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CHAS. SEDELMAYER
6, rue de La Rochefoucauld
Paris.

Copies of the present Catalogue and of the three Catalogues previously published (1894-1896) : price 10 francs each ;

Copies of the Illustrated Catalogue of 300 paintings by Old Masters which have at various times formed part of the Sedelmeyer Gallery : price 30 francs :

The complete set (4 Catalogues 1894-1897, and Catalogue of 300 paintings above mentioned) : price 50 francs ; may be had at Mr. Charles Sedelmeyer's, 6, rue de La Rochefoucauld, Paris.

Charles Sedelmeyer

ILLUSTRATED

Catalogue

of the

FOURTH SERIES

of

100 PAINTINGS

by OLD MASTERS

of the Dutch, Flemish, Italian, French, and English Schools,
being a portion of the

Sedelmeyer Gallery

which contains about
1500 original Pictures by ancient and modern artists



PARIS

6, RUE DE LA ROCHEFOUCAULD, 6

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1897

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1897

CHAS. SEDELMAYER, Publisher and Art dealer, Paris, has the richest stock of original pictures in Europe.

His gallery includes over 800 works by *Old Masters*, of which this Catalogue describes only a portion, and a similar number of pictures by living artists, and painters of the *Barbizon School*.

CHAS. SEDELMAYER, who imported and sold to the United States the two celebrated pictures by Munkaesy « Christ before Pilate » and « Christ on Calvary », controls the works of this artist and those of V. de Brozik, Tito Lessi, Eugene Jettel, etc.

He publishes every year a selection of fine and important plates, of wick only a small number of proofs are printed.

He has just issued the second volume of a most extensive book in 8 volumes on *Rembrandt*, containing reproductions of all the pictures of this master; the text by Doctor W. Bode, Director of the Berlin Gallery. Subscriptions now received.

The prospectus of this book, and illustrated catalogues of other publications, to be had at CHAS. SEDELMAYER'S, 6, rue de La Rochefoucauld, Paris.

DUTCH, FLEMISH, AND GERMAN
SCHOOLS

BACKHUISEN (LUDOLF)

(1631-1708)

1. — A Sea-Piece with a Storm coming on

On a patch of land to the right, are two men, one reclining, the other, supposed to be the artist himself, seated and sketching. In the centre is a large fishing smack, with a small boat alongside. Other vessels are seen on the left and in the background. Cloudy sky.

Canvas, 19 in. by 27 in.

Exhibited at Manchester, in 1857.

From the Collection of Mr. W. Delafield, London, 1870.

— — M. François Nieuwenhuys, Paris, 1881.

— — M. Maurice Kann, Paris.



CUJP (AELBERT)

(1620-1691)

2. — Cavaliers in a Landscape

Described in Smith's Catalogue (part v. p. 334, n° 174) as follows :

« A gentleman in a scarlet jacket, mounted on a spotted white horse, at the head of which stands a gentleman in a brown dress, with two dogs by his side; a third gentleman is seen on the left, on a bay steed, galoping from a wood towards the front. »

Signed : A. C.

Panel, 11 1/4 in. by 15 1/2 in.

Described in Smith's « Catalogue Raisonné », part v, p. 334, n° 174.

From the Collection of Mr. Yates.



1. — BACKHUISEN (L.)



2. — CUYCK (Albert)

CUIJP (AELBERT)

(1620-1691)

3. — Boy holding a gray Horse

A boy, in a brown hat and coat, is holding the bridle of a grey horse, ready saddled; above the road on which they stand, a steep wooded hill rises on the left; figures are seen in the distance to the right.

Signed : A. cuijp.

Panel, 14 in. by 12 1/2 in.

Exhibited at the Royal Academy, London, 1878.

Described in Dr. Waagen's « Art Treasures in Great Britain », vol. iv, p. 455.

From the Collection of Lord Dunmore.

— — Viscount Powerscourt.



CUIJP (AELBERT)

(1620-1691)

4. — Gentlemen watering their Steeds

In a river, occupying the whole of the foreground, are two gentlemen; one, to the left, is letting his steed drink; another, to the right, mounted on a grey horse, is speaking to a third gentleman, on a bay horse, who is on the bank of the river, pointing with his whip at some distant object. A dog is drinking from the river. A hilly landscape in the background; a house on the right.

Signed : A. cuijp.

Panel, 17 3/4 in. by 21 1/2 in.



3. - Сутр (Aelbert)



4. - Сутр (Aelbert)

DYCK (SIR ANTHONY VAN)

(1599-1641)

5. — Portrait of a Gentleman

Standing, his figure to the right, but his head and eyes turned towards the left. Long fair hair falls in ringlets on his shoulders. He wears a brown doublet, and over his left shoulder a black mantle, which he grasps with his right hand. Half-length figure. Life-size.

Canvas, 36 1/2 in. by 26 1/2 in.

From the Collection of Sir W. R. Farquhar, Bart., London, 1864.



DYCK (SIR ANTHONY VAN)

(1599-1641)

6. — Portrait of Sir John Lambert

Turned to the right, looking at the spectator, clad in armour with a crimson scarf round his waist, on which his right hand rests. A skirmish of cavalry is seen in the background on the right. Half-length figure. Life-size.

Canvas, 35 1/2 in. by 28 1/2 in.



5. — Dyck (Sir A. van)



6. — Dyck (Sir A. van)

FYT (JAN)

(1611-1661)

7. — Dead Game and Dogs

A hare suspended by his hind-legs from the branch of a tree, at the foot of which a wild duck, partridges and other birds are lying. Two dogs and a basket are near this group. View of a hilly landscape on the right.

Signed : Joannes Fyt 1644.

Canvas, 48 in. by 68 in.

Painted in Italy, where the artist sojourned between 1640 and 1650.



GOYEN (JAN VAN)

(1596-1656)

8. — Halt at the Village Inn

In the centre of the foreground, two peasants are seated on the ground by the road-side, conversing with a man who stands in front of them and is accompanied by a boy and a dog. On the left, two men with a dog are seated in front of a small building, having the appearance of a chapel, near which is a large tree. In the middle distance, a country inn, at which numerous travellers, with waggons and horses, have stopped to bait.

Canvas, 47 in. by 54 in.



7. — FYT (Jan)



8. — GOYEN (J. van)

HALS (FRANS)

(1580 OR 1581-1666)

9. — The Jolly Toper

He holds a jug in his left arm, and a pipe in his right hand, and looks laughingly at the spectator. He is dressed in a green coat and a small linen collar; a fur cap covers his head. Bust. Life-size.

Canvas, 23 3/4 in. by 19 1/4 in.

From the Collection of Baron de Beurnonville. Paris, 1884.



HOLBEIN (HANS) THE YOUNGER

(1497-1543)

10. — Portrait of a Young Man

Half-length, three-quarters face, in a black cap, with a white feather, and slate-coloured, gold-striped dress bordered with fur; black ribbon and pendant round neck, hands together, the left holding a glove, the right resting on the hilt of a dagger. Green curtain background.

Panel, 17 in. by 12 1/2 in.

Exhibited at Burlington House, London, 1873 and 1880.

— the Tudor Exhibition, London, 1860.

— the Burlington Fine Arts Club, London.

From the Collection of G. P. Boyce, Esq., London.



10. — HOLBEIN II., the younger



9. — HANS FRANS

HONDECOETER (MELCHIOR D')

(1636-1695)

11. — Fowl in a Park

In the centre, a peacock, surrounded by a flamingo, a hen-pheasant, a cock and a hen. A parrot is perched on a stone parapet on the left, at the foot of which is a little monkey eating fruit. Other fowls are seen in the middle distance, and the view of a park with a mansion forms the background.

Signed: M. d'Hondecoeter.
Canvas, 46 in. by 62 in.

From Prince Kaunitz' Gallery, Vienna.

From the Collection of M. G. Rothan, Paris, 1890.



HOOCH (PIETER DE)

(1630-AFTER 1677)

12. — Interior with Figures

In the centre, near an open window, through which is seen a river bordered with trees, a gentleman in a red dress and black hat, and a lady holding a cup in her right hand, are seated at a table covered with a Turkey carpet, on which is a plate with a glass of wine, and an orange. A negro-servant is pouring coffee into a cup. In the foreground on the left, a female servant kneeling near a chimney, ornamented with columns, arranges the fire with a pair of tongs. Two dogs are on the right. In another room in the background, a gentleman is seen to enter.

