Mrs John Bruce
October 1915

Famous Paintings

Selected from the World's
Great Galleries and
Reproduced in
Colour

With an Introduction by
G. K. CHESTERTON
and Descriptive Notes

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CASSELL AND COMPANY, LIMITED
London, New York, Toronto and Melbourne
1913

LIST OF PICTURES

Artist	Title		Page
Archer, James, R.S.A.	My Great Grandmother	The Guildhall Art Gallery, London	26
Bashkirtseff, Marie	The Meeting	The Luxembourg, Paris	10
Bouguereau, William Adolphe	Charity	The Birmingham Art Gallery	24
Brett, John, A.R.A.	From the Dorsetshire Cliffs	The Tate Gallery, London	32
Brown, Arnesby, A.R.A.	The River Bank	The Guildhall Art Gallery, London	5
Clark, Joseph	Mother's Darling	The Tate Gallery, London	13
Constable, John, R.A.	The Hay-Wain	The National Gallery, London	28
Corot, Jean Baptiste Camille	The Fisherman's Hut	The National Gallery, London	17
" " " "	A Flood	The National Gallery, London	36
Correggio	Mercury Instructing Cupid in the Presence of Venus	The National Gallery, London	31
Da Vinci, Leonardo	Monna Lisa		11
Detaille, Edouard	The Dream	The Luxembourg, Paris	30
Fantin-Latour, Henri	Flowers	The Victoria and Albert Museum, London	12
Fragonard, Jean Honoré	The Fountain of Love	The Wallace Collection, London	50
Gainsborough, Thomas, R.A.	Queen Charlotte	The Victoria and Albert Museum, London	15
" " "	The Market Cart	The National Gallery, London	40
Greuze, Jean Baptiste	The Head of a Girl	The National Gallery, London	4
" " "	Fidelity	The Wallace Collection, London	35
Hook, James Clark, R.A.	Home with the Tide	The Tate Gallery, London	49
Hunt, Alfred William	Windsor Castle	The Tate Gallery, London	44
Israels, Josef	The Shipwrecked Mariner	The National Gallery, London	46
Leader, B. W., R.A.	The Stream in Summer-time	The Guildhall Art Gallery, London	25
Le Brun, Madame Vigée	Portrait of the Artist	The National Gallery, London	23
Legros, Alphonse	A Canal with a Fisherman	The Victoria and Albert Museum, London	14
Leighton, Lord, P.R.A.	"And the Sea Gave up the Dead which were in it"	The Tate Gallery, London	41
Mauve, Anton	Watering Horses	The National Gallery, London	20
Meissonier, J. L. E.	A Cavalier	The Wallace Collection, London	33
Millais, Sir J. E., Bart., P.R.A.	"Speak! Speak!"	The Tate Gallery, London	9
" " "	My First Sermon	The Guildhall Art Gallery, London	42
Morland, George	The Reckoning	The Victoria and Albert Museum, London	1
" "	The Inside of a Stable	The National Gallery, London	16

LIST OF PICTURES

Artist	Title		Page
Murillo	The Immaculate Conception of the Virgin	The Louvre, Paris	19
Parsons, Alfred, R.A.	"When Nature Painted all Things Gay"	The Tate Gallery, London	8
Peacock, Ralph	The Sisters	The Tate Gallery, London	21
Rembrandt	Syndics of the Cloth Merchants' Guild	The Rijks Museum, Amsterdam	43
Reni, Guido	"Ecce Homo"	The National Gallery, London	7
Reynolds, Sir Joshua, P.R.A.	Portrait of Mrs. Richard Hoare with Her Infant Son	The Wallace Collection, London	47
Riviere, Briton, R.A.	The Temptation in the Wilderness	The Guildhall Art Gallery, London	37
Rossetti, Dante Gabriel	Day Dreams	The Victoria and Albert Museum, London	18
Rubens, Peter Paul	The Abduction of the Sabine Women	The National Gallery, London	27
Sargent, John Singer, R.A.	Miss Ellen Terry as Lady Macbeth	The Tate Gallery, London	2
Stanley, Lady (Dorothy Tennant)	His First Offence	The Tate Gallery, London	34
Steen, Jan	Grace before Meat	The National Gallery, London	22
Stone, Marcus, R.A.	On the Road from Waterloo to Paris	The Guildhall Art Gallery, London	6
Troyon, Constant	Watering Cattle	The Wallace Collection, London	38
Tuke, H. S., A.R.A.	"All Hands to the Pumps"	The Tate Gallery, London	3
" " "	Ruby, Gold and Malachite	The Guildhall Art Gallery, London	29
Velazquez	King Philip IV. of Spain	The National Gallery, London	48
Waller, S. E.	Sweethearts and Wives	The Tate Gallery, London	39
Webster, Thomas, R.A.	The Smile	The Guildhall Art Gallery, London	45

THE RECKONING

By GEORGE MORLAND (1763—1804)

IN THE VICTORIA AND ALBERT MUSEUM, LONDON

Morland's chief characteristic was that he painted the life that he knew. His pictures were of the everyday life of his time, and of the experiences of the folk with whom he mixed. His father was a pastellist, and from him Morland received his first lessons in art. The parental discipline was unusually stern, and if the idea was to crush vice out of the boy, the result was not of the nature anticipated, for as soon as he was free of the paternal control, the painter plunged into those excesses which, though they did not diminish his output, hampered his life by keeping him in a state of privation, and ultimately cut short his career in his forty-second year. Only the greatest gifts and the rarest facility could survive such conditions of living as Morland experienced; and, fortunately for Art, he possessed them. In the last eight years of his life he produced some nine hundred paintings, besides over a thousand drawings.

Morland's work necessarily has the defects of his qualities and of his life. He was a rapid worker and in his haste he often seems to have sacrificed some of the power which a more deliberate method might have imparted. Yet, in spite of all, he is one of the greatest masters of the English School, uniting in his work the magic of Gainsborough with the delicacy of an old Dutch painter. Though he made a speciality of horses, he painted life on the high road and scenes of rural life with marvellous insight and skill. If his women are not great ladies, they still possess a charm and grace of their own; and if his fame rests mainly upon his power of painting animals, his best attributes are shown in the social scenes which he portrayed so faithfully.

MISS ELLEN TERRY AS LADY MACBETH

By JOHN SINGER SARGENT, R.A.

IN THE TATE GALLERY, LONDON

Mr. Sargent is primarily a portrait painter, a branch of his art which attracted him in his student days and has since gained him renown, not merely for the technical power of his work but for the deep insight into character which is revealed in his canvases. His father was a Boston physician, but he was born in Florence, where, in an atmosphere of artistic culture, he spent his youth. When he went to Paris at the age of twenty, to study in the studio of Carolus Duran, he signalised his arrival by producing an admirable portrait of his teacher. Two years later he proceeded to Spain, where he passed several agreeable months, during which he came under the spell of Velazquez, who has inspired him ever since. Traces of the Spanish painter's influence may generally be found in his portraits, though allied to an individual insight which belongs to Mr. Sargent himself, and makes his work original while it adapts the methods of the Master's style.

This picture, once the property of the late Sir Henry Irving, was presented to the nation by Sir Joseph Duveen in 1906. Miss Terry wears the costume designed for Sir Henry Irving's revival of *Macbeth* at the Lyceum Theatre—a robe of metallic blue, the long green sleeves decorated with iridescent beetle wings. Her arms are raised above her red-gold hair, while in her hands she holds the crown of Duncan.

The portrait painter has paid full justice to the character portrayed by the actress, and has skilfully subordinated the rich colouring of the design to the expression of the face, which arrests the eye at once and compels the interest of the spectator before he turns his attention to the beauties of the picture as a whole.

ALL HANDS TO THE PUMPS

By HENRY SCOTT TUKE, A.R.A.

IN THE TATE GALLERY, LONDON

Mr. Tuke belongs to the open-air school of painters, and is one of the famous Cornish artists, although, like Mr. Arnesby Brown (who divides his year between the Duchy and Norfolk), he spends a great deal of his time at his residence near London. He evolved his individual style under the compelling stimulus of an original mind. His early art training, certainly, would seem to have been calculated to turn his talent into somewhat different channels.

For several years he studied at the Slade School. Then came a twelvemonth in Italy, followed by a couple of years in the studio of J. P. Laurens in Paris. Laurens was an historical painter whose creed was the depicting of historical scenes with absolute accuracy. He painted the horrors of the Inquisition with cruel fidelity, and perhaps he taught young Tuke the value of accurate observation. Anyhow, from this training emerged the characteristic work which the world of art knows so well to-day.

