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Descriptive Catalogue of the Bowdoin College Art Collections

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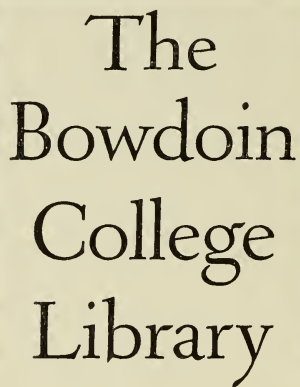
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Boardman.

**BOWDOIN COLLEGE
DESCRIPTIVE CATALOGUE
OF THE ART COLLECTIONS**



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DESCRIPTIVE CATALOGUE

OF THE

BOWDOIN COLLEGE ART COLLECTIONS

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BY

HENRY JOHNSON, CURATOR

BRUNSWICK, ME.

1895

PUBLISHED BY THE COLLEGE.

PRINTED AT JOURNAL OFFICE, LEWISTON, ME.

HISTORICAL INTRODUCTION.

THE HONORABLE JAMES BOWDOIN, only son of the eminent statesman and patriot, Governor James Bowdoin of Massachusetts, returned to this country in 1809 from Europe, where he had been engaged in important diplomatic missions for the United States government. His death occurred in 1811. He bequeathed to the College, besides his library and other valuable property, his collection of paintings, seventy in number, brought together chiefly in Europe, and two portfolios of drawings. The drawings were received by Mr. John Abbot, the agent of the College, December 3, 1811, along with the library, of which they were reckoned a part. Upon the request of his widow the paintings remained in her custody till February 5, 1813, when Mr. Abbot received them in Boston for the College. The drawings, one hundred and forty-two in number and without catalogue, were valued by the appraisers appointed by the executors of the Bowdoin will at seven dollars and seventy-five cents; the paintings and eleven small engravings accompanying them were appraised at seven thousand dollars. A "true and correct" manuscript catalogue of the paintings formed a part of the receipt given by the College to the executors in 1813, and is now preserved among the College archives. For this valuable document, received in 1893, the College is indebted to Robert C. Winthrop, Jr., Esq., of Boston, grandson of one of the

executors and kinsman of the Bowdoin family. The statements of this catalogue, a list on two pages of subjects with artists' names when known, have been followed explicitly, except in case of manifest errors. Into manuscript copies of this list made from time to time for use in the gallery have crept many ascriptions, some by way of conjecture, due often to an evident misunderstanding of the chirography of the original catalogue, and others well founded on discovery of the whereabouts of originals in European galleries.

About the year 1821 Mr. Gilbert Stuart visited the collection more than once for the purpose of copying his paintings of Presidents Jefferson and Madison. On these occasions he expressed his opinion as to the artists of several paintings then considered unknown. These judgments have been recorded in the following catalogue, except in one or two cases where subsequent investigation has shown beyond doubt the original source.

From his time to 1870 no critical work was done, at least none has been recorded, in the way of determining disputed matters of ascription or other open questions about the schools of painting or artists represented. In 1870 Professor Jotham B. Sewall, then curator, prepared and saw through the press a catalogue of the Bowdoin College collection of paintings, adding to the descriptions existing in manuscript many valuable notes which have been of great assistance in the preparation of the present catalogue.

All the paintings have been examined recently, and are found in several cases to furnish unmistakable external evidence as to the artists, such as signatures, which had not been previously taken into account. The recently recovered original catalogue of 1813, above referred to, confirms in several instances facts elicited in this examination which,

probably from misunderstanding, had been omitted or even altered in the later manuscript catalogues.

The widow of the benefactor of the College, herself a Bowdoin by birth, and subsequently wife of General Henry Dearborn, a former Secretary of War, added in 1826 a series of family portraits to this collection, which then numbered eighty-four oil paintings.