Canvas, 26 1/2 in. by 33 in.

From the Collection of T. Humphry Ward, Esq., London.



11. - HONDECOETER (M. d')



12. - HOOCH (P. de)

JANSSENS VAN CEULEN (CORNELIUS)

(1594-1664)

13. — Portrait of a Lady, supposed to be
Henrietta Maria, Queen of Charles I

Standing, turned three-quarters to the left, the hands clasped at the waist; she is dressed in a black silk robe with wide slashed sleeves, the bodice enriched with pearls. Her ears and wrists are also adorned with pearls, and strings of the same jewels are round her neck and in her hair. Green curtain in the background.

Canvas, 44 1/2 in. by 36 in.

From the Gallery of the Duchesse de Berry, Venice.

— Collection of D. P. Sellar, Esq., Paris, 1836.

— — M. Jules Porgès, Paris.



JANSSENS VAN CEULEN (CORNELIUS)

(1594-1664)

14. — Portrait of a Gentleman.

Turned to the right, looking at the spectator. He wears a black doublet and a loose mantle of the same colour; a skull-cap on his full curly hair. His right hand is placed on his hip, his left holds his gloves. Three-quarters figure. Life-size.

Signed: Cornelius Jansen van Ceulen fecit 1653.

Canvas, 42 1/2 in. by 34 in.

Exhibited at the Royal Academy, London, 1835.

From the Collection of D. P. Sellar, Esq., Paris, 1836.

— — M. Jules Porgès, Paris.



14. — JANSSENS VAN CIELEN (C.)



13. — JANSSENS VAN CIELEN (C.)

KEYSER (THOMAS DE)

(1596 OR 1597-1607)

15. — Portrait of a Gentleman

Seated at a table, covered with a Turkish carpet, on which he rests his left hand, holding his hat; an open book with the drawing of a female, a skull and a scroll are lying near; his right hand rests against his thigh; his left foot is placed on a small stool in front. He is dressed in a crimson satin robe, and hose of the same colour. Behind the table is a small ivory figure on a stand; a lute and a sword are hanging against the wall. Small, full-length figure.

Panel, 29 1/2 in. by 21 1/2 in.

From the Gallery of Count Festetics, Vienna.



MABUSE (JAN GOSSAERT, CALLED JAN VAN)

(ABOUT 1470-1540)

16. — Portrait of a Lady

Turned to the left, and looking in the same direction; her left hand, adorned with a jewelled ring, rests on a parapet in front; she holds a flower in her right hand. She wears a black dress with green sleeves, a golden underdress and waistband, and a gold-embroidered head-dress. A gold chain hangs from her neck.

Panel, arched top, 12 1/2 in. by 8 1/2 in.

From the Collection of Arthur Seymour, Esq., London, 1800.



16. — Mabuse: (Jan van)



15. — King's Death: (Th. del)

MAES (NICOLAES)

(1632-1693)

17. — Bust of an Old Lady

Turned slightly to the left, looking at the spectator; she wears a full black hood and mantle, with a red bodice beneath, and a small white linen collar round her neck.

Panel, 17 1/2 in. by 13 1/4 in.

From the Collection of an English Nobleman.



MAES (NICOLAES)

(1632-1693)

18. — Portrait of a Gentleman

A gentleman in black dress and cap, holding his gloves in his left hand. Half-length figure. Life-size.

This picture was described and sold as the work of Rembrandt at the Dudley Sale.

Canvas, 39 1/2 in. by 31 in.

From the Collection of the Earl of Dudley, London, 1892 (Cat. n° 21).



17. — MAES (N.)



18. — MAES (N.)

MEMLING (HANS)

(BEFORE 1430-1495)

19-20. -- Two Wings of a Triptych with Portraits of the Donors

On the left wing, an old woman kneeling, dressed in black with a white kerchief over her head, her hands folded in prayer. Behind, stands her patron saint, holding an open book in her right hand, her left being placed on the shoulder of the old lady. The background consists of a minutely finished landscape enriched on the left by a castle surrounded by water, and a draw-bridge, on which are two men; in the distance a fortified castle and its buildings.

On the right wing, a man kneeling, dressed in black, holding an open prayer-book with both hands. Behind stands his patron saint, dressed in a black mantle, steel helmet, and gauntlets. He holds in his right hand a long lance, to the upper end of which is fixed a banner, and lays his left hand on the shoulder of the donor.

Panel, each, 32 1/2 in. by 10 1/4 in.

Exhibited at Manchester, 1857.

Described in Crowe and Cavalcaselle, p. 265.

Mentioned by Conway, page 95.

— Bürger, « Trésors d'art exposés à Manchester », p. 16r.

From the Collection of S. Rogers, 1856.

-- — the Rt. Hon. Lord Lyveden (Vernon Smith).

-- — Hon. G. R. Vernon.



MEMLING (HANS)
TWO WOMEN AND A TRIPTYCH

MIEREVELT (MICHEL JANSZ)

(1567-1641)

21. — Portrait of Maria Breman

Seated in a chair on the arms of which she rests her hands; turned to the right, and looking at the spectator. She is dressed in a black gown trimmed with fur, and a white ruff and cap. Three-quarters length figure. Life-size.

Family arms on the right, and inscription :

Ætatis, 60. A° 1625. M. Miereveldt.

Panel, 44 1/2 in. by 35 in.

Inscription on the back of the panel : Vrouwe Maria Breman Huijsvrouw van de Heer Zacharias van Hesenbroeck Heere van Hofdijck.

Exhibited at the Exposition de Portraits, Brussels, 1897.

MIERVELT (MICHIEL JANSZ)

(1567-1641)

22. — Portrait of William of Nassau.
Prince of Orange

(Surnamed « The Silent » for his singular discretion and reticence. Founder, and First Stadholder of the Dutch Republic; born at the Château of Dillenburg in Nassau, in 1533; assassinated at Delft in July 1584).

Standing slightly to right, his left hand resting on the edge of a table covered with a red cloth, his right hand in the pocket of his coat. He is dressed in his robes of office with a small ruff and a black skull-cap. Full-length figure. Life-size.

Canvas, 78 in. by 47 in.

From the Collection of Sir Julian Goldsmid, Bart., London, 1896.



21. — MIREVELT (M. J.)



22. — MIREVELT (M. J.)

NEER (AERT VAN DER)

(1603-1677)

23. — River Scene

The outskirts of a town on the banks of a river or canal. On the right, a large boat loaded with straw is moored near the bank on which are a cart and several figures. On the opposite bank, a man is angling near two trees, standing out against the clear evening sky, and farther to the left, a gentleman is walking with his dog.

Signed with monogram.
Canvas, 20 1/2 in. by 29 1/4 in.



NEER (AERT VAN DER)

(1603-1677)

24. — River Scene at Sunset

A row of houses skirt the river on the left. In the centre of the foreground two carts each drawn by one horse, followed by a man on horseback; to the right, on a little eminence, a man reclining, and a woman seated by his side; beyond, on the river, a boat with two men in it. A number of sailing-boats are seen in the distance.

Signed with monogram.
Panel, 18 in. by 27 1/2 in.

From the Collection of M. Rodolphe Kann, Paris.



23. — NEER (A. van der)



24. — NEER (A. van der)

NEER (AERT VAN DER)

(1603-1677)

25. — Canal Scene by Moonlight

View looking along a canal. On the right, a large boat with her sail set, near a small bridge, beyond which is seen a church surrounded by trees. Many other boats on the canal. On a road in the left foreground, a man on horseback is approaching the front.

Signed with monogram.

Canvas. 21 1/2 in. by 27 3/4 in.

From the Saxeham Hall Collection.



NEUFCHATEL (NICOLAS), CALLED LUCIDEL

(XVIth CENTURY)

26. — Portrait of a Man

Small half-length figure, to the right, three-quarters face; black dress with red doublet, black cap; he is holding up a ring in his right hand, and carries a pair of gloves in his left; a coat of arms in the left upper corner; grey background.