The young artist was only twenty-one when his first picture was exhibited in the Royal Academy, and thenceforth his pictures became a feature of many important exhibitions, notably at the Grosvenor Gallery, the New Gallery, the Paris Salon, and Munich. He was elected an Associate of the Royal Academy in 1900, eleven years after his picture "All Hands to the Pumps" was hung at Burlington House, and was acquired for the nation by the Trustees of the Chantrey Bequest.

The picture, like all good paintings, tells its own story. The seamen are pumping out their waterlogged vessel, from which a sail has been carried away by the gale of wind. The reversed ensign is a signal that the craft is in danger, and the sailor in the shrouds points to help at hand.

THE HEAD OF A GIRL

By JEAN BAPTISTE GREUZE (1725—1805)

IN THE NATIONAL GALLERY, LONDON

Greuze furnishes an interesting example of the inability often displayed by artists and writers to appraise the value of their own work. He flattered himself that he was an historical painter, and it must be recorded that this unfortunate obsession made him ridiculous. As the result of many remarkable *genre* studies he was elected to membership of the Academy. He delayed the production of his diploma picture so long that he was forbidden at length to exhibit until he had supplied it. When eventually he submitted the painting it was found to be in the nature of an attempt to justify his claim to be a painter of historical subjects, but the result was such a fiasco as to call down upon him a dignified and tactful rebuke from the Director, after Greuze had been received with ceremonious honour. Greuze took the courteously administered snub in bad part and for many years refused to exhibit.

The whole episode illustrates the curious lack of judgment which is apt to affect the great. The triumph which Greuze achieved was that he gained an enormous popularity as a painter of scenes of domestic life, when this seemed the exclusive privilege of painters of historical or allegorical pictures. That triumph he could not or would not acknowledge, but preferred to suffer by comparison in a commonplace department of art rather than shine by himself in an original sphere.

He acquired wealth as the result of his industry, but squandered his substance, and in the evening of his day was forced to solicit commissions which he was physically incapable of performing satisfactorily. Finally, in 1805 he died in the Louvre, in great poverty.

" The Head of a Girl " reveals Greuze in his happiest style, and is an example of the kind of work that gained him popularity and fame for all time.

THE RIVER BANK

By ARNESBY BROWN, A.R.A.

IN THE GUILDHALL ART GALLERY, LONDON

Although Mr. Arnesby Brown divides the greater part of his time between Cornwall and the Norfolk Broads, he may be said to belong to the St. Ives School of painters, of whom he is the most prominent. His delightful pictures are very popular, and examples of his art grace many of the public galleries.

He was born in Nottingham in 1866, and attended the School of Art there before becoming a private pupil of the late Andrew MacCallum, under whom he learnt the importance of accurate observation and of correct painting. At that time he worked much in the open air, and the influence of his studies is found in his out-door paintings to-day. He joined the Herkomer School at Bushey in 1889, and remained there three years, during which his first Royal Academy picture, "A Cornish Pasture" (exhibited in 1890), was painted while he was on a visit to the "delectable Duchy." Ever since his first picture was shown he has been an annual exhibitor at Burlington House.

"The River Bank" was painted in Norfolk, and appeared in the Royal Academy in 1902, the year before he was elected an A.R.A. It followed the "Morning," now in the Chantrey Collection.

The picture is painted in rich, glowing colours, which, with the effect of atmosphere, invest the simple subject with the dignity of nature itself. Some cattle are grazing by the riverside on a showery day. The skins of the animals glow in the sunshine which irradiates the misty air. On the right of the picture part of a rainbow's arc is seen, stretching up into the sky, from which the clouds are breaking away in green and purple glories. It is a beautiful picture, full of the majesty and peace of nature in a wilful mood.

ON THE ROAD FROM WATERLOO TO PARIS

By MARCUS STONE, R.A.

IN THE GUILDHALL ART GALLERY, LONDON

There are many points of interest of a personal nature connected with this picture in addition to its imaginative and dramatic power.

It was painted just half a century ago when the artist was only twenty-two years old, and for a boy of that age it is certainly a remarkable achievement. The artist, when staying with Charles Dickens at Gad's Hill, came across a volume of Béranger, and read therein the exquisite poem "Souvenir du Peuple," which inspired the young painter with the idea for this work. So enamoured with it was he, that the picture was rapidly completed, and was exhibited in the Royal Academy the following year.

This particular episode in the life-story of Napoleon has a perpetual interest for English folk. After the disastrous defeat of Waterloo, the Emperor, with a small escort, fled to Paris, and the picture presents an incident of the flight. Resting for a brief space, he has entered a cottage, and is brooding by the fire. General Bertrand is drying the Emperor's coat, while a group of peasants stand aloof and gaze with awe and sympathy at their fallen idol—a young mother with a baby in her arms, a little girl and boy, a young widow, and an old soldier with an empty sleeve. There is an absence of men of fighting age, who have been drawn away for service in the campaign. A statuette of the Emperor on the chimney shelf, and a print of him in his coronation robes on the wall, accentuate the lost glory, which is further emphasised by the drizzling rain outside, where the villagers are to be seen questioning the escort.

"ECCE HOMO"

GUIDO RENI (1575—1642)

IN THE NATIONAL GALLERY, LONDON

An interesting theory, which has often been put forward, is the question of the manner in which the character of an artist may affect his work. Does the frailty of a man reveal itself in the work of his mind and hands? Guido Reni is a painter who furnishes an example that the theorists may well ponder over. He was an inveterate gambler, and many who admire his work would censure him for the habit. Yet with it all he has produced such sermons in paint as have profoundly moved the generations of men throughout the world ever since his time.

Here is one of the most poignant pictures ever conceived and put upon canvas, showing the "Man of Sorrows" in one of the acutest phases of His suffering:

> "Then Pilate therefore took Jesus, and scourged him. And the soldiers platted a crown of thorns, and put it on his head, and they put on him a purple robe. . . . Then came Jesus forth, wearing the crown of thorns, and the purple robe. And Pilate saith unto them, 'Behold the man!'"

Guido painted innumerable pictures which are to be seen in all the principal European galleries. He studied under Calvaert and Ludovico Caracci, and went to Rome, first in 1599 and again in 1605. Here he worked for the Church, and one can imagine that the prelates welcomed him as a painter who could move the souls and stir the imaginations of their congregations. Through a quarrel with Cardinal Spinola concerning an altar-piece for St. Peter's, he left the Eternal City and migrated to Bologna, where he died.

"SPEAK! SPEAK!"

By SIR J. E. MILLAIS, P.R.A. (1829—1896)

IN THE TATE GALLERY, LONDON.

Millais was the most popular painter of his day, and at the present time his pictures still retain their popularity. His career was remarkable. His hand seemed to take to drawing naturally, for at the age of six he produced some sketches of soldiers which seemed impossible to be the work of such a child. He was the youngest pupil ever admitted to the Academy Schools, and when he was presented with the medals and prizes he had won he was so tiny that he was placed upon a stool to receive them.

His first picture in the Academy was exhibited in 1846, and it is interesting to note that two of his pictures, "A Maid Offering a Basket of Fruit to a Cavalier" and "Charles I. in the Studio of Van Dyck," which were painted when he was a youth, are exhibited in the Tate Gallery.

Through Holman Hunt, Millais became a member of the Pre-Raphaelite Brotherhood, whose principle it was to paint everything "from Nature and from Nature only," and it is told of him that he was seen near Oxford studying leaves on the branch of a tree through a magnifying glass to paint them in a background. His work at this time was much abused by the critics, but he found an ardent champion in Ruskin.

"Speak! Speak!" was exhibited at the Academy in 1895, and was purchased for the Chantrey Collection for £2,000. The man has been reading the love letters which lie on the table by his bed, and, raising his eyes, he sees the spectre of a bride. She parts the curtains at the foot of the bed and looks into space with unearthly gaze while he stretches his hands towards her as if imploring her to speak.

THE MEETING

MARIE BASHKIRTSEFF. (1860—1884)

IN THE LUXEMBOURG, PARIS

Marie Bashkirtseft was one of those unfortunate geniuses whose lives are one long struggle with a more or less hysterical emotion. As her famous "Journal" shows, she lived for emotions, for success and for fame. On April 3rd, 1883, she wrote in her journal: "I feel within me the power to render whatever strikes me. I feel a new force, a confidence in myself, which trebles my faculties. To-morrow I am going to begin a picture which charms me."

The next entry runs: "Red Letter Day, Wednesday, April 4th. Six street children grouped, their heads close to one another, half length only. The eldest is about twelve, and the youngest six. The tallest, seen almost from the back, holds a nest, and the others are looking on, in various and suitable attitudes. The sixth is a little girl of four, seen from the back, her head raised and her arms crossed. The description may sound commonplace, but, in reality, all these heads together produce something excessively interesting."

