THE ART INSTITUTE OF CHICAGO

CATALOGUE

OF WORKS OF

OLD DUTCH MASTERS

AND OTHER PICTURES

JANUARY 1892
THE ART INSTITUTE OF CHICAGO.

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DESIGNATION OF GALLERIES.

GROUND FLOOR.

ROOM I, Sculpture Class Room
ROOM II, Elbridge G. Hall Collection of Sculpture
ROOM III, Same: Age of Phidias
ROOM IV (Hall), - - - Same: Roman
ROOM V, Same: Later Greek and Polychrome Sculpture
ROOM VI, - - - Same: Roman
ROOM VII (Hall), Sculpture and Century Drawings
ROOM VIII, Elbridge G. Hall Collection of Sculpture
ROOM IX, Renaissance and Modern.
ROOM X, Greek Vases and Antiquities
ROOM XI, Hutchinson-Ryerson Collection of Metal Work

SECOND FLOOR.

ROOM XII (Hall), Century Drawings
ROOM XIII, Modern Oil Paintings
ROOM XIV, Lecture Room, Arundel Reproductions
ROOM XV (Hall), Century Drawings and Pictures
ROOM XVI, Old Dutch Masters
ROOM XVII, The James W. Ellsworth Collection of Paintings
ROOM XVIII, The James W. Ellsworth Collection of Porcelains.
ROOM XIX, Paintings lent by Mr. Albert A. Munger
ROOM XX, Passing Exhibitions
ROOM XXI, Modern Oil Paintings and Decorative Art Collection.

THIRD FLOOR.

ROOM XXII, XXIII, XXIV, School Rooms
ROOM XXV, XXVI, XXVII, XXVIII, XXIX, XXX,
XXXI, XXXII, XXXIII and XXXIV, School Rooms
THE ART INSTITUTE OF CHICAGO.

The Art Institute maintains a permanent exhibition, open every week day from 9 to 5 o’clock. It is free to members and their families at all times, and free to all upon Saturdays and Sundays.

All friends of the Art Institute are invited to become members. Annual members pay a fee of ten dollars for the year. Governing members pay ten dollars a year and an initiation fee of one hundred dollars. All members are entitled, with their families and visiting friends, to admission to all exhibitions, receptions, public lectures, and entertainments of the Institute.

January, 1892.
Thirteen of the most important pictures of the present collection were purchased in June, 1890, from the famous Demidoff Collection in Florence.

The founder of the Florentine branch of the family of Demidoff was Count Nikolai Demidoff, a learned and rich Russian noble, noted for benevolence, born near St. Petersburg in 1774, died in Florence in 1828. His son, Anatoli Demidoff, inherited his father’s tastes and was distinguished as a patron of science and literature.

His munificence as a patron of art gave him European celebrity and the palace of San Donato, the family seat in Florence, became a treasure house of art. He married the daughter of Jerome Bonaparte, and died in Paris in 1870.

From him the collection, the title, and the palace of San Donato descended to his nephew, the late Prince Paul Demidoff, who added greatly to the collection, but in 1880, sold the palace and the greater part of the collection and removed to Pratolino, the ancient seat of the Medici family, six miles from Florence. At this time the San Donato Catalogue was published, often quoted in the following pages. Some of the pictures now in the Art Institute are described in this catalogue, but were withdrawn from sale by Prince Demidoff as the choicest part of the collection, while others do not appear in the catalogue, and were probably never intended to be sold. Enough pictures remained after the sale of 1880 to occupy a beautiful gallery at Pratolino, and the works now exhibited remained in this gallery until they were purchased for the Art Institute from the surviving Princess Demidoff, who was formerly the Princess Lise Troubetzkoi, in June of 1890.

Autotypes of these pictures have been made by Braun, of Paris, and may be bought at the Art Institute.
ROOM XVI.

OLD DUTCH MASTERS.

FROM THE DEMIDOFF COLLECTION.
Holbein, Hans, the younger; was born in Augsburg about 1497, the son and pupil of Hans Holbein, the elder. He lived most of his life at Basle. He not only painted many sacred subjects and portraits, but decorated houses with wall paintings, and published a great number of designs and series of engravings. The most celebrated of the latter is the "Dance of Death." He was the intimate friend of Melancthon and Erasmus. In 1526 he was invited by Henry VIII to England, and became the guest of Sir Thomas More. Here he made portraits of most of the eminent men of the period in England. He returned to Basle, but was driven by the troublous times of the Reformation back to England, where about 1536 he became painter to Henry VIII. He died in London, according to recent authorities, in 1543, although some place his death as late as 1554.
HANS HOLBEIN, THE YOUNGER, 1497—1543.