From the first the paintings have been highly appreciated here, but the best accommodation which the College in its early days could afford was limited and not always adapted even to preserving the canvases. In 1826 President Allen and Professor Cleaveland were appointed by the trustees a committee to remove pictures from the closets in the gallery and to place them where they would be preserved from injury. The condition of the paintings in 1847 was such that the College voted to expend from its meager income the sum of two hundred dollars for their "examination and preservation." Upon the advice of the Hon. Robert C. Winthrop, the care of restoring was entrusted to Mr. D. Chase and Mr. G. Haworth of Boston, whose labors when finished revealed to many for the first time the value of the collection. The cost of restoration proved to be over three times the amount of the sum appropriated, and in 1850 the sale of some of the paintings deemed improper for exhibition in this gallery was authorized to meet the unforeseen expense.

In 1850, while the chapel was in process of construction, President Woods received from his cousin, Theophilus W. Walker, Esq., of Boston, the sum of one thousand dollars to be applied to completing the building. In accordance with a vote of the Boards, it was determined that, the sum of one thousand dollars having been contributed for the completion of the chapel by Mr. Theophilus Wheeler Walker, a

highly respected merchant of Boston, who associated his domestic and filial remembrances with his friendship for the College, the room containing the paintings of the College should be called "The Sophia Walker Gallery" in commemoration of the name and virtues of the departed mother of the donor. It is believed that at this time the warm personal feelings which always united President Woods and Mr. Walker prompted the latter to the unspoken resolve to substantially befriend the College at a later day.

Colonel George William Boyd of the Class of 1810 presented to the College in 1852 a collection of twenty-five paintings and seven engravings. In commemoration of this act the southern gallery of the Walker Art Building has been named "The Boyd Gallery." His benefaction was not limited to this gift; at his death in 1859 he bequeathed to the College his entire property, over ten thousand dollars. He enjoys the noble distinction, according to the History of Bowdoin College, 1882, of being "the first of our alumni who has thus remembered in death his foster-mother."

Mrs. Lucy Flucker Thatcher, daughter of General Henry Knox, bequeathed to the College in 1855, four family portraits of great value and of special interest, namely, those of General Waldo, Secretary and Madam Flucker, and of General Knox. These paintings, united with those bequeathed by Mrs. Bowdoin-Dearborn, constitute a series remarkable both for the distinction in American history of the family represented, that of Bowdoin, and for the position of the artists in the annals of early American art.

The corner-stone of the College Chapel was laid in 1845; the building was dedicated ten years later, June 7, 1855. In form a Romanesque church, it was made of undressed granite after designs by the distinguished architect, Mr.

Richard Upjohn of New York City. It is a monument to the educated taste of President Woods, to whose knowledge and energy, moreover, the collection of the funds for its construction had been largely due. Its distinguished appearance differed as widely from that of the other College buildings as did the æsthetic taste of President Woods from the feelings of the average untraveled New Englander of his day. Provision was thus made for exhibiting the paintings in a room set apart for the purpose and known as the Sophia Walker Gallery, in accordance with the vote of the Boards referred to above.

In harmony with the architectural design, but in striking contrast with the unadorned church interiors known to Protestant worshipers of the time, were the twelve panels provided for the pictorial representation of Biblical scenes. Nine of these panels have been already filled with frescoes copied from the works of masters in the art of mural decoration. The bust of Franklin and several others are exhibited in the Library, occupying the wings and eastern end of the Chapel. The Assyrian tablets were received in 1860, and were long preserved in the north entry.

Professor Little's Historical Sketch, accompanying the general catalogue of 1894, summarizes the early history of Memorial Hall, the next building added to the College structures, as follows: "The Civil War had hardly closed before it was proposed to erect a hall in memory of the Bowdoin students who had fallen or taken part personally in the struggle. The scheme enlisted the enthusiastic labor of Professor William Smyth who, before his sudden death in 1868, had solicited upwards of thirty thousand dollars for this object, chiefly from the alumni and in small amounts. Plans by S. B. Backus, of New York City, for a structure

in the French Gothic style of architecture were accepted in 1868, and the exterior of the building was erected of Hallowell granite at a cost of forty-seven thousand dollars. The interior was completed in General Chamberlain's administration through the liberality of Mrs. Valeria Stone of Malden, Mass., who gave twenty-five thousand dollars for this object."

The intentions of those who had planned the structure were completely fulfilled only in 1889, when General Thomas H. Hubbard of the Class of 1857 donated the bronze tablets set in the east wall of its principal room and bearing the names of the Bowdoin students who fought to maintain the Union.

