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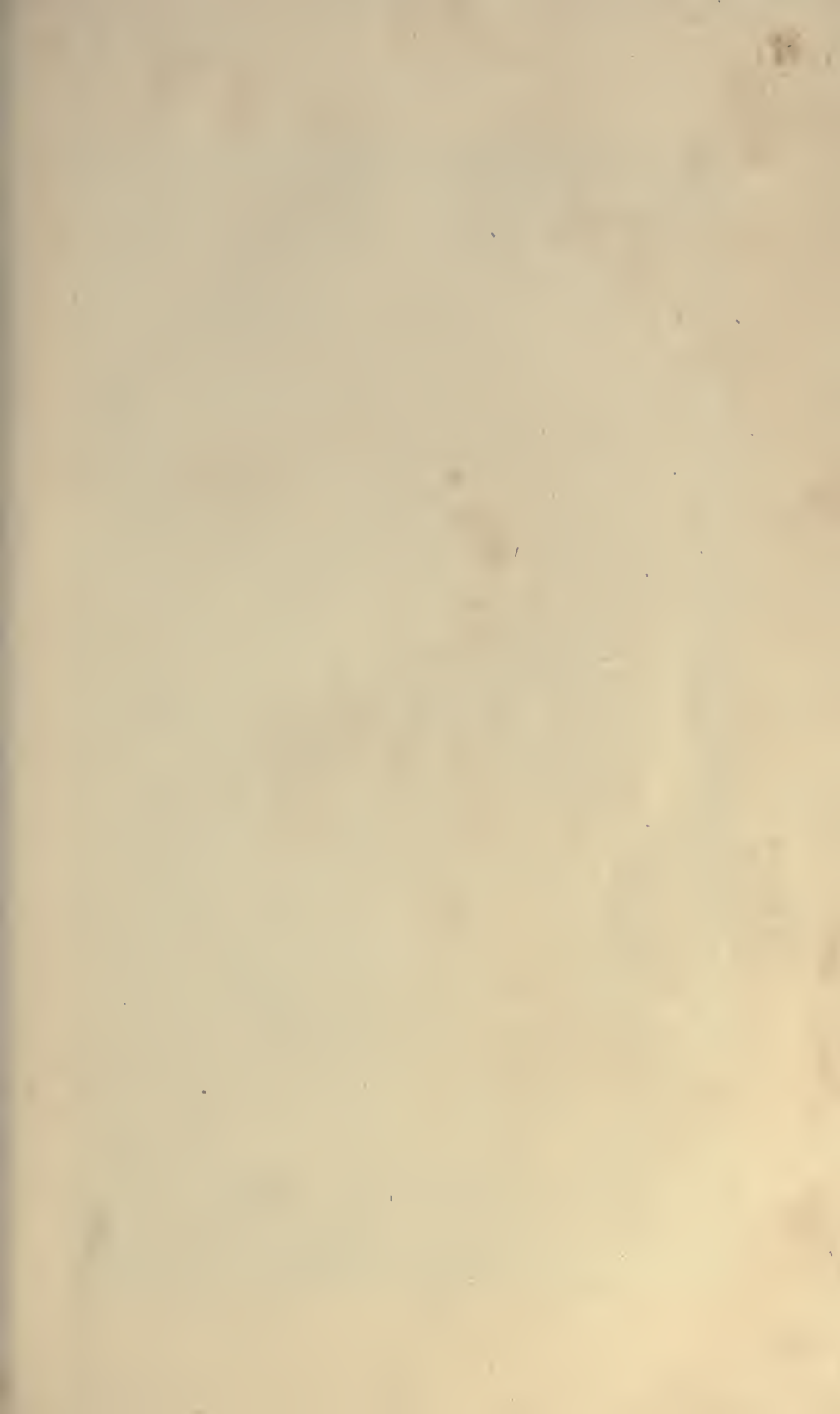
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CATALOGUE OF
THE COOKE GALLERY




HONOLULU, HAWAII
MCMXVI





VIEW OF THE EAST END OF COOKE GALLERY



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VIEW OF THE WEST END OF COOKE GALLERY

THE COOKE GALLERY

CATALOGUE
OF
PAINTINGS AND SCULPTURE
AND
BIOGRAPHICAL NOTES

BY
MARY J. COULTER



PUNAHOU, HONOLULU, HAWAII
MCMXVI

GIFT

BERGE, EDWARD.

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American: born Baltimore, 1876; sculptor; pupil of Maryland Institute and Rhinehart School of Sculpture in Baltimore; Julian Academy, Verlet and Rodin in Paris.

Awards: Clark Prize, Paris, A. A. A.; bronze medal Pan-American Exposition, Buffalo, 1901; bronze medal St. Louis Exposition, 1904; bronze medal Panama-Pacific International Exposition, San Francisco, 1915.

Member of: National Sculpture Society; Arts and Crafts Society; Municipal Art Society.

Among his well-known works are: "Watson Monument," Baltimore; "Pieta," St. Patrick's Church, Washington; "Tattersall Monument," Baltimore.

1. "The Scalp" (bronze). One of Berge's finest Salon pieces (1901); this with his exquisite "Muse Finding the Head of Orpheus" brought him immediate recognition. It is a powerful bit of realism, magnificently handled, and is one of the sculptor's greatest achievements.

CACHOUD, FRANÇOIS CHARLES.

Contemporary French: born Chambrey, (Savoy); pupil of Dulaunay and Gustave Moreau.

Awards: honorable mention, Salon of French Artists, 1893; third class medal, Salon of 1896; gold medal, Paris Exposition, 1900; second class medal (hors concours), 1902.

Among his works sold, two have been acquired by the City of Paris, and one is at present hanging in the Petit Palais des Champs-Élysées; one was purchased for the Memorial Museum of Philadelphia, and one was bought by Her Majesty the Queen of England.

2. "The Man With the Lantern." A fine example of the moonlight and night effects so well portrayed by Cachoud.

CARRACCI, FRANCESCO.

Italian: born Bologna, 1595; died Rome, 1622; son of Giovanni Antonio, and nephew of Agostino and Annibale Carracci; pupil of Lodovico Carracci, and a follower of the Bolognese school. Later he founded a rival academy in Bologna, placing over his door the sign, "The True School of the Carracci." But not meeting with the patronage he expected, he left Bologna and went to Rome, where he died in poverty. His best known pictures are: "The Virgin Adored by Saints" in the Santa Maria Maggiore, Bologna; and "St. Roch Comforted by an Angel," in the Oratory of San Rocco.

Besides his paintings, Carracci also produced a few plates signed F. C. or F. C. S., engraved from the designs of Lodovico and Annibale.

3. "The Marriage of St. Catherine" (in old Florentine frame), from the Brett collection, sold by order of the Court of Chancery, England, 1881, and an interesting example of the work of Carracci.

COQUES, GONZALES.

Flemish: born Antwerp, 1618; died Antwerp, 1684; portrait painter; pupil of Peter Brueghel, as whose pupil he entered the Guild of St. Luke, in 1627. Later he studied under Ryckaert, the elder, whose daughter he married in 1643. In 1665 he was president of the guild and again in 1680-81. His portraits, mostly small, are in the manner of Van Dyck, and he has often been called "The Little Van Dyck." His touch is broad and spirited; his color clear and harmonious in his warm brownish flesh tones; the backgrounds in his pictures are often the work of other painters of his school, the master confining himself to the more important work of the figures. His single heads and his groups of family portraits were ranked superior to those of every artist of his time, Van Dyck alone excepted. Although his heads are extremely small, they are drawn with the utmost correctness and have all the breadth, freedom of touch and animated character of the portraits of Van Dyck. The paintings of Coques are very rare and valuable. Among his works are: "Portrait of a Lady," Antwerp Museum; "Interior of a Picture Gallery," Hague Museum; "Family Portrait" (group in a garden), National Gallery, London; "The Artist and His Family," Louvre.

4. "The Burgomaster's Family." Bought from an old English Rectory in 1879, and a splendid and characteristic example of this artist's work.

COURBET, GUSTAVE.

French: born Ornans, 1819; died La Tour-de-Peilz near Vevey, Switzerland, 1878; painter of genre, landscape and portraiture; in 1839 studied law in Paris but later gave it up for painting and attended many studios, but worked chiefly in those of David d'Angers, Steuben and Hesse. The lack of success his early picture met with only proved a stimulus and led him to a more constant and closer study of nature. In 1844 he exhibited his work, but it was not until 1849 that he received much attention. An exhibition of his works at Besançon, Dijon, Munich and Frankfort, in 1854, made his reputation, and in 1849-57 and 61 he received many medals and honors. In 1871 he was sentenced to six months' imprisonment as chief instigator of the overthrow of the Vendôme Column, and after his release he retired to Switzerland. He was an intense but unemotional realist; his landscapes are distinguished by truthful rendering, simplicity and careful finish; his coloring, especially his green, is ever sombre yet warm and rich. Among his best known works are: "Afternoon at Ornans," Lille Museum; "Stars in Springtime," Marseilles Museum; "Valley of Puits Noir," Luxembourg Museum; "Woman With a Parrot," Metropolitan Museum, and "A Beggar's Alms House," Louvre.

5. "Landscape." Scene in Switzerland.



CRANACH, LUCAS (The Elder).

