belgium. Awarded gold medals at London, Paris, Munich and Barcelona and decorated with the Order of the Crown of Italy. He was knighted in 1910.

301. GREENWICH PARK. 16¾ by 22¾.

EDWIN ELLIS, R.B.A. 1841-1895.

Born at Nottingham, England. When a boy he worked at lace designing and was able to pursue his studies only in the

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early morning and late at night. He left it to follow his art, studying for a time with Henry Dawson and later going to France. He was elected a member of the R.B.A. His early death cut short a career which was beginning to realize its full promise.

A memorial exhibition of his work was held at the Castle Museum, Nottingham, in 1893. Two of his greatest pictures, "After Three Days' Gale" and "Full Summer," now hang in the Nottingham Castle Museum.

365. MARINE. $17\frac{3}{4}$ by $32\frac{1}{2}$.

WILLIAM ETTY. 1787-1849.

William Etty was born at York, the son of a miller, and was apprenticed to an inconspicuous painter at Hull for some years. At nineteen years of age he went to London, studying at the Academy schools and with Sir Thomas Lawrence, which, however, did not add to his progress as Lawrence almost entirely neglected his pupils. He made his reputation after a long visit to Venice and was shortly afterwards elected a member of the Royal Academy.

Etty beside being one of the greatest figure painters of his century had an immense influence on later art movements in England, the Pre-Raphaelites in particular. It was from Etty that the young Millais learnt his colour and Madox Brown strove to acquire the subtlety of the astounding range of his flesh painting. Frith also was his disciple. It was Etty who directed Millais to leave the schools alone as much as possible and go direct to nature.

3461. FEMALE FIGURE SEATED. 24 by $15\frac{3}{4}$.

3462. FEMALE FIGURE KNEELING. $25\frac{5}{8}$ by $18\frac{3}{4}$.

HANS EWORTH, 16th CENTURY.

The first mention of the name of Hans Eworth as one of the company of artists who painted portraits of the English Tudor nobility both contemporary with and after the death of Holbein in 1543, occurs in the records of Lumly Castle, where among the list of pictures and drawings by Holbein, including the famous Christina, Duchess of Milan, now in the National Gallery, there is mention of at least three portraits "drawen by Haunce Eworthe." Further research revealed many more, most of these signed with the initials H. E., and it was not long before his position in the ranks of Tudor portrait painters was definitely established. Hans Eworth seems to have come to London from his birthplace Antwerp, about the year 1543, and to have immediately commenced the practice of portrait painting, while a volume of "Documents relating to the office of the Revels" in the time of Queen Elizabeth states that he was, like many other artists of his time, engaged in making and painting "patternes for maskes in 1573."

Hans Eworth was entrusted with many important commissions which included portraits of Queen Mary, Lady Jane Grey, Queen Elizabeth and many other notabilities of Tudor times. He also painted allegorical pictures such as the "Queen Elizabeth and the Goddesses" at Hampton Court. Although his work varies considerably it is generally of a very high quality. The National Gallery portrait of "Mary Nevill, Baroness Dacre," is admittedly one of his very best. There is no record of Hans Eworth's death, but in the list of the Freemen of the Artists Guild of St. Luke at Antwerp a name similar somewhat to his continues to appear in the accounts of the Guild until 1588, which may be taken as the probable date on which at any rate he ceased to be a member.

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It is interesting to note that the inset portrait of Lord Dacre is a facsimile of a portrait by Holbein which has vanished.

Mary Nevill was the daughter of George Lord Abergavenny. She married Thomas Fiennes, ninth Lord Dacre, born in 1517, who was executed at Tyburn in 1541 for complicity in the murder of a gamekeeper in Sussex which was the outcome of a midnight escapade. After his death Mary Nevill married successively John Wooton and Francis Thursby, both gentlemen of Norfolk.

3337. PORTRAIT OF MARY NEVILL, BARONESS DACRE.

(Oil on wood.) 29 by 22¾.

I. H. J. T. FANTIN-LATOURE. 1836-1904.

Born at Grenoble in France, and studied first with his father, a pastel painter. When the family settled in Paris he continued his studies under Lecoq de Boisbaudran, Couture and Courbet, and entered the École des Beaux-Arts. He was the friend of Ingres, Delacroix, Corot, Millet and Courbet. He exhibited in the Salon of 1861; but many of his more important pictures were refused after this, and were not accepted again for many years. Whistler took an interest in him and introduced him to English artistic circles. He lived for a time in England, and many of his portraits and most of his flower pieces are to be found in English galleries. In his later years he devoted most of his time to lithography, and after the year 1876 he regularly exhibited lithographs, some of which are portraits, while others are imaginative drawings intended to illustrate the music of Wagner and other composers. Created Officer of the Legion of Honour, 1900.

776. BOUQUET DE ROSES. 14¾ by 17¾.

3651. BOUQUET OF ROSES. 17½ by 21½.

(Bequeathed to the National Gallery by Mrs.
Lila Booth Seybold.)

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MARK FISHER, R.A. 1841-1923.

Born in Boston, U.S.A., of English parents. His earliest instruction was gained at the Lowell Institute, but at the age of twenty he went to Paris and studied for a short time in Gleyre's studio. Awarded medals at Paris, Chicago and St. Louis. On his return to Boston he met with small encouragement, so in 1871 he went to England and settled there. Elected A.R.A., 1911 and R.A., 1920. Represented in the collections of Adelaide and Perth, Australia; Johannesburg, South Africa; Dublin, Manchester, Birmingham, Leeds, and in many corporation galleries in England.

1286. SHEEP SHEARING IN A BARN. 29¼ by 24¼.

FRANÇOIS FLAMENG. 1855-1923.

Born in Paris, the son of the famous engraver, Leopold Flameng. Studied under Cabanel and Jean-Paul Laurens. Exhibited at the Salon for the first time in 1875. In 1879, he obtained, together with a second medal, the Grand Prix du Salon. Painter of historical and genre pictures; and latterly has obtained success in France, England and America in portraiture. Created Officer of the Legion of Honour in 1896; and has been a member of the Institute since 1895.

31. COURTYARD OF THE ALHAMBRA. 31¼ by 42¼.

FLEMISH SCHOOL, 17TH CENTURY.

3127. MARRIAGE AT CANA. (Oil on wood.) 17¼ by 28¼.

(Presented by Mrs. Evelyn Remon.)

W. RUSSELL FLINT, A.R.A.

Born at Edinburgh, Scotland. Studied at the Edinburgh School of Art. A member of the Royal Scottish

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Water-Colour Society, Royal Institute of Oil Painters and Art Workers' Guild. Awarded a silver medal at the Paris Salon, 1913. Represented in the Walker Art Gallery, Liverpool, at Cardiff, at Udine, Italy, in Japan and other important collections. Works chiefly in water colour and is the illustrator of many books, including Sir Thomas Mallory and Chaucer. Elected R.W.S. 1917, and A.R.A. 1924.

2026. THE BATHER'S ARCADE. (Water-colour.) 22 by 31.

2027. THREE LITTLE TENTS. (Water-colour.) 19½ by 26½.

FRANS FLORIS. 1517-1570.

Frans de Vriendt, commonly called Frans Floris, was born at Antwerp, Belgium. When a young man he studied sculpture with his uncle Claudius de Vriendt. His love for colour at length turned him to painting, and he became a pupil of Lambert Lombard, with whom he made great progress in his art. He visited Italy, where he diligently studied the work of Michelangelo and the antique. He returned to Flanders with the drawings he had made, and there his first productions exhibited a finer design and better understanding of composition than had been achieved by his countrymen. He was called the "Flemish Raphael," patronized by Counts Egmont and Hoorn, and received as a master into the Guild of St. Luke at Antwerp in 1540.

Frans Floris principally painted mythological and symbolical pictures, and "The Five Senses" is an excellent example of the latter phase of his work.

363. THE FIVE SENSES. (Oil on wood transferred to canvas.)
12¾ by 14¾.

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FRENCH PRIMITIVE PAINTING, 15TH CENTURY.

French portraiture of the 15th century is necessarily rare and valuable, both artistically and historically. Like all French art of this period it was derived largely from that of Flanders and gradually acquired in French hands a more graceful and elegant manner. The greatest exponent of it was Jean Fouquet, who worked at Tours from 1415 to 1485. The National Gallery "Portrait of a Merchant" is one of the most interesting portraits of this period and influence which has appeared in recent years. Its simplicity, vigour and penetration of character place it in a category of exceedingly high accomplishment in the history of portrait painting.

3526. A MERCHANT. (Oil on wood.) 10¾ by 7¾.

FRANCESCO FURINI. 1604-1649.

Born in Florence the son of Filippo Furini, a portrait painter. After being instructed by his father he studied further under the painters Passignano and Roselli, and on leaving their schools visited both Rome and Venice. In 1644 he was appointed Curate at Mugello, where he painted some of his best pictures. He drew with great elegance and correctness and was especially fond of the delicate forms of women and children and generally made choice of subjects into which he could introduce them. This little picture is a study for a large picture of the same title now in the Pitti Palace in Florence.

2025. ADAM AND EVE IN THE GARDEN.

(Oil on paper.) 11 by 16½.

CHARLES WELLINGTON FURSE, A.R.A. 1868-1904.

Born at Staines, in Middlesex, England. Through his father he was related to Sir Joshua Reynolds. Educated at Haileybury College, and at sixteen years of age began to study under

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Professor Legros at the Slade School of Art in London where he obtained a scholarship in the following year. Later he went to Paris and studied at the Académie Julien. Returning to London he began to make a name for himself by the work which he sent to the Royal Academy and the New English Art Club. The last years of Furse's short life saw the production of a number of great pictures, principally portraits, many of which were painted out of doors. "The Lilac Gown" was exhibited at the Royal Academy in 1904 and is one of the last pictures from his hand. Elected A.R.A., 1904. He devoted much time during the years 1899-1901 to his decorative spandrels for the Liverpool Town Hall. Furse's art was virile and vigorous, strong alike in conception, drawing and colour.

734. THE LILAC GOWN. Oval, 49 by 39.

THOMAS GAINSBOROUGH, R.A. 1727-1788.

Born at Sudbury, in Suffolk. His genius was intensely precocious. At twelve years old he was using palette and brushes and every spare moment and holiday was spent in painting and drawing from nature. His father, seeing his talent, apprenticed him to Gravelot, the book illustrator and engraver in London. After three years' apprenticeship and study at St. Martin's Lane Academy, Gainsborough set up a studio for himself in Hatton Garden. There was small demand for his work, so he returned to Suffolk, where he met his future wife and was married at the age of nineteen, his wife being two years younger.

For a time the young couple lived at Ipswich, but they soon went to Bath, where portrait commissions came to Gainsborough faster than he could execute them. In 1768 the Royal Academy was formed, and such had been Gainsborough's success at Bath that his name was included in the thirty-six original members enrolled.

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In 1774 Gainsborough moved to London, where Sir Joshua Reynolds was then at the height of his fame, and resided at Schomberg House. His triumph was immediate and permanent. By 1779 he was at the very height of his fame; all the eminent men and fashionable women of the day sat to him and he was the favourite painter of the King and Royal family. Gainsborough exhibited regularly at the Royal Academy from 1769-1783; but in the latter year, owing to a disagreement with the Council about the hanging of his picture of the "Three Princesses," he withdrew his pictures and never again exhibited there.

His art was intensely personal; he never left England; he had little book-learning, and he was wont to boast that his only reading had been in the book of nature; but the power and mastery of his art, beginning with minute studies from nature, grew to be uttered with a swiftness, sympathy and certainty which have rarely been surpassed. In landscape, as well as portrait painting, Gainsborough's artistic achievement is at the very summit of English art.

In order to explain the artist's technical power and precision it may be said that authentic records state that the portrait of Ignatius Sancho was painted at Bath in one hour and forty minutes, November 29, 1768.

58. IGNATIUS SANCHO. 29 by 24½.

Ignatius Sancho, a negro, was born on a Spanish slave ship in the West Indies, and brought to England at an early age. He had unusual talents for one of his race. He wrote poetry, composed two pieces for the stage, and wrote a treatise on music which he dedicated to the Princess Royal, while his knowledge of painting was considerable. Two volumes of his letters were published in 1784 by J. Nicholls, of Fleet Street, London, which gave evidence of considerable ability and culture.

3566. THE REV. WILLIAM STEVENS. 49 by 39.

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LUCA GIORDANO. 1632-1705.

Born at Naples, in Italy, the son of an obscure artist. His great ability caused the Viceroy of Naples to place him under the care of Josef Ribera. At the age of thirteen he went to Rome and copied the works of Raphael, Michelangelo and Caravaggio. His talents were soon perceived by Pietro da Cortona, who engaged him as his assistant. The brilliant style of his master suited Giordano and he aimed at excelling him. The demand for Giordano's drawings and sketches became so great that his father continually urged him to hurry by repeating to him, "Luca, fa presto" ("Luca, make haste") and this phrase became his nickname. With his father he journeyed through Lombardy to Venice, where he studied the works of Titian and Paolo Veronese. Upon the invitation of Charles II of Spain he went to Madrid and in 1692 was appointed painter to the king. During the ten years of his stay in Madrid he painted more pictures and frescoes than an average artist could produce in a lifetime. After the death of Charles II, he was retained by Philip V, whom he accompanied in 1702 to Naples, where he died.

Giordano was gifted with extraordinary talent and technical ability, but he sacrificed originality and feeling for bold and rapid execution.

939. ADAM AND EVE. 38¼ by 51¼.

HUGH DE T. GLAZEBROOK.

Born in London, England. Studied painting at South Kensington under Sir Edward Poynter and at the Atelier Bonnat in Paris. Exhibited at the Royal Academy and provincial galleries. A member of the Royal Society of Portrait Painters, London, and of Société Naturelle des Beaux Arts, Paris.

3691. THE LADY IN BLACK. 82 by 32.

(Presented by the Artist.)

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R. GWELO GOODMAN.

Born in South Africa. Educated at the Grey Institute, Port Elizabeth. Studied at the Académie Julien under Bouguereau and Constant. Awarded a gold medal at the Panama-Pacific International Exhibition in 1915. A member of the Pastel Society, London. Represented in the corporation galleries of Oldham, Liverpool, Manchester, Southport, Huddersfield and Dudley; the South African Art Gallery, Cape Town; and the Art Gallery of Toronto.

384. A BYWAY OF VENICE. (Pastel.) 26½ by 31¼.

FRANCISCO JOSÉ DE GOYA Y LUCIENTES. 1746-1828.

Born at Fuendetodos in Spain. He was admitted, at an early age, into the studio of Jose Luxan Martinez. Having offended the Inquisition, he fled to Madrid and joined a band of bull-fighters, journeying with them until he reached Italy. He settled down in Rome to study his art and showed such ability that the Academy of Parma awarded him second prize in a competition. He returned to Madrid in 1775 with his wife, a daughter of Francisco Bayeu, and began to follow his profession industriously. His originality and talent were recognized by the king's painter, who gave him an order to paint canvases for the tapestry factory at Santa Barbara. His career soon became intimately connected with the life of the court. The king commissioned him to design a series of frescoes for the Church of St. Anthony of Florida, Madrid. In the year 1799 he was elected a member of the Royal Academy of San Fernando, and appointed First Painter of the Court. He retired to Bordeaux in 1826.

From the time of Velasquez and Murillo in the 17th century to the time of Fortuny in the 19th century, Goya's name is the only important one found in the history of Spanish art. He

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worked rapidly and during his portrait period (1798-1818) he painted, among many others, the portraits of four sovereigns of Spain. His drawing in red chalk of Sir Arthur Wellesley, then in command of the British troops in the Peninsula, is generally considered to be the best existing likeness of the victor of Waterloo. Goya's portraits, which are his greatest achievements, are unexaggerated and life-like. He also painted the tortures of the Inquisition, bull-fights and battles; and in his lithographs and etchings he satirizes the follies and superstitions of his time. During the last ten years of his life he devoted most of his time to lithography and in the "Bull-fight Series of Bordeaux" he shows a wonderful mastery of what was then a new means of expression.

816. A GOVERNOR OF CADIZ. 43 by 32.

WALTER GREAVES.

Born at Chelsea, London, the son of a Thames boat-builder who used to row Turner on the river in the days when he lived at Chelsea and who knew Thomas Carlyle and other celebrities of that time and place. Walter Greaves and his brother Henry both became artists. They first met Whistler in 1870 and their acquaintance soon ripened into friendship and for many years they were his devoted pupils.

Walter Greaves, who had the greater talent, went on painting steadily in oil and water-colour and making etchings and drawings of the river and streets about Chelsea. Finding it more and more difficult to dispose of his larger pictures, they were rolled up and stored away in his house and many of them came into possession of a second-hand bookseller for a few shillings, where they remained unnoticed until 1911, when they were discovered and an exhibition held which brought the artist into prominence.

353. MILMAN STREET, CHELSEA. 33½ by 43½.

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MAURICE WILLIAM GREIFFENHAGEN, R.A.

Born in London, England. Studied at the Royal Academy Schools, London, where he won many prizes. Elected A.R.A. 1916, and R.A. 1922. Member of the Art Workers' Guild and the Society of Mural Decorators. Awarded gold medals at Munich in 1897; and at Dresden in 1901; and Honourable Mention at Pittsburgh in 1907. Head Master of the Life Department at the Glasgow School of Arts since 1906. Represented in the Walker Art Gallery, Liverpool; the National Gallery, Sydney, Australia; the Carnegie Institute, Pittsburgh; the Municipal Museum, Ghent; and in the Chantrey collection at the National Gallery of British Art, London. Widely known as an illustrator and decorator.

1733. PASTORAL. 50¾ by 53.

ALEXIS HARLAMOFF.

Born in Russia, but now living in Paris. Studied at the École des Beaux-Arts, Petrograd. Awarded the Prix de Rome, in 1870. Member of the Petrograd Academy; Chevalier of the Legion of Honour. Painted the portrait of Alexander II of Russia and of many prominent people. Several of his pictures were acquired by Queen Victoria.

50. FLOWER GIRL. 40¾ by 28¾.

DOROTHY HAWKSLEY

Born in London, England. Studied at St. John's Wood and Royal Academy Schools. Awarded medal and Landseer Scholarship in R. A. Schools. Honourable Mention at the Paris Salon, 1922. Elected a member of the Royal Institute of Painters in Water-Colours, 1917.

2031. LUNG CH'ING AND THE BEGGAR MAID. (Water-colour.) 37¾ by 26¾.

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JAN DAVIDSZ DE HEEM. 1600-1674.

Born at Utrecht, Holland, the son of David De Heem, the flower painter, with whom he studied. His pictures bear dates from 1640-1669 and represent flowers, fruit, vases and ornaments of gold and silver and similar objects of still-life. His pictures were eagerly sought after by the most distinguished persons of his time and were purchased at large prices. Being forced to leave Utrecht, owing to the troubles in Holland in 1671, he took refuge at Antwerp, where he remained until his death.

318. STILL-LIFE. 18 by 24¼

JEAN JACQUES HENNER. 1829-1905.

Born at Bernviller. Studied first with the painter Gutzwiller and later under Gabriel Guérin at Strasburg and at the École des Beaux Arts in Paris in 1847. He became a painter of portraits and of figures in landscape, rich in colour and individual in manner. He received many prizes and honours for his work and is represented in many European and American collections.

3655. HEAD OF A WOMAN. 21½ by 14½.

(Bequeathed to the National Gallery by Mrs. Lila Booth Seybold.)

GEORGE HENRY, R.A., R.S.A.

Born in Ayrshire, Scotland. Studied at the Glasgow School of Art and in Paris. Elected R.S.A. Elected A.R.A., 1907, and R.A., 1920. Awarded gold medals at Munich in 1905 and at Vienna in 1900.

738. THE CONNOISSEUR. 59¼ by 49¼.

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WILLIAM HOGARTH. 1697-1764.

Born in Ship Court, Old Bailey, London, the son of a schoolmaster. About the year 1712 he was apprenticed to Ellis Gamble, a silversmith, and on the expiration of his apprenticeship he turned his attention to engraving. His first employment seems to have been the engraving of arms and shop bills. He also engraved for booksellers, and in 1726 he first became known in his profession by the excellence of his plates for Butler's "Hudibras." After 1728 Hogarth turned his attention to oil painting, studying under Sir James Thornhill, and producing small conversation pieces. In 1729 he ran away with and married his master's only daughter. His first great work was "A Harlot's Progress," and the ability shown in it appeased the anger of his father-in-law. This was followed by another series of paintings called "A Rake's Progress." Because of the piratical imitations of these two works, he obtained in 1735 a copyright for his pictures, which was the first picture copyright ever held. He executed several large religious paintings for St. Bartholomew's Hospital in 1736, and an altar-piece for St. Mary Redcliffe at Bristol in 1756 and many admirable portraits. In 1757 he was appointed Serjeant Painter to the King, George II, in succession to his brother-in-law, John Thornhill. In the six pictures of "Marriage à la Mode," Hogarth's art culminated, and nowhere can there be found a finer example of his own peculiar style.

Hogarth was one of the world's greatest dramatic painters; he used his great talent to picture the result of evil ways and lives, and he did this with a consummate mastery which has given him the first place in the revival of English painting in the eighteenth century, and one of the foremost places in the history of English art. He published a book, "The Analysis of Beauty," with a view to establishing a standard of taste. Hogarth died in London, and his epitaph was written by Garrick.

295. JOHN HERRING, ESQ. 29 by 24.

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JOHN HOPPNER, R.A. 1758-1810.

Born in Whitechapel, London, the son of Mary Ann Hoppner, who is supposed to have been a German attendant in the Royal Palace. In 1775, he became a student at the Royal Academy Schools at the King's expense, where he was awarded a silver medal in 1778 and a gold medal for an original painting in 1782. He began to exhibit at the Royal Academy in 1780. In 1782 he married Phœbe Wright, the daughter of Patience Wright, the celebrated modeller in wax. Reynolds, Gainsborough and Romney were now at the very height of their powers and it was upon Reynolds that Hoppner modelled his art. By the year 1784, he was the coming portrait painter of the day; and in 1785 he was commissioned to paint the three Royal Princesses. In 1789 he was made Painter to the Prince of Wales. Elected A.R.A. in 1793 and R.A. in 1795. He painted many portraits of the Prince of Wales and his brothers and other members of the Royal Family. Hoppner was always a follower of the style of Reynolds, and when he died the great Reynolds style and tradition came to an end. He was also particularly successful in the painting of children.

294. THE RT. HON. JOHN HOOKHAM FRERE. 49 by 39.

John Hookham Frere, 1769-1846, diplomatist and author, was the eldest son of John Frere, of Roydon Hall, Norfolk. He was educated at Eton and Cambridge University. Elected a member of the House of Commons for West Looe, in Cornwall. Succeeded Canning as Under Secretary of State for Foreign Affairs. Envoy and Minister at Lisbon 1800-1804. Sent to Spain as Minister Plenipotentiary to the Central Junta. While acting in that capacity, there occurred the retreat of Sir John Moore to Corunna, which led to his recall and succession by the Marquis of Wellesley. In 1818,

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after his retirement from public life, he went to live in Malta, and remained there. The portrait of John Hookham Frere by Hoppner was first exhibited in the Royal Academy of 1806, and later was included in the Third Loan Collection of National Portraits.

WILLIAM HOLMAN HUNT, O.M. 1827-1910.

Born in Cheapside, London. In 1843 he began painting portraits, working as well in the British Museum. He was admitted to the Royal Academy Schools and exhibited his first painting at the Royal Academy in 1846. He became the greatest and most consistent of the Pre-Raphaelite brotherhood, which at its inception included Holman Hunt, Millais, Rossetti, and Woolner the sculptor. They declared war on all conventional rules and announced themselves as beginners and their pictures as attempts. The motto of their school was Truth, "not imitation of the old masters, but that close study of nature which the old masters had practised." They were in reaction against the superficial dexterity of technique and intellectual emptiness into which English painting had fallen. They first exhibited in 1849, and in 1851 such a storm of excitement broke out over their work that it was necessary to withdraw their pictures from the Royal Academy. Every hand was against them until Ruskin took up their case. Microscopic fidelity to nature was carried out by Holman Hunt to its highest possible point. In the history of art there are no religious pictures in which uncompromising realism has been so allied to spiritual ideas. Holman Hunt travelled much in Palestine seeking material for his pictures, and while there he had for some time as his companion the subject of his portrait, Henry Wentworth Monk. Decorated with the Order of Merit.

39. HENRY WENTWORTH MONK, ESQ. 20 by 26.

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Henry Wentworth Monk, the second son of Captain John Benning Monk, was born in the township of March in the County of Carleton, Ontario, April 6, 1827. He was educated at the Bluecoat School in England, and died unmarried in Ottawa, August 6, 1896. Devoting his life to these two ends—the peace of the world and the repatriation of the Jews—he wandered about the world taking neither “scrip nor purse,” preaching his gospel and fearing to approach neither king nor commoner in order to further it. While travelling in Palestine, he was for some time the companion of Holman Hunt, the painter of the portrait. Here a friendship and correspondence were begun which lasted until his death. He was a simple, guileless man, whose visions and high ideals are now being made the theme of international activity.

ISAAC ISRAELS.

Born at The Hague in Holland, the son of Josef Israels the artist. Studied in Amsterdam under G. U. Breitner, and later went to Paris, where he has painted many pictures of milliners, girls of the town and nursery maids in the parks.

566. TWO SHOP GIRLS. 32¼ by 18¾.

ITALIAN SCHOOL, 14TH CENTURY.

The Florentine School of Giotto and the Sienese School of Duccio were roughly contemporaneous and came into being in the latter half of the thirteenth century. Of the three pictures in the National Gallery collection belonging to this period, the beautiful portrait entitled “St. John the Divine” is generally considered to be painted by some artist of the Sienese School of Duccio and is ascribed quite reasonably to the influence or brush of Lippo Memmi, one of the most brilliant artists of this period who is known to have died about

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the year 1357. His work closely resembles and was long confused with that of his brother-in-law Simone Martini, whose frescoes in the Palazzo Pubblico at Siena are among the greatest works of the early Italian Renaissance.

One of the other two pictures, the small "Madonna and Child," cannot at present be placed definitely in either school but is considered to be more closely allied to the Gaddi tradition which is the most definite connection with the Florentine School of Giotto. The other, called "The Three Apostles," which undoubtedly constituted a wing of a Triptich, can be more definitely connected to this tradition on account of its clearer likeness to the Giottoesque manner and is considered to belong to the direct influence of Agnolo Gaddi, who flourished in Florence from about 1333-1396.

- 2023.** MADONNA AND CHILD. (Tempera on wood.) 14 by 6½.
2024. THE THREE APOSTLES. (Tempera on wood.) 26¼ by 17.
2995. ST. JOHN THE DIVINE. (Oil on wood.) 30¾ by 12¾.

ITALIAN SCHOOL, 15TH AND 16TH CENTURIES.

In the latter part of the 15th century a number of distinguished painters were working in the Venetian district, many of them pupils of Giovanni Bellini and others of Alvise Vivarini. Among the Vivarini pupils was Cima da Conegliano, who came to great fame as the painter of exquisite religious pictures. His picture "The Saviour" in the Dresden collection is, in the placing and style of the figure, an almost exact counterpart of the National Gallery picture. Other names have been suggested, also belonging to the same period, notably Rocco Marconi, a pupil of Giovanni Bellini, and Marco Basaiti, a contemporary of the same master.

- 328.** THE SAVIOUR. 6¾ by 35. (Tempera on wood transferred to canvas.)

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ITALIAN SCHOOL, 17TH CENTURY.

The great period of the Italian Renaissance came to an end with Tintoretto and Veronese in the last few years of the 16th Century. The 17th Century Italian art shows that the painters, perhaps overwhelmed with the splendour of their predecessors, made no great attempt at expressing their own times and developing their own genius but were content to imitate and borrow from the earlier masters. Of technical ability, mastery of pencil and brush there was plenty, but invention and individuality died out in academism and so the 17th Century in Italian Art has been called the decline. Such a designation is not altogether true. Many important works were being painted but sentimentalities and exaggeration gradually took the place of deep feeling and sincerity and only here and there did any especially brilliant light burn. Many of these 17th Century artists painted portraits, and it is to one of them that the National Gallery "Portrait of a Cardinal" is ascribed. Two names have been suggested, Domenico Feti who lived from 1589-1624, or Andrea Sacchi, 1599-1661.

305. PORTRAIT OF A CARDINAL. 51 by 38.

(Ascribed to Domenico Feti.)

AUGUSTUS JOHN, R.A.

Born at Tenby, South Wales. Studied at the Slade School of Art, under Professor Frederick Brown and Henry Tonks. Elected A.R.A. 1921. President of the National Portrait Society. Member of the Royal Cambrian Academy, the New English Art Club, and the Senefelder Club, and a Fellow of University College, 1920. Represented in many national and private collections.

2020. A CANADIAN SOLDIER. 32 by 24.

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JOHANN BARTHOLD JONGKIND. 1819-1891.

Jongkind was born at Latdorp near Rotterdam in Holland, but went to France at an early age and entered the studio of Isabey. Dissatisfied with the conventional landscape painting of his day, he began to paint light and its changing effects and achieved a truth and brilliance in his pictures which had hitherto been unrealized. After the Salon of 1852, where he won a first class medal, his pictures were continuously rejected on account of their unconventionality. Together with Eugène Boudin, Jongkind forms one of the most important links in French painting between the Barbizon school of 1830 and the Impressionists of 1870.

1825. ENTRÉE DU PORT DE HONFLEUR. 13¾ by 17.

JOHANNES HENDRIK JURRES.

Born at Leeuwarden, Holland. Studied at the Rijks Académie at Amsterdam, under A. Allebe. When twenty-two years old he made the first of his illustrations for "Don Quixote" and about that time sold his first painting called "The Beggars." Awarded a silver medal at the Louisiana Purchase Exhibition at St. Louis, 1904; a silver medal at the Salon des Artistes Français, Paris, 1913; gold medal given by the Queen of Holland at the "Arti et Amicitiae" Society, Amsterdam, 1915; gold medal given by the Queen Mother, Rotterdam, 1917; gold medal at Nijmegen, 1912. Appointed professor at the Rijks Académie at Amsterdam, 1918.

276. THE FLYING ARMY. (Pastel.) 37¾ by 49¾.

GERALD FESTUS KELLY, A.R.A., R.H.A.

Born at Camberwell, England. Studied in Paris for six years. A member of the Modern Portrait Painters' Society, the National Portrait Society, the Royal Society of Portrait

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Painters and the International Society. Represented in public galleries in England and abroad. Has made many studies in Burma of Eastern types. Elected A.R.A., 1922.

750. MA-TA-ME, THE LITTLE BURMESE GIRL. 24 by 17.

802. MENTONE FROM CAP MARTIN. 28 by 35¼.

W. LANGDON KIHN.

Born at Brooklyn, New York. Studied at the Art Student's League in New York, and under Arnold Reiss. Began painting among the Indian tribes in 1920, visiting the Blackfeet in Montana, the Pueblo Indians in New Mexico, and the British Columbia tribes in successive years.

3523. GITWINKOOL TOTEM POLES. 48 by 36.

(Presented by Messrs. William Southam and Sons.)

J. W. BUXTON KNIGHT. 1842-1908.

Born at Sevenoaks in Kent, England, the son of William Knight, an artist and teacher, under whom he learned to paint. Exhibited at the Royal Academy and later on entered the Royal Academy Schools. Exhibited also at the New English Art Club and the New Gallery. The best of his works give him an honourable place in the succession to Constable.

585. THE PIER, SUNSET. 24½ by 29½.

LAURA KNIGHT, A.R.A.

Born at Long Eaton, Derbyshire, England. Studied at the Nottingham School of Art. Elected A.R.W.S., 1909; member of the R.B.C., 1910; National Portrait Society; and the International Society, London. Awarded Honourable Mention at the Carnegie Institute, Pittsburgh, 1912; gold medal at the Panama-Pacific International Exposition,

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San Francisco, 1915; and gold medal at the Victoria and Albert Museum, South Kensington, England. Represented in the Municipal Gallery of Modern Art, Dublin; Manchester City Art Gallery; and many other municipal galleries in England. Also in the Art Galleries at Cape Town and Johannesburg, South Africa, and the National Art Gallery of Victoria, Melbourne. Elected A.R.A., 1927.