That was her first idea for "The Meeting," which was exhibited in the Salon of 1884, and created a widespread interest throughout Europe. After her death it was bought by the State and hung in the Luxembourg.

Into her brief life of twenty-four years she crowded a variety of experiences which she has immortalised in her remarkable "Journal." She was seventeen when she finally determined to devote herself to art, and her astonishing capacity was the wonder of her masters, who could hardly credit the fact that she was practically untrained.

She reproduced life as she saw it, finding in the streets of Paris and in its types a rich source of inspiration which she delighted to express in colour as Zola expressed it in words.

MONNA LISA

By LEONARDO DA VINCI (1452—1519)

A melancholy interest attaches to this picture owing to the irreparable loss which the world has sustained by its theft from the Louvre not so very long ago. Vasari, a famous Italian critic who lived in Italy in Leonardo's day, says of it: "Let him who wants to know how far Art can imitate Nature realise it by examining this head . . . it is a work that is divine rather than human."

The painter was one of the wonder-men of the world. Born at Vinci, between Pisa and Florence, he became a painter, sculptor, architect, and engineer, and achieved renown in all these capacities. At the age of twenty-eight he went to the East as engineer to the Sultan of "Babylon," or Cairo, and in later years he planned a system of hydraulic irrigation for the plains of Lombardy. In 1500 he entered the service of Cæsar Borgia as architect and engineer, and four years later he finished this half-length portrait of "the woman with the inscrutable smile," which is accounted his most celebrated easel picture.

His famous "Last Supper" was painted on the walls of the refectory in the Convent of Santa Maria delle Grazie in Milan. It has suffered from frequent restoration, necessitated by the dampness of the walls and the method of painting in oil upon plaster, but it still remains one of the world's masterpieces.

Leonardo was not content with an easy adherence to known rules, but achieved his style by a thorough and painstaking study of Nature. His known works are few in number, but English people are fortunate in being able to study and enjoy a representative picture in the National Gallery, while the finest series of his drawings are in the British Museum and at Windsor.

FLOWERS

By HENRI FANTIN-LATOUR (1836—1904)

IN THE VICTORIA AND ALBERT MUSEUM, LONDON

"To paint the rose," wrote a well-equipped writer on the death of Fantin-Latour, "is not one of the loftiest tasks an artist can set himself, but Fantin did it supremely well, and with such handling and taste as his, a picture of a bunch of flowers in a vase became undeniably a dignified and delightful work of art."

But Fantin was more than a painter of flowers. Those who have studied his "Portraits of Mr. and Mrs. Edwin Edwards," in the National Gallery, or his portrait-groups "Un Coin de Table" and "A Studio at Batignolles," in the Luxembourg, will agree that Fantin was a worker of high order, and in his handling of colour, equal to the best. If his drawing was, at times, a little uncertain and faulty, it was a defect redeemed by many merits.

In another medium than oil—that of lithography—Fantin further gained appreciation in the world of art. For nearly twenty years he laboured assiduously to revive the lithographer's art, then degraded by commercial use, and yearly produced a number of subjects, regularly exhibited at the Salons, and now prized by the great museums and private collectors. A fine set of proofs is in the possession of the British Museum. Many of his subjects were inspired by the works of Wagner, Schumann, and contemporary composers, all showing that Fantin was poet as well as craftsman. As was once said of him, he "wrapped his soul in music. Then he took his crayons, and with wondrous dexterity drew, for his fellows to see, the visions he heard."

Fantin-Latour was born in 1836, and, after studying painting with his father, entered the studios of Couture and Courbet. He died in 1904, full of years and honour.


Tomtian 1864

MOTHER'S DARLING

By JOSEPH CLARK

IN THE TATE GALLERY, LONDON

Mr. Clark was born at Cerne Abbas, in Dorsetshire, in 1834, and when he was about 13 years of age migrated to London. He received his first art education at the gallery of the late J. M. Leigh in Newman Street, now Heatherley's, afterwards entering the Academy Schools. In 1857, when he was 23, he exhibited "The Sick Child," a pathetic picture which indicated the bent of his mind. Since that time he has produced pictures which have called forth not only popular applause, but have gained him the reputation of being a master of his craft in all that concerns the construction of a picture, especially in the skill with which he conveys his story and concentrates the interest upon its central figures. This effect is gained not merely by clever construction, but by a wise discrimination which, while it omits nothing vital, rejects superfluous details in favour of essentials. Above all, his pictures are noteworthy for the gentle thought and feeling which reveal the creations of his mind in a mood that is at once sweet and tender.

"Mother's Darling" was exhibited at the Royal Academy in 1885, and was purchased for the nation under the terms of the Chantrey Bequest. It is typical of the painter's work. "I am always much interested in children," he says, "and their pathetic expression when they are ill appeals very strongly to me."

The picture was painted in the artist's garden-studio in the Camden Road. The artist's wife posed for the mother, while his little girl served as the model for the sick child.

A CANAL WITH A FISHERMAN

By ALPHONSE LEGROS (1837—1911)

IN THE VICTORIA AND ALBERT MUSEUM, LONDON

England, in Alphonse Legros, gained what was lost by Charles Chaplin, for whereas the latter was an Englishman who became a naturalised Frenchman, Legros was a Frenchman who became by naturalisation a citizen of Great Britain.

Legros was born at Dijon, where his father was an accountant. He was in the habit of visiting his relatives on various farms, and the peasants he met and the scenes he viewed were afterwards made the subjects of many paintings and etchings. He received his first lessons in art at a school in Dijon, and later was apprenticed to a house decorator and painter of images. In 1851, on his way to Paris to take up another situation, he worked for six months with the decorator Beuchot, who was painting the Chapel of Cardinal Bonald in the Cathedral. He studied in Paris with Cambon, the scene painter, and later attended evening classes at the École des Beaux Arts. In 1857 his portrait of his father appeared in the Salon. Two years later his "Angelus" was exhibited, and was the first of those simple pictures of Church worship by which he became so well known. He came to England in 1863, married an English wife the following year, and gained his living by etching and teaching. He became teacher of etching at the South Kensington School of Art, and subsequently Slade Professor at University College, where he taught for seventeen years, and exercised a wise and wholesome influence upon the pupils who were fortunate enough to come under his instruction. Two of his pictures, "Femmes en Prière" (one of his characteristic church interiors), painted at University College, and a "Portrait of Mr. John Gray," are familiar to visitors at the Tate Gallery.

QUEEN CHARLOTTE

By THOMAS GAINSBOROUGH, R.A. (1727—1788)

IN THE VICTORIA AND ALBERT MUSEUM, LONDON

Gainsborough, one of the greatest English masters of portrait and landscape painting, was born at Sudbury, and in his early years he found delight in sketching the pleasant scenery surrounding his home. He was sent to London at the age of fourteen to study under Gravelot, the book illustrator, and others. His early efforts as a portrait and landscape painter were not successful. He married a lady with a small fortune and settled at Ipswich, but not until his removal to Bath in 1760 did he really achieve any considerable measure of fame. In that fashionable centre, however, he found scope for his genius in portrait painting, and he secured many commissions.

He migrated to London in 1774, and settled down in a portion of Schomberg House, Pall Mall. Here he quickly became the great rival of Sir Joshua Reynolds, dividing the town into factions which severally supported his claims and those of Reynolds, and challenging the opinions of artists and critics on the same question of supremacy even down to the present day. He became one of the original members of the Royal Academy, and his art was represented at its first Exhibition.

A concise summary of his style compared with that of Sir Joshua Reynolds is given in the catalogue of the Glasgow Art Gallery, as follows:

> "Gainsborough is deservedly reputed one of the first and greatest of the artists of England. His powers as a painter were more varied than those of Sir Joshua. As a landscape artist he is the precursor of the modern naturalists, and his portraits, of ladies especially, possess an unapproachable daintiness and grace."

He was profoundly influenced by the work of Van Dyck, but he was no copyist of other men's methods: indeed, he ranks with those brilliant executants in art, Velazquez and Frans Hals. His best work may be viewed in the National Gallery, the Wallace Collection, the National Gallery of Scotland, and the Dulwich Gallery.

DAY DREAMS

By DANTE GABRIEL ROSSETTI (1828—1882)

IN THE VICTORIA AND ALBERT MUSEUM, LONDON

Gabriele Rossetti, the father of the artist, was an Italian poet who lived in England as a political refugee, and became Professor of Italian at King's College. His son, naturally enough, was in due course entered as a student at King's College School, where he remained for seven years. He gave early evidence of his talent for art, and on leaving school he took up his studies in Cary's Studio, in Bloomsbury, going to the Academy "Antique" School for a year at the age of seventeen. Millais and Holman Hunt were fellow-pupils, and in 1848 they helped to found the celebrated Pre-Raphaelite Brotherhood. Rossetti derived great benefit from this association, for his first picture was painted under the guidance of Holman Hunt and in his studio.