German: born Kronach, 1472; died Weimar, 1553; historical and portrait painter. In 1493 he accompanied his patron, the Elector Frederick the Wise, to Holy Land; in 1504 was established at Wittenberg as court painter, and in 1508 he received a coat-of-arms and patent of nobility. He was a man of much importance in Wittenberg, for he was twice (1537 and 1540) elected burgomaster of the town where, besides his large art workshops, he carried on a book-binding business and an apothecary's shop. In 1509 Cranach was sent by the Elector on an embassy to the art-loving Emperor Maximilian; during his visit he painted the portrait of the young prince, later Charles V., and afterwards executed some drawings for what is called Maximilian's Prayer Book. Cranach held the office of court painter to the House of Saxony under three successive Electors, the last one being the noble but ill-fated Frederick the Magnanimous, whose captivity the artist shared, after the battle of Muhlberg at Ausberg, where he met and painted Titian in 1552. Cranach was a prolific painter and his works are to be found in art galleries and churches throughout Europe. His reputed paintings are of unequal merit, chiefly because many ascribed to him are atelier-works, done under his direction by his sons and pupils. His work may be divided into two distinct periods: the paintings done in his first manner, before 1520, and after a short period of transition, those done in his second manner, which dates from 1530. Lucas Cranach, the younger, born in 1515, succeeded his father, and his work is often confused with that of the elder. Cranach was equally well-known as an engraver, and Heller accredits him with more than eight hundred prints, mostly wood-cuts, though he executed a few copper plates. His works were usually signed with the crest bestowed on him by Frederick the Wise.

6. "Christ Blessing the Children" (from the Brett collection). A magnificent work, painted in Cranach's early manner.



signed with his crest and dated 1510. This picture suggests an altar piece and is believed to be a portion of a much larger painting. The central figure is very similar to that in "Our Lord and the Sinning Woman," by Crerarach, in the Alto Pinakothek, Munich.

DAUBIGNY, CHARLES FRANÇOIS.

French: born Paris, 1817; died Paris, 1878: one of the most distinguished and celebrated of French landscape painters and etchers; son of Edme François Daubigny, under whose tuition he painted boxes, clock cases and other articles of commerce. In 1835 he visited Italy, and on his return to France the following year he entered the studio of Paul Delaroche. He first exhibited at the Salon in 1838. He was also an etcher of note; his prints are now rare and are characterized by their purity of effect; several of his etchings appeared in Curmer's "Jardin des Plantes," "Beaux Arts," and in the "Artiste"; but the best are "Le Buisson" and "Le Coup de Soleil," after the pictures of Ruisdael in the Louvre. Some of his finest paintings are river scenes, which he often painted from a barge fitted up as a floating studio. Among his best works are the two in the Luxembourg Gallery, "Sluice in the Valley of Optevoy" (1855), and "The Vintage" (1863).

Awards: medal, French Salon, 1848 and 1853; medal, Paris Universal Exposition, 1855 and 1867.

7. "The Banks of the River Oise, near Isle d'Adam." From the collection of Mr. Marzell von Nemes, Erdler von Janoshalma, Budapest.

DUPRÉ, JULES.

French: born Nantes, 1811; died L'Isle -Adam, 1889; Barbizon school. He learned the rudiments of art as a decorator in the porcelain factory of his father, and later was for a short time pupil of Langée and Pils, in Paris, but is mainly considered self-taught. He spent much time wandering through the neighboring country, painting studies out-of-doors with simple fidelity; and untrammelled by school traditions, he came to Paris at the age of twenty-three and exhibited three pictures in the Salon of 1831. He was awarded a medal in 1833, and continued to exhibit until 1839, when he sent seven landscapes to the Salon; after that he did not contribute until 1852. In 1867 he sent twelve works to the Universal Exhibition, and although he was only awarded a second class medal, these pictures were regarded as masterpieces. His "View of the Fields Near Southampton," in 1835, brought him congratulations from the most celebrated painters of the romantic school. Eugène Delacroix never tired of seeing and studying this picture. Dupré was greatly interested in the work of Constable, and assisted Rosseau to become known, even taking a studio and working with him. At the Centenary Exposition in the Champ de Mars, a fine collection of his work was shown, including some of his most famous sea pieces. These were mostly painted during the siege of Paris, when he was shut up in his home at Cayeux-sur-Mer. He was the last painter of the romantic school of landscape, and was primarily a colorist.

8. "Cows in a Landscape." From the collection of M. Thiebault-Sisson, Paris.

FURINI, FRANCISCO.

Italian: born Florence, 1604; died Florence, 1649; pupil of his father, Filippo Furini, a portrait painter, and later of Passignano, Bilevelt and Matteo Rosselli; afterwards going to Rome he devoted himself extensively to the study of the works of Guido. In 1644 he was appointed curate at Mugello, near Borgo, San Lorenzo, where he painted some of his best pictures. On his return to Florence he won considerable reputation for painting the nude in mellow and tender coloring. He had a preference for imitating the style of Albani and drew with both elegance and accuracy. Furini was particularly successful with the delicate forms of women and children, and generally chose his subjects where such figures could be introduced with the happiest effect. Among his works are: "Magdalen in the Desert," Siena Academy; "Birth of Cyrus," Metropolitan Museum, New York; "Creation of Eve," Palazzo Pitti, Florence.

9. "Girl With a Vase."



GAINSBOROUGH, THOMAS.

English: born Sudbury, Suffolk, 1727; died London, 1788; portrait and landscape painter; son of John Gainsborough, a clothier. In 1741 he was sent to London and placed in the care of a silversmith who introduced him to Gravelot, a French engraver, from whom he learned the art of etching. Gravelot recognized his great ability and obtained for him permission to enter Martin Lane's Academy, where for three years he worked with Francis Hayman, the historical painter. Later he set up for himself in London, but after a short and unsuccessful struggle as a portrait and landscape painter he returned home, and in 1760 settled in Bath, where he devoted himself chiefly to portraiture. In 1766 he became a member of the Society of Artists and in 1768 was one of the foundation members of the Royal Academy. In 1774 he went again to London and won such a reputation that he was considered the rival of Reynolds in portraiture and of Wilson in landscape painting. Ruskin called him one of the purest colorists of the English school, and his rival, Sir Joshua Reynolds, observed of him: "Whether he excels in portraits, landscapes or fancy pictures, it is difficult to determine." His portraits are much loved and well known. One of his most charming works, and a source of everlasting delight to all artists, is his famous portrait of "Master Buttall" (The Blue Boy), a masterpiece of difficult color handling, in the possession of the Duke of Westminster (Grosvenor House, London). Besides his paintings, Gainsborough designed and etched eighteen plates, and also executed three plates in aquatint. His life work consists of more than three hundred paintings, two hundred and twenty of which are portraits.

10. "Landscape" (from the Brett collection). An early example of the master's work in landscape.

GURREY, ALFRED R.

Born in England; came to America about 1870. Studied painting in San Francisco, under the English portrait painter Yates. Later he was greatly influenced by the work of Jules Tavernier, Alfred Rodriguez and Charles Rollo Peters. He came to Hawaii in 1899, and since then has devoted much of his time to painting island scenery. His work usually finds expression in the beauties of sea and coast.

11. "The Surf," Kauai, Hawaiian Islands.

HITCHCOCK, DAVID HOWARD.

Born Hilo, Hawaii, 1861; American parents. First studied painting in San Francisco, 1885-86, under Virgil Williams. In 1890 he went to Paris and from 1890 to 1893 studied under Bouguereau and Ferrier. He exhibited in the Paris Salon of 1893, and the same year returned to Hawaii. Since then he has made his home in Honolulu, is well-known as a painter of island scenery, and has met with much success. He received a gold medal at the Exposition in Seattle, 1909.

12. "Koa Forest," Kauai, Hawaiian Islands.

HOFMANN, HEINRICH.

German: born Darmstadt, 1824; died Dresden, 1902; his torical and portrait painter; pupil of Düsseldorf Academy under Theodor Hildebrandt and Schadow, and later of Antwerp Academy. After visiting Holland and Paris, he returned to Germany and worked in Munich and Frankfort. In 1854 he went to Italy, and spent four years in Rome where he was much influenced by Cornelius. In 1862 he returned to his native land and settled in Dresden; became honorary member of the Academy in 1868 and professor in 1870. Among his well-known works are: "King Enzo in Prison" (1851), Freiburg Gallery; "Taking of Christ" (1858), Darmstadt Museum; "Othello and Desdemona," "St. Cecilia," and "Christ in the Temple," Dresden Gallery; "Sermon on the Lake," National Gallery, Berlin.

13. "Mary at the Tomb of Christ."

ISRAELS, JOSEF.

Dutch: born Amsterdam, 1824; died August 12, 1911; pupil of Kruseman, in Amsterdam, and of Picot in Paris. His genre scenes from Dutch maritime life are superior to his earlier historical pieces; all of his work is rich in human feeling, full of sentiment and a trifle melancholy. He humanizes color; it speaks under his touch—the language of those who suffer; he loves the sombre cabins of the fishermen and of the humble people, and there is always to be found in his work a very lasting and human appeal.

Awards: third class medal Paris Salon, 1867; Chevalier of the Order of Leopold, 1876; Chevalier of the Legion of Honor, 1876; Officier, 1878; first class medal Paris Salon, 1878; medal at Philadelphia. Among his works are: "William of Orange Defying Decrees of King of Spain"; "Fishing Boats Shipwrecked Off Scheveningen"; "Returning Home From the Field"; "Waiting for the Herring Boats"; "Sick Mother"; "First Sail"; "Madonna in the Hut," in the Amsterdam Museum; and "Frugal Meal," in the Vanderbilt collection, New York.

14. "A Dutch Interior." Small water-color painting, soft and harmonious in color.

JACQUE, CHARLES ÉMILE.

French: born Paris, May 23, 1813; died Paris, May 7, 1894; painter, etcher and engraver; began his art career as an engraver, but later painted animal and landscape pictures with notable success. Few French artists have a more widely extended or better deserved reputation. He was a great lover of animals and of country life, excelled in his most accurate knowledge of sheep and poultry, and has often been called "Le Raphael des Porceaux," from his most truthful rendering in his pictures of pigs. His work obtained much popularity in England, where many of his paintings are to be found in private collections. He is represented in most of the great museums in Europe and America. A very fine example of his work is his "Flock of Sheep in a Landscape," painted in 1861, and purchased by the French government for the Luxembourg Museum.

Awards: medal of the third class, Paris Salon, 1861; a rappel in 1863; medal in 1864; Legion of Honor in 1867; gold medal, Universal Exposition of 1889, Paris; and as an engraver: medal of the third class, 1851; rappel in 1861 and 1863; medal of the second class in 1867; Grand Prix in 1889.