379. THE GREEN FEATHER. 83¼ by 59¼.

SIR JOHN LAVERY, R.A., R.S.A., R.H.A.

Born at Belfast, Ireland. Studied first in Glasgow, then at the Heatherly School of Art in London, and in Paris under Bouguereau and Tony Robert-Fleury. Decorated with the Order of the Crown of Italy and with the Order of Leopold. A member of the Société Nationale des Beaux-Arts, Paris, and of the Berlin, Vienna and Munich Secessions. Corresponding member of the Royal Academy, Milan, and of the Society of Spanish Artists, Madrid; First Vice-President of the International Society, London. Elected A.R.A., 1911, and R.A., 1921. Knighted, 1917. Represented in the most important English, Continental and American galleries. Painted many pictures of the Great War, fifty of which he presented to the British nation, 1919, one of the best known being "The End," depicting the scene on board H.M. Queen Elizabeth when Admiral Beatty read to the German delegates the terms of surrender for the German Fleet, November, 1918.

176. MARY IN GREEN. 65½ by 44½.

1149. H.R.H. PRINCESS PATRICIA OF CONNAUGHT. 25 by 30.

3365. SIR EDMUND WALKER, C.V.O., L.L.D., D.C.L., FIRST CHAIRMAN OF THE BOARD OF TRUSTEES OF THE NATIONAL GALLERY. 46 by 34.

(Presented by the Heirs of Sir Edmund Walker.)

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SIR THOMAS LAWRENCE, P.R.A. 1769-1830.

Born at Bristol, England. His family moved to Bath, where he studied under William Hoare. Worked as a portrait painter in crayons at Oxford in 1779 and at Bath. In 1785 he commenced oil painting and in 1787 moved to London, where he received encouragement and much valuable advice from Sir Joshua Reynolds, who was then near the end of his career. Studied for a year at the Royal Academy Schools and exhibited several portraits at the Royal Academy. In 1790 Lawrence painted the portrait of Miss Farren, who afterwards became Countess of Derby, and its immediate success determined the artist's future career. The king patronized him and insisted on his being made an extra Associate of the Royal Academy when he was only twenty-one. In 1792, on the death of Sir Joshua Reynolds, he was appointed Painter in Ordinary to the King and also to the Dilettanti Society. In 1794 he was elected a full member of the Royal Academy. In 1814 Sir Thomas Lawrence visited the Continent, but was recalled to paint the portraits of the Allied sovereigns, statesmen, and generals, which formed the commencement of the Waterloo Gallery at Windsor Castle. In the following year Lawrence was knighted by the Prince Regent. In 1816 he was commissioned to paint the portraits of the members of the Congress of Aix-la-Chapelle. He also visited Vienna, Rome, Naples, Florence and Belgium. He returned to England in 1819 to find that he had been elected president of the Royal Academy in his absence. In 1825 he visited Paris and was created Chevalier of the Legion of Honour. In 1829 he was honoured with the freedom of his native city, Bristol. He was buried in St. Paul's Cathedral by the side of his great predecessor, Sir Joshua Reynolds.

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Some of Lawrence's most successful pictures are of children, and it is significant that he chose, as his masterpiece, his portrait group of the Calmady children.

354. THOMAS TAYLOR, ESQ. 49¼ by 39¼.

Thomas Taylor was a translator of Plato, Aristotle, and a classical scholar. He published innumerable essays and translations in support of his mystical and uncritical opinions concerning Orpheus, Pythagoras and the neo-Platonists. It is said on good authority that he once sacrificed a bullock to Zeus in his back parlour.

8000. SIR ALEXANDER MACKENZIE. 29¼ by 24¼.

(Bought by Canadian War Memorials Fund, 1917.)

Sir Alexander Mackenzie was a native of Inverness in Scotland, and was born in 1755. Coming to North America at an early age he engaged in the fur trade at Fort Chipewyan at the head of Lake Athabaska. His first journey in 1789 was along the Great Slave Lake down the Mackenzie River to the Arctic ocean, and the second, made in 1792, crossed the Rocky Mountains to the Pacific coast near Cape Menzies. Mackenzie was knighted in 1802 and settled at Mulnain, near Dunkeld, in Scotland, where he lived until 1820.

WILLIAM LEE-HANKEY.

Born at Chester, England. Studied at the Royal College of Art, London. Member of the Royal Society of Painter-Etchers, 1910; Royal Society of Oil Painters, 1909; Royal Institute of Painters in Water-Colours, 1907; the Société Internationale des Aquarellistes, Paris, 1911; the Society of Twenty-five English Painters. Represented in the British Museum, and the South Kensington Museum, London; the

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Walker Art Gallery, Liverpool; the Bradford, Glasgow, Belfast and other corporation galleries; the Luxembourg, Paris; in the National galleries at Barcelona, Budapest, Vienna, Cape Colony and Melbourne; in the collection of the Government of New South Wales, and in the Art Gallery of Toronto. Awarded Honourable Mention, Paris, 1906; gold medal, Barcelona, 1907; silver medal, Chili, 1909.

385. CECILE. (Oil on wood.) $9\frac{1}{2}$ by $9\frac{1}{2}$.

386. THE WOOD NYMPH. (Oil on wood.) $9\frac{1}{4}$ by $7\frac{3}{4}$.

SIR PETER LELY. 1618-1680.

Born at Soest in Westphalia, the son of a captain in the army. He studied at Haarlem under Franz de Gribber. On the death of Van Dyck in 1640, Lely visited England where he remained and painted fashionable portraits during the reigns of Charles I, Cromwell and Charles II. He was made a baronet by Charles II in 1679. He painted many of the famous men and most beautiful women of his day, the most notable of which is the series of the Beauties of the Court of Charles II, now hanging at Hampton Court.

The National Gallery Portrait of Elizabeth, Countess of Meath, wife of William, the third Earl, and daughter of Francis Lennard, Lord Dacre, and sister of Thomas, first Earl of Sussex, is one of the artist's most beautiful works and comes from the collection of Sir John Foley Grey, Bart.

3692. ELIZABETH, THIRD COUNTESS OF MEATH. $49\frac{1}{2}$ by $50\frac{3}{4}$.

FERNAND M. E. LE GOUT-GÉRARD.

Born at Saint-Lô, Manche, France. Self-taught. A member of the Société Nationale des Beaux-Arts and the Union Artistique, Paris; the Pastel Society, London; Vice-President

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of the Cercle Artistique et Littéraire, Paris, and Chevalier of the Legion of Honour. Represented in the Luxembourg, the Elysée Palace and the Petit Palais, Paris; the Prague Museum and in the principal museums and municipal collections in France and in many foreign art galleries.

96. PORT OF AUDIÈRE, BRITTANY. 25¼ by 31¼.

FREDERICK, LORD LEIGHTON, P.R.A. 1830-1896.

Born at Scarborough, in England, the son of a physician. From a very early age he showed unusual aptitude for art, and during a chance visit to Italy, at the age of ten, he began his studies at Rome under Signor F. Meli. Later he studied in Florence under Zanetti; worked by himself in Brussels; studied for two years under Steinle in Frankfort, and then returned to Italy, where he worked in the studio of Cornelius in Rome. He also worked in Spain and Egypt, visiting the Nile many times. His reputation began at the Royal Academy of 1852 with the exhibition of "Cimabue's Procession." He was elected A.R.A., 1864, and R.A., 1868, and was finally elected President, which office he held from 1878-1896. He was the first painter to be elevated to the British peerage, having been created a baronet in 1886 and a baron in 1896. He was honorary member of all the leading academies of Europe; a member of four Orders of Chivalry, those of Leopold, of Prussia, of Cobourg and of the Legion of Honour; and had honorary degrees conferred upon him by the Universities of Oxford, Cambridge, Dublin, Edinburgh and Durham. From 1855 to 1895 he produced a series of great pictures. His work is classical and academic, always decorative and refined and bears the impress of his individuality and great natural ability.

369. SANSONE. 10 by 7.

(Presented by the Artist, 1883.)

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HENRI EUGÈNE LE SIDANER

Born at Port Louis in the Island of Mauritius. Studied at the École des Beaux-Arts under Cabanel. Elected a member of the Société Nationale des Beaux-Arts, the Société des Peintres et Sculpteurs, and the Société des Pastellistes Français, Paris; and the International Society, London. Awarded a medal of the third class, Société des Artistes Français, Paris, 1891; bronze medal, Exposition Universelle, Paris, 1900; and received honours at Munich and at the Carnegie Institute, Pittsburgh. Created Officer of the Legion of Honour, France, 1914.

48. FISHERMAN'S HOUSE, TRÉPORT. 22¼ by 28¼.

HORACE MANN LIVENS

Born at Croydon, Surrey, England. Studied at the Croydon School of Art under Walter Wallis, and at the Antwerp Academy for two years under Charles Verlat. Elected a foundation member of the International Society, London, 1898. Awarded bronze medal for etchings, Milan, 1906; silver medal for painting, Barcelona, 1907; and a bronze medal for painting at Santiago, Chili, 1910. Represented in the National Museum of Wales, Cardiff; and the Corporation Art Gallery, Brighton.

559. FOWLS IN WOODYARD. 12¼ by 19.

GUSTAVE LOISEAU

Born in Paris. Came under the influence of the impressionists in 1895 and went to paint at Nesles-la-Vallée. Represented in various European and American galleries.

296. LES RIVES DE L'EURE, ÉTÉ. 28¼ by 36.

(Presented by Mr. Durand-Ruel, New York, 1911.)

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3700. LA SEINE À HERQUEVILLE. 25¼ by 32.

(Presented by the Heirs of Dr. F. J. Shepherd, Trustee of the National Gallery 1910-1929 and Chairman 1924-1929.)

H.R.H. THE PRINCESS LOUISE (Duchess of Argyll).

144. PORTRAIT OF A LADY. 42¼ by 34¼.

(Presented by the Artist, 1884.)

BERNARDINO LUINI. 1475-1532.

Of all Leonardo da Vinci's followers, as opposed to his actual pupils, Luini stands out as the most interesting and accomplished. Vasari's unaccountable failure to mention him has been the cause of so little being known of his life and doings. He was, however, born at Luino, a village on Lake Maggiore and probably studied under the painter Borgognone from whom he caught the sense of tender and serene beauty which were to become the specialties of his art and which he displayed in so many of his pictures and frescoes. His position in the art of the Italian Renaissance has also suffered greatly from the statement made by the historian Lanzi who described him as the most distinguished imitator of Leonardo da Vinci. This designation became so generally accepted that Luini's finest work was either attributed actually to Leonardo or was considered to have been painted by Luini from his master's design. It was not until the investigations of Ruskin, Kugler, Crowe and Cavalcaselle and Morelli that the mistakes were corrected and Luini once more given credit for his own works. Ruskin, in fact, became so enthusiastic over his discovery that he does not hesitate to style him as a ten times greater artist than Leonardo da Vinci.

The National Gallery picture, "The Infant Jesus and St. John with a Lamb," is undoubtedly one of the most charming

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and beautiful of his panel pictures and typifies his method of rendering the tender beauty of childish figures and faces. The perfect painting of the flowers and the adroit arrangement of the figures with the lamb go to prove Luini's position as one of the greatest masters of the 16th Century.

Luini is thought to have died at Lugano, where in the Church of St. Maria Degli Angioli are some of his most famous works, including a Madonna with Our Lord and St. John with a Lamb, and of which the figures in the National Gallery picture are strongly reminiscent.

3454. INFANT JESUS AND ST. JOHN WITH A LAMB.

31 by 22 $\frac{1}{2}$. (Oil on wood transferred to canvas.)

MABUSE (JAN GOSSAERT.) 1470-1533.

Jan Gossaert, better known as Mabuse from having been born at Maubeuge, in Hainault, came under the influence of Quentin Matsys at Antwerp and became one of the most famous painters of the early Flemish school. In 1508 he went to Italy and his late work reveals plainly the impression made upon him by the greater technical freedom in vogue there. He however preserved the exquisite Flemish finish and did not entirely fall into the Italian manner which so greatly influenced his followers. He travelled a great deal among the European kingdoms and was employed by most of their rulers. His earlier work before the Italian visit was remarkable alike for the splendour of its colour and the elaborate finish of its detail; later it became broader in handling while at all periods he was one of the greatest portrait painters of his age. One of his most famous works, "St. Luke Painting the Blessed Virgin and Child," is now in the Cathedral at

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Prague and is a remarkable specimen of his composite style of Italian-Netherlandish painting.

3182. PORTRAIT OF A MAN WEARING THE COLLAR OF THE GOLDEN FLEECE. (Tempera on wood.) 17¾ by 14¾.

ALEXANDRE MARCETTE.

Born at Spa, Belgium. Studied in Brussels and in Paris. A member of the Société Royale des Aquarellistes, Brussels; the Société Internationale de la Peinture à l'Eau, and the Société Nationale des Beaux-Arts, Paris. Created Chevalier of the Order of Leopold and Officer of the Order of the Crown. Awarded gold medals at Ghent; Vienna; Munich, etc., and Honourable Mention at Bordeaux. Represented by two works in the Luxembourg, Paris; also in the Museums of Rheims, Venice, Rome, Buenos Aires, Leipzig, Oxford, Brussels, Liège, and in many municipal galleries in Belgium.

1153. RAINY WEATHER. (Tempera on board.) 22 by 29¼.

PROSPER MARILHAT. 1811-1847.

Born at Vertaison, France. Entered the Atelier Roqueplan, in Paris, in 1829, and later travelled in Greece, Syria, Palestine and Egypt, where he studied the southern sunlight and its effects. Egypt was his artistic homeland, and in his pictures he called himself "Marilhat, the Egyptian."

270. THE PYRAMIDS. 12¾ by 24¾.

JACOB MARIS. 1837-1899.

Born at The Hague, Holland, the brother of Matthew and Willem Maris. After studying at home, he went to the Academy at Antwerp for three years; returning to The Hague, he entered the studio of Louis Meyer; and later went to Paris

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where he worked in the studio of Edouard Hébert. He was influenced by the French Barbizon painters, especially Diaz and Daubigny. Exhibited at the Salon from 1862-1872, when he returned to The Hague. Awarded the gold medal at the Paris Exhibition of 1889. His art, which was essentially Dutch in feeling, rose to great heights of achievement in both oil and water-colour.

561. NEAR GRANDMOTHER. (Oil on wood.) 8 by 6¼.

WILLIAM MARIS. 1839-1910.

William Maris was the youngest of the three Maris brothers. He was born at the Hague in Holland and studied with his father. He became a distinguished painter of pastoral landscapes.

3649. LANDSCAPE WITH CATTLE. 21¼ by 29. (Bequeathed to the National Gallery by Mrs. Lila Booth Seybold.)

MAXIME E. L. MAUFRA. 1861-1918.

Born at Nantes, France. Studied at the college of Nantes under M. Chazerain. After leaving college he started on a business career, although he had been painting from nature since he was eighteen. When twenty-one years old he visited England and was greatly influenced by the paintings of Turner, Constable and Gainsborough. Returning to Nantes, he painted during his leisure time and in '86 he exhibited two paintings at the Salon. In 1890 he gave up his business and went to Brittany to paint. In 1894 he held the first exhibition of his works in Paris, and afterwards exhibited there many times. In 1896 he visited Scotland, but he worked chiefly in France. Represented in the Luxembourg and the Palais des Beaux-Arts de la Ville de Paris; the museums of

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Havre, Montpellier, Nantes and Mulhouse; the City Art Gallery, Manchester; the Museum of Fine Arts, Boston; and the Buffalo Fine Arts Academy.

264. LA POINTE DE L'HEBELLU. 31½ by 43¼.

AMBROSE McEVOY, A.R.A. 1878-1927.

Born in Wiltshire, England. Studied at the Slade School of Art under Professor Brown. A Member of the New English Art Club, the International Society, the National Society of Portrait Painters. Elected A.R.A., 1924. Represented in the Tate Gallery, the Luxembourg, Paris, the Johannesburg Municipal Gallery, South Africa, and in many other public and private collections. During the war served as official artist to the British Admiralty.

3183. RT. HON. AUGUSTINE BIRRELL, P.C. 29¾ by 24¾.

WILLIAM McTAGGART, R.S.A. 1835-1910.

Born near Campbelltown, Scotland. Studied under R. Scott Lauder at the Scottish Academy for seven years, supporting himself chiefly by painting portraits in Ireland during the summer. In 1859, although still enrolled as a student, he was elected an Associate of the Royal Scottish Academy. Elected R.S.A. 1870; Vice-President of the Scottish Water-Colour Society from its formation in 1878 to 1910. While he continued to paint portraits, he began to paint landscapes, and his later and most characteristic work is vividly and finely impressionistic. He evolved a method of painting which ensures him a distinguished place as a painter of sunshine and movement in figures, landscape and the sea.

777. THROUGH THE CORN. 23½ by 35¾.

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LOUIS METTLING. 1847-1904.

Born at Dijon, France, and first studied art under Guichard at Lyons. Paris soon attracted him, however, and he went there, working at the École des Beaux-Arts under Cabanel. Later he settled at Neuilly, and became somewhat of a recluse, devoting himself entirely to painting. He passed the summer at Trouville, but seldom went far afield in search of inspiration, painting such subjects as rural life near Paris could afford

271. THE STUDIO. 17½ by 15¼.

737. THE PEASANT. 24½ by 20½.

GEORGES MICHEL. 1763-1843.

Born in Paris, France, the son of a labourer. Educated by a village clergyman, who apprenticed him to the painter Leduc. His favourite painting ground was the plain of Montmartre, near Paris, where he found the material for the many pictures which he left behind him. He is represented by two pictures in the Luxembourg.

179. THE CASTLE. 19½ by 26¼.

SIR JOHN EVERETT MILLAIS, P.R.A. 1829-1896.

Born at Southampton, England, where his parents had come from Jersey. His aptitude for art was very early seen. By the advice of Sir Martin Shee, he was sent to Sass's Art School in London. The same year, at the age of nine, he won the silver medal of the Society of Arts, and two years later was admitted to the Royal Academy Schools, where he studied for six years, winning many prizes. By the time he was seventeen he was painting historical pictures and exhibiting at the Royal Academy. Then came the influence of the Pre-Raphaelite movement, which he helped to form, and for

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some years he followed the minute and exact realism of that brotherhood. In 1853 he was elected A.R.A., and R.A. in 1864. By this time he had modified his technical methods, and had made considerable departures from the strict principles of the Pre-Raphaelite Brotherhood. Millais was also a great portrait painter. He makes no attempt at interesting attitudes or surroundings, the interest of his figures is almost entirely concentrated in the character of the sitter.

82. THE MARQUIS OF LORNE, K.T., G.C.M.G. 40 by 29.

Governor-General of Canada, 1878-1883, and founder of the National Gallery of Canada, 1880.

(Presented by the Artist, 1884.)

JEAN FRANÇOIS MILLET. 1814-1875.

Born at Gruchy, near Cherbourg, of Norman peasant parents who cultivated a small farm. His taste for art developed early, and he received his first regular instruction from Mouchel Langlois at Cherbourg in 1832. He made such good progress that the municipality granted him a small pension to enable him to continue his studies in Paris. He went there in 1837, entering the studio of Paul Delaroche, where Diaz and Rousseau were among his fellow-pupils. Millet first exhibited in the Salon of 1840, showing a portrait. In the same year he returned to Normandy, where he married and earned his living by painting portraits in Cherbourg. The next year he went back to Paris, where his wife died in a few years. Once again Millet returned to Normandy, and while there married for the second time. The newly-married couple lived for a time at Le Havre, where Millet painted portraits and small genre pictures to earn a scanty living. They went to Paris together in 1845, and for a time experienced great hardship. This was an important time in the

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development of Millet's art; he was passing from mythological and religious pictures to the painting of the peasant types which were afterwards to bring him his greatest fame. "Œdipus" was painted in 1847, "The Winnower" in 1849, and "The Sower" in 1850. In 1849 Millet left Paris and joined Rousseau and Diaz at Barbizon, in the forest of Fontainebleau, and there settled down for the remainder of his life. His circumstances were for many years straitened; his pictures brought small prices and were little appreciated. Recognition came to him at last. He was awarded a second-class medal at the Salon of 1853. The "Angelus du soir" was exhibited in 1859. In 1867 he was awarded a first-class medal at the Paris Universal Exhibition, and received the decoration of the Legion of Honour. In 1872 was exhibited one of his most famous pictures, "The Vine Dresser Resting," and the following year he was commissioned to decorate one of the chapels of the Pantheon. Millet died at Barbizon.

822. ŒDIPUS TAKEN FROM THE TREE. 52½ by 29½

GERALD EDWARD MOIRA.

Born in London, England. Studied at the Royal Academy Schools, London, and in Paris. Associate of the Royal Water-Colour Society, London; member of the Royal West of England Academy; and Hon. Fellow of the Royal Institute of British Architects. Represented by mural decorations in the Central Criminal Court, the United Kingdom Providence Institution, and Lloyd's Register, London, the National Church House, Liverpool, the Victory Barracks, Portsmouth. Executed two decorations for the Canadian War Memorials. Designer of important works in stained glass for domestic, ecclesiastic and municipal buildings.

1285. A JULY DAY. 93½ by 109.

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VALENTINO MOLINA.

Born at Savannah, Georgia, U.S.A., of Spanish parentage. Studied in Paris under Jean-Paul Laurens at the Académie Julien and under Lucien Simon. Member of the Salmagundi Club, the National Arts Club, New York; and the National Arts Club, Washington, D.C. Worked in France, England, Belgium, Holland, Canada and the United States.

1181. MORNING. 26 by 31.

CLAUDE MONET, 1840-1926.

Born in Paris, France. His youth was passed at Le Havre, where his father lived—a wealthy merchant, who was strongly opposed to his son becoming an artist. Monet grew up with very little education, having spent most of his school-life decorating his books with drawings and caricatures. He became acquainted with Boudin, the great sea-painter, and under his guidance he learned to love and to understand nature. At the age of twenty he joined the Chasseurs d'Afrique and accompanied them to Africa, but after two years' active service he returned and entered the studio of Gleyre, and became the friend of Sisley, Renoir and Manet. He settled at Giverny in 1883.

Monet will always be remembered as the first great apostle of the French broken colour impressionist movement of 1870, which, dissatisfied with the old methods, sought and succeeded in obtaining effects of sunlight and atmosphere by placing unmixed colours side by side on the canvas so that at a proper distance they are united to the eye in a brilliance of effect unattainable by any other technical method. Monet has visited England on two occasions and the "Waterloo Bridge" is one of his great series of impressions of the River Thames under varying aspects of light and atmosphere.

817. WATERLOO BRIDGE, THE SUN IN A FOG. (1903.)

27½ by 38½.

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BARTOLOMMEO MONTAGNA. 1460-1523.

Born at Orzo Novi, i Brescia, between the years 1450-1460, and commenced painting on his own account in 1483 when he was living at Vicenza. He probably studied first with Alvise Vivarini. He was most influenced, like so many other painters of his time, by the works of Andrea Mantegna and Giovanni Bellini. He was also the friend of Vittore Carpaccio and was somewhat influenced by him. His paintings consist principally of altar pieces and half-length Madonnas which he executed with great power and distinction and fine colour. In 1491 he moved his studio to Padua for a time and while there his art made great advances and the number of his patrons increased. He returned to Vicenza and remained there for the rest of his life, frequently introducing into his pictures, as in the case of the "St. Jerome," views of his native place. The National Gallery picture is from the Collection of Sir Edmund Davis, Chilham Castle, England.

3699. ST. JEROME. 40% by 53%.

GUISEPPI MONTANARI.

Born at Osimo, Italy. Studied at the Academy of Fine Arts in Milan. A member of the Socio Onorario della Reale Accademia di Belle Arti di Brera, Milan. Awarded the gold medal of the Minister of Public Instruction, 1925. Represented in many collections in England and on the Continent.

3458. THE APPLE. 57% by 57%.

ADOLPHE MONTICELLI. 1824-1886.

Born at Marseilles in France, of Italian parentage. It was the intention of his parents to make their son a musician, but his uncle, a musician, in whose care he was placed, was also an artist and the lad found painting more fascinating.

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After learning all his uncle could teach him, he was placed under Professor Aubert of his native place. At Nîmes, Montpellier and Marseilles he carried off all the medals. Up to this point Ingres had been his inspiration; but when he went to Paris the colour of Diaz' canvasses enchanted him, and from that time he cared for nothing but colour. Taking rooms in the same house as Diaz, he copied him so closely that his work, at this time, is often taken for that of his master. Leaving Diaz, he went to live at Montparnasse and there developed an entirely individual manner and painted the larger number of his most beautiful and typical works. Returning to Marseilles, he lived in triumph for some time. Then came reverses and he made for Paris again. There he was obliged to sell his pictures in the street, taking what he could get for them and many times going without a lodging. After the Franco-Prussian war he left Paris and tramped to Marseilles, getting food and shelter on the thirty-six days' journey by painting pictures. His pictures gradually fell away in power and beauty, and he died in dire poverty.

His best work is always brilliant and joyous. His themes bore little relation to the world around him; they were fantasies of his own poetic mind, which gave birth to pictures of exquisite colouring often not dissimilar to a fine piece of old tapestry.

778. DON QUIXOTE AND SANCHO PANZA. (Oil on wood.)
11¾ by 14¾.

3650. DANCING GIRLS. 13¾ by 24. (Bequeathed by Mrs. Lila Booth Seybold.)

FRANCIS LUIS MORA, N.A.

Born at Montevideo, Uruguay. Studied at the Museum of Fine Arts, Boston, and at the Art Students' League of New York. Member of the National Academy of Design;

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Architectural League of New York; New York Water-Colour Club; Society of Illustrators; American Water-Colour Society; National Association of Portrait Painters, and of the Painter-Gravers of America. Awarded a gold medal at the Philadelphia Art Club, 1901; bronze medal, Universal Exposition, St. Louis, 1904; silver medal, International Exposition of Fine Arts, Buenos Aires, 1910; and two gold medals, Panama-Pacific International Exposition, San Francisco, 1915. Represented in Columbia University, the Toledo Museum of Art, and in many public galleries in the United States.

1152. IN COSTUME. 77¼ by 59¼.

SIR ANTHONY MORE. 1512-1576.

Antonis Mor, called in England Anthony More and in Spain Antonio Moro, was born at Utrecht in the Netherlands. He studied there under Jan van Scorel and was admitted to the Guild of St. Luke at Antwerp in 1547. After a visit to Spain where he painted a number of highly successful portraits of King Philip II and other royalties he went to England to paint Queen Mary who was affianced to the King of Spain. In England Anthony More painted many fine portraits and was knighted by Queen Mary. After further journeys to the Netherlands and to Spain he settled at Antwerp where he died about the year Rubens was born.

Sir Anthony More is justly regarded as one of the greatest portrait painters of the world. Dignified and true to life, exhibiting to the full the Flemish penetration of character and consummate ability to record it, his portraiture stands at the summit of Flemish art.

Of the several portraits of Sir Thomas Gresham this is the earliest according to the Belgian art historian, Henri Hymans,

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and depicts the sitter as a comparatively young man, while Passavant describes the work as one of "eminent beauty." The picture is from the collection of Joseph Neeld, M.P., and his heirs.

3081. SIR THOMAS GRESHAM. (Oil on wood panel). $38\frac{1}{2}$ by $28\frac{3}{4}$.

Sir Thomas Gresham, the subject of this portrait, is the most conspicuous figure in English commercial life of the 16th century. Coming of an old Norfolk family he was born in 1519, and like his father, Sir Richard Gresham, he quickly became the financial and confidential agent to King Henry VIII, and later acted in the same relationship to Edward VI, Queen Mary and Queen Elizabeth, the last of whom knighted him in 1560. In his early and middle life he lived a great deal at Antwerp and in addition to his commercial work he was also employed in many diplomatic and state affairs in the course of which he is said to have travelled from Antwerp to London not less than forty times in one year. In 1565 he established the first English paper mills at Osterly. The great institution with which his name will always be remembered was the Royal Exchange in London, which was built at his expense in 1566-8. He also founded Gresham College. He died in 1579 and was buried at St. Helen's Church, Bishopsgate Street, near his home.

3569. MARGUERITE DE VALOIS. 46 by 34.

HENRI MORET. 1856-1913.

Born at Cherbourg in France. Belongs to the modern French impressionistic school.

297. PÊCHEURS DE CLOHARS, FINISTÈRE, $28\frac{1}{4}$ by $35\frac{3}{4}$





GEORGE MORLAND 1763-1804

No. 3565

THE WRECKERS

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GEORGE MORLAND. 1763-1804.

Born in London of a family of artists, his father, mother and grandfather all being artists of some repute. He was apprenticed to his father, Henry Robert Morland and began to exhibit at the Royal Academy at the age of fifteen. From that time until his death his abilities grew until he became the greatest painter of his day at depicting country life, either on the farm or at the seaside, and no picture of children at their games or pursuits ever excelled his. His work attained an enormous popularity and was very widely engraved. He married the sister of William Ward, the mezzotinter who reproduced so many of his pictures. At Enderly in Leicestershire and in the Isle of Wight he painted many of his finest rustic and shore pictures, and it is probably at Freshwater Bay where the National Gallery "Wreckers" was painted. Extravagance placed him in a London debtors prison where he died.

"The Wreckers" which comes from the collections of W. Benoni White and Sir Walter Gilbey, was exhibited at the Old Masters Exhibition at Burlington House in 1882.

3565. THE WRECKERS. 59¼ by 81¼.

GIOVANNI BATTISTA MORONI. 1520-1578.

Giambattista Moroni was born at Bondio by Albino in the territory of Bergamo, in Northern Italy. After being trained by Moretto, whose religious devotion he attempted to emulate for a time, he came to great fame as a portrait painter and it is said that Titian was in the habit of sending clients who came from the Province of Bergamo back to their own country to be painted by one of the greatest artists in Italy. Little is known of Moroni's life. During his lifetime his fame did not reach beyond Venice and Bergamo

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and it is only comparatively recently that he has been acknowledged as one of the greatest portrait painters of the Italian Renaissance. Moroni never left his native province and died at Bergamo.

3082. PORTRAIT OF A MAN IN BLACK. (Oil on canvas)

38½ by 30¾.

DAVID MUIRHEAD.

Born in Edinburgh, Scotland. Studied under Frederick Brown at the Westminster School of Art in London, and at the Royal Scottish Academy Schools under Wingate, Hole, and Alexander. Elected a member of the New English Art Club in 1900.

749. THE DARK NIGHT. 41½ by 35¾.

769. THE WOODLAND POOL. 35¾ by 41¾.

DANIEL MYTENS. 1590-1656.

Born at The Hague in Holland. Coming to England about the year 1618, he was soon engaged upon royal portraits for King James I. In 1625 he was appointed "Picture Drawer to King Charles I" for life, and from that time was occupied with the business of a court painter. Upon Van Dyck's arrival in England, Mytens wished to retire from the Court and return to Holland; the king, however, persuaded him to remain and he did not return to The Hague until about 1630.

Mytens' best work, which was done early in his career in England, was typically Dutch in style and showed considerable refinement and dignity. His work is interesting to the student of art as showing the kind of court painting which Van Dyck found on his arrival in England, and from which he developed at least some of his subsequent method.

768. KING CHARLES I (PRINCE OF WALES.) 79 by 49.

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BERTRAM NICHOLLS.

Born at Disbury, Lancashire, England. Studied under Reginald Barber and Frank Mura at the Slade School of Art in London. Elected a member of the Manchester Academy of Fine Arts, 1914, and President, 1922.

2029. SWANAGE TOWER. 20 by 16.

SIR WILLIAM ORPEN, K.B.E., R.A., R.H.A.

