1. cover  NEAPOLITAN SCHOOL (ITALIAN, EIGHTEENTH CENTURY)  Floral Still Life. Oil on canvas, 25 ¼ x 42 inches, 12,500
By the early eighteenth century wealthy young Englishmen routinely made a three- or four-year-long “Grand Tour” of the Continent the climax of their educations. By the end of the century young Americans were making similar journeys, and during the nineteenth century improved conditions made travel less expensive and available to greater numbers, including more women and artists. For many such tourists, the ultimate destination was Rome. The wealthiest travelers bought old master paintings to take home with them; others purchased copies by contemporary artists. The originals of the seven old master paintings reproduced here on one canvas are in the picture gallery of Rome’s Capitoline Museum: in the upper left, The Persian Sibyl (inscribed on the edge of the book: “SIBILLA PERSICA”) by Il Guercino (1591–1666), in the upper center, The Rape of Europa by Paolo Veronese (1528–1588), in the upper right, The Cumaean Sibyl by Domenichino (1581–1641), in the center, The Fortune Teller by Caravaggio (1573–1610), in the lower left, Saint Sebastian by Guido Reni (1575–1642), in the lower center, The Repudiation of Hagar and Ishmael by Giovanni Bonatti (c. 1635–1681), and in the lower right, The Repentant Magdalene by Domenico Tintoretto (1565–1634).
Jan van Gool was a pupil of Simon van der Does (1653/54–1718) and was influenced by the work of the well-known painter Paulus Potter (1625–1654). Born in the Hague, Van Gool was active there in the Academy and in the artists’ organization known as Pictura.
UNKNOWN ARTIST
(ENGLISH, MID-EIGHTEENTH CENTURY)
Child Holding Cherries
Oil on canvas, 30 x 25 inches
PROVENANCE: Leon Stark, Philadelphia
UNKNOWN ARTIST
(PROBABLY ITALIAN, EIGHTEENTH CENTURY)

Flowers and Fruit
Oil on canvas, 26 x 33 ⅞ inches
UNKNOWN ARTIST
(ENGLISH, EARLY NINETEENTH CENTURY)
Street Scene with Cart Horses
Oil on canvas, 19 ½ x 23 ½ inches

Note: The name on the small sign above the door of the building near the center of the painting, “George Ro[?]stal[?],” may be the artist’s signature, but a recorded artist with such a name has not yet been identified.
7 Unknown Artist (after Philip Reinagle, 1749–1833) (English, nineteenth century)
An English Setter in a Landscape
Oil on panel, 12 ⅞ x 17 ⅞ inches

This painting is a contemporary copy of Philip Reinagle's An English Setter in a Landscape with a Pheasant Hiding Among Burdocks, one of a series of paintings for the “Sportsman’s Cabinet” that feature various breeds of hunting dogs.

8 Unknown Artist (possibly American, nineteenth century)
Cabbage, Tomatoes, and Cucumbers
Oil on panel, 10 x 17 inches
GEORGES CROGAERT
(BELGIAN, 1848–1923)
Still Life with Peaches and Plums
Oil on panel, 8 3/4 x 24 1/4 inches
Signed and inscribed at lower left: “GEORGES CROGAERT PARIS”
Label (handwritten in ink) on panel verso: “Francis Freedman/42 Broad Road/Bournemouth”

Georges Crogaert received his training at the Academy in his native Antwerp. He moved to Paris in 1876 and became known for genre scenes, many of which feature the domestic activities of cardinals and other clerics, executed in a painstaking, miniaturistic style. He exhibited in Paris and Vienna.

WILLIAM CRUIKSHANK
(ENGLISH, ACTIVE 1866–79)
Decanter, Flowers, and Grapes on a Table
Watercolor on ivory, 5 ¼ x 7 ¼ inches

William Cruikshank is considered a follower of William Henry Hunt (1790–1864), and both artists painted minutely detailed still lifes that often included birds’ nests. Their watercolor techniques, which feature delicate hatching and clear, strong color, show the influence of the Pre-Raphaelites. The luminosity that Hunt achieved by painting transparent washes of watercolor over opaque white gouache can also be obtained by painting in watercolor on ivory—usually reserved for miniature portraits—which Cruikshank has employed for this still life.
A painter of fruit, floral, and game still lifes, François-Joseph Huygens enrolled at the Academy in his native Brussels, where he was especially influenced by his study of the Flemish and Dutch artists of the Renaissance. From them he learned to utilize light and shade as well as rich colors to give his still lifes a tactile, sensual quality. Early in his career he worked as a decorator of porcelain with Jean-Baptiste Robie (1821–1910), whose lush, ornamental still lifes had a profound effect on his near-contemporary’s developing style. Huygens exhibited regularly in Brussels, Ghent, and Antwerp; he also exhibited in Paris and London, where he was awarded a medal by the Royal Academy.
Georg Heinrich Brandes was born in 1803 in Brunswick, Germany, where he studied with Friedrich Barthel (1775–1846). He received further training under Peter von Cornelius (1783–1867) at the Royal Academy in Munich between 1823 and 1825. He first painted historical subjects but then turned to landscape, specializing in mountain views that are known for their grandeur and effective coloring. After a stay in Italy in 1830–31, Brandes settled once again in Brunswick, where he taught painting and restored the murals in the cathedral. In his later years, the period from which the painting illustrated here dates, he was especially interested in producing views of the region between his native Brunswick and the Harz Mountains in Northern Germany that combined naturalistic representation of the landscape with convincingly portrayed atmospheric effects, as exemplified by this painting. Foothills of the Harz Mountains shows the hilly area to the north of the mountain range from a height on the mountain slope.
The tent or hut with a flat roof protecting its doorway in the foreground of the painting belongs to the charcoal burner who is chopping wood to be burned in the low structure to the right, from which smoke rises. More smoke rises at the right, in the middle distance beyond trees, where there may be another charcoal burner.