15. "Sheep in a Stable." A splendid example of the work of Jacque; the deep, rich color produces a golden light which gives great richness and quality of tone. This picture is from the collection of Robert Davis, President of the Bank of Africa, England, and was purchased in France by F. Montaigne.

JORDAENS, JAKOB.

Flemish: born Antwerp, 1593; died Antwerp, 1678; pupil of Adam van Noort, whose daughter he married. Instead of going to Italy he contented himself with the study of the works of the Italian masters available in Flanders, such as Titian and Paolo Veronese. His ability attracted Reubens and he commissioned Jordaens to assist him in preparing cartoons for the tapestries of the King of Spain. In 1638 he painted for the same monarch the fine "Landscape With the Story of Vertumnus and Pomona." This picture, with "Pythagoras" by Reubens, was taken away by Joseph Bonaparte on his abdication of the throne of Spain. Among the patrons of Jordaens were the King of Sweden and the Princess Amelia of Orange, for whom he painted his chef-d'oeuvre, "The Triumph of Prince Frederick Henry of Nassau." In 1671 he and his youngest daughter became followers of Calvin, and he held subjects, animals and scenes of revelry, than of sacred and historical pictures. His gifts were better adapted to the representation of fabulous subjects, animals and scenes of revelry, than of sacred and historical pictures. His works are numerous and are to be found in most of the great museums in Europe and in many public buildings throughout Belgium. Jordaens also executed a few spirited etchings, which, though done in a hasty manner show the work of a master.

16. "Pan, Midas and Apollo" (from the Brett collection). A forest scene painted on copper.

KEITH, WILLIAM.

Born Aberdeen, Scotland, 1839; died Berkeley, California, 1911. Came to America when a young man and began his artistic career in New York as an engraver; in 1859 moved to California and devoted himself to landscape painting. In 1869 Keith went to Europe to study, and spent some time in Düsseldorf; later he went to Spain and Paris; pupil of Achenbach and Carl Marr. While best known as a landscape painter, he also produced many successful portraits; was friend and contemporary of George Innes, by whose work he was undoubtedly somewhat influenced. Aside from his art the personality of Keith was most charming and delightful, and won for him many lifelong friends; and much of his work reflects the same spirit which so endeared him to all who knew him. He delighted in strong, rich color and in the dramatic aspects of nature; his paintings are toneful, poetical, sometimes decorative, and deal with the emotions aroused and suggested by landscape under certain conditions of light and atmosphere. His paintings are included in the permanent collections of the Chicago Institute; the Brooklyn Institute; the Corcoran Gallery; the Art Museum, Portland, Oregon; the National Gallery of Art, Washington, D. C., and in many private collections.

17. "Landscape."

18. "Springtime," an example of the best period of Keith's work.



LOMBARD, LAMBERT.

Flemish: born Liège, Belgium, 1505; died Liège, 1566; painter, archaeologist and poet; pupil of Arnold de Beer, John de Meuse and Gossart. He went to Italy with Cardinal Pole in 1538, and there further studied with Andrea del Sarto. In 1528 he was appointed official painter to Cardinal Erard de la Marck, prince bishop of Liège. Among his works, now very rare, are: "Descent from the Cross," National Gallery, London; "Martyrdom of St. Barbara," St. Bartholomew's, Liège; "Vision," Royal Collection, the Hague; "Last Supper" (1531), Brussels Museum, and the "Adoration of the Shepherds," Vienna Museum. Besides his paintings Lombard executed a number of unique drawings for painters, glass painters, sculptors and goldsmiths. About thirty of his compositions have been engraved and many of his drawings, which are generally signed and dated, have been preserved. He was also an architect; the north porch of the Church of St James and a house in the Haute Sauveniere, at Liège, are said to have been built from his designs.

19. "Lord's Supper." Painted in 1528 (from the Brett collection), and very similar to a painting in the Brussels Museum by Lombard, of a date three years later.

LUINI, BERNARDINO.

Italian: born Luino, Italy, about 1467; died 1533. He was of the Lombard-Milanese school; pupil of Stefano Scotto Civerchio, and in the middle of his career became a follower of Leonardo de Vinci, whose manner he so closely imitated that several of his best works have for a long time been attributed to Leonardo. Many of his faces wear the Leonardesque smile, though it has not the same depth of meaning; and his manner of painting while very similar to that of Leonardo, never quite reaches that almost superhuman degree of finish which distinguishes the Gioconda among pictures. Luini worked in the churches of Milano and the neighboring towns. Milano, Saronna and Lugano still possess his best pictures, which for sweetness and depth of feeling are unrivalled. Among his best known works are: the frescos in the Monastero Maggiore of Milano; "The Passion" (fresco) in Lugano; "St. Catherine," in the Munich Gallery; "Holy Family" and "Adoration of the Magi," in the Louvre; and the "Daughter of Herodias," in the Vienna Gallery.

20. "The Holy Family" (from the Brett collection). A very beautiful example of the work of Luini.

MAC EWEN, WALTER.

American: born Chicago, Illinois, 1860; painter, illustrator and mural-decorator; studied in Munich and later in Paris; pupil of Corman and Robert-Fluery, Paris; was one of the first American artists to win recognition in Europe. His work is full of exquisite harmony and charm, and he is especially successful with his subjects drawn from the private life of the Dutch bourgeoisie. His mural decorations in the Library of Congress are a series illustrating the stories of Greek heroes.

Awards: honorable mention, Paris Salon, 1886; silver medal, Paris Exposition, 1889; silver medal, London, 1890; gold medal, from the City of Berlin, 1891; medal, Columbian Exposition, Chicago, 1893; medal of honor, Antwerp, 1894; Chevalier of Legion of Honor of France, 1896; second class gold medal, Munich, 1897; silver medal, Paris Exposition, 1900; first class gold medal, Munich, 1901; first class medal, Vienna, 1902; Lippencott Prize, Philadelphia, 1902; Harris Prize, A. I. C., 1902; gold medal, St. Louis, 1904; first class gold medal, Liège, Belgium, 1905; Officier, 1908; Chevalier of Order of St. Michel, Bavaria, 1909; Officier, Order of Leopold II, Belgium, 1909.

Member of: International Jury of Awards, San Francisco, P. P. I. E., 1915; National Institute of Arts and Letters; Associate of National Academy of Design; First Vice-President of Paris Society of American Painters.

21. "Waiting." A characteristic example of the artist's work, representing a typical Dutch interior with a young girl waiting and watching by the window. The coloring is full of harmony and tenderness.

MOLENAER, JAN MIENSE.

Dutch: born Haarlem early in the 17th century; died Haarlem, 1668; imitator if not a pupil of Franz Hals and later was much influenced by the study of Rembrandt. His genre pictures representing peasant life are rich and warm in color, full of animation and humor, but seldom coarse. Many of his country scenes are painted in the style of Steen and Brauwer. Some of his best known and accessible pictures are: "Peasant Musicians," Amsterdam Museum; "The Interior of an Inn," Berlin Museum; "The Jealous Wife," Copenhagen Museum; "Peasant and Fiddler," Dresden Gallery; "Peasants Carousing," Leipsic Museum; "Peasant Woman and Boy," Buckingham Palace, London; "Dutch Interior," Brussels Museum; "Village Festival," Hague Museum.

22. "Exterior of an Inn." Bought from an old English rectory in 1879.

MURILLO, BARTOLOME ESTEBAN.

Spanish: born Seville, January 1, 1618; died Seville, 1682, as a result of a fall from the scaffold while painting his last work, "The Marriage of St. Catherine," at Cadiz. His first master was Juan del Castillo, a relative, who taught him the elementary details of an artist's education. In 1640 Castillo left Seville, and Murillo, then twenty-two years of age, from that time on supported himself with his brush. By 1643 he had earned enough to enable him to go to Madrid, where he introduced himself to Velasquez, then in the zenith of his fame. The great master not only admitted Murillo to his studio but treated him with great kindness, procuring for him access to the Royal collection, and giving him daily instruction. After three years' study Murillo returned to Seville in 1646, and there undertook, for a very small sum, his first great work—a series of eleven pictures for the Franciscan Convent within the walls of Seville. From 1674 to 1680 he was again employed by his friends the Franciscans to decorate the Capuchin Convent outside Seville. It is claimed that he remained for three years entirely within its walls and executed over twenty important works, seventeen of which are now in the Seville Museum. The most celebrated of these is that of "St. Thomas of Villanueva Distributing Alms." Among other beautiful works by Murillo are: "Virgin and Infant Christ," Palazzo Pitti; "Virgin and Infant Jesus," the Hague Gallery (from a monastery at Ypres); "Madonna and Child," Dresden Gallery; "St. Anthony of Padua With the Infant Jesus," Berlin Museum; "The Annunciation," Amsterdam Gallery.

23. "St. Luke Painting the Virgin" (from the Standish Hall collection).

PRUD'HON, PIERRE.

French: born Cluny, 1758; died Paris, 1823; portrait and historical painter. Owing to the early death of his father, a stone-mason, his education was entrusted to the monks of the Abbey of Cluny. The pictures decorating the walls of the monastery early developed his taste for art, and utterly unaided he taught himself the elements of oil painting. When sixteen years old the Bishop of Macon placed him in the Academy of Dijon, where he made great progress; but at nineteen he contracted a most unfortunate marriage which seriously interfered with his plans for work. In 1780 he worked in Paris with an engraver named Wille, and later in Rome he studied closely the masterpieces of Raphael, Correggio and da Vinci. In 1789 he returned to Paris, where unknown to fame he struggled for many years to provide for his family, even accepting orders for commercial work. In 1794 he went to Franche Comte where he spent two years painting portraits. After his return to Paris his reputation gradually increased and his position in the art world was at last assured, when just before the close of the century he was assigned apartments in the Louvre to execute "Truth Descending from Heaven." His unhappy marriage was broken off and he spent his last score of years with Constance Mayer, a student whom he met in 1803, when she was seeking for a master to replace Greuze. Though the recognition of Prud'hon was a tardy one, it brought him many honors in quick succession. Among these were the commission for the ceiling in the Louvre, "Diana Imploring Jupiter"; and the well-known "Divine Justice Pursuing Crime," originally for the Palais de Justice, and for which, in 1808, he received the Legion of Honor, and in 1816 was elected a member of the Institute. Prud'hon forms an interesting figure in the history of French art, and his works have a grace and tenderness which he ascribes to his faithful study of Leonardo. He died

in 1823, never having fully recovered from the shock of the suicide of Mademoiselle Mayer, in 1821.