In certain respects Rossetti was the most interesting member of the Brotherhood. He scrupulously followed the delineation of natural detail and effect, but he added the study of intense poetic expression on his own account. This was because he was a poet as well as a painter, a dreamer of dreams as well as an interpreter of visions in the light of tangible things.

His favourite subjects were those derived from medieval history, the "Vita Nuova" and English ballads; only on one occasion did he engage upon the illustration of the modern story. In 1857 he illustrated Tennyson's Poems, and helped in the decoration of the Union Debating Hall at Oxford, and this period was productive of some of his finest work. He was facile in water-colour as well as in oil; and he did some noteworthy decorative work, of which his altarpiece "The Adoration of the Magi," for Llandaff Cathedral, may be mentioned.

THE IMMACULATE CONCEPTION OF THE VIRGIN

By MURILLO (1618—1682)

IN THE LOUVRE, PARIS

This picture is the more amazing when one considers the sublimity of the subject, the difficulty of giving expression to such a thought, and the genius with which the artist has revealed his idea through the medium of his brush. Murillo has given the world by means of this canvas a picture poem that we may rank with Milton's "Paradise Lost." Where one false step would lead him to blasphemy or to bathos, he has maintained the dignity and splendour of the subject unimpaired. The holy rapture of the Virgin, the joy of motherhood, and the divinity of the occasion are wonderfully expressed, and nowhere does his genius betray him into belittling the inspiring majesty of the theme.

Murillo's career was typical of a painter's life at that time, when the Church was the great patron of Art, and the artist required to rely upon its support unless, like Velazquez, the same aid was forthcoming from the Royal Court. He was born in Seville of humble parents, and his first essays in art took the form of rough religious pictures for the fairs of his town and for exportation to South America. He was fortunate enough to secure the patronage of Velazquez, through whose influence he was enabled to study the masterpieces in the royal collections.

Soon after, he painted eleven pictures for the convent of San Francisco, at Seville, which made him the most prominent painter of the town. A year or two later he married a lady of fortune, and ere long he settled down to his period of maturity in which his most splendid works were produced.

The Immaculate Conception was a favourite subject with him, and invariably he treated it in the same manner. The present example was originally in the collection of Marshal Soult, and after being purchased originally for £250 was finally acquired for the French nation for £24,000.

WATERING HORSES

ANTON MAUVE (1838—1888)

IN THE NATIONAL GALLERY, LONDON

Anton Mauve is a worthy representative of the modern Dutch School. He was born at Zaandam, and his early ambition was to become an artist. His family did not approve of his following so precarious a calling, and opposed his desire; but in spite of all opposition, he embarked upon serious work and never abandoned that course of life which he had mapped out for himself from the first. He was rather delicate all his days, and his poor health rendered him liable to fits of depression, which very frequently made themselves evident in his painting. He was profoundly influenced by Millet, and, like him, possessed a limited range of colour, silver greys, browns and greens as a rule making up his palette. Like the work of Cazin, his landscapes seem to reveal his moods and express the sadness which he feels. But in spite of his melancholy and his preference for subdued colours, Mauve's pictures are distinguished by great tenderness and an exquisite atmospheric quality which pervades all his landscapes. He was a hard worker as well as a successful one, and he soon gained recognition both in his own country and in England and America. He died at Arnhem in 1888.

The present picture, which illustrates the sympathetic insight with which he painted animals, came into the possession of the nation in 1910, as a gift from Mr. J. C. J. Drucker.

THE SISTERS

By RALPH PEACOCK

IN THE TATE GALLERY, LONDON

Originally intended for the Civil Service, Mr. Peacock's talent was so conspicuous that at an early age he made up his mind to take up painting as his life work. He received great encouragement from his father, who joined a class in the South Lambeth Art Schools with him when the son was but fourteen years old. Here he was accustomed to work two evenings a week while studying for his examinations in the daytime. He was eighteen when his work attracted the attention of John Pettie, who induced the youth to devote himself solely to his art. A year at the St. John's Wood Art School was followed by a course at the Royal Academy Schools, which he entered in 1887. In 1890 he was able to support himself by teaching and by illustrating books. Working in the evenings, he gained the Gold Medal and the Travelling Studentship in Historical Painting with his picture, "Victory," and for nearly two years he travelled abroad studying and painting. From Switzerland he sent a landscape which was exhibited in the Institute of Painters in Oil Colours, and from Italy his picture, "Oxen Ploughing," which was a feature of the Royal Academy Exhibition in 1893.

"Sisters" was painted in 1900, and was presented to the nation by the artist. It is interesting to note that the elder sister is now the painter's wife, while the younger is the girl shown in "Ethel."

The great charm of this painting lies in its colour scheme. The grey shades of the dresses contrast agreeably with the mahogany brown of the background, both of which serve to display advantageously the complexions of the two girls and the golden and rich brown hues of their hair.

GRACE BEFORE MEAT

By JAN STEEN (1626?—1679)

IN THE NATIONAL GALLERY, LONDON

The love of art among the English has found striking expression from time to time in a rescue from oblivion of the fame of some great artist whose masterpieces had long been unrecognised. Foreign observers have paid tribute to the discernment of English buyers who bought Steen's pictures in such numbers that the greater part of them (at least two-thirds) found their way to this country. To some extent this is accounted for by his boisterous humour, which found an echoing response in the English temperament. Sir Joshua Reynolds was so captivated with his work that he declared that "Steen's style might become even the design of a Rafaelle," while C. R. Leslie, R.A., described him as "the greatest genius of the Dutch painters of familiar life." Though at times he falls short of his highest standard, in his best work he excels the whole Dutch School in his originality, while he yields place to none in his technical mastery and his colouring.

Much of Steen's life is wrapped in obscurity, but it seems certain that after living in Leyden, his birthplace, from 1648 to 1658, he proceeded to Delft, where he set up a brewery. The venture was not successful, and he went on to Haarlem, where he joined the Painters' Guild, in 1661. Like some of our English painters he combined a genius for painting with jovial habits which were not marked by moderation. In spite of this he produced a large number of pictures, showing incidents of the everyday life with which he was acquainted. His general note is one of humour, and it is but rarely that he discards it for the quiet harmony of domestic scenes which gives an added interest to such pictures as "Grace Before Meat."

PORTRAIT OF THE ARTIST

By ELISABETH LOUISE VIGÉE LE BRUN (1755—1842)

IN THE NATIONAL GALLERY, LONDON

Madame Le Brun, in the course of a long life devoted to art, achieved an international reputation which has lasted down to the present day. She was born in Paris, her father being an obscure painter named Vigée, and at the age of twenty-one she married J. B. P. Le Brun, a picture dealer and grand-nephew of Charles Le Brun, the French historical painter.

As her portraits of herself show, she was possessed of great personal beauty. This, allied to her talent and great charm of manner, rapidly made her the fashion in Paris. She was only twenty-four when she first painted Marie Antoinette, and so successfully did she execute the commission that she formed a lasting friendship with the ill-fated Queen, and painted numerous members of the Royal Family and of the Court. After much opposition on account of her sex, she was elected to membership of the Academy.

At the outbreak of the French Revolution she went to Italy, making a triumphal tour of Europe on the way, and being honoured by various academies of painting which admitted her to membership in honour of her achievements. She visited London in 1802, and painted many portraits, including those of the Prince of Wales and Lord Byron. In 1805 she returned to Paris, where her salon was a centre of attraction to the cultured and refined men and women of the day until her death in 1842.

She was prodigiously industrious, in which respect she rivalled Sir Joshua Reynolds. Her "Souvenirs," published in 1837, were illustrated with no fewer than 662 portraits and 200 landscapes, which display the correctness of her drawing, the delicate and pleasing colouring, and the charm which make her work so delightful and so popular wherever her paintings are known.

MY GREAT GRANDMOTHER

By JAMES ARCHER, R.S.A. (1823—1904)

IN THE GUILDHALL ART GALLERY, LONDON

For many years the work of James Archer was extremely popular, though to-day it is hardly so well known as it deserves, public knowledge of his pictures being mainly limited to the present subject, to a couple of paintings in the Glasgow Art Gallery (a classical subject and a portrait of John Francis Ure), and to his diploma picture, "Rosalind and Celia," from Shakespeare's "As You Like It," which hangs in the National Gallery of Scotland at Edinburgh. He was the son of a dentist, and was born in Edinburgh, where he was educated at the High School. He studied art at the Trustees' Academy of that city, and when he was eighteen years of age he exhibited his first picture at the Royal Scottish Academy. From that time his paintings were an almost annual feature of the Scottish Academy until the time of his death.

