

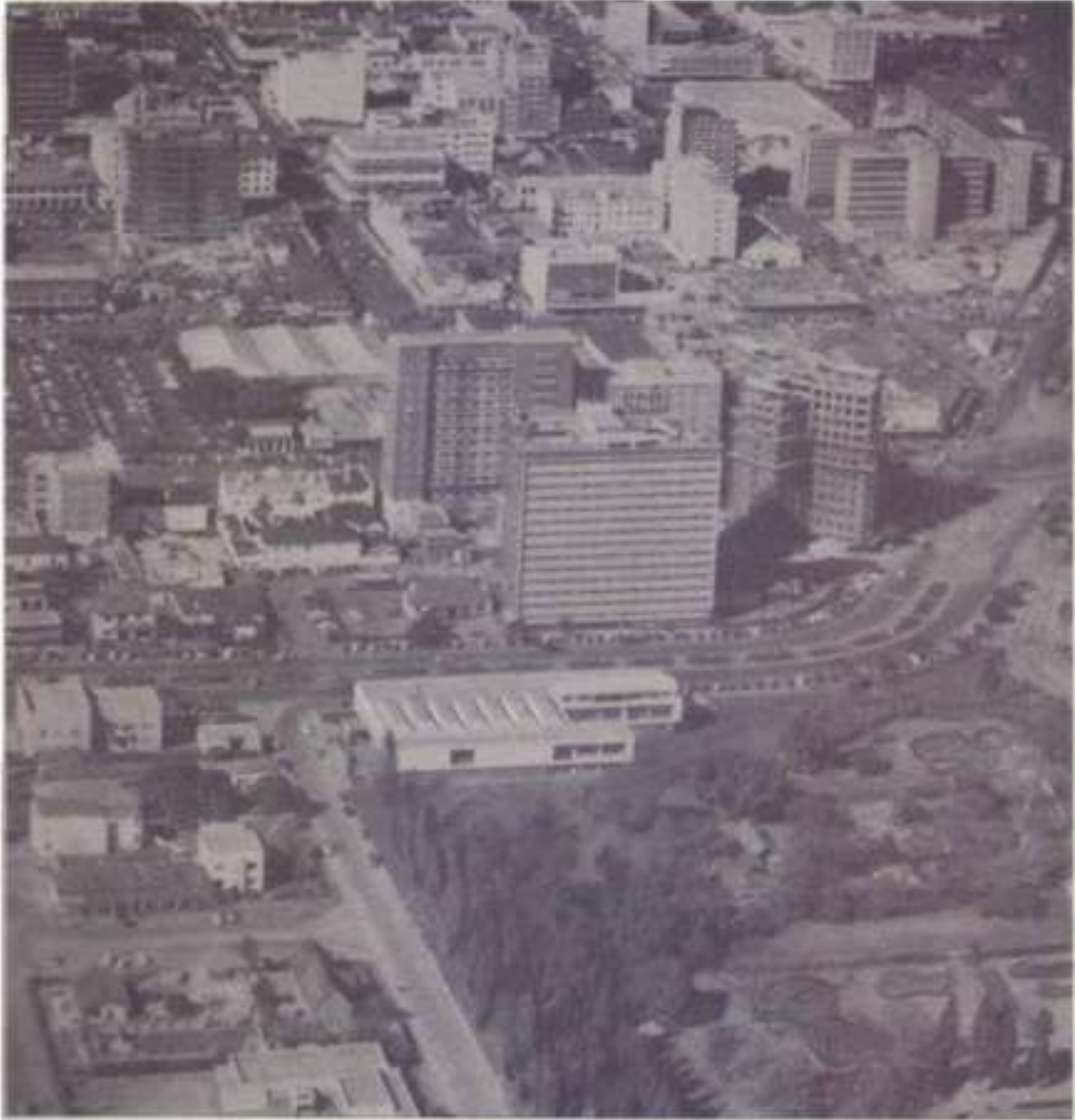
RHODES NATIONAL GALLERY

INAUGURATED BY HER MAJESTY, QUEEN
ELIZABETH, THE QUEEN MOTHER,
ON JULY 16th, 1957

SOUVENIER
CATALOGUE
OF THE OPENING
EXHIBITION

FROM 16th JULY TO 1st SEPTEMBER





An aerial view of Salisbury showing the Rhodes National Gallery, centre foreground

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The following friends of the Gallery have given invaluable voluntary assistance in the preparation of this Exhibition :-

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Acknowledgements

With pleasure we record our profound gratitude to all those who have made this Opening Exhibition possible: to the :French, Dutch, Belgian, British and Federal Governments, to Museums, their Directors and to all private collectors who have lent generously to so distant a country.

We are infinitely grateful to Monsieur Georges Salles, K.B.E., Director of all French Museums and Chairman of the International Council of Museums, to Monsieur Jean Cassou, Director of the Museum of Modern Art, Paris, to Sir Philip Hendy, Director of the National Gallery and Chairman of the Fine Arts Committee of The British Council, to Sir John Rothenstein, Director of the Tate Gallery, to Jhr. Roell and Jr. Sandberg, Directors of the Rijksmuseum and the Stedelijke Museum, Amsterdam, and to Monsieur Emile Langui, Director General at the Ministry of Public Education in Brussels.

M. Albert Chatelet of The Louvre Museum, Paris and Miss Pauline Yogelpoel, of The Contemporary Arts Society, London, have acted as co-ordinateurs in the organisation of this Exhibition with the Rhodes National Gallery. We record our gratitude for the work they have done, without which it would have been impossible to terminate our projects operating so far from Europe.

We are extremely indebted to air companies who have taken very special measures to transport and protect unique works of art with extra planes and services. These are the U.A.T., the C.A.A. and the B.O.A.C. companies.

We wish to thank the British General Electric Company of Central Africa for services rendered during the ceremony.

Preface

An art gallery for Rhodesia is not a new idea; residents in the Colony often discussed it in the nineteen thirties. The outbreak of war put a stop to such projects, but Sir James McDonald who died in 1943 bequeathed a large sum to build a gallery in Salisbury.

In 1952, when the dust of war had subsided, the Government of Southern Rhodesia appointed an Inaugural Board; in 1953 legislation was passed setting up a statutory Board of Trustees to take over responsibility for the building, equipment and administration of the proposed institution.

The Salisbury City Council generously presented an eminently suitable site, and in 1954 a competition was held for the design of the building. This was won by the Salisbury firm of architects, Messrs. Montgomerie and Oldfield. Building began in 1955, the Contractors were efficient and punctual, and the shell of the gallery was finished at the beginning of 1957.

Meanwhile Mr. Frank McEwen, previously Fine Arts Officer of the British Council in France, had been appointed Director.

Our gallery is greatly honoured by the consent of Queen Elizabeth the Queen Mother to perform the opening ceremony. This happy augury will ensure its value to the increasing spirit of the Federation.

CHAIRMAN OF TRUSTEES.

Messages from Europe

" . . . our friendliness, our confidence, our esteem is made manifest to-day by the importance of the consignment Europe, and notably France, is sending to the Gallery in Salisbury.

" We know that the works of our Old Masters will be exhibited in the most modern surroundings and contemporary atmosphere. The time these pictures spend in Rhodesia will be a period of rejuvenation for them. They will appear before a new public in the new light of an architecture which, from my knowledge of its plans, is best adapted to the exigencies of a modern museum.

" To rejuvenate and vivify ancient art nothing can compare with this new angle of optics which belongs to the future."

GEORGES A. SALLES,

*Director of all French Museums and Chairman of the
International Council of Museums.*

*29th June,
1957.*

" . . . with a maximum of harmonious conditions a new gallery has been built in a new country.

" To inaugurate this essential new enterprise museums all over Europe were asked to lend works to compose a first exhibition of masterpieces, a first panorama of universal art.

" It is with great pleasure we send a large choice of works from the National Museum of Modern Art in Paris, contributing to this manifestation which for the Rhodes National Gallery constitutes a veritable visit from our museum.

" We wish long life to this young gallery, which in these distant African lands widens the circle of fraternal exchanges between the arts of all nations of the world."

JEAN CASSOU.

Director of the National Museum of Modern Art, Paris.

Introduction

So that great art may be seen in Central Africa we have assembled, from Primitive to Contemporary, a wide panorama of European painting. To a large extent an almost impossible task has been accomplished — impossible today because fragile masterpieces, some of them 500 years old, are not really allowed to travel even between London and Paris. When we sought to borrow treasures for Rhodesia from galleries in Europe, they asked "Where is Rhodesia and in what continent?" The reply "Central Africa" brought panic to the imagination of would-be benefactors — visions of fly-ridden jungle swamps, seething with crocodiles, discouraged them. Extensive air-travel was another bogie to overcome with energetic persuasion. Thus the public must understand why certain elements of the panorama are missing, but at the same time profit fully from an occasion created for them, which could never be renewed.

*Two works by Rubens definitely promised, an El Greco and a Caravaggio, were refused at the last moment, otherwise most essential masters, makers of art history from Rembrandt to Picasso, are present. Stress has been laid on those strong points of liaison linking ancient to modern art. The serious unbigoted student opening heart and eyes to the truth of facts may suddenly discover his own "**presence**" in the "**reality**" of the 1950's in relation to all that has gone before. There is, however, joy for all eyes — for those looking only on the Past, too immobile to focus the Present — for those equally biased, appreciating nothing but the art of today — above all, for carefully tutored eyes perceiving beauty and creativeness where it is, in all times and places under the sun.*

This show is a challenge to everyone. Let us say, beware of the sweet and the pretty-pretty traps into which one naturally falls and try to confront our unaccustomed minds with forms that will finally provoke them into understanding.

"Visual Culture" is the hackneyed contemporary term but what it represents is worth fighting and suffering for, so great are the joys it brings to every moment of life. The love of looking grows from childhood to old age if it is given a chance to live: give it that chance!

Most of these paintings are created by great people in the true sense, whose works do not fade with death: by men whose energy and imagination are possessed with a thirst for new guiding truths. Every master pioneers and imposes new phases of understanding, be he Mantegna, Caravaggio, Rembrandt, Tintoretto, El Greco, Poussin, Turner, Corot, Constable, Pissarro, Cezanne, van Gogh, Picasso, Braque, Bonnard, Kandinsky, Klee or Miro.

This exhibition offers a unique occasion to meditate messages from the mother continent, to fill gaps in one's mental make-up for which this young country has not up till now been able to provide.

Many visitors will be amongst old friends: they may also make new ones. For the less experienced art lover, I suggest he wander round the show freely absorbing impressions. He should return again and again to objects that enchant him. He should not fear those that shock. Some first impressions will remain; others change radically. New notions from "out of the corner of the eye" will slowly impose themselves. Once alone, he should study the catalogue. It will help fix his interests on the map of art history. Reproductions in the catalogue may count for years to come. A reproduction is of value when the original has been seen. After wandering around freely, fixing impressions, the visitor should attempt following the evolution of art in modern times.

The flow of inspiration goes from Claude and Poussin to Turner and Corot, then on a long series of logical developments to that great explosion, the Colour Revolution, the use of vibrant colours apparent everywhere today.

Strange though the paradox may appear the "discovery" of the art of so-called primitive man is being made simultaneously with a great drive for industrial aesthetics and design. A large part of the future of art and of the applied arts lies in designing the machine and the machine-made object.

Is it necessary to insist on the advantages industrial art can bring to the commerce, the industry and to the appearance of a vital new country like Rhodesia?

For this reason, our Gallery, hailed in the Paris press (Arts et Spectacles 30th January 1957) and the Manchester Guardian (1st May, 1957) as the most modern in the world, will indulge in shows of industrial design. Design, architecture and art in its widest sense from all epochs and countries can be studied in the Gallery's library and reading room — from Lascaux cave paintings to the present day, from Vasari to Herbert Read. In the heart of Africa in this centre, a student can keep abreast of his time with reviews from London, Paris, Rome, Rio and New York.

To continue the march of art up to the present day, we must return to the 1850's. At the time of the death of Turner in those hotbeds of experimental ideas, such as Paris, new schools, like waves of original thought, followed in quick succession. Each wave broke with a scandal only to be classified later as a new aspect of universal truth. Thus that poor and abandoned outcast, van Gogh, continues to inspire the pilgrimage of millions to his halucinating works.

The movement flowed through the Impressionists — they were notably Pissarro, Monet, Manet, Degas, Sisley — then on through Cezanne, Renoir, van Gogh and Gauguin. These latter giants of modern art are fathers of the contemporary movement, they form a link between past and present. They are related through the Impressionists not only to Turner and Corot, Poussin and Claude, but to Daumier, Delacroix, Chasseriau, Gericault, and Courbet. Together they inspire Fauvism, which also comes from Pointillisme through Seurat, Pissarro, Signac and Cross, while Expressionism marches side by side. It was however, the great influence of Cezanne

that caused those successive stages of Cubism that developed brilliantly from the end of the first decade of this century.

Unfortunately shortly before the last war and since then far lesser accomplished artists than the promoters of Cubism, Picasso and Braque, have exploited formulae of pattern working sometimes with taste and strength but only to lead to a period of stagnation, an acadamism of Abstractionism. Stagnation however is the outcome of all movements in art, and partly the reason for new ones. They are not new phenomena, but the main subject of art history. The same stagnation has temporarily befallen so-called "Realism" while the pleasantries of Dada and the hallucinations of Surrealism, which helped art in the 1930's to break momentarily from formal chains, have also almost petered out.

From the acadamism of Abstractionism, and amongst very young painters, it may be hoped some form of liberation is in progress. It is a purely abstract type of explosive Expressionism. It deals in the manipulation of pigment for its own sake, and for the artist's own joy in playing symphonies of colour, texture and tension of stroke and impasto: These new experiments may or may not lead to something good. They are at their best amongst very young painters in France and in Italy, and can be seen in those generous donations to the Gallery made by the great Italian collector, Signor Damiano.

In England, Graham Sutherland and, to a large extent, Francis Bacon, are the masters of a new "magic" art full of tense, tortured expression. Powers ready to burst lurk under seemingly innocent fa;ades of work attracting world recognition and the highest honours in countries old and new.

Of an older generation towering above his contemporaries, but still the youngest in spirit of them all, is Pablo Picasso. This genius of many facets explores every

art — painting, sculpture, ceramics, engraving, (even poetry and play-writing). At the age of 76 he now tests mosaics — with uncanny facility in spirit and skill, he passes frequently from pure realism to aggressive and turbulent forms of expression. Is the atomic age, with increasing agitation and violence driving its most sensitive mediums, its artists, to manifestations of rage? If so, it will resemble those influences of the Inquisition or of cruel oppressions in the Low Countries echoed by Jerome Bosch, Peiter Breughel and Goya. However, theories are not for creative artists: they come later, providing employment for art historians, and all who attempt en

closing living art in sterilised compartments.

Art appreciation is not helped by scholarship, but by those human accelerators, enthusiasm and love. But for his tremendous limitations, Man is a free agent, free to explore his own tastes. With the aid of his beliefs, he can plan his own life or be come victim to it. His salvation is spiritual evolution and understanding. In all these things the Humanities help him. The pursuit of harmony and rythm is not always a pleasant pastime. It can not only charm — that is its weakest advantage - it can destroy and recreate notions of the mind. Today, since the advent of figures like Rembrandt and van Gogh, it is one of the most powerful levers man can use to hoist himself on to a higher level of consciousness.

FRANK McEWEN.

Catalogue of Paintings

BRITISH SCHOOL

1. BAYNES, KEITH (1887-). *Place d'Armes, La Rochelle*
Lent by Major S. L. Courtauld,
Umtali. Oil on canvas. 21;• x 35;-•.
2. BEETON, ALAN *Marguerite*
Lent by Sir Gerald Kelly, P.P.R.A., London.
Oil on canvas. 47t• x 43;-•.
3. BEETON, ALAN *Reposing*
Lent by Sir Gerald Kelly, P.P.R.A., London.
Oil. 16½• x 20½•.
4. BONINGTON, R. P. (1802-1828) *Seashore*
Lent by The Tate Gallery, London.
Oil on canvas. 15• x 21•.
5. BONINGTON, R. P. (1802-1828) *Coast Scene (1826)*
Lent by the Lord Plunket London.
Oil on canvas. 26• x 29t•. Signed R. P. Bonington.
6. CONSTABLE, JOHN (1776-1837) *Stoke-by-Nay/and, Suffolk*
Lent by the Victoria & Albert Museum, London.
Oil on paper. 9t• x 13•.
7. CONSTABLE, JOHN (1776-1837) *Salisbury Cathedral from the South-West (c. 1820)*
Lent by the Victoria & Albert Museum, London.
Oil on canvas. 9t• x 11f•.
8. CROME, JOHN (1768-1821) *Lime Kiln*
Lent by Major S. L. Courtauld, Umtali.
Oil on canvas. 20- x 291•.
9. GAINSBOROUGH, THOMAS (1727-1788) *Watering Place*
Lent by The Tate Gallery, London.
Oil on canvas. 23• x 30•.
10. GAINSBOROUGH, THOMAS (1727-1788) *Self Portrait*
Lent by Capt. E. G. Spencer-Churchill, London.
Oil on canvas. 3g• x 33;-•.
11. GILMAN, HAROLD (1876-1919) *Interior (1912)*
Lent by The British Council, London.
Oil on canvas. 231• x 111•.
12. HAYTER, WILLIAM (1901-) *Falling Angels (1947)*
Private Collection.
Oil on canvas. 36• x 30•.
13. HAYTER, WILLIAM (1901-) *Jungle Stream*
Lent by The Artist.
Oil on canvas. 391• x 3tt•. Signed and dated S. W. Hayter, 14th April, 1957.
14. HERMAN, JOSEF *Burgundy Harvest*
Lent by Messrs. Roland, Browse & Delbanco, London. Oil
on canvas. 2tt• x 28¾•.
15. HOPPNER, JOHN (1758-1810) *William Smith*
Lent by The Tate Gallery, London.
Oil on canvas. 30• x 2ot•.
16. JELLY, LILIAN.....*Eucalyptus*
Lent by Sir Gerald Kelly, P.P.R.A., London.
Oil. 391• x 32•.
17. JOHN, AUGUSTUS (1878-) *Cornish Sailorboy*
Lent by Mr. B. J. Howard, Umtali.
Oil on canvas. 25• x 19•.

18. KELLY, SIR GERALD, P.P.R.A. (1878-) . *H.M. King George VI*
Lent by The Artist.
Oil on canvas. 46' x 37¼'.
19. KELLY, SIR GERALD, P.P.R.A. (1878-) . *Ma Seyn Nu Vil*
Lent by The Artist.
Oil on canvas.
20. LAWRENCE, SIR THOMAS (1769-1830) *Portrait of Sir William Curtis*
Lent by H.M. The Queen. Oil
on canvas.
21. MANN, Cathleen . *Portrait of Elizabeth, daughter of Sir William Murphy*
Lent by Sir William and Lady Murphy, Salisbury. Oil
on canvas. 30' x 25'
22. McEVOY, AMBROSE (1878-1927) . *The Rick Yard*
Lent by Colonel M. A. McEvoy, London. Oil.
26' x 22'.
23. McEVOY, AMBROSE (1878-1927) *Portrait of Lady Gwendoline Churchill*
Lent by Col. M. A. McEvoy, London. Oil.
38' x 32'.
24. NICHOLSON, *BEN (1894-) . *Mousehole {11 November, 1947}*
Lent by The British Council, London.
Oil on canvas mounted on wood. 18¼' x 23'.
25. REYNOLDS, SIR JOSHUA (1723-1792) *Self Portrait*
Lent by The Tate Gallery, London. Oil
on canvas. 29' x 24¼'.
26. ROMNEY, GEORGE (1734-1802) . *l.Ady Hamilton*
Lent by Capt. E. G. Spencer-Churchill, London. Oil on
canvas. 29' x 21'.
27. SICKERT, WALTER (1860-1942) *Cicely Hay*
Lent by The British Council, London. Oil
on canvas. 34' x 39'.
28. SMITH, SIR MATTHEW (1897-) *Fitzroy Street No. 2 (1916)*
Lent by The British Council, London. Oil
on canvas. 40' x 30'.
29. SMITH, SIR MATTHEW (1897-) . *Reclining Nude*
Lent by Lord Croft, Sawbridgeworth. Oil
on canvas. 20' x 30¼'.
30. SMITH, SIR MATTHEW (1897-) *A Winding Road-Cornish l.Aandscape (1920)*
Lent by The British Council, London. Oil
on canvas. 21' x 25¼'.
31. STEER, WILSON (1860-1942) . *The Bridge, Etap/es*
Lent by The Tate Gallery, London. Oil
on canvas. 18¼' x 25¼'.
32. SUTHERLAND, GRAHAM (1903-) *Portrait of Arthur Jeffress*
Lent by Mr. Arthur Jeffress, London. Oil
on canvas. 57' x 48'.
33. SUTHERLAND, GRAHAM (1903-) *Chimera (1946)*
Private Collection.
Oil on canvas. 76' x 40'. Signed and dated Sutherland, 1946, lower left.
34. SUTHERLAND, GRAHAM (1903-) . *Study for Crucifixion (1947)*
Lent by The British Council, London. Oil
on wall-board. 40' x 48'.
35. SWYNNERTON, ANNIE L. . *Gipsy Girl*
Lent by Sir Gerald Kelly, P.P.R.A., London. Oil.
38¼' X 39¼'.
36. TURNER, J. M. W. (1775-1851) *On the River Brent*
Lent by Major S. L. Courtauld, Umtali. Oil
on canvas. 15' x 27'.

37. TURNER, J. M. W. (1775-1851) *Fish Market*
Lent by The Tate Gallery, London.
Oil on canvas. 11; 5/8" x 34 3/4".
38. TURNER, J. M. W. (1775-1851) *Bonneville, Savoy* (1803)
Lent by Major S. L. Courtauld, Umtali.
Oil on canvas. 36 1/4" x 48".
39. WARD, JAMES (1769-1859) *Horse attacked by Wolves*
Lent by The Tate Gallery, London. Oil
on canvas. 28 3/4" x 54".
40. WILSON, RICHARD (1714-1782) *View in Italy*
Lent by The Tate Gallery, London. Oil
on canvas. 22 1/2" x 30".
41. WILSON, RICHARD (1714-1782) *Italian Scene*
Lent by Major S. L. Courtauld, Umtali.
Oil on canvas. 18 3/4" x 29".
42. WINT, P. DE (1784-1849) *Near Keswick*
Lent by Major S. L. Courtauld, Umtali.
Oil on canvas. 26" x 40".
43. ZYW, ALEXANDER (1905-) *Composition*
Lent by the Galerie Galanis, Paris. Oil
on canvas. 45 1/2" x 35".
44. ZYW, ALEXANDER (1905-) *Dream* (1952)
Private Collection.
Oil on canvas. 36 1/4" x 28 3/4".

BELGIAN SCHOOL

45. BRUEGHEL, JAN (1568-1625) *Water* (1610)
Lent by Major S. L. Courtauld, Umtali. Oil
on copper. 8 3/4" x 12 1/4".
46. BRUEGHEL, JAN (1568-1625) *Air* (1611)
Lent by Major S. L. Courtauld, Umtali. Oil
on copper. 8 3/4" x 12 1/4".
47. CLEVE, JOOS VAN (c. 1485-1540) *Madonna and Child*
Lent by Mr. and Mrs. F. J. Vandenberg, Salisbury. Oil
on wood. 17" x 13".
48. DELVAUX, PAUL (1897-) *Solitude* (1955)
Lent by the Musee Royal de Belgique, Brussels. Oil on
wood. 38" x 48 1/4".
49. VAN DYCK, SIR ANTHONY (1599-1641) *Emanuel Philibert*
Lent by the Governors, Dulwich College, London. Oil on
canvas. 65" x 54".
50. VAN DYCK, SIR ANTHONY (1599-1641) *Portrait of a Child*
Lent by Mr. and Mrs. F. J. Vandenberg, Salisbury. Oil
on canvas. 16 1/4" x 13 3/4".
51. VAN DYCK, SIR ANTHONY (1599-1641) *Portrait of Rfhrhard Weston, 1st Earl of Portland* (1577-1635)
Lent by Mr. P. D. Ravn, Salisbury. Oil
on canvas. 51" x 39 1/4".
52. MAGRIITE, RENE (1898-) *The Memory*
Lent by Musee Royal de Belgique, Brussels. Oil de
canvas. 23 1/4" x 19 1/4".
53. MARINUS VAN ROYMERSWAELE (c. 1493 - c. 1567) *Moneylenders*
Lent by Mr. and Mrs. Vandenberg, Salisbury. Oil
on wood. 40" x 27 1/4".
54. PERMEKE, CONSTANT (1886-1954) *Potato Pickers*
Lent by the Musee Royal de Belgique, Brussels. Oil on
canvas. 38" x 49 1/4".

55. TENIERS, DAVID (1610-1690)
Lent by Mr. and Mrs. F. J. Vandenbergh, Salisbury.
Oil on wood. $11\frac{1}{4}$ x 15'. *Playing Back Gammon*
56. WIJCK, JAN (1640-1702)
Lent by Major S. L. Courtald, Umtali.
Oil on canvas. 32' x 58 $\frac{1}{4}$ '. *Frost Fair on the Thames in 1684*
57. ANONYMOUS-School of Antwerp.
Lent by Count E. Limburg Stirum, Salisbury
on wood. 17' x 13 $\frac{1}{2}$ '. *The Wise Men*
- DUTCH SCHOOL**
58. APPEL, KAREL (1921-)
Lent by the Stedelijk Museum, Amsterdam. Oil.
39' x 56 $\frac{1}{4}$ '. *Two Heads*
59. BENNER, G.
Lent by the Stedelijk Museum, Amsterdam. Oil.
3W x 39 $\frac{1}{4}$ '. *Composition of Landscape*
60. ES, JACOB VAN (1596-1666)
Lent by Mr. and Mrs. F. J. Vandenbergh, Salisbury.
Oil on wood. 19 $\frac{1}{4}$ x 28 $\frac{1}{2}$ '. *Still Life*
61. HALS, FRA NS (1580/81-1666)
Lent by Mr. and Mrs. F. J. Vandenbergh, Salisbury.
Oil on wood. 1-1 $\frac{1}{2}$ x 16'. *Merry Drinker*
62. HALS, FRANS (1580/81-1666)
Lent by Mr. and Mrs. F. J. Vandenbergh, Salisbury.
Oil on canvas. 31" x 26 $\frac{1}{4}$ ". Initialed F. H. Jower right. *Mulatto*
63. KEYSER, THOMAS DE (1596/97-1667)
Lent by Mr. and Mrs. F. J. Vandenbergh, Salisbury.
Oil on wood. 21' x 16'. *Patrician Family of Amsterdam*
64. LATASTER, G.
Lent by the Stedelijk Museum, Amsterdam. Oil.
21 $\frac{1}{4}$ x 29 $\frac{1}{4}$ '. *Falling*
65. MEYER, GABRIEL (1629-1667)
Lent by Mr. and Mrs. F. J. Vandenbergh, Salisbury.
Oil on wood. 12' x 10 $\frac{1}{4}$ '. *Woman Cleaning Fish*
66. MIEREVELD, MICHIEL J. VAN (1567-1641)
Lent by Mr. and Mrs. F. J. Vandenbergh, Salisbury. Oil
on wood. 30' x 24 $\frac{1}{4}$ '. *Prince/ing of House of Orange or England*
67. MOLENAAR, MEIJ TSE (1610-1668)
Lent by Mr. and Mrs. F. J. Vandenbergh, Salisbury.
Oil on wood. 21 $\frac{1}{2}$ x 33". *Farmer's Wedding*
68. NETSCHER, GASPAR (1639-1684)
Lent by Mr. and Mrs. F. J. Vandenbergh, Salisbury. Oil
on canvas. 21' x 17 $\frac{1}{4}$ '. *Portrait of a Woman*
69. OSTADE, ADRIAN VAN (1610-1684)
Lent by Mr. and Mrs. F. J. Vandenbergh, Salisbury.
Oil on wood. 11 $\frac{1}{2}$ x 8 $\frac{1}{2}$ '. *Man Reading Bible*
70. REMBRANDT VAN RUN (1606-1669)
Lent by the Musee du Louvre, Paris.
Oil on canvas. 32 $\frac{1}{2}$ x 26". Signed and dated 1657. *Portrait of a Young Man holding a Stick*
71. RUISDAEL, JACOB VAN (1629-1682)
Lent by the Rijksmuseum, Amsterdam.
Oil on canvas. 26 $\frac{1}{4}$ x 21 $\frac{1}{4}$ '. *The Castle of Bentheim*

72. STEEN, JAN (1629-1679) . *The Merry Home-coming*
Lent by the Rijksmuseum, Amsterdam.
Oil on canvas. 27' x 39'.
73. STEKELENBURG, J. . *Old Town*
Lent by the Stedelijk Museum, Amsterdam.
Oil. 36½' x 24½'.
74. TERBORCH, GERARD (1617-1681). *Lady at her Toilet*
Lent by Mr. and Mrs. F. J. Vandenberg, Salisbury.
Oil on canvas. 19¼' x 15¼'.
75. VAN GOGH, VINCENT (1853-1890) *Self Portrait*
Lent by the Rijksmuseum, Amsterdam. Oil
on sized paper. 16½' x 13½'.
76. WAGEMAKER, J. . *Red Painting*
Lent by the Stedelijk Museum, Amsterdam.
Oil. 24¾' x 23½'.

FRENCH SCHOOL

77. BABOULENE, EUGENE (1904-) . *The Studio*
Lent by The Artist.
Oil on canvas. 24' x 18'. Dated 1956.
78. BABOULENE, EUGENE (1904-) . *Paris Street 1954*
Lent by Sir Ronald Prain, Salisbury.
Oil on canvas. 29' x 36½'. Signed and dated 1954.
79. BEAUDIN, ANDRE (1895-) *Anxious Bird*
Lent by the Galerie Louise Leiris, Paris. Oil
on canvas. 25½' x 39¼'. Dated 1952.
80. BELLEROUCHE, ALBERT (1864-1944) *Women in a Boat at Chateaudun*
Lent by Sir Ronald Prain, Salisbury.
Oil on wood. 15½' x 24'.
81. BONNARD, PIERRE (1867-1947) *L'île d'Or, La Cote d'Azur*
Lent by Messrs. Roland, Browse & Delbanco, London. Oil
on canvas. 18½' x 22¾'.
82. BONNARD, PIERRE (1867-1947) . *Decorative Landscape*
Lent by the Musée National d'Art Moderne, Paris.
Oil on canvas. 21½' x 34½'. Signed on left side, Bonnard, not dated.
83. BORES, FRANCISCO (1898-) . *White Composition*
Lent by the Galerie Louis Carre, Paris.
Oil on canvas. 35' x 45f. Signed and dated 1953 lower right corner.
84. BOUCHER, FRANCOIS (1703-1770). *The Charms of Country Life*
Lent by the Musée du Louvre, Paris.
Oil on canvas. 38' x 57'. Signed.
85. BOUDIN, EUGENE (1824-1898) - *Entrance to the Port of Trouville*
Lent by Mr. and Mrs. A. S. Scott, Salisbury.
Oil on canvas. 16¼' x 13'. Signed lower right corner.
86. BRAQUE, GEORGES (1882-) . . . *The Little Billiard Table (1945)*
Lent by Messrs. Roland, Browse & Delbanco, London. Oil
on canvas. 20' x 26'.
87. BRAQUE, GEORGES (1882-) . . . *Still Life with Pears*
Lent by the Musée National d'Art Moderne, Paris. Oil
on canvas. 7½' x 18'.
88. CALLIYANNIS, MANOLIS (1923-) . *The Gulf*
Lent by the Artist.
Oil on canvas. 20' x 35½'. Signed and dated 1957 upper right corner.
89. CEZANNE, PAUL (1839-1906) . *The Card Players*
Lent by the Courtauld Institute of Art, London.
Oil on canvas. 29½' x 34¾'.