24. "Portrait of Mademoiselle Mayer." A small though characteristic example of Prud'hon's work, painted in 1821 after the death of Mademoiselle Mayer, from memory and existing sketches. This picture was next to the last work by Prud'hon, the last being his famous "Crucifixion," now in the Louvre.

REDFIELD, EDWARD WILLIS.

American: born Bridgeville, Delaware, December 19, 1868; landscape painter; pupil of Pennsylvania Academy of Fine Arts, and later of Bouguereau and Robert-Fluery in Paris. In his manner and method of painting, his work is a reflection of the impressionists, modified and adapted to his own use. He has been called "a painter of winter-locked nature"; and by many is considered at his best when portraying winter scenes. His "February" was acquired by the French government for the Luxembourg Museum, and is a fine example of his work.

Awards: bronze medal Paris Exposition, 1900; bronze medal Buffalo Exposition, 1901; Temple gold medal Pennsylvania Academy of Fine Arts, 1903; second Hallgarten Prize, National Academy of Design, 1904; Shaw Fund Prize, Society of American Artists, 1904; silver medal St. Louis Exposition, 1904; Jenny Sesnan gold medal Pennsylvania Academy of Fine Arts, 1905; second medal Carnegie Institute, Pittsburg, 1905; Webb Prize, Society American Artists, 1905; Fischer Prize and Corcoran bronze medal, Corcoran Gallery, 1907; gold medal of honor, Pennsylvania Academy of Fine Arts, 1907; first Clark Prize and Corcoran gold medal, Corcoran Gallery, 1908; honorable mention, Paris Salon, 1908; third medal, Paris Salon, 1909; second Harris medal, Art Institute, Chicago, 1909; gold medal Paris Salon, 1910; Walter Lippincott Prize, Pennsylvania Academy of Fine Arts, 1912; gold medal Walter Lippincott Prize, Society of American Artists, 1913.

Member of: National Institute of Arts and Letters; Fellowship of Pennsylvania Academy of Fine Arts; Paris Society of American Painters; International Jury of Awards, San Francisco, 1915.

Represented in the permanent collection of the Luxembourg, Paris; Art Institute of Chicago; Carnegie Institute, Pittsburg; Corcoran Gallery, Washington, D. C.; National Gallery, Buenos Aires.

25. "On the Riverbank." A most characteristic rendering of a favorite subject.

REMBRANDT, HARMENSZ VAN RYN.

Dutch: born Leyden, 1606; died Amsterdam, 1662; son of Harmen Gerritsz, a miller, and of Neeltgen, daughter of Willems van Snyddtbroek, a baker. The parents of Rembrandt were well off, and desiring him to have a good education, entered him in 1620 as a student of the Faculty of Letters at the Leyden University; but having little taste for books Rembrandt soon convinced his father that his love for art must be allowed to develop, and he was placed in the studio of Jacob van Swanenburch, a painter of mediocre ability. After three years' work Rembrandt gave such promise of future excellence that he was sent to the studio of Pieter Lastman at Amsterdam. But Lastman had visited Rome and acquired a manner which to the Dutch school seemed artificial, and with which Rembrandt, an earnest seeker after truth in nature, could have no sympathy. So he returned to Leyden and set himself to study and practice painting alone and in his own way. His earliest known picture, "St. Paul in Prison," is dated three years later (1627), and is in Stuttgart. In 1631 he moved to Amsterdam, where he remained the rest of his life. There, in 1632, he painted his first corporation picture, the famous "Lesson in Anatomy." In 1634 he married Saskia van Uylenborch, and eight years later Saskia died, only one of her children, Titus, a son, surviving her. With the death of Saskia and the failure of "The Night Watch" to satisfy its subscribers, the popularity of Rembrandt began to wane; his financial affairs became involved and his last years were spent in comparative poverty. Some years later he married Henrietta Stoffels, his servant, but was again left alone as Henrietta died in 1662. He was a most prolific worker, and is generally considered by critics to have been both the greatest painter and etcher of all time. His place in the history of art is unique; no one has ever rivalled him in the management of light and shade; and but few in color, in character or in the expression of deep sentiment. He excelled in everything he

seriously attempted, and taking up the art of etching, which before his time was humble and insignificant, he set it on a pedestal around which artists have been crowding in hopeless emulation ever since. Technically his etchings are still unapproached, while in vigorous dramatic expression no one has yet surpassed him.

26. "Head of a Man" (from the Standish Hall collection), and attributed to Rembrandt. If not entirely by the master himself, it was the work of his school.

RENI, GUIDO (commonly called "GUIDO").

Italian: born Calvenzano, near Bologna, 1575; died Bologna, 1642. His father was a musician and failing to persuade his son to follow in his own profession, placed him at the age of ten with Denis Calvaert, an Antwerp painter then living in Bologna, and nine years after, in the rival studio of the Carracci. Guido also studied fresco painting with Ferrantini. To this period belong some interesting early frescos and two paintings, "The Massacre of the Innocents" and "The Coronation of the Virgin." About 1600 Guido accompanied Annibale Carracci to Rome, to help in the decoration of the Farnese Palace. When in Rome he came under the influence of Caravaggio; also studied the works of Raphael, and subsequently painted what is usually considered his finest piece, "Aurora Preceding the Chariot of Apollo," on the ceiling of the garden chapel of the Palazzo Rospigliosi. He executed many commissions for churches, monasteries and palaces: notable among these is "The Crucifixion of St. Peter," now in the Vatican; and "St. Michael," in the Capucini Church. He visited about and painted in many cities in Italy, and in 1621 spent some considerable time in Naples, but like many other great artists was driven away by the jealousy of the Neapolitans, leaving unfinished what many consider his probable masterpiece, a "Nativity," in S. Martino.

Soon after this the style of Guido's painting changed, and giving up the pronounced energetic style of his youth, he adopted what is usually described as his third method, showing a preference for more neutral tints and extreme facility of handling and rapid execution; while gradually the tragic representation of voluptuous and passionate emotion gained upon him, and in his later years at Bologna, he created many "Cleopatras," "Lucretias" and "Magdalens." His last works were forced and hurried, for it is said that his financial difficulties, growing out of his love of gambling, were so great that one of his creditors sat over him, watch in hand.

while he executed work for him by the hour. He died in Bologna, beset by fears, troubles and debts.

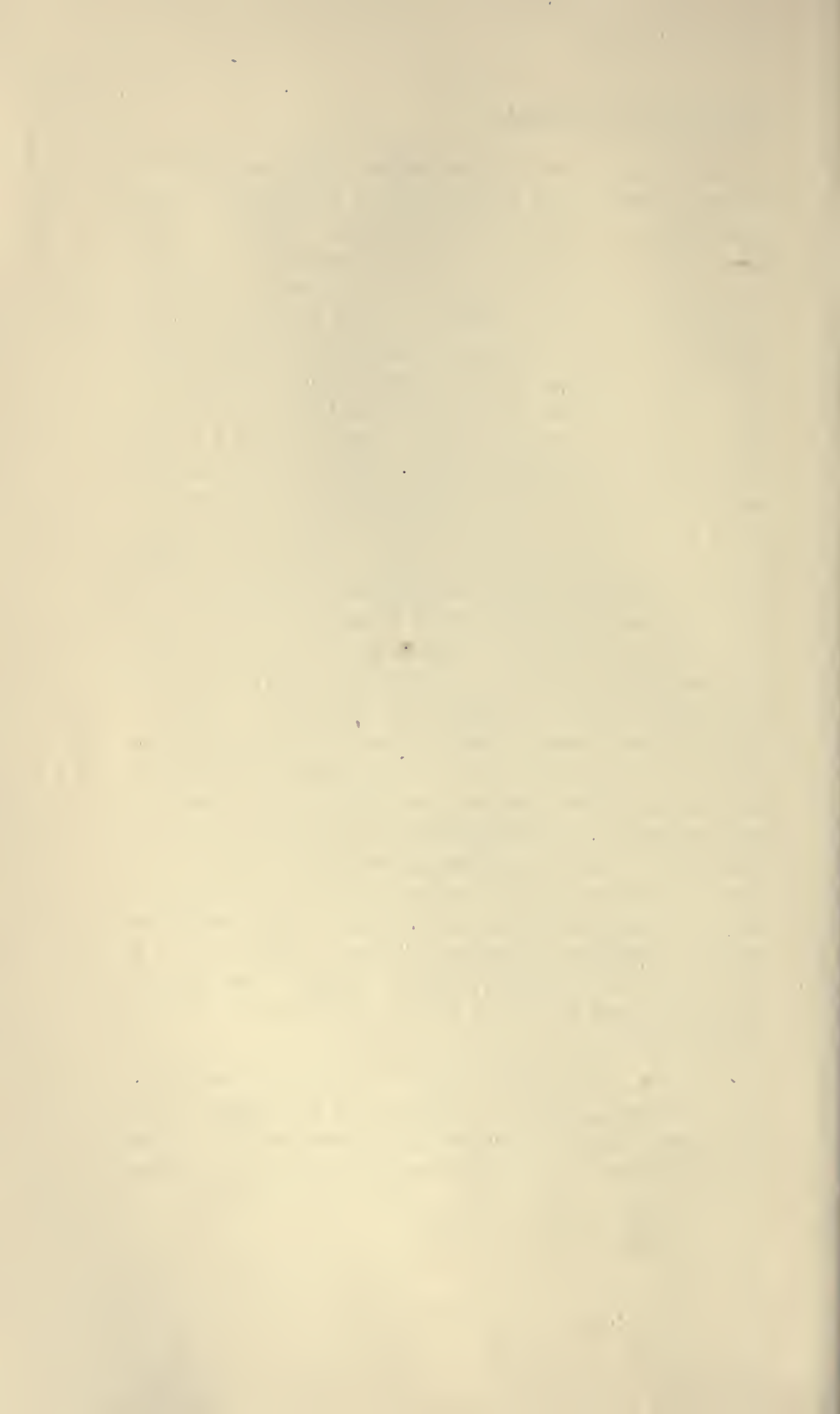
At his best, the work of Guido is admirable, fine in color and dramatic force, and bold and free in execution. His pictures are difficult to identify, yet a few marked traits may guide the expert observer—the large eyes, rather close nostrils, small mouth, and manner of drawing the hands and feet. Guido produced also several fine engraved plates, signed with his monogram. His pictures are to be found in most of the well-known galleries of Europe, and in many churches and palaces in Italy.