PORTRAIT OF A MAN.

This picture was in the collection of the Baron de Beurnonville, sold in Paris, May, 1881, and passed into the collection of M. E. May, sold in Paris, June, 1890.

It was formerly in the Sciarrara Gallery.

The following description is from the de Beurnonville Catalogue:

"PORTRAIT OF A MAN.—A half-length, three-quarters view; turned to the left; dark chestnut hair cut straight above the eyebrows and falling over the ears. A brown felt hat with a broad, raised brim. A gown in small folds and a red cloak ornamented with black velvet. A small flower in the right hand; the left hand is close to the lower edge of the picture; plain green background. This portrait of a noble character has been also attributed by some connoisseurs to Albert Dürer, of whom it is worthy in all respects. Gallery Sciarrara."

On wood, h. 1 ft. 5½ in., w. 1 ft. 0¾ in.
Rubens, Peter Paul; was born in Westphalia in 1577, the son of a Protestant refugee from Antwerp, whither the family returned after the death of the father. He studied under Adam van Noort and Othon van Veen, and became himself the master of Van Dyck, Teniers, the younger, Jordaens, Snyders and many others. His home most of his life was in Antwerp, and he died there in 1640, full of honors, civic as well as artistic. In his youth he visited Italy, where the Duke of Mantua became his patron and protector. In more mature years he was charged with important diplomatic missions to Spain, Holland and England. He was twice married, the second time at the age of fifty-three to the niece of his former wife, a girl of sixteen, whose portrait is familiar to the world in a great number of her husband’s paintings. In his day no painter in Europe could pretend to equal Rubens in reputation and success. His pictures are said to number 2,253, many of them of great size and elaboration. They are found in great numbers in the museums of London, Paris, Munich, St. Petersburg and the other cities of Europe.
PETER PAUL RUBENS, 1577—1640.

PORTRAIT OF THE MARQUIS SPINOLA.

FROM THE DEMIDOFF COLLECTION.

The following is the description of the San Donato Catalogue, March, 1880:

"PORTRAIT OF SPINOLA.—A bust, three-quarter view, turned to the left, bare-headed, with thick gray hair, curled moustache and a tuft on the chin. A broad plaited ruff flattened under the neck of the steel cuirass, relieved with ornaments of gold. Upon the breast is the collar of the Order of the Golden Fleece. A table at the left supports his helmet. A head full of acuteness, sagacity and energy. The master has literally reflected completely the soul of his model. Rubens was never willing to separate himself from this magnificent portrait which he had painted during a stay at Genoa. This work, of so grand a character, was kept at Antwerp, in his private collection. It figured under No. 98 of the inventory made after the death of the illustrious artist."


Canvas, h. 2 ft. 5¾ in., w. 1 ft. 11¾ in.
Hals, Frans, the elder; the descendant of an old, rich family of Haarlem, was born probably at Antwerp about 1581. His whole professional life was spent in Haarlem, where he died in 1666. He was a man of irregular habits, and suffered from poverty and debt, but he was also a man of force and humor, and an industrious artist, as is abundantly shown by the number of his existing works. He was a contemporary and rival of Van Dyck, although very different in style. His brother, Dirk Hals, and five of his seven sons were painters. His most important pictures are in the museum at Haarlem, and fine examples exist in most of the other European galleries. The present picture is a portrait of one of his artist sons, Harman, the eldest.
FRANS HALS, 1581–1666.

PORTRAIT OF HIS SON.

FROM THE DEMIDOFF COLLECTION.

The following is the description of the San Donato Catalogue, March, 1880:

"Portrait of His Son, Harmen Hals.—His illustrious father represents him at half-length, seen in three-quarters view, and following with his eyes the spectator. The head, adorned with abundant curls of a strong, brown color, is covered with a black, soft hat easily placed on the back of the head. His upper lip is concealed by a mustache, fine and silky. The collar turned down, doublet black, cloak of the same color. The left hand, gloved, is supported upon the hilt of a sword, the right hand rests upon the hip. A superb portrait, which relieves itself upon the gray background of the studio, where may be discovered a palette hung upon the wall. The canvas, which is signed in monogram, bears the inscription, æTLA. 32, 1644."