90. CEZANNE, PAUL (1839-1906) . *A Pot of Flowers and Pears*
Lent by the Courtauld Institute of Art, London.
Oil on canvas. 23¾' x 27¼'.
91. CHASSERIAU, THEODORE (1819-1856) . *Mazzeppa*
Lent by the Musee des Beaux-Arts, Strasbourg.
Oil on wood. 18' x 14½'. Signed and dated Thre. Cbasseriau 1851.
92. CHESNAY, DENISE (1923-) . *The Turkey*
Lent by The Artist.
Oil on canvas. 38' x 31¾'. Signed and dated Chesnay 1954.
93. CORNEILLE (1922-) *Flowery Land 1955*
Lent by the Artist
Oil on canvas. 35' x 45½'.
94. COROT, CAMILLE (1796-1875) *Peasantwoman with Yellow Bonnet*
Lent by Monsieur C. Rouart,
Paris. Oil. 13¼' X 10'.
95. COROT, CAMILLE (1796-1875) *The Road to Volterra*
Lent by Monsieur D. Rouart. Paris.
Oil on canvas. 13¼' x 16'.
96. COROT, CAMILLE (1796-1875) *Dance of the Shepherdesses*
Lent by the Musoo du Louvre,
Paris. Oil on canvas. 25' x 31¾'.
Signed.
97. COURBET, GUSTAVE (1819-1877) *Apples and Cockleshells*
Lent by Monsieur D. Rouart, Paris.
Oil on cardboard. 10' x 8½'. Signed, G. Courbet, Sainte Petagie (18)71.
98. COURBET, GUSTAVE (1819-1877) . *Landscape with Snow*
Lent by the Musee du Louvre, Paris.
Oil on canvas. 28½' x 39¼'. Signed G. Courbet lower left comer.
99. COUTAUD, LUCIEN (1904-) *Ears and Water*
Lent by The Artist.
Oil. 19½' x 24'. Signed and dated 1952 lower left comer.
100. CRISTOL, HORACE *Dakar*
Lent by The Artist.
Oil on canvas. 23½' x 28½'. Signed.
101. CROSS, HENRI-EDMOND (1856-1910) *Farmer's Wife*
Lent by Madame G. Cachin-Signac, Paris.
Oil. 21¼' x 31¾'.
102. DAUMIER, HONORE (1808-1879) *The Two Advocates*
Lent by the Musoo des Beaux-Arts, Lyons.
Oil on wood. 13¼' x 10¼'. Signed and dated bottom left comer.
103. DAVID, JACQUES LOUIS (1748-1825) . *Father Gerard*
Lent by the Musce des Beax-Arts, Besançon.
Oil on canvas. 21¼' x 18'. Neither dated nor signed.
104. DEGAS, EDGAR (1834-1917) *Henri Rouart*
Lent by Monsieur D. Rouart, Paris.
Oil on canvas. 10' x 8½'.
105. DEGAS, EDGAR (1834-1917) *Madame Ducrot*
Lent by Madame Julie Manet-Rouart, Paris.
Oil on canvas. 13' x 9½'.
106. DELACROIX, EUGENE (1798-1863) *Fording a River in Morocco*
Lent by the Musee du Louvre, Paris.
Oil on canvas. 22¾' x 29¼'. Signed and dated 1858.
107. DELAUNAY, ROBERT (1885-1941) *The Eiffel Toll'er (1924)*
Lent by the Musee National d'Art Modeme, Paris.
Oil on canvas. 66½' x 33¾'. Signed R. Delaunay lower right comer.
108. DERAINE, ANDRE (1880-1954) . *Nude*
Lent by the Musee des Beaux-Arts, Grenoble.
Oil on canvas. 18¾' x 15'.

109. DUFY, RAOUL (1877-1953) . *Jardin des Plantes, Paris* (1909)
Lent by Monsieur A. Robert, Paris.
Oil on canvas. 18' x 21½', Signed lower right comer.
110. DUFY, RAOUL (1877-1953) . *Yachts in the Basin at Deauville* (1937)
Lent by Monsieur A. Robert, Paris.
Oil on canvas. 21¼' x 25¼', Signed lower right comer.
111. ESTEVE, MAURICE (1904-) *Interior, July*
Lent by the Musee National d'Art Modeme, Paris.
Oil on canvas. 36" x 28". Signed and dated Esteve (19)50 lower left comer.
112. FRAGONARD, HONORE (1732-1806) *The Dream of a
Warrior*
Lent by the Musee du Louvre, Paris.
Oil on canvas. 24" x 20".
113. FRANCKEN, RUTH (1924-) *Little Landscape from Exile*
Lent by The Artist.
Oil. 28½" x 45", Initialled and dated R.F. 1957.
114. GERICAULT, THEODORE (1791-1824) *Study of a Neopolltan Horse*
Lent by Galerie Brame, Paris.
Oil on canvas. 24" x 11¾".
115. GILLET *The Scarecrow*
Lent by the Galerie de France, Paris.
Oil on canvas. 39½" x 28¾". Signed and dated 1956 lower right comer.
116. GISCHIA, LEON (1904-) *Still Life in Fruit Bowl*
Lent by the Galerie de France, Paris.
Oil on canvas. 36" x 28¼". Signed and dated 1954 lower left comer.
117. GROMAIRE, MARCEL (1892-) *Clouds over the Mountain*
Lent by the Galerie Louis Carre, Paris.
Oil on canvas. 31" x 39¼". Signed and dated 1948 lower left comer.
118. GROS, BARON ANTOINE JEAN (1771-1835) *Portrait of Galle*
Lent by the Musee de Versailles, Versailles.
Oil on canvas. 49½" x 38¼".
119. HARPIGNIES, HENRI (1819-1916) . *River and Hills*
Lent by the National Gallery, London.
Oil on canvas. 10¼' x 17¼', Signed Harpignies.
120. HARTUNG, HANS (1904-) *No Title*
Lent by the Galerie de France, Paris.
Charcoal drawing lined with canvas. 19" x 28¾". Dated 1954.
121. HAYDEN, HENRI (1883-) *Gate/egged Table with Still Life* (1915)
Lent by Messrs. Roland, Browse & Delbanco, London. Oil
on canvas. 40" x 29¼".
122. KERMADEC, EUGENE DE (1899-) . *Feminine Incarnation*
Lent by the Galerie Louise Leiris, Paris.
Oil on canvas. 39½" x 28¼". Signed and dated 1955 lower right comer.
123. LANSKOY, ANDRE (1902-) *Admissible Fire*(1955)
Lent by the Galerie Louis Carre, Paris.
Oil on canvas. 39½" x 28¾". Signed lower left comer.
124. LARGILLIERE, NICOLAS DE (1654-1746) . *Advocate Patru*
Lent by the Musee des Beaux-Arts, Rouen.
Oil on canvas. 27¼" x 22¼".
125. LEBOURG, ALBERT (1849-1928) *The Seine at Croisset*
Lent by Sir Ronald Prain, Salisbury.
Oil on canvas. 18½" x 30¼", Signed lower right comer.
126. LEBOURG, ALBERT (1849-1928) *The Seine at Bas-Meudon*
Lent by Sir Ronald Prain, Salisbury.
Oil on canvas. 20" x 28¾", Signed and dated 1899.
127. LEGER, FERNAND (1881-) . *A Chair and a Pot of Flowers*
Lent by the Galerie Louise Leiris, Paris.
Oil on canvas. 25½" x 36". Signed and dated (18)51 F. Leger lower right comer.

128. LEGUEULT, RAYMOND (1898-) . *The Feathered Hat* (1945)
Lent by the Galerie Louis Carre, Paris.
Oil on canvas. 28¾' x 39j'. Signed lower left corner.
129. LE MOAL, JEAN (1909-) . *In the Wood*
Lent by the Galerie de France, Paris.
Oil on canvas. 28¾' x 19¾*. Dated 1956.
130. LE NAIN, LOUIS (1593-1648) *Four Figures at Table*
Lent by the National GalJery, London.
Oil on canvas. 18¼' x 21*.
131. MANESSIER, ALFRED (1911-) . *Sunning on the Dune*
Lent by the Musee National d'Art Modeme, Paris.
Oil on canvas. 36' x 28¾'. Signed and dated Manessier 1951 lower centre.
132. MANET, EDOUARD (1832-1883) . *Madame Auguste Manet in the Garden*
Lent by Madame Julie Manet-Rouart, Paris.
Oil on canvas. 31½' x 25½'.
133. MARCOUSSIS, LOUIS (1883-1941). *Still Life with Lemon and Jug* (1925)
Lent by Messrs. Roland, Browse & Delbanco, London.
Oil on canvas. 24' x 18¼'.
134. MARQUET, ALBERT (1875-1947) . *Landscape in the South of France (c.1903)*
Lent by the Musee National d'Art Moderne, Paris.
Oil on canvas. 25½' x 31½', Signed Marquet lower left comer.
135. MASSON, ANDRE (1896-) . *The Wild Boar*
Lent by the Galerie Louise Leiris, Paris.
Oil on canvas. 40' x 33'. Signed and dated 1946 lower left comer.
136. MATISSE, HENRI (1869-1954) *Portrait of Baroness Napoleon Gourgaud* (1924)
Lent by the Musee National d'Art Moderne, Paris.
Oil on canvas. 31¾' x 25½', Signed and dated H. Matisse 1924 lower left comer.
137. MAUFRA, MAXIME (1861-1918) . *The Windmills*
Lent by Sir Ronald Prain, Salisbury.
Oil on canvas. 15' x 21¾". Signed and dated 1911.
138. MILLET, FRANCOIS (1814-1875) . *The Woodcutter (c. 1855)*
Lent by the Musee du Louvre, Paris.
Oil on canvas. 15' x 11'. Signed.
139. MONET, CLAUDE (1840-1926) *Pines on the Cliffs at Varengeville (c. 1885)*
Lent by Monsieur M. Monet, Sorel-Mousse!
Oil. 23½' x 32¼'. Signed with stamp.
140. MORISOT, BERTHE (1841-1895) . *The Cherry Tree*
Lent by Madame Julie Manet-Rouart, Paris.
Oil on canvas. 57' x 35'.
141. MORISOT, BERTHE (1841-1895) *On the Lake*
Lent by Madame Julie Manet-Rouart, Paris.
Oil on canvas. 23½' x 28¼".
142. MUCHA, WILLY (1905-) *White Light*
Lent by The Artist.
Oil. 28¾' x 36¼'. Signed and dated Willy Mucha 1956.
143. PIGNON, EDOUARD (1905-) *Landscape with Olive Trees*
Lent by the Galerie de France, Paris.
Oil on canvas. 31¾' x 39¼'. Signed and dated 1957 lower left comer.
144. PISSARRO, CAMILLE (1831-1903) . *Quays at Rauen*
Lent by the Courtauld Institute of Art, London.
Oil on canvas. 27' x 31t*.
145. PISSARRO, CAMILLE (1831-1903) *Apple Trees in the Sun*
Lent by the Musee Faure, Aix-les-Bains.
Oil. 11' x 8'.
146. PISSARRO, CAMILLE (1831-1903) *Apple and Poplar Trees at Sunset*
Lent by the Le Havre Museum, Le Havre.
Oil on canvas. 25½' x 31¾'. Signed and dated 1901.

- ◆. POUSSIN, NICOLAS (1594-1665) *Landscape with the Funeral of Phocion*
Lent by the Musee du Louvre, Paris.
Oil on canvas. 46¼' x 70½'.
- 1-◆. PRASSINOS, MARIO (1916-) *White Landscape*
Lent by the Galerie de France, Paris.
Oil on canvas. 25½' x 36¼'. Signed and dated 1957 lower right corner.
- J:19 RENOIR, AUGUSTE (1841-1919) *The Excursionist (c. 1895)*
Lent by the Le Havre Museum, Le Havre.
Oil on canvas. 24' x 19¾'. Signed.
- 1.:. REZVANI, SERGE (1928-) *Composition*
Private Collection.
Oil on canvas. 29½' x 40".
- 1.:i. ROUAULT, GEORGES (1871-) *The Rainbow Circus*
Lent by the Musee National d'Art Moderne, Paris.
Enamel. 10" X 8".
152. ROUSSEAU, THEODORE (1812-1867) *Cattle Trough*
Lent by the Musee des Beaux-Arts, Rheims.
Oil on canvas. 16¾' x 24¼'.
153. SIGNAC, PAUL (1863-1935) *Entrance to St. Tropez Port*
Lent by Madame G. Cactun-Signac, Paris.
Oil on canvas. 35' x 45½". Signed and dated 1902.
154. SINGIER, ALFRED (1909-) *Composition*
Lent by the Galerie de France, Paris.
Oil on canvas. 45½' x 35'. Signed and dated 1957 lower right corner.
155. SISLEY, ALFRED (1839-1899) *The Seine at Argenteuil*
Lent by the Musee Faure, Aix-les-Bains.
Oil on canvas. 19' x 17½'.
156. SISLEY, ALFRED (1839-1899) *Moret Bridge (1887)*
Lent by the Le Havre Museum, Le Havre.
Oil on canvas. 20" x 24¾". Signed.
157. SOULAGES, PIERRE (1919-) *Composition*
Lent by the Galerie de France, Paris.
Oil on canvas. 39¼" x 31¾". Dated 1957.
158. SOUVERBIE, JEAN (1891-) *The Sibyl*
Lent by Messrs. Roland, Browse & Delbanco, London.
Oil on canvas. 46" x 30".
159. UTRILLO, MAURICE (1883-) *Saint Romain Quarter at Anse (Rhône)*
Lent by the Musee National d'Art Moderne, Paris.
Oil on canvas. 26" x 32¼". Signed and dated Maurice Utrillo V 1925 lower left corner.
160. VILLON, JACQUES (1875-) *Reflection*
Lent by the Galerie Louis Carre, Paris.
Oil on canvas. 36¼" x 25¼". Signed and dated 1951 lower left corner.
161. VUILLARD, EDOUARD (1868-1940) *A Game of Cards*
Lent by Messrs. Roland, Browse & Delbanco, London. Oil
on canvas. 17½' x 23½"
162. VUILLARD, EDOUARD (1868-1940) *The Ferryman*
Lent by the Musee National d'Art Moderne, Paris.
Oil on wood. 20½" x 29½". Signed and dated E. Vuillard, (18)97 lower right.
163. ZAO, WOU KI (1920-) *The River*
Lent by the Galerie de France, Paris.
Oil on canvas. 39-¼' x 39¼". Signed and dated 1956 lower right corner.

GERMAN SCHOOL

164. BRY, JAN THEODORE DE (1561-1623) *Witches' Kitchen*
Lent by Mr. and Mrs. F. J. Vandenberg, Salisbury.
Oil on wood. 2C X 27".
165. CRANACH, LUCAS (1472-1553) *Portrait of a Man-Jean Frederic, the Magnanimous*
Lent by the Musee des Beaux-Arts, Lyons.
Oil on wood. 10" x 8".

ITAL/AN SCHOOL

166. AJMONE, GUISEPPE (1923-). *Motherhood*
Donated by Sgr. C. Damiano, London.
Oil on canvas. 36' x 24'.
167. ALLOR!, CRISTOFANO (1577-1621) *Judith and Ho/opherne* (c. 1619)
Lent by Dr. Horace Cristo!, Toulon.
Oil on canvas. 51¼' x 40½'. Not signed.
168. BASSANO, LEANDRO (c. 1557-11622) *Portrait of a Man holding a Statuette*
Lent by H.M. the Queen.
Oil on canvas.
169. BAZZANI, GUISEPPE (1690-1769) *St. Anthony of Padua and the Infant Christ*
Lent by the National Gallery, London.
Oil on canvas. 33½' x 27f'.
170. BELLINI, JACOPO (C. 1400-1470) *Rape of Deianira*
Lent by Major S. L. Courtauld,
Umtali. Wood panel. 15¼' x 14'.
171. BERGOLU, RINALDO (1916-) *Composition*
Donated by Sgr. C. Damiano, London.
Oil on canvas. 39• x 27¾'.
172. CARACCILO, GIOVANNI BATTISTA (1570-1637) *David with the Head of Goliath*
Lent by Mr. Colin Agnew, London.
Oil on canvas. 61• x 47'.
173. CHIGHINE, ALFREDO (1914-) *Composition*
Donated by Sgr. C. Damiano, London.
Oil on canvas. 30¼' x 25'.
174. CLEMENTE, JACK *Composition*
Donated by Sgr. C. Damiano,
London. Oil on canvas. 25½' x 32'.
175. CRIPPA, ROBERTO (1921-) *The Knight*
Donated by Sgr. C. Damiano, London.
Oil on canvas. 28½' x 31½'.
176. CRIPPA, ROBERTO (1921-) *Awakening*
Donated by Sgr. C. Damiano, London.
Oil on canvas. 51½' x 38½".
177. CRIVELLI, VITTORIO (1481-1501) *MadonI Ia andChi/dwithTwoAnge/s(1497)*
Lent by Major S. L. Courtauld,
Umtali. Oil on canvas. 45• x 29".
178. DOVA, GIANNI (1925-) *Composition*
Donated by Sgr. C. Damiano,
London. Oil on canvas. 28' x 23½'.
179. FONTANA, LUCIO (1898-) *Composition*
Donated by Sgr. C. Damiano, London.
Oil on canvas. 23½' x 31•.
180. LOTTO, LORENZO (1486-1556) *The Virgin and Child with St. Jerome and St. Anthony of Padua*
Lent by the National Gallery, London.
Oil on canvas. 35¼' x 29¼'. Signed and dated Lorenti Lotto, 1521.
181. MANTEGNA, ANDREA (1431-1506) *Christ in Limbo*
Lent by Major S. L. Courtauld,
Umtali. Wood panel. 15i' x 17i',
182. MORONI, GIOVANNI BATTISTA (1525-1578) *Portrait of a Man*
Lent by the National Gallery, London.
Oil on canvas. 17¾' x 14¾'.
183. MORONI, GIOVANNI BATTISTA (1525-1578) *Portrait of a Lawyer*
Lent by the National Gallery, London.
Oil on canvas. 34• x 27½'.

184. MUSIC, ZORAN ANTONIO *Baskets of Crabs*
Lent by the Galerie de France, Paris.
Oil on canvas. 35' x 45¼'. Signed and dated 1957 lower-centre.
185. PEVERELLI, CESARE (1922-) *The Cigada-its own Bandmaster*
Donated by Sgr. C. Damiano, London. Oil
on canvas. 27½' x 35½'.
186. ROSA, SALVATOR, Style of (1615-1663) *Landscape with*
Lent by the National Gallery, London. Oil
on canvas. 29' x 43'.
187. ROSSELLI, COSIMO (1439-1507) *Figures Madonna*
Lent by Major S. L. Courtauld, Umtali.
Wood panel. 50½' x 25¼...
188. TIEPOLO, GIOVANNI DOMENICO (1727-1804) *and Child*
The Procession of the Trojan Horse into Troy
Lent by the National Gallery, London. Oil
on canvas. 151' x 26¼'.
189. TIEPOLO, GIOVANNI DOMENICO (1727-1804) *The Building of the Trojan Horse*
Lent by the National Gallery, London. Oil
on canvas. 15¼' x 26¼'.
190. VEROESE, PAOLO (1528-1588) *Astronomer*
Lent by Major S. L. Courtauld, Umtali. Oil
on canvas. 54' x 42¼'.
191. VERONESE, PAOLO (1528-1588) *Parriarch*
Lent by Major S. L. Courtauld, Umtali. Oil
on canvas. 54' x 42¼'.
192. ZUCCARELLI, FRANCISCO (1702-1788) *A Gate with a Round Tower*
Lent by the National Gallery, London. Oil
on canvas. 27' x 37¼'.

RUSSIAN SCHOOL

193. KANDINSKY, WASSILY (1866-1944) *While becoming*
Lent by Madame Kandinsky, Paris.
Oil on canvas. 291' x 21½'. Signed and dated 1925 on back.

SPANISH SCHOOL

194. ANONYMOUS *A Man, and a Child Eating Grapes*
Lent by the National Gallery, London.
Oil on canvas. 28¾' x 22¾'.
195. MIRO, JOAN (1893-) *Stilt Life*
Lent by Monsieur A. Maeght, Paris.
Oil on chipboard. 48' x 35¼'. Signed top right and dated on reverse 1937.
196. PICASSO, PABLO (1881-) *African Dancing Girl*
Lent by the Musee National d'Art Moderne, Paris.
Oil on canvas. 20¾' x 25¼'. Signed and dated Picasso (19)29 top right.
197. PICASSO, PABLO (1881-) *St. Peter*
Lent by Mr. Roland Penrose, London. Oil
on canvas. 24¼' x 16¾'.
198. RIBERA, JOSEPE DA (1590-1652) *St. Peter*
Lent by Mr. Colin Agnew, London. Oil
on canvas. 59¼' x 49'.

Catalogue of Tapestries

199. WILLIAM HENWOOD WORKSHOP (1670-1680) *The Horses*
 Lent by the Victoria & Albert Museum, London.
 Tapestry. 11' 10" x 17' 10". Mortlake, England.
200. JEAN COCTEAU (1892-) *Mediterranean*
 Lent by Madame M. Cuttoli, Paris.
 Tapestry. Wool and silk. 6' 6½" x 3' 3¼". Cuttoli Workshop, France.
201. ANDRE DERAÏN (1880-1954) • *The Chase*
 Lent by Madame M. Cuttoli, Paris.
 Tapestry. Wool and silk. 6' 2½" x 7' 0". Cuttoli Workshop, France.
202. RAOUL DUFY (1877-1953) *Paris (1934)*
 Lent by the Musée National d'Art Moderne, Paris.
 Tapestry. Wool. 6' 4½" x 5' 1". Aubusson, France.
203. RAOUL DUFY (1877-1953) *Music*
 Lent by Madame M. Cuttoli, Paris.
 Tapestry. Wool and silk. 52½" x 45". Cuttoli Workshop, France.
204. MAURICE FEAREOL *Paradise*
 Lent by Monsieur M. Michaud, Lyons.
 Tapestry. Wool. 4' 11" x 6' 6½". Aubusson, France.
205. CLAUDE IDOUX (1915-) *Birth (1951)*
 Lent by Monsieur M. Michaud, Lyons.
 Tapestry. Wool. 6' 6½" x 4' 3". Aubusson, France.
206. CHARLES LE BRUN (1619-1690) *The Triumph of Alexander (11th Century)*
 Lent by the Mobilier National, Paris.
 Tapestry. Wool and silk, silver and gold. 15' 6" x 26' 2". Gobelins, France.
207. FERNAND LEGER (1881-1955) *Composition (1951)*
 Lent by the Musée National d'Art Moderne, Paris.
 Tapestry. 6' 9¾" x 4' 4". Baume Durrbach Workshops at Cavalaire, France.
208. JEAN LURCAT (1892-) *Liberty (1943)*
 Lent by the Musée National d'Art Moderne, Paris.
 Tapestry. 9' 3" x 10' 9". Aubusson, France.
209. JOAN MIRO (1893-) *Swallow Lo1-e*
 Lent by Madame M. Cuttoli, Paris.
 Tapestry. Wool and silk. 8' 0" x 6' 6½". Cuttoli Workshop, France.
210. GEORGES ROUAULT (1871-) *Satan*
 Lent by Madame M. Cuttoli, Paris.
 Tapestry. Wool and silk. 3' 6¼" x 2' 4¾". Cuttoli Workshop, France.
211. ANONYMOUS-French School *Noble Life (beginning of 16th Century)*
 Lent by the Musée de Cluny, Paris.
 Tapestry. Wool and silk. 9' 6" x 8' 10". French Workshop on the banks of the Loire, France.

Sculpture

CHUDY, DAVID

Portrait of Mrs. P. Singh

Catalogue of Water Colours

212. BOYS, THOMAS (1803-1874) *Dresden*
 Lent by the Birmingham Art Gallery, Birmingham.
 Watercolour. 15⁷/₈ x 28³/₄,
213. CALLOW, WILLIAM (1812-1908) *Street Scene, Bologna*
 Lent by Sir Ronald Prain, Salisbury.
 Watercolour. 11¹/₄ x 16".
214. CALLOW, WILLIAM (1812-1908) *St. Michael's Mount*
 Lent by Sir Ronald Prain, Salisbury.
 Watercolour. 6³/₄ x 9³/₄".
215. CHAGALL, MARC (1887-) *Maternity*
 Lent by the Musee National d'Art Moderne, Paris.
 Body colour. 20" x 26". Signed and dated Marc Chagall 1925 lower right corner.
216. CHINNERY, GEORGE (1774-1852) *Near Benares*
 Lent by the Birmingham Art Gallery, Birmingham.
 Watercolour. 9' x 11³/₄",
217. CONSTABLE, JOHN (1776-1827) *Church in Valley*
 Lent by Sir Ronald Praia, Salisbury.
 Watercolour. 5¹/₄ x 8¹/₄".
218. COTMAN, JOHN (1782-1842) *Interior of Walsoken Church*
 Lent by the Birmingham Art Gallery, Birmingham.
 Pencil and watercolour. 9' x 12³/₄". Inscribed Walsoken, J. S. Cotman.
219. COTMAN, JOHN (1782-1842) *Bridgnorth (1803)*
 Lent by Major S. L. Courtauld, Umtali.
 Watercolour. 20" x 27¹/₂".
220. COX, DAVID (1783-1859) *The Birmingham Horse Fair*
 Lent by the Birmingham Art Gallery, Birmingham.
 Watercolour and body colour. 7¹/₄ x 10¹/₂".
221. COX, DAVID (1783-1859) *A Quay in North France*
 Lent by the Birmingham Art Gallery, Birmingham.
 Watercolour. 11¹/₂ x 17³/₄".
222. COX, DAVID (1783-1859) *Forest Scene (1846)*
 Lent by Sir Ronald Prain, Salisbury.
 Watercolour. 14' x 20¹/₂".
223. COX, DAVID (1783-1859) *A Fresh Breeze*
 Lent by Major S. L. Courtauld, Umtali.
 Watercolour. 13¹/₂ x 17".
224. COZENS, ALEXANDER (1700-1786). *Classical Landscape*
 Lent by the Birmingham Art Gallery, Birmingham.
 Wash drawing. 18¹/₂ x 24". Inscribed on back, Drawn from a blot, A. Cozens.
225. COZENS, JOHN (1752-1799) *Wooded Landscape and Monastery, Ariccia*
 Lent by the Birmingham Art Gallery, Birmingham.
 Watercolour. 19" x 15".
226. COZENS, JOHN (1752-1799) *Valley of Sion*
 Lent by the Birmingham Art Gallery, Birmingham.
 Watercolour. 16" x 24". Signed and dated Jn. Cozens, 1780.
227. COZENS, JOHN (1752-1799) *Mountains in Elba*
 Lent by Major S. L. Courtauld, Umtali.
 Watercolour. 26" x 32".
228. COZENS, JOHN (1752-1799) *The Goatherd*
 Lent by Major S. L. Courtauld, Umtali.
 Watercolour. 26" x 31".

229. CROME, JOHN (1768-1821) *River Scene, Norfolk*
Lent by Major S. L. Courtauld, Umtali.
Watercolour. 26' x 21'.
230. GAINSBOROUGH, THOMAS (1727-1788). *Rocky Landscape with a Winding Road*
Lent by the Birmingham Art Gallery, Birmingham. Black
chalk and watercolour. 1t• x 9¾•.
231. GAINSBOROUGH, THOMAS (1727-1788) *Loading Horses at a Mi/*
Lent by the Birmingham Art Gallery, Birmingham. Wash
drawing and white. JC)¾' x 1 t•.
232. GIRTIN, THOMAS (1775-1802) *Hawes, Yorkshire*
Lent by the Birmingham Art Gallery, Birmingham. Watercolour.
14' x 12¾'. Signed and dated Girtin, 1800.
233. GIRTIN, THOMAS (1775-1802) *Cha/font Lodge*
Lent by the Birmingham Art Gallery, Birmingham.
Watercolour. 1st• x 21•. Signed T. Girtin.
234. GIRTIN, THOMAS (1775-1802) *Eltham Palace (1798)*
Lent by Major S. L. Courtauld, Umtali.
Pencil drawing. 1• x 11•.
235. GIRTIN, THOMAS (1775-1802) *Above Lyme Regis*
Lent by Major S. L. Courtauld, Umtali.
Watercolour. 1st• x 26¼•.
236. GIRTIN, THOMAS (1775-1802) *Eltham Palace (1798)*
Lent by Major S. L. Courtauld, Umtali.
Watercolour. 20" x 17½'.
237. HEARNE, THOMAS (1744-1802) *The Windings of the Forth*
Lent by the Birmingham Art Gallery, Birmingham.
Watercolour. 7i' x 10j'.
238. HOYM DE MARIEN, L. DE *View of the Forum, Rome*
Lent by The Arlist.
Body Colour. 19¾' x 24¼•.
239. LORRAIN, CLAUDE (1600-1682) *City on a Hill (Jerusalem?)*
Lent by Major S. L. Courtauld, Umtali.
Pencil drawing. 11• x 23½'.
240. KNIGHTS, W. M. (-1947) *North View from Muckairn (1946)*
Lent by Major S. L. Courtauld, Umtali.
Pencil drawing. 15• x 21•.
241. KNIGHTS, W. M. (-1947) *Sitting Girl (1922)*
Lent by Major S. L. Courtauld, Umtali.
Pencil drawing. it• x 12•.
242. MANESSIER, ALFRED (1911-) *The Call of Spring*
Lent by the Galerie de France, Paris.
Watercolour. 15* x 22½*
243. McEVOY, AMBROSE (1878-1927) *Portrait of Noel Coward*
Donated by Colonel M. A. McEvoy
Watercolour. 27• x 22'.
244. PAUL NASH (1889-1946) *Hill 60 (1917)*
Lent by Major S. L. Courtauld, Umtali.
Watercolour. JJ' x J6•.
245. PALMER, SAMUEL (1805-1881) *View of Modern Rome*
Lent by the Birmingham Art Gallery, Birmingham.
Body colour and watercolour. 15¼' x 22¼', Signed and dated Samuel Palmer, Rome, 1838.
246. PARS, WILLIAM (1742-1782) *Rome*
Lent by the Birmingham Art Gallery, Birmingham.
Watercolour. 15¼' x 22i'.