27. “Penitent Magdalen.” This interesting work of Guido was found near Arco, Lago di Carda, Austria, by Mr. Harald Mohr-Arlien, of Copenhagen, Denmark.

REYNOLDS, SIR JOSHUA.

English: born Plympton, Devonshire, 1723; died London, 1792; the greatest of all English portrait painters; son of the Reverend Samuel Reynolds and Theophila, daughter of Matthew Potter, one of the Potters of Iddesleigh, Devonshire. Both parents were distinguished for their learning. The artist was intended to study medicine but his love of art early asserted itself and he was sent to London in 1740 and placed under Thomas Hudson, the best known portrait painter of his time. After two years' study he returned home and painted many portraits at a very low price; among these was a series of portraits for the Kendall family, for which he received about three pounds each. In 1746 he began painting in London, and in 1749 went to Rome and while working in the Sistine Chapel caught a cold, which made him deaf for the rest of his life. In 1753 he settled in London and painted the portrait of Commodore Keppel (collection of Lord Albermarle), and laid the foundation of both his great reputation and fortune. In 1768, when the Royal Academy was established, he was chosen its first president, and was knighted by George III. After the death of Allan Ramsay (1784), he became principal painter to the King. He exhibited in all two hundred and forty-five works at the Royal Academy, his contributions averaging eleven annually. Reynolds painted many historical and fancy subjects, but it is as a portrait painter that he excelled all his contemporaries. Ruskin considered him one of the seven colorists of the world, placing him with Titian, Giorgione, Correggio, Tintoretto, Veronese and Turner. Many of his best works are in the National Gallery, London. He died unmarried and was buried in St. Paul's Cathedral, near Sir Christopher Wren.

28. "The Lady With the Mask" (from the collection of Mr. A. Ramsden, London). This painting is mentioned in the book on Reynolds, by Sir Walter Armstrong, and is a portrait of Miss Elizabeth Young, afterwards Mrs. Pope, a well-known



actress of the period. The head and bust are beautifully painted, but the hands are badly done, being probably the work of students.

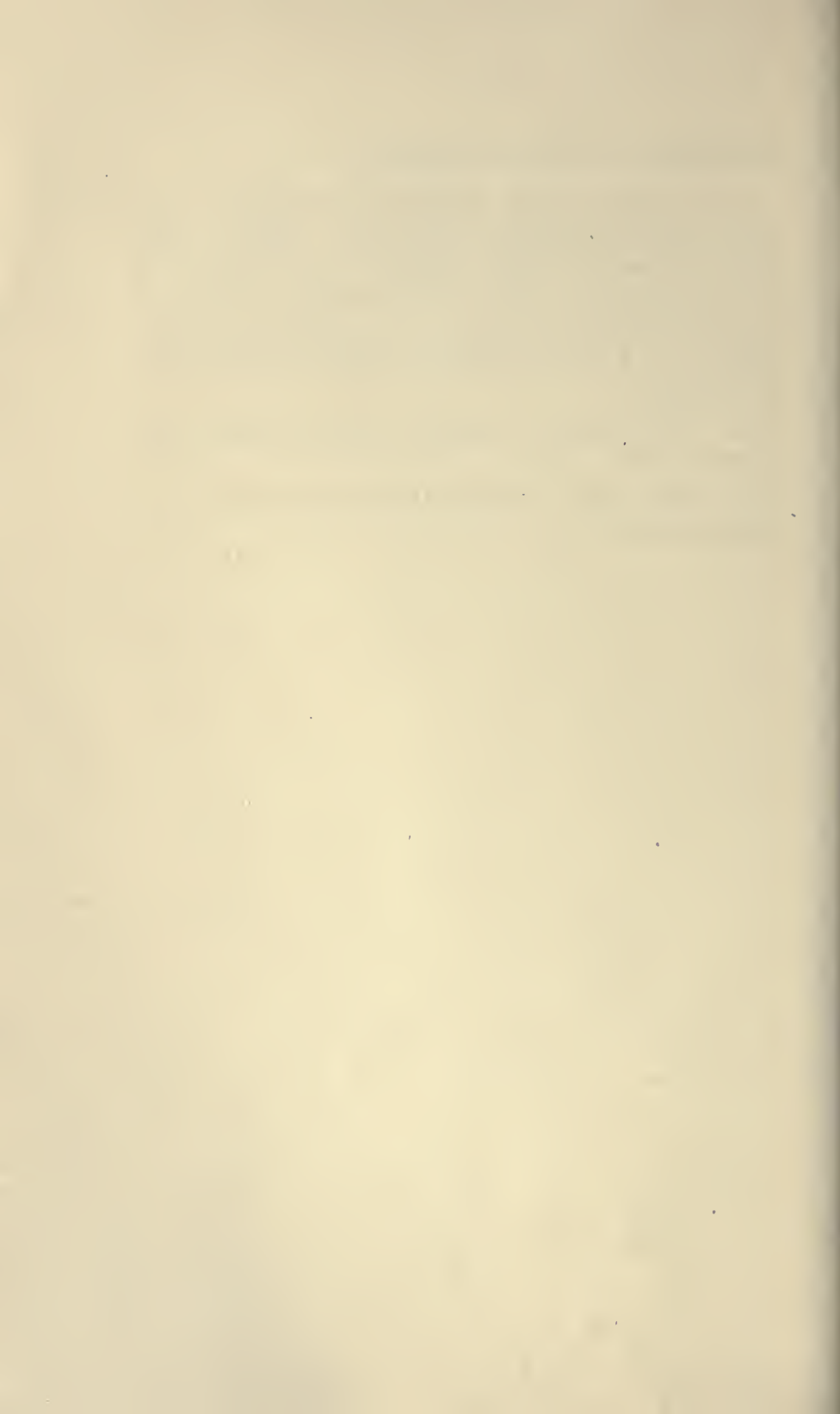
29. "Head of Puck" (from the Brett collection). This is one of a series of Shakespeare illustrations made by Reynolds

RODRIQUEZ de MIRANDA, NICOLAS.

Spanish: born 1700; died Madrid, 1750; brother of the more famous artist Pedro Rodriquez de Miranda. Though a painter of portraits and of religious subjects, Nicolas Rodriquez is more distinguished for his landscape paintings. But little is known of the details of his life. Two very interesting examples of his work and of the old Spanish school are shown in these two paintings.

30. "Our Saviour." Acquired from the Standish Hall collection, 1880.

31. "The Virgin." Acquired from the Standish Hall collection, 1880.



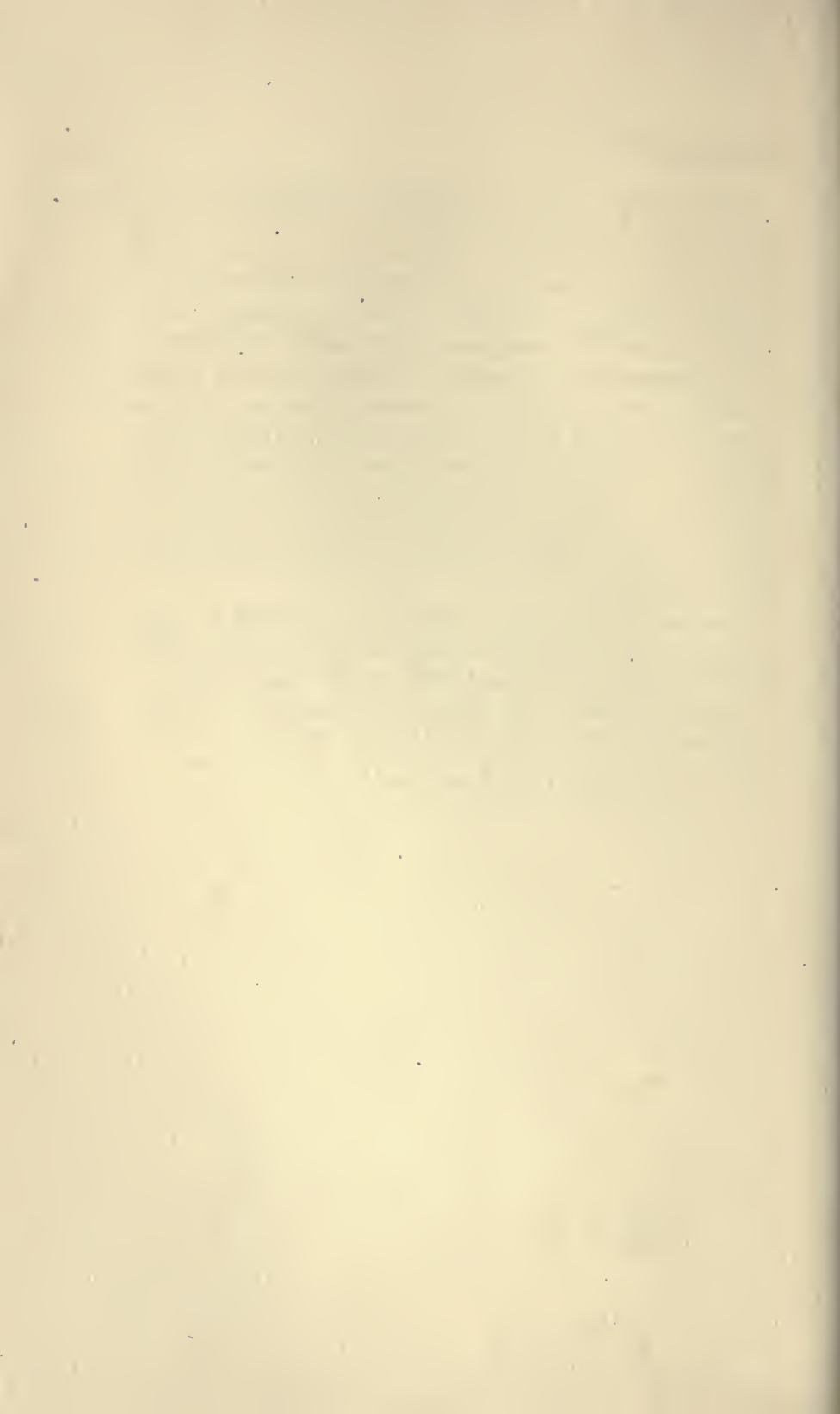
SCHREYER, ADOLPH.