The portraits of benefactors, college officers and graduates which adorn its walls have been received, with very few exceptions, in the last twenty-five years. The portraits of many vitally connected with the history of the College are still wanting and are earnestly desired.

Professor Sewall's catalogue of the paintings, published in 1870, drew renewed public attention to these treasures of the College, and led the way to a better appreciation of them by both graduate and under-graduate members. This end was served in some degree also by the publication in 1885 of a descriptive catalogue of the Bowdoin drawings compiled by the present writer.

A few friends contributed funds in 1880-1, with which was secured the beginning of a collection of casts from the antique. The Hon. W. W. Thomas, of Portland, added several valuable large casts in 1882, which, with the others, have proved an important addition to our means of classical instruction.

Varying temperature and changing conditions of moisture had conspired with other causes to make necessary by

1875 the cleansing and restoration of many of the paintings. In the course of the next twelve years the College took increased precaution in caring for them, and in 1887-8 the whole collection was carefully cleansed and put in order by Mr. Harold Fletcher of Boston. This work induced secondarily a careful examination for signatures and similar evidence as to sources, with good results in several cases.

In 1891 the Misses Walker of Waltham, Mass., made to the College the princely gift of the Art Building and its decorations in memory of their uncle, Theophilus W. Walker, Esq. The structure, described in detail in the following catalogue, was completed and dedicated in 1894. No expenditure has been spared by the donors to render it perfect in all particulars. The Walker collection, with which they have furthermore equipped an entire gallery in the building, constitutes in itself by far the most valuable contribution to the works of art received since the Bowdoin bequest in 1811.

The facilities now in command of the College have been the means of our receiving the loan of the valuable collection of Japanese and Chinese art brought from the East in 1882 by Professor William A. Houghton, who was for five years a professor in the University of Tokio. Besides having the good fortune of residing in the country at a period so soon after its resources were opened to the western nations, Professor Houghton was assisted by the professional services of Captain Brinkley, and of Mr. Ernest F. Fenollosa, now of the Museum of Fine Arts, Boston.

A field of artistic activity, hitherto unrepresented here, may now be studied in the Virginia Dox Collection of American Antiquities, received in 1893, and including rare and valuable objects. These were donated by Oliver Crocker

Stevens, Esq. (Bowdoin, 1876), of Boston, previously also a generous benefactor of the College.

A collection of the most essential reference books in the history of modern art, presented by the Misses Walker, is kept at present in the curator's room, and is accessible to students at the building under certain restrictions.

An interesting series of heliotype reproductions illustrating chiefly the work of Blake, Dürer, Raphael and Toschi, has been presented by Hon. Charles F. Libby (Bowdoin, 1864), of Portland, and may be consulted under the same conditions.

The compiler has considered it his duty to use as freely as possible all accessible books of reference by accepted authorities for their statements not only of fact but also of opinion in the description of ancient sculpture of which we have copies. The admirable catalogue of casts of ancient sculpture issued by the Museum of Fine Arts, Boston, has been followed almost without reserve. Our further indebtedness to Mr. Edward Robinson, the author of Part III. of the above, the section dealing with Greek and Roman Sculpture, appears in the description of the Greek vases, Nos. 120 and 121.

THE WALKER ART BUILDING.

THEOPHILUS W. WALKER, ESQ., late of Waltham, Mass., a cousin of President Woods, presented in 1850 the sum of one thousand dollars with which the College was enabled to provide accommodation for its pictures in the chapel, then in process of construction. The room thus provided was named in memory of his mother "The Sophia Walker Gallery." In the course of time this gallery became inadequate for the proper exhibition of the College paintings, and Mr. Walker expressed not long before his death in 1891 the intention of providing a permanent and suitable home for them. In fulfillment of this intention his nieces, Miss Mary Sophia Walker and Miss Harriet Sarah Walker, determined to erect in his memory a building which in its solidity, honesty, and evidence of ripened thought in adaptation to its end, should typify the character of him whose monument it was to be. Charles F. McKim, Esq., of New York, architect, was entrusted with the design, and to him is due not only the plan of the building, but advice in nearly every detail of its decoration.