247. ROWLANDSON, THOMAS (1756-1827)
Chairs to Mend 4½" x 3"
Lower Orders 2¼" x 3"
Wine Coopers 4½" x 3"
 Donated by Canon Francis H. D. Smythe, Sussex.
 3 watercolour drawings in one frame.
248. RUSKIN, JOHN (1819-1900) *View near Florence*
 Lent by the Birmingham Art Gallery, Birmingham.
 Sepia. 13' x 18r.
249. SANDBY, PAUL (1725-1809) *Luton Castle, Bedfordshire*
 Lent by the Birmingham Art Gallery, Birmingham.
 Watercolour. 17¾' x 24½'.
250. SANDBY, PAUL (1725-1809) *Tunbridge (1794)*
 Lent by Major S. L. Courtauld, Umtali.
 Watercolour. 13¾' x 17'.
251. SIGNAC, PAUL (1863-1935) *Banks Schooners*
 Lent by Madame G. Cachin-Signac, Paris.
 Watercolour. 11¾' x 17¾'. Signed and dated St. Malo, 1928, on left.
252. TOWNE, FRANCIS (1740-1816) *Near Naples*
 Lent by the Birmingham Art Gallery, Birmingham.
 Watercolour. 12½' x 9'. Signed and dated on back, March 24, 1781, Francis Towne.
253. TURNER, J. M. W. (1775-1851) *Goarhausen, Rhine (1817)*
 Lent by Major S. L. Courtauld, Umtali.
 Watercolour. 13½' x 17½'.
254. TURNER, J. M. W. (1775-1851) *Colchester (1825)*
 Lent by Major S. L. Courtauld,
 Umtali. Watercolour. 17' x 22'.
255. TURNER, J. M. W. (1775-1851) *Thunderc/oudovertheSea(1830)*
 Lent by Major S. L. Courtauld,
 Umtali. Watercolour. 14½" x 17½'.
256. TURNER, J. M. W. (1775-1851) *Brunnen (1835)*
 Lent by Major S. L. Courtauld,
 Umtali. Watercolour. 15½" x 17½'.
257. TURNER, J. M. W. (1775-1851) *Da11111 after the Wreck (1841)*
 Lent by Major S. L. Courtauld, Umtali,
 Watercolour. 16" x 20½'.
258. TURNER, J. M. W. (1775-1851) *Bonneville, Savoy (1802)*
 Lent by Major S. L. Courtauld. Umtali.
 Watercolour. 18' x 24'.
259. TURNER OF OXFORD, WILUAM (1789-1862) . *Highland Loch*
 Lent by Major S. L. Courtauld. Umtali.
 Watercolour. 23' x 40".
260. VARLEY, CORNELIUS (1781-1873) *Snowden from Llan/lyfni*
 Lent by the Birmingham Art Gallery, Birmingham.
 Watercolour. 8½' x 11f. Signed and dated C. Varley, 1805.
261. WINT, PETER DE (1784-1849) *The Farmyard*
 Lent by the Birmingham Art Gallery, Birmingham.
 Watercolour. 12f x 17¼'.
262. WINT, PETER DE (1784-1849) *Sheltering from the Sun*
 Lent by the Birmingham Art Gallery, Birmingham.
 Watercolour. 12¼' x 8i'.
263. WINT, PETER DE (1784-1849) . *Bray-on-Thames*
 Lent by Major S. L. Courtauld,
 Umtali. Watercolour. 16' x 36'.

Catalogue of Prints

This collection has been assembled to inaugurate the Print Room of the Rhodes National Gallery. Its aim is both to exhibit beautiful and interesting works of art, and also to illustrate the various processes and schools of engraving. Prints are on view which have been designed and executed by many of the principal artists who have used these processes, and the period covered extends from the fifteenth century, when the better production of paper made printing feasible, until the present day.

The works exhibited have been presented by a few friends of the Gallery, and form a basic collection for the Print Room; it is hoped that future additions will make the collection comprehensive.

The prints are catalogued in the chronological order of the births of the artists. Some biographical notes are added at the end, based on *Le Peintre Graveur* by Adam Bartsch (Vienna 1802), *Le Peintre-Graveur* by J. D. Passavant (Leipzig 1860), Bryan's *Dictionary of Painters and Engravers* (London 1918), *Dictionnaire des Peintres, Graveurs, etc.*, by Benoit (France 1948), and certain individual catalogues and monographs.

Those who are interested in technique and history can obtain at the desk the British Museum booklet "A Guide to the Processes and Schools of Engraving" (price 3/-).

All measurements in inches; height first.

MARTIN SCHONGAUER (1445-1491)

284. *The Descent into Hell.*

Line-engraving. 6-1/2 x 4-1/2.

This impression has been damaged, repaired, and backed, and is worn on the right side. (Fine impressions of Schongauer's engravings are scarce). Monogram MS. It is the same subject, Christ in Limbo, as the oil-painting by Mantegna, No. 181 in the catalogue.

ALBRECHT DURER (1471-1528)

285. *St. Michael killing the Dragon.*

Woodcut. 15-3/4 x 11.

This is the thirteenth of a series of sixteen woodcuts illustrating the Apocalypse (The Revelation). The series was issued in two editions with German and Latin text in 1498, and a third edition, with Latin text, was issued in 1511. This impression is from the third edition, 1511. Monogram AD in the centre at the bottom.

The figures of the saint and the demons are reminiscent of Schongauer, while the beautiful serene landscape below is Durer's vision.

286. *The Women of Babylon.*

Woodcut. 15-1/2 x 11-1/2.

The fourteenth of the Apocalypse series, this impression is from the Latin edition of 1498. Monogram AD below.

On the back is the last page of the text, and it includes the colophon, which runs "Printed in Nuremberg by Albert Dürer painter in the Christian year 1498". The "Scarlet Woman" is like a Venetian courtesan painted by Carpaccio.

287. *Ulrich Varnbuler.*

Woodcut. 17 x 12-1/2.

Inscriptions above and on the right relate the name of the sitter and his condition, and that the portrait was carved by Albert Dürer of Nuremberg in 1522.

288. *Frederick Duke of Saxony.*

Line-engraving. 7-3/4 x 4-1/2.

An inscription below the portrait relates the style and titles of the Duke (Elector of Saxony, and known as "Frederick the Wise"); and that Albert Dürer of Nuremberg did it in 1524. Dürer's monogram AD is seen above the Duke's right shoulder.

289. *St. Eustace.*

Line-engraving. 14 x 10-1/4.

The monogram AD is at the bottom in the centre.

This engraving is often called St. Eustace, as the same incident occurs in the legends of both saints. It is one of the half dozen or so most important and most beautiful of Dürer's line-engravings; the figure of the saint, the foreground and animals, and especially the trees and the landscape in the background, are exquisitely imagined and engraved.

Vasari in his *Lives of the Painters* (1568) wrote of this plate: "S. Eustachio, kneeling before the staff, which has the Crucifix between its horns, a sheet which is amazing, and particularly for the beauty of some dogs in various attitudes, which could not be more perfect."

LUCAS CRANACH (1472-1553)

290. *St. Anthony tormented by demons.*

Woodcut. 16 x 10i.

Monogram CL and date 1506 in left bottom corner.

This impression has been torn and repaired, but is a good example of the master. An oil painting by him is exhibited in another room, No. 165 in the catalogue.

MARC ANTONIO RAIMONDI (1480-1527)

291. *Parnassus.*

Line-engraving. 14¼ x 18¾.

At the foot is the inscription "Raphael pinxit in Vaticano" and the monogram MAF.

This is a free interpretation in engraving of Raphael's fresco in the Camera della Segnatura in the Vatican. Bartsch says that the plate is one of the most beautiful that Marc Antonio engraved, and of the greatest reputation.

LUCAS VAN LEYDEN (1494-1533)

292. *The poet Virgil suspended in a basket.*

Line-engraving. 9i x 7¾.

On a stone near the left bottom corner is the initial L and the date 1525.

As regards the subject, Bartsch writes "Le fait represente iciest rapporte dans une vie de Virgile avec plusieurs autres fables qui ne meritent pas plus de croyance; mais Lucas vivoit dans un siecle et dans un pays peu eclaire." He also says that this is one of Lucas' best works. Vasari mentions Lucas and says that he was in many respects the equal of Diirer in the technique of engraving; and describes his "large plate with the most delicate engraving, of Virgil suspended from the window in the basket, with some marvellous heads and figures."

JACQUES CALLOT (1592-1635)

293-6. Set of 4: "*The Gipsies*".

Etchings. 8 x 9¾.

Signed in the left bottom corners "Callot fecit" or "Callot f."

The four plates show a large party of gipsies on the move or camping, and there is a descriptive and humorous couplet in each top left corner. The invention and composition of these etchings are admirable; the line is firm, delicate, and full of humour and human feeling.

CLAUDE GELLEE (1600-1682)

297. *Dance Under the trees.*

Etching. 5¼ x 7i.

This little plate reveals Claude's love of country life, trees, and landscape: much more than his big oil-paintings.

REMBRANDT VAN RUN (1606-1669)

298. *Old man seared, with flowing beard, fur cap and velvet robe.*

Etching. 6 x 5¼.

Signed. Date about 1632.

The same model figures in seven other portraits etched by Rembrandt; there is not sufficient ground for the suggestion that he might be Rembrandt's father.

299. *The raising of Lazarus: the smaller plate.*

Etching. 6 x 4½.

Signed Rembrandt f., and dated 1642.

The composition of this plate is masterly, and the expressions on the various faces are fascinating.

300. *Medea; or the marriage of Jason and Creusa.*

Etching. 9i X 7t.

Signed Rembrandt f., and dated 1648.

The plate was designed to illustrate a tragedy of Medea written by Rembrandt's friend Jan Six. According to classical legend, Creusa was betrothed to Jason and was slain out of jealousy by Medea. In the plate, Jason and Creusa are being married in front of a statue of Juno, while Medea hides below on the right.

301. *Landscape with a hay-barn and a flock of sheep.*

Etching. 3¼ x 7.

Signed Rembrandt f., and dated 1650.

Rembrandt etched comparatively few landscapes, and impressions are scarce; they are worth looking at with attention.

302. *Adoration of the shepherds: a night piece.*

Etching. 6 x 7¾.

Date about 1652.

Many artists have painted or engraved the Adoration of the Shepherds, and many fine representations of the subject have resulted; but few works are more moving than this little etching.

WENCESLAUS HOLLAR (1607-1677)

303. *Westminster Hall.*

Etching. 5¾ x 11¼.

Signed "-lar", and dated 1647. The inscription at the top reads "Sala Regalis cum Curia Westmonastery, vulgo Westminster Hall".

Westminster Hall and Abbey are seen, together with many other buildings which have long since been swept away.

304. *Louis XIV.*

ROBERT NANTEUIL (1623-1678)

Line-engraving. 16 x 13¼.

In left bottom corner "R. Nanteuil ad vivum pin. et sculpebat". In right bottom corner "Cum privilegio regis 1663".

An oval frame bears the inscription "Ludovicus XVII Dei Oralia Franciae et Navarrae Rex".

This plate was engraved by Nanteuil from a portrait he had himself painted of the king, then aged 25.

305. *The Marshall de Lo Meil/eraye.*

Line-engraving. 14¼ x 101.

Below on the left "Justus pinxil 1648". And on the right "Nanteuil sculp. 1662".

An oval frame is inscribed "Charles de la Porte Due de la Melleraye Pair et Mareschal de France Chevallier des Ordres du Roy".

The plate was engraved by Nanteuil from a portrait painted by another artist. On the back of this print is the signature in pencil of P. Mariette, the famous eighteenth century print collector.

JOHN SMITH (1652-1742)

306. *Anthony Henley Esq.*

Mezzotint. 13¾ x 91.

Below on the left "G. Kneller Eques Pinx:" and on the right "J. Smith fec: & exc:". The plate was engraved by Smith in 1694 from a painting by Kneller.

Anthony Henley (d.1711), wit and politician, sat as whig M.P. for Andover from 1698 to 1700, and for Weymouth & Melcombe Regis from 1702 until his death. He was well-connected and wealthy, and a fine musician.

CANALEITO (ANTONIO CANALE) (1697-1768)

307. *Ale Porte de/ Dolo.*

Etching. 12 X 17.

Below on the left "A. Canal f.", in the centre the title as above, and on the right "FFI".

The plate is attractive with interesting boats and buildings, but seems to need more accent in parts of the foreground. Doto is a town on the river Brenta between Padua and Venice.

GTAMBAI TJSTA PIRANESI (1720-1778)

308. *Prison with wooden galleries and drawbridge.*

Etching. 22 X 16¼.

This is plate No. 7 of the "Carceri" ("Prisons") series, which Piranesi etched between 1756 and 1760; these prison-interiors are said to have been seen by him during the delirium of a fever.

FRANCISCO GOYA Y LUCIENTES (1746-1828)

309. *Bobabilicon.*

Etching-Aquatint. 9t x 14.

There is no inscription or lettering. These impressions were printed long after Goya's death.

Both the title and the subject of this print are obscure; it seems to be the macabre product of a distempered imagination. The combination of etching with aquatint is masterly.

310. *Les Exhortations.*

Etching-Aquatint. 9i- x 14.

The same remarks apply to this as to the previous print, No. 26. They both belong to a series of 18 plates known as "Los Proverbios".

RAFAELLO MORGHEN (1758-1833)

311. *Madonna de/la Sedia.*

Line-engraving. 16 x 13.

In left bottom corner "Raffaella da Urbino dipinse". In right bottom corner "Raffaella Morghen dis. e inc. in Firenze".

This is an engraved version of the oil-painting by Raphael in the Pitti Palace in Florence.

JOSEPH MALLORD WILLIAM TURNER (1775-1851)

312. *Morpeth Nortlui.*

Etching-Mezzotint. 8¼ x 11½. (First State).

Under the left bottom corner "Drawn & Etched by J. M. W. Turner Esqr. R.A.P.P." In the centre, under the title, "London. Published March 29, 1809, by C. Turner, No. 50, Warren Street, Fitzroy Square." On the right "Engraved by Chas Turner".

This is one of the series of 91 landscape compositions designed by J. M. W. Turner between 1806 and 1823, known as "Turner's Liber Studiorum". Turner supplied the designs or drawings, and etched most of the plates; they were then mezzotinted, some by Turner himself and the others by different engravers under his close supervision.

Charles Turner, who engraved Morpeth, was a distinguished engraver of mezzotint portraits; he was not related to J. M. W. Turner, but they were quarrelsome friends for many years.

313. *Inverary-Pier. Lech Fyne. Morning. (Liber Studiorum).*

Etching-Mezzotint. 8¼ x 11¼. (First State).

Below in the centre "Drawn, Etched & Engraved by J. M. W. Turner R.A." Under the title "Published June 1. 1811, by J. M. W. Turner, Queen Ann Street West".

This plate is entirely Turner's work. He has experimented with the engraving and has used some aquatint under the mezzotint. This and the previous plate are based on sketches made during a tour in the North of England and Scotland in 1801.

314. *Mer de Glace – Valley of Cramouni – Savoy. (Uber Studiorum).*

Etching-Mezzotint. 8¼ x 11¼. (First State).

Below in the centre "Drawn, Etched & Engraved by J. M. W. Turner Esqr. R.A.P.P." Under the title "Published May 23. 1812 by J. M. W. Turner, Queen Ann Street West".

This plate also is all Turner's work, and is founded on sketches made during a continental tour in 1802 - the year of the Treaty of Amiens, when people flocked over from England to the Continent after nearly ten years of war with France.

315. *Kilgarran Castle, Pembroke.*

Line-engraving. 10¼ x 12¼.

Below the engraving "Etchd. by J. T. Willmore from a Drawing by J. M. W. Turner, R.A."

This is an Engraver's Proof from the Rawlinson collection; the plate is not quite finished - the published state shows some small alterations in the clouds, etc.

This and the two following plates are from a series of 96 engravings called Picturesque Views in England and Wales, published between 1827 and 1838. Turner provided water-colour drawings, and closely supervised their engraving.

316. *LJanrhony, MoIlmout/rshire.*

Line-engraving. 9¼ x 12t.

This is a "Proof before letters"; the engraving of the plate, by J. T. Willmore, is complete.

317. *Lowestoft, Suffolk.*

Line-engraving. 9t x 13.

This is an Engraver's Trial Proof, before any letters; it has been "touched" by Turner - darkened with a lead pencil in one or two places on the waves and flotsam towards the left lower corner, for the guidance of the engraver, W. R. Smith.

JEAN BAPTISTE CAMILLE COROT (1796-1875)

318. *Une Famille à Terracille.*

Lithograph. 13¼ x 18¼.

In the right bottom corner of the print the artist has signed "COROT". Outside the margin above the top left corner, is "No. 12", and below the bottom right corner "Imp Lemercier & Cie. r. de Seine 57 Paris."

319. *Hadleig/r Castle.*

DAYID LUCAS (1802-1881)

Mezzotint. 10. x 14¼.

Inside the margin the artist has scratched in the left lower corner "J. Constable R.A.", and in the right lower corner "D. Lucas".

This is a very early proof (Shirley "b"); described as "First printing". Lucas engraved mezzotint versions of several artists' paintings, but chiefly those of Constable.

320. SAMUEL PALMER (1805-1881)

In the left lower corner, inside the margin, is etched "S. Palmer", and outside "Trial Proof" is written in pencil. Outside the right lower corner is "Samuel Palmer" in pencil. Palmer uses the burin with his etching.

321. *Le départ pour le travail.* JEAN FRANCOIS MILLET (1814-1875)
Etching. 15¼ x 12. Etched
signature "J. F. Millet" inside left lower corner.

322. *Egham lock.* FRANCIS SEYMOUR HADEN (1818-1910)
Etching. 6 x 9.
Signature "Seymour Haden" below right lower corner.

323. *La Morgue.* CHARLES MERYON (1821-1868)
Etching. 9t x St.
Below the left lower corner is etched "C. Meryon delsculp-mdccccliv-" and below the right "Imp-Rue neuve St. Etienne-du-Mont-No. 26-".
This plate is the Ne plus ultra in the portrayal of architecture; the etched line strong and sensitive, the whole design tense with emotion. Meryon wrote some good verses to accompany the plate.

324. *La Rue des Toiles, à Bourges.* CHARLES MERYON (1821-1868)
Etching. 8½ X 4¼.
Below the left lower corner is etched "C. Meryon del sculp 1853" and below the right "Rue Ne. St. Etienne-du-Mont 26", but in this state these inscriptions have a long etched line drawn through them.

325. *Les Trimardeurs.* CAMILLE PISSARRO (1830-1903)
Lithograph. 9¾ x 12.
Signed "C. Pissarro" both in the left lower corner inside the margin and in the right lower corner outside it. It is marked "No. 7 ep. d'essai".
Trimardeurs is said to mean Tramps.

326. *Black Lion Wharf.* JAMES ABBOTT McNEILL WHISTLER (1834-1903)
Etching. 6 X 9.
Inside the margin, near the right lower corner, is etched "Whistler 1859".

327. *The Dancing Girl.* JAMES ABBOTT McNEILL WHISTLER (1834-1903)
Lithograph. 12¼ x 8.
Varieties of Whistler's "butterfly signature" are seen on each side of the figure.

328. *La F/euve Scamandre (first plate)* PIERRE-AUGUSTE RENOIR (1841-1919)
Etching. 10½ X St.
Undescribed first state, before the plate was cut down. Signed "Renoir" below right bottom corner.

329. *Rouen Cathedral.* AUGUSTE LOUIS LEPERE (1849-1919)
Woodcut (white line). 20 x 12¾.
Inside the margin towards right lower corner "Rouen-A. Lepere del & sc", with monogram "A.L.L." in red. Lower down is the signature "A. Lepere" in blue. In the left lower corner "En l'etat" in blue, and the Guerin monogram. This impression is printed on very thin paper and backed.

FRANK SHORT (1857-1945)

330. *Morning haze in Chichester Harbour*. (1922).

Aquatint. 9¼ x 13¼

S. on shield, in right lower corner inside the p)atemark; below, outside, the signature in pencil "Frank Short".

JOSEPH PENNELL (1858-1926)

331. *New York*,

Lithograph. 22i x 17½.

Below in centre "J. Pennell to Ellis Robins" in pencil. Donated by Col. Sir T. Ellis Robins.

332. *Sur la scène*.

HENRI de TOULOUSE-LAUTREC (1864-1901)

Lithograph. 15¼ x 11¼.

The artist's monogram towards the top left corner.

MUIRHEAD BONE (1876-1953)

333. *Piccadilly Circus*, 1915.

Etching (Dry-point). 11¼ x 14i.

Signed "Muirhead Bone" below the right lower corner.

AUGUSTUS EDWIN JOHN (b: 1878)

334. *A Girl's Head* (F).

Etching. 6¼ x 5½, (Only state).

Signed in pencil "Augustus John" below right bottom corner. The plate was etched in 1919; tie impression is No. 10 out of 50.

STEPHEN GOODEN (1892-1955)

335. *Triton*.

Line-engraving. 7 x 5.

Signature "Stephen Gooden 1941" in pencil, below to the right.

ROBERT SARGENT AUSTIN (b: 1895)

336. *Girl on the Stairs*.

Line-engraving. 7½ x 6.

In the middle of the lower part of the plate are engraved capitals "RSA", and below the plate mark "Robert Austin 1937" in pencil.

Catalogue of Coins

Leaf I. *Greek coins of 7th and 6 1/2 centuries B.C.*

1. Lydia first coined money, before 650 B.C.; Miletus and other Greek coast cities of Asia Minor soon followed suit. The metal of this coin was a natural mixture of gold and silver, washed from mountain streams. The technique of the ancient art of engraving seals was used for engraving dies for coins.

The badge of Miletus was a lion with head turned back; on the other side are stamped three countermarks.

2. The silver coins of Aegina are the earliest in Europe, 7th century B.C. The badge of the island, a turtle, is on one side and an incuse square on the other.

3. Pegasus, the winged horse which alighted at Corinth, is seen on this early Corinthian coin, 6th century B.C. Incuse square on the back.

4. Athenian silver coins with the head of Athena on one side, and the badges of the city, an owl and an olive-spray, on the other, were probably introduced at the first Panathenaic Games in 566 B.C.

5 and 6. Flat silver coins were struck by the Greek colonies in S. Italy about the middle of the 6th century B.C. That of Poseidonia (Paestum) shows Poseidon with a trident; and a bull is the badge of Sybaris, the city of famous luxury on the Tarentine Gulf, which was destroyed in 510 B.C.

7. The silver coin Abdera in S. Thrace, 544 B.C., shows the city badge, a seated griffin with raised paw. Incuse square on the back.

Leaf II. *Greek coins of the first half of 5th century B.C.*

8. Silver tetradrachm of Athens, of more advanced style than No. 4, dating from about 480 B.C. The three olive-leaves in Athena's helmet may have been added after the battle of Marathon. The waning moon, seen on the back with the owl and olive-spray, alludes to the all-night vigil before the Feast-day of the Panathenaic festival.

9. Coin of Naxos, the oldest Greek colony in Sicily. The head of Dionysus on one side and bunch of grapes on the other celebrate the wine of the district.

10. Syracuse struck coins, 479 B.C., to commemorate the great victory of Greeks over Carthaginians at Himera in 480. In this tetradrachm the head is the city-goddess as Nike, and the lion below the 4-horse chariot may symbolize defeated Libya.

11. Coin of Himera, Sicily, of 472 B.C. On one side the nymph Himera sacrifices at an altar, while a small Silenus bathes in a fountain; on the other is a victorious 4-horse chariot, walking.

12. Naxos, 461 B.C. Head of Dionysus with hair bound with ivy wreath, and long beard; on the other side sits Silenus with tail and pointed ears, holding a wine tankard.

13. Tetradrachm of Selinus, Sicily, 466 B.C. The river-god sacrificing at an altar; on the other side, Apollo and Artemis in a slow chariot, the former shooting from his bow. Apollo is slaying the pestilence which afflicted the city until the philosopher found a cure.

14. Eretria in the island of Euboea, about 480 B.C. Cow licking her hoof; an octopus.

Leaf III. *Greek coins of the second half of 5th century B.C.*

15. Mende, on the coast of Macedonia, a city famous for its wine. This tetradrachm of 450 B.C. shows Dionysus reclining on the back of an ass and holding a tankard; and a vine with bunches of grapes.

16. Rhegium, on the Italian side of the Straits of Messina. This tetradrachm, 415, shows a lion's scalp facing, and on the other side a head of Apollo.

17. Aenus, a coast town of S. Thrace. A coin of 450, with Hennes in a close-fitting petasus, and on the other side a goat standing.

18. Tetradrachm of Agrigentum, Sicily, 420. Two eagles devouring a hare; on the other side a crab, and Scylla.

19. Syracuse. Decadrachm, engraved and signed by Kirnon; struck to commemorate the victory over Athens in 413 B.C. On one side the head of Arethusa surrounded by dolphins; on the other a galloping 4-horse chariot being crowned by a flying Nike, with a trophy of captured arms below.

20. Syracuse. Similar decadrachm, of slightly different style, engraved and signed by Euainetos.

21. Catana, Sicily. Tetradrachm of 410; shows a 4-horse chariot at the gallop with the driver pulling his team round the mark, an Ionic column; above Nike, holding a tablet inscribed "Euaine", flies to crown him. On the reverse the head of Apollo, laureate, with a crayfish behind and a temple bell in front.

Leaf IV. *Greek coins of the 4th century B.C.*

22. Thebes, 395 B.C. A Boeotian shield, and on the reverse the infant Hercules strangling two serpents.
23. Cyrene, N. Africa. Coin of 400 or later; showing the head of Zeus Ammon, and on the reverse a silphium (a valuable plant, now extinct).
24. Metapontum, S. Italy. Coin of about 400, with a maiden's head in profile (very beautifully engraved); and an ear of corn, the badge of the city.
25. Delphi, a coin issued by the Amphictyonic Council in 346. On one side the head of Demeter, veiled; on the other Apollo seated on the Delphian omphalos.
26. Arcadia, Peloponnese. A coin of the Arcadian League, 370. It shows the head of Zeus; and on the other side Paa seated, holding a throwing stick, with Panpipes at his feet.
27. Euboea. Tetradrachm issued by the Euboean League in 394. Head of nymph Euboea, and on the reverse a cow.
28. Macedon, reign of King Philip II, 359-336. Gold Stater, with head of Apollo, and 2-horse chariot.

Leaf V. *Greek coins of 5th and 4th centuries B.C. Facing heads.*

29. Catania, 413 B.C. Facing head of Apollo, signed Heracleidas. On the reverse, 4-horse chariot at the gallop, the charioteer crowned by flying Nike.
30. Aenus, 400. Facing head of Hermes, wearing a petasos. On the reverse a goat.
31. Croton, S. Italy; about 400. Facing head of Hera Lacinia; on the other side Hercules sitting on a lion skin, holding a wine cup in one hand and a club in the other.
32. Amphipolis, Macedonia, 400. Facing head of Apollo, and on the reverse a racing torch.
33. Clawmenae, coast of Asia Minor; 387. Facing head of Apollo; on the reverse a swan beating its wings.
34. Larissa, Thessaly; 375. Facing head of fountain nymph Larissa, and on the other side a walking horse.
35. Panticapoeum, (Kerch), Black Sea; 350. Gold stater, with facing head of bearded satyr; and on the reverse a winged panther with goat's horns, standing on a cornstalk, holding a spear in his jaws.

Leaf VI. *Greek portrait coins.*

36. Alexander the Great, b. 356, d. 323. Coin struck by Lysimachus after 306. This may be the most beautiful portrait coin ever engraved. On the reverse Athena seated, with a Victory on her hand.
37. Seleucus I, b. 358, d. 280. Coin struck by Philetaerus before 263. Seleucus was a companion of Alexander the Great, and founder of the Seleucid Kingdom. On the reverse Athena seated with hand on shield.
38. Ptolemy I, b. 367, d. 283. Coin struck after 305. Ptolemy was a companion of Alexander the Great, and founder of the Egyptian Kingdom. On the reverse, an eagle on a thunderbolt.
39. Philetaerus, d. 263. Coin struck by his nephew, Eumenes I, after 263. Philetaerus was a half-Greek, half-barbarian eunuch, who founded the Kingdom of Pergamum. On the reverse, Athena seated.
40. Antiochus III, reigned 223-187. Seleucid king, conquered by the Romans, 189. Reverse shows Apollo seated on the omphalos.
41. Cleopatra VII, reigned 51-30. Coin struck in Antioch 32. Last queen of Egypt, conquered by the Romans, 31. On the other side M. Antony.
42. Perseus, reigned 178-168. Last king of Macedon, conquered by the Romans, 168. On the reverse, an eagle on a thunderbolt.

Leaf VII. *Roman portrait coins: 1st century B.C. to 1st century A.D.*

43. Pompey the Great, b. 106 B.C., d. 48 B.C. On the back is the beak of a galley. Pompey is represented as Janus. The coin was struck in Spain in 45 B.C.
44. Julius Caesar, b. 100 B.C., d. 44 B.C. On the other side is his great nephew and heir Augustus (Octavius). The coin was struck in Gaul, 38 B.C.
45. Augustus (Octavius), b. 63 B.C., d. 14 A.D. The first Roman emperor. On the other side is S.C. and an inscription.
46. Livia, b. 56 B.C., d. 29 A.D. The mother of Tiberius and wife of Augustus. The coin was struck in Rome, 22 A.D.
47. Tiberius, Roman emperor 14-37 A.D. S.C. and inscription on the back.

48. Caligula (Caius Caesar), Roman emperor 37-41 A.O. On the reverse are the figures of his three sisters, Agrippina, Drusilla and Julia.

49. Claudius, Roman emperor 41-54 A.O., and Agrippina his niece and wife. She was the mother of Nero, by whom she was murdered 59 A.D. This coin, struck in Asia Minor in 50 A.D. shows on the back the statue of Diana of the Ephesians.

50. Nero, Roman emperor 54-68 A.D. On the reverse are seen the docks for galleys and boats which Nero constructed at Ostia.

51. Vespasian, Roman emperor 70-79 A.O. On the back is the figure of Rome.

52. Domitian, Roman emperor 81-96 A.D.; second son of Vespasian. On the reverse is the legend "Germania capta", and a group of captives.

Leaf VIII. *Roman portrait coins: 1st to 4th centuries A.D.*

53. Nerva, Roman emperor 96-98. On the back, S.C. and a date palm.

54. Trajan, Roman emperor 98-117. On the back is the bridge which Trajan built over the Danube during his campaign in Dacia.

55. Hadrian, Roman emperor 117-138. His journeys to provinces of the empire were commemorated by coins; on the reverse of this, which was struck to record his visit to Africa, is the legend "Adventus Africae", with figures of the emperor and the province.

56. Heads of Trajan and Plotina, the adoptive parents of Hadrian, with the legend "Divis Parentibus". On the other side is the head of Hadrian.

57. Sabina, wife of Hadrian. Symbolic figure on the reverse.

58. Antoninus Pius, Roman emperor 138-161. On the other side is the head of Marcus Aurelius when young; he reigned as emperor 161-180.

59. Septimius Severus, Roman emperor 193-211, and Julia Domna his wife. On the other side is the head of Geta, their son.

60. Caracalla, Roman emperor 211-217. On the other side is seen the emperor haranguing his troops.

61. Helena, Saint; d. about 328. Wife of Constantius Chlorus, mother of Constantine the Great. About 325 she made a pilgrimage to Jerusalem, where she built the churches of the Holy Sepulchre and of the Nativity. Symbolic figure on the reverse.

62. Constantine the Great. Sole Roman emperor 323-337. Recognized Christianity as the state religion 325, and moved the capital of the empire from Rome to Constantinople in 330. Symbolic figure on the reverse.

Leaf IX. *Modern coins and medals: Spain, Italy, N. and E. Europe.*

63. Ferdinand, king of Aragon 1466-1516, and Isabella, queen of Castile 1474-1504. They married in 1469 and were joint sovereigns from 1474. Coat of arms on the reverse.