The largest collection of Brandes’s work is in the Stadtisches Museum in his native Brunswick, which has published a comprehensive catalogue. The catalogue’s author, Dr. Gerlinde Spies, has suggested that the painting illustrated here may be a previously unlocated work, Landscape in the Harz Mountains: View in the Region of Blankenburg (WV 344 in her catalogue), which was exhibited in the Braunschweigischer Kunstverein in 1862 (no. 43). In addition to the collection in Brunswick, Brandes's paintings are in the Neue Pinakothek in Munich.

Attributed to Eugenio Amus
(Italian, 1834–1899)

13. Biarritz Beach Scene with Boats
Oil on prepared board, 9 x 13 inches
Incised with initials and date at lower left: “EA/95”
Inscribed in pencil on board verso: “Biarritz/sig Eugino [sic] Amus”

Note: Biarritz is a fashionable resort in the Pyrénées-Atlantiques department on the southwest coast of France.

14. Mountain Landscape with a Building
Oil on canvas, 9 x 13 ¼ inches
Incised with initials and date at lower right: “95/EA”
Inscribed in pencil on canvas verso: “Eugino [sic] Amus”

Eugenio Amus was born in Brescia, where his first teachers were Giralamo Joli (1780–1855) and Gabriele Rottini (1797–1858). He subsequently studied at the Brera Academy in Milan under Francesco Hayez (1791–1881), and made landscapes and marine paintings his speciality. In 1866 he went to Paris, where he won a prize when he first exhibited at the Salon in 1869 and fought for his adopted country in the Franco-Prussian War in 1870. In later years Amus traveled in France, England, Spain, and the United States.
William Gray

(English, active 1835–83)

Sunset—On the Solent, near Osborne
Oil on canvas, 24 x 36 inches
Signed and dated at lower left: “W Gray 1856”
Label (handwritten in ink) on stretcher verso: “No. 3 Sunset—On the Solent/near Osborne Isle of Wight/William Gray [illegible]”

EXHIBITED: Pennsylvania Academy of the Fine Arts, Philadelphia, Thirty-fifth Annual Exhibition (1858), no. 46, as Sunset on the Solent

Note: The Solent is the part of the English Channel between the Isle of Wight and Hampshire on the mainland of England.

The sculptor and landscape and portrait painter William Gray worked in the vicinity of London and around Ventnor on the Isle of Wight. He exhibited in London at the Royal Academy from 1841 to 1857, at the British Institution, and at the Suffolk Street Galleries. Gray became best known for his coastal views of Scotland and southern England. Two of his Isle of Wight scenes were shown at the Royal Academy in 1855 and 1857. His painting, White Cliff, Isle of Wight, was exhibited at the Boston Athenaeum in 1858.

Unknown Artist

(Probably European, nineteenth century)

Landscape
Oil on panel, 4 ½ x 6 ½ inches
Signed and dated indistinctly at lower left “Freis/87[?]”
Karl Heffner  
(German, 1849–1925)  
Northern Landscape at Dusk  
Oil on canvas, 16 x 47 inches  
Signed at lower right: “K. Heffner”  
Label (dealer, printed) on stretcher verso: “[ ... ]/The French Galleries/London/[ ... ]”

After learning the basics of painting on his own, Karl Heffner studied in Munich with Johann Nepomuk Ott (1804–1870) and Adolf Stademann (1824–1895). Subsequently he worked in England, Rome, Florence, and Dresden, before returning to Munich, where he became an honorary member and an instructor at the Royal Academy. In his moody landscapes—often, as here, depicting the fleeting moments of sunset and dusk—he shares an interest in capturing the effects of light and atmosphere with the French painters of the Barbizon School.

Walter John James  
(English, 1869–1932)  
Night Fishing—River Eden  
Oil on panel, 9 ¼ x 17 ¾ inches  
Signed at lower left: “WALTER JAMES”  
Label (unidentified exhibition, printed) on panel verso: “Night Fishing—River Eden”  
Label (dealer, printed) on panel verso: “from/DOWDESWELL & DOWDESWELLS,LIMITED, Publishers, Valuers of, and Dealers in/Works of Fine Art./160, New Bond Street./LONDON,W./AND AT 275 FIFTH AVENUE, NEW YORK.”

Note: This painting most likely shows the River Eden in northwestern England, where the artist had two country estates. (There is also a river by the same name in the Fife region of eastern Scotland.)