The letter of gift to the College is dated September 1, 1891. The corner-stone was laid June 27, 1892. The dedication took place June 7, 1894, at which an address was delivered by the Hon. Martin Brimmer of Boston. Hon. William D. Northend (Bowdoin, 1843), presented the deed of gift in behalf of the Misses Walker, President Hyde accepting on the part of the College.

The Walker Art Building is rectangular in form, one hundred feet in length and fifty-six feet in width, with an extension in the rear seventeen by forty-five feet. The height from grade line to top of cornice is thirty-three feet. The central portion of the structure is surmounted by a dome covered with copper, the top of which is fifty-three feet from the ground.

The materials used are granite, limestone, and brick. The base-course is of Freeport granite. The wall above the base-course to the height of the basement story, the entire middle portion of the façade, the pedestals, buttresses at the entrance, quoins, architraves, etc., are of buff Indiana limestone. The remaining portions of the walls are of selected brick of a dark color, laid Flemish bond with wide horizontal joints.

Around the building on the northern, eastern, and southern sides is a terrace, eighteen feet wide, with a pavement of brick laid herring-bone. It is bordered by a parapet of Freeport granite, three feet ten inches above the grade and two feet four inches in thickness.

On the parapet at either side is a cement reproduction of a classical altar of the first century, upon which rests a copy of a large Greek vase. Both are ornamented by figures in relief.

The niche in the façade at the north of the main entrance is occupied by a bronze cast of Demosthenes made by Sabatino de Angelis of Naples. The original, of marble, now in the Vatican, is supposed to be an ancient copy of a bronze statue by Polyuktos of Athens, 280 B. C. It is deemed an excellent portrait of the great orator. The combination of resolution and weariness in the face, the peculiar conformation of the mouth, and the slight, weak body correspond to Plutarch's description of Demosthenes, who is

here represented in the latter part of his life, yet with features wrinkled more by toil and trouble than by age. The attitude is characteristically simple and dignified; the drapery is treated in the same spirit; and the face, especially the eyes, is thoroughly expressive of the tremendous earnestness of the man.

The niche at the south of the entrance is occupied by a bronze cast of the poet Sophocles, also cast at Naples by Sig. de Angelis. The original is of Greek marble, dating probably from the latter half of the fourth century B. C. The dignity and beauty of manhood, in forms so generalized as to produce a magnificent specimen of idealized portraiture, is said to impress one on viewing the original at Rome. The poet's face has been described as full of benignity and high intelligence, calling to mind much of the beautiful Attic work of the fourth century B. C.

The circular niches over the main entrance are filled with copies of the busts of Hermes by Praxiteles and of the bearded Dionysos. Over the door within the loggia is the bust of the Homer of Naples.

On pedestals at either side of the principal steps are copies in travertine of the two lions of the Loggia di Lanzi, Florence. The main entrance consists of a loggia, in front of which and supporting the wall above are six carved Ionic columns of limestone. A niche for statuary is located at each end of the loggia. The walls of the loggia are decorated in classical patterns and coloring by Elmer E. Garnsey, Esq., of New York.

The plan is symmetrical, being laid out on double axes. In the rear of the loggia, and occupying the central portion of the building, is the Sculpture Hall, twenty-nine by forty-two feet. The floor is composed of brick and stone laid in

pattern. Pendentives, decorated in color, spring from four massive piers at the corners. The four tympana under the dome, each twenty-six feet in width, are to be filled with four paintings, symbolizing the artistic achievements of Athens, Rome, Florence, and Venice, executed by Messrs. John LaFarge, Elihu Vedder, Abbott Thayer, and Kenyon Cox, respectively; the paintings by Messrs. Vedder, Thayer, and Cox are already in place. Light is admitted through a skylight at the top of the dome, forty-seven feet above the floor.