Panel. 10 3/4 in. by 15 3/4 in.

Exhibited at the Royal Academy, London, 1802.

— Burlington Fine Arts Club, London.

From the Collection of H. Willett, Esq., Brighton.



25. -- NEER (A. van der)



26. -- NEUCHÂTEL (N.)

OSTADE (ADRIAEN VAN)

(1610-1635)

27. — Interior of a Country Alehouse

Described in Smith's Catalogue (Supplement, p. 104, n° 86) as follows :

« The interior of a country alehouse, in which are five persons, two of whom are in the centre and front of the apartment; one of them, wearing a drab hat and a greyish dress, is seated, lighting his pipe at a pot of embers; his companion, dressed in a purple jacket, stands before him, leaning his left arm on the back of a chair, and holding a jug in his right hand. Near a chimney, in the back of the room, a woman, a man, and a boy. »

Signed : A. v. Ostade.

Panel, 10 1/2 in. by 12 1/2 in.

Exhibited at the Royal Academy, London, 1805.

Described in Smith's « Catalogue Raisonné », Supplement, p. 104, n° 86.

From the Collection of J. B. van Lancker, Antwerp, 1835.

— — M. Tardieu fils, Paris, 1840.

— — Colonel Biré, Paris, 1841.

— — M. Stayaert van den Busche, Brussels, 1856.

— — Vicomte de Buisseret, Brussels, 1891.



POTTER (PAULUS)

(1625-1654)

28. — Three Cows at Pasture

Two are standing, and seen nearly in profile; the nearer to the spectator is of a dull dun colour, the other of a reddish brown; the third is white, with brown patches, and is lying down ruminating. A cluster of trees on the left.

Signed, and dated 1652.

Panel, 16 in. by 15 in.

Engraved in the « Leigh Court Gallery ».

Described in Smith's « Catalogue Raisonné », part v, p. 141, n° 55.

— Dr. Waagen's, Art « Treasures in Great Britain », vol. III, p. 184.

From the Collection of Hart Davies, Esq., 1814.

— — Peter James Miles, Esq., Leigh Court, Bristol.



27. — OSTADE (A. van)



28. — POTTER (Paulus)

PIJNACKER (ADAM)

(1622-1673)

29. — The Ferry-Boat

Described in Smith's Catalogue (part vi. p. 283, n^o 7) as follows :

« A view on a river, under the aspect of sunset. The right is composed of a lofty hill, with a river flowing at its base, on which a ferry-boat containing several passengers, some of whom are entertained by the obstinacy of an ass which, while endeavouring to escape from his master, has nearly dragged him into the river : this event has alarmed a gentleman on the right, who seems eager to escape from the threatened danger. »

Signed : A. Pijnacker.
Canvas, 25 in. by 29 in.

Engraved by Godefroy in the « Lebrun Gallery ».

Exhibited at the Royal Academy, London, 1832.

Described in Smith's « Catalogue Raisonné », part vi. p. 283, n^o 7.

— Dr. Waagen's « Art Treasures in Great Britain », vol. iv, p. 295.

From the Collection of Chevalier Lambert, 1787.

— — M. Goll van Frankenstein, 1833.

— — A. Walter, Esq., Bearwood.



RUBENS (PETRUS PAULUS)

(1577-1640)

30. — Venus and Cupid

The goddess, seen in a front view, stands, resting her right arm on the base of a column, and holding an arrow in her hand. She looks down on Cupid, who, standing by her side, receives her instructions. A reddish drapery and a black mantle are round her body, leaving her bust and legs uncovered. Full-length figures, less than life-size.

Canvas, 58 in. by 45 in.



29. — PIJNACKER (A.)



30. — KUNENS (P. P.)

RUBENS (PETRUS PAULUS)

(1577-1640)

31. — The Marriage of St. Catherine, in the presence of numerous Saints

The Virgin is seated on a throne, holding the Infant Saviour, who bends forward to place a ring on the finger of St. Catherine; St. Joseph stands behind the Virgin; St. Peter and St. Paul are on her right; St. John and two infants with a lamb on her left; upon the steps, in front of the throne, are various saints, among whom may be distinguished St. Sebastian, St. Lawrence, St. Augustine, and St. George.

Canvas, 31 in. by 21 in.

Sketch for the altar-piece of the church of the Augustines, at Antwerp.



RUBENS (PETRUS PAULUS)

(1577-1640)

32. — Christ triumphant over Sin, Death, and the Grave

Described in Smith's Catalogue (part II, p. 8, n° 9) as follows :

« The Saviour, attended by angels, is represented sitting on the tomb, treading Sin and Death under his feet. »

Transferred from wood to canvas, 66 in. by 92 in.

Engraved by Eynhoudts.

Described in Smith's « Catalogue Raisonné », part II, p. 8, n° 9.

This picture was painted to adorn the tomb of the family of Cockx, in the church of St. Walburge, Antwerp; it disappeared from its depository during the French Revolution, and the church was sold and demolished.

It reappeared at the sale of Vinck de Wesel, Antwerp, April 27, 1813. In 1832 it was in the collection of Watson Taylor, Esq.; in 1835, in the collection of Sir William W. Knighton, Bart., Blendworth Lodge, Hampshire.



31. — RUBENS (P. P.)



32. — RUBENS (P. P.)

REMBRANDT VAN RIJN

(1606-1669)

33. — The Evangelist

Seated, turned slightly to the left, with a large open book on a desk in front of him, on which he is resting both hands, the right holding a quill-pen. He seems to be meditating on what he is writing. He wears a red dress, and a green cloak, and has a golden coloured turban on his head.

Signed, and dated 166., (probably 1669).

Canvas, 40 1/2 in. by 32 3/4 in.

Exhibited at Manchester, 1857.

Described in Dr. Bode's « The Complete Work of Rembrandt ».

From the Collection of Th. Emmerson.

— — Mrs. Hall, London.

— — T. Humphry Ward, Esq., London.



REMBRANDT VAN RIJN
—THE EXAMINER—

RUISDAEL (JACOB VAN)

(1628-1682)

34. — A Rocky River Scene

A mountainous country with a river in the centre, falling in a cascade between rocks in the foreground. On a hill to the right is a cottage with a quantity of timber scattered near it, and some sheep browsing. Farther back stands another rustic building sheltered by clusters of trees, and beyond it is seen a road on which are four figures. In the middle distance on the left, a farm-house partly hidden by trees stands near the base of a richly wooded hill, above which rises the spire of a church.

Signed : J. v. Ruysdael.

Canvas, 24 1/4 in. by 30 1/2 in.

From the Collection of Mrs. Lyne Stephens, London, 1895.

RUISDAEL (JACOB VAN)

(1628-1682)

35. — Mountainous Landscape

On the right, a high thickly wooded mountain crowned with a castle; a road, on which are several figures, leads down to a river on the left. The stream falls in a cascade, over fragments of rocks, in the foreground. On the rugged bank stands a group of pine-trees, another pine-tree is lying on the ground.

Signed : J. v. Ruisdael.

Canvas, 26 1/2 in. by 34 1/2 in.

From the Collection of M. E. Secrétan, Paris.



34. — RUISDAEL (J. van)



35. — RUISDAEL (J. van)

RUISDAEL (JACOB VAN)

(1628-1682)

36. — Forest Scene

A landscape representing a richly wooded scene. On the right, an eminence with a stream flowing at its base; a road, on which is a woman with a bundle on her head, accompanied by a child, leads downwards, to a rustic bridge, over which a man is walking. In the distance, to the left, is seen the open country.

Signed with monogram.

Canvas, 41 in. by 50 in.

From the Collection of Herr Hoech, Munich.

Herr Robert von Mendelsohn, Berlin.



RIMSDALE, UTAH
FOREST SCENE

RUISDAEL (JACOB VAN)

(1628-1682)

37. — Woody Landscape

On the left, near the enclosure of a farm, a waggon drawn by two horses, and containing four persons, comes down a steep road, preceded by a dog. On the left, five cows and some sheep are reposing in a shady meadow. Beyond, a glimpse of the distant sea.

The figures are painted by A. v. Velde.

Signed : J. v. Ruisdael.
Canvas, 18 in. by 24 in.