Born at Dublin, Ireland. Studied at the Metropolitan School of Art in Dublin and at the Slade School in London, where he won many honours. Elected A.R.A., 1910, and R.A., 1919. A member of the International Society, the New English Art Club, the Royal Society of Portrait Painters, the National Portrait Society, the Society of Twelve, London; and the Royal Hibernian Academy, Dublin. Represented in the Municipal Gallery of Modern Art, Dublin; the Imperial War Museum, London; the Swedish National Gallery, Stockholm; the Art Gallery, Johannesburg; the Metropolitan Museum of Art, New York; and many other art galleries in England and in the United States. Official British artist at the Peace Conference at Versailles and painted portraits for the Canadian War Memorials.

681. THE REFLECTION. 35½ by 27½.

682. MARY. 23½ by 15½.

H.R.H. PRINCESS PATRICIA OF CONNAUGHT (Lady Patricia Ramsay).

1047. HYACINTHS AND PORCELAIN. 17½ by 21.

1048. A WOODLAND GLADE. 32½ by 24½.

(Presented by the Artist, 1915.)

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JEAN BAPTISTE PERRONEAU. 1731-1796.

Perroneau is a rare painter today. Of his early days not much is known beyond the fact that his father, Henri Perroneau, was a bourgeois of Paris, and he himself is said to have been a pupil of Natoire. He was essentially and continuously a wanderer and the story of his travels is not recorded. He first appears in 1738 and by 1746 his brilliant portraits in the Salon were the talk of artistic Paris. Perroneau continued to exhibit regularly for a number of years and his masterly portraits in both oil and pastel brought him many commissions, mostly, however, from the bourgeois class, since the court and the aristocracy scarcely favoured him at all. The last years of his life are hidden in obscurity. At the Salon in 1779 he exhibited some heads of women, but soon after he was heard of in Holland, where he died in such obscurity that he was buried among the poor of the City of Amsterdam. Perroneau divided with Quentin de la Tour the honours of pastel painting in France in the latter half of the 18th century. While La Tour painted the court, the aristocracy and the stage, Perroneau's work was largely confined to the bourgeoisie, and it is said that the professional jealousy of La Tour did much to prevent the younger man from becoming more famous. Today Perroneau's work, either in oil or pastel, yields nothing either to La Tour or to any other portrait painter of his time. Its exquisite beauty and delicate statement of character gives it a charm altogether complete and unusual. The National Gallery "Portrait of a Gentleman" is an outstanding example of Perroneau's oil painting.

3344. PORTRAIT OF A GENTLEMAN. 28 by 23.

(Presented by the Heirs of Sir Edmund Walker, C.V.O., LL.D., D.C.L., First Chairman of the Board of Trustees of the National Gallery.)

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REV. MATTHEW WILLIAM PETERS, R.A.
1742-1814.

William Peters was born at Freshwater in the Isle of Wight, of Irish parents who returned to Ireland when he was very young. After some study at the Dublin School of Design he was sent to London to become a pupil of Thomas Hudson who was then the first portrait painter of the day. The first honour received by Peters was the prize of a premium from the Society of Arts in 1759. In 1763 he paid the first of his many long visits to Italy and France which occupied so much of his time in later years and which gave his style some of the lightness and vivacity of the French manner. On his return to England in 1766 Peters settled down in London where commissions from the rank and fashion of the day began to come to him as freely as to his great contemporaries Reynolds, Gainsborough and Romney.

Peters was elected A.R.A. in 1770 and R.A. in 1778. This was the culmination of his career. In 1781 he began to study for the Church and in the following year the title Reverend appeared before his name and in 1790 he resigned his membership of the Royal Academy and was appointed its chaplain in honour of his achievement.

It has been said that the reason for Peters' relinquishment of his art in order to become a clergyman was as much prudential as religious, although there is no doubt that only his great artistic ability directed him away from the Church in boyhood and that he gave up his career at the height of his success. Peters' work has suffered considerably from the fact that it was contemporaneous with that of the three great masters of English portraiture, Reynolds, Gainsborough and Romney, but at his best Peters is not inferior to any artist of this particular school.

2921. THE SISTERS. 33¼ by 27¼.

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THOMAS PHILLIPS, R.A. 1770-1845.

Born at Dudley in Warwickshire. Studied as a glass painter at Birmingham, coming to London in 1790 with a letter of introduction to Benjamin West, who employed him on the windows of St. George's Chapel at Windsor. In 1797 he commenced exhibiting historical and biblical pictures, but very soon devoted himself entirely to portrait painting, and in spite of the competition of Hoppner, Beechey, and Lawrence he progressed steadily in public favour. In 1804 he was elected A.R.A., and R.A. in 1808, and in 1824 succeeded Fuseli in the professorship of painting at the Royal Academy, and made a tour through Italy in order to fit himself the better for his duties.

Phillips wrote many articles on art matters, delivered many good lectures and was one of the great promoters of the Artists' General Benevolent Fund.

8003. SIR JOHN FRANKLIN. 28¼ by 23½.

(Bought by the Canadian War Memorials Fund, 1917.)

Sir John Franklin, 1786-1847, was born at Spilsby in Lincolnshire. After serving in the navy until 1814 and taking part in the battle of Trafalgar, he turned his attention to surveying and began to make the exploration trips to the Canadian North-West for which he is famous. From 1836-1843 Franklin served as Lieutenant-Governor of Tasmania and returned in time to be given the command of the important and ill-fated polar expedition which ended in the loss of the two ships, *Erebus* and *Terror*, and their crews in 1847. Sir John Franklin's explorations and those made in search of his lost expedition added very greatly to the knowledge of polar seas and lands, and he is justly honoured as the discoverer of the North-West Passage.

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GLYN WARREN PHILPOT, R.A.

Born in London, England. Studied at the Lambeth School of Art under Philip Conrad and in Paris under J. P. Laurens. Elected a member of the International Society, the Modern Society of Portrait Painters, the National Portrait Society and the Royal Institute of Oil Painters, London. Awarded a gold medal, Carnegie Institute, Pittsburgh, 1913. Represented in the Luxembourg, Paris; Municipal Gallery of Modern Art, Dublin; Imperial War Museum and the National Gallery of British Art, London. Elected A.R.A. 1915, and R.A. 1923.

684. MORNING PRAYER. 55¾ by 48.

SEBASTIANO DEL PIOMBO. 1485-1547.

Sebastiano Luciani, or, as he was generally known, Fra Sebastiano del Piombo, from his office as Keeper of the Papal Seals, was born in Venice. He entered the studio of Giovanni Bellini, forsook it for that of Cima da Conegliano and finally came under the influence of the young Giorgione, his friend and contemporary. His early style was influenced by each but principally Giorgione. During the plague of 1470 which carried off his master, Sebastiano fled to Rome to paint frescoes in the Villa Farnesina. He afterwards went to Florence and came very clearly under the influence of Michelangelo, and it is said that in his great masterpiece, the Raising of Lazarus, now in the National Gallery in London, Michelangelo assisted him with the design. When Cardinal Guilio de Medici became Pope Clement III he granted the office of the Seals to Sebastiano, who as the result of affluence henceforth fell into comparative indolence.

Sebastiano del Piombo's work is rare and particularly in its earlier examples very remarkable in both design and

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execution. The National Gallery "Portrait of a Nobleman" is an outstandingly fine example of this period and in arrangement, and particularly in the charming little landscape seen through the window speaks strongly of the Giorgione manner.

3338. PORTRAIT OF A GENTLEMAN. 36 by 29.

CAMILLE PISSARRO. 1830-1903.

Camille Pissarro was born on the West Indian Island of St. Thomas. He was educated in Europe and studied first of all with the Danish painter Melbye. His first success came at the Paris Salon of 1859. After studying with Corot in the woods of Ville d'Avray and coming for a time under the influence of Millet, he became the friend of Monet and like him interested in the broken colour impressionist movement of 1870. The Franco-German war drove him along with Monet to London and here the influence of Turner was added to his knowledge and he returned to France to work on the new ideas thus afforded. Many of his finest works depict the Paris streets and quays and the rivers of the neighbourhood.

2892. LE PONT DE PIERRE, ROUEN, 1896. 26 by 36.

FANNY GRACE PLIMSOLL.

Born in London, England. Studied in Paris at the Académie Julien under Lefebvre, Tony Robert-Fleury and Royer. Exhibited at the Royal Miniature Society, at the Petrograd International Exhibition and at the Paris Salon. A member of the Royal Miniature Society, London.

801. SOLITUDE. 32½ by 42½.

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BERTRAM PRIESTMAN, R.A.

Born at Bradford, England. Studied first at the Bradford Technical College, then at the Slade School, London, under Legros, later entering the studio of Sir William Llewellyn, R.A. Exhibited first at the Royal Academy and at the Grosvenor Gallery in 1889. Elected A.R.A., 1916, and R.A., 1923; a member of the New English Art Club, 1897; the Royal Institute of Oil Painters, London; the International Society, 1900. Awarded Honourable Mention at the Paris Salon, 1900; gold medal at the Munich International Exhibition, 1901; bronze medal, Barcelona, 1911; Honourable Mention, Pittsburgh, 1912. Represented in the National collections of New South Wales, Australia, Hungary, Bavaria and Ireland, and in many of the municipal galleries in England, Europe and the British Dominions.

275. SUMMER. 27½ by 35½.

ALLAN RAMSAY. 1713-1784.

Born in Edinburgh, Scotland, of the family of Dalhousie, his great-grandfather being the Laird of Cockpen, a brother to the chief. At an early age he showed a decided taste for art and came to London and studied under the Swedish painter, Hans Huyssing, and at the St. Martin's Lane Academy. In 1736 he went to Italy, working under Solimena and Imperiali for three years. Then he returned to Edinburgh and became a successful portrait painter. His portraits of Archibald, Duke of Argyll, and Forbes of Culloden attracted so much attention that in 1756 he decided to go to London, where he was patronized by the Duke of Bridgewater. In 1767 he was appointed Painter in Ordinary to the king. So much work did this position require that he found it necessary to employ a large number of assistants. He

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made several trips to Italy and, on returning from one of these visits, died at Dover in 1784.

Allan Ramsay's work is interesting in showing a link between the styles of the English and French portrait painters of the 18th century. It is free and facile in manner, and the colour is fresh and well-preserved.

779. THE COUNTESS OF GULFORD. 29¼ by 24¼.

SIR JOSHUA REYNOLDS, P.R.A. 1723-1792.

Born at Plympton in Devon, the son of the Rev. Samuel Reynolds, master of Plympton Grammar School. At seventeen years of age he went to London and studied with Hudson, the favourite portrait painter of the day. After visiting Plymouth, where he painted many portraits at small remuneration, he sailed for Italy in 1749, where he spent three years studying the works of the old masters, making numerous copies and acquiring a knowledge of them which has rarely been surpassed. On his return to England with his talent fully developed, he was hailed as the new Van Dyck. By his portrait of Miss Gunning in 1753 he became a power in English art. All the great men of his day were his friends, and he was soon painting portraits at the rate of one hundred and fifty a year. On the formation of the Royal Academy in 1768 he became its first president, and was knighted in the following year. He wrote many books, and gave many discourses on art. In 1777 he painted the great Marlborough family portraits, and in 1784 the picture of Mrs. Siddons as the Tragic Muse, which is one of the few pictures he was known to sign. Sir Joshua Reynolds is one of the greatest English portrait painters. His portraits are equally satisfying as works of art and as studies of character. A complete list of all who sat to Sir Joshua during the space of fifty years forms a catalogue of the great men and women of his day.

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29. COL. CHARLES CHURCHILL. 47½ by 38.

Col. Charles Churchill was the son of General Charles Churchill and Nance Oldfield, the actress. He was the grand-nephew of the first Duke of Marlborough.

8004. JEFFREY, LORD AMHERST, 1717-1797. 29½ by 24¼.

(Bought by the Canadian War Memorials Fund, 1917.)

Jeffrey, Lord Amherst was born in Kent, and entered the army in 1731. After service in Germany and Austria, Pitt gave him command of an expedition to attack the French in North America. After the capture of Quebec and Montreal, Amherst was made first Governor-General of British North America. His operations against the Indians under Pontiac were not so successful, and he returned to England in 1763. After serving as Governor of Virginia and receiving many military appointments in England, he died in 1797 at his home, "Montreal," in Kent.

3456. VENUS IN A LANDSCAPE. 53¾ by 74¾.

AUGUSTINE THÉODULE RIBOT. 1823-1891.

Born at Breteuil, Eure, France, the son of an engineer. In 1844 he married and came to Paris to enter the studio of Glaize the Elder. He was awarded a medal at the Salon of 1864, and in 1865 his "Saint Sebastian" won a medal and was bought for the Luxembourg, where it now hangs with several of his other pictures. In 1870 he left Paris for Brittany and later went to Colombes, where he remained for the rest of his life. He was awarded a medal at the Exhibition of 1878, and decorated with the Legion of Honour. His masterly style of painting shows the influence of Ribera. For a

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number of years the Salon refused to recognize him, but he afterward exhibited kitchen scenes there which attracted much attention.

312. THE LEISURE HOUR. 9¼ by 12¼.

CHARLES RICKETTS, R.A.

Born at Geneva, Switzerland, and educated in France. Joint Editor with Charles Shannon, R.A., of *The Dial*, 1889-1897, and founder, designer, and publisher of the *Vale* publications, 1896-1904. Elected A.R.A., 1922, R.A., 1928, and represented in many important public and private collections.

2017. THE DANAÏDES. 39¼ by 32¼.

F. CAYLEY ROBINSON, A.R.A. 1862-1927.

Born at Brentford-on-Thames, England. Studied in England at the Royal Academy Schools, at the Académie Julien in Paris, and in Italy. Represented in many important national and private collections including the Luxembourg, Paris, Adelaide, Australia, Cape Town, South Africa and in Italy. Elected A.R.A., 1921.

2018. THE WORD. 18¼ by 24¼.

ROMAN-EGYPTIAN PORTRAITURE.

1st Century, A.D.

Portrait head of a Roman woman taken by Professor Flinders Petrie from a mummy in a cemetery in the Fayoum, Egypt. The method of painting is encaustic or wax medium upon a wood panel which, owing to the dryness of the climate, has been perfectly preserved. Other paintings of this kind discovered at the same time, are now in the National Gallery, England, and Continental galleries.

570. PORTRAIT HEAD. (Encaustic painting on wood panel.)

15 by 8¼.

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GEORGE ROMNEY. 1734-1802.

Born at Walton-le-Furness in Lancashire. After working with his father as a cabinet-maker, he showed so much talent for painting that he was apprenticed to a painter named Christopher Steele at Kendal. After two years the apprenticeship was cancelled, and Romney married Mary Abbott and began to execute portrait commissions at a very small price in the neighbourhood of his home. In 1762 Romney went to London, where his success was immediate and permanent. Within fifteen years he was sharing the patronage of the fashionable world with Gainsborough and Reynolds, and the rank and fashion was sharply divided over the rivals' merits. Romney visited France in 1764 and Rome in 1773, where he stayed two years studying and making copies from the old masters.

On his return he was overwhelmed with commissions. Always charging the most moderate prices, which never exceeded eighty guineas for a whole-length portrait, Romney worked indefatigably. In the twenty-two years of his occupancy of No. 32 Cavendish Square, he painted over two thousand portraits and fancy pictures, the records of which were kept in his diary.

Lady Hamilton was one of Romney's greatest inspirations and his many pictures of her are among his finest works. In 1797 Romney removed to Hampstead in order, as he said, to get more room to carry out certain designs he wished to paint, but they were never begun. In 1799 he gave up painting and returned to Kendal. There he purchased Whitestock Hall, Ulverston, where he lived until 1802.

8005. JOSEPH BRANT (Thayendanegea), Chief of the Six Nation Indians, 1742-1807. 50 by 40.

(Bought by the Canadian War Memorials Fund, 1917.)

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The portrait of Joseph Brant (Thayendanegea), Chief of the Six Nation Indians, was painted by Romney during Brant's visit to England in 1776. The portrait was acquired by the Earl of Warwick and hung for many years in Warwick Castle. Later it became the property of a Mrs. Unwin, who sold it to Miss E. J. Forster, at whose death in 1917 it was sold at Christie's and purchased by the Canadian War Memorials Fund. In recent years the picture was exhibited at the South Kensington Museum in 1898 and at the Grafton Gallery in 1900. The picture is described by W. Field, in his historical account of the Town and Castle of Warwick in 1815, as being in the best style of the master, and it is undoubtedly one of the finest portraits painted by Romney at this period.

WILLIAM ROTHENSTEIN.

Born at Bradford, England. Studied at the Slade School of Art under Professor Legros, and afterwards at the Académie Julien, Paris, from 1889-1893. A member of the New English Art Club, 1894-1910. A member of the National Portrait Society and the Senefelder Club; Professor of Civic Art at Sheffield University since 1917, and Principal elect of the Royal College of Art, 1920. First exhibited in Paris, and won a silver medal there in 1900. Represented in the Tate Gallery; British Museum; Victoria and Albert Museum, London; Walker Art Gallery, Liverpool; National Portrait Gallery, Edinburgh; Carnegie Institute, Pittsburgh; Luxembourg, Paris; Metropolitan Museum, New York; National Gallery, Melbourne; Bremen Art Gallery; and many other municipal and college galleries.

1402. PRAYING JEWS. (Pastel.) 9 by 8 $\frac{1}{4}$.

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P. E. THÉODORE ROUSSEAU. 1812-1867.

Born in Paris, France, the son of a tailor. Studied under Pau de St. Martin, Rémond and Lethière. It was the time when Constable and Bonington were exhibiting in Paris and by their new understanding of light and air were bringing classicism to an end. Rousseau was one of those who, in response to this influence, sought the forest of Fontainebleau and there painted nature as he saw it. In 1834 he painted his first masterpiece, "Côtes de Granville," and in 1834 and 1838 he exhibited in the Salon, betraying in his work a disregard of convention which was quite new. For the next ten years his pictures were refused at the Salon. After the revolution of 1848, the Jury of the Institute fell, and the Salon opened its doors to him again, but in the meantime his pictures had on their own merits given him the name of one of the greatest landscape painters of the day. In 1852 he received the Cross of the Legion of Honour; at the Exhibition of 1855 a first class medal, and in 1867 a medal of honour and the higher grade of the Legion of Honour. His whole purpose was to understand nature and to let nature be understood through his pictures.

272. THE POND. 16¾ by 22¾.

273. CHURCH IN A VALLEY. 8¾ by 13¾.

274. FOREST INTERIOR. (Oil on wood.) 9½ by 7½.

FERDINAND V. S. ROYBET. 1840-1920.

Born at Uzès, France. Began as an engraver and studied art under Vibert at the École des Beaux-Arts at Lyons. Awarded a medal at the Salon, 1866. Created Chevalier of the Legion of Honour in 1893 and Officer of the Legion in 1900. A member of the Société des Artistes Français.

254. THE BURGOMASTER. 15½ by 10.

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PETER PAUL RUBENS. 1577-1640.

Peter Paul Rubens was born at Siegen in Germany, the son of an apothecary, Jan Rubens. After an apprenticeship with several lesser known artists of his time in Antwerp including Tobias Verhaecht and Otto van Veen, a mannerist in the Italian style, he went to Venice to study the great Venetian Titian who had died the year before he was born and Veronese who had only then been dead some twelve years.

With his artistic ability now developed his life became a continuous progress of success. In 1603 Rubens was sent on the first of his diplomatic and artistic missions to the Court of Phillip the Third of Spain to whom he was ordered to carry certain of his pictures and where he stayed long enough to paint many others. He married Isabella Brant in 1609, and her face is to be seen many times subsequently in portraits, madonnas and bacchanalian processions. In 1610-1612 were painted Rubens' two great pictures, "The Elevation of the Cross" and "The Descent from the Cross," which are among his greatest works. Rubens became extraordinarily popular and his studio developed into a vast workshop in which he designed or superintended the designs for an enormous number of commissions. He also became very rich and desired above all things to be counted among the diplomats of his day and to maintain the best relations between the Netherlands and Spain.

His industry in all things was colossal. His private life was simple and frugal and consisted of painting while the light lasted and enjoying the company of his friends in the evenings.

In 1616 Isabella Brant died and the next few years were spent on missions to Spain where he found Velasquez established as Court Painter, and to England where he was knighted



PETER PAUL RUBENS 1577-1640

No. 3696

CHRIST WITH THE CROSS



BRITISH AND FOREIGN PICTURES

by Charles I. He married Helena Fourment in 1630, and she in her turn became the inspiration of a large number of pictures and portraits in some of which their child Frans figures. Rubens was a painter of all things. His portraits vie with the finest ever painted, his figure compositions, Christian and pagan, have had no rival in their freedom and power of expressing life and movement, while his landscapes, although not large in number, are remarkable for their breadth, subtlety and tenderness.

The National Gallery "Portrait of an Old Woman" is one of his most masterly portraits. Painted obviously for study and not for commission, there are few examples of his work of this kind which give such clear proof both of his mastery of his material and his penetration of character. The "Old Woman," quite possibly some old servant, appears in many of his large compositions, notably in the Triumph of Silenus in the National Gallery in London..

3339. HEAD OF AN OLD WOMAN. 20 $\frac{1}{4}$ by 17.

3696. CHRIST WITH THE CROSS. (Oil on wood.) 44 $\frac{3}{8}$ by 32.

The National Gallery picture "Christ with the Cross," is an exceedingly important example of Rubens' early work and has a particularly interesting history. It was painted by Rubens in 1603 in Madrid for the Duke of Lerma, and formed part of a set consisting of Christ and the Twelve Apostles. The twelve Apostles are still in the Prado but the picture of the Christ was for some reason never left in Madrid, but was returned to Flanders where it remained in obscurity until the end of the 19th century, when it was discovered and brought to England and identified as the missing picture painted for the Duke of Lerma in 1603.

A drawing for the picture exists in the Albertina Collection at Vienna and a copy of the whole set of Apostles, including

BRITISH AND FOREIGN PICTURES

the Christ, by Rubens' studio and painted ten years later exists in the Rospigliosi Palace in Rome. From the collection of Mrs. H. S. Roche of London, England.

WALTER W. RUSSELL, R.A.

Born in England. Studied at the Westminster School of Art, London, under Professor Brown. A member of the New English Art Club, the International Society, the Royal Society of Portrait Painters, and the National Society of Portrait Painters. Professor at the Slade School of Art, University College, London. Elected A.R.A. in 1920, and R.A., 1926. Keeper of the Royal Academy since 1927.

2028. AT THE PLAY. 30 by 25.

SOLOMON VAN RUYSDAEL. 1600-1670.

Born at Haarlem and reputed to have been the pupil of Van Goyen although the latter was only five years older and there is no similarity in their early work. As Ruisdael never left Haarlem it is possible that he studied there under Esias van de Velde, who was also Van Goyen's master. Solomon Van Ruisdael entered the Haarlem Guild of Painters in 1623 and for the next forty years devoted his art unbrokenly in painting the quiet country about him, its rivers and their shipping, its farms and high roads with their travellers. He was the uncle and early master of Jacob Van Ruisdael, the Dutch landscape painter.

The National Gallery picture is signed and dated 1657 and is therefore of his best period, when the yellowish tones of his early painting had given place to more silvery ones. The picture comes from the collections of Elizabeth, Countess of Milton and of the Dowager Viscountess Deerhurst.

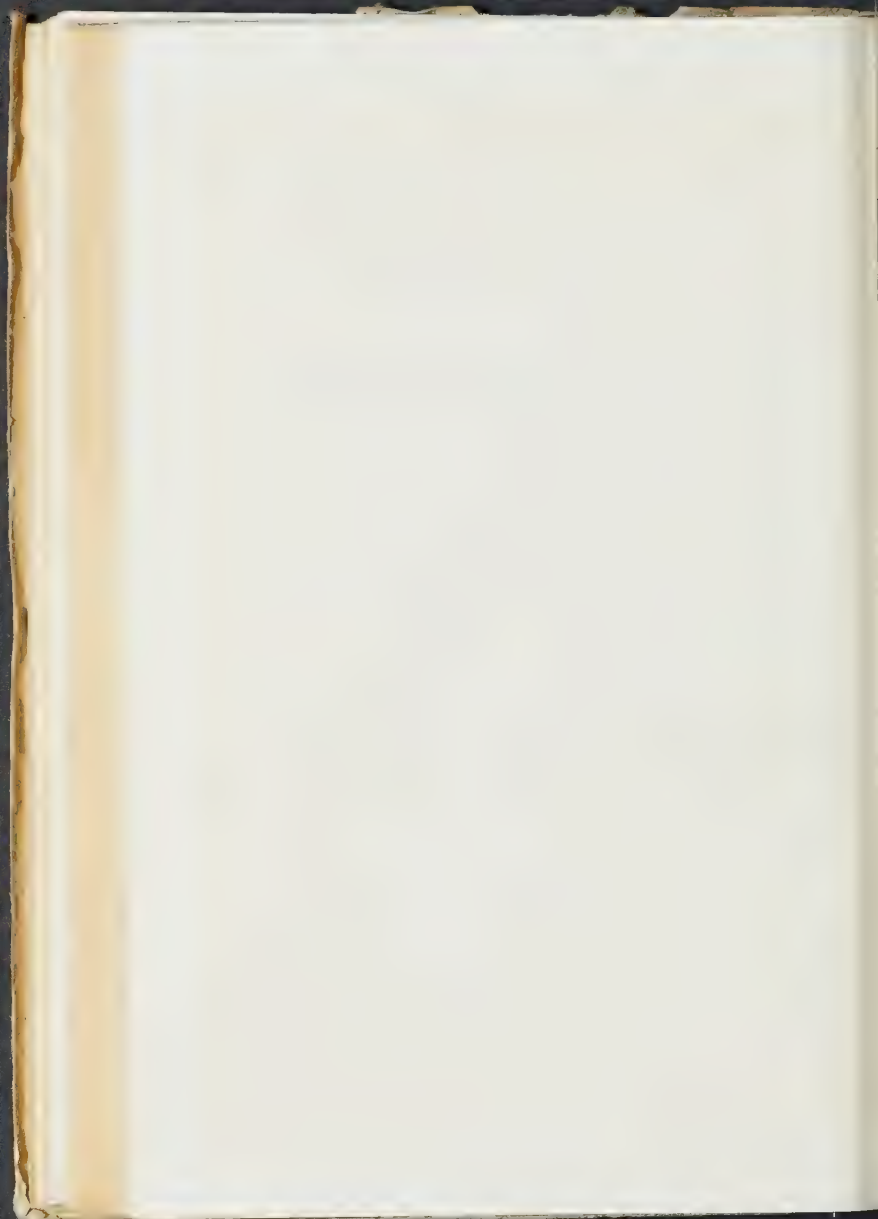
3698. SCENE ON A DUTCH RIVER. 38 $\frac{3}{4}$ by 56 $\frac{1}{4}$.



SOLOMON VAN RUYSDAEL 1600-1670

No. 3698

SCENE ON A DUTCH RIVER



BRITISH AND FOREIGN PICTURES

JOHN SINGER SARGENT, R.A. 1856-1925.

Born in Florence, Italy, of American parents. His youth was spent in Europe. His first studies were made at the Academy of Fine Arts in Florence, and he continued them under Carolus Duran in Paris. He visited America when he was twenty and showed such ability that he was received as a painter of great promise. His first visit to Spain in 1879 inspired his famous Carmencita portrait now in the Luxembourg in Paris. Sargent, after a further period of painting in Paris, went to London and took a studio in Chelsea in 1884, where he painted many of his most beautiful and important portraits. In 1899 an exhibition of Sargent's work was held in Boston which fixed his reputation at a very high level and drew visitors from every part of the United States.

Sargent was elected an A.R.A. in 1894, and an R.A. in 1897, and it was on the walls of the Royal Academy year after year that the public saw his pictures. Sargent was honoured for his painting in a way that has fallen to the lot of few modern artists. He was an officer of the Legion of Honour, honorary D.C.L. of Oxford, and honorary LL.D. of Cambridge. He is represented in practically every important public art collection in the world.

The study of Viscount Byng was made for a large picture of the British War Commanders which hangs in the National Portrait Gallery.

3184. BARON BYNG OF VIMY. 22 by 15 $\frac{1}{4}$.

ANDREA DEL SARTO. (Andrea d'Agnolo.) 1487-1531.

Born at Florence, in Italy, commonly known as Andrea del Sarto from the trade of his father, who was a tailor. He entered the school of Piero di Cosimo and from him acquired

BRITISH AND FOREIGN PICTURES

the habit and knowledge of painting those beautiful landscape backgrounds which are seen in many of his works, but he was influenced more by the frescoes of Masaccio and Ghirlandaio and by the cartoons of Leonardo da Vinci and Michelangelo. His powers rapidly developed and he was soon entrusted with important commissions for frescoes and pictures and was hailed by his city as one of her great painters, being given the nickname of "Andrea senza errori," "Andrea the Faultless."

In 1516 one of his pictures came to the notice of Francis I, King of France, who induced him to go to Paris. On his return to Florence he was entrusted with money by the French king for the purchase of pictures in Italy, but he broke his engagements and wasted the money and was for the rest of his life tortured by the recollection of his ingratitude and dishonour.

Andrea del Sarto was one of the greatest masters of the Florentine Renaissance. His portraits are his greatest achievements and the cool colour harmonies which distinguish them are peculiarly his own.

567. THE MAGDALEN. (Oil on wood transferred to canvas.)

JAN VAN SCOREL. 1495-1562.

Born at Scorel, a small town near Alkmaar, in Holland. He was first apprenticed to an obscure artist in Haarlem after which he went to Amsterdam and studied under Cornelisz. His art developed and progressed rapidly and he became one of the greatest influences in Dutch painting in the 16th and 17th centuries. His travels were extensive and after visiting many of the important cities in Europe, including Nuremberg, where he lived for a time with Albert Durer, he sailed on a pilgrimage to Jerusalem, returning by way of Venice and Rome. Wherever he went he was received with

BRITISH AND FOREIGN PICTURES

great distinction. In 1513 Van Scorel returned to Holland and lived at Utrecht and later at Haarlem. He entered the Church in 1524 as Vicar of St. John's, Utrecht. Many of Scorel's principal works were destroyed during the war in the Low Countries.

The National Gallery picture comes recently from the collection of Frank Brangwyn, R.A., in London, England.

3695. JUDITH WITH THE HEAD OF HOLOFERNES.

(Oil on wood.) 47¾ by 37½.

LUCIEN SEEVAGEN.

Born at Chaumont, Haut Marne, France. Studied with Auguste Charvot and Charles Valton. Awarded six silver medals of the Société de l'Art et Industrie. Member of the Société du Salon d'Automne.

1820. LE MARCHÉ DE NICE. 25 by 36.

(Presented by L'Alliance Française, Ottawa, 1921.)

CHARLES HAZELWOOD SHANNON, R.A.

Born at Sleaford, Lincolnshire, England. Studied at the Lambeth School of Art, but mainly self-taught. Elected A.R.A., 1911; R.A., 1921. Member of the Society of Twelve, London; the National Society of Portrait Painters; Associate of the Société Nationale des Beaux-Arts, Paris. Awarded a gold medal at Munich, 1897, and a silver medal at the Paris Internationale, 1909. Represented in the Luxembourg, Paris, and in the National Gallery of British Art, London, and in many other galleries in Great Britain and in the British Empire.

627. THE LADY IN BLACK FUR. 41-inch circle.

8006. H.R.H. PRINCESS PATRICIA OF CONNAUGHT.

33¾-inch circle.

(5006 Painted for the Canadian War Memorials Fund.)

BRITISH AND FOREIGN PICTURES

LUCIEN SIMON.

Born in Paris. Studied at the Académie Julien and began to exhibit in 1885. He is a member of the Société Nationale des Beaux-Arts and of the Société Nouvelle, Paris. Represented in the Luxembourg and in many other important collections both public and private. He is a knight of the Legion of Honour.

3505. TABLEAU DE FAMILLE. 50 by 61½.

ALFRED SISLEY. 1840-1899.