Canvas, h. 2 ft. 9½ in., w. 2 ft. 2 in.
VAN DYCK, ANTHONIUS; known as Sir Anthony Van Dyck, was born in Antwerp, 1599, the son of a silk merchant. He was the pupil of Rubens, upon whose advice he visited Italy. He painted in Antwerp, and afterwards at the Hague, and finally, after 1632, in England, where he was court painter of Charles I, and received the honor of knighthood. During the next nine years he painted an enormous number of admirable portraits in London. He died in London at the age of forty-two. Van Dyck executed some important historical and sacred subjects, but was most famous as a portrait painter. Smith's Catalogue gives a list of upwards of 950 works by this painter.
ANThONY VAN DycK, 1599-1641.

PORTRAIT OF THE PRINCESS HELENA LEONORA DE SIEVERE.

FROM THE DEMIDOFF COLLECTION.

The following description is from Smith's *Catalogue Raisonné*, Vol. III, p. 205:

"PORTRAIT OF HELENA LeonORA DE SIEVERE.—The countenance, which is of oval form, is seen in a three-quarter view, with the hair simply turned up in front; a kerchief of open lace-work covers the bosom and shoulders; and the dress consists of black silk. The hands are joined in front.

"Engraved by Visscher, from a picture then in the collection of Lord Somers."

Canvas, h. 3 ft. 3¾ in., w. 2 ft. 8¾ in.
Rembrandt van Ryn was born near Leyden, in 1608, the son of a miller. Educated under comparatively obscure artists, he surpassed his masters at an early age and painted the famous “School of Anatomy,” now at the Hague, at the age of twenty-six. He lived most of his life in Amsterdam, where he married in 1634, and was highly successful in his profession, but he suffered from financial reverses, probably due to bad management. He died in 1669. He was the master of a numerous school, and was a very productive painter.

No less than 614 paintings by his hand are described by Smith in the Catalogue Raisonné, and there exist not less than 2,000 of his drawings and etchings. Among his most famous paintings are “Tobit and the Angel Raphael,” “The Woman taken in Adultery,” “The Night Watch,” “The Syndics of the Merchant Drapers,” and a portrait of himself and his wife. By all critics Rembrandt is placed in the first rank of the great artists, and his works are more and more valued. The present picture was painted in 1645, when the artist was between thirty-five and forty years old.
REMBRANDT VAN RYN, 1608-1669.

PORTRAIT OF A YOUNG GIRL.

FROM THE DEMIDOFF COLLECTION.

This picture has sometimes been called "The Child of the State," for reasons explained in the following description from the San Donato Catalogue, March, 1880:

"YOUNG GIRL.—At a window appears a young girl wearing the picturesque costume of the orphans of North Holland. Seen full front, the two hands resting on the sill of the casement. She turns her eyes to the left, as if looking at somebody. The collar, close at the neck, is relieved by a necklace of coral, with two strings of pearls. Her costume is composed of a dress of fustian, of which the waist is confined at the opening by lacinings of red cord, and an apron. The chest is protected by a plastron of red stuff, and the sleeves of the same color reach to the fore-arm. These signs indicate that this young woman is assisted by the Asylum, and placed under the guardianship of everybody. The rays of the warm sunlight strike in a lively manner a part of the head and the left hand, while all the rest is enveloped in an illusive shadow. This treasure of art is signed in full, and dated 1645: has been engraved by F. L. Geyser."


Canvas, h. 3 ft. 5 ½ in., w. 2 ft. 10 ½ in.
Terburg, Gerard; properly Terburch, was born at Zwolle, 1617, the son of an obscure artist. His early success was in painting miniature portraits. He visited the courts of France, England and Spain, and was knighted by Philip IV. About 1647 he painted the "Peace of Münster," a picture now in the National Gallery in London, considered his master-piece, which represents the Dutch Delegates ratifying the treaty of peace with Philip IV. A portrait of Philip IV by Velasquez is number 45 of the present Art Institute collection. Terburg lived at Haarlem, and afterwards at Deventer, and became Burgomaster of the latter city. His pictures are not very numerous. Among the most important are his own portrait in the Amsterdam Museum; "The Music Lesson," in the National Gallery at London; same subject in the Louvre; and "The Mandolin Player," in the Antwerp Museum. He died at Deventer, 1681.
GERARD TERBURG, 1617—1681.

THE GUITAR LESSON.

FROM THE DREMIDOFF COLLECTION.