First of all he turned his attention to portrait work executed in crayon, varied by subject pictures which attracted such attention that in 1850 he was elected an Associate of the Royal Scottish Academy, becoming a full Academician eight years later. He removed to London in 1864, having in the meantime produced a large number of subject pictures dealing with historical and romantic subjects. After that time, however, he devoted himself largely to portrait work again, visiting America and India in the course of his profession. In the later years of his life, he took up his favourite style of painting once more, depicting scenes from the Bible, history, and ballad poetry.

"My Great Grandmother," therefore, is an example of the work by which he attained considerable fame, and from which, it is to be presumed, he derived his most lucrative commissions.

THE ABDUCTION OF THE SABINE WOMEN

By PETER PAUL RUBENS (1577—1640)

IN THE NATIONAL GALLERY, LONDON

England is rich in examples of the work of this master, for, in addition to the fine selection of his works in the National Gallery, there are some splendid specimens in the Wallace Collection, and others in the Glasgow Art Gallery. Of all these the present picture is one of the best known, and illustrates the power of the painter's brush, particularly with regard to the sense of energy, which he knew well how to depict.

After the death of Rubens' father the widow went to Antwerp, and her son was educated in the Jesuit College there. He was intended for the law, but elected to study art, and at the age of twenty-three he visited Italy, where he came under the spell of the works of Titian and Veronese. Art, however, was not to employ his whole time, for he entered the service of the Duke of Mantua, by whom he was sent on a mission to Spain, where he painted a number of Court portraits. On his return to Italy he copied celebrated works for his master, returning to Antwerp in 1608, and becoming Court Painter to the Archduke Albert the following year. He was employed on diplomatic missions more than once, in the course of which he visited England and received the honour of knighthood from Charles I.

Rubens lived in magnificent style and amassed an enormous fortune. In spite of his diplomatic missions he painted a large number of masterpieces in which his inventiveness, magnificence of colour, and spirited treatment were unrivalled, whether he chose to paint landscapes, portraits, religious scenes, mythological fantasies, or historical subjects like the present picture.

RUBY, GOLD AND MALACHITE

By H. S. TUKE, A.R.A.

IN THE GUILDHALL GALLERY, LONDON

Mr. Tuke is best known for his sea and figure studies, which he treats in a distinctive manner. He spends much of his time in Cornwall, where he has a residence in addition to his London home, but he refuses to get into a groove, however admirable it may be, and refreshes his mind and his art from time to time by visits to Italy, where he received part of his education.

"Ruby, Gold and Malachite" is a good example of his style, and is one of the best known of his popular paintings. It was painted about two miles from Falmouth in the summer of 1902, and it is interesting to note that of the models, the one standing half in the boat is now an engineer, high up in the Union Castle line; the one in the red jacket has been many times round the world, and the one standing up with the paddle is "a bold artillery man" who has served many years in Malta and other Mediterranean stations. All this goes to show, Mr. Tuke very rightly asserts, that posing in or about the water is not a cause of early death, as some of his friends are fond of pointing out, but is a good training, besides giving much time for useful meditation!

THE DREAM

By EDOUARD DETAILLE (1848—1912)

IN THE LUXEMBOURG, PARIS

This picture acquires an added interest in view of the rejuvenation of martial enthusiasm in France. The subject symbolises the military glory of the nation, and shows the panoply of war as opposed to its grim realities.

Detaille, who was born in Paris in 1848, was one of the very few pupils taken by Meissonier, whose influence as a military painter at once appealed to him and has affected his work ever since. He began to paint when he left school at the age of eighteen, and his first studies in his master's studio were of military subjects. His first picture exhibited in the Salon (in 1867) showed "A Corner of Meissonier's Studio," but the following year he produced "A Halt," followed in 1869 by "Soldiers at Rest during the Manœuvres in the Camp of Saint Maur," and thereafter he continued to build up a reputation as a faithful reproducer upon canvas of the details of a soldier's life. "The Dream," which is his best known picture in this country, was painted in 1888.

His portraits, which are associated with military subjects, are also noteworthy. Well known to English picture lovers is his painting showing the late King Edward with the Duke of Connaught at the time when the former was Prince of Wales.

There is a story connected with another picture, "Salut aux Blessés"—considered his best work—which illustrates the sensitiveness of his countrymen on the point of military renown. He had painted, so the tale runs, a picture showing a group of wounded French soldiers passing a Prussian General and his staff, who paid honour to them by a salute. It was represented that the subject would be likely to be unpopular, and the artist painted it again so that the incident showed the French staff saluting the wounded Germans!

MERCURY INSTRUCTING CUPID IN THE PRESENCE OF VENUS

By CORREGGIO (ANTONIO ALLEGRI DA) (1494—1534)

IN THE NATIONAL GALLERY, LONDON

Like most of the great medieval painters, Correggio owed his fame and fortune to the discernment and munificence of the Roman Catholic Church, which all through Europe was making Art the servant of Religion. It is somewhat curious to observe how, in the case of this artist, the painting of great religious subjects was varied by the production of pictures of a mythological character. His fame, indeed, rests upon the great frescoes which he painted in Parma and works of the nature of the present picture. Probably this combination of styles was brought about by the artist's peculiar gift of rendering the grace and sweetness of the female figure, and by a desire to find a wider scope for the exercise of this gift than was afforded by the work executed for the great religious houses. His delight in portraying feminine beauty led him into weaknesses which are often apparent. Many of his works are marred by affectations and mannerisms and an occasional strained attitude in the figures which are the outcome of breaking away from the prescribed limits of Scriptural subjects.

Correggio's weaknesses, however, serve to accentuate his powers. He was one of the great masters of the Italian School. In the technical mastery which he displayed in foreshortening and modelling figures, as well as in his arrangements of light and shade, he is unrivalled in the world of art, and this same supremacy is found in the luminous harmony of colour which his pictures reveal. He was equally happy in portraying human expression, although in all his faces there is more of earthly beauty than the inspired loveliness of the immaterial. Subjects such as "The Education of Cupid," which was one of his later works, are accordingly typical specimens of his genius, inasmuch as they gave him full play for the exercise of his natural talents.

FROM THE DORSETSHIRE CLIFFS

By JOHN BRETT, A.R.A. (1830—1902)

IN THE TATE GALLERY, LONDON

Compared with many famous artists, Brett began his serious studies late in life, although he was not long in making his mark. In 1853 he was a student at the Academy Schools, and five years later he exhibited "The Stone-breaker," which called forth the enthusiasm of Ruskin. He was strongly influenced by the Pre-Raphaelite movement, and his well-known picture, the "Val d'Aosta," was an attempt to carry out the teaching of the Pre-Raphaelites in landscape painting. This picture was exhibited in 1859, and from that time he was a regular contributor to the Royal Academy, but confined his work more and more to studies of sea and coast scenes in Cornwall and the South of England. Upon these paintings, by which he is best known and which caused him to be elected an Associate of the Royal Academy in 1881, his fame with the general public is likely to rest. Two of them are hung in the Tate Gallery —the present picture, which was exhibited at the Royal Academy in 1871, and presented to the nation by Mrs. Brett in 1902; and "Britannia's Realm," showing a wide stretch of sea dotted with vessels, which was shown at Burlington House in 1880, and was purchased for the nation by the Trustees of the Chantrey Bequest the same year. These admirable studies of luminous skies and summer seas, although they lack tenderness, derive an added charm from their very virility.

A CAVALIER

By J. L. E. MEISSONIER (1815—1891)

IN THE WALLACE COLLECTION, LONDON

At the age of 16, Meissonier exhibited in the Salon his picture "Dutch Burghers," also known as "The Visit to the Burgomaster," which was the first example in France of the microscopic painting in oils which afterwards made this artist so famous. While he was slaving at illustrations for the publishers to support himself, he contrived to find time to continue this style of work also, and rapidly achieved an unparalleled measure of success. It is no exaggeration to say that his pictures were raved about to such an extent that they became worth their weight in gold. Nobody commanded such high prices as he did. The sum of £10,000 was paid him for his "Cuirassiers," and similar amounts were his normal charges when he reaped his great success. On the other hand, he spent immense sums in making preparations for his pictures. He bought horses, armour, and clothing, regardless of cost, and the models he hired were forced to wear their costumes in sun and rain to give them the natural appearance he wanted. When painting his great picture "1814," which shows Napoleon at the head of his staff riding along a snow-covered road, he prepared the scenery in the plain of Champagne, and then had the road specially laid out for him to paint it. Even then he waited for a fall of snow, and had the ground trampled upon by artillery, cavalry and infantry to make the scene realistic. Nothing was too much trouble for him, and his patience was inexhaustible. At least one of his pictures—"1807"—took ten years to complete. It is not surprising, in view of these facts, that although his paintings commanded such enormous prices he never became really rich, except in so far as he received what he asked, and achieved the full measure of his ambition.