The landscape painter and etcher Walter John James was educated at Harrow and Oxford and received his artistic training at the Royal College of Art School of Engraving in London. He exhibited widely throughout England, including at the Royal Academy, the Royal Society of Painter-Etchers and Engravers, and the New Gallery in London. James’s wife, Laura Gwenllian James (active 1897–1907), was also an artist.
JOSEF BURDA
(AUSTRIAN, BORN 1827)
Alpine Farm
Watercolor on paper, 16 x 11 1/2 inches
Signed and dated at lower right: “Burda/1869.”

Josef Burda studied drawing from the antique and history painting at the Academy in Vienna from 1844 to 1850. In 1855 he exhibited a watercolor at the Österreichischen Kunstverein in Vienna.

GEORG FLAD
(GERMAN, 1853–1913)
Mountain Lake with a Deer
Watercolor on paper, 11 1/4 x 16 inches
Signed at lower right: “G Flad”

George Flad’s father, a judge, was a connoisseur who encouraged his son’s early interest in art. The young artist first studied landscape painting at the Academy in Düsseldorf. He then continued his studies between 1868 and 1871 with Oswald Achenbach (1827–1905) and Albert Flamm (1823–1906), and in 1872 and 1873 with Eugène Gustav Dücker (1841–1916). Flad painted his intimate landscapes, which capture the distinctive qualities of the different seasons, throughout Germany, especially in Bavaria, where he spent time in the artists’ colony of Fraueninsel. He exhibited in annual exhibitions in Munich, Berlin, and Dresden.
TERESA MARIA DE LANDERSET HEGG
(Swiss, 1829–1911)
Flowers Growing
Watercolor and gouache on paper, 19 x 8 inches
Signed at lower right: “TERESA. HEGG.”
After studying in Geneva in her native Switzerland and in Lyons in France, Teresa Maria de Landerset Hegg earned an international reputation for her flower paintings in oil and watercolor.

She exhibited at the Royal Society of Painters in Water-colours in London from 1872 to 1893 and became a member of the Society in 1886. She also exhibited at the American Water Color Society in New York in 1878, and several of her paintings of flowers were reproduced as chromolithographs by Louis Prang and Company of Boston.

UNKNOWN ARTIST
(European, nineteenth century)
Gladiolas and Apples in a Garden
Oil on canvas, 27 ¼ x 17 ½ inches
23

VINCENZO D’ESPOSITO
(ITALIAN, NINETEENTH CENTURY)
Bay of Naples
Gouache on paper, 16 1/4 x 33 inches
Signed at lower right: “Vincenzo D’Esposito”

LAPIRA
(ITALIAN, NINETEENTH CENTURY)

24. View of Naples
Gouache on paper, 17 1/4 x 25 1/2 inches

25. Naples from Posilipo
Gouache on paper, 17 x 25 inches
Signed and inscribed at lower right: “Napoli da Posilipo/Lapira”

Note: Posilipo is a promontory on the Bay of Naples, southwest of the city.

After the discovery of the ancient cities of Pompeii and Herculaneum (buried by an eruption of Vesuvius in A.D. 79) in the eighteenth century, nearby Naples and the surrounding area became a major tourist destination. Skillful artists sold tourists views—usually painted in gouache—of the city, the coastline, and even dramatic nocturnal scenes of Vesuvius erupting. Gouache, an opaque white pigment (zinc-oxide, also called Chinese white or body color), first became available to water colorists at the beginning of the nineteenth century. Its addition to all but the darkest pigments in these views of Naples gives them their distinctive “chalky” appearance. Many Neapolitan views are signed “Lapira,” some with the first initial “C.” or “P.,” and others with the first names “Carmine” or “Guercino,” suggesting that a family of artists produced these works throughout the nineteenth century.

Another Neapolitan artist, Nicolino Calyo (1799–1884), painted gouaches in a similar style (as well as portraits and panoramas) in the United States beginning in 1834. His American subjects include views of Baltimore, Philadelphia, Niagara Falls, and New York after the great fire of 1835.
Karl (or Carl) Bertling
(German, born 1835)
Girl in an Interior
Oil on canvas, 18 3/4 x 15 1/2 inches
Signed and dated at lower right: "C. Bertling/1872"

In 1852 the history, religious, and genre painter Karl Bertling produced his first major work, a religious painting entitled Hagar and Ishmael (present location unknown), at the Düsseldorf Academy under the tutelage of Wilhelm von Schadow (1788-1862). He spent the next several years executing decorative projects in Düsseldorf, including Cain and Abel for the Palace of Justice and a series of frescoes for the Royal Secondary School. He also painted murals for numerous churches, including the Church of Saint Joseph in Dresden, where he settled in 1879.
HENRI ROBBE
(BELGIAN, 1807–1899)
Still Life with Flowers and Raspberries
Oil on panel, 13 ¾ x 17 ¾ inches
Signed at lower right: “H Robbe”