64. Maximilian I, emperor of the Holy Roman Empire 1493-1519, Charles V, emperor 1519-1556. Ferdinand I, emperor 1556-1564.

Coat of arms on the reverse. This piece was in the collection of Caruso.

65. Gustavus Adolphus, king of Sweden 1611-1632, "The Lion of the North". Fell at Liitzen when Wallenstein was defeated. Coat of arms on the reverse.

66. Pope Paul III (Alessandro Farnese). Pope 1534-1549. On the reverse is St. Peter pulling in a fishing net. The coin was engraved by Bevenuto Cellini.

67. George Rakoczy II, Prince of Transylvania 1648-1660. Coat of arms on the reverse.

68. Charles XII, king of Sweden 1697-1718. "He left a name at which the world grew pale". Coat of arms on the reverse.

69. Peter the Great, czar of Russia 1689-1725. Translations of the inscriptions read "Peter absolute emperor of all the Russias" and "New money value one rouble".

70. Frederick the Great, king of Prussia 1740-1786. Coat of arms on the reverse.

71. The Lusitania Medal, 1915.

Leaf X. *Modern coins and medals: England and France.*

72. Edward III, king of England 1327-1377. The king is in the "Ship of State"; coat of arms on the reverse.

73. Elizabeth I, queen of England 1558-1603. The head of the queen on one side and the royal arms on the other.

74. Oliver Cromwell, b. 1599, d. 1658. On the reverse is seen the republican coat of arms.

75. The Armada Medal, 1588.

76. George III, king of England 1760-1820. On the reverse is Pistrucci's famous design of George and Dragon.

77. Philip VI of Valois, king of France 1328-1350. The king is seated on a throne and behind him a canopy embroidered with the lilies of France.

78. The St. Bartholomew Medal, 1572.

79. Henri VJ, king of France 1589-1610.

80. Louis XIV, king of France, 1643-1715.

81. Bonaparte, First Consul 1799-1804.

Leaf XI. *Coins and medals of Queens 0.11d Kings of our times.*

82. Queen Victoria. Penny of 1854. Britannia on the reverse.

83. Edward VII and Queen Alexandra. Coronation medal, 1902.

84. George V and Queen Mary. Jubilee medal, 1935. Windsor castle on the reverse.

85. George VI and Queen Elizabeth. Coronation medal, 1937.

86. Elizabeth II. Crown of Southern Rhodesia, 1953. On the reverse coats of arms and bust of Cecil Rhodes.

We regret this catalogue, produced under very abnormal circumstances as regards time, has some errors and omissions.

We also regret the absence in this Exhibition of works by local artists.

Lack of space obliges us to withdraw a number of exhibits from Europe.

Catalogue of African Art

Lent by the African Music Society, Johannesburg

DES FOSSÉS GROUP, Elizabethville, Belgian Congo

264. BELA Birds and Fish (1986)
Oil. 19' x 27 $\frac{1}{4}$ ".
265. BELA Antelopes
Oil. 13 $\frac{3}{8}$ x 19". Dated 1955. Painted with the fingers only.
267. P[LI]PILI SeI-en Birds and a Snake in a Tree
Oil. 19 $\frac{1}{4}$ " x 23 $\frac{1}{2}$ ".
268. MWE ZE Three Birds and Three Jackals attacking an Antelope
K.IBWANGA
Oil. 19 $\frac{1}{2}$ x 20 $\frac{3}{4}$ ".
- MOONENS GROUP, Elizabethville, Belgian Congo
269. TSHILOLO EDWARD Four Fish and Vines
Tempéra. 20 $\frac{1}{2}$ x 25 $\frac{1}{4}$ ".
270. KABUYA Cock with Centipede and Two Snakes
Tempéra. 20" x 25".
271. KABONGO Python Catching a Creature
Tempéra. 19 $\frac{1}{2}$ x 25".
- Loo's PoTOPOTO GROUP, Brazzaville, French Equatorial Africa
272. ZIGOMA JACQUES Fantasy with Dragon-like Creature
Tempéra. 12 $\frac{1}{2}$ " x 14 $\frac{1}{4}$ ".
273. THANGO FRANCOIS Fantasy-Abstract
Tempéra. 19 $\frac{1}{4}$ " x 21".

CYRENE GROUP

274. TOMMY DUBE
Watercolour. 18 $\frac{1}{2}$ x 13 $\frac{1}{4}$

Lent by Chirodzo Art Centre, Salisbury

Exhibits, in Poster Paint, have been executed by African schoolboys aged 10-15 Years.

- | | | |
|------|-----------|------------------|
| 275. | TONGAY | 279. ZACHARIA |
| 276. | GATAWA | 280. MADZUDZO |
| 277. | CHIMPONDA | 281. DIXON TAYAU |
| 278. | ZIVANAI | 282. SACHJRARWE |

283. Watercolour — *The Instruction of t/ze Bride* by RICHARD RASHID

OBJECTS ON LOAN

from NATIONAL MUSEUM, BULAWAYO, to
RHODES NATIONAL GALLERY, SALISBURY

CHIEF'S STOOL of Luba workmanship, captured during the suppression of the slave trade in northern Rhodesia in 1899.

HEAD REST of Luba workmanship from an unknown locality in the Belgian Congo. This is one of a pair, the other being in the British Museum.

CLAY FIGURINE found at Hillside, Bulawayo. One of a large number of similar objects known from Southern Rhodesia and thought to have a fertility significance. They are believed to be between 1500 and 1000 Years old.

CHIEF'S CEREMONIAL AXE of Tswana workmanship, said to have belonged at one time to Shaka and later to have been in the possession of Mzilikazi. It was given by Chief Lintswene to the late Marquess of Salisbury in 1902.

Council of Industrial Design

'DESIGNS OF THE YEAR'

In May of this year, H.R.H. Prince Philip, the Duke of Edinburgh, presented certificates for outstanding design to the manufacturers of twelve products. These were chosen by a panel of five judges from some 3,500 exhibits shown over the year at The Design Centre, the newly constructed display rooms of the Council of Industrial Design in the Haymarket London.

CO VECTOR OPE FIRE — 'Rayburn'

SEITEE-BED — 'Convertible'

CASSEROLES — 'Pyrex'

MELMEX PLASTICS TABLEWARE

TELEVISION RECEIVER CS 17

PENDANT LAMPSHADE — 'Ovoid' PO 200

COTTON - 'Fotexurprint' Flamingo

IMPERIAL AXMINSTER BROADLOOM CARPETING 9600

CUTLERY AND FLATWARE — 'Pride'

WALLPAPER- Palladio 'Impasto' 44165

TABLE GLASS SET-'Connoisseur' 42543

DINNER AND TEAWARE-'Strawberry Hill'

Biographical Bata and Otlter Notes

AIMONE, GUISEPPE (1923-). Born in Carpignano Sesia. Studied at the Brera Academy, Milan. After exhibiting in Italy, France and the U.S.A., notably at the Biennale, Venice, and the Pittsburgh International in 1955, is beginning to achieve fame.

ALLOR(, CRISTOFANO (1577-1621). Florentine painter, son of Alessandro, who like his father took the name of Bmznino. He was influenced by the colouristic reforms in Florentine painting which at the end of the sixteenth century were spearheaded by Cigoli, a pupil of Alessandro. He was a better and more famous painter than his father, a constant observer of nature, as his drawings attest, and one of the best draughtsmen and colourists of his time. Among his works are many excellent Portraits. The picture in the eIUibition resembles one in the Pitli Gallery. The same model poses for these pictures, and in both cases the artist represents his own decapitated head.

APPEL, KAREL (1921-). Self-taught Netherlands painter who has been living in Paris since 1950. His style is an abstract development of the figurative Expressionism widely practised in Holland and Belgium in the 1920's and 1930's, and stands halfway between that earlier style and the Abstract Expre sionism of today.

AUSTIN, ROBERT SARGENT(1895). Born at Leicester, England. Studied at the Municipal School of Art, and at the Royal College of Art, S. Kensington. Served in the War as a gunner, and re turned to Kensington in 1919 to study under Sir Frank Short. Elected (third) engraving scholar at the British School at Rome in 1922. After producing a number of etchings, since 1924 he has used line-engraving for most of his plates. Elected Royal Academician in 1949.

BABOULENE, EUGENE (1904-). Born in Toulon, South or France. Up to recent years he was strongly influenced by the work or Derain but now, with a free manner more inspired by Clave, he is achieving success both in Paris and London.

BASSANO, LEANDRO (1557-1622). Son, collaborator, and imitator of Jacopo. He worked in Venice and for Emperor Rudolf II. He specialized in genre painting but did portraits as well. He is essentially more mannered, and more conventional than his father.

BAZZANI, GIUSEPPE (c.1690-1769). Born in Reggio. He was inspired by the works of Paolo Veronese and Rubens, whom he took as a model, trying to emulate these masters with his pictures and frescoes. His masterpiece is considered to be 'St. Anthony or Padua and the infant Christ (exhibited in the present Exhibition).

BEAUDIN, ANDRE (1895-). Born at Mennecy, Seine--et-Oise, Fraoce. A student of the Ecole des Arts Decoratifs until 1918. Shortly after the war Beaudin discovered a similar temperament to his own in the work of Juan Oris. Whilst his painting is less formal, more rhapsodic than that of the older man, the classical intelligence of the latter can still be detected behind the atmospheric play of Beaudin's recent canvases.

BELLEROCHE, ALBERT (1864-1944). A fine, but as yet little-known, painter who was closely connected with Toulouse-Lautrec.

BELLINI, JACO PO (c.1400-c.1470). The head of an artist family that dominated Venetian painting in the late fifteenth and early sixteenth centuries. Though less known than his famous sons Gentile and Giovanni, he transmitted interests and elements of style to them and to his son-in-law Andrea Mantegna. Of the considerable number of half-length Madonnas that have been attributed to Jacopo the most important is in the Uffizi. Their most notable feature is their rich colour, laid on in separate strokes suggesting miniature mosaic work. Far more important than the paintings for an understanding of Jacopo's talent are the two sketch books by him that are preserved in the Louvre and in the British Museum. Jacop0 was evidently fascinated by architecture and by the problems of perspective and foreshortening. These interests, and his manner of rendering mountainous land scape, relate the drawings to the style of Mantegna. They are essentially still Gothic.

BENNER, a. A painter of the modern Dutch school. Is beginning to achieve success and is well represented in the Stedelijk Museum, Amsterdam.

BEROOLLt, RINALDO (1916-). Born in Legnano. Worked at the Academy of Brera with Funi and Carlo Carra. Is a prominent member of the new Milan school. His recent paintings, which can be described as abstract-expressionist, are becoming well-known in both Europe and America.

BONE, MUIRHEAD (1876-1953). Born in Glasgow. Studied at the Glasgow School of Art. Influenced by Meryon and Whistler. Official artist on Western Front 1914-1919, and to the Admiralty 1940-1943. Knighted 1937. Pre-eminent as a draughtsman and in etching and dry point. His finest work is in the drawings he did for "Old Spain", by Muirhead & Gertrude Bone, 1936.

BONINGTON, RICHARD PARKES (1802-28). British painter in oils and watercolour. Showed great talent as a youth with a variety of themes and techniques. Taken to France at an early age, he learned watercolour and lithography there. At fifteen he studied under Baron Gros in Paris, where his work began to sell, and also in London. His presence in France may be considered a direct influence on the rising school of landscape painters in that country. During his short life time he did seascapes, Italian scenery pictures, and historical studies typical of the Romantic age - all in rich colours and strong contrasts of light and shade. After 1842 he turned to oils and under the influence of Delacroix did a number of Orientalist illustrations for the Arabian Nights. In his last few years the young Englishman was affected by the rising star of the great landscape painter Constable.

BONNARD, PIERRE (1867-1947). Born at Fontenay-aux-Roses, France; died at Le Cannet, South of France. Bonnard studied at the Academie Julien at the same time as Denis, Serusier, Vuillard and Roussel, beginning with the decorative arts; furniture, screens, stage settings and posters. Under the influence of Degas, Lautrec, and Japanese painters, he became the painter of Paris scenes and interiors of family life. Later as the most authentic disciple of the Impressionist movement he pursued his love of vibrant, sensitive colouring in a long series of genre painting, his art growing in power and song until his death. Made an honorary member of the Royal Academy.

BORES, FRANCISCO (1898-). Born in Madrid. Arrived in Paris in 1925 to paint under the dual influences of his countrymen Picasso and Miro. A personal sense of colour, studied in application, places the work of Bores among the most interesting of post-cubism.

BOUCHER, FRANÇOIS (1703-70). Popular exponent of the rococo style of painting in France.

As the Goussier brothers wrote, "Boucher was one of those men who indicate the taste of a century, express, personify, embody it. In him, French eighteenth century taste was manifest, in all the peculiarity of its character." Boucher stands for the academic triumph of the new intimate Rococo "realism, over the pompous "Grand Style" of the days of Louis XIV. This rococo style stems, or course from the fragile art of Watteau which Boucher learned in the process of engraving copies of Watteau's work. But he converted Watteau's manner into a decorative formula of larger and more precise forms, more appropriate for the walls and ceilings he was constantly commissioned to decorate. With Boucher the human form inclined toward a stereotype of doll-like, winsome proportions, of peach-coloured flesh, often in situations of gay and frankly obscene abandon, as can be seen in many of his masterpieces in the Wallace Collection, London. He was popular in court circles, where he served as the tutor of Madame de Pompadour in painting and engraving. However his personal life was apparently that of a good industrious bourgeois; in 1733 he had married a young beauty, and they appear to have lived in faithful domesticity.

BOUDIN, EUGENE (1824-98). A French marine painter noted for the atmospheric quality and charm of his pictures. A native of Le Havre, he specialised in seascapes of the coasts of Brittany, Normandy and Holland. These he painted in a misty fashion, emphasizing the foggy weather so often found in northern Europe. He was a forerunner of the Impressionists influencing Monet and others, and was described by Delacroix as the master of sky painting.

BOYS, THOMAS (1803-1874). British landscape painter and lithographer. Exhibited from 1824-1873 a great number of works at the Royal Academy, and the New Water Colour Society, London.

BRACQUE, GEORGES (1882-). Outstanding French modern painter. In addition to the pioneering work in Analytical Cubism that he shared with Picasso, he may also be credited with the development of a thoroughly original and exciting version of Cubism mingled with Fauve colour effects. He was the son of a decorator and "Sunday painter" and began to study art in 1893, coming to Paris in 1900 and attending various conventional art schools there. In 1906 he began to show at the Independants, spent the summer with Othon Friesz and through him became for a short time part of the Fauve movement under the influences of Van Gogh and Gauguin. He exhibited with the Fauves in 1907 and sold all his pictures, and in the same year made an arrangement with the dealer Kahnweiler and met Picasso. In 1908 he fell, like Picasso, under the influence of Cezanne and was said by one critic to be reducing everything to "little cubes." His period of Analytical Cubism starts in 1910, and he soon after began to incorporate letters into his works. His Synthetic Cubism of 1912, apparently developed under the influence of his background as the son of a decorator, utilizes a new and artificial method of rebuilding the impression of the figure through the use of so-called

papiers colics or pasted papers, actual pieces of wallpaper, playing cards etc. introduced into the picture. After his war service Braque turned to a kind of serene decorative painting, using large bold colour areas but with the influence of Cubist form still dominant. Since that time he has introduced innumerable variants of this form and colour combination. Although disparate in theory, the combined styles in his hands are altogether harmonious and effective. Is considered with Picasso, Matisse and Leger one of the masters of contemporary painting.

BRUEGHEL, JAN (called Velvet Brueghel) (1568-1625). Flemish painter, son of Pieter the Elder; famous for his small pictures of botanical and zoological subjects, all painted with meticulous detail and enamel-like colour and characterised by a graceful poetic imagination. He was extremely popular, became quite wealthy, received many honours and was greatly admired by Rubens, with whom he collaborated. He worked for the Archduke Albert, executing fifty pictures, including many versions of "The Five Senses" and "The Four Elements," which are among his finest works.

BRUYER, JAN-THEODORE DE (1561-1623). Born in Liege and died in Frankfurt where he worked most of his life with his father, who was a lesser skilled artist.

CALLIYANNIS, MANOLIS (1923-). Born in Lesbos, Greece, where he spent all his childhood and early youth. There he had his first and last lessons on painting by an Impressionist painter from Paris. Later in Johannesburg, he held an exhibition and did his first mural painting. The Mural is his ultimate aim as a painter. In Paris he exhibits at the "Salon de Mai", and his work can be seen in well-known galleries. He took part in the Genoa Biennale, and held an exhibition in Paris in 1952, mainly of mural paintings. Is represented in The Tate Gallery.

CALLOT, JACQUES (1592-1635). Born at Nancy, France where he also died. Twice ran away from home to Italy to study art, travelling to Florence in the company of a party of gypsies. Prince Charles of Lorraine persuaded him to return to Nancy, where he gained a wide reputation by his drawings engravings, and especially etchings. He worked in Brussels and Paris for the Courts, engraving the "Siege of La Rochelle" and other military operations; his subjects from daily life and history are touched with spirited fantasy.

CALLOW, WILLIAM (1812-1908). Born in Greenwich. A landscape painter of the British school. Member of the Water Colour Society. He exhibited in London from 1838, notably at the Royal Academy and the Old Water Colour Society.

CANALETTO (ANTONIO CANALE) (1697-1768). Born in Venice and died there. He first worked with his father, a theatrical decorator and scene-painter, then studied and drew antiquities in Rome and returning to Venice painted many views of the city and surroundings. He was in London from 1746 to 1748 where he painted some of his best pictures. He etched a number of plates of Venice, and the neighbouring towns and country: these are pleasing, but do not show any great knowledge of the technique of etching.

CARACCILO, GIOVANNI BATTISTA (c.1570-1637). Neopolitan follower of Caravaggio. His style is an amalgamation of the eclecticism of the Carracci and the dramatic late style of Caravaggio. After a trip to Rome in 1612-14 some influence of Raphael was apparent.

CEZANNE, PAUL (1839-1906). Outstanding pioneer modern French painter whose influence has been evident on a great many successive French and other European schools of painting. He stands as a fullstop between Impressionism (with its emphasis on transitory and descriptive light values) and the form-searching, colour-exploiting, emotion-provoking art of such diverse movements as Cubism, Fauvism and Expressionism. Thus Cezanne's Post-Impressionism becomes the chief source of the form experience which lies at the basis of so much early and later twentieth-century art. Born at Aix-en-Provence the son of a hatmaker turned banker, he was educated in that city with Emile Zola as one of his school friends. In 1874 he participated, through Pissarro, in the First Impressionist Exhibition. His participation was opposed and his contributions were the most derided of all. In 1892 Cezanne produced the five versions of the Card Players, the Baigneuses series, and the Montagne Ste. Victoire. All these exemplify the controlled, deliberately limited space which was destined to influence the entire course of modern art. They reveal his search for a closed, complete composition within this limited space, and the exploitation of all the form possibilities of a theme or motif rather than the narrative or emotional meaning of a subject. The gradual growth of a following became apparent at this time. In 1900 he showed at the Centennial Exhibition, the Berlin National-gallery bought a picture of his, and Maurice Denis painted Hommage à Cezanne. In 1904 an entire room at the Salon d'Automne was devoted to him. Visitors began coming to Aix from everywhere. The following year he exhibited at the Salon d'Automne again and at the Independents; these shows had enormous impact on the nascent Fauve and Cubist movements.

c.HAGALL, MARC (1887-). Born at Vitebsk, U.S.S.R. Before travelling to Paris in 1910 Chagall has studied in St. Petersburg and designed stage sets with Leon Bakst. He brought with him to the western world the phantasmagoria of Russian popular legends which he describes luminously in paint or etched plate. Between 1910 and 1914 he met among others, La Fresnaye, Delaunay and dodigliani, as well as a number of important poets. Chagall's painting during those pre-war years presents a combination of more or less Cubist form, the new anti-Cubist colour ideas of such painters as Delaunay and La Fresnaye, and a highly developed and poetic imagination to which he was already giving free play. Thus, although he participated in the form experiments of his time and the attempt to "liberate" Cubism from its static quality and drabness of colour, he added the sense of the unexpected and the fantastic that was to appeal to the later Surrealists.

CHASSERIAU, THEODORE (1819-56). French painter and etcher. Son of the French consul in Santo Domingo, Chasseriau decided his career at ten and entered Ingres' studio at thirteen. Although he derived his style from Ingres and Giorgione, his mood was Romantic and he was drawn to Delacroix's colouring and Oriental subject matter. He was able to synthesize the styles of Ingres and Delacroix and became a successful decorative painter. His murals in St. Merri, St. Roch and the Cour des Comptes, although damaged, reveal him as one of the most creative decorators of his day. His career was influenced by much travel throughout southern Europe and North Africa, the latter suggesting to him some of his more sensuous types.

CHASSERIAU, DENISE (1923-). Born at Versailles. Began to study painting at the age of thirteen, and has been working alone since the age of eighteen. Working in numerous fields of applied art, she has made stained glass windows, ceramics, textiles and mosaics.

CHIGRINE, ALFREDO (1914-). Born in Milan. Studied at the Brera Academy. Has exhibited at the Venice Biennale since 1948. Is becoming well-known, and is painting in a dynamic abstract style.

CHINNERY, GEORGE (1774-1852). He worked in India and China, painting in a variety of media on a variety of subjects.

CLEVE, JOOS (JOSSE) VAN (c.1485-1540). Flemish painter identified with the Master of the Death of Mary who was named after two versions of that subject in Cologne and Munich. He entered the guild in 1511. From then to 1535 he was travelling in Italy, France, England, and Spain, after which he reappeared in Antwerp. A fine colourist and an able portraitist, his art was at first rather bourgeois in character, but probably through the influence of Metsys and later through his travels in Italy and the courts of Europe, working for Francis I and Henry VIII, became more Italian, aristocratic, and even Mannerist. In his later works, perhaps as a result of his Italian travels, the influence of Leonardo became pronounced.

COCTEAU, JEAN (1892-). Very well-known poet, writer and artist, essentially of drawings, with which he illustrated numerous books of verse. He made the first posters for Diaghilev's Russian Ballet. A brilliant and witty creator of many arts. Has always remained deeply engaged in both literary and artistic movements of the school of Paris.

CONSTABLE, JOHN (1776-1837). British painter and one of the foremost landscapists in history. Constable represents a full step forward in the modern development of landscape art. He depicts eastern England with its luxuriant meadows, distant horizons, picturesque villages, and above all its everchanging sky with constantly moving cloud formations. The latter were for him "the key note, the standard of scale, and the chief organ of sentiment." Although Constable's outlook on nature was primarily naturalistic, his individuality of style and interest in "sentiment" made him part of the Romantic period in which he lived. His naturalism appears in the projection of landscapes whose elements are in constant movement under natural conditions of light; his more Romantic side emerges through the expression of nature's power and his own emotion therein. Yet his approach was not nearly so Romantic as that of Turner. Constable enjoyed clouds, sunshine, trees and fields for their own sakes, in addition to viewing them as potential vehicles for human emotions.

Perhaps the most interesting thing about Constable's technique was the fact that he made quick sketches setting down his first spontaneous and emotional reactions to natural beauties; these visual impressions, even more than his finished works are regarded as his real contribution. To accomplish his aim of rendering the living, moving quality of nature, he used broken touches of colour. On a foundation of warm reddish monochrome he would build up the fresh blues and greens of nature, the individual spots of paint often laid on with a palette knife in the modern manner. The sparkles of light and colour and the deliberate roughness of textures broke with the tradition of smooth painting. Besides the intrinsic merit of Constable's work, it is also historically important for the effect it had on both the Romantic and Impressionist groups. The spontaneity of such painters as

Delacroix may be traced in part to Constable ; and the Impressionist search for momentary effects through broken colours, complementary colour relationships, and white highlights owes much to this British painter.

CORNEILLE Young painter of the Dutch school.

COROT, CAMILLE JEAN BAPTISTE (1796-1875). French landscape and figure painter, important as a transition between the early nineteenth-century tradition of classical composition and the later Romantic sensibility toward nature. He was an influential force amongst painters of the century. He was the son of a successful hairdresser. Started in business, he came late to painting when a small independent income was made available to him ; again in contrast to his colleagues, he was never in want but rather assisted his friends such as Daumier financially in various ways. In 1825 he took a trip to Italy which permanently affected his style. The paintings of this early Roman period are in our day often considered his best.

During the late 1830's, perhaps as a result of a second voyage to Italy, Corot embarked on large historical subjects somewhat in the manner of Poussin. These did not come off. Then in the 1840's and 1850's his style changed radically to the filmy atmospheric studies for which he is popularly known. To judge from their subjects, e.g. Nymphs Dancing (Louvre), it suggests a new orientation around the personality of Claude Lorraine. A romantic sentimentality, absent formerly, pervades these studies.

Corot is less known for his figure studies, a personal art which like Chardin's employed the human figure (in this case invariably female) as a source of pictorial experimentation.

Pissarro, his great pupil, was happily only influenced by his Italian period. Pissarro's early works before 1870 directly under Corot's influence were some of the main foundations of Impressionism.

Corot executed some etchings, dry-points and lithographs which reveal the hand of the master.

COTMAN, JOHN SELL (1782-1842). British landscape painter of the Norwich school ; made his living as a drawing master; elected president of the Norwich Society of Artists in 1811. The harmony of the various elements and the generally controlled pattern were more important to him than the effects of light and distance that interested so many other painters at that time. His preferred motifs were large shapes such as buildings and bridges, projected in quiet colour schemes and with a strong, serene beauty.

COURBET, GUSTAVE (1819-77). Stormy personality in the nineteenth-century French development of "Realism". Breaking with the long history of French painting, which had been so intensely associated with Paris and which had so continuously enunciated the importance of its own historical past, Courbet posed as a "self-taught" artist and assumed the air and accents of the provinces. Although of strongly Romantic taste at first, he cast aside the imaginative sensibilities of that movement and declared, "In particular, the art of painting can consist only in the representation of objects visible and tangible to the painter."

Those early realists, the Le Nain brothers, were "discovered" by his circle. The presentation of a medal for this painting admitted Courbet to the Salons, set off controversy and began the running battle with the authorities and public alike which Courbet carried on throughout his lifetime. Courbet at this time won his reputation as a social revolutionary by taking part in the events of 1848 and painting such studies as the Stone Breakers (1849, Louvre). This was interpreted as social comment. In contrast to this type of subject matter, Courbet constantly painted studio nudes. In 1855, on the occasion of the Exposition Universelle, Courbet was refused entry to the Salon, so he organised a private exhibition of his canvases in the vicinity. Some of the most beautiful of his works are flower pieces painted while he was imprisoned for the part he was presumed to have played in the Commune of 1871. He died in exile in Switzerland.

COTTAUD, LUCIEN (1904-). Born at Meynes, Gard, France. Early studies at Nîmes and in the Free Academies of Paris. Produced in isolation during many years, the painting of Cottaud paralleled the Surrealist works of the same period and was derived like them from the literature of Rimbaud, Lautréamont and Raymond Roussel. Decorations, tapestries and many theatre productions feature among his work.

COX, DAVID (1783-1859). British landscape painter. Although at first a theatrical scene painter, Cox soon developed an interest in landscape expressed in skillfully handled watercolour with subtle cloud and sky effects. Since he received little recognition during his lifetime, he was forced to make his living as a drawing teacher. In 1813-14 he produced a Treatise on Landscape Painting for the guidance of his pupils. This was followed by other texts.

COZENS, ALEXANDER (c.1717-86). British watercolour landscape painter; born in Russia and came to England in 1742 ; became a drawing teacher at Eton and from 1781 on was instructor to the sons of George III. Considered one of the most original watercolourists of his time, Cozens

was preoccupied with problems of composition. His pictures are often imaginative exercises done with a brush in sepia or black ink on brownish paper. He also produced "blot drawings," using ink blots as the basis of the composition and brush or pen to complete the picture. Cozens wrote various books and treatises on landscape composition.

COZENS, JOHN ROBERT (1752-99). British watercolour landscape painter. The son of the painter Alexander Cozens, he was also a gifted artist but his career was cut short by mental trouble in 1794. The younger Cozens' work was very much admired by Constable. It is notable for its unity of tone and breadth of composition, and its feeling for the romantically expressive possibilities of nature. Colour in his work was not as important as with other British watercolourists. He was an inspiration to Cotman, Girtin, de Wint and the young Turner.

CRANACH THE ELDER, LUCAS (1472-1553). German painter of portraits, religious pictures, mythological and classical subjects; also engraver and woodcutter. He probably began the study of art with his father in his birth-place, the village of Kronach in Bavaria. By 1503 he had moved to Vienna. In 1505 he was employed by the electors of Saxony at Wittenberg, and passed the rest of his life there, becoming burgomaster of the town and painting successively for Frederick the Wise, John the Steadfast, and John Frederick the Magnanimous, (*who is represented in the present exhibition*). In 1508 Cranach made a journey to the Netherlands. He strongly embraced the German Reformation and was a close friend of Martin Luther. Cranach's witty and fertile mind devised countless original and charming interpretations of classical themes and his paintings of Venus and Cupid and of the Judgment of Paris are unsurpassed in German painting. His art is a rare combination of thoroughly sound and painstaking technique, which imparts to everything he did exquisite quality and finish, and a gift for decoration that renders his figures, the details of costume and his landscape settings unusual and delightful. Cranach was undoubtedly influenced by Diirer in his early years, but the light-hearted gaiety of his paintings offers the strongest contrast to the habitual sobriety of Diirer's work. Cranach engraved a large number of plates, mostly woodcuts, but a few were on copper.

CRIPPA, ROBERTO (1921-). Born in Milan. Studied at the Brera Academy. Has exhibited widely since the war in Italy, Paris, Washington and New York, and at the Venice Biennale since 1948. He won the Leonardo da Vinci Prize and the Spira Prize in 1949, and in 1952 the Gianni Prize. He is an active member of the Spazialismo Group. Is both a sculptor and painter, and is one of the leaders of the new Milan school.

c R I s T o L, H o R A c E. Born at the end of the last century. Is widely travelled in oriental countries, and has produced a delicately painted diary of his travels.

CRIVELLI, VITTORIO (active 1481-1501). A Venetian by birth, he did most of his work in the Marches, and especially in Fermo. He imitated the style of Carlo Crivelli whom he assisted and who may have been his brother.

CROME, JOHN (1768-1821). British landscape painter of the Norwich School; known as Old Crome. An important force in the development of British landscape in general. Crome founded in Norwich one of the few successful English provincial schools of painting. His art owes a great deal to the Dutch naturalists, particularly Hobbema, whose techniques he combined with his own knowledge of the quality of light in England, the nature of its countryside, tree forms, turf and moorland. By subordinating less important elements and concentrating on general and large areas such as field and sky, Crome achieved an effective unity of light and shade that gives his art its individual flavour. The Romantic elements that exist in his painting stem from the example of Richard Wilson. Crome first made his living as a coach and sign painter; then he established himself as a drawing master. He did chiefly oils, some watercolours and many etchings, the latter mostly of architecture and antiquities.

CROSS, HENRI-EDMOND (1856-1910). Member of the French Neo-Impressionist group with Seurat and Signac; his real name is Henri Delacroix. He exhibited for the first time at the Salon in 1881, painting in a dark and realistic manner. He then turned to Impressionism and showed at the Independants from 1884 to 1891. He became friendly with Seurat and Signac, who turned him toward Pointillism. In 1891 he settled in the South of France where the light of Provence raised the tempo of his colour. His brilliance of colour and solidity of form influenced early works of Matisse and other Fauves.