German: born Frankfort-on-the-Main, 1828; died Cronberg, 1899; pupil of the Staedel Institute at Frankfort; later studied in Stüttgardt, Munich and Düsseldorf. He went through the Crimean War as a war artist, and finally settled in Paris in 1862, but returned to Germany when the outbreak of the Franco-Prussian War necessitated his departure from France. He won distinction as a painter of battle scenes and horses; he was an untiring student and studied horses in the riding schools, at work, and in his travels with Prince Thurn through Hungary, Wallachia and southern Russia; and while he accompanied the Austrians on the march through the Danubian principalities in 1854, and during his visit to Syria, Egypt and Algiers. His life in the last named countries is reflected in much of his work.

Awards: appointed court painter to Grand Duke of Mecklenburg, 1862; medal Brussels, 1863; medal Paris Salon, 1864, 1865, 1867; Order of Leopold, 1866; medal Munich, 1876.

Many of his works are owned in the museums of Europe and America, and in a number of private collections.

32. "Arab Horses and Landscape."

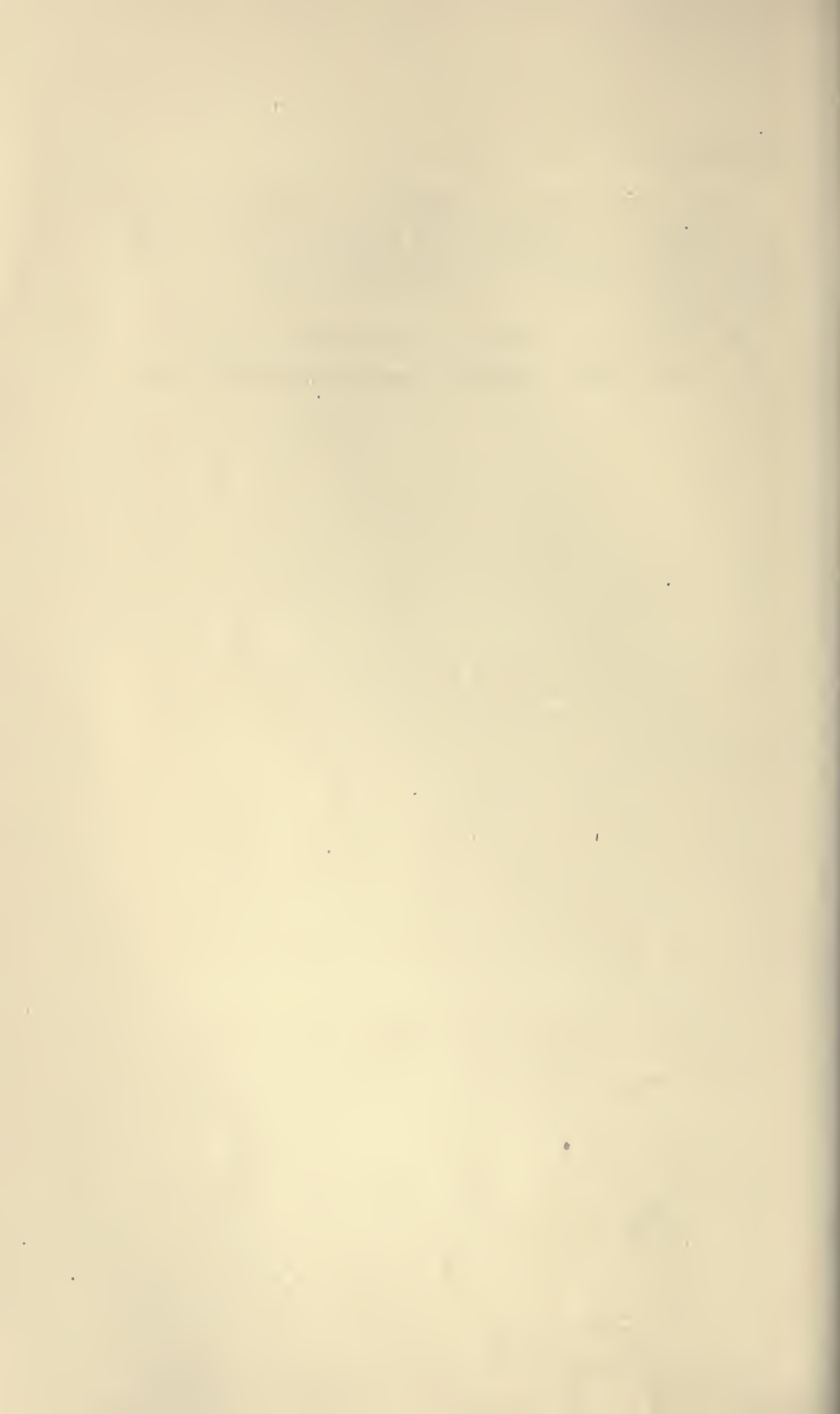


ST. or T. S.

The name of this painter is unknown, but the two pictures by him reflect very creditably the school and work of the period. The paintings are companion pieces, rich in color and well executed.

33. "Still Life." Showing monogram and dated 1690.

34. "Still Life." Showing monogram and dated 1690.



TENIERS, DAVID (The Younger).

Flemish: born Antwerp, 1610; died Perck, near Brussels, 1694; pupil of his father, David Teniers, the elder, and of Rubens and Brouwer. He was a painter of genre, landscape and portraits; was made Master of Antwerp Guild in 1632, its Dean in 1644, and the same year was appointed court painter to Archduke Leopold Wilhelm, Governor of the Netherlands. Between 1648 and 1652 he settled in Brussels; was prime mover in the foundation of the Antwerp Academy in 1663, and in 1679 was received into the Guild at Brussels. He received important commissions from Philip IV of Spain, and from the royal houses of Sweden and England. Among the genre painters of Flanders he holds first place, and is renowned for his picturesque arrangement, exquisite harmony of coloring in all details, and the light and sparkling touch which characterizes all his pictures.

Besides his paintings he produced a great number of engravings. In 1660 he published in Brussels a work containing two hundred engravings of pictures of the Italian and Flemish schools in the Archduke's gallery and executed from small copies made by himself from the originals. Of these copies one hundred and twenty were sold in the Blenheim Palace sale (1886) for two thousand and two pounds and ten shillings. His works are too numerous to chronicle and are to be found in most of the great museums of the world. Three of those which represent him in the Louvre are: "The Temptation of St. Anthony," "St. Peter's Denial" and "The Seven Works of Mercy."

35. "Kitchen Scene" (from the Brett collection). An interesting example of the work of Teniers.

TROUILLEBERT, PAUL DÉSI'RE.

French : born Paris, 1829 ; died Paris, 1900 ; pupil of Herbert and Jalabert, but not of Corot as is often stated. He was primarily a painter of genre and portraits but later developed landscape with great success. In the Dumas collection a picture by Trouillebert had the distinction of being mistaken for a Corot, an error which formed the subject of a famous lawsuit. This canvas signed "Corot" by a forger and sold to the elder Dumas was discovered and denounced by Trouillebert. Dumas brought suit against the dealer who had sold him the painting and won his suit. Later he commissioned Trouillebert to paint him another picture, and from semi-obscurity, Trouillebert suddenly became famous ; he was accused by the critics of copying and imitating Corot, but to the very last he insisted that if he painted Corots he was unaware of it, and that all he desired from the world was to be allowed to work in peace and to paint nature as he saw it in his own way. His was an unassuming and quiet personality, and deplored the notoriety which was suddenly forced upon him.

36. "Landscape." Beautiful and harmonious in color and full of poetry.

UNKNOWN ARTIST.