Born of English parents in Paris. Studied under Gleyre, and was first influenced by Corot and Courbet; but afterwards his friendship with Renoir and Monet caused an entire change in his style of painting. He was one of the vanguard of what has since been called the French Impressionist Movement of 1870, whose exponents succeeded in obtaining subtleties and effects of sunlight and atmosphere by placing their pure colours side by side on the canvas, instead of mixing them, so that at the proper viewpoint they are united to the eye in a brilliance of effect which has been one of the greatest factors in the technique of modern painting. Sisley lived at Moret-sur-Loing and painted chiefly the country around Paris, though he visited England frequently. His work did not receive public appreciation and his life was one constant struggle with poverty. Exhibited at the Salon, Paris, from 1866-1870. Only after his death did his work find appreciation. Sisley was essentially a colourist. He delighted, like Monet, in recording the changing effects of light in the successive hours of the day. He made the Seine, the Loing and the Thames the subjects of many pictures which are remarkable for the subtle appreciation of the most delicate colour effects.

818. WASHERWOMEN, CHAMPAGNE. 19¼ by 28¼.

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FRANS SNYDERS. 1579-1657.

Born at Antwerp, and received his earliest training from Hendrik van Balen and Pieter Brueghel. Early in life he devoted himself exclusively to still-life painting, but later painted animals and hunting scenes with great fire and facility. His powers attracted the notice of Paul Rubens, who often entrusted him with the painting of the flowers, fruit, etc., in his pictures. Elected a member of the Guild of St. Luke at Antwerp in 1602. Frans Snyders was invited by the Archduke Albert to visit Brussels, and while there painted for him some of his greatest works, particularly a stag hunt, which was presented by the Archduke to Philip III of Spain, and resulted in several commissions from that monarch for similar pictures. He also excelled in painting interiors with game, fruit and vegetables, which are occasionally supplied with figures by Rubens and Jordaens. He was also a friend of Van Dyck, who painted his portrait more than once. Frans Snyders left many examples of his art; but his pictures of still-life are acknowledged to be his greatest achievement.

362. STILL-LIFE. 40¼ by 56.

SPANISH SCHOOL, 17TH CENTURY.

Outside of the work of Velasquez and some of the greatest artists of the 17th century very little is known of the work of a large number of painters who were working more or less individually and occasionally very freely in the Spanish tradition. Enquiry into this school is being pressed more closely than before and there is hope that in the near future students of the Spanish School will succeed in attributing and separating the works of a number of interesting artists such as those listed under this school in the National Gallery collection.

361. THE BEGGAR. (Attributed to Sebastian Gomez.) 37 by 28¼.

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Sebastian Gomez, called El Mulatto de Murillo (1646-1682), was the mulatto servant of Murillo the painter. After the death of Murillo he came to considerable success, painting principally in Seville, where many of his pictures now are.

823. THE SLAVE. (Attributed to Herrera, the Younger.) 70¼ by 35¼

Francisco de Herrera, the Younger (1622-1685), was painter to the king, Philip IV of Spain. He painted principally in Seville and Madrid and his work attracted much attention.

3450. THE FISH SELLER. (Attributed to Castillo y Saavedra or Herrera the Younger.) 37¾ by 74¾.

3452. SPANISH FAMILY. (Attributed to Francesco Herrera.) 34¾ by 36½.

JAMES STARK. 1794-1859.

Born at Norwich, England, the son of a dyer. Studied under John Crome for three years, and then went to London and entered the Royal Academy Schools. Elected a member of the Norwich Society of Artists in 1812, and frequently exhibited at the Royal Academy and at the British Institution. He returned to Norwich for a time, but finally settled in London after living for a time at Windsor. He was one of the best painters of the Norwich group of artists fathered by "Old Crome," but his reputation suffered in his own day from the fact that many of his best pictures were attributed to his master. His masterpiece is an oil painting called "The Valley of the Yare," a picture of Norfolk marshland.

571. ENGLISH FOREST ROAD. (Oil on academy board.) 6 by 5.

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ADRIAN STOKES, R.A.

Born at Southport, Lancashire, England. Studied at Royal Academy Schools. Represented in the National Gallery of British Art and many provincial collections. Awarded medals at the Paris Exhibition, 1899, and the Chicago World's Fair. Elected A.R.A., 1910, and R.A., 1919.

1822. IN THE DUNES. 27 by 33.

WILLIAM STRANG, R.A. 1859-1921.

Born at Dumbarton, in Scotland. Studied at the Slade School of Art, London, under Professor Legros. Awarded a silver medal in Paris for etching, and a gold medal at Dresden for painting. Elected A.R.A., 1906, and R.A., 1921. Honourary LL.D., Glasgow University, and Past Master of the Art Workers' Guild.

2021. JOY OF SUMMER. 48 by 48.

2022. PORTRAIT OF LUCIEN PISSARRO. 44 by 34.

JOHN MACALLAN SWAN, R.A. 1847-1910.

Born at Old Brantford, England. Studied at the Worcester School of Art and the Lambeth School of Art, from which he entered the Royal Academy Schools. Went to Paris, and entered the studio of Gérôme; at the same time studied modelling with the sculptor Frémiet. In 1894 he was admitted to the Life Class at the École des Beaux-Arts and worked with Bastien-Lepage and Dagnan-Bouveret. He stayed some years in Paris studying anatomy with Gervais and Duval, and sculpture from the works of Barye. After visits to Italy and Holland he returned to London, and settled at St. John's Wood. In 1878 he exhibited "Dante and the

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Leopard" at the Royal Academy, and showed a mastery rarely found in a beginner. He was elected a member of the Dutch Water Colour Society 1885, and of the R.W.S. 1896, A.R.A., 1894, and R.A., 1905. Awarded Honourable Mention at the Salon of 1885 and a silver medal at the Paris Exhibition of 1889. In 1889 the Trustees of the Chantrey Bequest purchased his "Prodigal Son" for the nation.

255. RESTING. 19 by 25¼.

317. STUDY FOR A BACCHANTE. (Oil on wood.) 20¼ by 11.

ANNIE LOUISA SWYNNERTON, A.R.A.

Born at Manchester, England. Studied at the Manchester Art School and at the Académie Julien in Paris for a short time, but principally self-taught. A member of the International Society and of the New English Art Club. Represented in the Luxembourg; the National Gallery, Melbourne; the Royal Academy, London; the National Gallery of Ireland, Dublin; the Johannesburg Art Gallery, and in many provincial galleries and private collections. Married Joseph W. Swynnerton, sculptor. Elected A.R.A., 1922, the first woman to be so honoured since the foundation of the Royal Academy in 1768.

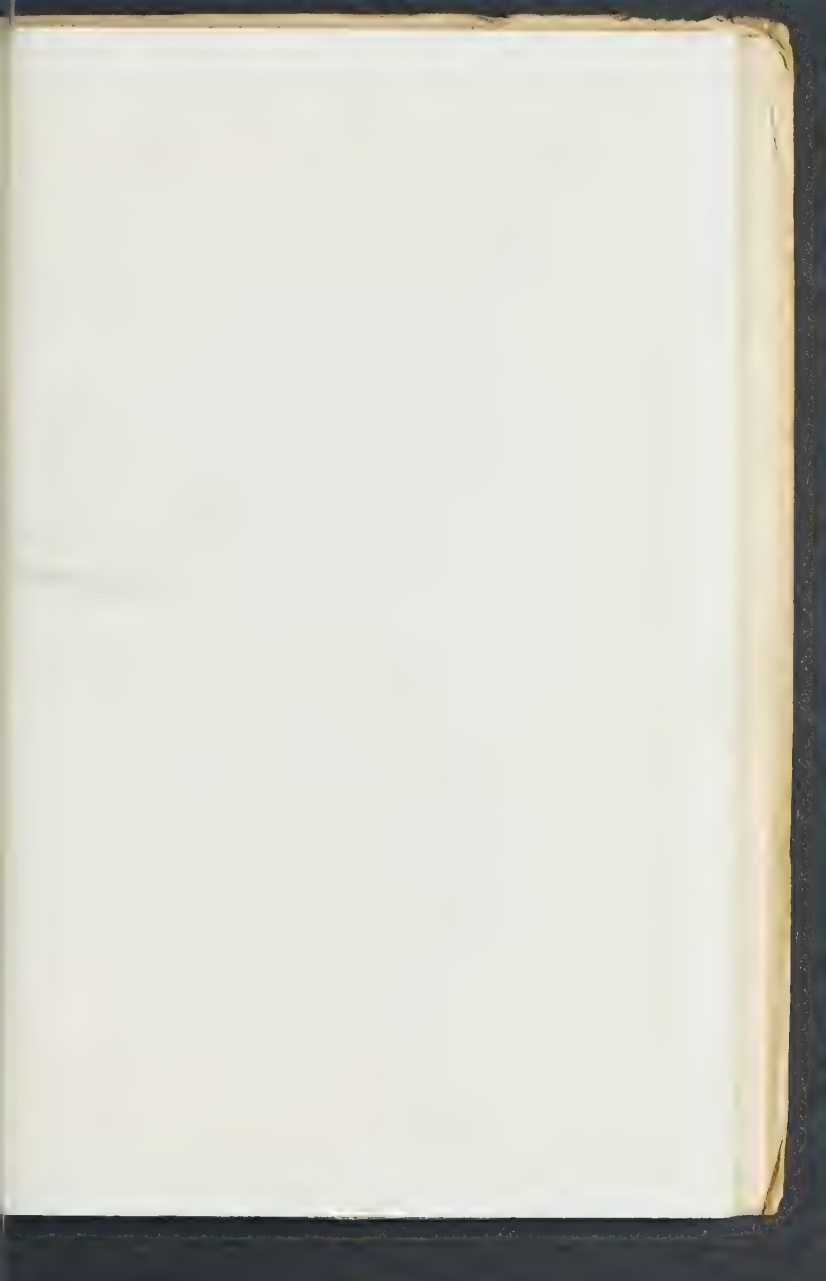
735. THE UNRELENTING PAST. 27¼ by 22¼.

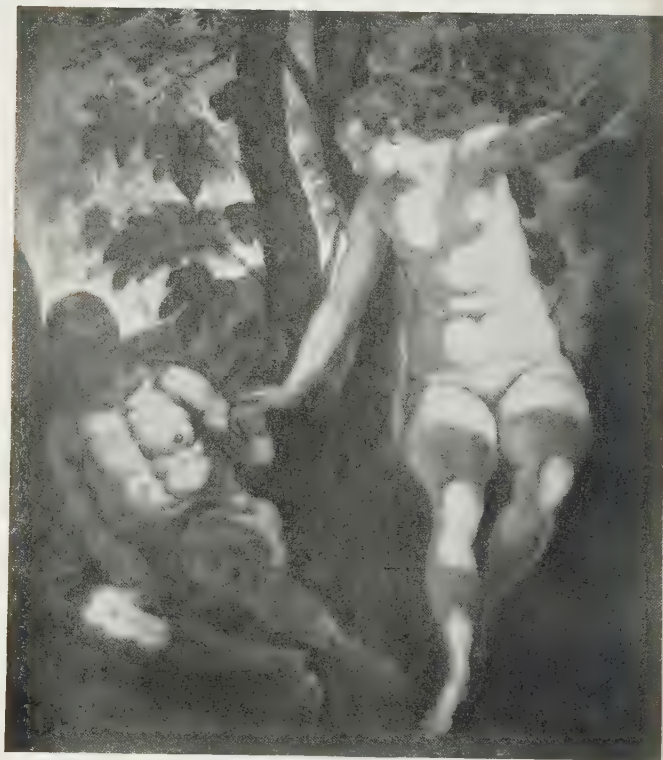
2032. ST. MARTIN'S SUMMER. 40¼ by 42¼.

HERMANN TEN-KATE. 1822-1891.

Born at The Hague, Holland. Studied in Paris and under Kruseman in Amsterdam. Awarded medals at The Hague, Philadelphia and other places. Appointed Commissioner of the Netherlands to the Exposition of 1888. Decorated with the Legion of Honour. Represented in the Museum of Bordeaux, France.

125. THE PEDDLER. (Oil on wood.) 27¼ by 36¼.





TINTORETTO (Jacopo Robusti) 1518-1594

No. 3364

ADAM AND EVE

BRITISH AND FOREIGN PICTURES

WILLEM B. THOLEN.

Born at Amsterdam, Holland. Studied at Kampen, near the Zuider Zee, and at the Government Academy of Fine Arts, under A. Allebe. He then settled at The Hague, working under the guidance of P. J. C. Gabriel, the Dutch landscape painter. Elected an honorary member of the Royal Belgian Society of Water-Colour Painters, and of the Royal Academy of Fine Arts, Munich; and is the recipient of many medals and honours from France, Germany, Belgium, England, America and Holland.

45. EVENING. 17¾ by 19¾.

256. WINTER. 19¾ by 25½.

TINTORETTO (JACOPO ROBUSTI). 1518-1594.

Born at Venice the son of a well-to-do dyer. After studying for a short time with Titian, Tintoretto opened a studio for himself and over the door inscribed his daring motto, "The line of Michelangelo, the colour of Titian." His genius was astounding even in an age which included Titian and Veronese as his contemporaries and his tremendous industry earned him the title of *Il Furioso*. At portraiture, fresco, easel pictures and mural decoration Tintoretto worked without pause. As a result of his quarrel with Titian whose studio and influence were the most popular of the day, orders came to Tintoretto slowly. His reputation became established in his twenty-eighth year when he finished his decoration for the Church of San Maria dell'Orto, and henceforth his life was full of commissions culminating in his tremendous series of sixty-two decorations for the Scuola di San Rocco. As a portrait painter Tintoretto reached the greatest heights and brought to them the same vigour which characterized all

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his work. Tintoretto was the last great figure of the Venetian Renaissance. Vasari says of him "As regards painting he has the most capricious hand, the boldest, the most extravagant and most obstinate brain that painter ever possessed."

1824. PORTRAIT OF A MAN. 29 by 23.

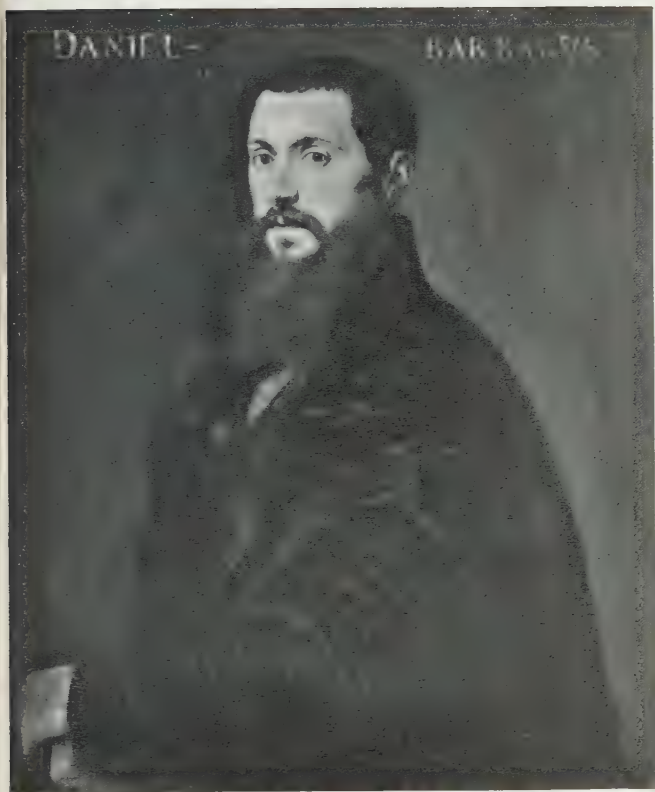
3364. ADAM AND EVE. 44¼ by 38½.

3453. TINTORETTO'S SERVANT. 42¼ by 35.

The three examples of Tintoretto's painting in the National Gallery collection are thoroughly expressive of the artist's work. The "Portrait of a Man" is a comparatively early work carefully complete in its characterization and painting. The "Adam and Eve" is an interesting example of his figure painting and typical of the originality of his conception and designs, while the picture called "Tintoretto's Servant," the portrait of a man holding a napkin, is painted with a freedom and power which the artist seldom surpassed.

TITIAN (TIZIANO VECELLI). 1477-1576.

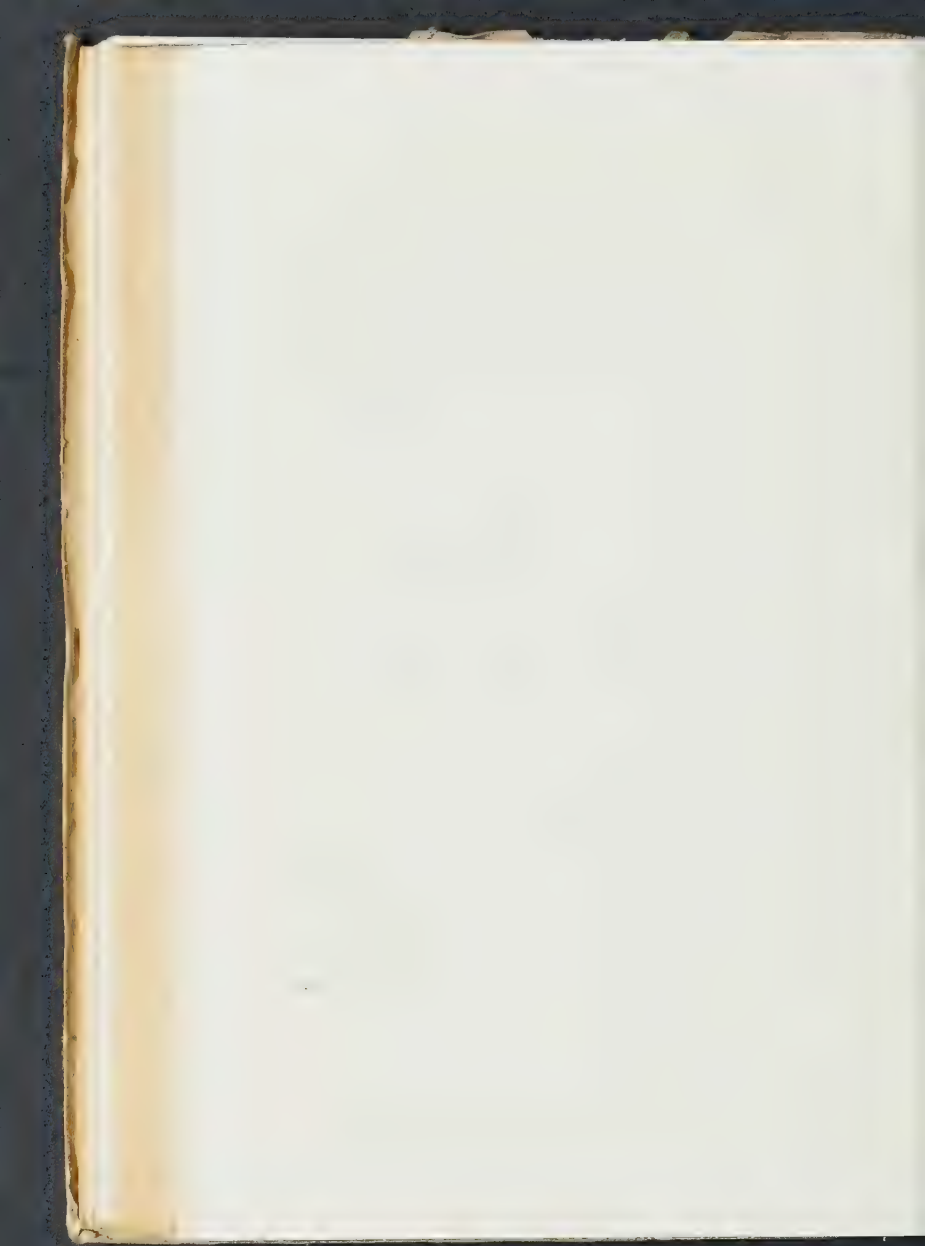
Born at Cadore, a small mountain town in the Venetian Alps, where the Vecelli had long been a family of some distinction in the province. At an early age he was sent to Venice to learn painting and entered the school of the Bellinis, finally attaching himself to Giorgione who was the rising artist of the younger generation. Titian's career was one of continuously unfolding power and unexampled splendour of painting. His work transcended all that had gone before in brilliance of colour and grandeur of design. His greatest patrons were Alfonso, Duke of Ferrara, Federigo Gonzaga, Duke of Mantua, and Emperor Charles V of Spain, for each of whom he executed many famous works. Titian's life was spent largely at Venice but included continual visits to other



TITIAN (Tiziano Vecelli) 1477-1576

N. 3567

PORTRAIT OF THE VENETIAN PRELATE,
DANIELLO BARBARUS



BRITISH AND FOREIGN PICTURES

Italian cities and one at least across the Alps to Augsburg. He may be said to be the finest portrait painter of all time, his landscape backgrounds possess surpassing beauty of colour and design, and there is no side of his art which is not consummate in its power. Although Titian lived nearly a hundred years the vigour and power of his painting never decayed. Vasari writes of seeing him actually at work in 1566 and in 1574 he was able to receive the French King, Henry III.

The National Gallery portrait of the Venetian Prelate Daniello Barbarus is an extremely interesting example of the portrait painting of his maturity. It was painted in 1544 or 1545 for the collection of Bishop Giovio of Como, and a letter still exists from Pietro Aretino, the poet and Titian's friend, to the Bishop announcing its completion and praising it as one of the greatest portraits ever painted by the master.

3567. PORTRAIT OF THE VENETIAN PRELATE, DANIELLO BARBARUS. 33¼ by 28.

Daniello Barbarus was born in Venice and lived from 1513-1570. In 1543 he was sent to England as special Ambassador to King Edward VI and took part in the famous Council of Trent. He was a classical scholar of some note and wrote also upon matters connected with art. The portrait remained in the family of Bishop Giovio at Como until 1905.

HENRY TONKS.

Born at Solihull, Warwickshire. Was educated for the medical profession but relinquished medicine and the teaching of anatomy to give himself up entirely to painting and the teaching of drawing. Appointed Slade Professor of Fine Art in the University of London in 1917 and has taught at the Slade School of Art for many years.

3342. THE TOILET. (Pastel.) 21 5/8 by 16 1/2.

BRITISH AND FOREIGN PICTURES

PRINCE PIERRE TROUBETZKOY.

Born at Milan, Italy. A member of the London Portrait Society. Represented in the National Gallery of Scotland.

1737. SIR GEORGE DRUMMOND, K.C.M.G., C.V.O., 1829-1909

First Chairman of the Advisory Arts Council, 1907-1909.

(Presented by Huntley Drummond, Esq.)

JOSEPH MALLORD WILLIAM TURNER, R.A.

1775-1851.

No other painter who has ever lived has achieved such an immense mastery and range in landscape painting as has Turner. Born in the Covent Garden district of London, the son of a barber, from the earliest age he was always drawing and after studying with various unimportant drawing masters he was apprenticed at fourteen to an architect and was studying also at the Academy Schools. At eighteen he took a studio of his own and began making the first of his tours of England and Wales, drawing and painting for various magazines and other publications of topographical drawings. By the time he was twenty-five he had finished with topographical drawings or what he called "detested map-making" and was launching out on a career of landscape painting which had no counterpart in the history of art. In 1802 he first began to paint the sea, the result of a trip to France, and for the next ten years he painted one after another the marines which have contributed so much to his fame. Turner's work developed continually. From a mere objective manner of painting his landscapes and marines he passed gradually to the most gorgeous impressionism, recording the splendour of sunrise and sunset, mists, storms and calms, with a range and mastery of colour never before thought of. There was





PAOLO VERONESE (Paolo Cagliari) 1528-1588

No. 3530

THE REPENTANT MAGDALEN

BRITISH AND FOREIGN PICTURES

no limit to his inventiveness and no limit to his range of colour. They continued to grow, to expand, so long as he continued to paint. His personal character was that of a recluse, particularly as he grew older, although he was always secretive in his ways and doings. He was elected an A.R.A. at twenty-four, and from that time stood head and shoulders above all rivals and three years later was elected a full R.A. and his fame was fully established.

As he went from one place or country to another to paint so he went from one triumph of artistry to another, whether with his series of the British Castles, his marines, European pictures, and his Venice scenes, or by his final impressions of things seen or imagined, typified by a picture which he sent to the Royal Academy in 1821 and calling it "What you Will."

In his seventy-second year he disappeared from his home in Queen Anne Street and no one knew what had become of him or where he lived. His occasional sudden appearance at the Royal Academy private views and other places did not reveal it. Finally he was traced to Cheyne Walk, Chelsea, where he was living under an assumed name.

He left behind him 19,331 items of art for the nation's benefit which today form the greatest exhibition of one artist's work that ever existed.

The National Gallery "Shipwreck" is in Turner's later manner, and the suggestion of a ship shattered and destroyed by rocks, wind and waves is typical of his intense imagination and desire to record such impressions.

3455. THE SHIPWRECK. 46 by 56¼.

PAOLO VERONESE (PAOLO CAGLIARI). 1528-1588.

Paolo Cagliari, or Veronese as he is commonly known, was born, the son of a stone carver, at Verona. He was first

BRITISH AND FOREIGN PICTURES

apprenticed to his father but his desire to paint was so great that he went to the studio of his uncle Antonio Badile, an artist of no great attainment. His first commission was a "Temptation" which once hung in the Cathedral at Mantua but has vanished.

When Veronese arrived in Venice in 1555 Titian and Tintoretto were at the height of their fame, and Titian, then in his seventy-eighth year, gave the young Veronese every encouragement and provided him with many important commissions including paintings for the Doge's Palace which were subsequently destroyed by the fires of 1574 and 1577.

Veronese became undoubtedly the greatest decorative painter of the Venetian Renaissance, an astounding position in a generation which included Titian and Tintoretto. The larger the area he had to design the greater his powers became. His "Marriage at Cana," now one of the glories of the Louvre, and brought there by Napoleon from the Church of San Giorgio at Venice, reveals Veronese as one of the very greatest painters in all Italy. Another great work which he originally called "The Lord's Last Supper" got him into trouble with the Inquisition, who ordered the immediate removal of the "buffoons, drunkards, Germans, dwarfs and the like foolishness." Veronese was lucky to escape with a warning and quickly changed the title of his picture to "Christ at the House of Levi," but made none of the ordered changes in it.

Veronese painted a few portraits which prove him as great a master of portraiture as any that Venice had produced.

Both the National Gallery pictures are comparatively early works. "The Repentant Magdalen" is dated about the year 1555, and the "Christ with Angels" a short time previously. The Magdalen is comparable to the "Vision of

BRITISH AND FOREIGN PICTURES

St. Helena" in the National Gallery in London and "The Annunciation" in the Uffizi, and is one of the finest products of the artist's early maturity. Together the two pictures give the National Gallery an altogether exceptional representation of the artist's work.

3336. CHRIST WITH ANGELS. 85 by 95 $\frac{1}{2}$.

3530. THE REPENTANT MAGDALEN. 66 $\frac{3}{4}$ by 53.

GEORGE VINCENT. 1796-1830.

Born at Norwich, England. Studied under "Old" Crome. Exhibited with the Norwich Society of Artists in 1813, and at the Royal Academy in 1814. Came to London in 1819 and lived in the suburb of Kentish Town. His prospects were good, but were blighted by recklessness and bad habits. Bestowing less and less care upon his work, he gradually sank into poverty and obscurity. He may be assigned fourth place in the Norwich School, coming after Crome, Cotman and Stark. His masterpiece is a fine picture of Greenwich Hospital from the north bank of the Thames.

260. ENGLISH FARM SCENE. (Oil on wood.) 8 $\frac{3}{4}$ by 7 $\frac{1}{4}$.

GEORGE SPENCER WATSON, A.R.A.

Born in London, England. Studied at the Royal Academy Schools, London. Elected a member of the Royal Society of Portrait Painters 1904; the Art Workers' Guild, 1900; the Royal Institute of Oil Painters, 1920, and the Royal British Colonial Society of Artists, 1920. Awarded a gold medal at Dresden; a silver medal at the Salon, Paris; and Honourable Mention at the Carnegie Institute, Pittsburgh, 1920. Elected A.R.A., 1923.

1732. MARY AND GUIDO. 60 by 50.

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GEORGE FREDERICK WATTS, R.A., O.M. 1817-1904.

Born in London, England. Studied drawing at the Royal Academy Schools. He frequented the studio of William Behnes, the sculptor, where he studied the plaster casts of the Elgin marbles. He received no instruction in painting. He first exhibited at the Royal Academy in 1837, and at twenty-three took part in the competition for the frescoes in the Houses of Parliament, being awarded one of the first prizes of £300. He then went to Italy and studied the great Venetian masters. In 1847 he returned to London and engaged in the third Westminster competition, and was awarded a first prize of £500. His first idea on returning was to paint the history of the world in a series of great frescoes, but it was not possible and, instead, in a series of magnificent allegorical pictures, he found the best expression of his individuality. In addition to his allegorical pictures, his portraits of famous men made him the pictorial historian of his time. The Royal Academy elected him an Associate member, without his knowledge, in 1867, and a full Academician in December of that year. He refused a baronetcy twice, but in 1902 accepted the Order of Merit conferred upon him by the King. He painted portraits of all the great poets, prose writers, painters and statesmen of his time and presented them to the National Portrait Gallery. It has been said of him that, "apart from the purely artistic effect of his work, he tried to make his picture serve as a stimulus to deeper thought and meditation." Owing mainly to Watts' generosity, examples of his work appear in many of the public galleries of Great Britain, as well as in the British Empire, in France and in America.

130. TIME, DEATH AND JUDGMENT. 96 by 65½.

(Presented by the Artist, 1887.)

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JOSÉ WEISS. 1859-1919.

Born in Paris, France, and became a naturalized Englishman in 1899. Exhibited in the Royal Academy and the Paris Salon. At the latter he was awarded Honourable Mention in 1889 for his picture "February." Represented in many European and American collections.

10. A RAINY DAY. 39 by 54.

JAN HENDRIK WEISSENBRUCH. 1824-1903.

Born at The Hague, Holland. Studied under Van Hove and Schelfout. Exhibited first in 1849 and for the next fifty years produced a continuous succession of characteristic works which reached a high standard. His principal subject was the land and sea of his native country. His works in oil and water-colour are to be found in all the important collections in Europe and America.

167. PASTURELAND. (Water-colour.) 18¼ by 27.

BENJAMIN WEST, P.R.A. 1738-1820.

Born in Chester County, Pennsylvania. At eight years old he received some lessons in the management of colour from a party of Cherokee Indians who were pleased with his childish drawings of birds and flowers. When he was eighteen he moved to Philadelphia and New York, painting portraits in both places. In this way he earned enough money to go to Rome, where he arrived in 1760. He stayed in Italy about three years, making copies of the old masters and painting some originals, and then went to England, where he remained. He was patronized by the Church and by Royalty, and well received by English artists and society. He painted many

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well-known historical pictures, and in 1772 was appointed Historical Painter to King George III. On the death of Sir Joshua Reynolds, he was elected President of the Royal Academy.

8007. THE DEATH OF WOLFE. 60½ by 84.

(Presented to the Canadian War Memorials by the Duke of Westminster, 1917.)

West's "Death of Wolfe" is especially remarkable for the introduction into a battle picture of the regular arms and uniforms of the day in place of the classic helmet, spear and shield which had been the fashion up to that time. The picture was commissioned by Earl Grosvenor, the Duke's ancestor, and hung in Eaton Hall until it was presented to Canada in 1917. The following quotation is taken from the Duke of Westminster's letter accompanying the gift:

"I send you the picture of the Death of Wolfe, which has hung at Eaton since my great-great-grandfather purchased it from the painter. I very gladly give it to the Canadian War Memorials in token of my great appreciation of the magnificent part Canada is playing in the Great War."

JAMES McNEIL WHISTLER. 1834-1903.