Now considered one of the finest Belgian flower painters of the nineteenth century, Henri Robbe did not start painting until he was thirty-three years old. That year (1840) he gave up his first profession as a music teacher and moved to Brussels, where he joined his brother Louis (1806–1887), an engraver and painter of animals. Henri quickly gained success, exhibiting his paintings in Brussels’s annual exhibitions as well as in Paris, London, and Vienna. Today his still lifes are in Belgian museums and in the collections of the Brussels Senate and the Ministry of Foreign Affairs.
**UNKNOWN** *(French, Nineteenth Century)*  
*Portrait of a Woman*  
Oil on panel, 24 ¼ x 17 ½ inches  
Signed and dated at lower right: “J M/1875”

**LOUIS-GEORGES BRILLOUIN** *(French, 1817–1893)*  
*A Knight Arming for Battle*  
Watercolor on paper, 10 ⅜ x 8 ⅝ inches  
Signed at lower right: “BRILLOUIN”  
PROVENANCE: Craig Muckle, Philadelphia

The landscape, animal, and genre painter Louis-Georges Brillouin was born in Saint-Jean-d’Angély in the Charente-Maritime department of western France. He studied at the École des Beaux-Arts in Paris, where he won a medal in 1865, and with Michel-Martin Drolling (1786–1851). He exhibited at the Paris Salon from 1842 to 1868. Brillouin’s specialty was genre scenes painted in gouache, examples of which won him awards in 1869 and 1874. Two of his works, *Rembrandt in His Studio* and *Old Soldier Mystifying a Raw Recruit* (present locations unknown), were shown at the Pennsylvania Academy of the Fine Arts in Philadelphia in 1860 and 1867, respectively. He also exhibited a work at the Brooklyn Art Association in 1872. His paintings are now in museums in Pontoise and Reims, France.
PAULINE-ÉLISE-LÉONIDE BOURGES
(FRENCH, 1838–1910)
Woman Sewing
Oil on panel, 18 ½ x 14 ¾ inches
Signed at lower right: “L. Bourges”

32

A HOFER
(GERMAN, NINETEENTH CENTURY)
The Botanist's Favorite Bouquet
Oil on panel, 18 7/8 x 12 7/8 inches
Signed at lower right: “A. Hofer”
Inscribed in pencil on panel verso: “MD Botaniker’s Lieblingsblume”; “5259 nof 830”; (in charcoal) “#72 ood”

Note: This painting is probably based on a similar composition by Hermann Armin Kern (Hungarian, 1839-1912), one version of which, nearly identical to this work, sold at Phillips, London, March 23, 1999 (lot 36)

31
HEDWIG OEHRING
(GERMAN, BORN 1855)
Reading the News
Oil on canvas, 18 1/4 x 20 1/4 inches
Signed at lower left: “H. Oehring”

The genre painter Hedwig Oehring was influenced by the painterly style that prevailed at the Royal Academy in his native Munich under Karl Theodor von Piloty (1826-1886). His pictures also show the impact of Franz von Defregger (1835-1921), who painted very similar subjects.
ERNST IMMANUEL MÜLLER
(GERMAN, 1844–1915)
A Girl, a Boy, and Their Dog
Oil on canvas, 14 5/8 x 11 inches
Signed and inscribed at lower left: “Ernst Muller/Munchen”

A painter of portraits and genre subjects, Ernst Immanuel Müller studied with Carl von Häberlin (n.d.) in Stuttgart from 1863 to 1873 and with Ludwig von Löfftz (1845–1910) and Wilhelm von Lindenschmid the Younger (1829–1895) in Munich from 1874 to 1879. He subsequently worked in Frankfurt and Munich.

E. PAGE
(POSSIBLY ENGLISH, NINETEENTH CENTURY)
Winter Scene
Oil on panel 7 x 5 ¾ inches
Signed at lower right: “E PAGE”
Label (dealer, printed) on panel verso: “ADOLPH NEWMAN & SON/ESTABLISHED 1865/FINE ARTS/1732 CHESTNUT ST. PHILA.”
MORITZ MÜLLER
(GERMAN, 1841–1899)
A Stable Friendship
Oil on canvas, mounted on Masonite; 29 ½ x 25 ¼ inches
Signed, dated, and inscribed at lower left: “Mor. Muller, Jan. Munchen. 92”

A son of the artist Moritz Karl Friedrich Müller (1807–1865), from whom he received his first training, Moritz Müller subsequently studied in his native Munich with Wilhelm von Kaulbach (1805–1874). Basing his work on the earlier genre traditions of the Biedermeier period, he specialized in animal paintings, favoring scenes of the hunt and more sentimental pictures like this one. Beginning in 1876, Müller exhibited in Munich, Hanover, Dresden, and Berlin.
LUDWIG MÜLLER-CORNELIUS  
(German, 1864-1946)  
Alpine Village  
Oil on panel, 7 x 9 inches  
Signed at lower right: “L. Muller Cornelius”  
Inscribed in pencil on panel verso: “L. Muller Cornelius, Munchen/18 x 24”  
Label (dealer, printed) on frame verso: “TRAXEL/ART/GALLERIES/CINCINNATI”