RUIJSDAEL (SALOMON VAN)

(? -1670)

38. — Halt at the Village Inn

On the right, a village inn surrounded by trees, with three carts halting in front of it; nearer the foreground are three cows, and on the left a man, and a woman seated on the roadside, with a dog, and a basket near them. A village church is seen in the distance.

Signed, and dated 1644.

Canvas, 24 1/2 in. by 37 in.

From the Collection of W. E. Biscoe, Esq., London, 1896.



37. — RUISDAEL (J. van)



38. — RUIJSDAEL (S. van)

SNYDERS (FRANS)

(1579-1657)

39. --- The Bear Fight

Nine dogs are fighting two bears, one of which, standing upright on the right, has seized a dog with his fore-paws, pressing him in a deadly hug to his breast. The other bear, on the left, hard pressed by his antagonists, is biting the foremost of them in the jaw.

Canvas, 80 in. by 110 in.

From the Collection of Colonel Unthank, of Intwood Hall, near Norwich.



STEEN (JAN)

(ABOUT 1626-1679)

40. --- Interior of a Village Inn

In the centre of the room, a woman is eating her soup, seated near a table, at which are two men, one of whom is lighting his pipe at a brasier, while the other, a glass in his upraised right hand, seems to drink the health of some one. On the right is a woman receiving some coins from a man, who has a basket containing fowls slung on a stick over his shoulder. Part of a landscape is seen through the half-door of the room.

Signed : J. Steen.

Panel, 22 in. by 26 1/4 in.

From the Collection of M. Jules Porgès, Paris.



30. — SNYDERS (F.)



40. — STEEN (Jan)

TENIERS (DAVID) THE YOUNGER

(1610-1690)

41. — Interior of a Kitchen

On the right of the composition, a young female cook is occupied in cleaning the entrails of a calf, the head of which lies on a bench in the opposite corner and its hide on the ground. In the background, an old man holding a glass in one hand, and a pipe in the other, converses with a woman by the fireside. Another man, seen from behind, is leaving the room.

Signed : D. Teniers f., and date 1 1651.

Canvas, 25 1/2 in. by 31 1/2 in.

From Prince Demidoff's Collection.



TENIERS (DAVID) THE YOUNGER

1610-1690

42. — The Interior of a Chemist's Laboratory

Described in Smith's Catalogue (part III, p. 393, n° 520) as follows :

« The operator is standing at a furnace, watching the result of some experiment; three of his assistants, busily engaged, are at a furnace in another part of the room; they are overlooked by a man, from a little window above. Numerous alembics, retorts, crucibles, books, etc., are distributed in every part of the room. A spaniel lies asleep in front. »

Signed : D. Teniers. f.

Canvas, 28 in. by 34 1/2 in.

Described in Smith's « Catalogue Raisonné », part III, p. 393, n° 520.

From the Collection of Mr. Stanley, 1824.

— — Lord Radstock, 1826.

— — Lord Northwick, Cheltenham, 1850



41. — TENIERS (D.) the younger



42. — TENIERS (D.) the younger

TENIERS (DAVID) THE YOUNGER

(1610-1690)

43. — Interior of a Village Inn

In the centre, a young woman, holding a glass of liquor in her right and a pipe in her left hand, is seated by the side of a man who has his left arm placed round her shoulder, and holds a tin-can in his right hand. An old woman is observing them from a little window above, on the right. Three peasants are near a fire-place in the background.

Signed : D. Tenier 1635.
Panel, 16 in. by 14 1/2 in.



TER BORCH (GERARD)

(1617-1681)

44. — Portrait of a Lady

Standing in an interior, near a table covered with a dull red velvet cloth, on which she rests her right hand, holding a black handkerchief. She is turned slightly to the left, and looks at the spectator. Her dress consists of a black gown, and grey under-dress, a large flat muslin collar, and a black cap. Tessellated floor. Reddish curtain on the left. Grey background. Small full-length figure.

Canvas, 26 1/2 in by 20 1/2 in.



44. — Ter Borren (G.)



43. — Texiers (D.) the younger

VELDE (WILLEM VAN DE)

(1633-1707)

45. — Sea View, during Calm Weather

The principal object is a fishing-smack lying on the left, with her sail reefed. A sailing-boat lies along her further side, and near the shore a row-boat, from which a man has alighted to receive a bundle from another man, who is standing on the extremity of a jetty, only a small portion of which is visible. Near the centre of the foreground, a man, carrying a basket on his back, is wading through the water towards the spectator. On the right, some small craft and a man-of-war firing a salute. Several other war-vessels in the distance.

Signed : W. v. Velde f.
Canvas, 24 in. by 36 1/2 in.



WOUWERMAN (PHILIPS)

(1619-1668)

46. — Departure for the Chase

A gentleman in a red coat and plumed hat is about to mount a white horse the bridle of which a man is arranging. He is caressing a dog, which leaps up at him, and speaks to another gentleman, mounted on a bay horse, seen from behind, and holding a falcon on his left hand. A lady on a grey horse behind them. A servant carrying a salver with refreshments is descending the steps of a mansion, only part of which is seen on the right.

Signed with monogram.
Panel, 14 in. by 11 1/2 in.

The following inscription is written on the back of the panel : « Je prie mon fils de conserver ce tableau comme souvenir de sa mère qui l'aime de tout son cœur. La duchesse de l'Infantado, née princesse de Salm-Salm. »



45. - VELDE (W. van de)



46. - WOUWERMAN (Ph.)

WOUWERMAN (PHILIPS)

(1619-1668)

47. — « Le Défilé de Cavalerie »

Soldiers, with artillery and baggage-waggons, defiling through an open country, intersected by a river. Upon a bank, in the foreground on the left, is a group of three cavalry-soldiers: one of whom (with his face to the spectator) appears to be an officer of distinction: on his right is an ensign in the act of mounting, and the third is descending the bank, to water his steed.

Signed with monogram.

Panel, 13 1/4 in. by 18 1/2 in.

Engraved by Beaumont.

Described in Smith's « Catalogue Raisonné », part 1, p. 224, n° 79.

From the Collection of M. Barez.

| | | | |
|---|---|---|-------------------------------------|
| — | — | — | De La Live de Jully, 1769. |
| — | — | — | Morelle, 1776. |
| — | — | — | Dubois, 1784. |
| — | — | — | Mrs. Bentley, London, 1879. |
| — | — | — | Arthur Seymour, Esq., London, 1896. |



WOUWERMAN (PHILIPS)

(1619-1668)

48. — « La Buvette des Dames »

Described in Smith's Catalogue (part 1, p. 301, n° 355), as follows :

« A view in the outer court of a mansion surrounded by walls, in an arch of which, on the right side, is a fountain, composed of the figure of a woman with a child : the middle is occupied by a hunting party, consisting of a gentleman on a piebald horse, blowing a horn : a lady dismounting from her steed, assisted by a cavalier : and another with her back to the spectator : a man pouring out a cup of wine, five dogs, a page, and other objects, complete the composition. »

Signed with monogram.

Canvas, 16 1/2 in. by 21 in.

Engraved by Moyreau.

Described in Smith's « Catalogue Raisonné », part 1, p. 301, n° 355.

From the Collection of M. de la Haye, 1749

| | | |
|---|---|--------------------------|
| — | — | John Knight, Esq., 1819. |
| — | — | M. Zachary, Esq., 1828. |



47. WOUWERMAN (Ph.)



48. — WOUWERMAN (Ph.)

WOUWERMAN (PHILIPS)

(1619-1668)

49. — Landscape with Figures and Animals

In the centre, a white horse, with brown patches, feeding on the scanty grass: near it, on the left, a peasant, seen from behind: and beyond, a man mounted on a mule ladden with fagots. On the right, a woman seated, holding a distaff, with a boy standing behind her: in the distance, a cavalier on horseback, seen from behind, preceded by a dog.

Signed with monogram.
Panel, 16 1/2 in. by 14 in.



49. — WOUWERMAN (Ph.)