Born at Lowell, Mass., U.S.A. His boyhood was passed principally in Russia where his father was consulting engineer to the Moscow and Petrograd Railway. In 1849 his father died and he returned to America with his mother and entered the West Point Military Academy. He was unfitted for a military career and in 1854 was discharged. In 1885 he definitely decided upon art as his vocation and proceeded to

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England and thence to Paris where he entered the studio of Gleyre. His first published works were the French Set of Etchings. In 1859 his first painting "At the Piano," was sent to the Salon and refused but was later exhibited in London. About this time Whistler returned to England, settling at Chelsea. The famous "Portrait of the Painter's Mother" was hung at the Royal Academy in 1872, and now hangs in the Luxembourg Gallery in Paris. After were painted the portraits of Thomas Carlyle and Miss Alexander. In 1877 he began the series of pictures entitled, "Notes, Harmonies, Arrangements, Symphonies and Nocturnes." In 1879, after the famous Ruskin trial, Whistler left England and when he returned brought back with him a large number of etchings, pastels, and a few oil paintings, principally from Venice. Whistler also turned his attention to lithography and did much to raise this process once again to the level of a fine art. In 1884 Whistler became a member of the Royal Society of British Artists and two years later was elected its president, but his methods were too radical for the older members of the Society and he was compelled to resign. He then published his "Ten O'Clock," a lecture delivered previously, and his "Gentle Art of Making Enemies." In 1892 the first representative exhibition of his works was held in London. It included a large number of the painter's finest pictures of all periods and its success was proof of the change which came over popular opinion with regard to his work and to art in general. In 1896 Whistler went to live in Paris for a time but returned to London in 1898 and was elected the first President of the International Society. Whistler died at Chelsea.

325. ROSE AND PINK, THE MOTHER'S SLEEP. (Water-colour.)
6¾ by 10¾.

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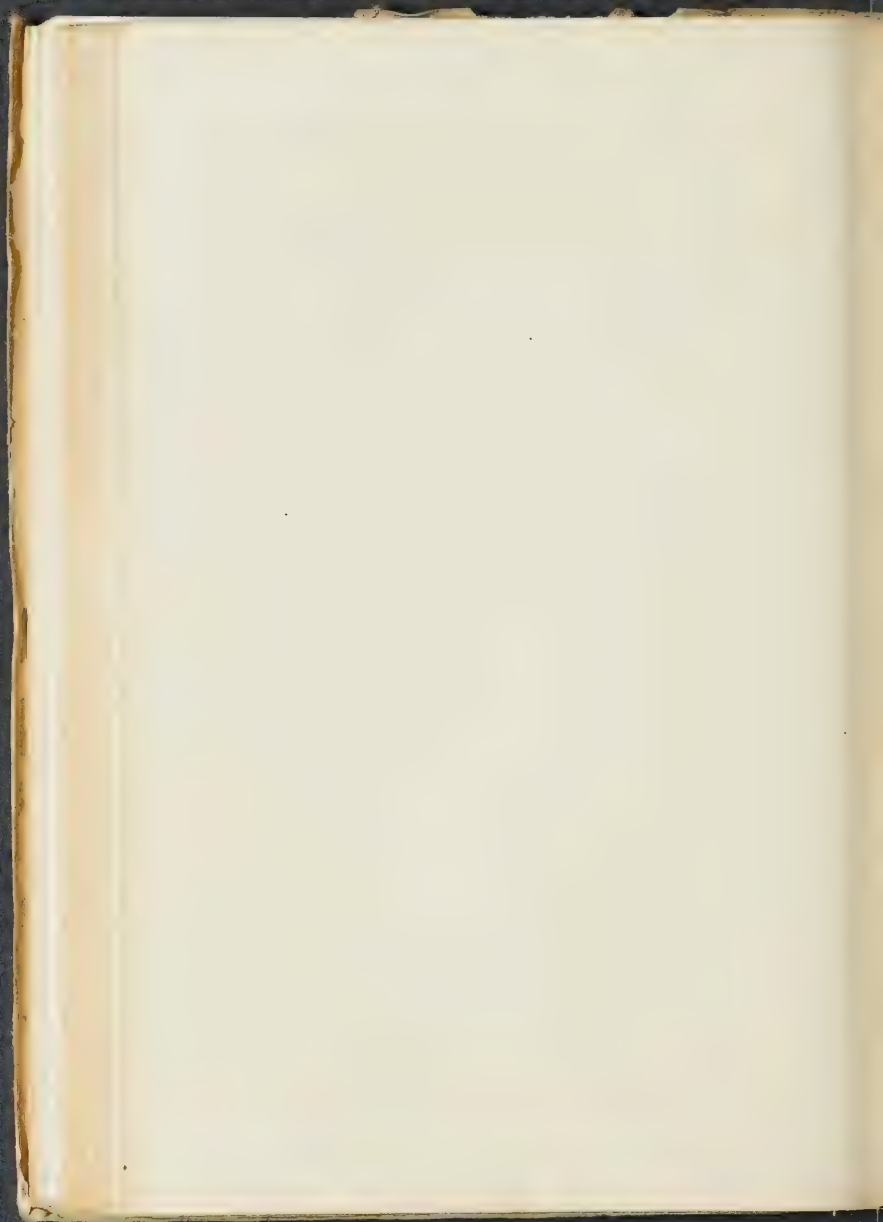
WILHEMUS H. P. J. DE ZWART.

Born at The Hague, Holland. Member of the Pulchri Studio, The Hague, 1882; Arti et Amicitiae, Amsterdam, 1887; the Water Colour Society, The Hague, 1909; the Art Society, Rotterdam, 1902; and the Etching Society, 1912. Awarded Honourable Mention, World's Fair, Paris, 1889; bronze medal, World's Fair, Antwerp, 1894; gold medal, International Exposition, Arnheim, 1901.

615. THE RAILWAY STATION. 15¼ by 23.

CANADIAN PICTURES

*NOTE:—Unless otherwise stated pictures are oil
paintings on canvas.*



CANADIAN PICTURES

CARL H. AHRENS.

Born at Winfield, Ontario, Canada. Studied under William Chase in New York, and also with George Inness.

2907. THE ROAD. 30¼ by 24¼.

PAUL ALFRED.

Born at Hanley in Staffordshire, England, coming to Canada in 1906. Studied in Canada and in England. Elected a member of the O.S.A., 1924.

2908. A CORNER OF BYTOWN. 23 by 31. Tempera.

3506. WINTER MARKET, BYWARD. 29¼ by 35¼. Tempera.

WILLIAM E. ATKINSON, A.R.C.A. 1862-1926

Born at Toronto, Canada. Studied first at the Ontario School of Art under J. A. Fraser, R.C.A., and Robert Harris, R.C.A.; continued at the Pennsylvania Academy at Philadelphia under Thomas Eakins, and afterwards in Paris at the Académie Julien under Bouguereau and Ferrier, and also at the Académie Delance; elected A.R.C.A., 1897.

140. WILLOWS, EVENING. (Oil on linoleum) 39¼ by 29¼.

1163. JANUARY THAW. 33¼ by 49.

WILFRED M. BARNES, A.R.C.A.

Born at Montreal, Canada. Studied at the Montreal Art Association under William Brymner, R.C.A., and Maurice Cullen, R.C.A.; also under William M. Chase, and at the Art Students' League, New York. Elected A.R.C.A., 1920.

1481. A SUMMER STORM. 25 by 30.

1704. THE DAY TURNS GHOST. 30 by 38¼.

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JAMES MACDONALD BARNESLEY. 1861-1929.

Born at Toronto, Canada. Studied at Washington University Art School, at St. Louis under Halsey C. Ives and Carl Guthertz, and in Paris under De Villefroy, Baron de Torran, and Louis Leloir. Elected a member of the Société des Amis des Arts, Dept. de Seine et Oise; a member of the Ramblers Club, New York, 1885; a member of the Art Guild of St. Louis; and was one of the organizers of the New York Water Colour Society. Exhibited in the Paris Salon, 1882-7; and was awarded a gold medal at the St. Louis Art School and Honourable Mention and silver medals at Versailles.

20. BASS ROCKS, GLOUCESTER, MASS. 17½ by 29½.

(Presented by the Royal Canadian Academy, 1894.)

43. EVENING. (Water-colour.) 9¾ by 14½.

68. LANDSCAPE. 12 by 17.

311. DIEPPE HARBOUR. 43 by 68½.

1467. IN THE FIELDS. 12½ by 15¾.

ROBERT ALLAN BARR

Born in London, England, the son of the late James Barr, formerly of Wallacetown, Ontario. Came to Canada in 1922. Studied in London under J. M. Swan, R.A., Frank Brangwyn, R.A., and G. W. Lambert, A.R.A.

3507. PORTRAIT OF CHARLES G. D. ROBERTS, M.A., LL.D.

36¾ by 28¾.

THOMAS HAROLD BEAMENT.

Born at Ottawa, Canada. Studied at the Ontario College of Art.

3358. THE MOUNTAIN. 36¾ by 41½.

CANADIAN PICTURES

JOHN WILLIAM BEATTY, R.C.A.

Born at Toronto, Canada. Studied first in Toronto, and later at the Académie Julien in Paris under Jean-Paul Laurens and Benjamin Constant. Elected A.R.C.A. 1903 and R.C.A. 1913. Served as an official artist for the Canadian War Memorials, 1917.

- 41.** THE EVENING CLOUD OF THE NORTHLAND.
38¼ by 55¾.
- 780.** THE RAG MARKET, BRUGES. 27¼ by 39¾.
- 1170.** MORNING, ALGONQUIN PARK. 30 by 36.
- 2002.** MELTING SNOW. 27 by 35.

FREDERICK M. BELL-SMITH, R.C.A. 1846-1923.

Born in London, England, the son of John Bell-Smith, artist. Came to Canada in 1867. Studied in London and then in Paris under Courtois, Dupain, Alexander Harrison and others. Foundation member of the Society of Canadian Artists, 1867; foundation member of the O.S.A., 1872, and President (1905-1908). Elected A.R.C.A., 1880, and R.C.A., 1886; member of the R.B.C., 1908. Awarded a gold medal at Halifax, 1881, and prizes for water-colours at the Montreal Art Association, 1892 and 1909

- 91.** MISTS AND GLACIERS OF THE SELKIRKS. 33¼ by 49¾
- 161.** CASCADE NEAR GLACIER. (Water-colour.) 19 by 26.
(161 Presented by the Royal Canadian Academy, 1890.)
- 1022.** A TUNE OF LONG AGO. 16¼ by 13¾.
- 1362.** ST. MARY'S, LE STRAND. 14¼ by 20.

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JOHN BELL-SMITH. 1810-1883.

Born in London, England. Came to Canada with his family in 1866 and lived in Montreal, Hamilton, and finally in Toronto. Before he left England he was for seventeen years Secretary and Trustee of the Institute of Fine Arts, London, and was a regular exhibitor at the Royal Academy and at other galleries. Organized the Society of Canadian Artists at Montreal in 1867 and was its first President. His work included portraiture in oils, water colours and miniatures on ivory.

1118. PORTRAIT. 29¾ by 24¾.

JOHN BEYNON.

Born at Minnedosa, Manitoba, Canada. Studied under William Cruikshank, R.C.A., in Toronto, and at the Art Students' League in New York.

2909. EVENING ON THE DON. 34 by 54¾.

MURIEL C. W. BOULTON.

Born at Charlottetown, Prince Edward Island, Canada. Studied at Bushey, England, under Sir Hubert von Herkomer, R.A., and in Paris at the Académie Colarossi under Renard and Krolig.

116. THE CHESS PROBLEM. 31¾ by 24¾.

FREDERICK H. BRIGDEN.

Born in London, England. Came to Canada in 1873. Studied at the Ontario School of Art under William Cruikshank, R.C.A., and G. A. Reid, R.C.A. Elected a member of

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the O.S.A., 1898, and Vice-President, 1913. Awarded a bronze medal for water-colours at the Pan-American Exhibition, Buffalo, in 1901.

7. A MUSKOKA HIGHWAY. 39¼ by 44¼.

3516. RAPIDS ON THE MICHIPICOTEN. (Water-colour).
15¼ by 21¼.

HARRY BRITTON, A.R.C.A.

Born at Cambridge, England. Studied in Toronto under F. McGillivray Knowles, R.C.A., and at Heatherley's, and the London Art School in England. Elected A.R.C.A., 1907.

33. DEPARTURE OF DAY. 24¼ by 34¼.

81. MARGUERITE. 24 by 17¼.

781. INTERIOR OF A SAIL LOFT. 42½ by 49¼.

J. ARCHIBALD BROWNE, R.C.A.

Born at Liverpool, England. Practically self-taught in art. Came to Canada in 1888. Elected A.R.C.A., 1898, and R.C.A., 1919.

84. MIDSUMMER NIGHT. 32½ by 42¼.

1032. SILVER BIRCHES. 17¼ by 11¼.

3677. WINTER MOONRISE. 20 by 30.

FRANKLIN BROWNELL, R.C.A.

Born at New Bedford, Mass., U.S.A. Studied first at the Boston Museum of Fine Arts, under T. W. Irving, and later at the Académie Julien in Paris, under Tony Robert-Fleury and W. A. Bouguereau; studied also under Léon Bonnat.

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Came to Canada in 1886 as headmaster of the Ottawa Art School. Awarded a bronze medal at the Paris Exhibition of 1900. Elected R.C.A., 1895. Retired in 1916.

8. A LITTLE PURITAN. 20 by 13¼.
13. AN INTERESTING STORY. 14½ by 11½.
66. LAMPLIGHT. 14½ by 11½.
(66 Presented by the Royal Canadian Academy, 1893.)
77. LOW TIDE. 8½ by 13¼.
104. THE COAST FARM. 8¼ by 13¼.
310. CALVES. 17½ by 23¼.
766. ST. THOMAS HARBOUR. 19½ by 25¼.
1033. ON THE BEACH, BASSETERRE, B.W.I. 29½ by 25¼.
1284. THE GOLDEN AGE. 28¼ by 34¼.
2033. THE BEACH, ST. KITT'S. 29 by 35.
(2033 Presented by Miss Edith Wilson, Ottawa.)
2034. SPRINGTIME. 16 by 26.
2035. FISHING STATION. 20 by 26.
(2034 and 2035 Presented by Gordon Edwards, Esq.)
3654. FISHING STATION. 12 by 18.
(Bequeathed by Mrs. Lila Booth Seybold.)

WILLIAM BLAIR BRUCE. 1859-1906.

Born at Hamilton, Ontario, Canada. First studied at the Hamilton Art School, and worked at mechanical drawing; then for a time devoted himself to the study of architecture, which, however, he ultimately abandoned for the more congenial work of painting. Entering the Académie Julien in Paris in 1881, he worked under Bouguereau and Tony Robert-Fleury. In 1906, a retrospective exhibition of his work was held

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in Paris and Stockholm, giving occasion for much favourable comment. An artist of great versatility and power, his work includes landscapes, marines, portraits and subject pictures.

- 174. THE SMITHS.** 49 by 77.
3361. JOIE DES NEREIDES. 110 by 105½.
3362. SETTING MOON. 28½ by 36.
3363. BATHING WOMEN, CAPRI. 10½ by 13½.

WILLIAM BRYMNER, C.M.G., R.C.A. 1855-1925.

Born at Greenock, Scotland, the son of the late Dr. Douglas Brymner, Dominion Archivist. Studied at the Académie Julien in Paris under Bouguereau and Tony Robert-Fleury, and also with Carolus Duran. Headmaster of the Montreal Art Association Schools for many years. Awarded a gold medal at the Pan-American Exhibition, Buffalo, 1901, and a silver medal at the Louisiana Purchase Exhibition at St. Louis in 1904. Elected R.C.A. in 1886, and P.R.C.A. from 1909 to 1917.

- 35. DOLLY AT THE SABOT MAKERS.** 14½ by 17½.
42. EARLY MOONRISE IN SEPTEMBER. 28½ by 39½.
44. EVENING. 39½ by 28½.
309. CRAZY PATCHWORK. 23½ by 17½.
1123. FOG ON THE COAST. 20½ by 27½.
1171. NUDE FIGURE. 29½ by 40.
1789. COAST AT LOUISBURG. 21 by 28.
3517. TWO GIRLS READING. (Water-colour.) 40½ by 29½.

CANADIAN PICTURES

ST. GEORGE BURGOYNE.

Born in England. Came to Canada at an early age and settled in Montreal. Self-taught in art.

2898. LATE AFTERNOON. 21½ by 29¼. (Water-colour.)

FLORENCE CARLYLE, A.R.C.A. 1864-1923.

Born at Galt, Ontario, Canada. Studied at the Académie Julien in Paris under Tony Robert-Fleury, Lefebvre and Bouguereau. Awarded a silver medal at the Chicago Exhibition, 1893, and Honourable Mention at the Pan-American Exhibition of 1901. Exhibited in the Paris Salon and Royal Academy, London. Elected A.R.C.A. and a member of the O.S.A., 1896.

307. GREY AND GOLD. 39 by 31¼.

782. AFTERNOON, VENICE. 16 by 21¼.

FRANKLIN CARMICHAEL.

Born at Orillia, Ontario. Studied at L'Académie Royale des Beaux-Arts, Antwerp, and the Ontario College of Art, Toronto. Elected a member of the O.S.A., 1917.

1811. THE HILLTOP. 30 by 36.

PAUL CARON.

Born at Montreal, Canada. Studied at the Montreal Art Association under William Brymner, R.C.A., and under Maurice Cullen, R.C.A.

2899. OLD SHOPS. (Water-colour.) 13½ by 18.

CANADIAN PICTURES

M. EMILY CARR.

Born at Victoria, British Columbia. Studied at San Francisco at the Mark Hopkins School of Art, in London at the Westminster School of Art, and in Paris at the Académie Colorossi. Has made many expeditions among the Indian tribes of the Canadian West Coast and devoted much of her art to painting their types and their life.

3542. TANOO. (Water-colour.) 35¼ by 27¼.

3543. GITWANGAK. (Water-colour.) 27¼ by 35½.

3544. ALERT BAY. (Water-colour.) 35¼ by 27¼.

ALFRED JOSEPH CASSON, A.R.C.A.

Born at Toronto, Canada. Studied under Harry Britton, A.R.C.A. Member of the Ontario Society of Artists and of the Society of Canadian Painter-Etchers. Elected A.R.C.A. 1926.

2910. CLEARING. 37 by 45¼.

3348. SUMMER LANDSCAPE. 27¼ by 33.

FREDERICK S. CHALLENGER, R.C.A.

Born at Whetstone, England. Came to Canada in 1883. Studied at the Ontario School of Art, Toronto, and under G. A. Reid, R.C.A. Elected a member of the O.S.A., 1890; A.R.C.A., 1890; and R.C.A., 1900. Awarded a bronze medal at the Pan-American Exhibition, Buffalo, 1901, and at the Louisiana Purchase Exhibition, St. Louis, 1904. Represented by mural decorations in many Canadian cities.

132. TWILIGHT. 23¼ by 35¼.

(Presented by the Royal Canadian Academy, 1894.)

1034. WILD STEEDS OF THE PRAIRIE. 12 by 13.

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- 1173.** A SELKIRK PIONEER. 20 by 18.
1425. APHRODITE'S REALM. 30 by 26.
3508. EVENING BREEZE. 76¼ by 76.

GEORGES CHAVIGNAUD.

Born in Brittany, France. Came to Canada in 1884 and settled in Toronto. Studied in Paris; also in Brussels under Professor Isidore Verheyden; and at Antwerp under Jacob Smets.

- 373.** THE WINDMILL. (Water-colour.) 24¼ by 20¼.

WILLIAM HENRY CLAPP.

Born at Montreal, Canada. Studied first at the Montreal Art Association under William Brymner, R.C.A.; then went to Paris and Madrid, where he studied under Jean-Paul Laurens, Lucien Simon, Ernest Laurent, Laparra and Tony Robert-Fleury. Awarded the Jessie Dow prize, Montreal Art Association, 1908.

- 85.** MORNING IN SPAIN. 28½ by 35½.
1035. SUMMER LANDSCAPE, ST-SULPICE. 13¼ by 10.
1174. RIO NUEVAS, CUBA. 20 by 24.
1363. THE THREE BATHERS, CUBA. 20 by 24.

MARY ALBERTA CLELAND.

Born at Montreal, Canada. Studied at the Montreal Art Association under William Brymner, R.C.A.

- 1175.** ON THE BEACH, NOTRE-DAME DU PORTAGE. 19 by 24.
1790. STUDY OF A HEAD. (Pastel.) 17½ by 15½.

CANADIAN PICTURES

FREDERICK SIMPSON COBURN, R.C.A.

Born at Upper Melbourne, Quebec, Canada. First studied it Montreal; then in New York under Carl Hecker; in Berlin, an Paris, under Gérôme; in London at the Slade School of Art under Henry Tonks, and in Antwerp under de Vriendt. Elected A.R.C.A., 1920, and R.C.A., 1927.

1447. DANVILLE ROSES. 18 by 15.

2040. WINTER MORNING AT MELBOURNE, QUEBEC.
25¼ by 31¼.

3128. CLOUD SHADOWS, ST. FRANCIS VALLEY. 26 by 31¼.

CHARLES JOHN COLLINGS.

Born in Devonshire, England. Exhibited first at the Royal Academy in 1887 and at the International Society in 1898. Came to Canada and has lived for a number of years in British Columbia.

1099. THE PASSING OF WINTER. (Water-colour.) 7½ by 14¼.

CHARLES FRASER COMFORT

Born at Edinburgh, Scotland, coming to Canada at the age of 12. Studied at the Winnipeg School of Art and also at the Art Student's League, New York. Member of the Canadian Society of Painters in Watercolour and Secretary of the Canadian Society of Graphic Art.

3518. STONEY LAKE. (Water-colour.) 19¼ by 21¼.

EMILY COONAN.

Born at Montreal, Canada. Studied under William Brymner, R.C.A., at the Art Association of Montreal.

1706. THE GREEN BALLOON. 35 by 25.

1999. PONTE VECCHIO, FLORENCE. 30 by 36.

3350. SAN FREDIANO GATE, FLORENCE. 22½ by 28¼.

CANADIAN PICTURES

ARTHUR CRISP, A.N.A.

Born at Hamilton, Ontario, Canada, and studied there under J. S. Gordon; also studied at the Art Students League, New York, under F. V. DuMond and others. Elected A.N.A., 1920, Vice-President of the National Society of Mural Painters, 1918-1920; of the Architectural League, N.Y., 1918-1920; and the Art Students' League, N.Y., 1904-1905. Member of the American Water Colour Society; the New York Water Colour Club; and the Allied Artists of America. Awarded Collaborative prize, Architectural League of New York, 1914; first Hallgarten prize, N.A.D., 1916; bronze medal, Panama Pacific Exposition, 1915; gold medal for mural painting, Architectural League of New York. Decorated the Reading Room of the Canadian Houses of Parliament at Ottawa. Represented by mural decorations in the Belasco and Playhouse theatres, New York; and in many private residences.

1026. L'ENCORE. 39½ by 44¼.

WILLIAM CRUIKSHANK, R.C.A. 1848-1922.

Born at Broughty Ferry, Scotland. Came to Canada in 1857, and settled in Toronto. Studied at the Royal Scottish Academy at Edinburgh, the Royal Academy Schools in London, and the Atelier Yvon, Paris. Elected R.C.A., 1894.

572. BREAKING A ROAD. 35 by 68.

MAURICE G. CULLEN, R.C.A.

Born at St. John's, Newfoundland. Studied in Paris from 1889-1895 under Delaunay and Roll. Elected an associate member of the Société Nationale, Paris, 1895; A.R.C.A.,

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1899, and R.C.A., 1907. In 1895 one of his pictures was bought by the French Government. Served as an official artist for the Canadian War Memorials, 1918.

- 120.** THE FIRST SNOW. 23 by 28.
740. ICE HARVEST. 29½ by 39¼.
1044. WINTER EVENING, QUEBEC. 29½ by 39¼.
1186. THE NORTH RIVER. (Pastel.) 23 by 28.
1960. MARCH. 23 by 28.
2900. A MARCH EVENING. 30 by 45.
3180. SUNRISE, LAC TREMBLANT. 23¼ by 31¼.
3509. HUY ON THE MEUSE. 18 by 22.

JANE CATHERINE CUMMINS. 1842-1893.

Born on Amherst Island, Ontario, Canada. Studied at Montreal under Otto R. Jacobi, R.C.A., and in Paris, Rome, London and Munich.

- 1453.** SKETCH. (Water-colour.) 19 by 9.
(Presented by Mr. S. S. Cummins, 1917.)

GERTRUDE SPURR CUTTS, A.R.C.A.

Born at Scarborough, England. Studied at the Lambeth School of Art, London, under E. H. Holder; and at the Art Students' League, New York, under F. A. Bridgman, John Carlson and Birge Harrison. Came to Canada in 1890. Elected A.R.C.A., 1895; and a member of the O.S.A., 1891.

- 783.** LOW TIDE. 31¼ by 45¼.

CANADIAN PICTURES

WILLIAM M. CUTTS, A.R.C.A.

Born at Allahabad, India. Came to Canada in 1870. Elected A.R.C.A., 1908, and is also a member of the O.S.A.

1224. BRITAIN'S DOMAIN. 39½ by 53½.

CHARLES ERNEST DE BELLE, A.R.C.A.

Born at Budapest, Hungary. Studied in Paris and London. Came to Canada in 1912. Elected A.R.C.A., 1919.

948. WAYFARERS. (Pastel.) 8 by 12.

1176. CHILDREN'S JOY. 14 by 16.

1364. THE LAST FLOWERS. (Pastel.) 24 by 24.

1482. THE SISTERS. 14 by 14.

1561. A BLEAK DAY. (Pastel.) 18 by 18.

(1561 Presented by the Royal Canadian Academy, 1919.)

GEORGES DELFOSSE.

Born at St-Henri de Mascouche, Canada. Studied at Montreal under Chalbert; and in France under Bonnat and Harlamoff. Represented by seven historical paintings in St. James' Cathedral, Montreal; and by twelve historical paintings of old Montreal purchased by that city.

1703. MAISON DE CAVELIER DE LA SALLE. 32½ by 50.

ALICE DES CLAYES, A.R.C.A.

Born at Aberdeen, Scotland. Studied at the Bushey School of Art under Lucy Kemp Welch; also at Newlyn; and at Ambleuse under Dudley Hardy, R.I. Elected A.R.C.A., 1920.

1177. DRAWING WATER. 24 by 30.

CANADIAN PICTURES

BERTHE DES CLAYES.

Born in Scotland. Studied at the Herkomer School of Art, in England, and also under Tony Robert-Fleury and J. Lefebvre at the Académie Julien, Paris.

- 784.** THE SHACK IN THE BUSH. $36\frac{1}{2}$ by $26\frac{1}{4}$.
1791. FRENCH PEASANT GIRL. 15 by 18.
2901. IN BLUE ROCKS HARBOUR. 24 by 18.
3129. FISHING BOATS, NOVA SCOTIA. 14 by 17.

GERTRUDE DES CLAYES, A.R.C.A.

Born in Scotland. Studied at the Herkomer School of Art in England, and also under Tony Robert-Fleury and J. Lefebvre at the Académie Julien in Paris. Awarded a medal at the Paris Salon, 1909.

- 3341.** YOUNG CANADIAN GIRL. $17\frac{1}{2}$ by $11\frac{1}{2}$.

EVA BROOK DONLY.

Born at Simcoe, Ontario, Canada. Studied under John Ward Stimson at the School for Artist-Artisans, New York, and under José Pino at the San Carlos Academy, City of Mexico. Exhibited in Canada and the United States. A member of the National Arts Club, Water-Colour Club, Society of Independent Artists, and Pen and Brush Club. New York, and the Arts Club, Washington, D.C.

- 1230.** ELBA BEACH, BERMUDA. (Water-colour.) $12\frac{3}{4}$ by 18.
1231. BLUFFS AND BEACH, TURKEY POINT. LAKE ERIE.
(Water-colour.) $10\frac{1}{2}$ by $14\frac{3}{4}$.

CANADIAN PICTURES

PAUL BARNARD EARLE, A.R.C.A.

Born at Montreal, Canada. Studied in Montreal under William Brymner, R.C.A., Edmond Dyonnet, R.C.A., and Maurice Cullen, R.C.A. Elected A.R.C.A., 1926.

1448. THE FIRST SNOW. 25 by 30.

MARY BELL EASTLAKE.

Born at Douglas, Ontario, Canada. Studied at the Art Students' League in New York, and at the Académie Colarossi and other Paris schools. A member of the Pastel Society and the Women's International Art Club.

947. HAPPINESS. (Pastel.) 29¼ by 24¼.

2905. SNOWY MORNING. 21 by 25

2906. BLUE AND GOLD. 20 by 16.

3540. MOBILIZATION DAY, 1914, FRENCHWOMEN WATCHING THE DEPARTURE OF THE FLEET. 34 by 43.

WYATT EATON. 1849-1896.

Born at Phillipsburg, Quebec, Canada. Studied first at the National Academy of Design, New York, and later at the École des Beaux-Arts in Paris. While in Paris he exhibited at the Salon. Returning to New York for a time, he made his portraits of the great American poets for the Century Magazine. With others he was active in forming the American Art Association, which later became the Society of American Artists. In 1880 he visited France and Italy, and in 1892 came to Montreal to paint a number of portraits. Wyatt Eaton was a fine draughtsman as well as a painter. He wrote recollections of his friend Jean François Millet.

573. LANDSCAPE. 28¼ by 35¼

CANADIAN PICTURES

A. ALLAN EDSON, R.C.A. 1846-1888.

Born at Stanbridge, Quebec, Canada. At eighteen years of age he went abroad and studied for two years in Europe, subsequently paying a second and third visit to England and Scotland. He also spent five years in France working under Pelouse; and exhibited at the Salon and the Royal Academy. Charter member of the O.S.A., 1872, and of the R.C.A., 1880. Two of his pictures purchased by H.R.H. Princess Louise were presented by her to Queen Victoria.

1398. MOUNTS ORFORD AND OWL'S HEAD FROM LAKE MEMPHREMAGOG. 36 by 60.

HUBERT VALENTINE FANSHAW.

Born at Sheffield, England. Came to Canada in 1912. Studied at the Sheffield Technical School of Art, The Royal College of Art, London, and L'Académie Royale des Beaux-Arts, Antwerp. Member of the Society of Canadian Painter-Etchers.

3519. A THREAT TO HARVEST. (Water-colour.) 13¼ by 17¼

LIONEL LEMOINE FITZGERALD.

Born in Winnipeg, Canada. Studied at the Keszthelyi School of Art, Winnipeg, and at the Art Students' League, New York.

1483. LATE FALL, MANITOBA. 30 by 36.

3682. WILLIAMSON'S GARAGE. 22 by 18.

ELIZABETH A. STANHOPE FORBES. 1859-1912.

Born at Kingston, Canada. Studied first at the South Kensington Schools in London and afterwards under William Chase at the Art Students' League, New York. Elected

CANADIAN PICTURES

A.R.W.S., 1910; and a member of the R.B.C. Awarded a medal at the Paris Exhibition of 1889. Mrs. Forbes became first known as a painter by the exhibition of her work in the Royal Institute, London, where her pictures attracted great attention. On her return to England from France, where she had been painting and etching, she lived at Newlyn in Cornwall and became one of the original founders of the colony of artists known as the Newlyn School. Married Stanhope Forbes, R.A., in 1889.

- 298. A MAY EVENING.** (Water-colour.) 22½ by 34¾.
1287. WHEN DAFFODILS BEGIN TO PEER. 48 by 38.
1288. A WOMAN AND A CHILD IN A HAY FIELD. (Water colour.) 25½ by 21.
1289. CHERRY RIPE. (Water-colour.) 13¾ by 9¾.
1290. BY MOUNTS BAY. (Water-colour.) 17½ by 12¾.
(1288-1290 presented by Mr. A. Stanhope Forbes, R.A.)

JOHN COLIN FORBES, R.C.A. 1846-1925.

Born at Toronto, Canada. Studied at the South Kensington Museum and the Royal Academy Schools in London. Elected R.C.A., 1881.

3546. SIR JOHN A. MACDONALD. 51 by 34.

HARRIET MARY FORD.

Born at Brockville, Canada. Studied at the Central Ontario School of Art, Toronto, at the St. John's Wood Art School and Royal Academy Schools in London and at the Académie Colarossi in Paris. Elected a member of the O.S.A., 1910; a member of the Woman's International Art Club, London.