Presented by Charles T. Verkes.

The following description is from Smith's Catalogue Raisonné, Vol. IV, p. 124:

"THE LESSON ON THE GUITAR.—A lady elegantly dressed in a red velvet negligé bordered with ermine, and a white satin petticoat embroidered with gold, seated at a table, which is covered with a green carpet, playing on a guitar, and accompanying the music with her voice, while her master stands on the other side of the table beating time with his hand; some music books and a violoncello are upon the table, and a beautiful spaniel lies asleep on a chair in front of the room. An excellent production of art."

2 ft. 2½ in. by 1 ft. 9 in.—c.

 Prince Galitzin, Paris, 1825.
 John Fairlie, Esq., Paris, 1830.

* * * * *

A duplicate of the preceding picture, engraved by Lewis, is in the collection of Henry Philip Hope, Esq.

2 ft. 2 in. by 1 ft. 9 in.—c.
OSTADE, ADRIAAN JANSOON VAN; was born at Haarlem, 1610, the son of a weaver. He was the pupil of Franz Hals, and the fellow student of Brauwer. His favorite subjects were interiors with peasants dancing, smoking, or playing cards, and village fairs and merry-makings. In spite of his gay subjects, his own portrait, painted by himself in middle life, represents a grave, melancholy man in the costume of a Puritan. He was twice married, and died in 1685, leaving about four hundred known oil pictures and many water colors, drawings and etchings. The present picture is one of his most important and excellent works.
ADRIAAN VAN OSTADE, 1610—1685.

THE JUBILEE.

FROM THE DEMIDOFF COLLECTION.

The following description is from Smith’s Catalogue Raisonné, Vol. I, p. 145:

“The interior of a room, with numerous assemblage of peasantry, among whom, and in the middle, are a man and a woman dancing (the former without shoes) to the music of a violin played by a man mounted on a bench; on the right side and front are a boy playing with a dog, and a girl with a doll; a variety of incidents corresponding with the festive meeting is depicted throughout the company. An open door at the end of the apartment affords a view of the distant landscape. Signed and dated 1675. This capital picture is remarkable for its powerful coloring and effect; and although it was painted in the sixty-fifth year of the artist’s age, yet the same careful finishing pervades every part, as any of his earlier works possess.”

Collection of Monsieur de Colonne,
Edward Coxe, Esq., 1807.
John Dent, Esq., 1827.

Canvas, h. 1 ft. 7½ in., w. 1 ft. 4½ in.
Teniers, David, the younger; was born at Antwerp in 1610. He was the son of David Teniers, the elder, a distinguished artist, but the son surpassed the father. He was a prosperous and successful artist, the intimate friend of Rubens, and married the daughter of Jan Brueghel. He was painter to the Governor, Archduke Leopold William, and found generous patrons in Queen Christiana of Sweden and Philip IV of Spain. The Madrid Gallery is still rich in the works of Teniers, acquired by Philip IV. In 1650 he left Antwerp and went to Brussels, where he lived until his death in 1694. Smith's Catalogue enumerates nearly seven hundred pictures by his hand. Among them are several entitled "The Guard Room," variations upon the same theme as the present picture.
DAVID TENIERS, 1610—1694.

THE GUARD HOUSE.

FROM THE DEMIDOFF COLLECTION.

The following description is from Smith's *Catalogue Raisonné*, Vol. III, p. 354:

"A CORPS DE GARDE.—The foreground is occupied with a variety of armor, colors, drums, and other military implements; the principal figure is a man entering with a cloak on his arm."

1 ft. 9 in. by 2 ft. 4 in.—cop. Collection of Sir L. Dundas, Bart., 1724.
Van de Velde, Adriaan, was the son of Willem van de Velde, the elder, and the younger brother of William van de Velde, the younger, author of No. 13 of this collection. Adriaan was born at Amsterdam in 1635 or 1636, studied with Wynants, and afterwards with Wouwerman. He painted genre and battle pieces; but especially excelled in landscapes with animals. He was often employed to paint figures in landscape pictures of Hobbema, Wynants and others. He died in Amsterdam in 1672, leaving about 200 known pictures.
ADRIAAN VAN DE VELDE, c. 1635—1672.

LANDSCAPE AND CATTLE.

FROM THE DEMIDOFF COLLECTION.