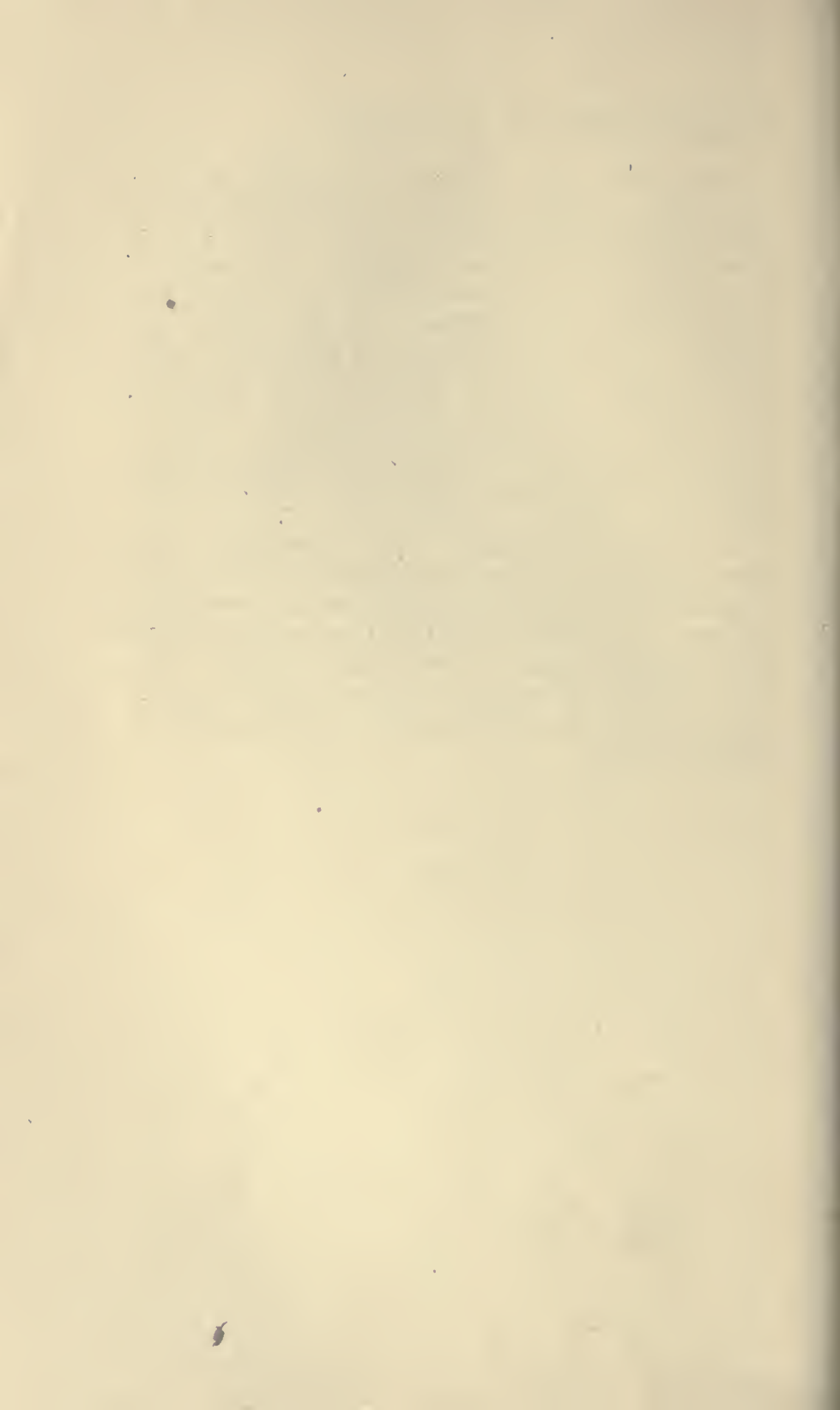
37. "Landscape." A good example of the English or Scotch school of the period of a hundred or hundred and fifty years ago.



VERONESE, BONIFACIO (The Younger).

Italian: born Verona, 1490; died Venice, 1553. He was a near relation, possibly a brother, of Bonifacio Veronese, the elder, the most important member of the Veronese family and whose art he closely imitated. Bonifacio, the younger, was a pupil of Palma Vecchio, as was the elder. Three artists from Verona bore the name of Bonifacio, and their work is much confused, as they worked together and developed a similar style of painting. Among the important works of Bonifacio, the younger, are: "Supper at Emmanus, Brera," Milan Gallery; "Christ and the Apostles," Venice Academy; "Christ in the Temple," Palazzo Pitti; "Prodigal Son," Borghese Gallery; Rome, and "Virgin and Child with Saints," Dresden Gallery.

38. "Sacra Conversazione." Upon the authority of Dr. Frimmel, art critic and director of the Gallery in Vienna, there is but little doubt that this picture was done by Veronese, the younger. If not painted entirely by the master, it was the work of Antonio Palma, a relative of the old Palma Vecchio, and a co-worker and pupil of Veronese. The painting is on wood; is rich and fine in color, and is a good example of the school of Veronese.



WALDEN, LIONEL.

American : born Norwich, Connecticut ; left America in 1885 and went to Paris ; pupil of Carolus Durand ; especially well known as a marine painter. One of his works, "Les Docks de Cardiff," was purchased by the French government for the Luxembourg Museum.

Awards : honorable mention Versailles, 1888 ; second class medal Crystal Palace, London, 1894 ; honorable mention Paris Salon, 1899 ; gold medal of the third class Paris Salon, 1903 ; silver medal St. Louis Exposition, 1904 ; commemorative medal St. Louis, 1904 ; Knight of the Legion of Honor of France, 1910 ; silver medal San Francisco, Panama-Pacific International Exposition, 1915.

Represented in : The Musée de Luxembourg, Paris ; Cardiff Museum, Wales ; Memorial Museum, Philadelphia.

Member of : The Paris Society of American Painters ; National Institute of Arts and Letters ; Société Internationale de Peinture et Sculpture ; Société de Peinture de Marine, Paris.

39. "Mediterranean Fishermen." A splendid and spirited example of this artist's work, always remarkable for life and movement, rich color and fine composition ; all these qualities are found in this painting of the fishermen at Capri. It is executed with a full flowing brush and much luminosity.

40. "The Beach," Koolaupoko, Oahu, Hawaiian Islands.

41. "The Volcano, Kilauea," May, 1916.

WHISTLER, JAMES ABBOTT McNEILL.

American: born Lowell, Massachusetts, 1834; died London, 1903; son of Major George Whistler, who came from the Irish branch of an old English family, and of Anne Matilda McNeill, of Wilmington, North Carolina. Much of Whistler's youth was spent in St. Petersburg, as his father was appointed consulting engineer of the Moscow and St. Petersburg railroad. After the death of his father, in 1849, Whistler returned with his mother to America, and two years later entered the West Point Academy. But he was unfitted to undergo the study and discipline necessary for a military career, and in 1854 was discharged for failure in chemistry. He had, however, already distinguished himself in drawing and easily obtained the appointment of draughtsman in the Coast Survey Department at Washington. It was here that he made his first etching, a view of the contour of a coast, taken from the sea. But finding routine work unbearable, in 1855 he gave himself up definitely to art and proceeded to England and then to Paris. He studied first in the school of Gleyre, but was considerably influenced by such men as Dégas, Legros, Bracquemond, and especially Fantin-Latour. His first published work was the French set of etchings. In 1859 his first painting, "At the Piano," was sent to the Salon; it was refused but the following year was hung in the Royal Academy. "The White Girl," sent to the Salon in 1863, was also refused, and in that year Whistler left Paris and took up his residence definitely in Chelsea. "The Thames in Ice" was exhibited at the Academy in 1862, and "Old Battersea Bridge," in 1865. About this time he had begun to collect oriental porcelain and the influence of Japanese art is to be seen in his pictures between 1864 and 1870.

The portrait of his mother (afterwards bought by the French government for the Luxembourg Museum), the portrait of Thomas Carlyle and "Miss Alexander" constitute, perhaps, his greatest achievements in painting. Both in aim and

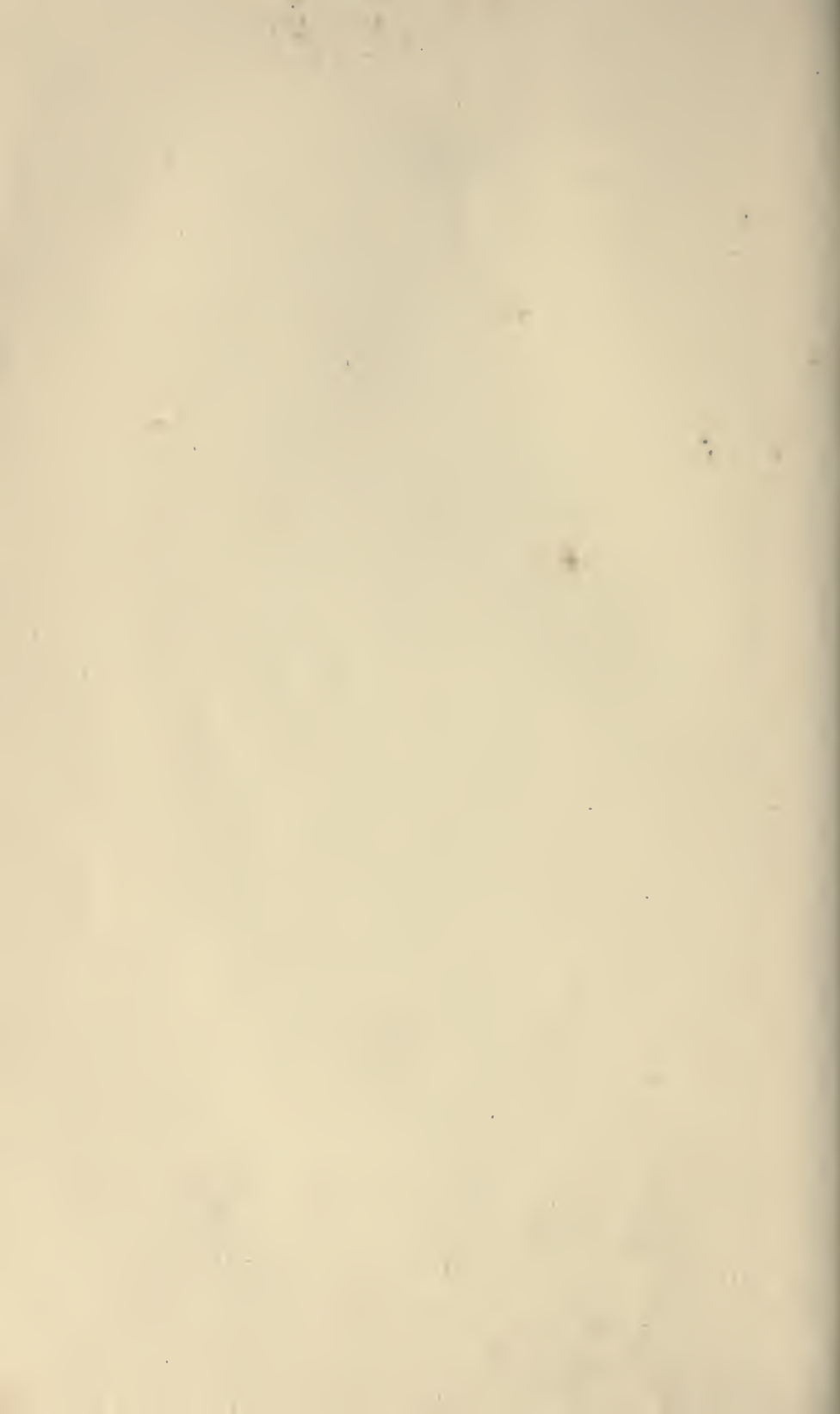
execution they are unlike any contemporary work. In 1877, when Grosvenor Gallery was started, Whistler sent to the first exhibition seven pictures—the Carlyle portrait, that of Irving and a group of nocturnes; and further shocked and irritated his critics by the names he gave them, such as: “Notes,” “Harmonies,” “Arrangements” and “Symphonies,” in this or that color, as a protest against the literal painting of the day, insisting that art alone should appeal to the artistic senses and the subject-matter be ignored.