"A Cavalier" is an example of the work which made him famous before he abandoned that style of picture in favour of scenes of French military history.

HIS FIRST OFFENCE

By LADY STANLEY (DOROTHY TENNANT).

IN THE TATE GALLERY, LONDON

Lady Stanley has a double title to fame. Apart from her success in the world of art, she married Mr. H. M. Stanley, the explorer, in 1890, nine years before he was knighted. To this may be added the fact that she figures in a picture by Millais, entitled "No," while her portrait, holding a squirrel, was also painted by Watts.

Her artistic life began very early, for she was drawing before she could read or write. Even in those days she showed a preference for the street arab types which are represented in this picture. Her training was of the best. She studied under Sir E. Poynter and M. Legros at the Slade School before becoming the pupil of Henner in Paris, where she spent three winters.

Her pictures of ragamuffins, and of nymphs and dryads, were a feature of various London exhibitions for a number of years, while her black-and-white work was also prominent in the magazines.

"His First Offence" shows a small boy brought up before the magistrate. He faces the spectator, who cannot fail to be impressed by the skill with which the artist has caught the sharp, shifty expression of the little rascal. The picture, which was exhibited at the New Gallery in 1896, was admired by Sir Henry Tate, who bought it and asked the artist to paint him some more ragamuffins. He died, however, before she had done more than a sketch on canvas of a "Stowaway," which was to have been a sort of companion to "His First Offence,"

Lady Stanley ascribes the success of the picture to the boy's face and to the title she gave it. He was a little North Lambeth boy, with pathetic eyes, and proved a very trying little sitter, always restless to be off selling papers, which was his normal occupation.


Dorothy Stanley

FIDELITY

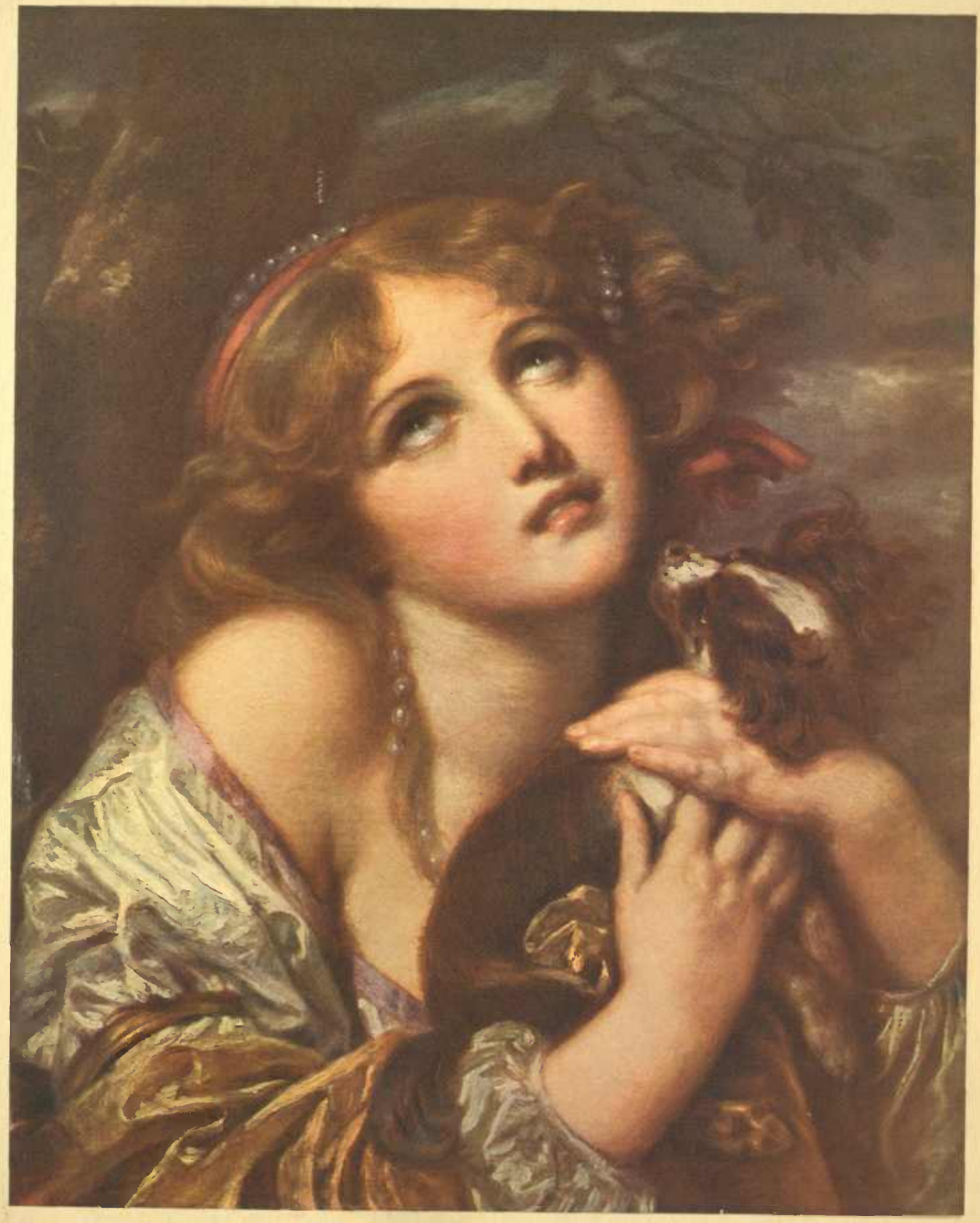
JEAN BAPTISTE GREUZE (1725—1805)

IN THE WALLACE COLLECTION, LONDON

From a strictly critical point of view, the delicacy and grace of Greuze's work is marred by a certain triviality and by the pursuit of mere prettiness. Possibly these very defects contribute to the charm of his paintings and explain in a large measure their enduring popularity with the public. They are delightful in colouring and in their simplicity. One looks and admires, untroubled by any problems of life or of art. A charming head is the dominant characteristic of all these pictures of young girls. There is a family likeness between all of them, and a very similar treatment. The pose varies, the features and colourings vary, but one looks for the common likeness, and for the extra touch of bright colouring (varied in its hue) furnished, for example, by a bow in the hair which challenges the eye agreeably.

It is curious that these pictures which betray the defects of his art so conspicuously should be so well known, and his stronger work be unfamiliar to the English public. The Louvre possesses the best collection of his paintings, including the famous "Severus Reproaching Caracalla," which was judged defective when he submitted it to the Académie Royale, and led him to refrain from exhibiting at the Salon for many years.

Like many another famous painter, Greuze enjoyed his period of popularity, outlived it and died in poverty; and, like theirs also, his fame revived after his death and endures as a lasting testimony to the fickleness of popularity. To-day his work is valued in Europe and America. Most of the provincial museums of France possess their treasured examples of his paintings, and many fine pictures are contained in private collections in England. Greuze is well represented in the National Galleries of England and Scotland, while in the Wallace Collection the British nation enjoys, after the Louvre, the most representative collection of his works in existence.



A FLOOD

By JEAN BAPTISTE CAMILLE COROT (1796—1875)

IN THE NATIONAL GALLERY, LONDON

Quite recently, the art treasures of England have been enriched by the addition of several pictures from the brush of Corot, notably by means of the Ionides bequest of some of his minor canvases which are housed in the Victoria and Albert Museum, and the George Salting bequest, which placed the National Gallery in possession of seven masterpieces (including the present subject) in 1910.

Corot was the son of well-to-do parents of the tradesman class. His father was a fashionable barber, who was able to give his son a good education. When he left school, the youth became an assistant in a Paris drapery house, and he followed this calling for eight years. It was only when he was twenty-seven years of age that his father agreed to his abandonment of trade for art; but, having consented, the parent treated his son with generosity, so that he was able to study systematically. Three years later he went to Rome, where he remained for two years, and on his return to Paris he contributed two landscapes to the Salon. It must be confessed that his early work was precise in form and lacking in originality, and that his progress towards fame was terribly slow. Not till he was about forty years of age did his own particular genius assert itself, but from that time his position was assured. Thenceforth he maintained a steady progress towards fame and wealth, and an accumulation of honours was bestowed upon him. He won medals at the Salon in 1833, 1848, 1855, and 1867, received the Legion of Honour in 1846, and became an officer of that order in 1867.

Corot's style is characterised by great breadth combined with delicacy, wherein accuracy of detail is subordinated to the harmony of the general effect. The Wallace Collection possesses one masterpiece from his brush ("Macbeth and the Witches"), and six other fine specimens are to be seen in the Glasgow Art Gallery.