CUBISM. A term applied to a method of visualization developed during the early years of this century before World War I. It stemmed first from the formal approach of Cezanne, with its controlled space featuring the relationship between foreground and background and the simplification and geometrization of the individual forms. A stimulus in this same direction came to the young painters of this period from African sculpture with its sharply faceted surfaces and bare forms. Thus

the early or facet period of Cubism shows the breaking up of the individual form into sharply angular planes, while the composition as a whole is dominated by the compositional ideas of Cezanne. Picasso and Braque were working side by side in this phase, as they did also in the next phase. This second development, between 1909 and 1911, allows the formerly clear and sharply separated facets to slip, become transparent, and merge with the background of the painting. This represents the beginning of what is known as Analytical Cubism, in which we may imagine the painter stepping into the picture space and looking at various aspects or views of the form, which he then combines in a more or less spontaneous and kaleidoscopic fashion in a composition. The painter has here analyzed or broken down the form into its component parts or views. In the following or Synthetic Cubist phase, the artist did not even bother to imagine himself walking around the object, but built up in artificial or synthetic fashion a composition consisting of arbitrarily selected aspects which to him seemed best suited for compositional purposes. This gives us a more carefully organized but less dynamic form impression than before. From this new conception of form and space many subsequent developments and influences may be traced: e.g., Futurism, Constructivism, Orphism.

DAUMIER, HONORÉ (1808-79). Satirical graphic artist and painter of the French Realistic movement. Daumier's reputation as a caricaturist obscured his standing as a painter during his lifetime, and it has only been posthumous study of his works that has properly related him to the development of modern French painting. His output was enormous; working under journalistic contract he produced four thousand lithographic plates alone. His development of the potentialities of that inexpensive, painterly medium is one of his major claims to fame. His career passed through several phases. Of humble origin, he showed early talent for poetry and the arts. Brought to Paris as a child, he revelled in the Louvre, but was not allowed by his parents to become a painter. Instead he worked first with a lithographer and then a publisher, becoming involved in journalism. He worked for the periodical *La Caricature* with Grandville and others, and for it he passed six months in prison because of a cartoon, *Gargantua*, an attack on Louis Philippe. Upon his release he produced a series of acid comments on the political scene.

DAVID, JACQUES-LOUIS (1748-1825). Painter and political figure of the Revolutionary and Napoleonic periods in France. David is unique perhaps in the history of art for not only reflecting the spirit of his age, but for actually shaping that "spirit" through his own exertions and activities. His *Directoire* portraits are almost rococo in taste. The imperial compositions which he produced for Napoleon are clearly baroque in flavour. He is then, an artist of distinct phases and changing tastes, at his best perhaps in his portraits of the Revolutionary period, which are more Realistic than Classical, according to modern usage of these terms. He declined to accompany Napoleon the Consul to Egypt, but accepted the position of first court painter from him as Emperor. For Napoleon he painted three major canvases, the first an idealized portrait of the Emperor astride a rearing horse in the Alps. Then two superb ceremonial subjects. The *Coronation of Napoleon* (in which the Emperor actually crowns Josephine) was painted 1805-08; the *Distribution of the Eagles* in 1810. The Bourbons exiled David to Brussels and to an essentially sterile existence.

DEGAS (HILAIRE EDGAR DE GAS) (1834-1917) Degas associated with Impressionism in its origins, but was one of the first to deviate from the principles of the group in order to practise a highly personal idiom. For instance, to him the line of the Old Masters, or of Ingres, was preferable to the formless visions of Monet, and he was by no means committed to outdoor painting. His colours, like the Impressionists, are strongly rococo in taste, and he revived the eighteenth-century art of pastel.

Degas was a man of wealth, conservative background and prejudice, lacking the sociability and cooperativeness that mark the Impressionists as a group. Destined for law he turned to painting. During the early years of Impressionism Degas was a driving force, an important organizer of the Impressionist exhibitions. But eventually doctrinal differences (such as Line) came between him and the group and in the end his misanthropic character asserted itself. From 1886 on he lived virtually as a recluse, painting for Durand-Ruel, who sold his works directly to collectors.

DELACROIX, EUGÈNE (1798-1863). Leader of the French school of Romantic painting and one of the greatest names in French art. Sensitive in taste, acutely aware of the tradition of European painting, and possessed of a prodigious energy, Delacroix was perhaps the richest personality of the modern French school. He not only used other media, engraving and lithography, but during a considerable part of his life he kept his famous *Journal*. This diary is a mine of information about himself, his times, the creative process, and art in general. He was born into an important French family under rather curious circumstances which suggest that he was the son of the statesman Talleyrand whom he resembled. After lycee he entered the studio of Guerin, a hopeless academician but, as was often the case, an excellent teacher. Delacroix was also affected by the style of Gros and by the personality of Gericault, with whom he became intimate.

DELAUNAY, ROBERT (1885-1941). Born in Paris; died in Montpellier, France. Painting from an early age Delaunay underwent the influence of Cezanne towards 1909. A year later he began his

long series of paintings in orchestrated colour of the Eiffel Tower. Painted progressively non representational pictures in pure colour which Apollinaire baptised Orphism. His subsequent Circular Forms marked the first appearance in France of non-objective painting. Together with his wife, had a great influence on contemporary painters and on fashion, fabric designs and furniture.

DELVAUX, PAUL (1897-). Belgian Surrealist painter who has also been influenced by Impressionism and Expressionism. More specifically part of Surrealism than his contemporary Magritte, his work is nevertheless filled with a high degree of imaginativeness and contradictions. His paintings deliberately include nude and dressed people, quiet streets and noisy objects, ancient backgrounds and modern accessories. Member of the Compagnons de l'Art group.

DERAIN, ANDRE (1880-1954). A leading French modernist and in the pre-World War I period one of the original group of Fauves. Like most of the Fauves, he has since turned in other directions, although not toward the charm and decorativeness that have often attracted the others. From the beginning there was a clash in him between an emotional drive and his own intellectual background, which drew him to the essentially rational art of Matisse. Thus when Derain abandoned Fauvism around 1908, he turned toward traditional art of various types.

novA, GIANNI (1925-). Born in Rome. Has exhibited widely in Europe, America and Japan, including the Museum of Modern Art, Tokyo and the Palais des Beaux-Arts, Brussels. Is an active member of the Spazialismo Group.

DUFY, RAO UL (1877-1953). French painter from Le Havre, the birthplace of Boudin and Monet. A member of the Fauve group of 1905, Dufy acquired his love of light and movement quite naturally, having spent his childhood watching boats and the sea in their various aspects. He is ultimately perhaps the most dexterous and skilful, in a purely technical sense, of the various members of the Fauve group and by the same token perhaps the most decorative. Dufy turned toward designs for printing on textiles. He also did ceramics and tapestry designs of various kinds, profitably using the original colourfulness of the Fauve manner.

DURER, ALBRECHT (1471-1528). Born at Nuremberg, Bavaria, and died there. Diirer's father, a goldsmith, emigrated from Hungary (where his father had been a goldsmith) and settled in Nuremberg in 1455. Albrecht first worked for his father, but preferring painting was apprenticed to the painter Michael Wolgemut, 1486-89. He started on his travels in 1490, visiting Colnar, Basle, Strasbourg and Venice; and returned to Nuremberg in 1494, where he married. He went to Venice again in 1505, and between 1517 and 1521 undertook several journeys to Germany and the Netherlands. Diirer was a fine painter and a magnificent draughtsman in various mediums; but he is chiefly famous for his engravings on copper and his woodcuts, which are the best ever. He is usually included in the "German School", but his artistic bent came from his Hungarian father; and it is this Asiatic strain, mingling with the Germanic blood of his mother, and worked on by the ferments of the Renaissance and the Reformation, that produced such an extraordinary artist.

DYCK, ANTHONY VAN (1599-1641). Flemish baroque painter of religious and historical scenes, but most famous as a portraitist. The favourite assistant of Rubens, his style was formed by that of his master. Born in Antwerp, he was extremely precocious -his earliest dated work being a Portrait of an Old Man, 1613-and was already famous when he joined the Rubens workshop (c.1617). He executed Rubens' projects with such fidelity that it is almost impossible to distinguish his hand. In 1620 he was invited to England by Charles I, spent three months there painting portraits. In 1632 he went to England again as court painter to Charles I, achieved great eminence and wealth, lived lavishly, and executed with great speed and virtuosity some 350 portraits, including 38 of the king and 35 of the queen, Henrietta Maria. The Charles I in Hunting Dress (1635, Louvre) is the epitome of the aristocratic, cavalier type which he created and which became the basis of English style throughout the seventeenth century.

ESTEVE, MAURICE (1904-). Born at Culand, Cher, France. Passing his childhood in the country, Esteve began his career as a painter under the combined influences of Cubism and Fauvism, and it is towards their synthesis that his art now reaches.

EXPRESSIONISM. A type of painting, sculpture or graphic art (also literature, cinema and dance) in which the artist tries through suggestive distortion of form, colour, space and other naturalistic qualities to destroy the external reality of a given situation and get at its "truth" or emotional essence. It is not descriptive or visual but analytical and internal, intended to penetrate the form or object so that the artist can lose himself in it and thus identify himself with something greater or more powerful.

FAUVISM. Deriving from the French word fauve or wild beast; originally a derisive term applied to a group of painters in the first decade of this century, including Matisse, Vlaminck, Friesz, Derain, Manguin, Dufy, Marquet, Rouault and others. They were influenced by the Post-Impressionist

work of Van Gogh, Gauguin, Seurat, Cézanne and Redon in the realm of rich colour. What interests all these painters, are the dynamic possibilities of colour, its potentialities in setting the canvas into motion, but always within the compositional and formal limitations set forth by Cézanne and Seurat. It is not realism in the Impressionist sense but the essence of the form and colour sensation of a given experience rendered in abstract and moving terms.

FEAREOL, MAURICE. Young, self-taught artist belonging to the school of Lyons. Has produced naive paintings full of honest simplicity.

FONTANA, LUCIO (1899-). Born in Buenos Aires of Italian parents. Studied at the Brera Academy, Milan. Founder of the Spazialismo movement in Italy. Has exhibited in Europe, including the Venice Biennale, South America, Australia and Japan.

FRAGONARD, JEAN HONORE (1732-1806). Gayest and wittiest of the rococo decorative painters of France. He took a second trip to Italy in 1773 in the company of his patron, the financier Bergeret (whom he had to sue to obtain payment). In that same period he married an artist and settled down to domesticity. This family life is revealed in his works. The Revolution destroyed the superficial world in which he prospered. However, protected by David, Fragonard survived as a functionary of the national museum and retired for a while to Provence. His effort to make a comeback in a market dominated by the style of David was a failure.

FRANCKEN, RUTH (1924-). Young painter of the school of Paris. Has also worked in Italy and America. A powerful painter of an abstract-expressionist and Fauve background. Uses heavy sensuous pigment, and is beginning to achieve recognition in Europe and America.

GAINSBOROUGH, THOMAS (1727-88). British portraitist and landscape painter born in Sudbury, Suffolk, the son of middle-class parents. A precocious boy, at the age of fourteen he was sent by his parents to London. There he seems to have had contact with Francis Hayman, from whom he may derive the character of his early work—as well as his interest in having a good time. From Hubert Gravelot, the French illustrator and engraver (and friend of Hogarth), he may have derived at least in part his later Watteau-like feathery touch in landscapes. He was also directly influenced by van Dyck's cool lights and silvery shadows and the silks and satins of the aristocratic sitters which that artist had done so well. Gainsborough became very successful, sending many paintings to London to be exhibited and gaining a reputation there. In 1774 he returned to London, this time as a real rival to the famous Sir Joshua Reynolds, then at the height of his renown. In London he established himself in a wing of the Schomberg Palace in Pall Mall to receive his elegant clients. The colour harmonies in his figures and in landscape, show a resolution of the problems involved and a final attractiveness that makes him part of a continuous chain leading from Rubens through Watteau and Gainsborough himself, and finally to Renoir. As for the landscapes proper, his real love, they are filled with an atmospheric warmth and poetry unique at the time.

GERICAULT, JEAN LOUIS ANDRE THEODORE (1791-1824). Influential young painter of early nineteenth-century France. His great promise and early death have left critics uncertain whether he should be considered the Romantic predecessor of Delacroix or a Realist anticipating Courbet. His career as a painter lasted less than fifteen years, during which he produced a remarkable quantity of work. This tremendous energy, like that of his idol, Michelangelo, seldom carried through to the completed painting, but expressed itself in sketches and unfinished experiments. Horses were an obsession with Géricault (finally leading to his death) and his greatest canvases were usually of riders. Although Géricault was the first to break decisively with the school of David, he was complimented by the latter at his first Salon. He also visited the exiled David in Brussels.

GILMAN, HAROLD (1876-1919). Painter of interiors, landscapes and portraits. He was eminent amongst a small group of British artists who were the first to undergo the influence of van Gogh, Gauguin and Cézanne. While preferring these artists to the main body of the Impressionists, Gilman retained a reserved gamut of colours more in harmony with the British tradition.

GIRTIN, THOMAS (1775-1802). British landscape painter known particularly for his watercolour drawings. He spent part of his childhood apprenticed to various drawing teachers and by eighteen was an efficient topographical draughtsman, doing important work for an author about to publish a book on old monasteries and castles of England. Among his fellow students were the young Turner and John Sell Cotman. By 1796 the ill-fated Girtin had reached his own style. He was the first to use local colour in the shadows on an object, an important step in the development of the outdoor viewpoint. His palette is generally sober, unlike the sunlight and atmospheric effects of his friend Turner, but is part of the new Romantic attitude in its strength of feeling.

GISCHIA, LÉON (1904-). French decorative painter; friend and collaborator of Leger, Le Corbusier and others in various decorative works. His style combines the geometry of Leger with the colour quality of Matisse.

In 1945 he designed the sets and costumes for the Paris production of "Murder in the Cathedral", by T. S. Eliot, for Jean Vilar's production of "Richard III" in 1947, and for two productions of "Henry IV" (Shakespeare's and Pirandello's) in 1950.

GOODEN, STEPHEN FREDERICK (1892-1955). Born in Manchester. Studied at the Slade School 1909-13, and served in the War in France for 3 years. After experiments in etching, in 1923 he settled on Hoe-engraving as his medium. Executed some single plates, a number of book illustrations (The Bible, La Fontaine, etc.) and many book-plates (including 3 for the Royal Library, Windsor Castle, and one for the Central African Archives, Salisbury). Received the C.B.E. in 1942 and was elected R.A., 1946. Gooden was the first engraver in England since Blake to use the burin for engraving imaginative compositions invented by himself; and perhaps the best of the English line engravers of the mid-twentieth century.

GOYA y LUCIENTES, FRANCISCO JOSÉ DE (1746-1828). Born in Aragon; died at Bordeaux. Began the study of painting at 16, lived a stormy life in various provinces of Spain, settled in Rome for a time, and returned to Spain in 1774. He painted church frescoes, many portraits, fantastic and horrific figure subjects, and charming cartoons for tapestries. He produced several series of prints: etchings or skilful combinations of etching and aquatint; the subjects bizarre or gruesome.

GROMAIRE, MARCEL (1892-). A French Expressionist whose work is related in quality to that of many modern Flemish painters such as Permeke. Considering Gromaire's mixed French-Flemish parentage, this is not surprising, especially in view of his pre-war travel in Belgium, Holland and Germany. Since 1920 he has produced the characteristic monumental, darkly coloured studies of peasant and working-class life that are his speciality and are so unusual in the modern French school.

GROS, BARON ANTOINE JEAN (1771-1835). Forerunner of French Romantic painting. Delacroix commented, "Gros has elevated modern subjects to the level of the ideal. He has seen his heroes through the lens of his enthusiasm." Gros was a history painter, but he painted current history as his master David did before him. His importance is a significant but fleeting one associated with his early works for Napoleon. In them he represented a clear reaction to David. He affected posterity largely through his influence on Géricault and Delacroix in their formative years.

HADEN, FRANCIS SEYMOUR (1818-1910). Born in London; died at Alresford, England. By profession a doctor of medicine, the example of his brother-in-law Whistler induced him to take up etching. He was the reviver of original etching in England, and can be numbered among the greater etchers of landscape.

HALS, FRANS (1580/81-1666). Dutch painter of portraits and genre scene, who holds, with Rembrandt, a place of prime importance among Holland's painters. Born in Antwerp, Hals went as a youth to Haarlem and spent a very full and productive life there. He was the pupil of Karel van Mander, who is better known for biographies of Dutch and Flemish artists than for his painting. The impression of exuberance and health conveyed by the art of Hals contrasts strangely with a personal life that seems to have been far from happy. Although he was apparently a very popular and prolific artist, heading the painters' guild in Haarlem, it appears that he never achieved even a reasonably steady income and during his last years was dependent on civic assistance. The two most striking aspects of Hals's art are its abundant vitality, which is especially evident in the works of his earlier and middle life, such as *Laughing Cavalier*, and the brilliant virtuosity with which he used his brush. All of Hals's portraits exhibit his extraordinary power to seize upon personality less through painstaking analysis than flashes of insight.

HARPIGNIES, HENRI JOSEPH (1819-1916). French painter and graphic artist. Watercolourist and landscape painter of the Barbizon type. Throughout his career he was also much affected by the various styles of Corot. They shared the poetic style with which Harpignies interpreted many regions of France. He exhibited with the New Water Colour Society of London and his watercolours have been much sought after.

HARTUNG, HANS (1904-). Born in Leipzig. Influenced in his youth by Van Gogh and the German Expressionists, it was to the early lyrical Kandinskys that Hartung turned in his first non-figurative paintings. Arriving in Paris in 1926 he was captivated for a time by the French logical outlook on art, but material difficulties and a grim war-time experience have seemingly given rein to a vehemence outstanding in Abstract Art. Became a French citizen in 1942.

HAYTER, STANLEY WJLLIAM (1901-). British painter and engraver. Was well-known as a young artist in Paris, where he launched the famous Atelier 17 where some of the most notable contemporary artists did engraving with him. Is perhaps the most accomplished engraver living to-day, and has produced the most important contemporary book on this subject. He is successful as a painter, and his rhythmic abstract works often contain engraved furrows on a hard or plaster background. Is equally known in Paris and New York, where he has taught engraving for many years.

KEYSER, THOMAS DE (1596/97-1667). Dutch painter of portraits and historical pictures; also an architect. His portraits are lively and expressive; he exerted some influence on Rembrandt and in turn received impressions from him. The last years of his life were occupied with civic building in Amsterdam.

LANSKOY, ANDRIJ (1902-). Born in Moscow. Moving with his family to St. Petersburg, was first interested in painting during the early days of the Revolution by his meetings with the inflammatory artists and intellectuals of the epoch. When he began to paint seriously in Paris (1921) his inspiration was still the Russian colourist school, but before the last war his trend had become semi-figurative under the influence of Klee and Kandinsky. Is now completely disengaged from the objective world of art.

LARGILLIERE, NICOLAS DE (1654-1746). French painter, primarily of portraits. Born in Paris, brought up in Antwerp, learned his trade as an assistant to Le Brun in London. He is one of several transitional figures between the Poussinist tradition and the colourism of the eighteenth century. In France, Largilliere was elected to the Academy for his portrait of Le Brun.

LATASER, o. *Young Dutch abstract painter, beginning to achieve success. Well represented in the Stedelijk Museum, Amsterdam.*

LAWRENCE, THOMAS (1769-1830). An outstanding British portraitist, Lawrence, one of sixteen children or an innkeeper, showed great talent from childhood on and by 1780 was the mainstay of the family. He sold small oval pastel portrait drawings of the nobility, of well-known local military figures etc. Coming to London in 1786 he began to paint in oils, entered the Academy and undertook to emulate the social manners of Reynolds. Lawrence had a very successful career and in 1792 succeeded Reynolds as painter to the king. He was elected to the Royal Academy two years later. An accomplished draughtsman and designer, a charming person, he became the foremost portraitist of his day, painting European monarchs, heroes of the Napoleonic wars and others. Qualitatively he lacks the dignity and power of Reynolds and the subtle charm of Gainsborough.

LEBOURG, ALBERT (1849-1928). *A fine painter of landscape, mostly river scenes in the region of Paris. He was at first considered a small master in the wake of Impressionism but in recent years is achieving more and more renown as a most delicate and refined recorder of the misty poetry in nature.*

LEBRUN, CHARLES (1619-90). French decorative painter. His organization of the French Academy and his association with its early years far outweigh the importance of his own work as a painter. During the ascendancy of Colbert as King's Minister, Le Brun ruled French painters with an iron hand, promoting the cause of his Poussinists against the insurgent Rubenists. Le Brun was appointed director of the royal tapestry and furniture works founded in 1667. His major decorative projects in this period were the Petite Galerie of the Louvre, the Stairway of the Ambassadors and Galerie des Glaces at Versailles.

LEGER, PIERRE (1881-1955). Outstanding French painter and designer of fabrics, mosaics, ballet decor and stained glass. He is generally associated with the pre-world War I development known as "machine art". This is Leger's own variant of the Cubist fragmentation of form, which he has evolved since 1909. At first (from 1897 to 1902) Leger was interested in architecture; after that he worked at the Beaux-Arts for a while and then moved to The Beehive settlement in Montparnasse, where he came into contact with vanguard groups. He progressed through Impressionism and neo-Impressionism (chiefly as represented by Signac), and then underwent the influence of Matisse and the Fauves. In 1910 through the dealer Kahnweiler he met Picasso and Braque, and produced his own brand of faceted and broken Cubist forms in that year.

In the 1920's he made contact with the De Stijl group in Holland and the Purists in France. His travels in the United States confirmed ideas he had already formed. Leger has done decors for many ballets, designed fabrics and mosaics and created one film, Ballet Mecanique.

LEUELT, RAYMOND (1898-). Born in Paris. Entered the École des Arts Décoratifs in 1914 and again after the war. Initially influenced by Matisse, Legueult worked with Brianchon with whom he has collaborated to produce theatre settings.

LI MOAL, JEAN (1909-). Born at Authon-du-Perche, Eure-et-Loire, France. Early studies at the École des Beaux-Arts, Lyons. Closely associated with Manessier and later Singier. Has executed important murals for the International Exhibitions in Paris and New York and designed the settings for several plays.

LINAIN (Three brothers). Family of French genre painters of the mid-seventeenth century. Although renowned in their day, they went out of fashion until the French realistic movement of the past century when they were "discovered" by Champfleury. Since that time they have been subjected to considerable scholarship. Of their individual styles one can say little that is certain. The brothers were famous for portraits but few have survived.

LEPERRE, AUGUSTE LOUIS (1849-1918). Born in Paris; died in the Dordogne. Having studied painting he made his debut in the Salon of 1870 with a picture, but after 1876 devoted himself to engraving: line, etching, but chiefly on wood with the white line. His favourite subjects were buildings and street scenes with figures, and views in Paris and other towns.

LEYEN, LUCAS VAN (1494-1533). Born and died at Leyden, Holland. He was the son of an obscure painter, Huig Jacobsz. At the age of nine he engraved some plates from his own designs, at twelve painted an astonishing picture, and at fourteen engraved a famous print. He painted all kinds of subjects in many different mediums. In his line-engravings on copper he is second only to Diirer; he is almost the equal of Diirer in technical skill, and has a pretty fancy, but not Diirer's fertile imagination.

LORRAJN, CLAUDE (Claude Gellée) (1600-82). Founder of the romantic or picturesque tradition. In fact the word "picturesque" was coined by the English to describe effects in nature similar to those observed in impressionistic paintings of the type of Claude's. Claude was a worshipper of classical antiquity, and he associated with Poussin in Italy where they pursued their ideal together. At the same time he anticipated several aspects of nineteenth-century Impressionism. Sandart tells us that "Claude lay before daylight and into the night in the fields so that he learned to depict the morning and the evening glow with great naturalness." He apparently sketched and in some cases may have painted before nature. He studied nature with reference to colour, atmosphere and changing light conditions and transferred these effects to his canvases by a shimmering technique that approximated Impressionism while still retaining the solidity of forms.

The style of Claude's painting shows little development except for a certain broadening with maturity, under the influence of Poussin.

Unlike the complex pictorial structure of Poussin, Claude organised simply and by stereotyped formulas. He was a major influence on Turner and on Corot and can be considered the forefather of Impressionist landscape.

Claude etched a number of plates: scenes of country life which give as much pleasure as his magnificent oil paintings.

LOTTO, LORENZO (1480-1556). Italian painter born in Venice, he travelled a great deal and was active in Venice, Treviso, Ravenna, Rome, Bergamo and Ancona. He belongs to the great tradition of Venetian High Renaissance painting. He was highly regarded by Titian and attracted the young Caravaggio. He was a pupil of Alvise Vivarini and his earlier works (1500-08) exhibit the influence of his master as well as of Bellini and Antonello da Messina. The paintings of his Roman period (1509-13) reflect the impact of Raphael's art. In the last years of his life in Ancona (1549-56), his art exhibited a turn to an austere monochromatic scale. He died in a monastery at Loreto.

LUCAS, DAVID (1802-1881). He was a mezzotint engraver whose chief work was the reproduction of Constable's paintings. The two men collaborated in a series of plates published with the title "English Landscape", and also in single plates after Constable. Some of his work is striking and beautiful.

LURCAT, JEAN (1892-). Born at Bruyeres, Vosges, France. After early studies which reflected the influences of Cezanne and Picasso, Lurcat travelled continually in Europe, North Africa and the United States. His first contacts with Spain and the Sahara excited him to the poetry of open spaces which forms the theme of so much of his pre-1939 painting. In recent years he devoted himself to tapestry-designs the quality and inventiveness of which have been the largest single factor in the revival of the French tapestry industry.

MAGRTTTE, REB (1898-). Belgian Surrealist painter. He participated in the French Surrealist movement during 1928-30 but has remained entirely personal in his interpretation of the spiritual meaning of this art form. Instead of "following" any of the leaders of Surrealism, he has evolved an entirely fresh kind of symbolism.

MANESSTEER, ALFRED (1911-). Born at St. Ouen, France. Studied in the Architecture section of the Ecole des Beaux-Arts. Departing from the combined influences of Cubism and Fauvism, he is turning his attention away from external reality to portray the internal and religious condition of man.

MANET, EDOUARD (1832-83). Precursor of French Impressionism. Manet's constant exploration of new modes of vision brought the first clear break with the Renaissance manner of presenting nature. His re-examination of the Old Masters made possible the advent of Impressionism with which he associated himself intellectually. Of wealthy conservative background, a student for six years of the academicians Couture, Manet seemed to be constantly seeking respectability for his painting, but instead he figured in some of the most sensational incidents of the nineteenth-century salons.

In 1859 his Absinthe Drinker was refused by the Salon and a private showing provoked much criticism. Apparently a public conditioned to Ingres' classically-derived style could not endure the stiff self-conscious poses and the sober, flatly silhouetted forms of Manet's art, and the concentration on painterly structure at the cost of story ran against recent Romantic tendencies. Even Courbet's canvases seemed narrative in comparison with this new art.

MANN, CA THLEEN . A contemporary artist, represented by works in the Luxembourg, Glasgow Institute, and San Diego, U.S.A., permanent collections. She is a Member of the Royal Society of Arts and of the Royal Society of Portrait Painters.

MANNERISM. An early sixteenth-century style originally described as a perversion of the art of the Italian High Renaissance under the impact of the *North*. It is now identified as an important and conscious revolt against classicism.

MANTEGNA, ANDREA (1431-1506). Most important north Italian painter outside Venice in the fifteenth century. His skill in perspective and draughtsmanship, and his eager study of classical antiquity ally him with the most progressive tendencies in Italian painting of his day. His style is thoroughly north Italian, but contains Florentine elements transmitted to Padua by the visits of Fra Filippo Lippi, Uccello and the sculptor Donatello. At the same time Venetian influence is not lacking in his work, particularly that of Jacopo Bellini, whose daughter he married.

Mantegna's most important works are the two great fresco decorations in Padua and Mantua. In World War II the entire apse containing Mantegna's frescoes in the Paduan church of the Eremitani was destroyed, one of the greatest art losses suffered in Italy. In the key works of his early style Mantegna carried out elaborate perspective schemes unifying the view of several sections on one wall. Perspective and foreshortening of figures created dramatic effects, and a knowledge of classical architecture, ornament and costume was used to advantage. Mantegna's influence was felt throughout north Italy.

MARCOUSSRS, LOUIS (1883-1941). Polish born painter and engraver of the French Cubist school who came into the modern movement through Impressionism and was then drawn toward Cubism through his friendship with La Fresnaye. He also did painting on glass and engraving.

MARINUS VAN ROYMERSWAELE (c.1493-after 1567). Flemish painter known for his representation of bankers, tax collectors, business men. Marinus' paintings have frequently passed for works of Quentin Metsys, whom he copied without, perhaps, being his student. He was also affected by contemporary German painting. He was well known in his day in both Italy and Spain. Typical of his work is the Banker and His Wife (Louvre).

MARQUET, ALBERT (1875-1947). Born at Bordeaux; died in Paris. Marquet arrived in Paris in 1890 and studied at the Ecole des Beaux-Arts. Later he met Matisse in whose company he painted frequently on the banks of the Seine. Was one of the first Fauves. He travelled continuously, but throughout his life remained faithful to landscapes of towns, bridges and quays.

MASSON, ANDRE (1896-). Born at Balagny, France. Establishing himself in Paris immediately after the First World War, Masson was soon in contact with the painters and poets later to reach fame through Surrealism (Miro, Breton, Antonin Artaud). Greatly influenced by Picasso; pre-revolution Spain became for him his country of adoption. Masson now lives in the country where his wind-swept art seems paradoxically to be recalling the constructional watercolours of Cezanne, or the luminously modelled volumes of Renoir.

MATISSB, HENRI (1869-1954). Born at Cateau, Cambresis, France. Matisse studied at the Ecole des Beaux-Arts, Paris, in the early 1890's but by the turn of the century was already influenced by Impressionism. His growing pre-occupation with pure colour earned him the name "Fauve" together with Vlaminck, Derain, Braque and Dufy. The daring colour harmonies and subtle formal composition of his subsequent work display some affinity with oriental painting. The calm, luxurious art of Matisse is the perfect complement to the feverish activity of Picasso, and their achievements together with those of Leger and of Braque must be the chief glory of the Paris school.

McEvoy, AMEROSB (1878-1927). British portraitist, specializing in elegant women. As in Gainsborough, whom McEvoy greatly admired, his sitters have an air of inherited refinement. He used the former's supposed method of a recognizable face with a superimposed sensitive expression. The fluidity of his style made him particularly effective as a watercolourist.

MERYON, CHARLES (1821-1868). Born in Paris and died at Charenton. The son of an English physician and a French dancer, Meryon entered the naval school at Brest in 1837, and served in the Mediterranean and the Far East. He resigned from the Navy for health reasons, and took lessons in painting; but discovering that he was partially colour-blind he abandoned it for etching. He had recurrent attacks of mental disease and died in the asylum at Charenton. His working life was short and his output small, but his etchings of Paris are unparalleled in excellence; he had a profound knowledge of the technique of the art, and applied it with a high degree of mechanical skill, a fine instinct for design, and a poet's vision.