ITALIAN AND SPANISH SCHOOLS

CALCAR (JOHANNES ST. VON)

(1499-1546)

50. — Portrait of an Astronomer

Standing to the right, holding a ring in his right hand; the left, on the hilt of his sword, grasps his gloves. He has small moustaches and chin tuft, and wears a black velvet coat, with satin sleeves of the same colour; a black velvet cap covers his head. Three-quarters figure: life-size.

Panel, 36 1/2 in. by 26 3/4 in.

Exposition de Portraits, Bruxelles, 1897.

Retrospective Exhibition, Munich, 1897.



IMOLA (INNOCENZO FRANCUCCI, CALLED INNOCENZO DA)

(1494-1550)

51. — The Marriage of Saint Catherine

Half-length, life-size figure of the Virgin, holding with her left arm the Infant Saviour, who stands on a parapet, and is about to place a ring on the right hand of St. Catherine; the saint kneels on the left, resting her left arm on her wheel; behind on the right, St. Joseph. Landscape background.

Panel, 25 in. by 21 1/2 in.

Exhibited at Manchester, 1857.

Exhibition of Early Italian Art, London, 1893-1894.

Described in Dr. Waagen's « Art Treasures in Great Britain », vol. II, p. 293.

From the Wynn Ellis Collection, London, 1876.

— Beckett-Denison Collection, London, 1885.



50. — CALCAR (J. St. von)



51. — IMOLA (L. da)

LUINI (BERNARDINO)

BETWEEN 1475 AND 1480 — SOON AFTER 1633

Ten decorative *fresco* panels, allegorical of the sufferings and struggles for liberty of Lombardy under the Dominion of Spain.

Four of this series are here reproduced, viz :

52. — Peace

A young man standing on the left, and holding a lance, is pointing with his right hand at two female figures, lying asleep amongst a flock of sheep, in a flowery meadow to the right. A fortified castle and buildings on the top of a mountain in the background.

39 1/2 in. by 48 in.

53. — Praying for Liberation

A young woman, her eyes turned heavenward, and her hands clasped in prayer, is kneeling in the centre of the foreground with a bow and quiver by her side. Another young woman holding a bow, and taking an arrow from her quiver, approaches her from behind.

91 in. by 44 1/2 in.



53. — LUINI (B.)



52. — LUINI (B.)

LUINI (BERNARDINO)

54. — Burying the Treasure

A young man in the foreground near the centre, burying a treasure at the foot of a tree. Two other episodes are depicted in the background.

89 1/2 in. by 59 in.

55. — Killing the Enemy

A young man standing on an eminence to the right, fighting with wolves; two Amazons on the left, and four in the middle distance are coming to his rescue.

89 1/2 in. by 45 1/2 in.

These *frescoes* are still on the original surface, having been cut from the walls and removed from the Villa Pellucea, near Monza. They were afterwards in the Cavalieri Collection, Milan, 1873, and in the Collection of M. Cernuschi, Paris.



55. — LUINI (B.)



54. -- LUINI (B.)

MURILLO (BARTOLOMÉ ESTÉBAN)

(1618-1682)

56. — Praying Magdalen

The Magdalen in violet robe, kneeling, in profile to the right, before a cavern, her hands joined in prayer: books, a vase, and a skull are on the ground. Full-length, life-size figure.

Canvas, 65 in. by 48 in.

Etched by Lurat.

Exhibited at the Royal Academy, London, 1879.

— — Spanish Art Exhibition, London, 1894-1895.

Mentioned in Curtis « Velazquez and Murillo », p. 261, n° 373 E.

Presented by Ferdinand VII, King of Spain, to the Dowager Queen Christiana.

Sold by order of H. M. Queen Isabella to Mr. Brooks for 3000 pounds.

From the Collection of Mrs. B. (Brooks), Paris, 1877.

— — J. Osmaston, Esq., London

— — Sir John G. T. Sinclair, Bart., London.



MURILLO (B. E.)
MAGDALEN IN PRAYER

POLLAIUOLO (ANTONIO)

(1429-1498)

57. — The Virgin, Infant Christ, and two
Saints

The Virgin, in a red robe and green mantle, a veil falling from her head over her shoulders, is seated in a marble archway, supporting the Infant, who is seated on a pink cushion on her lap; a saint on either side; background of foliage.

Panel, 30 in. by 21 in.

Exhibited at the Royal Academy, London, 1877.

From the Collection of Alex. Barker, London, 1877.

— — — G. P. Boyce, London, 1897.

TIEPOLO (GIOVANNI BATTISTA)

(1692-1769)

58. — The Martyrdom of St. Agatha

The Saint, on a stone elevation in the centre, is martyred by the two executioners, right and left of her. A weeping woman is kneeling on the ground by her side. In the foreground, a young man accompanied by a dog is looking at a third executioner in the foreground on the left. Two angels descend towards the Saint with wreaths and palm branches.

Canvas, 23 1/2 in. by 12 3/4 in.

From the Collection of Bowden Brown, Esq., Venice.

— — — — — Dr. J. P. Richter, London.



57. — POLLAIUOLO (A.)



58. — TIEPOLO (G. B.)

TINTORETTO (JACOPO ROBUSTI, CALLED)

(1518-1594)

59. --- The Annunciation

On the right, the Virgin, holding a book with her left hand, bows before the Angel, who is kneeling on clouds, and pointing with his right hand to the Holy Ghost above. An archway in the centre through which is seen a landscape. Life-size figures.

Canvas, 80 in. by 110 in.

From the Troward Collection.

— Collection of Lieut.-Colonel Ralph Vivian.



TINTORETTO (JACOPO ROBUSTI, CALLED)

(1518-1594)

60. --- Portrait of a Sculptor

He is standing, turned to the right, in a black dress, receiving gifts from a cornucopia held by a female figure hovering in the right hand corner of the picture. Three-quarters length figure. Life-size.

Inscribed :

Octavivus de Stra-

Da. A. Rosber. Jac. Fil.

Civ. Rom. Rodvl. Imp.

Ivobil. Avlievs. Aeta.

XVIII. An. Do. MDLXVII.

Iac. Tentoret.

.F.

Canvas, 50 in. by 40 in.

From the Collection of the Duke of Marlborough, Blenheim Palace.

— — — Rt. Hon. G. A. F. Cavendish-Bentinck, London, 1801.



59. — TINTORETTO



60. — TINTORETTO

VENETIAN SCHOOL

(XVIth CENTURY)

61. — Portrait of a Young Man

Nearly full face, turned slightly to the left, and looking at the spectator. A black beard, and fair bushy hair enframe his face: he wears a black cap, and a coat of the same colour. Head. Nearly life-size.

Panel, 11 1/2 in. by 9 3/4 in.

Exhibition of Venetian Art, London, 1804-1805.

From the Collection of the Rt. Hon. G. A. F. Cavendish-Bentinck, London, 1886.

— — Henry Willett, Esq., Brighton.



VELAZQUEZ DE SILVA (DIEGO)

(1599-1660)

62. — Portrait of Philip IV. of Spain

Three-quarters to the left, in a black dress, and small white linen collar. Bust. Life-size.

Canvas, 24 1/2 in. by 17 1/2 in.

From the Collection of A. Hope, Esq., London, 1804.

— M. Adolphe Schloss, Paris.



61. — VENETIAN SCHOOL



62. — VELAZQUEZ (Diego)

FRENCH SCHOOL

CHAMPAIGNE (PHILIPPE DE)

(1602-1674)

63. — Portrait of Jean Pierre Camus, Bishop
of Belley and Arras

(Born 1582; friend of François de Sales; writer of many works against monasteries; died 1652.)

Turned slightly to the right, looking at the spectator, thin full beard. In ecclesiastical robes and skull-cap. Bust. Life-size.

Inscribed: Ets. 58. 1643.

Canvas, 29 in. by 23 in.

Engraved by Marin.

Exhibited at the Royal Academy, London, 1877.

From the Collection of Sir H. H. Campbell, Bart., London, 1894.



CHAMPAIGNE (PHILIPPE DE)

(1602-1674)

64. — Moses with the Tables of the Law

Turned slightly to the left, supporting with his right hand the tables of the law on a parapet in front of him.

Canvas, 35 in. by 27 3/4 in.

Engraved by Nanteuil and Edelinck.

From the Collection of M. La Live de Jully, Paris, 1770.