The following description is from the San Donato Catalogue, March, 1880:

"PASTURE.—In the foreground, on the bank of a river which loses itself in the distance after having passed under a Roman viaduct, a shepherd and shepherdess chat and guard a herd composed of a horse and some cows and goats. The shepherd, with his back toward us, leaning upon the crupper of the horse, is placed in the center of the composition. In front of the horse, an ox of a yellowish color, his back spotted with russet, walks quietly to the left. A russet cow rests near the woman and two goats browse upon the little shoots that carpet the rocks at the left. Beyond the river a steep path, with mossy ruins towering above, leads to the viaduct. The mountains in profile against the beautiful Italian sky, gilded by the rays of the setting sun, form a picturesque landscape. This canvas in all its loveliness contains all the qualities which distinguish the master, happy composition, warm, vigorous and brilliant color, painted delicately and freely. It is described in Smith, Vol. V, page 211, No. 126. 'This is an exquisite production of art,' he says with truth."


Canvas, h. 2 ft. 3¼ in., w. 2 ft. 7½ in.
Zeeman. The proper name of this artist was Renier Nooms. He was born in Amsterdam about 1612. Not much is known of his life, except that he lived for a long time in Berlin, and was painter to the Elector Frederick William. He also visited England and France. He is supposed to have studied with the elder Willem van de Velde. He published etchings in Amsterdam, and also in Paris about 1650–55. Died not earlier than 1673. Among his important pictures are: “Sea Fight near Leghorn,” in the Amsterdam Museum; “Seashore with Boats,” in the Berlin Museum, and a “View of the Old Louvre,” in Paris.
ZEEMAN (RENIER NOOMS), c. 1612-1673.

COAST SCENE.

FROM THE DEMIDOFF COLLECTION.

Presented by Byron L. Smith.

A low shore, a smooth sea, and a group of fishing boats setting sail. In the immediate foreground are five figures, of which three are securing a boat; on the right, one, a man with a red cap, is carrying a loaded basket, and one stands in the water holding a net. On the principal boat several sailors are at work, while to the left are numerous boats with colored sails, picturesquely patched, carrying people and merchandise. In the distance boats in full sail. Cumulous clouds of delicate gray tone cover most of the sky.

Canvas, h. 1 ft. 10½ in., w. 1 ft. 7 in.
Steen, Jan; was born in Leyden in 1626, the son of a prosperous brewer, and died in the same city in 1679. He studied under Adriaan van Ostade, whose influence shows itself in his works, and also under Adriaan Brouwer and Jan van Goyen. He married the daughter of van Goyen in 1649. That he worked hard is shown by the number of his pictures, more than 500; that he was improvident is shown by the record of executions for debt which have been discovered at Haarlem. Towards the end of his life he is said to have kept a tavern. A large proportion of his works are in English private collections, but many of his pictures are also found in the Royal Museum at Amsterdam, the Hermitage at St. Petersburg and other public galleries.
The following description is from the San Donato Catalogue, March, 1880:

"**The Family Concert.**—The concert takes place in a parlor lighted on the left by a window hung with red curtains, one sash of which left open discloses a windmill attached to a dwelling. The principal group is composed of Jan Steen, his wife and child, and his brother-in-law performing on a musical instrument. On the left Steen, seated on a bench near the window, rests his elbow upon a table, and strikes with so much vigor the chords of his guitar that his young wife has to recall him to the time. Placed in the centre of the composition, and wearing a blue satin dress, she sings, following the score with extreme attention. Her brother, seated at the right, plays the clarionet, and the little son of the master, who has possessed himself of a long clay pipe, avails himself of it to scrape the strings of a bass-viol set against a chair before the table. In the background a young man tunes a violin, and the sister-in-law of Steen converses with the landscape painter, Van Goyen, his father-in-law. An attendant descends a staircase on the right, bringing refreshments. The table is covered with a rich Smyrna cloth, upon which lies the music, one sheet bearing the signature of the painter and the date 1666. Upon the wall is hung among musical instruments one of the most celebrated pictures of Rubens, 'The Lion Hunt,' now in the Pinakothek, Munich. Engraved in *L'Art* by H. Lefort. Collection of Sir Charles Bagot, Baronet."