METSU, GABRIEL (1629-67). Dutch painter of genre. He probably began the study of painting under Gerard Dou. The solid draughtsmanship and meticulous finish he learned under this artist are the foundation of his development. He worked at Leyden and was one of the first members of the newly formed painters' guild. In 1654 or soon after he transferred to Amsterdam where the pervasive influence of Rembrandt's style brought into his work a new interest in light and shadow. Jan Steen and Vermeer also exerted a certain influence on him. He must be counted among the foremost Dutch painters of interiors and genre and his contribution to this kind of painting is distinctly personal. Somewhat more wholesome and less elegantly fashionable than Terborch's, and less absorbed than Vermeer's with abstract pictorial problems of density and space, Metsu's paintings of everyday life are always cheerful and gracious.

MIEREVELD, MICHIEL J. VAN (1567-1641). A Dutch painter and engraver of portraits. He lived in Delft, but was very popular in The Hague and a favourite painter of the princes of Orange. His own works were copied much by his numerous pupils but they failed in their versions to reproduce the high quality of his composition and execution.

MILLET, JEAN FRANÇOIS (1814-75). French genre painter and graphic artist. Calling himself the "peasant of peasants", Millet in his mature period painted the simple religious and family life of the farm worker. His life was a difficult one. A precocious youth, he went from his native farm village to the Parisian studio of Delaroche. He did not fit in, and so left to teach himself in the Louvre and support himself by hack work. For a number of years he struggled to survive with portraits, biblical pieces, eighteenth-century nudes and signboards. In 1847 he was admitted to the Academy with his Oedipus; the following year he retired to the village of Barbizon where he became a leading figure in the school of that name.

His etchings are strong, straightforward, skilful and full of human sympathy.

MIRO, JOAN (1893-). Born in Barcelona. Attracted by the cubist art of his countryman Picasso, Miró moved to Paris in 1919. The forms within his canvases took on a new liberty which culminated in the automatic painting he did as a surrealist. His mature style has great affinities with the primitive art of the Australian Bushmen; a poetical language of magic signs and gaily coloured forms.

MOLENAAR, JAN (c.1610-68). Dutch painter and engraver of portraits, genre, and biblical subjects. In his early works, he shows so strong an influence from Frans Hals that it is probable that he, like his wife Judith Leyster, studied under that master. Later in Amsterdam he betrays the influence of Rembrandt, but his pictures of this time are somewhat careless in execution.

MONET, CLAUDE (1840-1926). Outstanding French Impressionist landscape painter. An artistic prodigy, Monet began his landscape study at his home, Le Havre, where he painted with the plein air painter of weather, Boudin, and the Dutchman Jongkind, an atmospheric interpreter of exquisite touch. In Paris Monet found the studio of Gleyre stifling and, with Bazille, Sisley and Renoir, he abandoned it for the Forest of Fontainebleau. These painters were at the time affected by Corot, Daubigny and Courbet. By the mid-1860's Monet was employing the clear, flat colours of his early maturity and was actively associated with the radical Café Guerbois group, in which Manet figured so prominently. Monet was simple in character and did not show that flair for theorizing and writing that marked several of his contemporaries.

MORGHEN, RAFAELLO (1758-1833). Born and died at Florence. The son and nephew of engravers, he was early instructed in the art of line-engraving, and showed such promise that he was sent to study under Volpato in Rome. During a long life in Rome and Florence he engraved a large number of plates, the majority being transcriptions of the works of the great Italian masters, but a few were from designs of his own. His work is accurate, luminous and beautiful; his engravings after the great masters' paintings possess merits which a photograph cannot attain.

MORISOT, BERTHE (1841-95). A feminine member of the French Impressionist movement. She practised etching and lithography in addition to painting. Daughter of a cultured artistic family, she received assistance from Corot and from Edouard Manet, whose brother Eugene she married. At first primarily a portraitist, she began in 1873 to paint out of doors. Her exquisite feminine touch coupled with strength makes her reputation as an important figure in the Impressionist school rise constantly.

MORONI, GIOVANNI BATTISTA (c.1525-78). Born in Albino near Bergamo, he was a student of Moretto da Brescia. He is noted as a portraitist rather than as a religious painter. His portraits, broadly handled, elegant, and coolly objective, were much influenced by Venetian painting, especially Titian and Lotto. Moroni's earliest work is characterised by a subtle silvery tonality. One of the great portraitists of the sixteenth century, he was admired even by Titian. He not only renders the material fact with rich simplicity but is capable of profound psychological insight.

MUCHA, WILLY (1905-). Born in Warsaw, Poland. Influenced by Fauvism, Mucha has in recent years abandoned Paris to live in Collioure, a Mediterranean fishing village near the Spanish border, famous as an artists' colony in the time of the Fauves. Imbuing his canvas with the light and colour of these surroundings, Mucha transcribes the fishing activity of Collioure into a formal scheme which in his latest work has reached the border-line of abstraction.

WUSIĆ, ZORAN ANTO (1915--). Italian painter of abstract compositions. Was awarded the Paris Prize in 1952.

NANTEUIL, ROBERT (1623-1678). Born at Rheims; died in Paris. He was the son of a merchant and received a classical education; having an inclination for art he went to Paris and studied under P. de Champaigne. He acquired a reputation for portraits in crayons, and developed a style of line engraving which has never been surpassed for portraiture. He was the best of the school of Line engravers who portrayed the grandees of the age of Louis XIV.

NASH, PAUL (1889-1946). British painter, designer, wood engraver and industrial artist. Official war artist in both World Wars, he began as a naturalistic painter and moved on to a more symbolic and linear style around 1910. At this point the great Post-Impressionist Exhibition in London made a deep impression on many of the younger men and Nash turned to a more abstract style as World War I gave his work more of an emotionally charged quality.

NETSCHER, OASPA R (1639-84). Dutch painter and engraver of portraits and genre pictures. Born in Germany he transferred while young to Holland and studied painting with Terborch. He made a trip to France in 1659 but settled in The Hague, joining the painters' guild and training many artists. His portraits of women exhibit a search for physical appeal an attractiveness that relates them more to French painting than to Dutch.

NICHOLSON, BE (1894-). British abstract painter who has taken the leadership in this phase of modern art in Great Britain. Beginning as an Impressionist, he became more and more preoccupied with primarily formal problems until all contact with so-called reality finally disappeared from his works. At one point, even colour was dropped out of his pictures, leaving only a subtle series of variations between white and grey as his palette. Nicholson's own contribution lies in the infinite tact and delicacy that characterise his version of abstract painting.

OSTADE, ADRIAN VAN (1610-84). Dutch painter and engraver of portraits, rustic scenes and still life. He lived all his life in Haarlem, studying painting in the studio of Frans Hals. His fellow pupil there, Adrian Brouwer, exerted a strong influence on his early style and subject matter, which consisted for the most part of tavern scenes of smoking and drinking. He influenced Jan Steen.

PALMER, SAMUEL (1802-1881). Born and died in Reigate. He early showed a taste for art, and exhibited at the British Institution at the age of 14. He took a course of figure drawing at the British Museum, exhibited at the Academy, and spent two years in Italy. Later he turned to water-colour and etching. It may be said that his etchings, in which he skilfully combined engraving with the bitten line, and which are full of delightful romantic feeling, are preferable to his water-colours in which the colour sometimes seems forced.

PENNELL, JOSEPH (1858-1926). Born in Philadelphia; died in New York. One of the best known American artists of the later nineteenth and early twentieth centuries. He worked chiefly in black-and-white and executed some fine lithographs and etchings of buildings and streets in N. America and also in England and France.

PERMEKE, CONSTANT (1886-1954). Belgian Expressionist. A turbulent and passionate artist, he was drawn to proletarian figures — workers, farmers, sailors — whom he represented with a sombre, heavy outline and a thick handling of paint. His work is filled with great emotional power as he forces deliberately awkward forms into the limitations of the framed canvas. A high point of Belgian Expressionism, he is perhaps its most original representative.

PICASSO, PABLO (1881-). Probably the most influential artist of the twentieth century; leader of the Cubist and other wings of modern French painting. One of the most talented and original creators of our times in painting, graphics, pottery, sculpture and almost every other medium. Picasso is a truly protean figure. Born in Málaga, Spain, the son of an art teacher, he made his first drawings at the age of ten. In 1895 the family moved to Barcelona, where Picasso soon had his own studio and at the age of sixteen his first exhibition. He made his first visit to Paris in 1900.

In 1901 he launched a review called *Arte Joven* (Young Art) and went on a second trip to Paris where he studied Impressionism. This marks the beginning of his mystical Blue Period paintings with their intensity of mood and colour, and their heavy-contoured, flat forms. Back in Spain, he was influenced by the Manneristic elongations and distortions of El Greco. He settled in Paris

from 1904 to 1909, met Apollinaire, became interested in circus folk and their romantic sadness, and in 1905 launched his Rose Period.

In 1906 he met Matisse. He also began work on one of his first important compositions, *Les Femmes d'Alger*, and finished it in 1907. *The African quality of this work is very strong.* That year he also made a contract with Kahnweiler, the dealer, for all his work. In 1908, inclining toward primitivism, Picasso held his famous banquet for the Douanier Rousseau and fell under the formal influence of Cézanne. In 1919 he moved from the sharply angled forms he had been doing under the stimulus of Cézanne's geometry to an even greater degree of simplification. Now he tried to give an impression of the form of an object somewhat as the earlier Impressionists had tried to render an impression of light falling on it. This period of Analytical Cubism began in 1909 and was practised through 1911 in company with Braque. In 1912 they went into Synthetic Cubism, a somewhat more artificial and deliberate version of their earlier fragmentation of form and simultaneity of vision of various aspects of that form. From then until 1923 Picasso practised a variety of Cubism, although here and there one finds naturalistic bypaths, some with intense emotional and dreamy overtones, such as the 1917 sets for Diaghilev's production of the ballet *Parade*.

In 1920 Picasso turned to his next important phase, the so-called Classical Period. In this there are clear echoes of ancient Greece and Rome. Large nude figures, gigantic heads of various kinds, mark this development. There is a touch of Surrealist dream projection which soon gives us Picasso's actual Surrealist experiments (1925-1927). His 1931 illustrations for the *Metamorphoses of Ovid*, on the other hand, are the purest classicism and one of the great triumphs of book illustration in our day. With the outbreak of the Spanish Civil War in 1936, Picasso took an active role in repudiation of German and Italian armed intervention. In 1937 he engraved *Dreams and Lies of Franco* and painted the famous *Guernica*, a Surrealist-Cubist projection of the horrors inflicted on this town by the fascist bombers. By 1938 Picasso had moved in an Expressionist direction with his double-faced heads. He spent the World War II years in France, and afterwards he continued to paint in an abstract manner. Since 1945 he has done a good deal in the fields of ceramics and graphic arts as well as occasional pieces of sculpture of breathtaking grandeur. There is perhaps no style in modern art that Picasso has not tried, often more effectively than those who first developed it. But his works always bear his own personal stamp, the authority of a great and genuine creativeness and originality.

PIGNON, EDOUARD (1905-). Born near Marie, Pas-de-Calais, France. Studied sculpture and painted pictures of social realism before submitting to Cubism and to the chromaticism of Matisse. Emerged after the Liberation of Paris as perhaps the most typical of the 1900-1910 generation of painters presented by Gaston Diehl of Etaples du Nouvel Art Contemporain.

PIRANESI, GIAMBATTISTA (1720-1778). Born in Venice; died in Rome. His father, a mason, wished him to practise as an architect, and sent him to Rome to be trained; but although he twice made the attempt in Venice, Piranesi was irresistibly drawn to Rome to depict the ruins of the ancient city. He had a sound knowledge of engraving; but his chosen medium was etching, and by this means he accomplished, during forty years, his pictorial record of the old buildings. He varied it by etching some remarkable exercises in imaginative architecture.

PISSARRO, CAMILLE (1831-1903). Important as the theorist and teacher of the French Impressionist movement. Eldest of the group, he was born in St. Thomas, W. I., and began at first with the Barbizon school, where he was influenced by Millet and Corot. He entered the Salon des Refusés (1863) and became a member of the Café Guerbois group. He was especially close to Monet and was the master and friend of Cézanne and Van Gogh. Already patriarch of the movement, he learned anew from Seurat in the 1880's and for some time practised Pointillism. This association and that with Cézanne caused his paintings to have more solid structure than that of other Impressionists. Eye trouble finally drove him indoors and to the painting of city scenes. He produced some interesting etchings and lithographs which are the work of a true artist.

Poussin, NICHOLAS (1594-1665). The father of French painting and, after Raphael, probably the greatest painter in the classical tradition. Although he spent almost all his life outside of France (in Italy), he produced an art characteristically French. He was the dominant force in French painting of his century and has exerted tremendous influence on French painters ever since. Painting as an art had been re-established in modern France by Vouel, Poussin's predecessor, and Paris had been a crucial school in the development of late Gothic painting (c.1400) but the supremacy of French painting in recent centuries goes back directly to Poussin.

Poussin was an intellectual painter; his subjects were literary, his forms deliberate. "My nature constrains me to seek and to love well-ordered things, and to flee confusion, which is as much my antithesis and my enemy as light is to dark," he wrote to his friend Chantelou. He felt no compunction in drawing on the works of others, provided the borrowed element was transformed to fit its new employment. He quoted alike from classical mythology, the Holy Writ and the paintings of the ancients and the moderns. His was the Grand Manner, stemming from the dignity and decorum of Raphael's Roman period, but made more ample and usually more spatial by his own devices. The Grand Manner entails subjects which are elevated, not merely didactic. Beauty is

Measure ; colour in ample areas, space traversible, forms in Greek proportion, detail generalized, sequences rhythmic and structure geometrically stable. His great landscapes date from late in life when there was a visible interrelation between his art and that of Claude Lorraine.

PRASSINOS, MARIO (1916-). Born in Constantinople. Now works in Paris. Has illustrated books by Nodier, Apollinaire and Sartre. From 1932-1936 he was influenced by Surrealism ; he then concentrated his research on abstract art, only to return since 1950 to the more realistic object.

RAIMONDI, MARC ANTONIO (1480-1527). Born at Bologna. He worked first at the goldsmith art of niello, but by 1505 had engraved a plate for printing. About 1508-10 he made copies of many of Albrecht Dürer's plates, and signed them with Dürer's mark until the latter protested. In 1510 Marc Antonio went to Florence and then to Rome, where he worked for some years in Raphael's studio. His best known engravings are based on compositions of Raphael and others, but he often followed the preliminary sketches rather than the finished works. He engraved some original plates, and altogether is one of the great names in the history of line-engraving.

REMBRANDT VAN RIJN (1606-1669). Born at Leyden and died at Amsterdam. He was started on a conventional education at Leyden University, but his father soon recognized his inclination for art and placed him in a painter's studio. In 1631 he moved to Amsterdam and began producing his famous paintings. Rembrandt is one of the world's greatest painters, if not the greatest, of portraits, landscapes, and figure subjects. He has insight into the very spirit of his models (often himself) the soul is as it were laid bare in all its greatness or in all its deep sorrow.

He is also the pre-eminent etcher. His signed etchings date from 1628 to 1661 ; the subjects are of all types, and have never been approached ; they are works of art as satisfying as his big oil paintings, and this is fortunate for needy galleries and collectors since they are naturally more numerous.

RENOIR, PIERRE AUGUSTE (1841-1919). "Old Master" among the French Impressionist painters. As rebellious a member of the group as any, Renoir throughout his life nevertheless remained faithful to the long tradition of French art and frequently drew inspiration from the great colourists of European painting. Watteau, Chardin, Boucher and Fragonard all seemed to contribute to a new monumental art that drew its scale in part from Rubens. Son of a tailor of Limoges, he passed his apprenticeship painting porcelain, then turned to painting blinds and fans. He saved sufficient money to enter Gleyre's studio in Paris. With his fellow students, Monet, Bazille and Sisley he retired to Chailly near Fontainebleau. Here he met Diaz, followed Courbet and Corot. He was influenced by Delacroix. While working with Monet before and after the Franco-Prussian War, Renoir shared in developing the broken colour technique that characterises mature Impressionism. Renoir preferred figure painting to panorama. He represented the social aspect of Impressionism ; he delighted in rendering gay groups in surounding rich with sensuous appeal, e.g. The Large (1874, Courtauld), Moulin de la Galette (1876, Louvre). He suffered badly from arthritis and about 1900 he settled at Sages in the south in order to relieve it. Here he revelled in the Mediterranean atmosphere and colours. Unable to render detail because of the stiffness of his fingers, he had the brushes tied to his hands and in broad strokes he turned out Olympian goddesses in hot, garish colours. "I want a red to be sonorous," he said, "to sound like a bell ; if it doesn't tum out that way I put on more reds or other colours till I get it."

In his etched line he does not fully explore the scope of etching.

REYNOLDS, JOSHUA (1723-1792). One of the outstanding British Portraitists and an important influence on his contemporaries. Born in Devon, the son of a Fellow of Balliol College, Oxford, at seventeen Reynolds was apprenticed to the portrait painter Thomas Hudson. By the age of twenty he had set himself up as a portraitist among the local gentry in Devon and the naval officers at Plymouth. Taken to the Mediterranean on a ship commanded by a friend, he reached Rome in 1749 and stayed there three years. While studying he eked out his finances by occasional copying of Old Masters, doing portraits of English visitors and the caricature portrait groups then in style. He returned to London via Paris and within a short time had achieved a considerable success. In 1753, for example, he did 120 portraits. When the Royal Academy was founded in 1768, he became its first president ; he was also knighted. This success was the product of his exceptionally strong will and determination to succeed. He moved in the highest aristocratic circles as well as an exclusive literary and theatrical group that included Goldsmith, Dr. Johnson, Richard Brinsley Sheridan and other celebrities. In 1784 he became Principal Painter to the King and employed various assistants to do the many royal portraits expected of him. At the same time he acted as agent and dealer for noblemen interested in collecting Old Masters. For twenty years he was the most prominent artist of his day, even in the face of the rising Gainsborough. He pettishly referred to his rival as "the first landscape painter of Europe," ignoring Gainsborough's portraiture, which ultimately stemmed from the same source as his — the tradition of van Dyck.

REZVANI, SERGE (1928-) Born in Teheran, Persia. Came to France in 1931. Worked at the Grande Chaumiere with Friesz until the age of eighteen. Illustrations for poems by Paul Eluard.

IU BBRA., JUSBPB DA (1590-1652). Spanish tenebrist painter and engraver, active in the vice-royalty of Naples. Noted for the realistic veracity and baroque emotionalism of his religious subjects. Born in Jativa of bumble origins, Ribera was trained in the Valencian manner, probably by Francisco Ribalta. This naturalistic heavy style he carried to Italy as a youth, where he apparently studied the Venetians, the Carracci and Correggio in the north and Caravaggio in Rome. He settled permanently in Naples in 1616. Here he gained an international reputation as one of the most individual followers of Caravaggio. As a successful artist and member of Neapolitan society he was given important commissions for the Spanish court, to which he constantly exported paintings. In 1626 he was elected to the Academy of St. Luke in Rome; in 1646 he was decorated by the Pope. In his last years, a period marked by sorrow and ill health, he returned to his more sombre manner.

ROMNBY, OBOROB (1734-1802). British portraitist who imitated Reynolds' pictorial effects, became popular in his own right and was financially very successful. After his Italian sojourn (1773-75) he reached as high a level of social patronage as had Reynolds and Gainsborough. *He often painted Lady Hamilton* and used her as a model for the semi-classical subjects so popular at the time. Like Gainsborough, Romney idealized his sitters while trying to retain a likeness; and he very often represented his ladies in allegorical pictures, e.g., as Beauty, Truth, Virtue, etc., in the fashion set by Reynolds.

ROSA, SALVATOR (1615-73). Neapolitan painter, engraver, poet, musician and actor. He expressed his flamboyant romantic temperament in dramatic landscapes and battle scenes, establishing a wild picaresque mode with its own vocabulary of unkempt natural settings peopled by saints and banditti, as opposed to the idyllic classicism of Claude and Poussin; he had an abiding effect upon the development of romanticism even into the twentieth century. He may have studied with Ribera, whose influence he shows.

ROSSELLI, COSIMO (1439-1507). A somewhat eclectic Florentine painter of narrative frescoes and altarpieces. In 1481 he contracted, together with Perugino, Ghirlandajo and Botticelli to paint part of the wall decoration of the Sistine Chapel and did three sections with the help of his pupil Piero di Cosimo: *The Sermon on the Mount, The Story of Moses and The Last Supper.*

ROUAULT, OBOROB (1871-). Born Belleville, Paris. Originally apprenticed to a glass-painter Rouault later studied for several years under Gustave Moreau. He gradually turned from academic subjects to the world of the circus and the travelling theatres. Successful only after the First World War, Rouault has since painted in a growingly religious and moralistic vein. While largely a French Expressionist his work is related to the painting of Daumier.

ROUSSEAU, THEODORE (1812-67). Leading painter of the French Barbizon school. He became interested in painting after nature in the manner of Constable and Bonington, to whom he was attracted in 1832. At about this time he became acquainted with Fontainebleau forest, on the outskirts of which, in Barbizon, he lived with others of his "school." For a period of twelve years he was so consistently rejected at Salons that he was known as "le grand Refuse." But by mid-century he was a success, and his group, which had done so much to popularize English and Dutch landscape, was laying the foundations of the Impressionist movement. His style is sincere and painstaking and marked by great exactitude of natural detail.

ROWLANDSON, THOMAS (1756-1827). One of the greatest British caricature-commentators; he was born in London and studied in Paris. He is noted for a prolific production of what he saw. Sometimes he drew rural scenes showing luxuriant landscapes with figures of great vitality. In whatever he did there was a delicacy of pen drawing and a charming watercolour wash quality, but in his most original and least popular works he turned these talents to a gross, nightmarish conception of mankind, showing people with bestial expressions—his ultimate comment on his times.

RUISDAEL, JACOB ISAACKSZ VAN (1629-82). Dutch landscape painter and engraver. He was born in Haarlem, the son of a frame-maker and painter, and began to study painting under his uncle, the landscapist Salomon van Ruysdael. When he was about twenty-six he moved to Amsterdam, where he acquired citizenship and is also listed as a physician. He worked there for about thirty years, returning to Haarlem at the very end of his life, sick and impoverished. He made a journey into the eastern part of Holland and began to incorporate the woods and higher country thereabouts in romantic landscapes full of surging rhythms and a passionate feeling for the wilder aspects of nature. Ruysdael trained Hobbema, and these two, with de Koninck, are the most important representatives of the Dutch school of landscape painting in the seventeenth century.

RUSKIN, JOHN (1819-1900). A British author and critic best known for the many-volumed work "Modern Painters," 1843-60. This project, which began as a defence of Turner's painting, broadened out to include the idea that all art is the expression of national integrity and morality. With the publication of his "Seven Lamps of Architecture" in 1849 it was clear that in Ruskin England had a major critical force, a dictatorial authority whose power was now exerted on behalf of the Pre-Raphaelite painters. In 1870 he became the first university professor of art. His mental breakdown in 1878 removed him from the critical scene.

SANDBY, PAUL (1725-1809). Watercolour painter and engraver. Came to London at the age of 16. The Duke of Cumberland sent him on a mission to Scotland as draughtsman to the engineer, David Watson. Was one of the founders of the Royal Academy in 1768. Was finally appointed Professor of Drawing at the Military School of Woolwich.

SCHONGAUER, MARTIN. (1445-1491). Born at Colmar in Alsace, died at Breisach in Baden. There were five Schongauer brothers, goldsmiths and painters. Martin matriculated at Leipzig University in 1465 and settled in Colmar, but seems to have received his training as a painter in the Netherlands. One or two fine pictures by him are known, but he is famous as the "father" of line-engraving. There were line-engravers working in the earlier part of the century, but not much of their work has survived and we know little about them, not even their names. Schongauer engraved more than a hundred plates which are signed with his initials; although he was not a consummate draughtsman, his figures of Madonnas and saints are tender and refined, and in the technique of line-engraving he was unrivalled in the fifteenth century.

SHORT, FRANK (1857-1945). Born in London. He was at school till the age of 14 and then trained as a civil engineer, an A.M. I.C.E. After ten years he threw up engineering and joined the art school at Kensington. Encouraged by Ruskin and others he worked and experimented in all methods of engraving: mezzotint, aquatint, etching, dry-point and lithography. His original work is pleasing although not "great art"; but he was a great craftsman and teacher. He was head of the Engraving School at the Royal College of Art from 1891 to 1924, was elected R.A. in 1911 and knighted in 1911.

SICKERT, WALTER RICHARD (1860-1942). British painter and Impressionist. He studied under Whistler, was a friend of Degas, and helped found the Camden Town Group in 1911 to "advance" British art. Not only was he (with Wilson Steer) the leading British Impressionist, but he utilized this technique for the treatment of dark and shadowy interiors as well as for the less appetizing portions of early twentieth century London.

SIGNAC, PAUL (1863-1935). French Neo-Impressionist painter and theorist. He began as an Impressionist but gave up Impressionism after meeting Cross and Seurat. It was in his studio that the Neo-Impressionists held their meetings. In 1888 he was invited to show with Les XX in Brussels, and the following year he visited Van Gogh at Aries, the latter having been interested in the technique of Neo-Impressionism. In 1892 Signac increased his interest in the sea, cruising up and down the French coasts from Brittany to the Mediterranean; he also began to paint in what was to become his typical manner, a variation of the technique he stoutly advocated: the substitution of a square mosaic-like spot of colour for the more or less irregularly shaped dot that Seurat and others used. His watercolours retain a simple and fresh quality. In 1899 he published his famous book "From Eugene Delacroix to Neo-Impressionism," in which the basic tenets of the movement are set forth. He remained president of the Independents until his death in 1935.

SINGIER, GUSTAVE (1909-). Born at Warenton, Western Flanders, Belgium. Has lived in Paris since 1918 and acquired French nationality. Painted from nature and at a very early age discovered the Cubists. Studied decoration at the Academie Boule and worked as interior decorator until 1936. The geometrical play of synthetic cubism is transposed in the painting of Singier into abstract constructions.

SISLEY, ALFRED (1839-1899). English member of the Impressionist painters, also active as an etcher and lithographer. One of the more charming, if weaker, members of the movement. Sisley was English, although born in Paris of French ancestry. He left a career of business for painting, joining with Monet, Renoir and Bazille in Gleyre's studio and in 1864 accompanying them to Chailly. He called himself a pupil of Corot when he first appeared in the Salon of 1866. His style became more vivid until, at the peak of Impressionism, it was almost indistinguishable from Monet's. His life was financially unsuccessful and rather sad.

SMITH, JOHN (1652-1742). Born at Daventry, Northamptonshire, died at Northampton. He was first apprenticed to a painter in Moorfields, but as soon as he became his own master learned the art of mezzotint scraping. Sir Godfrey Kneller engaged him to engrave many of his portraits, and he is considered the best mezzotint engraver of his time.

SMITH, MATTHEW (1879-). British pioneer modernist who began slowly, arriving around 1910 at the Fauve style after having been in direct contact with Matisse for a brief period. While the latter went on to a more decorative formulation, Smith's violent drawing and vivid colouring have preserved for a long period the literal and original meaning of the Fauve style. He was knighted in 1954.

SOULAGES, PIERRE (1919-). French painter. Born Rodez, in southern France. Visited Paris briefly in 1938 where he saw his first Picassos. Served in French Army, 1939-40. Spent the Occupation in central France working as a farmer. In 1946 settled in Paris; began working in abstract style the following year. Has designed for the ballet, 1949, and the theatre, L'ours Jouvet 1951. Since 1950 has travelled in Europe, and has been represented in the French sections of the Venice Biennale, 1952, and the Sao Paulo Biennial, 1953. Lives in Paris.

VERBEEK, JEAN (1891-). Some of his painting bears relation to the work of Braque and Juan Gris. He is a keen follower of those theories stemming from the golden proportion in structure and balance of composition. However, he has a personal style. As a pupil of Laurens and Maurice Denis, was at one time attracted by Poussin. Is represented in most modern art museums of Europe and America.

STUIN, JAN (1629-79). Dutch painter of genre, history and portraits. He was the pupil of Jan van Goyen, whose daughter he married. Steen was one of the earliest members of the newly-founded painters' guild at Leyden, but worked also at The Hague, Delft and Haarlem. He was Holland's foremost master of humorous genre, delighting in scenes of abandoned merriment and disorder but painting them, paradoxically, in a style distinguished by the greatest suavity and brilliance. The delicacy and freshness of his colour further enhances his lively themes.

STEER, PHILIP WILSON (1860-1942). Chiefly a landscape painter who, with Sickert, occupied a prominent position in the English Impressionist movement. Was influenced by Whistler, Monet and Manet but towards the end of his life turned to the influence of Constable. He was awarded the Order of Merit.

STEENBERG, J. Young Dutch abstract painter, beginning to achieve success. Well represented in the Stedelijk Museum, Amsterdam.

SURREALISM. A movement in modern painting and sculpture. Its aim is to create a new reality through fresh associations and relationships established by ordinarily unrelated themes and their projection. The Surrealist asserts that all our actions are dominated by the subconscious and that the impulses stemming from that direction can be channelized into concrete aesthetic form. Although it often claims to be directed by this subconscious apparatus and maintains that the painting or other work is done entirely under its domination, the results seem far too consciously precise and logical to be the product of a dream alone. We may distinguish two types of Surrealist work. One is the representational type exemplified by Dali and Tanguy, marked by deep perspectives indicating the movement of time and creating a dream atmosphere, clear colour and highly naturalistic forms. The other, and less representational side of Surrealism, is represented by Masson, Arp and others and shows a playful combination of forms that may be half frightening, half amusing, but always suggests fresh ideas and associations.

SUTHERLAND, GRAHAM (1903-). British painter of poetically imaginative landscapes. His art, formed under the influence of the mystical William Blake and Blake's disciple Samuel Palmer, may be described as Surrealist in its fantasy and menacing quality. Sutherland conceives nature as something mysterious, even ominous, and the objects therein as symbols of human beings and their character. His mature style, developed in the late 1930's, now expresses these characteristics through a typical use of thorns and thorn bushes, apparently under the impact of his own work on the Crucifixion of the Church of St. Matthew in Northampton. More recently he has also become known for a number of expressive portraits of such celebrated personalities as Somerset Maugham, Lord Beaverbrook, and Sir Winston Churchill. He has one of the greatest international reputations belonging to contemporary British art.

TENIER, THOMAS YOUNGER, DAVID (1610-90). The leading Flemish genre painter after Brouwer. Influenced by Bosch and Bruegel, but mostly by Rubens and Brouwer, from whom he inherited a light and fluent transparency, he added his own unique silvery tonality. Although he did religious (especially Temptations of St. Anthony) and mythological subjects, he is best known for his genre scenes of taverns and kermesse, alchemists and hermits.

TERBORCH, GERARD (1617-81). Dutch painter and engraver of portraits and genre scenes. He travelled to England and Munster, where in 1648 he painted a picture of the famous peace conference. Terborch visited Spain, painting Philip IV, and observing the work of Velasquez, whose influence was evident from then on in his own portraits. Returning to Holland he spent the rest of his life working in Deventer. Terborch's technique is exquisitely finished and his interpretations of society and manners elegant and sophisticated.