Ludwig Müller-Cornelius was born in Munich, where from 1877 to 1880 he was a gilder’s apprentice at the firm of Conrad Schmidt, where he eventually became the manager. At the age of forty-four, without any formal training, he turned to painting. He painted mostly farm scenes, as well as riding scenes that were very similar to those of Wilhelm Velten (1847-1929). He died in Munich in 1946.
Daniel Thomas White painted portraits, genre scenes, and literary subjects, usually of a humorous nature. Between 1861 and 1890 he exhibited in London at the Royal Academy, the British Institute, the Suffolk Street Galleries of the Society of British Artists, and the Grosvenor Gallery. A newspaper review of an unidentified exhibition attached to the back of this canvas indicates that White’s lighthearted works were well received: “A very clever little picture, by an artist whose name is new to us, is ‘Music and Dancing’ (282) by Mr. D.T. White, the face of the boy performing on the penny whistle is a splendid study, and brimming over with fun.”
39  
**H. Rivers**  
(*American or English, nineteenth century*)  
**The First Lesson on the Drum**  
Oil on canvas, 14 ¾ x 10 ¾ inches  
Signed at lower left: “H Rivers”  
Inscribed on tacking edge: “The first lesson on the Drum”
PIERRE OLIVIER JOSEPH COOMANS
(BELGIAN, 1816–1889)

Woman on the Beach
Oil on panel, 13 x 9 ¼ inches
Signed, dated, and inscribed at lower right: “Joseph Coomans/Boulogne 1/m 1884”

Note: According to the inscription, this work was painted at Boulogne, a port located on the English Channel in the Pas-de-Calais department of northern France.

Born in Brussels, Pierre Olivier Joseph Coomans studied with Nicaise de Keyser (1813–1887) and Gustave Wappers (1803–1874) at the Academy in Antwerp and with Pieter van Hanselaere (1786–1862) in Ghent. He painted genre and historical subjects, some of which were used to illustrate a history of Belgium written by his brother, published in 1836.
Like his brothers, the animal painter Friedrich Lossow (1837-1872) and the history painter Karl Lossow (1835-1861), the genre painter Heinrich Lossow first worked in the studio of his father, the sculptor Arnold Lossow (1805-1874). Heinrich then studied at the Royal Academy in his native Munich with Karl Theodor von Piloty (1826-1886) and Arthur Georg von Ramberg (1819-1875). In addition to his genre scenes, which are often set in the eighteenth century, he also painted literary subjects. Lossow's paintings are in such European collections as the Neue Pinakothek in Munich, as well as the Walker Art Center in Minneapolis.
FRANCESCO BALLESIO
(ITALIAN, 1860–1923)
Mother’s Darling
Watercolor on paper, 14 1/4 x 21 inches (sight)
Signed and inscribed at lower right: “F Ballesio [initial letters
conjoined]/Roma”
Label (dealer/framer, printed) on backing verso:
“McCLEES/.../PHILADELPHIA”

Note: Il Valore dei Dipinti Italiani dell’Ottocento e del Primo
Novecento, edited by Giuseppe Luigi Marini (Umberto Allemandi &
C., 1998) includes Francesco Ballesio and cites sales catalogues
that illustrate similar watercolors with the same signature, which
the auction houses have catalogued as the work of Federico
Ballesio (without life dates). No evidence of the existence of a
second artist has been discovered.

Born in Turin, Francesco Ballesio studied at the
Academy of Fine Arts in Rome. His genre scenes are
often inspired by Italian folklore, and include
Orientalist subjects as well. Ballesio was known for his
watercolors, which were especially popular in the
United States, where many were sold by Dudensing
and Son of New York.
Walter Dendy Sadler was an English artist who specialized in genre painting. At age seventeen he was studying art at Heatherlay’s School in London, and studied further in Düsseldorf, Germany, for the following six years. He exhibited at the Royal Academy beginning in 1873. Sadler’s paintings, which are infused with his sense of humor and good nature, are often set in the eighteenth and early nineteenth centuries. Very popular, Sadler’s paintings were often reproduced as engravings. His work is in private collections and museums in Liverpool and Manchester, as well as the Tate Gallery in London.
A painter of genre scenes—some, like this one, set in the eighteenth century—Belisario Gioja was the father and teacher of the better-known artist Edouardo Gioja (1862–1937).
BERNARD-LOUIS BORIONE
(FRENCH, LATE NINETEENTH–EARLY TWENTIETH CENTURY)
Gentleman Greeting a Lady in Her Bedroom
Watercolor on paper, 18 ¾ x 15 ¾ inches
Signed, dated, and inscribed at lower left: “B Borione/Paris 1909.”

Bernard-Louis Borione studied with his father, the portrait painter Guillaume-Marie Borione (1817–1885), and the genre painter Evariste Vital Luminais (1822–1896). He exhibited at the Salon des Artistes Français in Paris between 1911 and 1920.
Born in Rome, Silvestro Valeri studied there with Tommaso Minardi (1787–1871) at the Academy of Saint Luke. His first important patron was Prince Filippo Doria, who commissioned a San Primo for the Church of Santa Maria in Via Lata and Il Precepio for San Pietro delle Valle. In addition to numerous mural projects in churches and convents in Rome and Todi, Valeri painted portraits and genre subjects.
From 1873 to 1877 Natale Attanasio studied at the Academy in Naples, supported by the commune of Catania, where he was born in 1845. His primary instructor at the Academy was Domenico Morelli (1826–1901), who was best known as a history painter. This painting combines Attanasio’s two favorite genres: historical painting and genre themes. He also painted religious subjects and undertook major decorative projects including the interiors of the Church of the Carmine and the Massimo Bellini Theater in his native Catania, the palace of Prince Montevago in Palermo, and the Senate in Rome.
ARTURO ORSELLI
(ITALIAN, NINETEENTH CENTURY)
At the Roulette Table
Watercolor on paper, 9 5/8 x 13 3/4 inches
Signed at lower right: "A. Orselli"
Stamp (possibly collector's monogram) on sheet verso: "WSB [?]"