CANADIAN PICTURES

- 1027. PIAZETTA.** (Water-colour.) $12\frac{3}{4}$ by 19.
1028. GONDOLAS. (Water-colour.) $12\frac{3}{4}$ by 19.
1050. THE MARKET SQUARE, SEGOVIA. (Water-colour.)
 $9\frac{3}{4}$ by $6\frac{1}{2}$.
1365. THE MARKET SQUARE, SEGOVIA. (Water-colour.)
 $6\frac{1}{2}$ by $5\frac{1}{4}$.

JOHN W. L. FORSTER.

Born at Norval, Ontario, Canada. Studied in Paris at the Académie Julien under Lefebvre and Boulanger; also with Bouguereau and Tony Robert-Fleury for three years; and later under Carolus Duran. Elected a member of the O.S.A., 1883.

- 257. GENERAL BOOTH. 1829-1912.** $62\frac{1}{2}$ by $44\frac{1}{2}$.
(Presented by friends of the artist, 1911.)

ERNEST G. FOSBERY, A.R.C.A.

Born at Ottawa, Canada. Studied at the Ottawa Art School under Franklin Brownell, R.C.A., and in Paris under Fernand Cormon. Headmaster of the Art Students' League, Buffalo, 1907; and instructor of the Art Guild of Buffalo, 1910-11. Elected a member of the Union Internationale des Beaux-Arts et des Lettres, Paris, 1911; and A.R.C.A., 1912. Awarded medals for drawing and painting by the Department of Education, Ontario; Fellowship Prize, Buffalo, 1909; and the Society of Artists' Prize, Buffalo, 1910.

- 1024. BREAKFAST.** $21\frac{1}{4}$ by 18.
2039. AFFY, DAUGHTER OF THE ARTIST. 30 by 25.
3648. SIR JAMES AIKIN. 44 by 33.
(Presented by the Canadian Bar Association.)

CANADIAN PICTURES

DANIEL FOWLER, R.C.A. 1810-1894.

Born at Down, Kent, England. He was intended for the profession of law and was articled by his father in Doctors Commons. After his father's death he left his work and bound himself for three years to J. S. Harding, the water-colour painter. Came to Canada in 1843, and taking a farm on Amherst Island, near Kingston, he occupied himself with agriculture.

After a visit to England in 1857, he again took up painting and in his later years did a great deal of work of a wide variety. In 1886 he received a diploma medal at the Colonial and Indian Exhibition. Elected a charter member of the R.C.A., 1880.

146. A WOODLAND WANDERER. (Water-colour.) 12¼ by 18¼.
147. FALLEN BIRCH. (Water-colour.) 19 by 27½.
149. STREET IN EDINBURGH. (Water-colour.) 27 by 19.
150. FISHER BOYS OF HASTINGS. (Water-colour.) 9 by 13.
152. DUCK AND PARTRIDGE. (Water-colour.) 18¼ by 26¼.
154. THE WHITE HARE. (Water-colour.) 18¼ by 26¼.
1518. HOLLYHOCKS. (Water-colour.) 27 by 18½.
(1518 Presented by the Art Association of Montreal, 1918.)

JOSEPH C. FRANCHÈRE, A.R.C.A. 1866-1921.

Born at Montreal, Canada. Studied at the École des Beaux-Arts in Paris under Gérôme; also under Joseph Blanc. Awarded three Honourable Mentions at the École des Beaux-Arts. Elected A.R.C.A., 1902.

579. LA FIN DU JOUR. 15½ by 21½.
1366. SYLPHIDE. 46 by 33.

CANADIAN PICTURES

JOHN A. FRASER, R.C.A. 1838-1898.

Born in London, England. When a young man studied portrait painting. Came to Canada with his parents and worked for W. Notman, photographer, of Montreal. Assisted in the formation of the Society of Canadian Artists, 1867, and in the formation of the O.S.A. in 1872 and was the first Vice-President of the latter society. Charter member of the R.C.A., 1880. He gave up his home in Canada and went to live in Boston and New York. In 1891 he exhibited several pictures in the Salon of the Champs-Elysées in Paris. A member of the American Water-Colour Society.

155. HIGHLANDS OF SCOTLAND. (Little Swift Archray and Katrine.) 26 by 17½.

(Presented by the Royal Canadian Academy, 1893.)

ROBERT FORD GAGEN, R.C.A. 1848-1926

Born in London, England. Came to Canada in 1862 with his parents, who settled in Huron County. Studied in London, England; and in Canada with W. N. Cresswell, R.C.A., and J. A. Fraser, R.C.A. Elected a Charter Associate member of the R.C.A., 1880; and R.C.A., 1915. Charter member of the O.S.A., 1872, and Secretary since 1889. Commissioner of Fine Arts, Canadian National Exhibition, 1912-1926. Awarded Honourable Mention at the Pan-American Exhibition, Buffalo, 1901.

392. SURF. 36 by 45½.

1051. THE EDGE OF THE ROCKS. (Water-colour.) 9½ by 13½.

3006. LATE AFTERNOON. 27¼ by 36¼.

CANADIAN PICTURES

CLARENCE A. GAGNON, R.C.A.

Born at Montreal, Canada. Studied at the Montreal Art Association under William Brymner, R.C.A., and at the Académie Julien in Paris, working under Jean-Paul Laurens. Elected A.R.C.A., 1910, and R.C.A., 1922. Awarded a Scholarship at the Montreal Art Association; a medal at the Louisiana Purchase Exhibition, St. Louis, 1904; and Honourable Mention for etchings at the Paris Salon, 1906. Represented by etchings in the Petit Palais, Paris; South Kensington Museum, London; and in Dresden, Florence, Venice, Mulhausen, and The Hague.

- 101.** RUE DU CANAL, MORET-SUR-LOING. 19¾ by 24¾.
357. IN THE LAURENTIANS, WINTER. 23¾ by 31¾.
1367. THE WAYSIDE CROSS, AUTUMN. 20¾ by 28¾.
1449. STREET SCENE, QUEBEC, AT NIGHT. 22 by 29.
3178. EVENING ON THE NORTH SHORE. 29¾ by 31¾.
3529. VILLAGE IN THE LAURENTIAN MOUNTAINS.
34¾ by 51.

MARJORIE EARLE GASS.

Born at St. John, New Brunswick. Studied at Montreal Art Association School under William Brymner, R.C.A., and Maurice Cullen, R.C.A.

- 3003.** THE HILLSIDE. 22¾ by 27¾.

JOHN S. GORDON, A.R.C.A.

Born at Brantford, Canada. Studied at the Académie Julien in Paris under Benjamin Constant and Jean-Paul Laurens. Elected a member of the O.S.A., 1899. Director of the Art Department of the Technical and Art School, Hamilton, Ontario. Elected A.R.C.A., 1923.

- 172.** OLD KIRBY MILL, BRANTFORD. 25¾ by 35¾.

CANADIAN PICTURES

JAMES L. GRAHAM, A.R.C.A.

Born at Belleville, Ontario, Canada. Studied under William Brymner, R.C.A., at the Montreal Art Association, and under Edmond Dyonnet, R.C.A., at the Government Evening Schools, Montreal. Studied also at the Slade School of Art, London, under Professors Brown and Tonks; at the Académie Julien in Paris, under Jean-Paul Laurens and in the Institut Supérieur des Beaux-Arts at Antwerp, under Julian de Vriendt. Painted and studied in England, Holland, Belgium and France for thirteen years, returning to Canada in 1910. Awarded the "Jessie Dow" prize for painting at the Montreal Art Association, 1910. Elected A.R.C.A., 1894.

3. A CORNER OF THE PASTURE. 15¼ by 18¼.

(Presented by Miss Caroline Hill, 1910.)

4. ACROSS THE LEA. 19¼ by 27¼.

(Presented by the Royal Canadian Academy, 1894.)

69. LANDSCAPE. 24¼ by 31¼.

MARY GRANT.

Contemporary Canadian artist, born at Huntingdon, P.Q.

2902. BLUE ROCKS HARBOUR. 16 by 24.

THOMAS G. GREENE.

Born at Toronto, Canada. Studied at the Ontario School of Art under William Cruikshank, R.C.A.; in London, at the Westminster Art School under Mouat Loudan, and at the Finsbury Art School under Gilbert Bayes. Member of the Ontario Society of Artists; the Society of Graphic Art; and

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the Society of Painter-Etchers. Drawing Master at St. Andrew's College, Toronto; and at the Ontario Ladies' College, Whitby.

- 941. THE CREEK.** (Oil on wood.) 10¼ by 18.
1052. IN THE WOODS. (Water-colour.) 8¼ by 11¼.

EDMUND WYLY GRIER, R.C.A.

Born at Melbourne, Australia. Came to Canada in 1876. Studied in London at the Slade School of Art under Professor Legros; at the Académie Julien in Paris under Bouguereau and Tony Robert-Fleury, and in Rome at the Scuola Libera. Exhibited in the Royal Academy from 1886-1895, in the National Academy of Design, New York, and at Munich, Berlin and Dusseldorf. Awarded a third-class medal at the Paris Salon, 1890; a silver medal at the Pan-American Exhibition, 1901. Elected A.R.C.A., 1893, and R.C.A., 1894. A member of the O.S.A., since 1898, and President, 1908-1913.

- 954. PORTRAIT OF THE ARTIST.** 39¼ by 29¼.
1178. NOON. 23 by 28.
1430. THE MASTER OF NORTHCOTE. 28¼ by 23.

CHARLES PAUL GRUPPE.

Born in Picton, Ontario, Canada. Went to live in the United States in 1870. Studied in Holland, but chiefly self-taught. Awarded gold medals at Rouen and at the Philadelphia Art Club, and silver medals at the Louisiana Purchase Exhibition, St. Louis, 1904. Member of the St. Lucas Club, Amsterdam; the Pulchri Studio, The Hague; Arti et Amicitiae. Amsterdam: American Water Colour Society; New

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York Water Colour Club. Represented in the library at Rouen, the collection of the Queen of Holland; St. Louis Museum; Brooklyn Museum; Maryland Institute of Baltimore; Detroit Museum; and others.

811. SUNNY DAY ON THE BEACH. 19 by 23½.

FREDERICK STANLEY HAINES, A.R.C.A.

Born in Meaford, Ontario. Studied at the Ontario School of Art under G. A. Reid, R.C.A., and William Cruikshank, R.C.A., and at the École des Beaux-Arts, Antwerp, under de Vriendt, where he was awarded a medal for figure painting. Elected a member of the O.S.A., 1905, and President, 1924. A member of the Society of Graphic Arts, and the Society of Canadian Painter-Etchers. Elected A.R.C.A., 1919. Secretary of the Society of Canadian Painter-Etchers, Toronto.

1708. THE LAST GLEAM. 34 by 40.

JOHN HAMMOND, R.C.A.

Born at Montreal, Canada. Studied in France, Holland and Italy. Elected A.R.C.A., 1890, and R.C.A., 1893.

67. SEPTEMBER, SACKVILLE, N.B. 29 by 38½.

ALEXANDER HAROLD

Born in Scotland. Lived and painted in Canada for nearly forty years.

3181. HAYMARKET, MONTREAL, IN WINTER. 11½ by 15½.

LAWREN S. HARRIS.

Born at Brantford, Canada. Studied in Germany and in other European countries. Member of the O.S.A. Awarded

CANADIAN PICTURES

Gold Medal at the Sesquicentennial Exposition, Philadelphia, 1926.

- 359.** THE DRIVE. 35½ by 53¾.
1036. WINTER MORNING. 40 by 44½.
1193. SNOW II. 46¾ by 49¾.
1693. SHACKS. 42 by 50¾.
3001. PINES, KEMPENFELT BAY. 38¾ by 44¾.
3351. AFTERNOON SUN, LAKE SUPERIOR. 40¾ by 50¾.
3541. MALIGNÉ LAKE. 48 by 60.

ROBERT HARRIS, C.M.G., R.C.A. 1849-1919.

Born in the Vale of Conway, North Wales. Came to Canada with his parents, who settled at Charlottetown, Prince Edward Island. Studied in London, at the Slade School of Art under Professor Legros; in Paris under Leon Bonnat; and also in Madrid, Rome, Munich, Holland and Belgium. Charter member of the R.C.A., 1880; and President from 1893-1905; also a member and past President of the O.S.A. Awarded a medal at the World's Fair at Chicago, 1893; gold medal at the Pan American Exhibition at Buffalo, 1901; Honourable Mention at the Paris Exhibition, 1900; and gold and silver medals at the Louisiana Purchase Exhibition at St. Louis, 1904. Created C.M.G., 1902.

- 6.** A MEETING OF SCHOOL TRUSTEES. 39¾ by 48¾.
80. MAN IN ARMOUR. 21¼ by 17¾.
94. OTTO R. JACOBI, ESQ., P.R.C.A. 1812-1901.
(94 Presented by the Royal Canadian Academy.)
142. YOUNG CANADA. 23½ by 19½.
(142 Presented by Miss Caroline Hill, 1900.)
580. PORTRAIT OF THE ARTIST. 29¾ by 23½.
1450. MY OLD MONTREAL MODEL. 18¾ by 15¾.

CANADIAN PICTURES

TUDOR HART.

Contemporary Canadian artist, born in Montreal, but now residing in England.

1191. SHEEP, BRITTANY. 29½ by 37.

ARTHUR HENRY HEMING.

Born at Paris, Ontario. Studied in Hamilton, at the Art Student's League, New York, and in London under Frank Brangwyn, R.A.

3368. LEAPING CARIBOU. 23½ by 21½.

3369. HOW WE TRAVELLED. 17½ by 15¾.

JAMES HENDERSON.

Born at Glasgow, Scotland. Studied at the Glasgow School of Art and in London. Came to Canada in 1910 and settled at Fort Qu'Appelle, in the Qu'Appelle Valley, Saskatchewan, where he has painted landscapes and Indian portraits.

3535. CHIEF "SHOT IN BOTH SIDES." 30 by 24.

FRANK CHARLES HENNESSEY.

Born at Ottawa, Canada. Studied in Ottawa but largely self-taught.

3357. WOLF CROSSING A LAKE. 27¾ by 34¾.

PRUDENCE HEWARD.

Born at Montreal, Canada. Studied at the Art Association of Montreal under William Brymner, R.C.A., and Randolph S. Hewton, A.R.C.A., also in Paris at the Academie Colorossi under Charles Guerin. Awarded a scholarship for drawing

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and three painting prizes at the Art Association of Montreal. Awarded first prize in His Excellency's Fine Arts Competition, 1928, for her oil painting "Girl on a Hill."

3537. ANNA. 36 by 26.

3678. GIRL ON A HILL. 40 by 37¼.

(First Prize, Willingdon Fine Arts Competition, 1928.)

RANDOLPH S. HEWTON, A.R.C.A.

Born at Megantic, Quebec, Canada. Studied at the Montreal Art Association under William Brymner, R.C.A., and later at the Académie Julien in Paris under Jean-Paul Laurens. Principal of the Montreal Art Association School, 1921-1924. Elected A.R.C.A., 1921.

259. STREET SCENE, VENICE. 14¼ by 17¼.

1119. A SPRING DAY. 21 by 25.

1798. MISS AUDREY BULLER. 39¼ by 30.

3179. PORTRAIT OF MISS B. WARNER.

EDWIN HEADLEY HOLGATE.

Born at Allandale, Ontario. Studied at Montreal Art Association under William Brymner, R.C.A., and in Paris under Lucien Simon, René Ménard, and Adolph Milman.

3346. SUZY. 23¼ by 28¼.

ROBERT HOLMES, R.C.A.

Born at Cannington, Ontario, Canada. Studied at the Toronto Art School and the Royal College of Art in London. Elected A.R.C.A., 1909 and R.C.A., 1919. A member of the O.S.A., 1909, and President, 1919-1923. A member of the

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Society of Graphic Arts, Toronto, and President, 1909-1911. Master of the departments of Design and Art History at the Ontario College of Art, Toronto.

1484. MOCASSIN FLOWERS. (Water-colour.) 24 by 17¼.

2911. WILD GERANIUM. (Water-colour.) 17¼ by 11.

WILLIAM HOPE, R.C.A.

Born at Montreal, Canada. Studied in Paris. Awarded a bronze medal at the Louisiana Purchase Exhibition, 1904. Elected A.R.C.A., 1895, and R.C.A., 1902.

1037. THE SAND BAR. 17¼ by 23¼.

CHARLES ÉDOUARD HUOT.

Born at Quebec, Canada. Studied at the École des Beaux-Arts, Paris, under Cabanel. Awarded Honourable Mention at the Paris Exhibition, 1876, and silver medal at the Paris "Black and White" Exhibition, 1888.

52. HABITANT PLOUGHING, QUEBEC. 30¾ by 50¾.

ALEXANDER YOUNG JACKSON, R.C.A.

Born at Montreal, Canada. Studied first at the evening classes of the Council of Arts and Manufactures, Montreal, under Edmond Dyonnet, R.C.A.; later at the Art Institute, Chicago, under Clute and Richardson; and at the Académie Julien in Paris, under Jean-Paul Laurens. Elected a member of the O.S.A., 1914; A.R.C.A., 1914; and R.C.A., 1919. Served as an official artist for the Canadian War Memorials. Represented in the National Gallery of British Art, London.

741. SAND DUNES AT GUCO, 20¾ by 25¾.

1038. RED MAPLE. 31¾ by 38¾.

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- 1124.** WINTER AFTERNOON. 25¼ by 31¼.
1697. NIGHT, GEORGIAN BAY. 21 by 25¼.
1812. A QUEBEC VILLAGE. 21¼ by 26.
1813. EARLY SPRING. 21¼ by 26.
2000. MORNING AFTER SLEET. 25¼ by 31¼.
3004. NOVEMBER. 32¼ by 40¼.
3349. EARLY SPRING, QUEBEC. 21¼ by 26¼.

OTTO R. JACOBI, R.C.A. 1812-1901.

Born at Königsburg, Prussia. Studied at Königsburg and Dusseldorf. Appointed Court Painter by the Grand Duke of Nassau. Came to Canada in 1860. Elected a charter member of the R.C.A., 1880, and was President from 1890-1892.

- 953.** A FOREST STREAM. (Water-colour.) 20¾ by 24¾.

CHARLES WILLIAM JEFFERYS, R.C.A.

Born at Rochester, England. Came to Canada in 1881, and settled in Toronto. Studied under G. A. Reid, R.C.A., and C. M. Manly, A.R.C.A. President of the Graphic Arts Club, 1903-4. Member of the Canadian Society of Applied Art; member of the O.S.A. and Vice-President and Treasurer, 1908-11, and President, 1913. Elected A.R.C.A., 1912, and R.C.A., 1926. Has worked as an illustrator for the leading newspapers and magazines of Canada and America. Represented in the collection of the Province of Ontario; and in the municipal collections of Toronto. Worked for the Canadian War Memorials, 1916-1918.

- 156.** THE PROSPECTOR. (Water-colour.) 19 by 25¼.
326. WESTERN SUNLIGHT. 35¾ by 57¾.
942. WINTER AFTERNOON. 19½ by 23½.

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- 1196.** WILLOW CREEK, AUGUST. (Water-colour.) $12\frac{1}{4}$ by $12\frac{1}{4}$.
1485. ROCKS OF GEORGIAN BAY. (Water-colour.) $14\frac{1}{4}$ by $17\frac{1}{4}$.
1966. TIME. (Water-colour.) 15 by $20\frac{1}{4}$.

FRANCIS HANS JOHNSTON, A.R.C.A.

Born at Toronto, Canada. Studied in Toronto and at the Pennsylvania Academy, Philadelphia, under Daniel Garber and Philip Hale. Elected a member of the O.S.A. and A.R.C.A., 1920. Worked for the Canadian War Memorials, 1917-18.

- 1426.** A NORTHERN NIGHT. (Tempera on paper board.)
 $39\frac{1}{2}$ by $29\frac{1}{2}$.
1486. THE GUARDIAN OF THE GORGE. (Tempera on paper board.) $39\frac{1}{2}$ by 30.
1500. THE MAGIC POOL. (Tempera on paper board.) 11 by $18\frac{1}{4}$
1694. FIRE SWEEP, ALGOMA. $50\frac{1}{4}$ by 66.
1823. THE FIRE RANGER. 48 by 60

JOHN YOUNG JOHNSTONE, A.R.C.A.

Born at Montreal, Canada. Studied under William Brymner, R.C.A., in Montreal, and at the Académie de la Grande Chaumière, Paris, under L. Simon, Castelucho and R. Ménard. Elected A.R.C.A., 1920.

- 1120.** QUAI DES AUGUSTINS, BRUGES. $23\frac{1}{4}$ by $19\frac{1}{4}$.
1198. BONSECOURS MARKET. $17\frac{1}{4}$ by $26\frac{1}{2}$.
2001. LE BASSIN LOUISE À QUÉBEC. $28\frac{1}{2}$ by 36.
3130. THE ROAD, ST. JOACHIM, QUEBEC. 29 by 40.

CANADIAN PICTURES

MINNIE KALLMEYER.

Born at Detroit, Michigan, coming to Canada in 1892. Studied at the Toronto Art School under F. McGillivray Knowles, R.C.A., and J. W. Beatty, R.C.A., and in Munich under Professor Thor.

2003. HARTUNG'S WHARF, BOOTHBAY HARBOUR.

26¼ by 34¼.

PAUL KANE. 1810-1883.

Paul Kane was born in Toronto, when called York, the son of Michael Kane who settled there on his discharge from the army. He worked as an apprentice to a Mr. Conger, one of the first furniture makers in Upper Canada, and his artistic bent was so obvious that his employer obtained paint and brushes for him from New York, which Kane used for the purpose of portraiture. When his apprenticeship was completed he first painted portraits for a time at Cobourg and then set out for the United States, where he appears to have covered the whole country from Detroit to New Orleans, and to have accumulated enough money to enable him to go to Europe. While there he made many copies of old masters which he exhibited in Toronto on his return there in 1845. In the spring of 1846 he set out on his first journey made under the auspices of the Hudson's Bay Company, and his travels and adventures during the next few years have seldom been equalled. He crossed the continent by canoe, horse, and on foot, made his way through the Rocky Mountains, explored Puget Sound and Vancouver Island. All the time his pencil was busily employed recording portraits, scenes, dances, and native rites and customs of all kinds which he eventually translated into pictures, the largest collection of which is in the Royal Ontario Museum in Toronto. He

CANADIAN PICTURES

received many commissions from the Hudson's Bay Company and the Legislature of Upper Canada, and his most liberal patron was the Hon. G. W. Allan of Moss Park, Toronto.

- 22. BLACKFOOT CHIEF AND SUBORDINATES.
- 60. INDIANS PLAYING AT ALCOLAH.
- 102. FORT GARRY AND BONAVENTURE.
- 103. SCALP DANCE BY SPOKANE INDIANS.

A. WILKIE KILGOUR.

Born at Kirkealdy, Fifeshire, Scotland. Came to Canada in 1910 and settled in Montreal. Studied at the Glasgow School of Art under Newbury and at the Heatherly School of Art in London; also in Montreal under William Brymner, R.C.A., and Maurice Cullen, R.C.A.

- 1039. FLECKED BY THE MORNING SUN. 5½ by 19¾.

LEGH MULHALL KILPIN. 1853-1919.

Born at Ryde in the Isle of Wight, England, and came to Montreal in 1906. Studied at South Kensington, London, but mainly self-taught. Art Master and Examiner at South Kensington for a number of years.

- 1200. A GOOD ONE. (Water-colour.) 23¾ by 35¾.
- 1792. LAURENTIAN FARM. 13 by 18¾.

ELIZABETH MCGILLIVRAY KNOWLES, A.R.C.A. 1866-1928.

Born in Ottawa, Canada. Studied with F. McGillivray Knowles, R.C.A. Elected A.R.C.A., 1908; a member of the National Association of Women Painters and Sculptors, New York, 1919.

- 89. NOCTURNE. 25¾ by 35¾.
- 1487. "DRINK TO ME ONLY WITH THINE EYES." (Academy board.) 6 by 7¾.

CANADIAN PICTURES

FARQUHAR MCGILLIVRAY KNOWLES, R.C.A.

Born at Syracuse, U.S.A. Came to Canada in 1862. Studied in Toronto, and Philadelphia, and in England under Sir Hubert von Herkomer, R.A., and in Paris under Benjamin Constant and Jean-Paul Laurens. Awarded Honourable Mention at the Pan-American Exhibition, 1901, and medals at San Francisco and St. Louis. Elected A.R.C.A., 1888, and R.C.A., 1898.

- 109.** ST. LEVEN'S CHURCH, CORNWALL. $13\frac{3}{4}$ by $20\frac{1}{4}$.
(Presented by the Royal Canadian Academy.)
- 129.** THE WAYSIDE CROSS. $27\frac{1}{2}$ by $35\frac{1}{4}$
- 1221.** BEAUPRÉ. $33\frac{3}{4}$ by $47\frac{3}{4}$.

CORNELIUS KRIEGHOFF. 1812-1872.

Born at Dusseldorf, Germany. Studied at Rotterdam and afterwards travelled in Europe and America. Fought in Florida for the United States and was afterwards employed by the American War Department in making sketches. Subsequently lived in Toronto, Montreal and Quebec, where he painted the French-Canadian habitant.

- 16.** AUTUMN SCENERY. $8\frac{3}{4}$ by 13.
- 61.** INDIANS RUNNING A RAPID. $10\frac{3}{4}$ by 15.
- 1657.** PORTRAIT OF THE ARTIST. $11\frac{1}{2}$ by 10.
- 2036.** THE HABITANT FARM. $38\frac{1}{2}$ by 51.
(2036 Presented by Gordon Edwards, Esq.)
- 2037.** THE CHAUDIÈRE. $20\frac{1}{4}$ by $29\frac{1}{4}$.
- 2038.** WINTER LANDSCAPE. 24 by $34\frac{3}{4}$.
(2037 and 2038 presented by Miss Edith Wilson)

CANADIAN PICTURES

ANDRÉ C. G. LAPINE, A.R.C.A.

Born at Shujen, in the Province of Riga, Russia. Studied first in Russia under Mr. Rose, and then went with him to London and to Paris. Worked in Paris for two years and then travelled through France, Belgium and Holland. Studied in Amsterdam at the Royal Academy of Fine Arts under Professor Allebe and was elected a member of the St. Lucas Art Society. Came to Canada in 1907 and, after living in the North-West, settled in Toronto. Awarded the Jessie Dow Prize for painting in Water-Colours at the Art Association of Montreal. Elected A.R.C.A., 1919.

1179. THE TEAM. 12¼ by 17¼.

2912. LA PARTIDA. (Tempera.) 40 by 46.

ERNEST LAWSON, N.A.

Born at Halifax, Canada. Studied at Kansas City and at the City of Mexico, later at the Art Students' League in New York, and in Paris. A member of the National Academy of Design, the National Institute of Arts and Letters, and of the Association of American Painters and Sculptors, New York. Awarded a silver medal at the Louisiana Purchase Exhibition, St. Louis, 1904, and a gold medal at the Panama Pacific Exhibition, San Francisco, 1915. Represented in the National Gallery of Art and the Corcoran Gallery of Art, Washington, D.C.; the Metropolitan Museum, New York, and many other public galleries.

303. SNOWBOUND BOATS. 24¾ by 29¾.

982. WINTER. 24¾ by 29¾.

1164. MISTY DAY. 20 by 24.

CANADIAN PICTURES

JAMES KERR LAWSON.

Born at Anstruther, Fife, Scotland. Came to Canada in 1865 and lived in Hamilton. Studied in Rome under Luigi Galli and at the Academy of San Luca and the French Academy. Studied also at the Académie Julien in Paris under Lefebvre, Boulanger and Ferrier. A member of the International Society, London; the Senefelder Club; and the Art Workers' Guild. Honorary Secretary of the Senefelder Club since 1914.

319. ST. PAUL'S CATHEDRAL, LONDON. 40 by 56.

OZIAS LEDUC, A.R.C.A.

Born at St. Hilaire, Quebec, Canada. Self-taught. Elected A.R.C.A., 1917.

1154. POMMES VERTES. 24½ by 36¼.

1368. NEIGE DORÉE. 54 by 30.

ARTHUR LISMER, A.R.C.A.

Born at Sheffield, England. Studied first at the Sheffield School of Art, where he was awarded a scholarship; later, at the Académie Royale des Beaux-Arts, Antwerp. Came to Canada in 1911. A member of the O.S.A., and the Society of Graphic Art, Toronto. Elected A.R.C.A., 1919. Vice-Principal of the Ontario College of Art, Toronto, 1920-1926. Represented in the collection of the Ontario Provincial Government. Worked for the Canadian War Memorials at Halifax, 1917-18.

940. ROAD THROUGH THE BUSH. 40½ by 31¼.

1155. THE GUIDE'S HOME. 39½ by 44¼.

1369. A WESTERLY GALE, GEORGIAN BAY. 25½ by 31¼.

CANADIAN PICTURES

- 1488.** WINTER CAMOUFLAGE. 28 by 36.
2004. THE BIG ROCK, BON ECHO. 36 by 40
3360. SEPTEMBER GALE. 48 by 64.

MABEL LOCKERBY

Born at Montreal, Canada. Studied at the Montreal Art Association under William Brymner, R.C.A., and Maurice Cullen, R.C.A.

- 3345.** MARCH. 22 by 28.
3539. EARLY WINTER. 26 by 30.
3679. MARIE ET MINOU. 30¼ by 26¼.

F. NICHOLAS LOVEROFF, A.R.C.A.

Born in Tiflis, Russia. Came to Canada in 1900, settled in Saskatchewan till 1913, when he moved to Toronto. Studied at the Ontario College of Art, Toronto. Elected A.R.C.A., 1920.

- 1695.** THE EDGE OF THE WOOD. 64¼ by 40.

LAURA A. LYALL, A.R.C.A. (Laura Muntz.)

Born in England, coming to Canada with her parents. Studied in Paris at the Académie Colarossi under Joseph Blanc, Fritel, G. Courtois and Girardot. Awarded Honourable Mention at the Paris Salon of 1895; silver medal at the Pan-American Exhibition, 1901, and a bronze medal at the Louisiana Purchase Exhibition at St. Louis, 1904. Elected A.R.C.A., 1895.

- 258.** A DAFFODIL. 25¼ by 18¼.
786. MADONNA WITH ANGELS. 28 by 21.

CANADIAN PICTURES

JAMES E. H. MACDONALD, A.R.C.A.

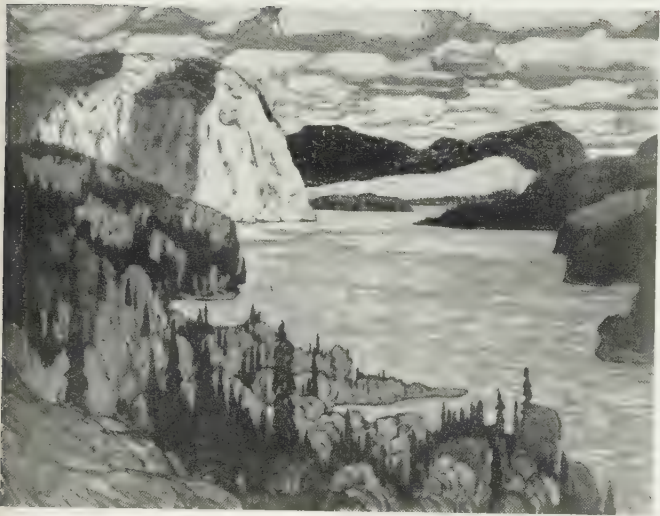
Born at Durham, England. Came to Canada in 1887. Studied at the Hamilton Art School and the Ontario School of Art, Toronto. Elected a member of the O.S.A., 1909, and A.R.C.A., 1912. Principal Ontario College of Art since 1928.

- 387.** IN THE PINE SHADOWS, MOONLIGHT. 31½ by 27¼.
1023. THE SHINING RIVER, SPRING. 28 by 36.
1053. SNOWBOUND. 19½ by 29¼.
1205. MARCH EVENING, NORTHLAND. 29¼ by 39¼.
1427. ASTERS AND APPLES. (Oil on beaverboard.) 21 by 26.
1489. CATTLE BY THE CREEK. 26 by 32.
1785. THE SOLEMN LAND. 48 by 60.
2914. SEASHORE, N.S. 28 by 36.
3538. BATCHEWANA RAPID. 28 by 36.