TIEPOLO, GIOVANNI BATTISTA (1727-1804). Born in Venice, the son of Giovanni Battista Tiepolo whose chief assistant he was from the age of thirteen. He was dominated by his father and his style is imitative. After his father's death in Spain, he returned to Venice and worked also in Genoa and Padua. Later in life he did satirical and grotesque scenes of Venetian life which are original and interesting.

TUOULOUSE-LAUTREC, HENRI (1864-1901). Born at Albi, France. Died at Malrome, Gironde. He was crippled by accidents when 14 and 15 years old and unable to take part in sport and other activities. Began to draw and paint, studying in Paris. He painted and drew the gay and seamy side of life in Paris; he was a superb draughtsman, and many of his lithographs are penetrating caricatures.

TURNER, J.M.W. (1775-1841). British landscape painter. Pupil of Pars. Travelled in France, Switzerland and Italy. Later painted a great deal in Wales.

TURNER, JOSEPH MALLORO WILLIAM (1775-1851). Born in London, where he eventually died. His father, who came from Devon, kept a barber's shop in Maiden Lane. Turner had some schooling at Margate and Brentford, instruction in drawing with Dr. Monro, and in 1789 became a student at the Royal Academy Schools. He was elected A.R.A. in 1799 and R.A. in 1802. He soon became the leading

painter in the country, but his innovations in later life were the subject of controversy and abuse. He travelled extensively in Great Britain, France, Italy, Switzerland and the Rhine country.

Turner is the pre-eminent landscape painter in oil and watercolour. He is to the spirit of Nature what Rembrandt is to the soul of Man. He expresses its vastness ; a great cosmic feeling of awe like the presence of a diety—in his case, the God of Nature.

His landscape compositions in etching and mezzotint (some engraved by himself), and in line-engraving, have never been equalled. It is right to speak of Turner's line-engravings, although he did not himself engrave the copperplates, for he supplied the drawings and trained and supervised the engravers at every stage : in the same sense one speaks of Diirer's woodcuts, although he did not actually cut the wood blocks.

TURNER (of Oxford), WILLIAM (1 789-1 862). Watercolour painter of landscapes. Worked under John Varley. In 1811 became Master of Arts in Oxford, making frequent painting expeditions to Wales and Scotland. Is well represented in the Victoria and Albert Museum and the Manchester Museum.

UTRILLO, MAURICE (1 883-). Born in Montmartre, Paris, France. The natural son of Suzanne Valadon and a certain Boissy, Utrillo takes his name from the Spanish writer Miguel Utrillo who recognised him. Living the turbulent life of Montmartre, Utrillo's early years were marked by serious depressions, but his paintings of street scenes and cathedrals towards his thirtieth year are remarkable for their lustrous colour and calm beauty.

VAN GOGH, VINCENT (1853-90). Dutch-born master of the Post-Impressionist period in France, representing the more emotional and intuitive side of that art. He influenced the early twentieth-century painting of the Fauves in France and the Expressionists of the Brucke group in Germany. Born at Groot Zundert in Holland, he was the son of a minister and the nephew of a group of art dealers. In 1873 he transferred to the London branch of the firm of art dealers ; and the following year he suffered his first serious disappointment in love. In 1875 he was shifted to the headquarters of the Goupil firm in Paris but did not get along with the staff, quarrelled with clients, and became preoccupied with religion . The following year he lost his job and returned to England. In 1877 he went to Amsterdam to prepare himself for admission to a theological school. A year later, failing to pass the examination, he came home again, tried an evangelical training course in Brussels and was finally sent as a lay preacher to the miserable miners of the Borinage in Belgium. By 1879 he had progressed to the post of temporary pastor in the heart of that black land, but his unorthodox zeal caused him to lose the job.

Out of his despair and complete destitution came the vision of turning to art. His brother Theo then began the lifelong financial and psychological help that marked their relationship. In 1880 Van Gogh did drawings of miners in the style of Millet. In 1882-83 he did his first paintings in a thick, dark, heavy manner. The years 1886-88 mark the Paris period, during which he was enthusiastically welcomed by brother Theo and met Lautrec, Pissarro, Degas, Seurat, Signac and Gauguin. He adopted the Divisionist or Neo-Impressionist technique for a short time, soon varying it to meet his own emotional needs.

The years 1888-89 find him in Arles, settled in a " yellow house with a tiny studio." There he painted with terrific enthusiasm and colouristic warmth pictures like " The Sunflowers." He did many copies after Delacroix, Daubigny, Rembrandt and Millet, pictures dealing with human and emotional problems. In May, 1890 he arrived at Auvers, became a friend and patient of Dr. Gachet, and committed suicide in July, at the age of thirty-seven.

He made a free copy of the picture by Millet in the present exhibition.

VARLEY, JOHN (1 778-1842). British topographical watercolour draughtsman and friend of William Blake. A teacher of drawing, his pupils included Linnell, Palmer, Fielding, Hunt, de Wint and Cox. His own work shows careful, often minute drawing and subdued colouring.

VERONESE, PAOLO (1 528-88). One of the great painters of the Venetian Renaissance, he lacked the powerful inventive genius of Tintoretto and the magnificent universality of Titian, but his art remains the ultimate expression of Venetian opulence. His completely secular, contemporary and realistic interpretations of religious dogma even led eventually to difficulties with the Inquisition. His colour is cool, clear and luminous, and his feeling for texture superb. He disposed hundreds of figures with magnificent ease in scenes of unparalleled pageantry. His decorative style later became the basis for eighteenth century Venetian decoration culminating in Tiepolo.

VILLON, JACQUES (real name, Gaston Duchamp). (1 875-) Born at Danville, France. Brother of the sculptor, Duchamp Villon, and the surrealist artist, Marcel Duchamp. Early studies at the Ecole des Beaux-Arts, Rouen. Worked as a cartoonist and designed posters under the influence of Toulouse-Lautree. Began to paint in the Impressionist manner but by 1920 had turned to Cubism. For many years worked as an engraver. In very recent years, at an advanced age, his painting has enjoyed great success.

VUILLARD, EDOUARD (1868-1940). Born at Cuiseaux, Saône-et-Loire, France; died at La Baule, France. Intimately linked with Bonnard, from his twentieth year sharing the same influences (Impressionism, Gauguin, Japanese art, co-member of the Nabist group) and the same love of interior scenes, Vuillard was at heart more traditionalist, avoiding the spectacular flights of Bonnard and, unlike the latter, remains an essentially personal painter with little or no influence on the succeeding generation. Undertaking several large decorations in his late years, Vuillard was elected member of the French Institute in 1938.

WAOBMAKBR, J. Young Dutch abstract painter, beginning to achieve success. Well represented in the Stedelijk Museum, Amsterdam.

WARD, JAMBS (1769-1859). British animal painter admired by Gericault on that painter's London visit in 1820. Many of his paintings and engravings show animals in combat, although he specialised in studies of prize cattle painted for their proud owners. An able craftsman, he drew with intensity, giving an air of solidity to his figures by a heavy impasto. In 1794 he was appointed "painter and mezzotinter" to the Prince of Wales. His later work was influenced by Rubens.

WHISTLER, JAMES ABBOTT MCNEILL (1834-1903). Born at Lowell, Massachusetts, U.S.A.; died in London. Several years of his boyhood were spent in Russia, and from 1851-54 he attended the West Point Military Academy. Finding discipline and routine unbearable, and having distinguished himself in drawing, he decided on art for his career; he studied in Paris from 1855 and settled in Chelsea in 1863. Whistler was quarrelsome by nature and was often involved in squabbles and lawsuits, of which the most famous was his libel action against Ruskin. His paintings were striking and sometimes beautiful, his etchings often exquisite in design and execution, and his lithographs charming.

WILSON, RICHARD (1714-82). Often referred to as "the father of English landscape," this son of a Welsh minister worked in London as a portraitist and landscape painter. At thirty-five he went to Italy where he came under the influence of Vernet and Zuccarelli, both representatives of the picturesque classical tradition in landscape. When he returned to England many years later to sell his work, he had only moderate success, but he did become a founding member of the Royal Academy in 1768. Later he turned more and more to the expression of emotions, thus foreshadowing the Realistic-Romantic effects of the English school of the late eighteenth and early nineteenth centuries. Cotman, Crome, Constable and Turner all in their several ways owe something to him.

WINT, PETER DE (1784-1849). English painter, mostly of watercolours. Is a descendant of a Dutch family. Entered the Royal Academy School in 1807. His work is well represented in the Victoria & Albert Museum, and he can be considered one of the most delicate watercolour painters of the British school. The unfinished oil painting in this Exhibition shows him as a free and creative painter. In this bolder vein, he appears as a better artist than in his watercolours.

ZAO, WOU-KI (1920-). Born in Peking. At the age of fifteen he entered the National School of Fine Arts, in Hong Chow. He studied there for six years the ancient Chinese traditions and techniques. However, the work of Klee and of some other contemporary Western masters was shown, in the form of reproductions, to the students. In 1941 he was appointed professor of drawing at the Hong Chow School of Fine Arts. He held this post until the end of 1947. Advised by his old master Lin Fong-Mien, a painter who had lived and worked in Paris between 1918 and 1925, he left China for Paris in April, 1948. Prizes: 1951, Biennale de Genova, Italy.

ZUCCARELLI, PRANCESCO (1702-88). Venetian landscape painter. He studied in Florence and in Rome and was later active in Venice, Florence, Rome and England, where he was a founding member of the Royal Academy. A direct follower of Marco Ricci, influenced by Claude and Poussin, he produced pastoral and Arcadian landscapes containing pretty little figures painted with elegant touch and delicate colour.

ZW, ALEXANDER (1910-). Polish painter established in Eindhoven, where he has now taken British nationality. Is becoming well-known with successful exhibitions in Paris and Rome. Is an abstract painter with a very sensitive feeling for subtle, delicate colours, worked up from a white background.

*The Biographical Notes
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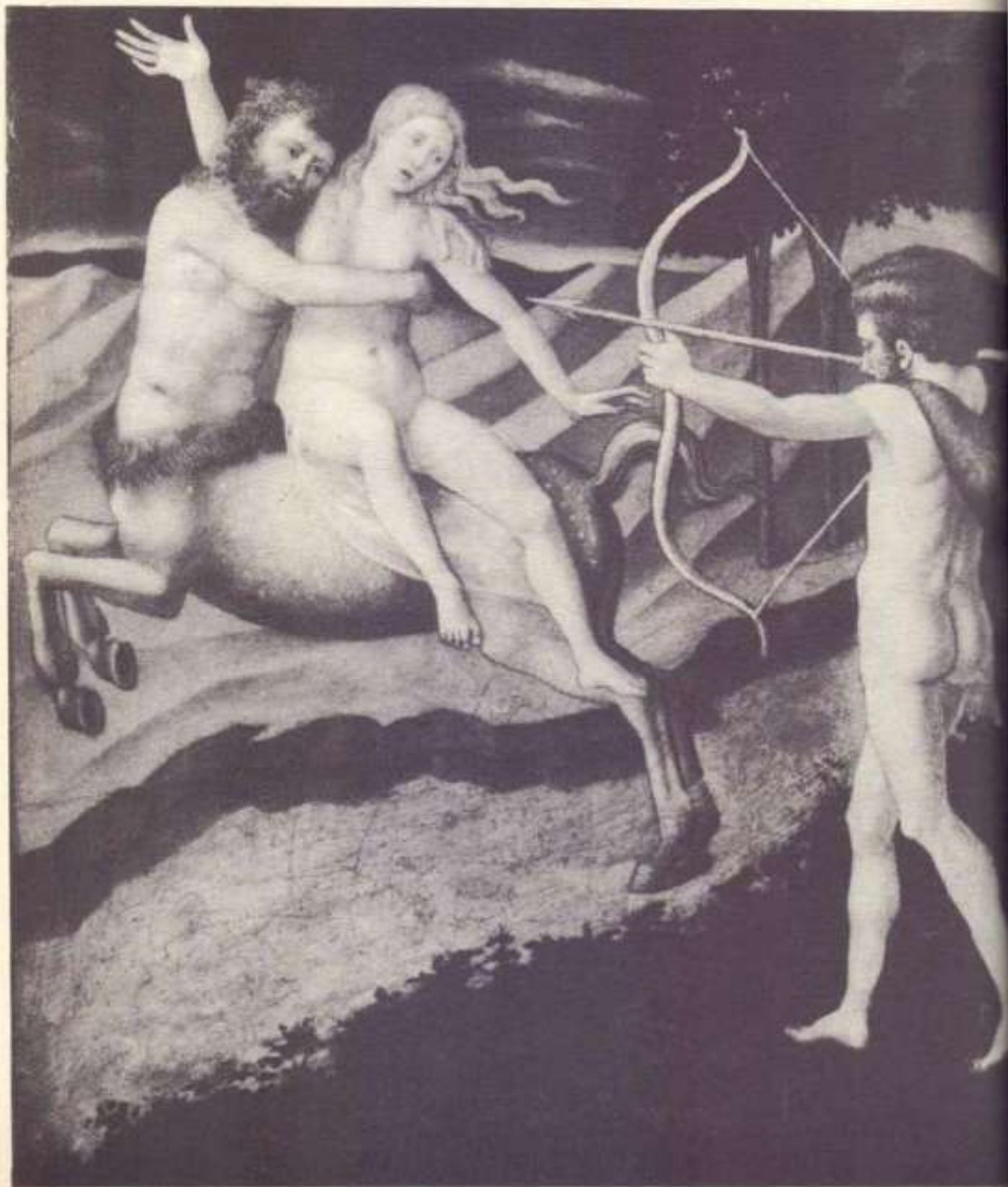


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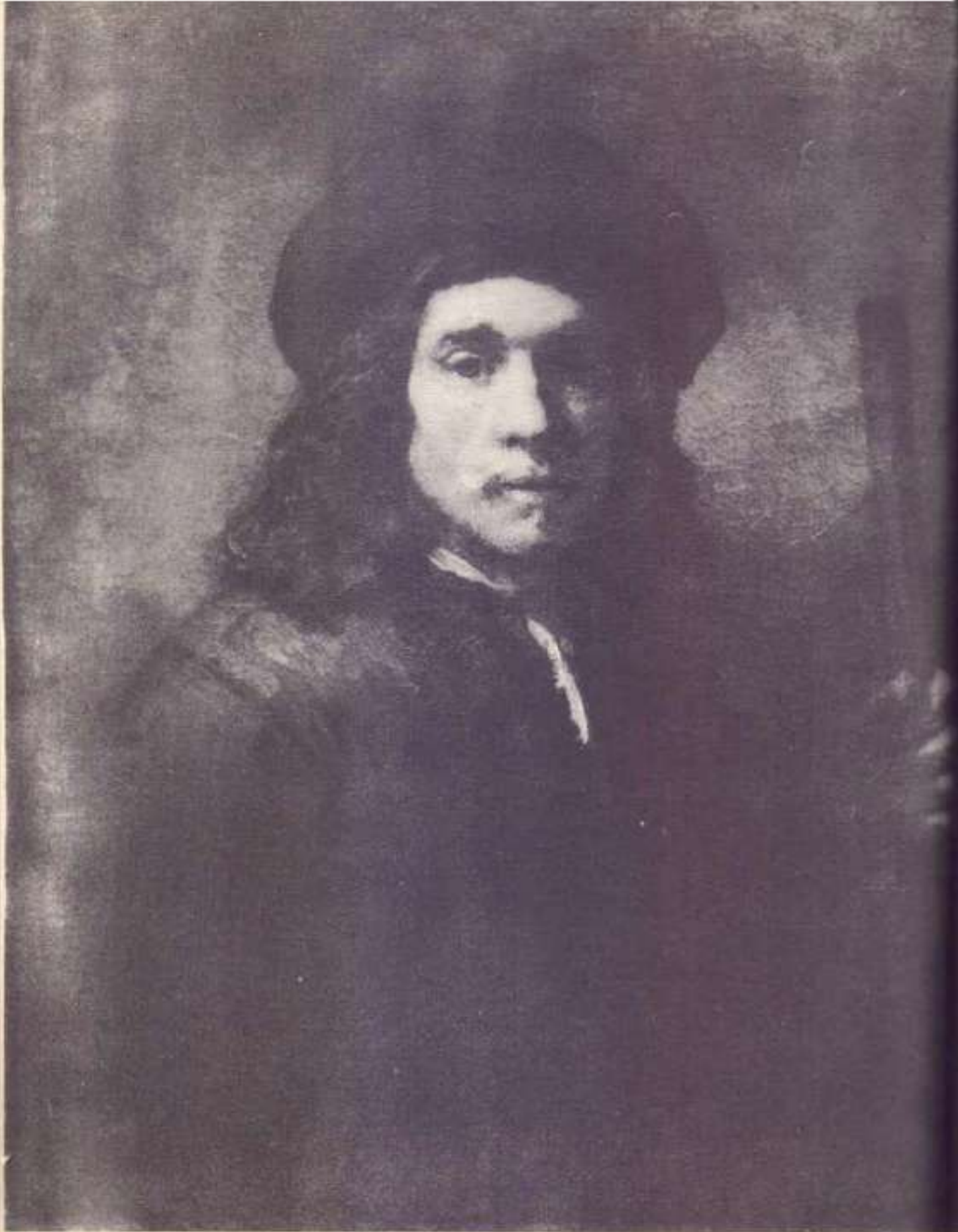
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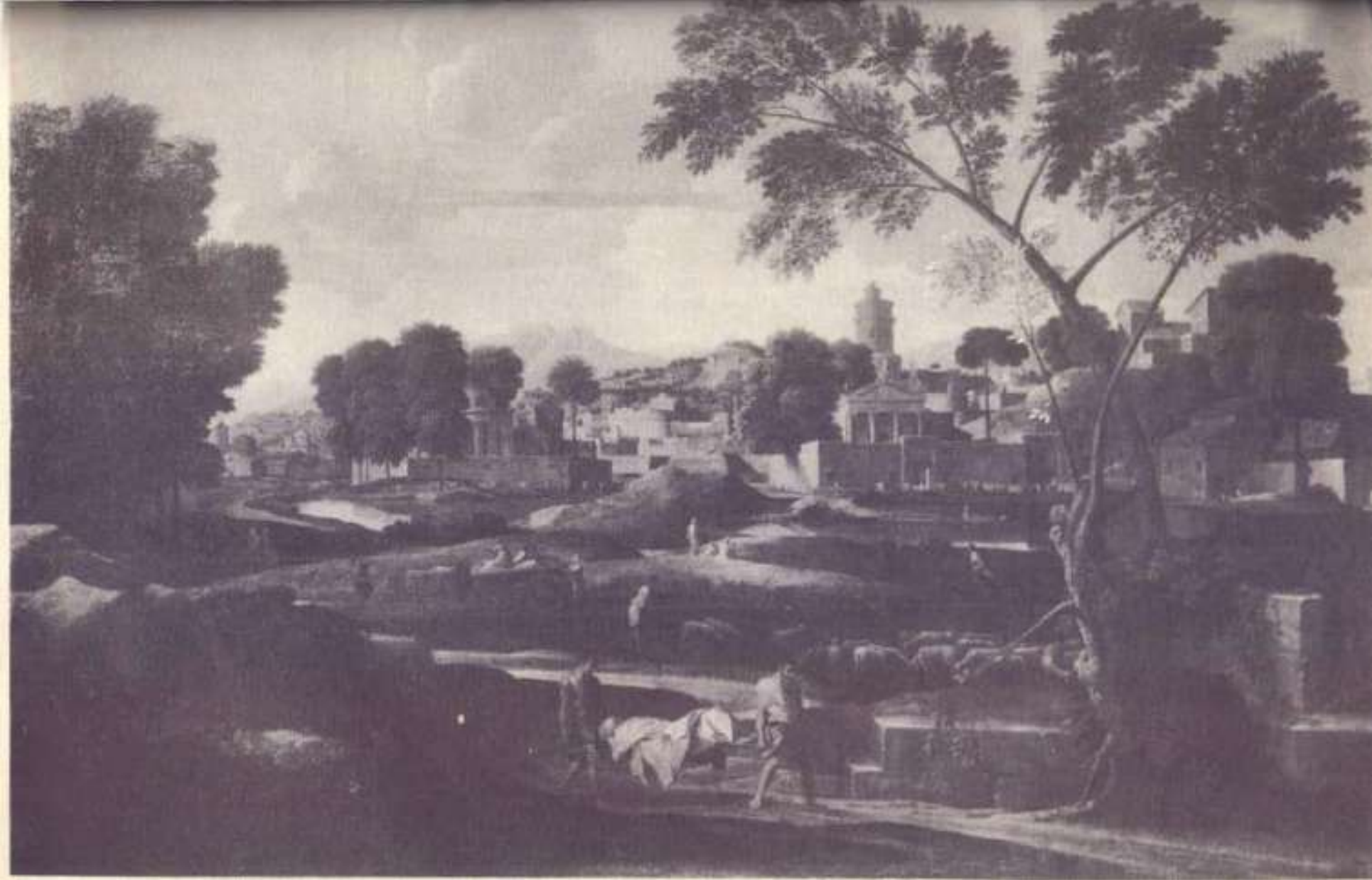
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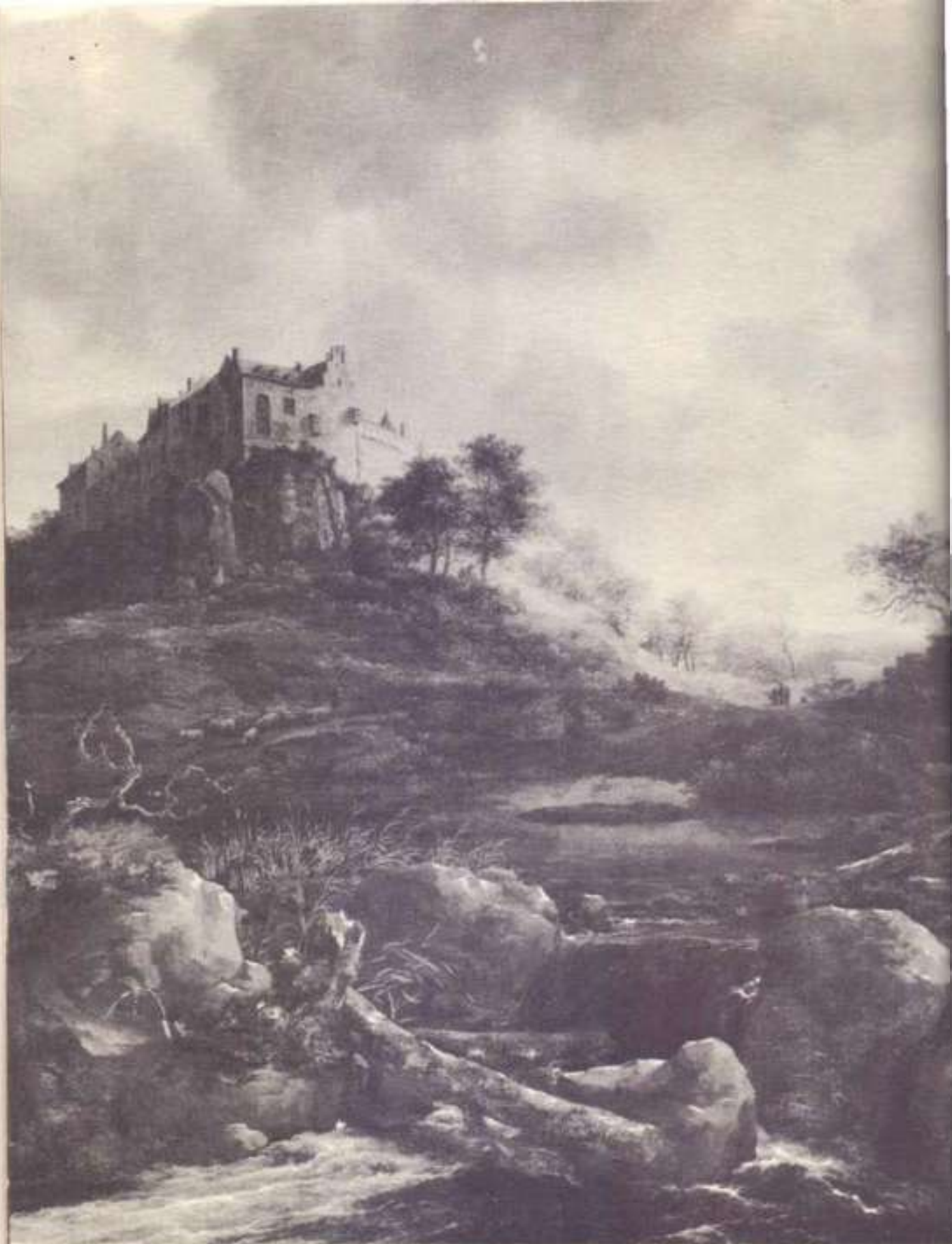
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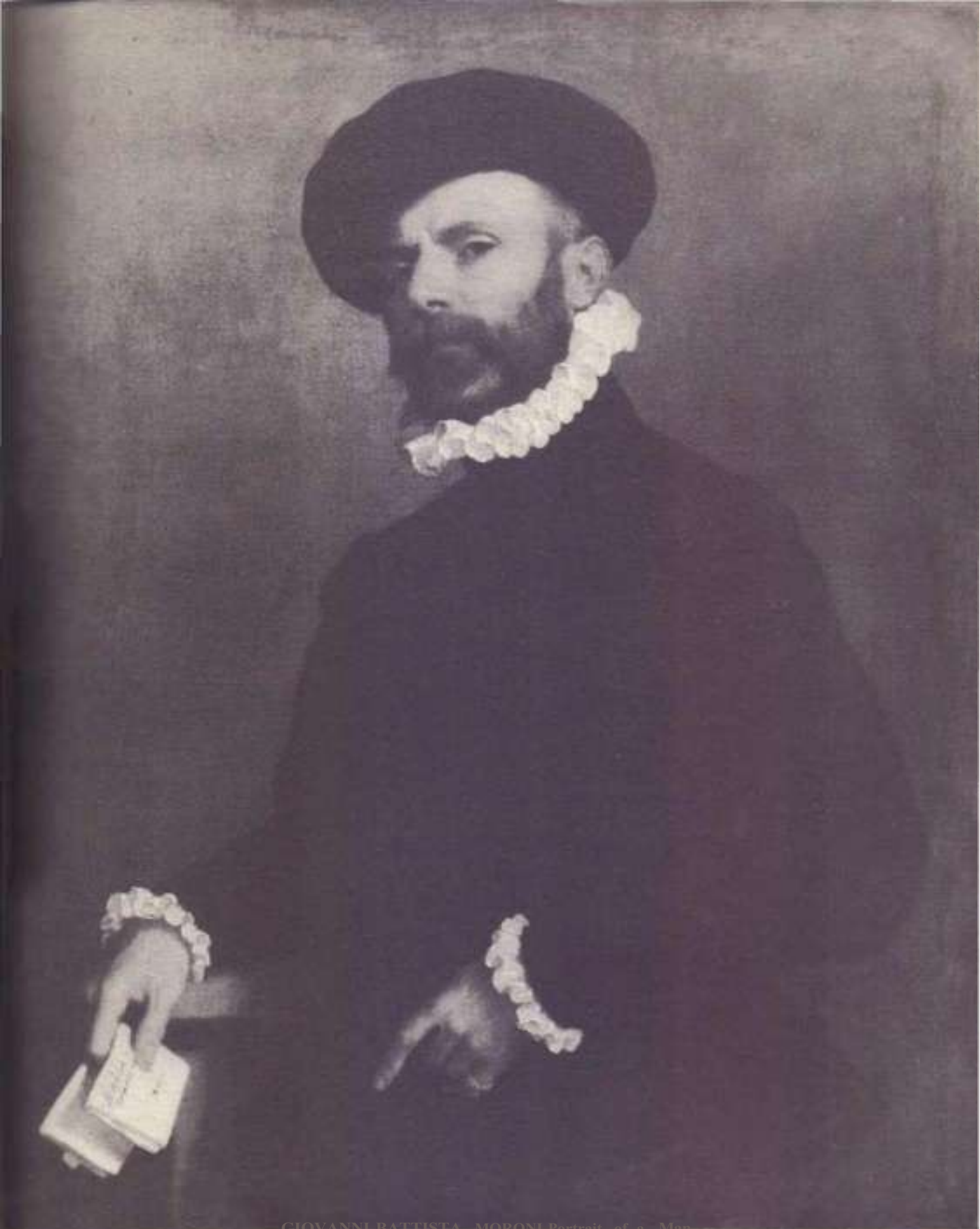
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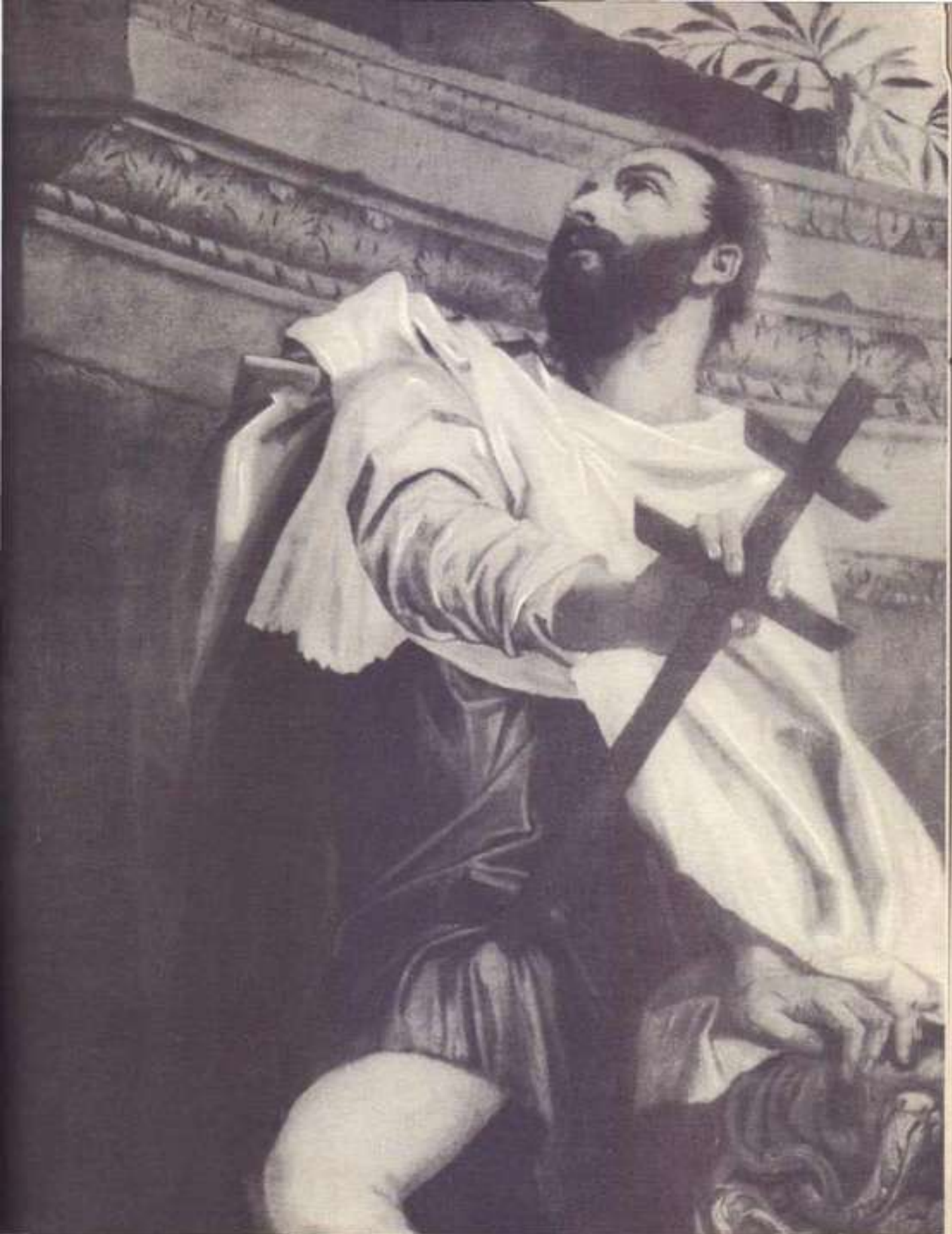