Arturo Orselli is listed in Joachim Busse's Internationales Handbuch aller Maler und Bildhauer des 19 Jahrhunderts (Wiesbaden: Verlag Busse Kunst Documentation, 1977), which cites no other references to the artist.

L. EMALURIE
(EUROPEAN, NINETEENTH CENTURY)
Wedding Scene
Watercolor on paper, 6 1/2 x 9 inches
Signed at lower left: "L. C. Emalaurie"
Label (dealer, printed) on backing verso: "Albisetti, Avenue de Clichy, Paris"
DOMENICO DE ANGELIS
(ITALIAN, 1852–1904)
Man Digging
Watercolor on paper, 21 x 14 ¾ inches (sight)
Signed and inscribed at lower right: “D DE ANGELIS’Roma”

Domenico De Angelis was born and died in Rome, but
is best known for the work he did in Brazil, where he
painted portraits and frescoes in collaboration with his
compatriot Giovanni Capranesi (1852–1921).
Désiré-François Laugée was a versatile artist who exhibited at the Paris Salon annually for a fifty-year period (1845–95). Born at Maromme near Rouen, he began his artistic training at Saint-Quentin with Louis-Nicolas Lemasle (1788–1870), a student of Jacques-Louis David (1748–1825). He then studied at the École des Beaux-Arts in Paris under the well-known teacher François Edouard Picot (1786–1868), another student of David. In his paintings of historical and religious subjects Laugée achieves emotional intensity though the powerful rendering of his figures, and the figures in his portraits and genre pictures—like the one illustrated here—have the same solidity and presence. Several of Laugée’s Salon entries were purchased by the French government, including Saint Louis Washing the Feet of the Poor (Ministry of State).
and The Death of Zurbaran (Ministry of the Interior). Works in museum collections include Peasant Women of Picardy (Museum of Fine Arts, Bordeaux) and A Picardy Woman Spinning Wool (Museum of Fine Arts, Amiens).

The inscription at the upper left of the painting shown here, which may be translated “Do you know the country where the orange trees bloom, the land of the golden fruit . . . ,” no doubt refers to the orange in the young woman’s hand, suggesting that Laugée intends her to be a personification of a Mediterranean area, like Sicily, where oranges grow. The lines are in fact taken from a poem that appears at the beginning of the first chapter of Book I of Wilhelm Meisters Lehrjahre (1795–96) by Johann Wolfgang Goethe, in which he expresses the northern European’s longing for the warmth and color of Italy. Called “Mignon’s Song,” the poem was set to music by the German composers Schubert, Schumann, and Wolff; and inspired the opera Mignon by the French composer Thomas.
RENÉ ÉMILE QUENTIN  
(CANADIAN, BORN FRANCE, 1860–1914)  

Parisian Scene  
Oil on canvas, 26 x 14 inches  
Signed at lower right: “RENE QUENTIN”  
Stamped several times on canvas verso: “QUENTIN”

After serving in the French navy, René Émile Quentin studied under Jean-Léon Gérôme (1824–1904) and Jean-Paul Laurens (1838–1921) at the École des Beaux-Arts in Paris. Shortly after his marriage in 1887, Quentin moved to Canada, finding work executing mural projects and portraits. For a number of years he lived in Victoria, British Columbia, where he taught painting and painted scenery for theaters. In addition to his commissioned murals and portraits, his œuvre includes historical subjects and landscapes. Late in his life Quentin worked in Boston and Rhode Island, where he died.
Augustus E. Mulready painted scenes of the London streets inhabited by picturesque characters such as street urchins and flower sellers, as in this painting. He exhibited at the Royal Academy in London from 1863 to 1880.
FRANCISCO JAVIER ORTEGO Y VEREDA
(Spanish, 1833–1881)
A Sudden Downpour
Oil on panel, 14 x 10 1/2 inches
Signed and dated at lower left: “Ortego 18[?]3”
Stencil (supplier) on panel verso: “VIEILLE/Md. DE COULEURS/
[ . . . ]/Rue Laval 35, PARIS”

Francisco Javier Ortego y Vereda studied in his native Madrid at the San Fernando School with Federico de Madrazo (1815–1894). A particularly fine draftsman and illustrator, his work appeared in such publications as El Fisgón and Gil Blas. In 1871 he moved to Paris, where he was much influenced by the work of Jean-Louis-Ernest Meissonier (1815–1891), whose painstakingly detailed technique he tried to emulate. Ortego died in Paris in 1881.
61
**UNKNOWN ARTIST**  
(FRENCH, NINETEENTH CENTURY)  
**Hat and Flowers**  
Oil on canvas, 12 x 10 inches

62
**UNKNOWN ARTIST**  
(PROBABLY EUROPEAN, NINETEENTH CENTURY)  
**Portrait of a Young Woman**  
Oil on canvas, 6 ¼ x 4 ¼ inches  
Signed indistinctly at lower left: "P[...][...]"