CORO

THE TEMPTATION IN THE WILDERNESS

By BRITON RIVIERE, R.A.

IN THE GUILDHALL ART GALLERY, LONDON

The son of an artistic father, Briton Riviere gave early promise of distinction in the realm of art. At the age of eighteen he exhibited at the Royal Academy, and his pictures became an annual feature at Burlington House after his twenty-sixth year.

He was elected an A.R.A. in 1878, and was admitted to full membership in 1881. He is best known as a painter of wild animals, in which field he stands supreme. Even in this branch of art he has successfully introduced the religious element, as may be seen in his popular painting of "Daniel in the Lions' Den," in the Walker Art Gallery.

"The Temptation in the Wilderness" is an example of the artist's technical skill and knowledge, and is also interesting as being the successful outcome of an experiment in colour.

The painter decided to express the sentiment of his subject almost entirely by means of colour, i.e. by the white figure of the Christ against the sunset glow of the sky, both sky and figure being focused by the gloom of the landscape. He made many notes of the colour effects derived from the juxtaposition of white and sunset, and found, as he expected and hoped, that the white, in shadow with the cold light of the south-eastern sky, appeared almost as a bright blue against the warm north-western sunset sky. This enabled him to dispense with the conventional nimbus of purely ecclesiastical pictures, and yet achieve an effect of the miraculous by showing, as if by accident, the white evening star, greatly magnified by the composition, just over the head of the Saviour.

WATERING CATTLE

By CONSTANT TROYON (1810—1865)

IN THE WALLACE COLLECTION, LONDON

Troyon, who has been described as the first of the great French Romanticists, was born at Sevres. It was natural that his talent for art should lead him to work in the famous porcelain factory of his native town, and at the tender age of seven he was receiving his first lessons there. As he grew older landscape painting attracted him, and at the age of twenty-three, young in years but not inexperienced in art, he first exhibited at the Salon. He established himself in Paris in 1842, and became associated with a brilliant company of landscape painters, which included Millet, Rousseau, Diaz, Decamps, and other remarkable men. Troyon worthily maintained the reputation of this school by the landscape paintings to which he now devoted himself. Ere long, however, study of the work of Paul Potter gave another turn to his talent. The masterly combination of cattle with landscape exhibited by the Dutch painter inspired Troyon to similar work, and from that time he began to achieve his greatest successes.

The outstanding merit of his compositions is found in his capacity for blending the cattle into the landscape so that one forms, as it were, an essential part of the other. It would be difficult to choose between his work and that of the Dutch artist who inspired him in this respect; though the latter is certainly his superior in what may be termed the "characterisation" of cattle. The work of both artists may be studied and compared at Hertford House, for two of Troyon's pictures and three of Potter's are included in the Wallace Collection.

SWEETHEARTS AND WIVES

By S. E. WALLER (1850—1903)

IN THE TATE GALLERY, LONDON

When this picture was exhibited at the Royal Academy in 1882, the following explanatory note was published in the Catalogue:

> "On the first rumour of impending difficulties between Scotch and English, the moss-troopers would sweep swiftly over the country, taking every head of cattle within reach--frequently plundering both sides with equal impartiality—and returning to the security of their castles to be welcomed home by their wives and sweethearts, who were nearly as enthusiastic in the matter as themselves."—*Border History.*

The artist was originally intended for the Army, and with that career in view was educated at Cheltenham College; but he displayed so strong an inclination for drawing that he joined the Gloucester School of Art, and at the age of eighteen entered the Academy Schools. His father was an architect, and young Waller went through a course of instruction in the parental office, while in his leisure he studied animals on the farm which his father kept.

All these early influences had their effect upon his work throughout his life, and are traceable in this picture, notably in the military subjects, in the animal studies, and in the architecture. He was devoted to horses especially, and would recount many experiences of his encounters with jockeys, or of his tramps for miles in search of equine models. Horses figure in nearly all his paintings, and they are drawn with loving care and unerring skill. Mr. Waller's method was first to draw the animal at a distance so that he could visualise it in its entirety, and then paint it at close quarters in order to copy faithfully such details as the veins and muscles, or the texture of the animal's coat.

"AND THE SEA GAVE UP THE DEAD WHICH WERE IN IT"

By LORD LEIGHTON, P.R.A. (1830—1896)

IN THE TATE GALLERY, LONDON

No one can fail to be profoundly moved by this picture, which Leighton himself considered the best of its kind that he had ever done and the painting by which he desired to be judged by posterity. It is an attempt to depict a portion of the awful scene conjured up by the passage in "Revelation":

"And I saw the dead, small and great, stand before God: and the books were opened: and another book was opened, which is the book of life: and the dead were judged out of those things which were written in the books, according to their works. And the sea gave up the dead which were in it."

Figures are rising from the deep, some still shrouded, some about to awaken, and but one fully awake. He is placed in the centre of the composition, supporting his wife with his right arm, and clasping his child to him with his left. The wife is still dead, but the child is warming with growing life. The man's strong, living figure, is rising with its burden from the sea, while he gazes into the wonders of the sky with its awful clouds and the hint of glory behind them.

The design was originally intended to form one of a series of eight for the decoration, in mosaic, of the dome of St. Paul's Cathedral. When the scheme was abandoned, the design was placed on one side until Sir Henry Tate commissioned Leighton to paint a picture for him, with the result that the present painting was produced.

It is thoroughly worthy of the lofty aim which animated the painter, and of the noble character which found expression in his creed that only by purity of life and mind could art be manifested in its noblest form.

MY FIRST SERMON

By Sir J. E. MILLAIS, Bart., P.R.A. (1829-1896)

IN THE GUILDHALL ART GALLERY, LONDON

Millais was born in Southampton, whither his family had come from Jersey. His earliest years were spent at Dinant, in Brittany, but at the age of nine he proceeded to London to embark upon his artistic career. From his earliest days his record was one of brilliant success, and though he encountered the adverse criticism which is the lot of all artists whose work shows strong individuality, his popularity with the multitude kept pace with the reputation he was building up with the learned.

That he was a painstaking workman is to be seen in his pictures, which reveal the accuracy of the Pre-Raphaelite creed, though in later years he grew to value detail more in its relation to the whole of which it formed part than for its own sake. He was too thoughtful an artist to be bound by the chains even of a new tradition, and though he was caught heart and soul by the Pre-Raphaelite doctrine and was a prominent member of that Brotherhood, formed to preach the tidings of veracious renderings of natural things by the painter, he assimilated the principles and practised them only to turn them to his own purposes as his artistic work grew to maturity.

Millais united a great understanding of his art with a wide knowledge of humanity, and these, in combination with his imaginative power, enabled him to produce those paintings which found favour with all ranks of men. Since Reynolds and Gainsborough, nobody painted youth so well. However he depicted children, Millais was always able to impart that air of beauty, dreaminess and truth which calls for insight allied to a master's brush. It is one thing to paint mature beauty and character and another to depict the glamour of immaturity; but Millais could accomplish both with equal power, as his work bears witness.

SYNDICS OF THE CLOTH MERCHANTS' GUILD

By REMBRANDT (1606—1669)

IN THE RIJKS MUSEUM, AMSTERDAM

"This picture," says Josef Israels in his monograph. "even kills its own brothers. It makes Van der Helst look superficial, and Frans Hals unfinished and flat."

Israels relates how, as a student, he was captivated by Rembrandt's two great masterpieces, the "Syndics" and the "Night Watch," and how the beauty of his work—its freedom and exuberance, and its unsurpassed colour effects—grew upon him.

"The Syndics" is a typical specimen of the master's method, and could have been painted by no one else. All the grand simplicity of his style is here—the flooding of the canvas with light and shade, the vivid portraiture and the pulsing life. The six men live on the canvas. They have been rendered immobile for one splendid second of time—during which their expressions have not changed from their look of interest in their work—just as if the painter had transformed them with one touch of magic into paint at the moment when they best represented the dignity and activity of their guild. In this supreme effort of genius the craftsman's hand and the artist's soul have combined in superb harmony. In certain respects Rembrandt surpassed even himself, notably in the portrait of the man on the left with his expressive eyes, who stands out so marvellously against the background.

All the portraits are masterpieces. They are as fresh and interesting to-day as when they were painted, and the plain burghers, occupied with the business of their guild, will continue to delight generations of picture-lovers as long as the canvas and the pigments last. Last, but not least, one should notice the skilful rendering of the background, in which the wall and panelling enclose the composition in a perfectly natural manner, and provide an effective contrast to the men's figures and the warm red of the table-cloth.