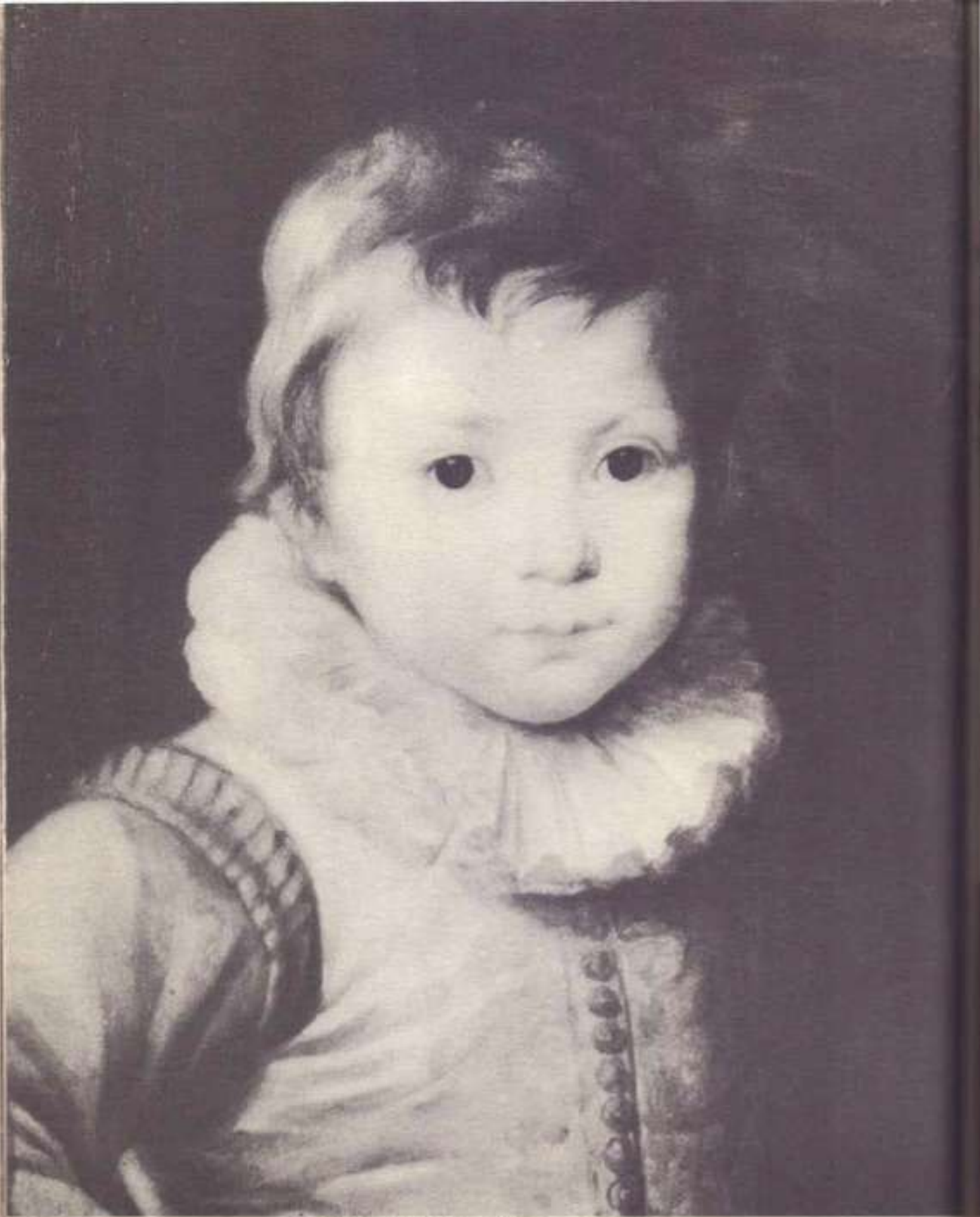
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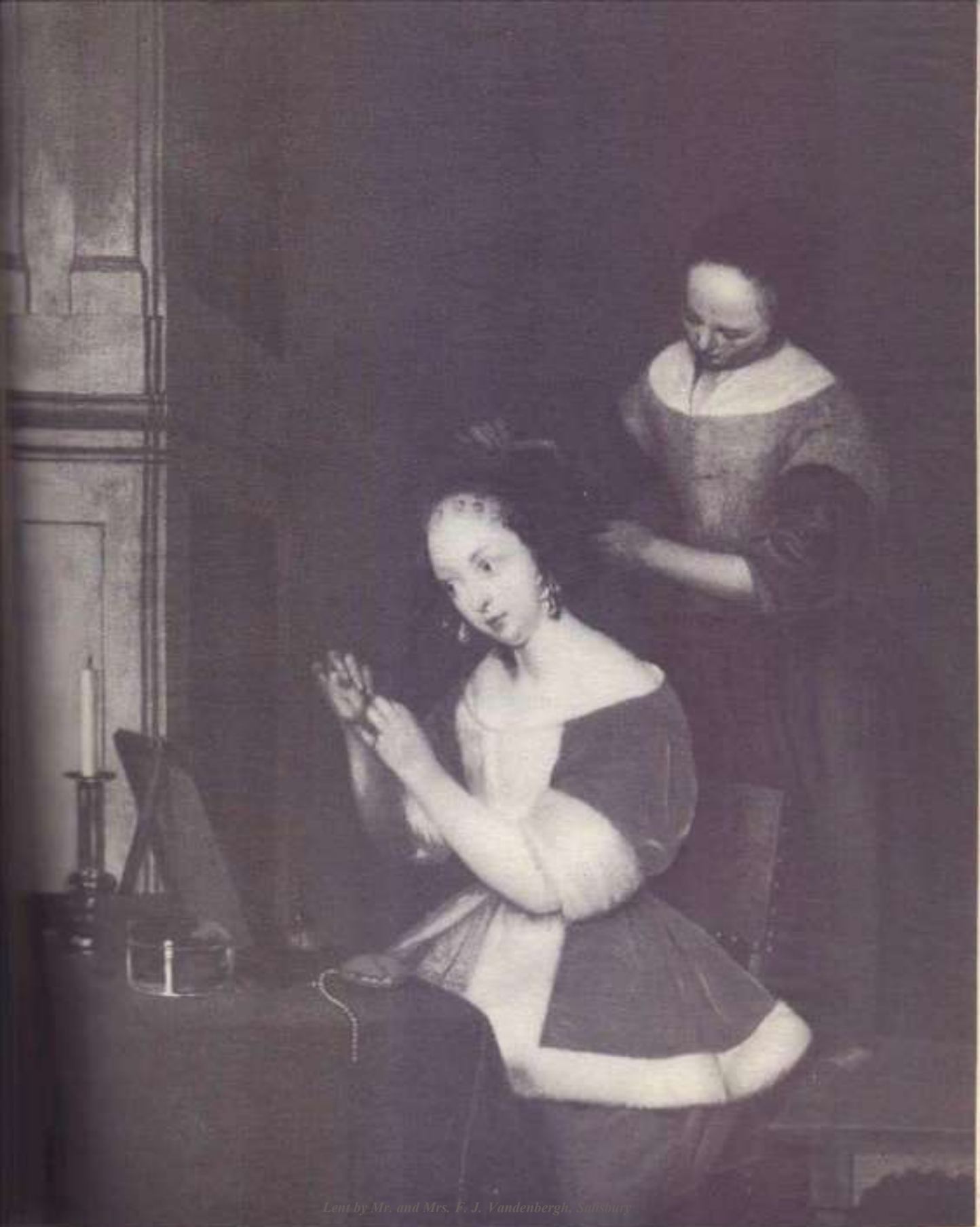


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1645. Oil on canvas. 11 1/2 x 14 1/2 inches.

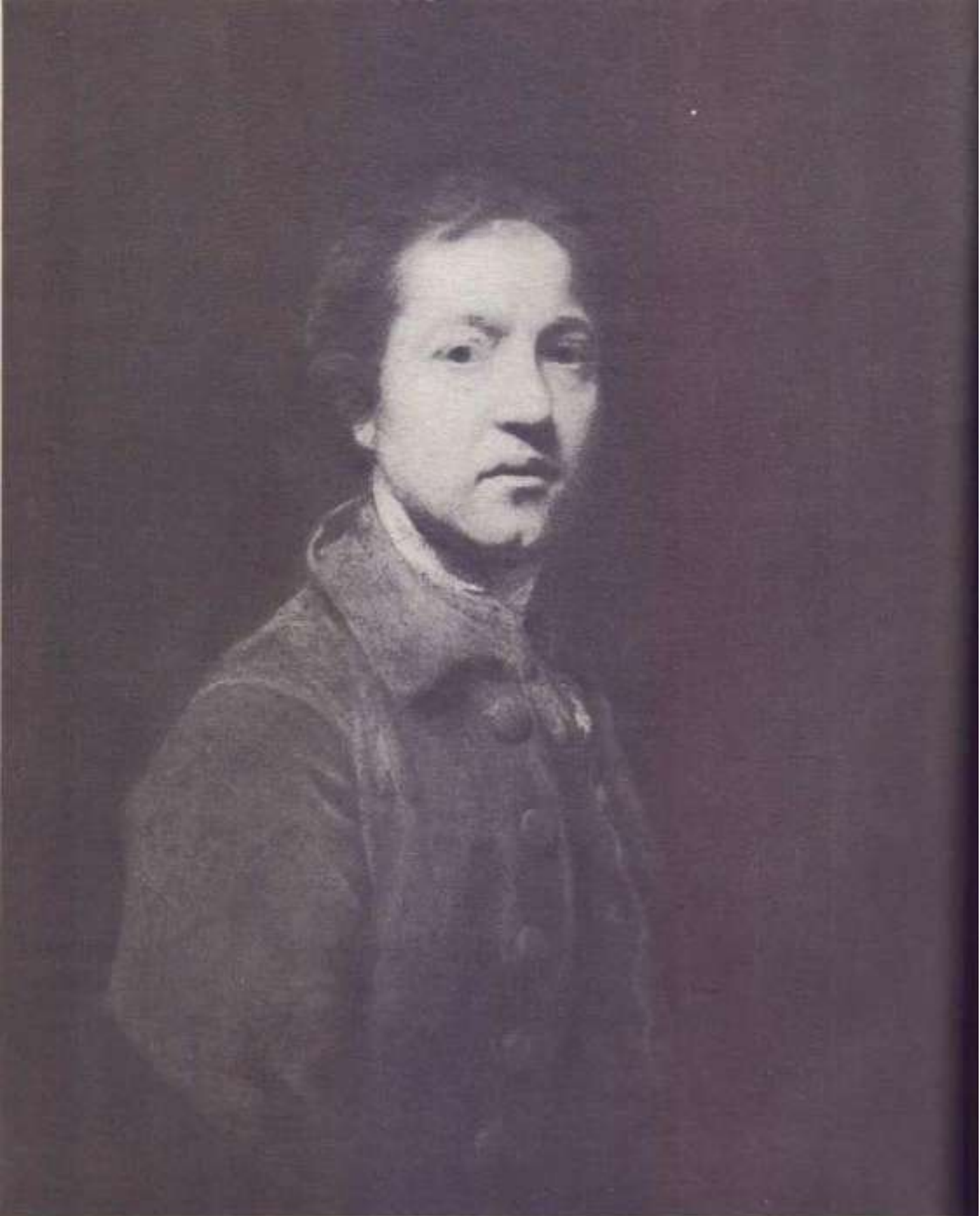


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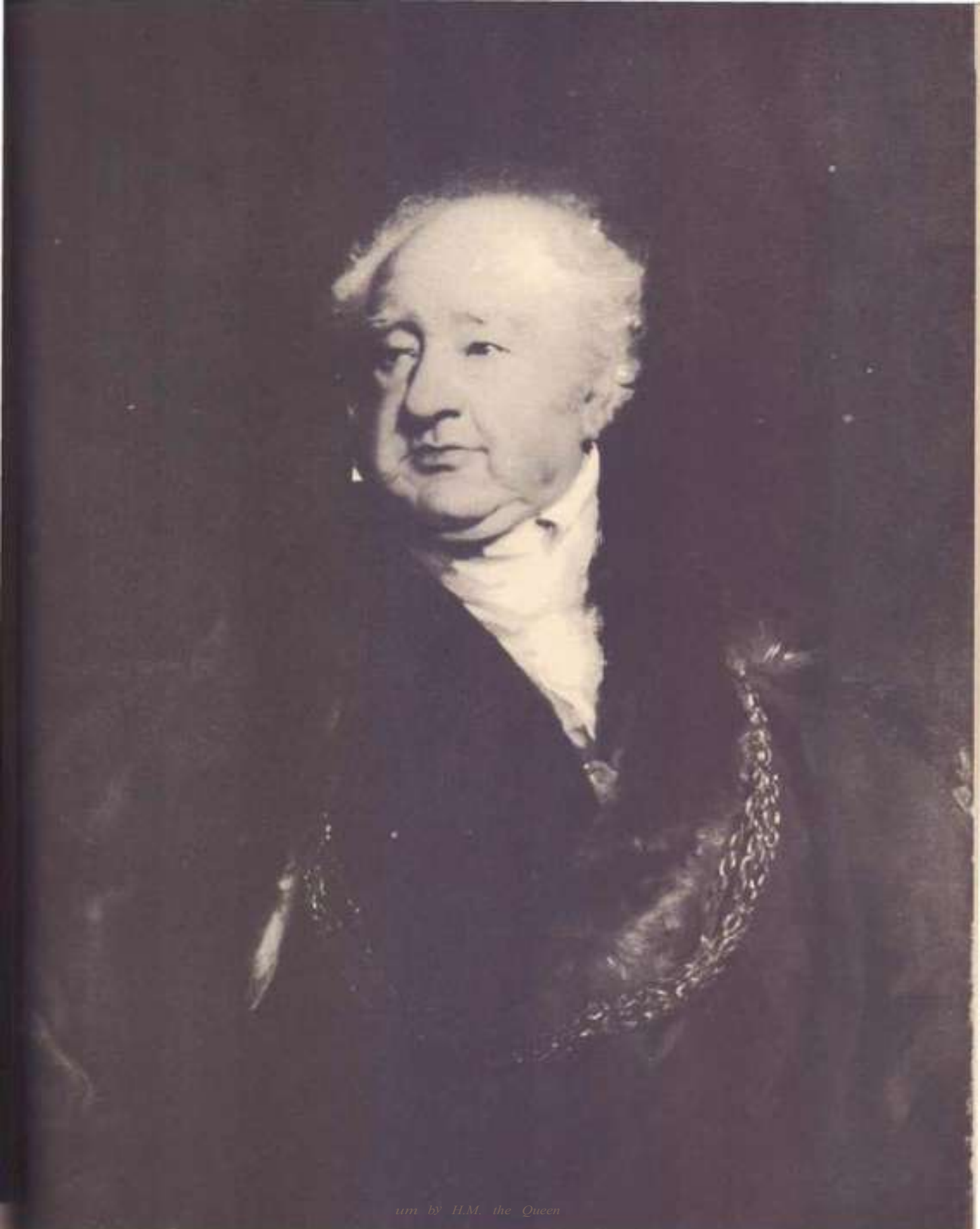


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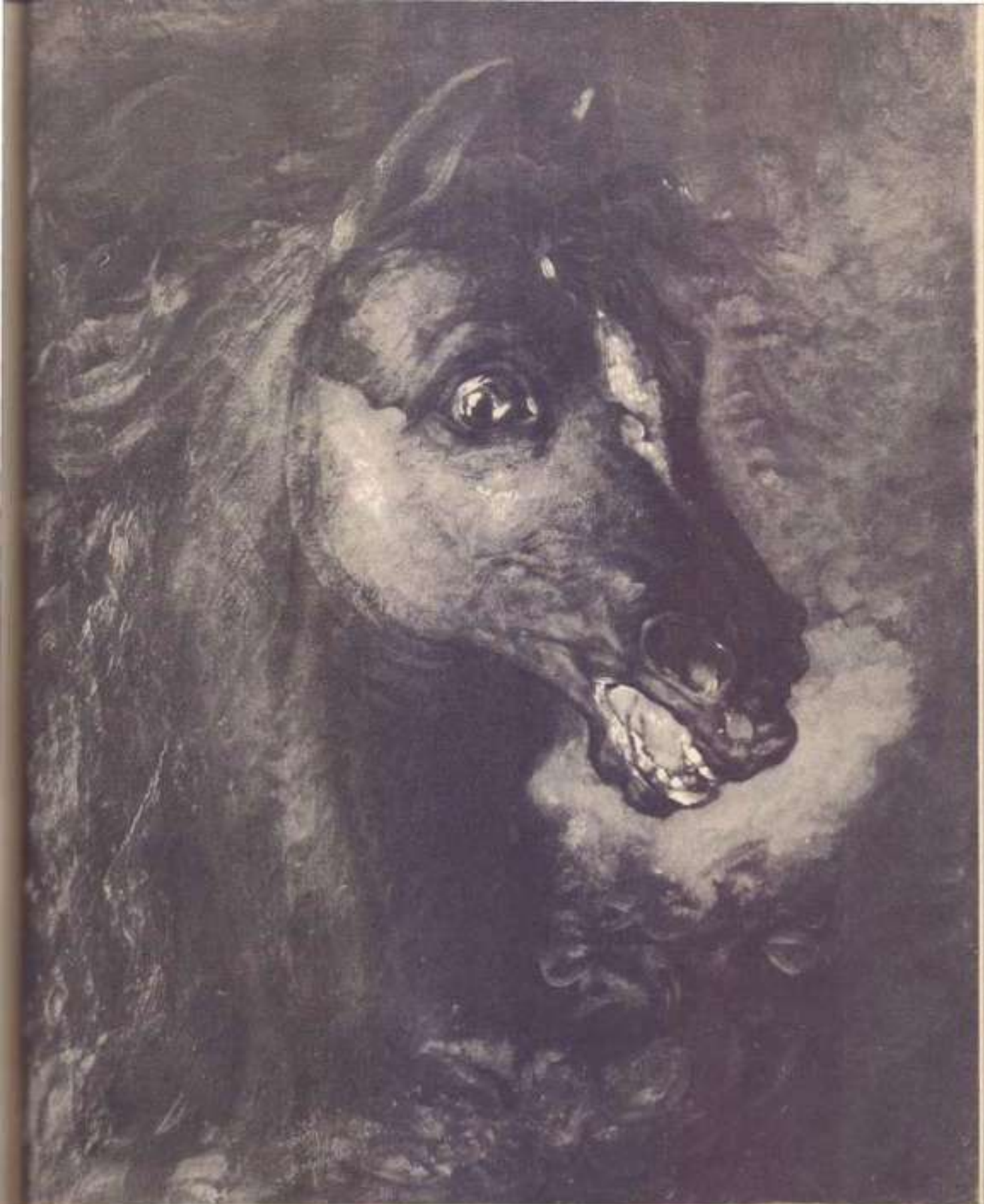
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1794-1800

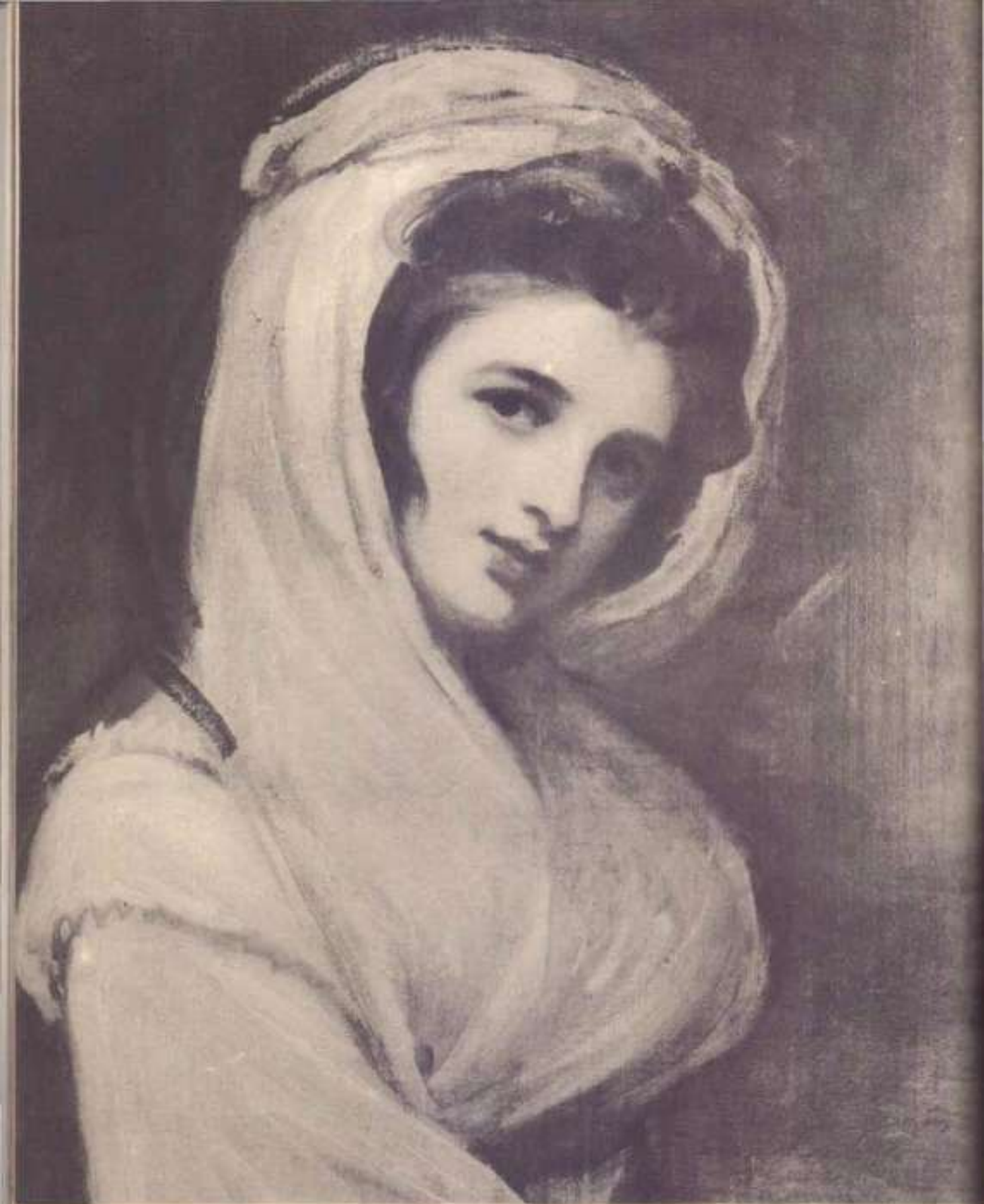


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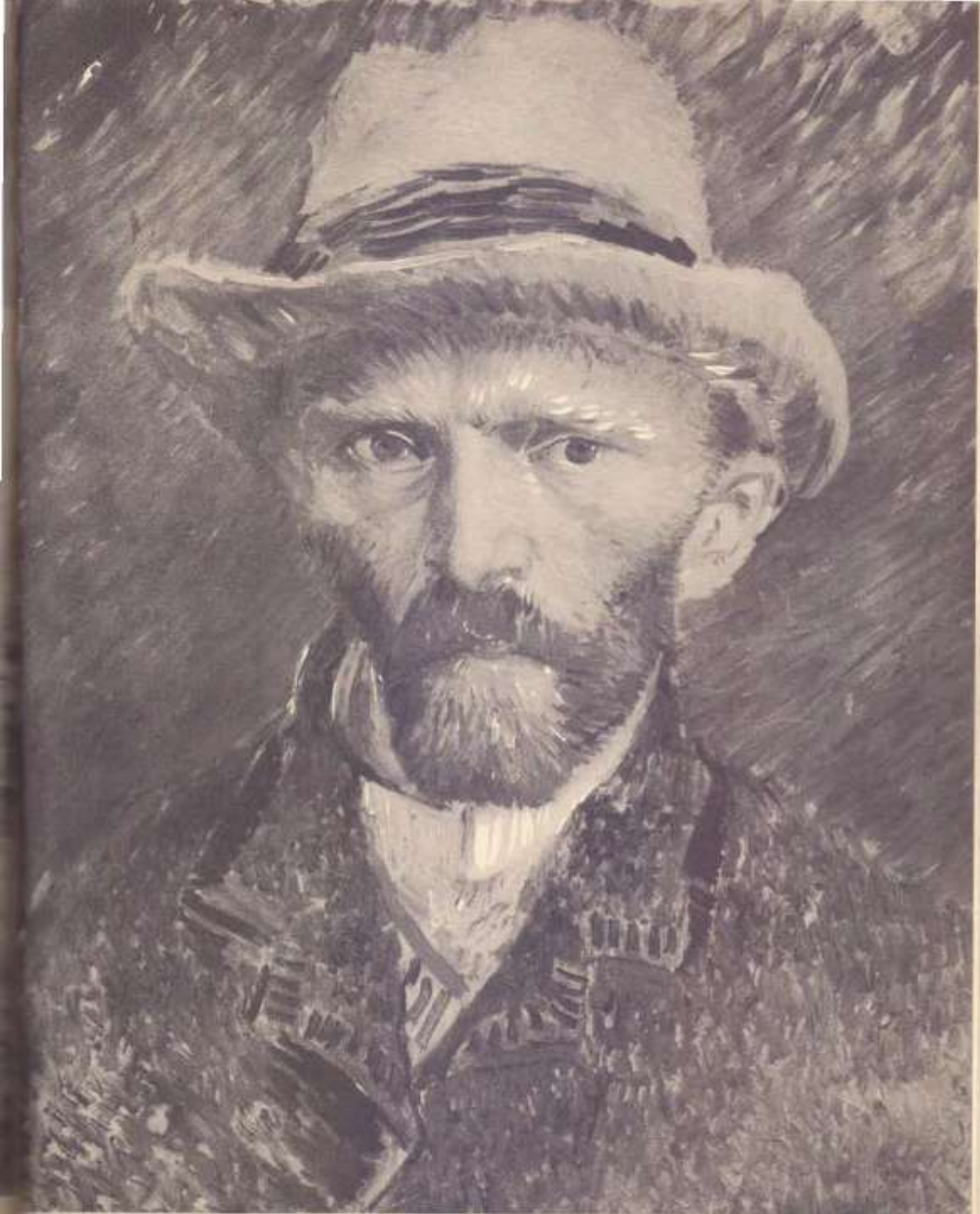


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J.M.W. Turner, *The Woodcutters* (1856)

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J. M. W. TURNER, 1844

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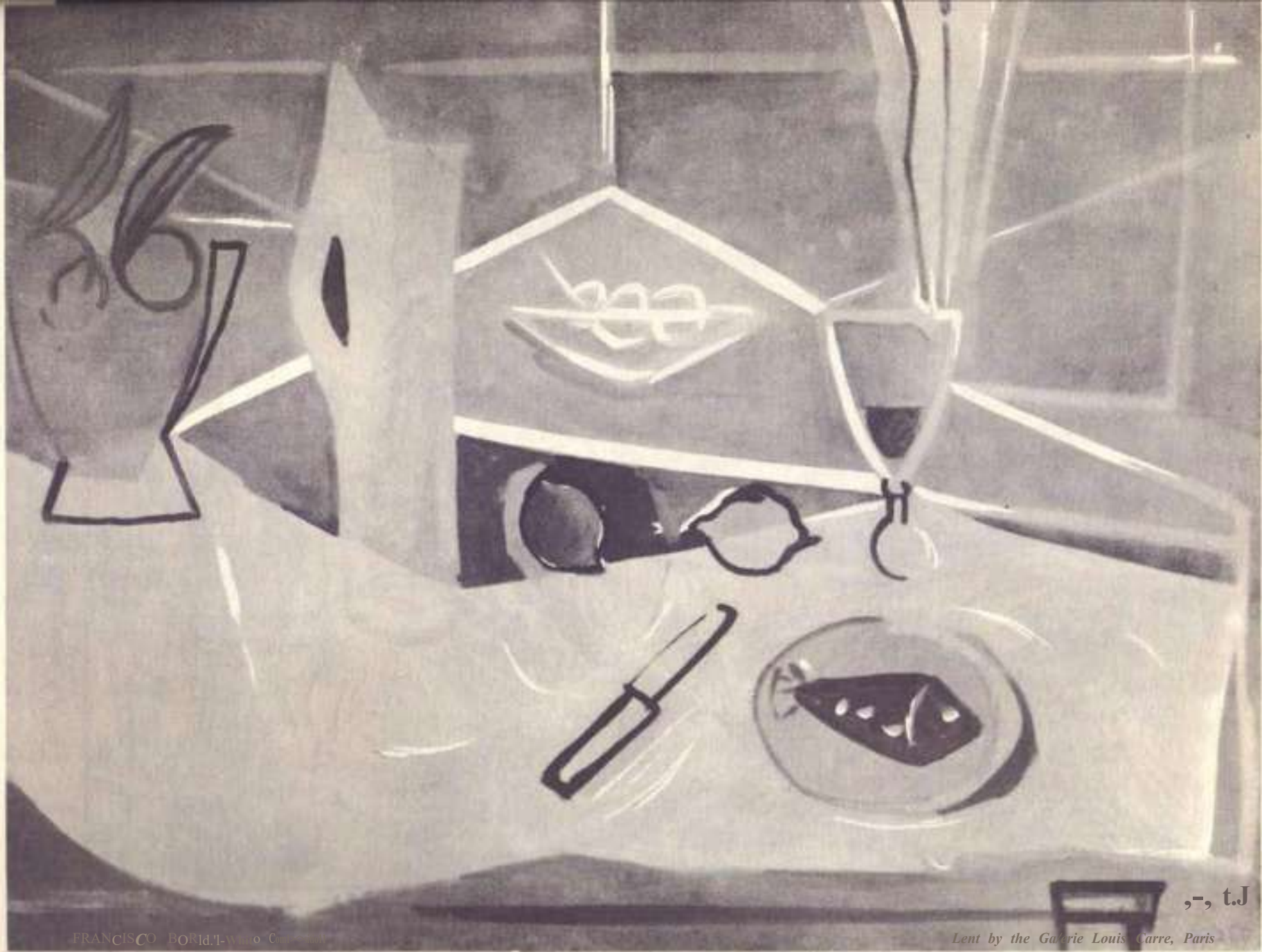


GEORGES BRAQUE-The Little Billiard Table (1945)

Uni b)' Messrs. Roland, Brown & Dtlbanco, London



GRAHAM SUTHERLAND-Portrait of Arthur Jeffress
Paint by Mr. Arthur Jeffress, London



FRANCISCO BORJA. "L'Uomo con la Spada".

Lent by the Galerie Louis Carre, Paris

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ALBRECHT DURER-Saint Michael killing the Dragon

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