MANLY E. MACDONALD, A.R.C.A.

Born at Point Anne, Ontario. Studied at the Ontario College of Art under J. W. Beatty, R.C.A., and G. A. Reid, R.C.A.; at the Albright Art School, Buffalo, under Ernest Fosbery, A.R.C.A.; and at the Boston Museum of Fine Arts, under Paxton and Hale. Elected A.R.C.A., 1919; and member of the O.S.A., 1919. Worked for the Canadian War Memorials.

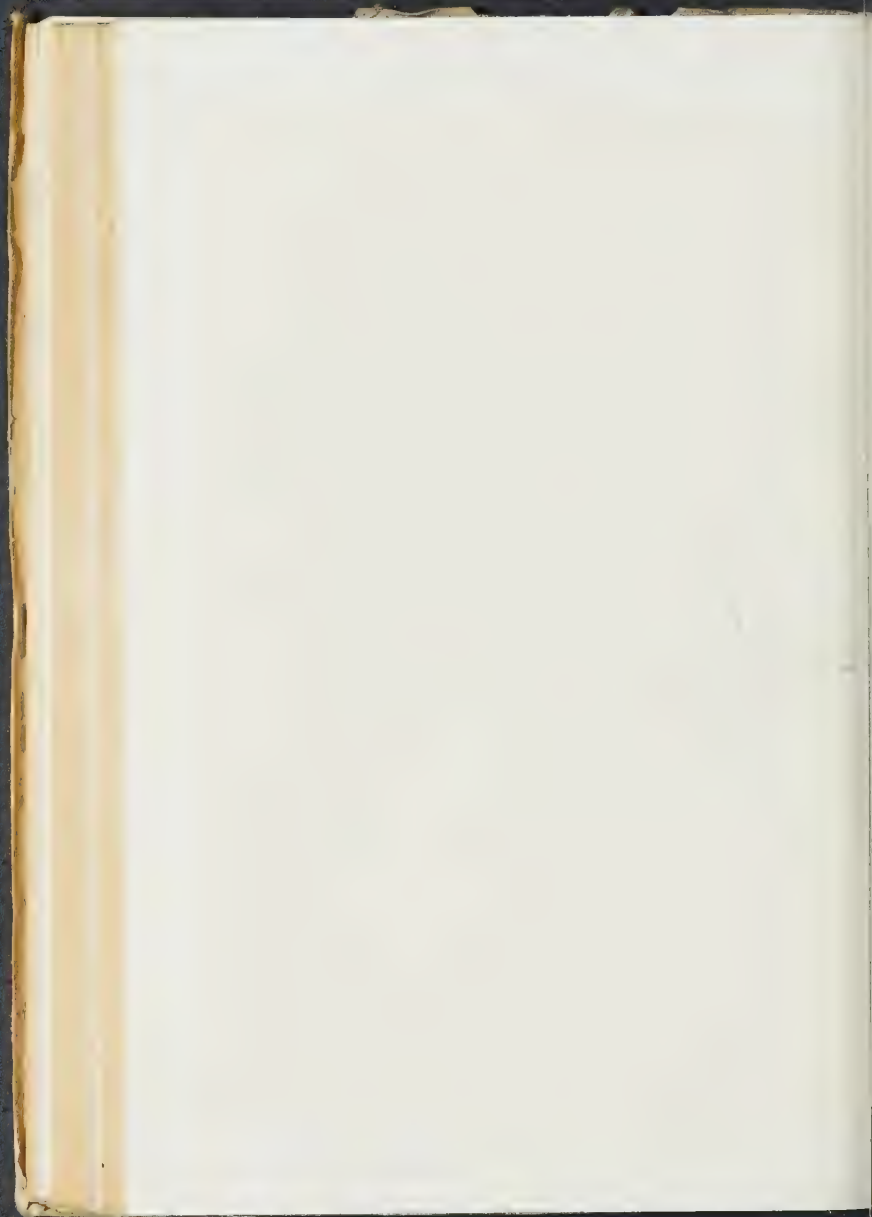
- 1194.** THE BARN, WINTER. 19½ by 23¼.
1705. FISHERMEN, LAKE ONTARIO. 36 by 30.



J. E. H. MacDONALD, A.R.C.A.

No. 1785

THE SOLEMN LAND



CANADIAN PICTURES

JEAN M. MACLEAN.

Born at Pictou, Nova Scotia. Studied at the Heatherley School of Art, London.

1793. OLD COURTYARD. 10 by 14¼.

HAROLD W. McCREA.

Born at Peterboro, Ontario, Canada. Studied in Toronto under William Cruikshank, R.C.A.

1913. THE PIONEER. (Tempera.) 18½ by 22.

FLORENCE H. MCGILLIVRAY, A.R.C.A.

Born at Whitby, Ontario, Canada. Studied first in Canada at the Toronto Art School under William Cruikshank, R.C.A.; later under J. W. L. Forster; L. R. O'Brien, R.C.A.; and F. McGillivray Knowles, R.C.A.; and in Paris under Simon and Ménard. President of the International Art Union, Paris, 1913-14. Elected member of the O.S.A., 1917; and of the Society of Women Painters and Sculptors, New York, 1917; A.R.C.A., 1925.

1041. AFTERGLOW. (Oil on wood.) 16 by 22.

1490. MIDWINTER, DUNBARTON, ONTARIO. (Water-colour.)
16 by 20.

1964. "ICE ABOUT," TWILLINGATE, NEWFOUNDLAND.
16 by 22.

3352. ST. ANTHONY HARBOUR, NEWFOUNDLAND.
18¾ by 24¼.

HELEN G. McNICOLL, A.R.C.A. 1879-1915.

Born at Toronto, Canada. Studied at the Montreal Art Association in Canada; at the Slade School of Art in London,

CANADIAN PICTURES

and under A. Talmadge at St. Ives, Cornwall. Elected a member of the R.B.A., 1913, and A.R.C.A., 1914.

360. STUBBLE FIELDS. 28¼ by 34¼.

C. MACDONALD MANLY, A.R.C.A. 1855-1924.

Born at Englefield Green, Surrey, England. Studied at the Toronto Art League, at the Heatherly School of Art in London, and at the Metropolitan School of Art in Dublin. Awarded Honourable Mention at the Pan-American Exhibition, 1901. Elected A.R.C.A., 1902; member of the O.S.A. and President, 1903-5.

46. EVENING ON THE CONESTOGO. 25¼ by 59¼

T. MOWER MARTIN, R.C.A.

Born in London. Studied in England, but mainly self-taught. Came to Canada in 1862. Charter member of the O.S.A., 1872, and of the R.C.A., 1880. Member of the R.B.C., President of the first organization of artists in Toronto, and the first Director of the Ontario Government Art Schools.

123. THE MOOSE COUNTRY. 35¼ by 53¼.

H. MABEL MAY, A.R.C.A.

Born at Montreal, Canada. Studied under William Brymner, R.C.A., at the Montreal Art Association, where she was awarded a two-year scholarship. Worked for the Canadian War Memorials, 1918. Elected A.R.C.A., 1915.

785. THE MARKET UNDER THE TREES. 24 by 30.

1040. STREET SCENE, MONTREAL. 23¼ by 28¼.

1370. BOATS ON THE ST. LAWRENCE. 23¼ by 28¼.

CANADIAN PICTURES

1963. IN THE LAURENTIANS. 22 by 27.

3355. THE VILLAGE. 28¾ by 30¾.

3680. MELTING SNOW. 36 by 40¾.

ALFRED E. MICKLE, A.R.C.A.

Born at Guelph, Ontario. Studied at the Toronto Art School under George A. Reid, R.C.A.; William Cruikshank, R.C.A.; and J. W. Beatty, R.C.A.; later in Scotland under R. Macaulay Stevenson; and at the Académie Royale des Beaux-Arts, Brussels. Elected A.R.C.A., 1918.

581. TOWER AND MILLPOND, SWANAGE. 15 by 17½.

1180. DYKE-LANDS OF GRAND PRÉ. 21 by 28¾.

THOMAS W. MITCHELL, A.R.C.A.

Born at Clarksburg, Ontario. Studied at the Ontario School of Art, Toronto, under William Cruikshank, R.C.A., G. A. Reid, R.C.A., and F. S. Challener, R.C.A., and at the Pennsylvania Academy of Fine Arts, Philadelphia, under Alden Weir, Emil Carlsen and Daniel Garber. A member of the O.S.A. and of the Society of Graphic Art, Toronto, and President of the latter Society, 1911-12. Elected A.R.C.A., 1926.

1054. IN THE BLUE MOUNTAINS. 32 by 36.

JAMES W. MORRICE, R.C.A. 1864-1924.

Born at Montreal, Canada. Studied in Paris at the Académie Julien, and later with Henri Harpignies, the French landscape painter. A member of the Société Nationale des Beaux-Arts and the Salon d'Automne, Paris; the International

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Society, and the Autumn Salon, London. Honorary non-resident member of the R.C.A. Represented in the Luxembourg, Paris; the National Gallery of Art, Washington, U.S.A.; the Tate Gallery, London; the Louvre, Section Art Décoratif, Paris; and in public galleries at Lyons, Nantes, Philadelphia, and Odessa.

- 73.** LE QUAI DES GRANDS AUGUSTINS, PARIS. 19¼ by 23¼.
337. DIEPPE, THE BEACH, GREY EFFECT. 23¼ by 31¼.
366. THE CIRCUS, MONTMARTRE, PARIS. 19 by 23¼.
3140. VENICE. 32¼ by 24.
3185. VENETIAN GIRL. 18¾ by 13¾.

EDMUND M. MORRIS, A.R.C.A. 1871-1913.

Born at Perth, Ontario, Canada, the son of the Hon. Alexander Morris, P.C., D.C.L. Studied in Toronto with William Cruikshank, R.C.A.; at the Art Students' League in New York, and at the Académie Julien and the École des Beaux-Arts in Paris. Painted many portraits of Indian types for the Canadian Provincial Governments. Elected A.R.C.A., 1897. Member of the O.S.A., 1905-1907.

- 23.** CAP TOURMENTE. 23¼ by 29¼.
2030. BLACKFOOT CHIEF, IRON SHIELD. (Pastel.)
25¼ by 20¼.
(2030 Presented by the Executors of the Artist's Estate, 1922.)
3656. THE ST. LAWRENCE NEAR QUEBEC. 29¼ by 40.
(Presented by Alexander C. Morris, Toronto.)

CANADIAN PICTURES

KATHLEEN MOIR MORRIS.

Born at Montreal, Canada. Studied at the Montreal Art Association under William Brymner, R.C.A., and Maurice Cullen, R.C.A.

3131. WAITING. 10¼ by 13¼.

3356. POINT LEVIS, QUEBEC. 18 by 24.

RITA MOUNT

Born at Montreal, Canada. Studied at the Montreal Art Association under William Brymner, R.C.A., and also in Paris.

3132. FISHERMAN'S QUARTERS. 20 by 24.

CECIL T. MURPHY. (Cecil Buller.)

Born at Montreal. Studied at the Art Association of Montreal under William Brymner, R.C.A., at the Art Students' League in New York, and with Maurice Denis in Paris.

1172. BRETON HOUSE. (Water-colour.) 19 by 24.

HENRY IVAN NEILSON, A.R.C.A.

Born at Cap Rouge, Quebec, Canada. Studied at the Glasgow School of Art, Scotland; at the Académie Delécluse, Paris; and at the Saint Gilles Academy, Brussels. Elected A.R.C.A., 1915; a member of the Society of Scottish Artists; the Edinburgh Arts Club; and President of the Society of Quebec Artists.

1182. AN OCTOBER PASTORAL, CAP ROUGE, QUEBEC
20 by 24.

1491. SPRING'S GARLAND. 27¼ by 36.

CANADIAN PICTURES

LILIAS TORRANCE NEWTON, A.R.C.A.

Born at Montreal, Canada. Studied under William Brymner, R.C.A., in Montreal, and in Paris under Jacovleff. Elected A.R.C.A., 1923.

1797. NONNIE. 26 by 22.

1965. THE LITTLE SISTERS. 36 by 36.

3347. ANNA. 29½ by 23½.

GRAHAM N. NORWELL.

Born at Edinburgh, Scotland, coming to Canada in 1914. Studied at the Ontario College of Art, 1920. Elected a member of the O.S.A., 1924.

2915. WINTER. 11¼ by 14¼.

3133. AUTUMN, OTTAWA VALLEY. 20 by 24.

ELIZABETH STYRING NUTT.

Born in Isle of Man. Came to Canada, 1919. Studied at Sheffield School of Art and in France and Italy. Principal of the Nova Scotia College of Art and Vice-President of the Nova Scotia Society of Artists.

3511. NORTH WEST ARM, HALIFAX, N.S.

LUCIUS R. O'BRIEN, R.C.A. 1832-1899.

Born at "The Woods," Shanty Bay, Ontario, the son of Lieut-Col. G. S. O'Brien. Educated at Upper Canada College and entered an architect's office in 1847. Subsequently studied and practised as a civil engineer. A charter member

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of the O.S.A., 1872, and Vice-President, 1873-1880. Charter member of the R.C.A., 1880, and its first President, serving from 1880-1890.

159. A BRITISH COLUMBIAN FOREST. (Water-colour.)

21¼ by 30.

160. MARINE. (Water-colour.) 9¾ by 14¾.

2041. QUEBEC FROM THE ISLE OF ORLEANS. (Water-colour.)

HERBERT S. PALMER, A.R.C.A.

Born at Toronto, Canada. Studied at the Central Ontario School of Art, Toronto; and under Frederick Challenger, R.C.A., and J. W. Beatty, R.C.A. Elected a member of the O.S.A., 1909; A.R.C.A., 1915; and Canadian Society of Graphic Art, 1919. Vice-President and Treasurer of the Ontario Society of Artists, 1919-20. Worked for the Canadian War Memorials, 1917.

1042. FALL PLOUGHING. 43¾ by 47¾.

1371. ON THE HILLSIDE. (Oil on academy board.) 10 by 13.

2916. TRADING LAKE, NEAR DORSET. 30 by 34.

LAWRENCE A. G. PANTON.

Born at Egremont, England. Came to Canada in 1911. Studied in Sheffield, and at the Ontario College of Art. Elected member of the O.S.A., 1925, Society of Canadian Painter-Etchers, 1924, and charter member of the Canadian Society of Water-colour Painters, 1926.

3512. MIDWINTER. 34¾ by 40.

CANADIAN PICTURES

A. DICKSON PATTERSON, R.C.A.

Born at Picton, Ontario, Canada. Studied at the South Kensington Art School, London. Awarded a medal at the Pan-American Exhibition at Buffalo, 1901. Elected R.C.A., 1885.

97. PORTRAIT. 26¾ by 21¾.

PAUL PEEL, R.C.A. 1859-1892.

Born at London, Canada. Studied first at the Pennsylvania Academy of Fine Arts for three years. Went to the Royal Academy Schools in London for a year and then to Paris, where he worked under Gérome, Lefebvre, Boulanger, Doucet, and Benjamin Constant, remaining with the last named for five years. In 1889 his picture "Life is Bitter" was awarded an Honourable Mention at the Salon and in 1890 his "After the Bath" was awarded the gold medal of the Salon and afterwards was bought by the Hungarian Government. A picture called "Boy and Dog" was bought by H.M. Queen Alexandra. He returned to Canada for a short time and held a sale of his pictures in Toronto. Later he returned to Paris, where he died. His art was French both in spirit and technique. He loved to paint children, but he also painted landscapes with a fine sense of colour and light. Elected R.C.A., 1890.

17. A VENETIAN BATHER. 61½ by 44½.

34. DEVOTION. 35¾ by 27¾.

87. MOTHER LOVE. 58 by 46.

ALFRED PELLAND.

Born at Quebec, Canada. Studied at the Quebec School of Fine Arts.

2903. COIN DU VIEUX QUÉBEC. 24¾ by 22¾.

CANADIAN PICTURES

HAL ROSS PERRIGARD, A.R.C.A.

Born at Montreal. Studied at the Art Association of Montreal under William Brymner, R.C.A. Elected A.R.C.A. 1924

1492. BREAKING FOR THE TUNNEL. (Pastel.) 24¼ by 29¼

2904. LALAGE. 40 by 30.

WALTER J. PHILLIPS, A.R.C.A.

Born at Barton-on-Humber, Lincolnshire, England. Came to Canada and settled in Winnipeg in 1913. Studied under Edward R. Taylor at Birmingham, England. Member of the Society of Canadian Painter-Etchers; a member of the Society of Print-Makers of Los Angeles. Represented in the California State Library. Elected a member of the Society of Graver-Printers in Colour, London. Elected A.R.C.A., 1921.

1709. A WATER BABY. (Water-colour.) 15¼ by 19¼.

ROBERT W. PILOT, A.R.C.A.

Born at St. John's, Newfoundland. Studied at the Art Association of Montreal under William Brymner, R.C.A., and Maurice Cullen, R.C.A., and also at L'École des Beaux-Arts, Paris. Elected A.R.C.A., 1925.

3354. QUEBEC FROM LEVIS. 18 by 24.

GEORGE A. REID, R.C.A.

Born at Wingham, Ontario. Studied first at the Ontario School of Art, Toronto, and later at the Academy of Fine Arts, Philadelphia, under Thomas Eakins. Went to Paris, entering the Académie Julien and working under Benjamin

CANADIAN PICTURES

Constant; also studied at the Prado Museum, Madrid. Elected R.C.A., 1890, and President, 1906-1909. A member of the O.S.A., 1886, and President, 1887-1901. Awarded medals at the World's Fair, Chicago, and Louisiana Purchase Exhibition at St. Louis, 1904. Canadian representative on the Jury of Awards at the Pan-American Exhibition, 1901. Principal of the Ontario College of Art. Worked for the Canadian War Memorials, 1918.

37. DREAMING. 65 by 48.

(Presented by the Royal Canadian Academy, 1890.)

335. AFTERGLOW. 21¾ by 40.

1043. THE VILLAGE IN THE VALLEY. 29¾ by 39¾.

1183. VACANT LOTS. 22 by 36.

3520. ALGOMA LAKE. (Water-colour.) 13¾ by 29¾.

LORNA FYFE REID.

Born at London, Canada. Studied with F. McGillivray Knowles, R.C.A., in Toronto, and at the Art Students' League in New York, under Kenneth Miller. Member of the Pen and Brush Club and National Arts Club, New York.

1372. THE WIND FLOWER. 24 by 18.

MARY HIESTER REID, A.R.C.A. 1854-1921.

Born at Reading, Pennsylvania, U.S.A. Came to Canada in 1886. Studied in Philadelphia at the School of Design and at the Academy of Fine Arts under Thomas Eakins. Went to Paris and studied under Dagnan-Bouveret, Rixens, Blanc and Courtois. Elected a member of the O.S.A., 1888, and A.R.C.A., 1896.

28. CHRYSANTHEMUMS. 21 by 30.

(Presented by the Royal Canadian Academy, 1893.)

CANADIAN PICTURES

75. **LOOKING EAST.** 15¼ by 19¼.
787. **MORNING SUNSHINE.** 24¾ by 29¾.
1428. **STUDY IN ROSE AND GREEN.** 25 by 30.

SARAH M. ROBERTSON.

Born at Montreal, Canada. Studied at the Montreal Art Association under William Brymner, R.C.A., and Maurice Cullen, R.C.A.

3513. **LE REPOS.** 24 by 30.

ALBERT HENRY ROBINSON, R.C.A.

Born at Hamilton, Canada. Studied first in Hamilton under John S. Gordon; later went to Paris and studied at the Académie Julien under Bouguereau and Bachel; and at the École des Beaux-Arts under Gabriel Ferrier. Taught at the Hamilton Art School. Elected A.R.C.A., 1911, and R.C.A., 1921. Member of the Pen and Pencil Club of Montreal, 1911. Worked for the Canadian War Memorials, 1918. Represented in Le Musée National du Luxembourg, Paris.

788. **THE THAMES AT WESTMINSTER.** 19¼ by 23¼.
1025. **EVENING LIGHTS.** 21 by 25¼.
1121. **WINTER SUNRISE.** 21¼ by 25¼.
1962. **VILLAGE ON THE GULF.** 27¼ by 33¼.
3005. **MELTING SNOWS, LAURENTIANS.** 27⅞ by 33¼.
3134. **A CHURCH IN WESTMOUNT.** 22 by 26.
3359. **NOONTIME IN THE HILLS.** 27⅞ by 33⅞.

CANADIAN PICTURES

ARTHUR D. ROZAIRE, A.R.C.A. 1879-1922.

Born at Montreal, Canada. Studied in Montreal at the Monument National and at the Art Association, under Edmond Dyonnet, R.C.A., William Brymner, R.C.A., and Maurice Cullen, R.C.A. Elected A.R.C.A., 1914.

- 789.** SUNSET, LACHINE. 21½ by 27¾.
1184. MULET RIVER, LAURENTIAN MOUNTAINS. 25 by 30.
1373. THE PLAY HOUR. 28 by 36½.
1451. THE GARDEN OF LIGHT. 48 by 61¼.

GEORGE HORNE RUSSELL, R.C.A.

Born at Banff, Scotland. Studied at the Aberdeen Art School; at the South Kensington Art School, London; and under Andrew Burnett, Professor Legros, and Sir George Reid. Came to Canada and settled in Montreal in 1890. Elected A.R.C.A., 1909; and R.C.A., 1919. Member of the Pen and Pencil Club, Montreal. President of the Royal Canadian Academy, 1923-1926.

- 134.** UNDER THE WILLOWS. 13½ by 20.
(Presented by Miss Caroline Hill, 1903.)
1122. EARLY SPRING. 23 by 30¾.
1374. SEAL COVE, GRAND MANAN. 24 by 32.

GYRTH RUSSELL.

Born at Dartmouth, Nova Scotia. Studied in Halifax under Rosenberg, in Boston under Pape and in Paris at the Académie Julien.

- 2019.** THE LANE IN SPRING. 20 by 16.

CANADIAN PICTURES

JOHN WENTWORTH RUSSELL.

Born at Binbrook, Ontario, Canada. Studied in Toronto and in Paris.

79. MME. DE B. AND SON. $7\frac{3}{4}$ by $4\frac{1}{4}$.

313. THE RIGHT HON. SIR WILFRID LAURIER, P.C.,
K.C.M.G., LL.D., K.C., 1841-1919. $4\frac{5}{8}$ by 35.

J. HENRY SANDHAM, R.C.A. 1842-1910.

Born at Montreal, Canada. Entered Notman's photographic studio, and studied art under J. A. Fraser, R.C.A., Vogt, C. J. Way, R.C.A., and O. R. Jacobi, R.C.A. Later went to Europe to study and on his return settled in Boston, Mass., in 1880. Elected a charter member of the R.C.A., 1880. Late in life he returned to England and worked in London.

336. HUNTERS RETURNING WITH THEIR SPOIL.
 $23\frac{1}{2}$ by $39\frac{1}{4}$.

678. ST. MARK'S, VENICE. $33\frac{1}{2}$ by $25\frac{1}{2}$.

679. ROOF TOPS, AZORES. (Water-colour.) $13\frac{1}{4}$ by 8.

680. RAINY DAY, ST. MICHAELS, AZORES. (Water-colour.)
 $13\frac{1}{2}$ by $9\frac{1}{2}$.

ADAM SCOTT.

Born at Perth, Scotland. Came to Canada in 1912. Studied at the Edinburgh School of Art and at the Allen-Fraser Institute.

1795. THE GREEN HAT. 22 by 18.

1796. DECORATIVE PANEL. (Water-colour.) $20\frac{1}{2}$ by 19.

CANADIAN PICTURES

REGINA SEIDEN.

Born at Rigaud, Quebec, Canada. Studied at the Montreal Art Association under William Brymner, R.C.A., and Maurice Cullen, R.C.A.

1636. PORTRAIT. 30 by 26.

3002. DORA. 30¼ by 26¼.

3353. NUDES. 46¼ by 36¼.

MUNSEY SEYMOUR. 1837-1912.

Born at the Mint, Calcutta, India. Educated in England. Came to Canada and lived in Ottawa in 1878-1879. Went to the United States, visiting the Yellowstone National Park and the American far west, returning to Montreal. His last years were spent in a small cottage at Barton, Vermont, United States, where he died. His work included both oil and water-colour, of which the latter was by far the more successful, and his study was entirely from nature.

368. EARLY SPRING NEAR MAGOG, QUEBEC. (Water-colour.)
20 by 14.

PETER CLAPHAM SHEPPARD.

Born at Toronto, Canada. Studied at the Ontario College of Art, Toronto, under G. A. Reid, R.C.A., J. W. Beatty, R.C.A., and William Cruikshank, R.C.A. Awarded a scholarship at the Ontario College of Art. Elected a member of the O.S.A., 1919.

1707. LAKE TRAFFIC. 33¼ by 36.

3536. MIDWINTER. 30 by 36.

HENRIETTA MARY SHORE.

Born at Toronto, Canada. Studied in Toronto under Laura Muntz; at the New York School of Art under Robert Henri,

CANADIAN PICTURES

William Chase and Kenneth H. Miller, and at the Art Students' League under F. V. DuMond. Went to London and studied at the Heatherly Art School. Elected a member of the Oregon Society of Artists, 1913, and of the California Art Club, 1914.

1504. NEGRO WOMAN AND CHILDREN. 54 by 45.

CHARLES WALTER SIMPSON, R.C.A.

Born at Montreal, Canada. Studied at the Art Association of Montreal under William Brymner, R.C.A., Edmond Dyonnet, R.C.A., and Maurice Cullen, R.C.A., and at the Art Students' League in New York under G. B. Bridgman and W. A. Clark. Elected A.R.C.A., 1913, and R.C.A., 1920.

568. WINTER QUARTERS. 19½ by 28½.

577. BOATS AND NETS. 21¼ by 33.

1185. WINTER IN THE HARBOUR. 30 by 40.

3135. THE BLUE SHAWL. 37 by 36.

LESLIE J. SKELTON. 1848-1923.

Born at Montreal, Canada. Studied in Montreal and later in Paris under M. J. Iwill. Vice-President of the Colorado Springs Art Society since 1913. Represented in the permanent collection of Colorado College, Colorado Springs.

578. THE STORM CLOUD. 20½ by 31½.

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

Born at Belfast, Ireland. Came to Canada at an early age. Studied entirely from nature. Elected A.R.C.A., 1902.

364. DECEMBER DAY AT SEA. 32½ by 50.

CANADIAN PICTURES

OWEN STAPLES.

Born at Stoke-sub-Hamdon, England. Came to Canada in 1870; went to the United States in 1878, returning to Canada and settling in Toronto in 1885. Studied at the Rochester Art Club under Horatio Walker, James Dennis and Harvey Ellis; at the Art Students' League in New York, and the Philadelphia Academy of Fine Arts, under Thomas Elkins and Thomas P. Anshutz; and in Toronto under George A. Reid, R.C.A. Elected a member of the O.S.A., 1892; member of the Society of Canadian Painter-Etchers, 1918.

944. THE SONATA. (Tempera.) 26¼ by 18¾.

AURÈLE DE FOY SUZOR-CÔTÉ, R.C.A.

Born at Arthabaska, Quebec, Canada. Studied in Paris at the École des Beaux-Arts, and at the Académies Julien and Colarossi. Awarded a bronze medal at the Paris International Exhibition of 1900, and Honourable Mention at the Salon of 1901. Elected A.R.C.A., 1912, and R.C.A., 1914, and Officier d'Académie by the French Government in 1901.

15. AUTUMN LANDSCAPE, EVENING. 24 by 32.

98. RETURN FROM THE HARVEST FIELD. 67¼ by 78¼.

110. STORMY SEA. 21¼ by 32.

127. THE SETTLEMENT ON THE HILLSIDE. 23 by 28¾.

790. YOUTH AND SUNLIGHT. 57¾ by 48¾.

3136. NUDE STUDY. (Water-colour.) 16 by 11¼.





TOM THOMSON 1877-1917

No. 1519

THE JACK PINE

CANADIAN PICTURES

WILLIAM H. TAYLOR.

Born at Port Stanley, Falkland Islands, South America, coming to Canada in 1897. Studied in Montreal at the Art Association under William Brymner, R.C.A., at the Barnes School of Art, and under Maurice Cullen, R.C.A.

1961. SCHOONERS WAITING FOR CARGO, QUEBEC.

36 by 28.

TOM THOMSON. 1877-1917.

Born near Owen Sound, Ontario, Canada. Largely self-taught, but studied decorative design to some extent. His fondness for nature led him into the wilds, and he determined to devote himself to painting their infinite variety and beauty. For eight months every year he lived alone in the Algonquin Park, painting the Canadian northland, and was reputed to be one of the best guides and fishermen in the district. In the winter he would return to Toronto, where he painted from his sketches the few large pictures he completed.

Tom Thomson's work is characterized by its purity of colour, its truthfulness to nature and compelling sincerity, and he was undoubtedly on the threshold of an unusually brilliant career when he was accidentally drowned.

943. MOONLIGHT, EARLY EVENING. 20¾ by 30.

1055. NORTHERN RIVER. 45 by 40.

1195. SPRING ICE. 27¾ by 39¾.

1519. THE JACK PINE. 50¾ by 55.

1520. AUTUMN'S GARLAND. 48 by 52.

CANADIAN PICTURES

SIDNEY S. TULLEY, A.R.C.A. 1860-1911.

Born at Toronto, Canada. Studied first in the Ontario School of Art, under William Cruikshank, R.C.A., then for two years at the Slade School of Art in London, under Professor Legros; in Paris under Benjamin Constant, and for two years at the Académies Julien and Colarossi under Gustave Courtois, Tony Robert-Fleury, and in England under Lazar. Also studied under William Chase in New York. Exhibited at the Salon and at the Royal Academy. Awarded Honourable Mention at the Louisiana Purchase Exhibition at St. Louis, 1904, and a bronze medal at the Walker Art Gallery, Liverpool. Elected A.R.C.A. and a member of the O.S.A., 1889.

63. KNALHAVEN, DORDRECHT. 27½ by 35½.

64. LADY IN WHITE. (Pastel.)

FRANK HORSEMAN VARLEY, A.R.C.A.

Born at Sheffield, England. Studied at the School of Art, Sheffield, and L'Académie Royale des Beaux-Arts, Antwerp. Came to Canada in 1912. Elected a member of the O.S.A., 1916, and A.R.C.A., 1922. Served as an official artist for the Canadian War Memorials.

1787. JOHN. 24 by 20.

1814. GEORGIAN BAY. 52 by 64.

FREDERICK ARTHUR VERNER, A.R.C.A. 1836-1928.

Born at Sheridan, Ontario, the son of the Principal and Superintendent of Grammar Schools. Went to England in 1856, and studied at Heatherly's Art School and at the British Museum. Enlisted in the Third West Yorkshire

CANADIAN PICTURES

Regiment and served for three years. Later joined the British Legion and served with General Garibaldi in Italy, 1860-1861. Returned to Canada in 1862 and has since devoted himself to painting the Western life which has been the foundation of his art. Elected A.R.C.A., 1880; a member of the O.S.A. at its formation in 1872; a member of the R.B.C. in 1905, and was awarded a diploma by the latter society in 1910. Awarded medals and diplomas at the Pan-American Exposition at Buffalo, 1901; Philadelphia Centenary Exhibition, International Exhibition of Fine Arts, Buenos Aires, 1910; and the Centennial Exhibition, Santiago, Chili, 1910.

163. STREET SCENE. (Water-colour.) 29 by 17½.

164. TURNED OUT OF THE HERD. (Water-colour.)
19½ by 28½.

165. A MISTY MORNING. (Water-colour.) 10¼ by 20½.

ADOLPHE VOGT. 1843-1871.

Born at Lieberstein, Germany. Went to United States as a child. Studied first at Philadelphia, and also at Munich, Zurich, and Paris. Lived and worked for many years in Canada, and was a member of the Canadian Society of Artists.