— — M. Choiseul-Praslin, Paris, 1793.

— — Cardinal Fesch, Rome, 1845.

— — Dr. Leroy d'Étiolles, Paris, 1858.

COYPEL (NOEL-NICOLAS)

(1691-1734)

Eight decorative Panels

Three of the set are reproduced on the next page, viz :

65. — Triumph of Amphitrite

Canvas, 110 in. by 44 in.

66. — Polyphemus and Almacis

Canvas, 110 in. by 46 1/2.

67. — Neptune and Amphitrite

Canvas, 110 in. by 39 1/2 in.

The five remaining are : Jupiter and Europa (Canvas, 110 in. by 39 1/2 in.); Narcissus (Canvas, 110 in. by 18 1/2 in.); Marriage of Bacchus (Canvas, 110 in. by 28 in.); Flora and Zephyr (Canvas, 110 in. by 25 3/4 in.); Venus and Actæon (Canvas, 110 in. by 18 in.).



65. --- COYPEL (N.-N.)



66. --- COYPEL (N.-N.)



67. --- COYPEL (N.-N.)

DROU AIS (FRANÇOIS-HUBERT)

(1727-1775)

68. --- Portrait of Young Lady with a Dog

Seated, turned to the left, looking at the spectator. She is dressed in a grey silk gown with pink stripes, and holds her pet dog in her lap. Bust. Life-size.

Canvas, oval, 23 1/2 in. by 19 1/4 in.

Exposition de Portraits de Femmes et d'Enfants, Paris, 1897.



GREUZE (JEAN-BAPTISTE)

(1725-1805)

69. --- Portrait of a Little Boy

Turned slightly to the left, looking at the spectator. White satin dress, open at the neck, and blue sash. Bust. Life-size.

Canvas, 15 1/2 in. by 12 1/2 in.

From the Collection of Sir Charles Robinson, London.



69. — GIREUZE (J.-B.)



68. — DREUMS (F.-H.)

LARGILLIÈRE (NICOLAS)

(1656-1746)

70. — Portrait of Marie de Laubespine

She faces the spectator, her powdered curly hair adorned with flowers and jewels. A crimson mantle, lined with white satin, is loosely draped over her gold-embroidered low bodice. Landscape background. Half-length figure. Life-size.

Canvas, 32 in. by 25 in.

Exposition de Portraits de Femmes et d'Enfants, Paris, 1897.



LARGILLIÈRE (NICOLAS)

(1656-1746)

71. — Portrait of James Francis Edward Stuart

(Known as the Chevalier de St. George, or the old Pretender, son of James II, by his second wife, Mary of Modena; born June 10, 1688, at St. James' Palace; married in 1719 to Clementina Maria Sobieski, grand-daughter of John III, King of Poland. Died at Rome.)

Nearly full-length, in armour, standing, his head bare, his right hand resting on his helmet; landscape background with a skirmish going on; and beyond, to the right, some buildings.

Canvas, 62 1/2 in. by 50 in.

From the Collection of Sir Julian Goldsmid, Bart., P. C., M. P., London.



70. — LARGILLIÈRE (N.)



71. — LARGILLIÈRE (N.)

LOO (CHARLES-ANDRÉ VAN)

(1705-1765)

72. — Portrait of the Marquise
de La Ferronay

Three-quarters figure, life-size, seated to the left, the head turned towards the spectator; white dress trimmed with lace and blue ribbons; a narrow black ribbon round her neck; a little dog on her lap. Grey background.

Canvas, 32 3/4 in. by 28 in.



VESTIER (ANTOINE)

(1740-1824)

73. — Portrait of Madame Adelaïde Scot,
Baronne de Clitourp

Seated at a writing table, turned to the right, and holding the envelope of a letter on which her name is inscribed. She has powdered hair, a lock of which falls on her right shoulder, and wears a blue dress, open in front. Half-length figure. Life-size.

Canvas, oval, 31 1/2 in. by 25 1/2 in.

Exposition de Portraits de Femmes et d'Enfants. Paris, 1897.



72. — Loo (Ch. A. Van)



73. — VESTIER (A.)

VIGÉE-LEBRUN (ELISABETH-LOUISE)

(1755-1842)

74. — Portrait of Madame Vestris

Turned to the left, in a walking position, looking towards the right. Her hands folded in front, the left holding up her blue mantle. Fair hair bound with red ribbons; a coral necklace round her neck. Background of sky. Three-quarters figure. Life-size.

Signed : L. E. Vigée Le Brun, 1804, à Londres.

Canvas, 36 in. by 28 in.

Exposition de Portraits de Femmes et d'Enfants, Paris, 1897.



WATTEAU (ANTOINE)

(1684-1721)

75. — Portrait of a Young Lady

Turned to the right, looking at the spectator, dressed in a white, fur-trimmed robe, and lace head-dress with pink ribbons. Bust. Life-size.

Canvas, 21 1/2 in. by 17 1/4 in.

From the Collection of Mrs. Lyne Stephens, London, 1895.

— — — M. Jules Porgès, Paris.



74. — VIGÉE-LEBRUN (É.-L.)



75. — WATTEAU (Antoine)

EARLY ENGLISH SCHOOL

BEECHEY (SIR WILLIAM), R. A.

(1753-1839)

76. — Portrait of Mrs. Merry

Seated, turned to the left, holding a little dog in her lap. She is looking at the spectator; her hair falls in curls over her forehead; she wears a velvet bodice over a white muslin chemisette. Red curtain in the background. Half-length figure. Life-size.

Panel, 28 3/4 in. by 23 1/2 in.

Exhibited at Leeds, 1869.

— the Exposition de Portraits de Femmes et d'Enfants, Paris, 1897.
From the Collection of Colonel Leathes.



CONSTABLE (JOHN), R. A.

(1776-1837)

77. — Dedham Vale

View looking across the vale, with the river Stour and Dedham church in the distance; a cluster of trees on the right of the rising foreground.

Canvas, 24 in. by 20 in.

Study for the large picture in the Collection of Sir John Neeld.



77. — CONSTABLE (John), R. A.



76. — BEECHEY (Sir W.), R. A.

CONSTABLE (JOHN), R. A.

(1776-1837)

78. — The River Stour, Suffolk

The river occupies the whole of the foreground. On the left, in the shadow of a rich group of trees, a barge, in which are four figures, is moored near the bank of the river; another barge, only seen in part, and a small row-boat, with a man in it, lie near. On the right, a small wooden bridge, on which are two cows, leads to a farm, half hidden by trees. Two boys angling, and a woman with a child in her arms are nearer the foreground.

Canvas, 30 in by 47 in.

Engraved by David Lucas.

From the Collection of the late W. A. Pocock, who had it from John Constable.



CONSTABLE (JOHN) R.A.
THE RIVER STOUR NEAR SUFFOLK

GAINSBOROUGH (THOMAS), R. A.

(1727-1788)

79. — Portrait of Montague, first Lord
Sandwich

Turned to the right, looking in the same direction; he wears a powdered wig, and is dressed in a reddish-brown coat and waist-coat with a lace-neckerchief. Bust. Life-size.

Canvas, oval, 28 1/2 in. by 24 in.

HOPPNER (JOHN), R. A.

(1759-1810)

80. — Portrait of Lady Powlett, second wife
of John, fourth Earl of Powlett

The figure to the front, the head three-quarters to the left, looking in the same direction. She has fair hair, and is dressed in white muslin, with a cap of the same material on her head; a blue sash round her waist, and a black lace mantilla draped loosely over both arms. A red curtain in the background, and, to the left, a glimpse of a landscape. Seen to the waist. Life-size.

Canvas, 29 1/2 in. by 24 1/2 in.

From the Collection of Lord Powlett, Hinton Saint-George.



79. — GAINSBOROUGH (Th.), R. A.



80. — HOPPYNER (J.), R. A.

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

81. — Portraits of the Misses Fanny
and Jane Hamond

(Daughters of the Rev. Horace Hamond, of Massingham,
Norfolk).

They are seated side by side on a couch, dressed in white
muslin dresses, holding flowers. A red curtain in the background
on the right; a landscape on the left. Three-quarters figures.
Life-size.

Canvas, 36 in. by 32 1/2 in.