63
**HIRAM A. TRAVERY**  
(PROBABLY ENGLISH, NINETEENTH CENTURY)  
**Gothic Cathedral**  
Oil on panel, 16 ⅛ x 8 ⅜ inches  
Signed and dated at lower right: "Hiram A. Travery—190[?]"
A. Barratt
(PROBABLY ENGLISH, NINETEENTH CENTURY)
Girl Collecting Flowers
Watercolor on paper, 17 x 12 ½ inches
Signed at lower right: "A. Barratt."
CECIL E. L. CUTLER
(ENGLISH, DIED 1934)
Mother and Child
Watercolor on paper, 5 3/8 x 6 7/8 inches
Signed and dated at lower right: “CEL [conjoined] Cutler/’07”

Other outdoor genre scenes in watercolor by Cecil E. L. Cutler are known. He exhibited a watercolor at the Suffolk Street Galleries of the Society of British Artists in London in 1886.

THOMAS NOELSMITH
(ENGLISH, ACTIVE 1889–1900)
Somerset, Feeding Chickens
Watercolor on paper, 10 x 15 inches
Signed at lower left: “T. Noelsmith”
Inscribed at lower right: “Pilton Somerset”
PROVENANCE: Robert Douglas, Buffalo; by gift to Hugo George Loesch; his son Bill Loesch

The watercolorist Thomas Noelsmith specialized in landscapes and rural genre scenes, which were generally inscribed with the names of their locations. The location of this watercolor is identified as Pilton, a small town between Marlborough and Glastonbury in Somerset in southwestern England, near the Bristol Channel.
RICHARD HENRY NIBBS
(ENGLISH, C. 1816–1893)
Coastal Scene, Sussex
Watercolor and gouache on prepared board,
19 7/8 x 29 7/8 inches
Signed and inscribed at lower right:
"R. H. Nibbs/Rottingdean, Sussex"

Note: Rottingdean is a Sussex village on the southeastern coast of England, between Brighton and Newhaven.

Richard Henry Nibbs was a professional musician who turned to painting after he received an inheritance. After living for some time in London, he settled in the seaside town of Brighton. He was particularly known for his coastal scenes, which were executed in Sussex and elsewhere on the southern coast of England as well as in France, Germany, and Holland. He also made prints of shipping and architectural subjects, some of which were published in his Marine Sketchbook of Shipping Crafts and Coast Scenes in 1850. Between 1841 and 1889 he exhibited marine, landscape, genre, and battle subjects, including thirty-six works at the Royal Academy in London. His paintings are now in numerous English museums, including the British Museum and the Victoria and Albert Museum in London and the Brighton Art Gallery.
ALEXANDER BROWNLIE DOCHARTY
(Scottish, 1862–1940)

Sailboats Coming Ashore
Watercolor on paper, 10 x 14 inches
Signed at lower left: “A Brownlie Docharty”
Label (dealer/framer, printed) on frame verso: “G. Bennett, Wimbledon”

Alexander Brownlie Docharty specialized in coastal and Highland scenes of his native Scotland. He exhibited nine works at the Royal Academy in London between 1882 and 1900. Some critics consider his watercolors to be his best work.

UNKNOWN ARTIST
(Probably European, Nineteenth Century)

At the Riverside
Oil on panel, 9 ½ x 7 ½ inches
Reuben Ward Binks specialized in dog paintings in oil and watercolor. He was born in Bolton, England, and worked in London during the first half of the twentieth century. He formed connections with many prominent dog fanciers, and, according to his own account, he received commissions from nearly all the prominent dog lovers of England, including the Countess of Howe, for whom he did a series of her sporting dogs, retrievers, and spaniels; and King George V, who commissioned portraits of the royal dogs that were hung throughout the royal summer residence at Sandringham. Binks also executed portraits of the gun dogs of the Maharajah of Patiala, India. His American patrons included Geraldine Rockefeller Dodge, the niece of John D. Rockefeller, for whom Binks painted over two hundred of her champion dogs in 1931, and Mr. and Mrs. S. Hallock du Pont of Delaware, who were active dog breeders. In 1931 the Harlow and Macdonald Galleries organized the only exhibition of Binks's paintings held in the United States during his lifetime, showing over eighty of his works.
James Elliot Shearer is best known for his watercolor landscapes. He exhibited at the Glasgow Institute, the Royal Scottish Academy, and the Society of Scottish Artists in Edinburgh, the Royal Academy in London, and in Liverpool and Manchester.
Paul-Charles Chocarne-Moreau studied painting in Paris under William-Adolphe Bouguereau (1825–1905) and Tony Robert-Fleury (1837–1912). He won an honorable mention at the Paris Salon in 1886 and a bronze medal at the Exposition Universelle in 1889, and later was made a Chevalier of the Legion of Honor. Chocarne-Moreau was known as a humorist, and his paintings, like the one illustrated here, often depict the mischievous exploits of city boys, or gamins.
Ernesto Bensa
(ITALIAN, LATE NINETEENTH–EARLY TWENTIETH CENTURY)
The Piazza della Signoria and the Fountain of Neptune, Florence
Watercolor on paper, 8 x 6 inches
Signed at lower right: “E. Bensa”
Stamp (dealer) on sheet verso: “Giuseppe Giannini/Generi per la Pittura/Firenze/[ . . .]”