3460. CALLING THE HORSES. 30 by 40.

HORATIO WALKER, R.C.A., N.A.

Born at Listowel, Ontario, Canada. Studied miniature painting under J. A. Fraser, Toronto, and in New York. Largely self-taught. Elected R.C.A. in 1918. Member of the National Academy of Design, and the National Institute of Arts and Letters, New York; the American Water-Colour

CANADIAN PICTURES

Society; the Royal Institute of Painters in Water-Colours, England; L'Union Internationale des Beaux-Arts et des Lettres, Paris. Awarded a bronze medal at the Paris Exhibition, 1889; gold medal and diploma at the Columbian Exhibition, Chicago, 1893; a gold medal at the Pan-American Exhibition, Buffalo, 1901; a gold medal at the Charleston Exhibition, 1902; a gold medal at the Universal Exhibition, St. Louis, 1904; a gold medal of honour at the Pennsylvania Academy of Fine Arts, Philadelphia, 1906; a gold medal at the Panama Pacific International Exhibition, San Francisco, 1915. Represented in the Metropolitan Museum of Art, New York; the Corcoran Gallery of Art, and the National Gallery of Art, Washington, D.C.; the Peabody Institute, Baltimore; the Buffalo Fine Arts Academy; the City Art Museum, St. Louis; the Toledo Museum of Art, and the Carnegie Institute, Pittsburgh.

300. OXEN DRINKING. 47¼ by 35¼.

WILLIAM DUDLEY B. WARD.

Born at Graveley Bank, Staffordshire, England. Studied at South Kensington and the National Gallery in London. A member of the Society of Graphic Arts, Toronto. Represented in the Art Gallery of Toronto.

1197. FAIRY SLEEP. (Water-colour.) 18½ by 13¾.

HOMER RANSFORD WATSON, R.C.A.

Born at Doon, Ontario, Canada. Practically self-taught, but was associated for some time with Clausen and Gregory in England, and for a short time with George Innes in the United States. Has worked alone in Canada, visiting England and the Continent at intervals, the first time in 1887.

CANADIAN PICTURES

Exhibited at the Royal Academy and at the New Gallery, London, in 1888; later at the New English Art Club, and at the Royal Institute, Glasgow. Awarded a gold medal at the Pan-American Exhibition, Buffalo, 1901; a bronze medal at the Louisiana Purchase Exhibition at St. Louis, 1904. Elected R.C.A. in 1882, and P.R.C.A., 1918-1922.

5. A HILLSIDE GORGE. 17½ by 23½.

(Presented by the Royal Canadian Academy, 1890.)

90. NUT GATHERERS IN THE FOREST. 47½ by 33½.

3343. THE FLOOD GATE. 32½ by 46¾.

3514. WANING WINTER. 33½ by 47½.

ALBERT CURTIS WILLIAMSON, R.C.A.

Born at Brampton, Ontario, Canada. Studied in Paris under Cormon; and at the Académie Julien under Benjamin Constant and Lefebvre. Elected R.C.A., 1907. Awarded a silver medal at the Louisiana Purchase Exhibition, St. Louis, 1904.

2. A BROLLES INTERIOR. 23 by 28.

(Presented by the Royal Canadian Academy, 1894.)

62. KLAASJE. 49¾ by 37.

3515. FISH SHEDS, NEWFOUNDLAND. 50 by 38.

WILLIAM J. WOOD.

Contemporary Canadian Artist. Born at Ottawa, Canada. Studied at the Central Ontario Art School under G. A. Reid, R.C.A., and William Cruikshank, R.C.A. Elected member of the Society of Graphic Art, 1913, and the Society of Canadian Painter-Etchers, 1920.

1786. SUMMER EVENING. 36 by 26.

3681. AUTUMN. 27¾ by 17.

(Presented by the Artist.)

CANADIAN PICTURES

PERCY FRANKLIN WOODCOCK, R.C.A.

Born at Athens, Ontario, Canada. Studied in Paris at the École des Beaux-Arts under Gérôme; and under Benjamin Constant. Exhibited in the Salon for a number of years. Elected R.C.A., 1886.

1143. NEAR CHÂTEAUGUAY. 27¼ by 38.

1203. AN ONTARIO FARM. 15 by 23¼.

MARY EVELYN WRINCH, A.R.C.A.

Born at Kirby-le-Soken, Essex, England. Came to Canada in 1885 and settled in Toronto. First studied at the Toronto Art School and later at the Grosvenor Art School in London under Walter Donne. Also studied miniature painting with Alyn Williams in London and with Alice Beckington in New York. Elected a member of the O.S.A., 1901, and A.R.C.A., 1918.

143. THE MILL RACE. 22¼ by 19¼.

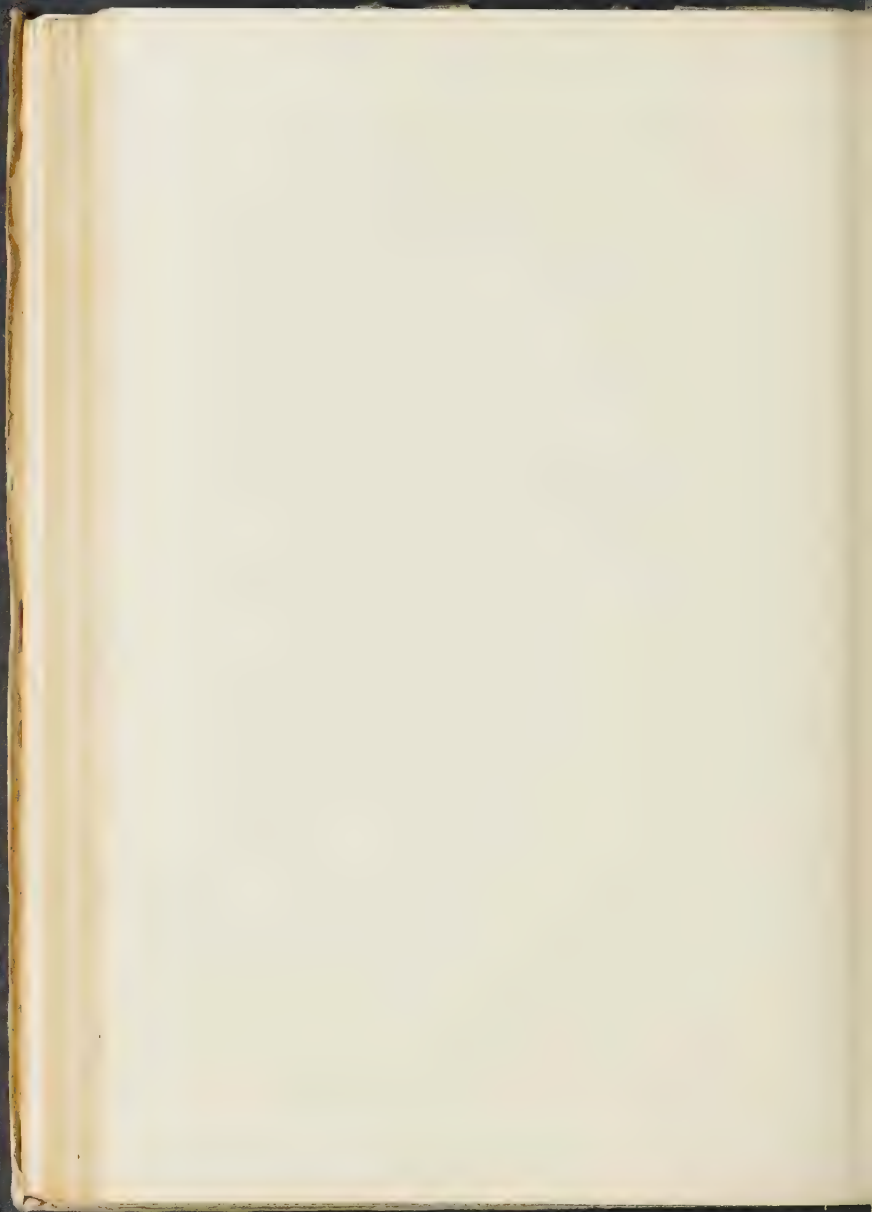
1056. THE LITTLE BRIDGE. 34 by 33¼.

1493. SNOW MAGIC. 26 by 26.

1788. DUFFERIN TERRACE. 26 by 62.

2917. SUNNYSIDE. 36 by 39¼.

SCULPTURE



SCULPTURE

ASSYRIAN SCULPTURE. Circa 880, B.C.

The civilizations of ancient Assyria and Babylonia were roughly contemporaneous and parallel with that of Egypt. The great rivers of Mesopotamia, the Euphrates and the Tigris, correspond with the Nile in nourishing the country and transporting its trade and its armies. More even than Egypt, Mesopotamian civilization influenced its neighbours. It was the granary of all western Asia, its rivers connected it with the countries to the north and to the south through the Persian Gulf with India and China. It was in Mesopotamia that astronomy was born and geometry and mechanics were first practiced.

Except for her sculptures and her cuneiform tablet records evidences of Assyrian civilization have perished completely. Assyrian art possessed none of the imaginative idealism of Egypt. It was brutally objective, dealing entirely with human authority, life and death, and depicting war, hunting and the power of kings. Assyrian sculpture is of extreme simplicity and extraordinary expressiveness. With nothing more complicated than an almost flat silhouette carved into form, it pulsates with the most tremendous life and energy and with all its objectiveness and materiality carries with it a powerful decoration and ability to fill spaces and balance forms.

2918. ASSYRIAN MURAL SLAB. (In Aragonite).

From the Palace of Ashur-Nasir-Pal., Circa 880, B.C.

Inscription reads: "The Priest of Ashur the Favorite of Bel and Adar the Chosen One, the Brilliant, of Dagan."

Excavated by Hormuzd Rassan at Nimroud.

2919. PORTION OF AN ASSYRIAN BAS-RELIEF.

Representing two Assyrian Tsabi or Warriors armed with bow and spear. Ashur-Nasir-Pal., Circa 880 B.C. N.W. Palace, Nimroud. Excavated by Sir A. H. Layard, G.C.B.

ANTOINE LOUIS BARYE. 1795-1875.

Born in Paris, France. After studying under Bosio, the sculptor, and Gros, the painter, he entered the École des Beaux-Arts in 1818. It was not until 1823, when he was working for Fauconnier, the goldsmith, that he discovered his real bent from watching the beasts in the Jardin des Plantes. In 1831 he exhibited his "Tiger Devouring a Crocodile" and for the remainder of his life he produced those admirable works which entitled him to be regarded as the greatest artist of animal life of the French School and the creator of a new style of art which has attracted such men as Frémiet, Peter, Cain and Gardet.

Barye was made Professor at the Museum in 1854, created an Officer of the Legion of Honour in 1855 and elected to the Academy of Fine Arts in 1868.

757. SLEEPING GREYHOUND.

758. REINDEER.

759. STAG WITH ANTLERS.

760. WALKING TIGER.

761. WALKING LION.

762. RATEL STEALING EGGS.

763. ELEPHANT, MOUNTED BY INDIAN, ATTACKING TIGER.

764. CHARGING BULL.

765. RESTING LIONESS.

(Bronze statuettes.)

SCULPTURE

SOLON H. BORGLUM. 1868-1922.

Born at Ogden, Utah, U.S.A. Studied at the Cincinnati Art School and in Paris under Louis Rebisso and Frémiet. Awarded Honourable Mention Paris Salon; Gold Medal Province of Paris, Société des Artistes; Silver Medal Universal Exhibition, Paris, 1900; Gold Medal Panama Exhibition, 1901, and Buffalo Exhibition, 1901, also gold medals at St. Louis and Buenos Aires. Awarded Croix de Guerre for Y.M.C.A. work in the French army, 1918-1919. Member of the National Sculpture Society and the National Arts Club, New York, Vice-President National Sculpture Society and Director of the School of American Sculpture, New York.

676. WASHINGTON. (Bronze statuette.)

CANADIAN INDIAN SCULPTURE

The Pacific Coast arts of decorative and symbolic carving and painting go back to prehistoric times. They stand in the foreground of the aboriginal arts of the world. One of their outstanding features is that they are truly Canadian in their inspiration, springing solely from the soil and the sea and their themes are the grizzly-bears, beavers, wolves, whales, salmon, seals, ravens, eagles and other creatures common to the country. This native art reached its fullest expression in the middle of the 19th Century.

Slate or black argilite was quarried only in the neighbourhood of Skidegate, a Haida village of the Queen Charlotte Islands. Some of these argilite carvings are of unusual excellence, although the technique remains primarily one of wood carving rather than stone cutting.

3534. HAIDA MINATURE TOTEM POLE (1850-1865)

(From Skidegate, Queen Charlotte Islands; presumably from the hand of Edenshaw, a famous Haida chief and carver)

SCULPTURE

Small totem poles of argillite were made in the style of the large carved posts standing in front of the native houses. This particular miniature totem pole is the largest specimen known of its kind, and one of the finest. Its figures are: "The mythic Grizzly-bear; the Frog, head down; the Raven, holding its tail in its long curved beak; and, at the bottom, the Killer-whale with three dorsal fins and its tail turned up towards its face. These figures are treated according to ancient native conventions: The bear has a human body; the face of the Whale is rather like that of a Grizzly; the eye, ear, feather and fin designs decorate the bodies of the various figures.

JACOB EPSTEIN.

Born in New York of Russian-Polish parents, studied at the Art Students' League, New York, and at l'École des Beaux-Arts, Paris. Settled in London, England, in 1905.

3141. ADMIRAL LORD FISHER. (Bronze bust.)

FRENCH-CANADIAN SCHOOL OF WOOD CARVING. 17th-19th CENTURIES.

3576. THE LAST SUPPER. (Wood carving.)

Wood carving from an altar formerly in the old Church of Ste. Anne de Beaupré. It formed part of one of the Chapel altars. The Church was destroyed and replaced about 1880. The old Church was built about 1680, and the carvings were made by the carvers Le Prevost and Le Blond de la Tour and their apprentices at the Cap Tourmente School about 1695-1698.

3577. CRUCIFIX. (Wood carving.)

SCULPTURE

Carved by Leandre Parent, a Quebec artist, at an early age and quite possibly a copy of an imported ivory crucifix. It was formerly in the Church of St. Sauveur de Quebec. Leandre Parent, it is presumed, was an apprentice with the Baillargé family of sculptors and wood carvers.

ALFRED GILBERT, M.V.O.

Studied in Paris under Boehm and at the École des Beaux-Arts under M. Cavallier, also in Rome. Elected A.R.A. 1887 and R. A. in 1900, resigning in 1909. Professor of Sculpture at the Royal Academy, 1900-1909. His principal works are the Shaftesbury Fountain in Piccadilly Circus, The Kiss of Victory, Perseus Arming Icarus, The Enchanted Chair, Statue of Lord Bray at Bombay, The Duke of Clarence Memorial in the Albert Chapel, Windsor, and busts of eminent men, including Henry Fawcett.

1815. ELIZA MACLOGHLIN. (Bronze bust.)

(Presented by Mrs. Eliza Macloghlin, 1921.)

EMANUEL HAHN, A.R.C.A.

Born at Reutlingen, Württemberg, Germany, coming to Canada at an early age. Studied at the Ontario School of Art at Toronto and at the Kunstgewerbeschule, the Academy and the Polytechnic at Stuttgart. A member of the Canadian Society of Applied Art. Instructor in modelling at the Ontario College of Art. Elected A.R.C.A. 1927.

1429. THE INDIAN SCOUT. (Bronze statuette.)

3545. ELIZABETH WYN WOOD. (Marble bust.)

3685. THUNDER CLOUD. (Bronze bust.)

SCULPTURE

HENRI HÉBERT, R.C.A.

Born at Montreal, Canada. Studied at the Montreal Art Association under William Brymner, R.C.A., and under Edmund Dyonnet, R.C.A., and in Paris at the École des Beaux-Arts under Thomas and Injalbert.

2005. EVANGELINE. (Bronze statuette.)

3521. ALPHONSE JONGERS. (Bronze bust.)

LOUIS PHILIPPE HÉBERT. C.M.G., R.C.A., 1850-1917.

Born at Sainte Sophie d'Halifax, Quebec, Canada. Early in life he worked on a farm. His first success was the winning of a prize for wood-carving at a provincial exhibition at Montreal. Went to Paris to study. Won a prize offered by the Dominion Government for a statue of Sir George Etienne Cartier. His principal works are statues of King Edward VII, Maisonneuve and Mgr. Bourget at Montreal, Mgr. de Laval and also the Indian groups in front of the Parliament at Quebec, and Madeleine de Verchères at Verchères on the St. Lawrence. Elected A.R.C.A., 1880 and R.C.A., 1886.

3139. LE DERNIER INDIEN. (Burnt clay statuette.)

ALFRED HOWELL.

Born at Oldbury, England, coming to Canada in 1913. Studied at the Royal College of Art, London, from 1909 to 1913. Awarded British Institution Scholarship for Sculpture, 1911. Elected a member of the Ontario Society of Artists, 1920. Director of Art at the Central Technical School, Toronto, since 1914. Has executed many works in sculpture, including the War Memorials at St. John, N.B., Sault Ste. Marie, Oshawa and Guelph, Ontario.

3686. HEAD OF A CANADIAN SOLDIER. (Bronze.)

SCULPTURE

MARIO KORBEL.

Born in Bohemia. Studied in Paris and America. Represented in many art galleries and private collections in America.

1967. NOCTURNE. (Bronze statuette.)

ALFRED LALIBERTÉ, R.C.A.

Born at Sainte Elizabeth, Quebec, Canada. Studied in the École des Beaux-Arts in Paris under Injalbert. Awarded Honourable Mention in the Paris Salon. Elected A.R.C.A., 1912, and R.C.A., 1919.

173. JEUNES INDIENS CHASSANT. (Bronze.)

246. LOUVIGNY DE MONTIGNY. (Bronze bust.)

1204. LA MUSE. (Marble.)

3683. LE REPAS DU VEAU. (Bronze.)

FRANCES LORING, A.R.C.A.

Born at Wardner, Idaho, U.S.A. Studied at the École des Beaux-Arts, Geneva, Switzerland; with Professor Guttner at Munich; at the Académie Colarossi, Paris; the Art Students' League, New York; the Academy of Fine Arts, Boston; and at the Art Institute, Chicago. Came to Canada in 1907 and settled in Toronto. Elected A.R.C.A., 1920. A member of the O.S.A. Worked for the Canadian War Memorials making bronze statuettes of munition makers, 1918-1919.

3684. DERELICTS.

8500. THE ROD TURNER.

8501. THE SHELL FINISHER.

SCULPTURE

8502. THE FURNACE GIRL.

8503. GIRLS WITH A RAIL.

8504. THE OILER.

(Bronze statuettes.)

8505. NOON HOUR IN A MUNITION PLANT. (Bronze relief.)
(Sculptured for the Canadian War Memorials, 1918.)

HAMILTON P. MacCARTHY, R.C.A.

Born in London, England. Studied with his father and in the Marylebone Art School in London, and at Antwerp. Came to Canada in 1885. Awarded a medal at the International Exhibition in London. Exhibited at the Royal Academy and is represented by works in Windsor Castle, England, and by monuments in Canada and the United States. Elected A.R.C.A., 1886, and R.C.A., 1889.

177. A CHILD. (Marble bust.)

(Presented by the Marquis of Lorne, Governor-General of Canada, 1884.)

R. TAIT MACKENZIE, M.D.

Born at Almonte, Ontario, Canada. Studied at Montreal, Paris and Philadelphia. Lecturer on artistic anatomy, Montreal Art Association, 1901. President of the Society of Directors of Physical Education in Colleges. Director of the Department of Physical Education at the University of Pennsylvania. Awarded Silver Medal, St. Louis, 1904; King Gustavus IV's Medal and Olympic Medal, Stockholm, 1912. Honourable Mention, Panama Pacific Exhibition, 1915. Represented in the Metropolitan Museum, New York; the Fitzwilliam Museum, Cambridge; the Ashmolean Museum,

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Oxford; the Montreal Art Association; the Newark Art Museum, New Jersey; and the National Portrait Gallery, Edinburgh.

249. THE COMPETITOR. (Bronze statuette.)

ELSIE MARCH.

Born at Hull in Yorkshire, England. Studied design at the London Polytechnic and sculpture under Edward and Sydney March, her brothers. An associate of the Royal Society of British Artists.

733. THE ETERNAL PLAY OF NIGHT AND DAY.

(Bronze statuette.)

SYDNEY MARCH.

Born at Hull, Yorkshire, England. Studied at the Royal College of Art, where he won two gold medals, and in the Royal Academy Schools, London. Executed marble busts of King Edward VII, Queen Alexandra, King George, and Queen Mary, Cecil Rhodes and other well-known people. He has recently completed equestrian statues of Lord Kitchener for Calcutta and Khartoum.

729. MERCURY. (Bronze statuette.)

730. CUPID CARVING A BOW. (Silver statuette.)

VERNON MARCH.

Born at Hull, Yorkshire, England. Studied under his elder brother, Sydney March, and exhibited first in Royal Academy when he was sixteen years old. Awarded the commission to

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execute the Champlain Memorial at Orillia, Ontario, and the National War Memorial, Ottawa.

683. PAN AND PSYCHE.

731. SILENUS AND SATYR.

799. PADDLERS.

(Bronze statuettes.)

A. PHIMISTER PROCTOR, N.A.

Born at Bosanquet, Ontario, Canada. Studied at the National Academy of Design and the Art Students' League, New York and at the Académies Julien and Colarossi in Paris. Awarded gold medals at the Paris Exhibition, 1900; the Louisiana Purchase Exhibition at St. Louis, 1904; the Panama Pacific Exhibition at San Francisco, 1916, and at the Architectural League, New York. A member of the National Academy of Design; Architectural League; the Water Colour Society; and the National Sculpture Society, New York. Represented in the Metropolitan Museum, New York, and many other galleries, also by public monuments throughout the United States.

250. INDIAN WARRIOR.

251. STANDING PUMA.

252. PROWLING PANTHER.

(Bronze statuettes.)

DESIDERIO DA SETTIGNANO. 1428-1464.

Desiderio da Settignano is one of the most famous of Italian 15th Century sculptors. He was born at Settignano, a village near Fiesole, inhabited by a race of stone cutters. Donatello was for a time his master and, according to Vasari,

SCULPTURE

Desiderio worked on the pedestal of his David. He is also supposed to have studied with Mino da Fiesole, to whose delicate style his own is certainly more closely related. Vasari particularly extols his figures of women and children. Desiderio worked entirely in Florence and it is there most of his surviving work is to be seen. The most prominent of his works are the Tomb of Marsuppini in Santa Croce and the marble tabernacle of the Annunciation in San Lorenzo and the frieze of cherubs heads at the Pazzi Chapel. There are also a number of marble and coloured stucco heads and busts from his hand such as those in the Bargello Museum at Florence and the Louvre in Paris. Like most of Donatello's pupils Desiderio worked entirely in marble and stucco and not a single work in bronze is traceable to him.

This statuette in painted stucco of the "Infant Jesus Blessing" is modelled after the marble figure by Desiderio at San Lorenzo in Florence.

3083. THE INFANT JESUS BLESSING. (Painted Stucco).

AURÈLE DE FOY SUZOR-CÔTÉ, R.C.A.

(See page 182)

1187. THE OLD PIONEER. (Bronze statuette.)

3138. LE PORTAGEUR. (Bronze statuette.)

3367. CAUGNAWAGA WOMEN. (Bronze statuette.)

J. MACALLAN SWAN, R.A. 1847-1910.

(See page 113)

253. LIONESS DRINKING.

1091. THE WALKING LEOPARD.

1092. THE BOY AND THE MONGOOSE.

(Bronze statuettes.)

SCULPTURE

KATHERINE E. WALLIS.

Born at Peterboro, Ontario, Canada. Studied at the Royal College of Art, London, under Stephen Webb and Professor Lanteri; at the Académie Colarossi under Injalbert in Paris and privately with Oscar Waldmann. Awarded Honourable Mention at the Paris Exhibition, 1900. Represented in the Petit Palais, Paris; the Walker Art Gallery, Liverpool; and the Provincial Houses of Parliament, Toronto.

1735. SON MEILLEUR JOUET. (Bronze statuette.)

ELIZABETH WYN WOOD.

Born at Orillia, Ontario. Studied at the Ontario College of Art, where she won nine scholarships and the Governor-General's medal. Studied also at the Art Students' League, New York.

3522. HEAD OF NEGRESS. (Bronze bust.)

FLORENCE WYLE, A.R.C.A.

Born at Trenton, Illinois, U.S.A. Studied at the Chicago Art Institute under C. J. Mulligan. Came to Canada in 1911 and settled in Toronto. Elected A.R.C.A., 1920. A member of the O.S.A. Worked for the Canadian War Memorials, 1918-1919, making bronze statuettes of munition and land workers.

1095. SUN WORSHIPPER.

1188. DANCING BOY.

8520. WOMAN WITH ADAPTER.

SCULPTURE

8521. MUNITION GIRL.

8522. ON THE LAND.

8523. NOON HOUR.

8524. FARM GIRL.

8525. A MOULDER.

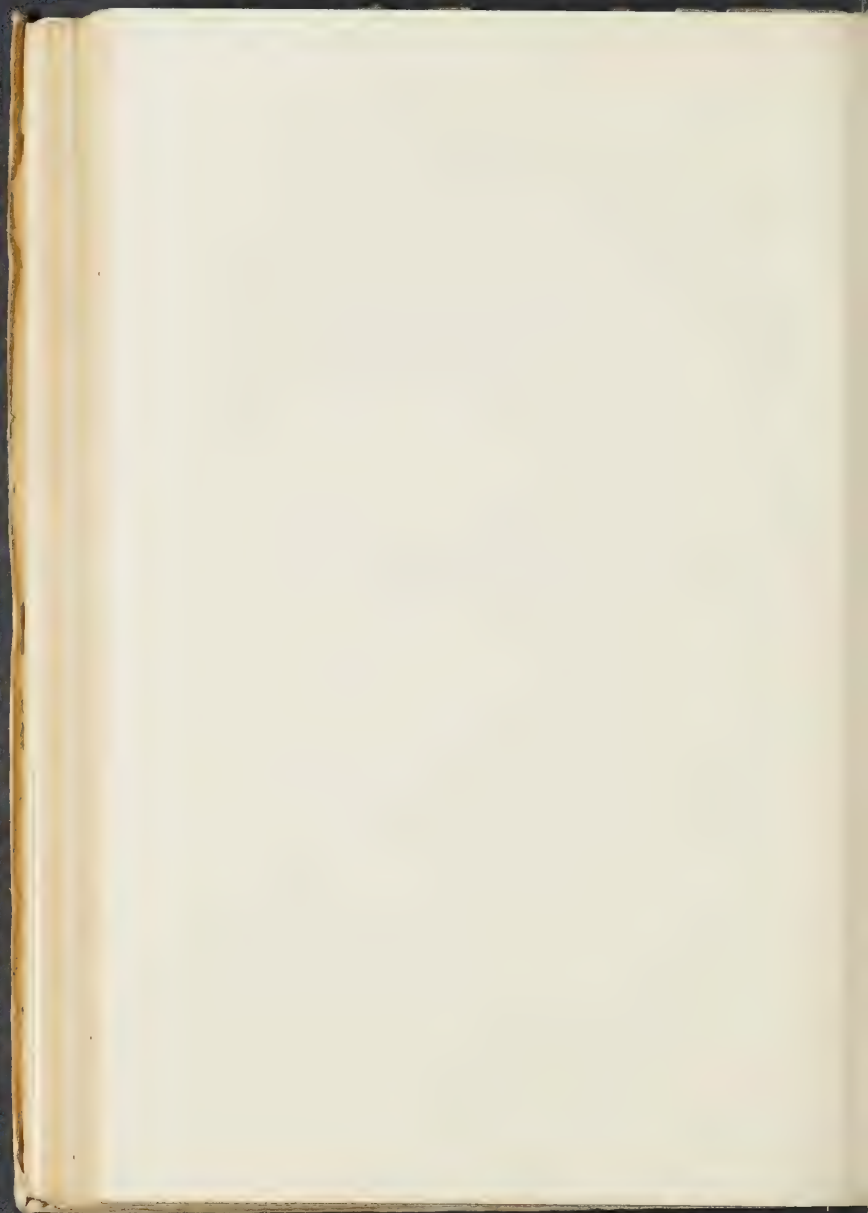
8526. FURNACE MAN.

8527. THE RIMMER.

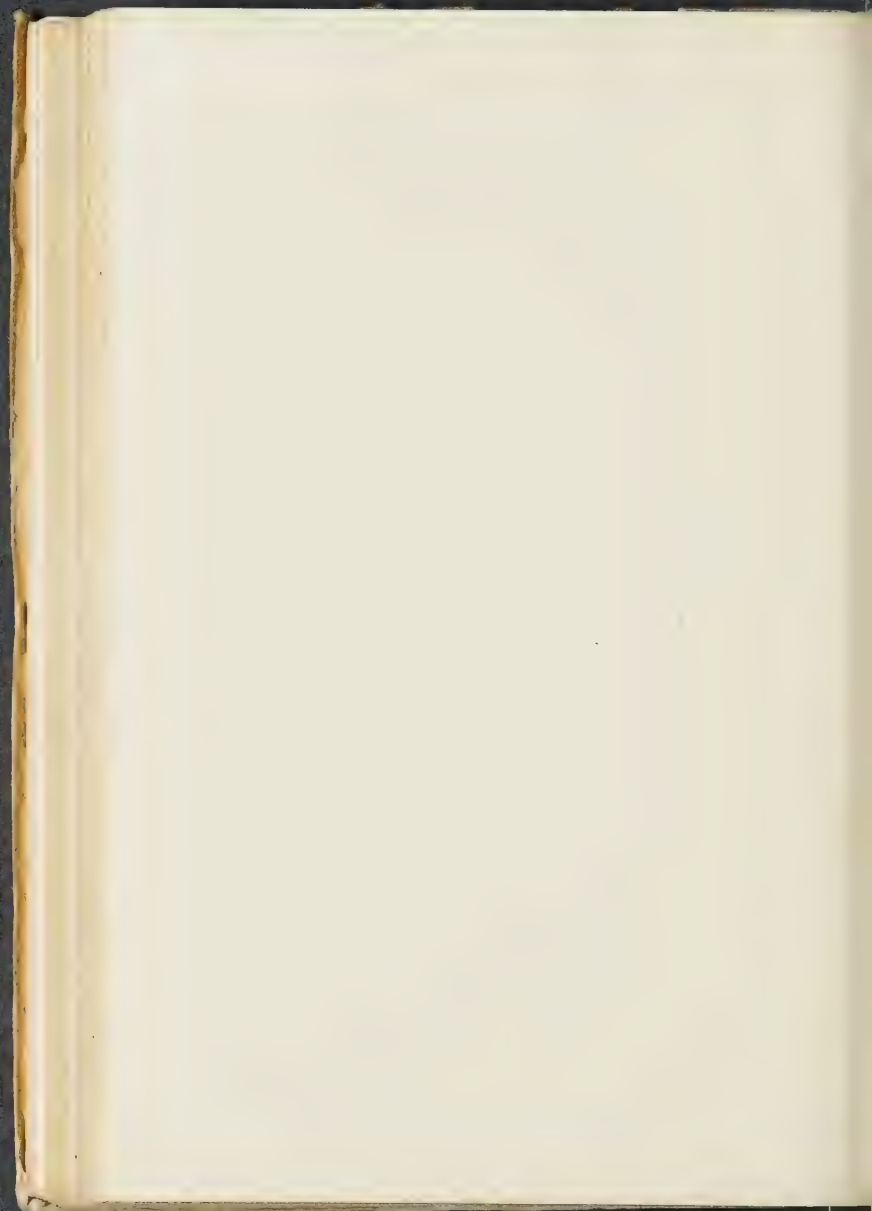
8528. THE BLACKSMITH.

(Bronze statuettes.)

(8520-8528 sculptured for the Canadian War Memorials,
1918.)



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