Leading from the Sculpture Hall are the various galleries. At the left, occupying the entire wing upon that side, and containing the Boyd paintings and others of later acquisition, the William A. Houghton collection of Japanese and Chinese works of art, loaned to the College, and the Virginia Dox collection of objects of native American art, is the Boyd Gallery, twenty-five by fifty feet. At the right is the Bowdoin Gallery, which is of the same size and contains the James Bowdoin paintings and drawings, the nucleus of the College collections. At the rear of the hall is the Sophia Walker Gallery, twenty by forty feet, in which is exhibited the Walker collection, consisting of the choicest procurable specimens of works of art from ancient to modern times, and selected by the donors largely with special reference to their educational use.

All the galleries are finished throughout in oak. The walls and ceilings are of plaster. Ample light is received from above through large sky-lights. In the basement are the lecture hall, the Assyrian sculpture room, the curator's office, and a students' room. The basement is finished in ash. The building is entirely fire-proof, lighted throughout by electricity, heated by indirect steam, and provided with a carefully planned system of ventilation.

SCULPTURE HALL.

1. THE HERMES OF PRAXITELES.

Hermes is represented as the youthful messenger of Zeus, by whom he has been entrusted to carry the new-born Dionysos to be nursed by the nymphs.

The original, of Parian marble, in the museum at Olympia, was found in 1877 in the temple of Hera at Olympia. The exceptionally fine preservation of the head and torso enables us to appreciate for the first time the quality for which Praxiteles was most famous in antiquity, his marvellous technique in marble. It is of the fourth century B.C.

Presented by a member of the Class of 1874.

2. THE ARTEMIS OF VERSAILLES.

Artemis is represented as a huntress, wearing a short chiton like those of the Amazons, around which is wound her chlamys or cloak as a sort of sash. She is about to draw an arrow from her quiver, while at her side leaps a stag, probably introduced by the sculptor simply as an attribute of the goddess.

The striking resemblance to the Apollo of the Belvedere (No. 8) in the elegance of the execution, the unusually long and slender proportions, and in minor details renders it probable that the originals of the two statues were works of the same sculptor.

The original statue, of Parian marble, is preserved in the Louvre. It is of a date not earlier than the third or second century B.C.

Presented by friends, 1881.

3. THE LAOKOÖN GROUP.

Laokoön, a Trojan priest, aided by his two sons, was about to sacrifice a bull in celebration of the seeming withdrawal of the Greeks from the siege of Troy. Two enormous serpents, the agents of some offended deity, rushed from the sea and entwined themselves, first about the sons, then about Laokoön, who came to the rescue, and all three were killed.

The original, of Greek marble and of uncertain date, probably 150–100 B.C., is preserved in the Vatican. The right arm of the priest is a modern, incorrect restoration. A mark on the back of his head shows that this arm was bent sharply at the elbow, so that the hand, or the serpent grasped by it, came in contact with the head.

Presented by Hon. W. W. Thomas, 1882.

4. THE VENUS OF MELOS.

The superb moulding and majestic proportions indicate that the figure is not only ideal, but of one of the greater divinities. Aphrodite Urania, the heavenly Venus, distinguished from the vulgar goddess of the same name, was considered to be the inspirer of the highest form of love, herself exquisitely lovely, yet with no suggestion of sensuality in her beauty.

The original, of Parian marble, now in the Louvre, was found in 1820, on the island of Melos in the Ægean Sea. It is generally deemed to be a Hellenistic copy (332–150 B.C.) of a statue of the fourth century B.C.

Presented by friends, 1881.

5. AUGUSTUS.

The emperor is represented as commander-in-chief of the Roman armies, wearing his armor and military cloak. The pose of the figure is majestic; the execution displays

the elegance peculiar to the Roman sculpture of the time, probably about 20 B.C. The original marble is in the Vatican.

Presented by Hon. W. W. Thomas, 1882.

6. THE DYING GALATIAN.

The torque around the neck, the thick, bushy hair, and the moustache, unaccompanied by a beard, were distinctive of the Galatians. This one, defeated in battle, is dying from a wound either received by an enemy or, as some think, inflicted by himself in order to escape slavery.

The original, now in the Capitoline Museum, Rome, is supposed to have been an ancient copy in marble of a bronze statue at Pergamon, Asia Minor, third century B.C.

Presented by Hon. W. W. Thomas, 1882.