Canvas, h. 3 ft. 1 in., w. 3 ft. 5 in.
RUYSDAEL, JAKOB VAN; reckoned the greatest of the Dutch landscape painters, was born at Haarlem about 1630, and died in the same city about 1681. The details of his life are uncertain, but there appears no doubt that he was associated with the painters, Nicholas Berghem, Adriaan van de Velde and Hobbema. His favorite subjects are woodland scenes, picturesque mills and cottages, streams and waterfalls. He also painted stormy coast scenes and mountain views. His works are numerous, Smith's Catalogue describing four hundred and forty-eight pictures. They are found in all the foreign public galleries.
JAKOB VAN RUYSDAEL, c. 1630-1681.

THE CASTLE.

FROM THE DEMIDOFF COLLECTION.

The following description is from the San Donato Catalogue, March, 1880:

"THE CASTLE.—In the middle distance rises a château surrounded by a thicket and full-grown forest. The waters of a brook, hemmed in by rocks covered with verdure, sweep round this château, and in the foreground fall in cascades upon the trunk of a tree fallen into the torrent. Some felled trees are seen on the right bank; distance mountainous. A superb picture, which has been engraved by Leopold Flameng. Signed in monogram upon the face of a rock, described in the Catalogue Raisonné of Smith, Vol. VI, page 9, No. 7, as an excellent picture. Collection of Lady Stuart."

Canvas, h. 2 ft. 4 in., w. 1 ft. 10 in.
Hobbema, Meindert. But little is known of the life of this great landscape painter, who occupies a place by the side of Ruysdael. Although there is evidence that his merit was appreciated by the distinguished artists of his own time, it is only recently that his high rank has been recognized by the general public. Hence the obscurity in which his life remained. His life extended about from 1638 to 1709. He lived and was married in Amsterdam, and was undoubtedly influenced by Ruysdael, although he was in no wise an imitator of that master. It is believed that he lived and died in poverty. His usual subjects are mills, pools and trees, often in an olive key, or in sober gray and russet. His more celebrated pictures are in the public museums of Amsterdam, Antwerp, London, Paris and other cities. The present picture is one of the largest and most important of his works.
MEINDERT HOBBEMA, C. 1638—1709.

THE WATER MILL.

FROM THE DEMIDOFF COLLECTION.

In this picture the greater part of the foreground is occupied by water, into which, upon the right, pours a thin sheet of water from a sluiceway in front of a mill. Three ducks swim upon the pool. Under the sluiceway two waterwheels are seen. The large red roof of the low mill is relieved against a thick wood on its left and a row of trees on its right. To the left of the center in the foreground is a large group of half a dozen or more trees, and still further to the left a road, entirely open, winding off into the distance. Upon this road walk in the foreground a man with a red coat, and a pole over his shoulder, and in the middle distance a man and a woman. The sky is blue, with cumulus clouds, the landscape sunlit here and there. A woman at the door of the mill, two slender trees in front of it, a kind of wharf along the mill pond, and some distant buildings half hidden by trees in the left distance complete the description of the picture.

Canvas, h. 2 ft. 11 in., w. 3 ft. 7¾ in.
Mieris, Willem van, son of Frans van Mieris, a distinguished painter, was born at Leyden, 1662. He studied under his father and adopted his style. His best pictures are domestic and familiar subjects. He became blind toward the end of his life, and died at Leyden in 1747. His genre pictures are finished with the most painstaking care. The Dresden Gallery has a considerable number of his works.
Willem van Mieris, 1662—1747.

The Happy Mother.

From the Demidoff Collection.

Presented by Edson Keith.

A genre picture in which the finish of detail is carried to the last degree. In a high room with flat timbered ceiling, tiled floor, and a window to the left, sits a substantial mother clad in brown dress open at the breast, blue apron, white cap and kerchief, offering something in a spoon held in the right hand to a reluctant child of a year or two old, who is supported in her lap by her left hand. The incident appears to be the weaning of the child. At the right hand of the mother a boy of ten or twelve holds a dish and watches the child. A little brown and white King Charles spaniel, sitting at her feet, lifts up one paw and turns back his head, also to observe the child. A cradle, with pillow and blankets thrown over it, occupies a prominent central position. The right foreground is occupied by a table covered by a white cloth over a green spread, upon which are an earthen jug, a loaf of brown bread and other objects. In the background, beyond the table, a man seated, and, seen from behind, smokes his pipe. A bed occupies a curtained recess in the background. About the room are various objects, a suspended cage, a hanging lantern, a cupboard secured against the wall, a broom, dishes, etc., all painted with the finish of a miniature. The picture is brilliant and in perfect preservation.