The watercolor painter Ernesto Bensa worked in Florence at the turn of the century. He specialized in architectural studies and city views, especially of Florence, which were highly regarded by his contemporaries. He exhibited at various expositions, including the prestigious “Esposizione di Arte e Fiori” in Florence in 1896–97. Bensa is also known to have worked in Naples around 1890.

The Piazza della Signoria, the most famous square in Florence, is the site of the Palazzo Vecchio, the old city hall, that was formerly the seat of the Signoria, the city’s governing body. It was here that the religious reformer Girolamo Savonarola was burned as a heretic in 1498. The Fountain of Neptune was executed by Bartolomeo Ammannati (1511–1592) in 1563–75. To the right of the fountain, not visible in the painting, is Michelangelo’s famous statue of David (1501–04). The original, now in the Accademia in Florence, has been replaced by a copy.

Richard Lipps
(GERMAN, 1857–1926)
Bologna
Watercolor on paper, 14 1/2 x 10 1/2 inches
Signed at lower left: “R Lipps”
Dated and inscribed at lower right: “Bologna/13/6.09”

Born in Berlin, Richard Lipps studied in Dresden, Düsseldorf, and Munich, settling in the last city by 1897. A painter of landscape and architecture, he is best known for his watercolors of Italian cities, of which this work is a typical example.
Born in New York, Charles James Theriat moved with his family to Europe at age twelve. In 1880, the young Theriat began his artistic training at the Académie Julian in Paris, studying with Jules-Joseph Lefebvre (1836–1911) and Gustave-Clarence-Rodolphe Boulanger (1824–1888) until 1885. The following year he made his public debut as a painter with a portrait at the Paris Salon. Theriat would never become a frequent participant in the exhibitions of any American or European institution, but his most active period as an exhibiting professional artist was the fifteen years after the completion of his training.

Scenes of North Africa would fascinate Theriat most. He probably first wintered in Algeria in 1888 to escape the cold climate of Paris and was exhibiting his scenes of southern Algeria by the following year, including Souvenir of Biskra at the Exposition Universelle in Paris. Theriat’s Orientalist paintings are the subject of the Schwarz Gallery publication, Charles James Theriat in North Africa (Philadelphia Collection LV), with a biographical essay by the American Orientalist scholar Ilene Susan Fort of the Los Angeles County Museum of Art.
Born in Toulouse, the landscape painter Paul Pascal studied at the École des Beaux-Arts in Paris and exhibited at the Paris Salon in 1876 and 1880. A specialist in watercolor and gouache painting, Pascal is particularly known for his Orientalist scenes of camel caravans and Bedouin life. Pascal spent a year in Washington D.C.
Eugène-Henri Cauchois, a student of Alexandre Cabanel (1823–1889) in Paris, first exhibited at the Paris Salon in 1874. Although Cauchois painted genre scenes, he is probably better known for his floral still lifes—like this one—that became his speciality late in his career. Large in scale, they were often painted en suite as interior decoration, and are known for their strong color and emphatic brushwork. Today Cauchois's paintings are in museums in Rouen and Louviers in France.
F. [or E.] PIEARY
(EUROPEAN, LATE NINETEENTH-EARLY TWENTIETH CENTURY)
Flowers in a Vase
Oil on canvas, 24 x 31 inches
Signed indistinctly at lower right: "F [or E] Pieary"
INDEX

Amus 13, 14
Attanasio 50
Ballesio 44
Barratt 64
Barrientos 53
Bensa 74
Bertling 26
Binks 70, 71
Borione 47
Bourges 30
Brandes 12
Brillouin 29
Borda 20
Cauchois 79
Chocarne-Moreau 73
Coomans 42
Crogaert 9
Cruickshank 10
Cutler 65
De Angelis 54
D’Esposito 23
Docharty 68
Emaluarie 52
Flad 19
Gioja 46
Gool, van 3
Gray 15
Heffner 17
Hegg 21
Hofer 32
Huygens 11
James 18
Laugee 55
Lapira 24, 25
Lipps 75
Lossow 43
Müller, Ernst Immanuel 33
Müller, Moritz 35
Müller-Cornelius 37
Mulready 59
Neopolitan School 1
Nibbs 67
Noelsmith 66
Oehring 31
Orselli 51
Ortego 60
Page 34
Pascal 78
Piesry 80
Quentin 58
Rivalta 49
Rivers 39
Robbe 27
Sadler 45
Saint John 36
Shearer 72
Theriat 76, 77
Travery 63
Valeri 48
White 38
Unknown Artist

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—Robert D. Schwarz

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