LAWRENCE (SIR TH.) P.R.A.
PORTRAITS OF MISSES FANNY AND JANE HAMOND

LAWRENCE (SIR THOMAS), P. R. A.

(1769-1830)

82. — Portrait of Lady Wallscourt

Full-face, with black curly hair, falling over her forehead; coral earrings; white muslin dress, open in front; red sash. Seen to the waist. Life-size.

Canvas, 23 3/4 in. by 19 3/4 in.

Engraved by Philipps.

Exposition de Portraits de Femmes et d'Enfants, Paris, 1897.

LAWRENCE (SIR THOMAS), P. R. A.

(1769-1830)

83. — Portrait of Miss Hopman

Seated to the right, in a low brown dress with short sleeves, her arms covered with dog-skin gloves. A red curtain and a column behind her, and a landscape on her right. Half-length figure. Life-size.

Canvas, 29 3/4 in. by 24 1/2 in.

Exposition de Portraits de Femmes et d'Enfants, Paris, 1897.



83. — LAWRENCE (Sir Th.), P. R. A.



82. — LAWRENCE (Sir Th.), P. R. A.

LAWRENCE (SIR THOMAS), P. R. A.

(1769-1830)

84. — Portrait of Mrs. Cuthbert

Seated on a sofa, turned to the left, looking at the spectator. On a table, in front of her, lies a book on which she rests her right arm, her left hangs beside her. Dress of crimson velvet, open in front. A yellow mantle trimmed with fur behind her. Nearly full-length. Life-size.

Canvas, 56 in. by 44 in.

Engraved in Mezzotinto by J. B. Pratt.

Héliogravure in the « Gazette des Beaux Arts », 3^e période, tome xviii.

Exposition de Portraits de Femmes et d'Enfants, Paris, 1897.

From the Graves family.



LAWRENCE (SIR TH.) P. R. A.
PORTRAIT OF MRS. CUTHBERT

LAWRENCE (SIR THOMAS). P. R. A.

(1769-1830)

85. — Portrait of Mr. Cuthbert

(This gentleman was the husband of the lady described under the preceding number.)

Standing, his left arm resting on the base of a column. Black dress and silk hose of the same colour, white neckerchief. Red curtain on the left. Background of sky. Full-length figure. Life-size.

Canvas, 93 in. by 57 in.

From the Graves family.

LEE (FREDERICK R.), R. A.

(1799-1879)

86. — Landscape

At the foot of some withered birch-trees, on the left, two men are sawing the trunk of a tree. In the middle distance, a river, and meadows in which sheep and cows are browsing. An extensive, flat country, intersected by water and woods, stretches away to the horizon.

Canvas, 45 1/2 in. by 60 in.



65. — LAWRENCE (Sir Th.), P. R. A.



86. — LEE (F. R.), R. A.

MORLAND (GEORGE)

(1763-1804)

87. — « Squire Thornhill and Olivia »
(Scene from the « Vicar of Wakefield »)

In a lonely corner of a wood, squire Thornhill, dressed in a red coat, and kneeling on one knee, clasps Olivia's right hand, which she is endeavouring to withdraw. She is dressed in a white gown and a broad-brimmed straw hat; her fair hair falls in curls on her shoulders.

Canvas. 20 1/2 in. by 15 in.



MORLAND (GEORGE)

(1763-1804)

88. — The Gamekeeper's Return

In front of a cottage, partly hidden by trees, the gamekeeper, the bridle of his poney round his right arm, holds up with his left hand a pheasant, to show it to his wife, seated in front of the cottage-door, a child in her lap. By her side, a little boy and a girl are playing with a dead hare. An older boy is standing on the farther side, and four dogs are grouped in a half-circle before their master.

Canvas. 40 in. by 54 in.



87. — MORLAND (G.)



88. — MORLAND (G.)

OPIE (JOHN), R. A.

(1761-1807)

89. — Portrait of Mrs. Coxe

Seated to the left, looking at the spectator, dressed in a reddish brown robe, her head supported by her right hand. She has fair hair which falls in ringlets over her forehead. Three-quarters length figure. Life-size.

Canvas, 49 in. by 39 1/2 in.

Painted about 1806.

See Mrs. Opie's preface to her husband's lectures. 4°, 1809, pp. 36-37; also page 86, « Opie and his Works », by J. John Rogers.



OPIE (JOHN), R. A.

(1761-1807)

90. — Mother and Child

A young lady in a white chemisette and brown dress seated on a red velvet sofa, holding her child's shoe in her right hand, against the back of the sofa. The child is seated on the left, dressed in white, the left hand upraised, the right holding the ribbons of a cushion. Columns in the background.

• Canvas, 38 1/4 in. by 34 1/4 in.



39. — Oude (John), R. A.



60. — Oude (John), R. A.

RAEBURN (SIR HENRY), R. A.

(1756-1823)

91. — Portrait of Master Robinson

Standing in a landscape, turned to the right, holding a hoop and a short stick in his right hand. Half-length figure. Life-size.

Canvas, 30 in. by 24 1/2 in.

From the Morgan Family (Lord Tredegar's family name).



REYNOLDS (SIR JOSHUA), P. R. A.

(1723-1792)

92. — The little Flower-Girl

Standing in a landscape, dressed in a red gown and blue petticoat, she holds a bunch of flowers in her outstretched right hand, and a basket of flowers on her left arm. Full-length figure. Life-size.

Canvas, 50 in. by 40 in.



91. — RAEBURN (Sir H.), R. A.



92. — REYNOLDS (Sir J.), P. R. A.

REYNOLDS (SIR JOSHUA), P. R. A.

(1723-1792)

93. — The Virgin, the Infant Christ,
and St. John

The Virgin seated, facing nearly to the front, supports the naked Infant Christ, who is bending forward to the little St. John to embrace him. The latter, holding the reed-cross, is standing on the left. Background of sky.

Canvas, 35 1/2 in. by 27 1/2 in.

Painted for the Rev. Holwell Carr.

From Sir Rob. Affleck's Collection.

— Swinton Park Collection.



REYNOLDS (SIR JOSHUA), P. R. A.

(1723-1792)

94. — Portrait of Mrs. Barnard, wife of
Dr. Barnard

Seated in a landscape under a tree, turned to the right, holding a book in her right hand, her left arm resting on a parapet. She is dressed in a flowered white satin gown; a red mantle is draped round her waist and over the parapet. Three-quarters length figure. Life-size.

Canvas, 50 in. by 40 in.

Painted in 1776.

See Cotton's List.

Exposition de Portraits de Femmes et d'Enfants, Paris, 1897.



93. — REYNOLDS (Sir J.), P. R. A.



94. — REYNOLDS (Sir J.), P. R. A.

REYNOLDS (SIR JOSHUA), P. R. A.

(1723-1792)

95. — Portrait of Mrs. Nesbitt as « Circe »

Turned to the left, looking at the spectator, her brown hair adorned with strings of pearls and a white gauze scarf. Low pink dress. Seen to the waist. Life-size.

Canvas, 24 1/2 in. by 19 1/2 in.

From the Collection of T. Humphry Ward, Esq., London.



REYNOLDS (SIR JOSHUA), P. R. A.

(1723-1792)

96. — Portrait of Mrs. Barnard

Represented in a front view, looking to the left, her head resting on her left hand. Yellow dress trimmed with fur. Background of sky. Seen to the waist. Life-size.

Canvas, 29 1/2 in. by 24 1/4 in.

Retrospective Exhibition, Munich, 1897.



95. — REYNOLDS (Sir J.), P. R. A.



96. — REYNOLDS (Sir J.), P. R. A.

ROMNEY (GEORGE)

(1734-1802)

97. — Portrait of Mrs. Elizabeth Chafyn
Grove

Turned to the left, looking at the spectator, a white straw-hat with a muslin ruche and blue ribbons on her dark hair. White mantle trimmed with black fur, and black muff. Landscape background. Seen to the waist. Life-size.

Canvas, 29 1/2 in. by 24 1/2 in.

Painted at « Ferne », Wilts, in 1784.

From the Collection of the late Sir G. Grove, Bart.