7. NIOBE AND HER YOUNGEST DAUGHTER.

Niobe, whose children are being slaughtered by an offended deity, is surrounded by her children, some of whom are dead, some wounded, and some trying to escape. The haughty mother, punished by her arrogance, clasps her youngest daughter, still unharmed, to her knees, and with her mantle vainly tries to screen the child from the flying arrows, looking imploringly yet despairingly towards Heaven.

The original, of Pentelic marble, is preserved in the Uffizi Gallery, Florence. It is a late copy of a work of the first half of the fourth century B.C.

Presented by Hon. W. W. Thomas, 1882.

8. THE APOLLO OF THE BELVEDERE.

The left hand and wrist of the original being lost, Montorsoli restored them, probably correctly, as though the hand clasped the stump of a bow. In this the suggestion of the quiver-strap across the breast was followed out. Apollo is thus assumed to be watching the effect of an arrow just

discharged. In apparent contradiction to this, however, an ancient bronze copy of the same figure represents the god as holding in his left hand the folds of some soft material of uncertain significance.

The marble original is preserved in the Vatican, and is probably a replica of a bronze of the Hellenistic epoch, 332-150 B.C.

Presented by friends.

9. THE OTRICOLI ZEUS.

A late type of the head of Zeus, the supreme deity of classical mythology. The effect of majesty is sought by exaggeration of physical qualities, the extraordinary projection of the brow, the mane-like locks that frame the face, and the heavy, rugged masses of the beard.

The original, of Carrara marble, was found at Otricoli, in Central Italy, and is now preserved in the Vatican. It was executed not earlier than the time of Augustus.

Presented by friends.

10. THE LUDOVISI JUNO.

The correctness of the appellation of this bust as Juno has been called in question seriously, if not successfully, on the ground of its expression, which is neither stern nor matronly as the ancient ideal of the wife of Jupiter would seem to demand. The head may be that of another Olympian divinity, possibly Venus.

The original, of coarse Greek marble, is preserved in the Villa Ludovisi, Rome, and has been ascribed to Greek sculptors in Rome at about the beginning of our era.

Presented by friends.

MURAL DECORATIONS.

The tympana of the four walls are to be occupied by allegorical paintings typifying the achievements in art of Athens, Rome, Florence, and Venice. Each tympanum is a semi-circle, with a radius of thirteen feet.

ON THE WEST WALL.

VEDDER, ELIHU

Born in New York, 1836. Pupil of T. H. Matteson, Sherbourne, N. Y., and of Picot, Paris. In 1856 he went to Italy, where he has worked many years. A member of the National Academy since 1865. His studio is in Rome.

ROME.

The central figure, Nature, stands with her right hand resting on the tree of life, marked by the Alpha and having its roots in death, symbolized by the skull. In her left hand is a branch of the tree with fruit and marked by the Omega beneath which rests the lyre, symbol of harmony. The group at the left consists of a seated figure, Thought, which is founded on knowledge of the elements or innermost structure of things, betokened by the emaciated human figure typical of anatomy, by the architectural ground-plan, and by the sphere referring to the ordered heavenly bodies. Seated on a stool at the right of Thought is the youthful winged figure of the Soul, looking up into her face. The group at the right consists of a female figure, Color, symbolizing painting and attended at her right by Love, who is engraving with an arrow on a tablet. At her left are torsi, symbols of sculpture. A band of festoons and masks is across the lower part of the painting.

Signed: Elihu Vedder, Roma, 1894.

ON THE SOUTH WALL.

THAYER, ABBOTT HENDERSON

Born in Boston, 1849. Pupil of H. D. Morse, Boston, of J. B. Whittaker, Brooklyn, and of the *École des Beaux Arts* under Lehmann and Gérôme.

FLORENCE.

The central figure is the heavenly guardian spirit of the arts, painting and sculpture, symbolized by the children at her feet, who are being received by the kneeling Florentines in attitudes of adoration. Dimly seen in the background is the river Arno, with its bridges, beyond which are outlined the buildings of the city. Five shields with heraldic emblems, the lily of Florence among them, are arranged in order along the lower line of the canvas.