Canvas, h. 1 ft. 10½ in., w. 1 ft. 7 in.
15. **School of Paul Veronese.**
   *Music.*

16. **School of Titian.**
   *Susanna and the Elders.*
   Lent by Frederick Voltz.

17. **Van der Neer.**
   *Moonlit Landscape.*
   Lent by Durand-Ruel.

18. **Goyen, Jan van.**
   *On the Banks of the Meuse.*
   Lent by P. C. Hanford.

19. **Titian (Tiziano Vecelli).**
   *Portrait of Philip II, King of Spain.*
   Lent by P. C. Hanford.

20. **Murillo, Bartolomé Esteban.**
    *The Immaculate Conception.*
    Lent by P. C. Hanford.

21. **Ruisdael, Jakob van.**
    *A Wooded Landscape.*
    Lent by P. C. Hanford.

22. **Cuyp, Aelbert.**
    *Cavaliers on a Road in Holland.*
    Lent by P. C. Hanford.

23. **Velasquez, Diego.**
    *Portrait of Philip II, King of Spain.*
    From the Seeréan Collection.
ROOMS XVII and XVIII.

COLLECTIONS OF PAINTINGS AND PORCELAINS

LENT BY

JAMES W. ELLSWORTH.

See Ellsworth Catalogue.
MODERN OIL PAINTINGS.

24. Healy, G. P. A.
   *Armenian Fathers.* Purchased. 1879.

25. Pearce, Charles Sprague.
   *The Beheading of John the Baptist.* Bought by subscription and presented. 1882.

   *Les Amateurs.* Bought by subscription and presented. 1883.

27. Thompson, Harry.
   *Un Calavire.* Bought by subscription and presented. 1884.

28. Dannat, William T.
   *A Sacristy in Aragon.* Bought from Opera Festival Association Fund. 1887.

29. Dannat, William T.
   *Still Life, Fruit.* Bought from Opera Festival Association Fund. 1887.

30. Dannat, William T.
   *Study Head of Aragonese Smuggler.* Presented by the artist. 1887.
31. NEAL, DAVID.
   *Interior of St. Mark's.* Presented by Samuel M. Nickerson. 1887.

32. SHIRLAW, WALTER.
   *Portrait of Himself.* Presented by Joseph M. Rogers. 1887.

33. HITCHCOCK, GEORGE.
   *Holland Flower Girl.* Presented by Potter Palmer. 1888.

34. COLE, DAVID.
   *A Tavern Card Wrangle.* Presented by John Cudahy. 1889.

35. DAVIS, CHARLES H.
   *The Close of Day.* Purchased from Opera Festival Association Fund. 1889.

36. BRETON, JULES.

37. JETTEL, EUGENE.
   *Mariage dans le Nord de la Hollande.* Presented by P. C. Hanford. 1890.

38. BRIDGMAN, F. A.
   *Women of Biskra Weaving the Burnoose.* Presented by the artist. 1890.
39. BRIDGMAN, F. A.
   *Young Woman's Head.* Presented by the artist. 1890.

40. CAZIN, J. C.
   *Solitude.* Presented by J. L. Norton. 1890.

41. ESCRIBE, CHARLES.
   *Incident of Franco-Prussian War.* (Water Color.) Presented by H. S. Van Gigch. 1891.

42. P. TOFT,
   *Mount Saint Michael.* (Water Color.) Presented by George E. Adams.
ROOM XIX.

PAINTINGS FROM THE PRIVATE COLLECTION OF
MR. ALBERT A. MUNGER, OF CHICAGO.