WINDSOR CASTLE

By ALFRED WILLIAM HUNT (1830–1896)

IN THE TATE GALLERY, LONDON

Alfred Hunt was a remarkable man, who, if he had been less clever, would probably have been a greater painter. For a long time he was torn between two ambitions, and succeeded in a good measure in both. Fortunately, by a happy success, he was induced to sacrifice the one in favour of the other, but his mind was not filled with his work to the extent that he was bound to achieve a rank with the immortals. He was learned and talented, but he lacked the inspiring fire that would have made a genius of him.

His father was an artist, and the son was brought up in an artistic environment. At the early age of twelve he exhibited his first picture, and during his youth he combined the study of art with the successful pursuit of a general education. He won an exhibition at the Liverpool Collegiate School, and in 1848 proceeded to Corpus Christi College, Oxford, with a scholarship. Art and the classics were pursued with equal success. In 1850 he became a member of the Liverpool Academy. In 1851 he won the Newdigate Prize at Oxford. In 1852 he took his degree with a second-class in classics. In 1854 he exhibited at the Academy "A View of Wastdale Head from Styhead Pass, Cumberland." In 1855 he became M.A., while in 1856 he showed one picture, "Summer Eve by Haunted Stream," at the Portland Gallery, and "Llyn Idwal" at the Royal Academy, where it was hung on the line and was warmly praised by Ruskin. Having failed to obtain a mastership at Oxford, this last success decided Hunt to devote himself to the production of his Turneresque landscapes, and he adhered to his resolution although he became a Fellow of his college in the following year.

THE SMILE

By THOMAS WEBSTER, R.A. (1800—1886)

IN THE GUILDHALL ART GALLERY, LONDON

Webster's father was a member of the household of George III., and the son displayed sufficient talent for music to justify his appointment as a chorister in the Chapel Royal, St. James's. Music, however, seems to have been but the first expression of his artistic soul, for he developed a strong genius for painting, and at the age of twenty-one became a student at the Royal Academy Schools. Three years later he exhibited at the Royal Academy portraits of Mrs. Robinson and family, a success which he followed up in the year following by gaining the first medal awarded in the school for painting. Thenceforward his success continued without interruption, and his pictures were a regular feature of the Academy exhibitions until 1879. In 1841 he was elected an Associate of the Royal Academy, becoming a full Member in 1846.

His pictures are characterised by a geniality and quiet humour which made them exceedingly popular. He delighted in simple studies of familiar scenes, which he depicted without subtlety and in a manner that is especially pleasing to the English mind. Child life appealed to him very forcibly, and this again enabled him, by his paintings, to endear himself to the public. His "Going to School, or the Truant," and his "Dame's School" are in the National Gallery, while five other paintings from his brush are in the South Kensington Museum.

"The Smile," and its companion work, "The Frown," which is also in the Guildhall Gallery, have enjoyed great popularity with the general public, both in their original form, with those who could view them, and as engravings, with the wider circle of picture-lovers.

THE SHIPWRECKED MARINER

JOSEF ISRAELS (1824—1911)

IN THE NATIONAL GALLERY, LONDON

Josef Israels was the greatest painter in the modern Dutch school, and has been aptly described as "the Dutch Millet." His life, in some respects, resembled Millet's, and he was subject to some of the same influences that were at work upon the latter painter.

His first ambition was to be a rabbi, but when he left school he joined his father's small banking business. He was twenty years of age when he went to Amsterdam to the studio of Jan Kruseman, a fashionable painter. He roamed in the Ghetto of that city, entranced with the picturesque streets and the still more picturesque people, but not yet dreaming of putting them on canvas. Later he went to Paris and studied with Paul Delaroche just after Millet had left him. Like Millet, he studied and starved, and, after his return to Amsterdam, like him, he painted conventional pictures for a living and found the true bent of his genius by accident. A serious illness caused him to go to Zandvoort, a small fishing village, to recuperate, and here, living in solitude, he learned the poetry, romance and beauty of lowly life. What the great world failed to show he learned in the fishing village, and he so filled himself with its life, and studied its scenery and atmosphere so closely, that his future course in art was made clear.

In his masterly canvases, in which subject and atmosphere are in perfect harmony, he reveals himself as a powerful painter and a tender poet. His pictures derive a grandeur and breadth from their very simplicity, yet, with all their freedom from unnecessary detail, they display a keen observation that appreciates and reveals the significance of minor things. His chief charm to the general picture-lover is that he is a poet-painter, and that quality is well shown in the present painting.

KING PHILIP IV. OF SPAIN

By VELAZQUEZ (1599—1660)

IN THE NATIONAL GALLERY, LONDON

It is a remarkable tribute to the enduring power of the genius of Velazquez, that while he exercised but little influence over the minds of his contemporaries, he profoundly affected the painters of modern times, particularly in France and throughout Europe. Among those whose works show clearly the impress of his genius may be mentioned Corot, Millet, Whistler and Sargent, most particularly the last named, whose methods as a portrait painter must inevitably recall the works of the master.

Velazquez was a Court painter, and it was only natural that he should confine his attention to portraiture. Painting, however, was by no means his life-work: it was rather the fruit of his leisure. He filled a succession of offices in the Royal Court of Spain, in the last of which, that of Marshal of the Court, he contracted the fever which caused his death, while arranging a Royal journey to France.

His work is characterised by a technical perfection unique in art, yet so sure and facile that Sir Joshua Reynolds, himself a painter of almost incredible facility, said that he was trying to do with great labour what Velazquez did at once. His colours are pure and sparkling, while his portraits are marked by a truthfulness to life and by an insight into character which make them types for all time.

King Philip IV. was the painter's master and patron, and his patronage has been richly repaid by the immortality which has been conferred upon him. This picture has been well described as "a harmony in black and silver." The King stands, a pallid figure clad in sombre magnificence, against a table. One feels the chill of his pride as one realises the coldness of the man of whom it was said that he laughed but three times in his life.

HOME WITH THE TIDE

By JAMES CLARK HOOK, R.A. (1819—1907)

IN THE TATE GALLERY, LONDON

From his earliest years, Hook displayed that love of the sea and the life associated with it, as well as the capacity for picturing it, which made him famous in later life. He showed a marked precocity, and at a tender age made up his mind to be an artist. First of all he studied on his own account, and for more than a year worked without supervision in the Sculpture Galleries of the British Museum. When he was seventeen he became a student at the Academy Schools, where he learned the technique of painting for three years. He exhibited his first picture, "The Hard Task," at the age of eighteen. Five years elapsed before he exhibited another picture, but in the meantime he had been earning his living and furthering his studies in Ireland, where he painted portraits and developed his taste for landscape work in the Vale of Avoca. This second picture was a portrait, and during the year he gained a silver medal at the Royal Academy. In 1844 he exhibited in the Academy a picture illustrating a scene from "The Decameron" (Pamphilius relating his Story), which was noteworthy as initiating a series of literary studies which gained him great popularity because of their romantic picturesqueness and the brilliant manner in which he treated them.

In 1846 he gained a travelling scholarship and journeyed to Italy via Paris and Switzerland. The influence of this visit was soon seen in his work, not only in the treatment and colouring of his paintings, but also in their subjects. He was elected an Associate of the Royal Academy in 1851 as the result of these works, and soon afterwards he began the superb series of English landscape and marine studies which revealed his own peculiar talents, and have preserved his memory in the grateful hearts of picture-lovers.

THE FOUNTAIN OF LOVE

JEAN HONORÉ FRAGONARD (1732—1806)

IN THE WALLACE COLLECTION, LONDON

In studying the lives of the great painters one is often impressed by the fact that their popularity waned at the close of their lives, and that they died unhonoured, unsung, and in obscure poverty. It was so with Greuze, and it was the case with Fragonard. Posterity has, however, done justice to him as to the other unfortunate masters, and has rescued his genius from oblivion.

Fragonard was a pupil of Boucher, and, after carrying off the Prix de Rome in 1752, he journeyed to Italy, where he studied the works of the great painters of the seventeenth and eighteenth centuries. He made a tour of Southern Italy and Sicily, drawing as he went, and on his return to France scored a notable success with his picture, "Coresus and Callirrhoë," which is now in the Louvre. But he soon abandoned the coldly academic art in favour of a style of painting which secured greater popularity, and of which the present is a favourite example.

Fragonard's work is remarkable for the skill with which it depicts the lively manners of his day. His paintings are often audacious, but always brilliant. They are amorous and sentimental, but his passionate conceptions, and the over-boldness of which he is often guilty, may be pardoned for the glamour with which he invests his subjects.

The Wallace Collection contains nine of Fragonard's chief works, and the National Gallery came into possession of another charming example—"The Happy Mother"—through the Salting bequest. The Louvre holds a collection of his masterpieces, and it will be remembered that Mr. Pierpont Morgan acquired the famous decorative canvases which were painted for Madame du Barry, who, however, declined them.