In 1871 he published the Thames series of etchings, and from 1879-80 made the famous Venetian set, and also a few pastel sketches, as preparatory studies for his oil paintings. In 1881 fifty-three pastel sketches were shown at the Fine Arts Society Gallery, showing a use of the material, as beautiful as it was new and original. Whistler also made many lithographs, raising the art of lithography from a commercial basis to a fine art by his exquisite handling. In 1884 he became a member of the Royal Society British Artists, and President in 1886; but was compelled to resign in 1888, his methods being too radical and independent. His work was signed sometimes with his name and sometimes with the butterfly signature evolved from his monogram, and which he adopted in the sixties. His last years were spent at Chelsea, and he lived to see the recognition of his genius.

42. “Lady Archibald Campbell.” This unique little picture came from the collection of Mrs. Rose Caldwell Hughes, New York.

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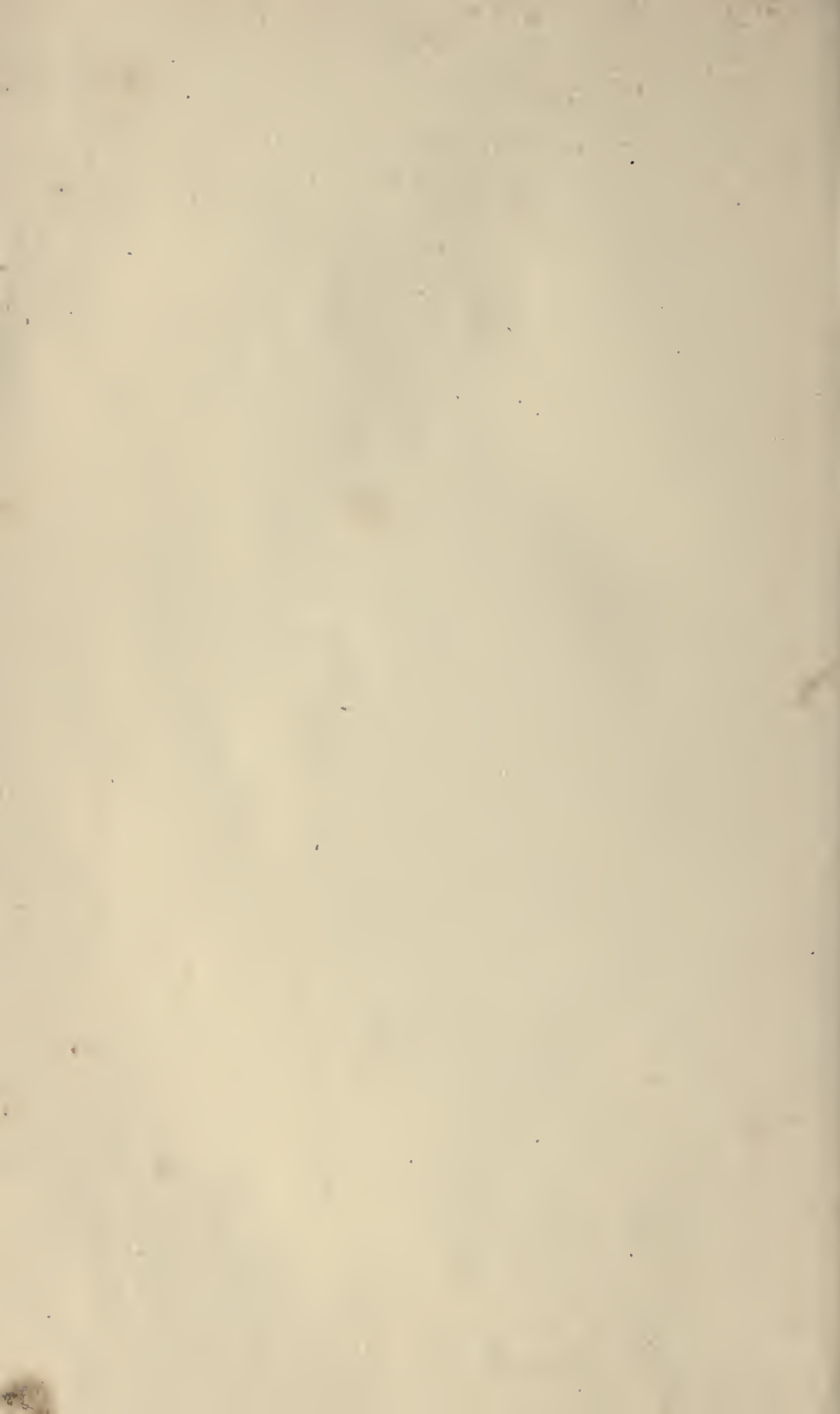
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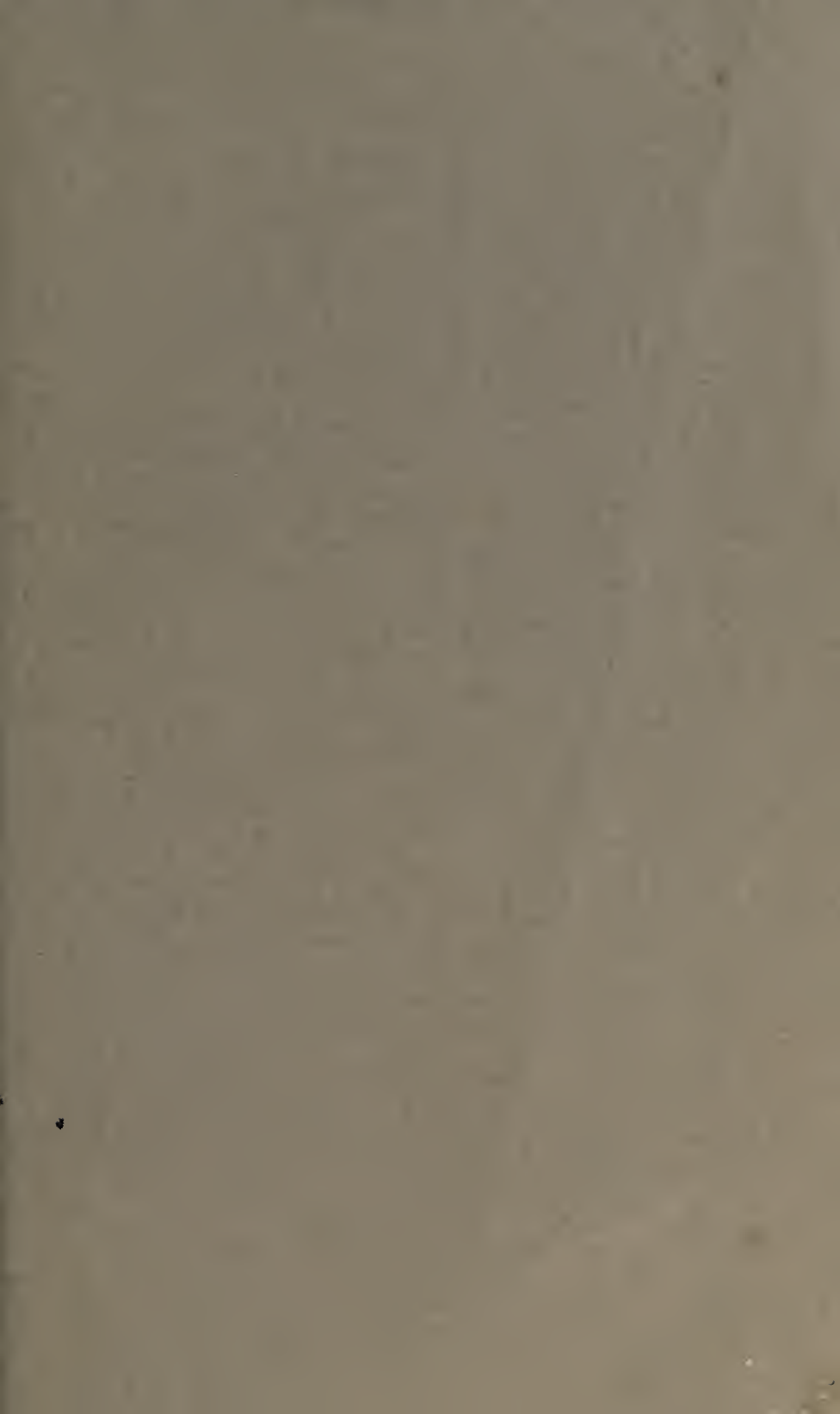


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