ROMNEY (GEORGE)
PORTRAIT OF Mrs GROVE

ROMNEY (GEORGE)

(1734-1802)

98. — Portrait of Mrs. Tickell

Seated in a landscape, turned to the right, looking at the spectator; powdered hair, locks of which fall on her shoulders; white dress, blue sash; left elbow resting on a table, on which are a drawing and a pencil. Half-length figure. Life-size.

Canvas, 30 in. by 24 1/2 in.

ROMNEY (GEORGE)

(1734-1802)

99. — Portrait of Mrs. Farrer

Half-length figure, life-size, seated to the right, looking at the spectator; white dress, blue sash; hair falling over her shoulders in ringlets; curtain background.

Canvas, 29 1/2 in. by 25 1/2 in.

Exhibited at the Royal Academy, London, 1895.

From the Collection of R. A. Fawcett, Esq., London.



98. — ROMNEY (G.)



99. — ROMNEY (G.)

ROMNEY (GEORGE)

(1734-1802)

100. — Portrait of Lady Carruthers

Turned to the left, looking at the spectator, her abundant brown hair, intervoven with blue ribbons, flowing down her back. She rests her head lightly on her right hand, and is dressed in a light gown cut low in front. Bust. Life-size.

Canvas, 20 3/4 in. by 17 in.

Exposition de Portraits de Femmes et d'Enfants, Paris, 1897.



100. — ROMNEY (G.)

ARTISTS' INDEX

| | Pages |
|--|-------|
| BACKHUISEN (L.). — A Sea-Piece with a Storm coming on. | 8 |
| BEECHIEY (Sir W.). — Portrait of Mrs. Merry. | 90 |
| CALCAR (J. St. von). — Portrait of an Astronomer. | 60 |
| CHAMPAIGNE (Ph. de). — Portrait of Jean Pierre Camus. | 76 |
| — Moses with the Tables of the Law. | 76 |
| CONSTABLE (J.). — Dedham Vale. | 90 |
| — The River Stour, Suffolk. | 92 |
| COYPEL (N.-N.). — Triumph of Amphitrite. | 73 |
| — Polyphemus and Almacis. | 73 |
| — Neptune and Amphitrite. | 73 |
| CUYJP (A.). — Cavaliers in a Landscape. | 8 |
| — Boy holding a gray Horse. | 10 |
| — Gentlemen watering their Steeds. | 10 |
| DROUVAIS (F.-H.). — Portrait of a young Lady with a Dog. | 80 |
| DYCK (Sir A. van). — Portrait of a Gentleman. | 12 |
| — Portrait of Sir John Lambert. | 12 |
| FYT (Jan). — Dead Game and Dogs. | 14 |
| GAINSBOROUGH (Th.). — Portrait of Montague, first Lord Sandwich. | 93 |
| GOYEN (J. van). — Halt at the Village Inn. | 14 |
| GREUZE (J.-B.). — Portrait of a little Boy. | 80 |
| HALS (F.). — The Jolly Toper. | 16 |
| HOLBEIN (H.) the younger. — Portrait of a young Man. | 16 |
| HONDECOETER (M. d'). — Fowl in a Park. | 13 |
| HOOCH (P. de). — Interior with Figures. | 13 |
| HOPNER (J.). — Portrait of Lady Powlett. | 94 |
| IMOLA (I. da). — The Marriage of Saint Catherine. | 60 |
| JANSSENS VAN CEULEN (C.). — Portrait of a Lady, supposed to be Henrietta Maria, Queen of Charles I. | 20 |
| — Portrait of a Gentleman. | 20 |

| | Pages |
|---|-------|
| KEYSER (Th. de). — Portrait of a Gentleman | 22 |
| LARGILLIÈRE (N.). — Portrait of Marie de Laubespine | 32 |
| — Portrait of James Francis Edward Stuart | 82 |
| LAWRENCE (Sir Th.). — Portraits of the Misses Fanny and Jane Hamond | 96 |
| — Portrait of Lady Wallscourt | 97 |
| — Portrait of Miss Hopman | 98 |
| — Portrait of Mrs. Cuthbert | 100 |
| — Portrait of Mr. Cuthbert | 101 |
| LEE (F. R.). — Landscape | 102 |
| LOO (C.-A. Van). — Portrait of the Marquise de La Ferronnays | 84 |
| LUINI (B.). — Peace | 62 |
| — Praying for Liberation | 62 |
| — Burying the Treasure | 64 |
| — Killing the Enemy | 64 |
| MABUSE (J. van). — Portrait of a Lady | 22 |
| MAES (N.). — Bust of an Old Lady | 24 |
| — Portrait of a Gentleman | 24 |
| MEMLING (H.). — Two Wings of a Triptych | 26 |
| MIEREVELT (M. J.). — Portrait of Maria Breman | 27 |
| — Portrait of William of Nassau | 28 |
| MORLAND (G.). — « Squire Thornhill and Olivia » | 104 |
| — The Gamekeeper's Return | 104 |
| MURILLO (B. E.). — Praying Magdalen | 96 |
| NEER (A. van der). — River Scene | 30 |
| — River Scene at Sunset | 30 |
| — Canal Scene by Moonlight | 32 |
| NEUFCHATEL (N.). — Portrait of a Man | 32 |
| OPIE (J.). — Portrait of Mrs. Coxé | 106 |
| — Mother and Child | 106 |
| OSTADE (A. van). — Interior of a Country Alehouse | 34 |
| POLLAIUOLO (A.). — The Vrgin, Infant Christ, and two Saints | 67 |
| POTTER (P.). — Three Cows at Pasture | 34 |
| PIJNACKER (A.). — The Ferry-Boat | 36 |
| RAEBURN (Sir H.). — Portrait of Master Robinson | 108 |
| REMBRANDT VAN RIJN. — The Evangelist | 40 |
| REYNOLDS (Sir J.). — The little Flower-Girl | 108 |
| — The Virgin, the Infant Christ, and St. John | 110 |
| — Portrait of Mrs. Barnard, wife of Dr. Barnard | 110 |
| — Portrait of Mrs. Nesbitt as « Circe » | 112 |
| — Portrait of Mrs. Barnard | 112 |
| ROMNEY (G.). — Portrait of Mrs. Elizabeth Chafyn Grove | 114 |
| — Portrait of Mrs. Tickell | 115 |

| | |
|--|-----|
| ROMNEY (G.). — Portrait of Mrs. Farrer. | 116 |
| — Portrait of Lady Carruthers | 118 |
| RUBENS (P. P.). — Venus and Cupid. | 36 |
| — The Marriage of St. Catherine. | 38 |
| — Christ triumphant over Sin, Death, and the Grave. | 38 |
| RUISDAEL (J. van). — A Rocky River Scene. | 41 |
| — Mountainous Landscape. | 42 |
| — Forest Scene | 44 |
| — Woody Landscape. | 45 |
| RUIJSDAEL (S. van). — Halt at the Village Inn | 46 |
| SNYDERS (F.). — The Bear Fight. | 48 |
| STEEN (J.). — Interior of a Village Inn. | 48 |
| TENIERS (D.) THE YOUNGER. — Interior of a Kitchen | 50 |
| — The Interior of a Chemist's Laboratory. | 50 |
| — Interior of a Village Inn. | 52 |
| TER BORCH (G.). — Portrait of a Lady. | 52 |
| TIEPOLO (G. B.). — The Martyrdom of St. Agatha. | 63 |
| TINTORETTO. — The Annunciation. | 70 |
| — Portrait of a Sculptor. | 70 |
| VELAZQUEZ (D.). — Portrait of Philip IV. of Spain. | 72 |
| VELDE (W. van de). — Sea View, during Calm Weather | 54 |
| VENETIAN SCHOOL. — Portrait of a young Man | 72 |
| VESTIER (A.). — Portrait of Madame Adelaïde Scot. | 84 |
| VIGÉE-LEBRUN (E.-L.). — Portrait of Madame Vestris. | 86 |
| WATTEAU (A.). Portrait of a young Lady. | 86 |
| WOUWERMAN (Ph.). — Departure for the Chase | 54 |
| — « Le Défilé de Cavalerie » | 56 |
| — « La Buvette des Dames » | 56 |
| — Landscape with Figures and Animals | 58 |



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