50. Vibert, Jehan Georges.
   *The Trial of Pierrot.* (Water Color.)

51. Girardet, Edouard.
   *A new Arrival Causing Consternation.*

52. Fromentin, Eugène.
   *The Combat.*

53. Zimmermann, E.
   *Needlessly Anxious.*

54. Hagborg, C.
   *The Return of the Fishing Fleet.*

55. Makovski, Constantine.
   *Alexandrovna.*

56. Michetti.
   *Springtime and Love.*
57. Frappa, Jose.  
   Preparing the Sermon.

58. Delort, Charles Edouard.  
   The Admiral in Port.

59. Jacquet, G.  
   The Queen of the Camp.

60. Gérôme, Jean Léon.  
   The Grief of the Pasha.

61. Von Bremen, Meyer.  
   Coming from the Market.

62. Faed, J.  
   The Young Duchess.

63. Achenbach, Andres.  
   Storm at Scheveningen.

64. Van Marcke, Emile.  
   Cattle in the Meadow Lands.

65. Charlemont, Hugo.  
   The Royal Library.

66. Munkacsy, Mihaly.  
   The Wrestler's Challenge.

67. Ziem, Felix.  
   Evening at Marseilles.
68. Scheveninger, C.
The Secret.

69. Stevens, Alfred.
At the Railway Station.

70. Wahlberg, Alfred.
Bright Moonlight in Sweden.

71. Clays, P. J.
A Summer Day in Holland Waters.

72. Dupré, Julien.
In the Harvest Field.

73. Bréton, Jules.
By the Sea.

74. Makart, Hans.
Treasures of the Sea.

75. De Neuvillé, A.
The Piece in Danger.

76. Van Schendel, P.
Evening Market Scene in Amsterdam.

77. Casanova, Antonia.
Stop Your Crying.
PAINTINGS FROM VARIOUS SOURCES.

For information concerning pictures offered for sale inquire at the desk.

78. Shaw, Annie C. (deceased).
   The Russet Year.

79. Flameng, François.
   Cat at Play. Lent by Mr. C. J. Singer.

80. Howe, William H.
   Early Start to Market—Environs of Amsterdam, Holland.

81. Diaz, Narcisse.
   Mother and Children. Lent by Mr. C. J. Singer.

82. Pokitonow, J.
   Country Scene. Lent by Mr. C. J. Singer.

83. Pearce, Charles Sprague.
   Head of a Young Girl. Lent by Mr. C. J. Singer.

84. Dannat, W. T.
   After Mass. Lent by Mr. C. J. Singer.
85. Elliott, Charles.

86. Jacque, Charles.
   At the Brook.  Lent by Mr. John Cudahy.

87. Blum, R. F.
   Scene in Venice.  Lent by Mr. C. J. Singer.

88. Wyant, A. H.
   Wood Interior.

89. Lepine, J.
   A Port.  Lent by Durand-Ruel.

   The Judgment of Paris.  Lent by Mr. Albert A. Munger.

91. Aivazovsky, John.
   The Storm.  Lent by Mr. S. S. Costikyan.

92. Gérôme, Jean Leon.
   Egyptian Dancing Girl.  Lent by Mr. C. J. Singer.

93. Kaemmerer, Frederick Henri.
   Mediste, 16th Century.  Lent by Mr. C. J. Singer.

94. Boudin, E.
   Debarkation at Dordrecht.  Lent by Durand-Ruel.
95. **Grayson, Clifford P.**
   *Pont Aven; Rainy Day.*
   Lent by Mr. C. J. Singer.

96. **Maynard, Guy Ferris.**
   *Dutch Peasants.*

97. **Coman, Mrs. A. B.**
   *Landscape.*
   Lent by Mr. C. J. Singer.

98. **Schreyer, Adolph.**
   *Fleeing from the Flames.*
   Lent by Mr. Albert A. Munger.

99. **Jettel, E.**
   *Landscape.*
   Lent by P. C. Hanford.

100. **Grolleron, P.**
    *Soldier.*
    Lent by Mr. John Cudahy.

101. **Dupré, Jules,**
    *A Pastoral.*
    Lent by Mr. John Cudahy.

102. **Attributed to Millet.**
    *Harbor—Ship in Distress.*
    Lent by Mr. Charles D. Wright.

103. **Cole, Thomas (deceased).**
    *Scenery in California.*
    Lent by J. Melville Green.
104. GÉROME, J. L.
   *Bull Fight.*
   Lent by N. Costikyan.

105. WEISS, GEORGE.
   *The Chess Players.*
   Lent by C. A. Mair.

106. LINDER, P.
   *The Flower Girl.* (Water Color.)

107. BROZIK, V.
   *Columbus before Ferdinand and Isabella.*
   Lent by P. C. Hanford.

108. SULLY, THOMAS.
   *Portrait of Chief Justice John Marshall.*
   Lent by Miss Fannie M. Cole.

109. NOBLE, THOMAS S.
   *The China Painter.*
   Lent by Howard.

110. CHEBOWSKI (ST.).
    *Bazaar in Cairo.*
    Lent by N. Costikyan.

111. COPY OF RAPHAEL’S
    “Transfiguration.”
    Lent by Mrs. Perry H. Smith.

112. HEALY, G. P. A.
    *Portrait of John C. Pray.*

113. MELCHERS, GARI.
    *The Sermon.*
    Lent by Potter Palmer.