Signed: Abbott H. Thayer, 1894.

ON THE NORTH WALL.

COX, KENYON

Born at Warren, Ohio, 1856. Studied in Cincinnati and Philadelphia; later, pupil in Paris of Carolus Duran and Gérôme. Visited Europe in 1877, and remained in France, with short intermissions, until 1882. Member of Society of American Artists. His studio is in New York.

VENICE.

The central figure is that of Venice Enthroned, crowned with a diadem and holding a sceptre. On the steps at her feet are the olive branches of peace. Her robe, and all the fabrics in the painting are of the rich, gorgeous hues associated with the works of the Venetian school. At the left is Mercury, the god of commerce, accompanied by emblematical objects, prominently a bale of goods, a string of pearls, and coins. At the right is the figure of Painting holding in her left hand a palette and brushes. In the

background at the right is the winged lion of Venice, and beyond, the blue water with the tower of Santa Maria Novella in the distance.

Signed: Kenyon Cox, 1894.

The painting intended for the East Wall, "Athens," by Mr. John LaFarge, is not yet in place.

The large bronze lantern suspended from the dome was made for the King of Belgium. It was copied, in accordance with permission secured by the king, from one in the Château de Blois, France. The palace for which it was destined was burned while in process of construction, a fact which fortunately rendered it possible for the agents of the Misses Walker to secure it in Paris.

THE SOPHIA WALKER GALLERY.

All the objects contained in this gallery are the gift of the Misses Walker.

An inscription on Caen stone in the eastern wall over the door reads as follows :

1850 . THIS . ROOM . 1893
IS . DEDICATED . TO . THE . MEMORY . OF
. SOPHIA . WHEELER . WALKER .
FOR . WHOM . THE . FIRST . PICTURE
GALLERY . AT . BOWDOIN . COLLEGE
WAS . NAMED . IN . 1850 . BY . HER . SON
THEOPHILVS . WHEELER . WALKER
“ THE . SOPHIA . WALKER . GALLERY ”

FRENCH, DANIEL CHESTER

Born at Exeter, N. H., 1850; pupil of Thomas Ball.

11. Theophilus Wheeler Walker. Bronze bas-relief portrait made in 1893 after an oil painting. It bears the following inscription :

THEOPHILVS WHEELER WALKER
SON OF REVEREND SAMVEL WALKER OF SOVTH DANVERS &
SOPHIA WHEELER OF WORCESTER
BORN AT SOVTH DANVERS MASS. 1813
DIED AT WALTHAM MASS. 1891

PAINTINGS.

French.

Barbison School, so named from a small town on the edge of the Forest of Fontainebleau, where a group of artists, including Corot, Diaz, Millet, Daubigny, Troyon, Jacque and Dupré lived, or found subjects.

COROT, JEAN-BAPTISTE-CAMILLE

Born in Paris, 1796. He studied his art against the wishes of his family, and was first instructed by Michallon, after whose death he worked under Victor Bertin, and then passed several years in Italy. He died in Paris, 1875.

12. Near Ville d'Avray. Signed, COROT.

An example of this master's work in his most serious style.

TROYON, CONSTANT

Born at Sèvres, 1810; spent some time in the porcelain manufactory at Sèvres; later studied under Riocreux and Poupart; traveled widely in his own country and in Holland. A hard worker, he rose to be one of the greatest if not the first of modern French landscape and animal painters. He died in Paris, 1865.

13. Goat and Sheep. Signed, C. TROYON.

MILLET, JEAN-FRANÇOIS

Born at Gréville (Manche), 1814. After remarkable progress in art study under Langlois he was granted a pension, though a small one, by the municipal council of Cherbourg in order to go to Paris, where he became a pupil of Delaroche and a genre painter of the highest rank. A Normandy peasant by origin, he depicted rural life with simple, earnest feeling, and, it is claimed, with a comprehension of its pathos such as no other painter has reached. He died at Barbison, 1875.

14. Peasant woman seated. A sketch in oil.

Signed, J. F. MILLET.

DAUBIGNY, CHARLES-FRANÇOIS

Born in Paris, 1817; under the instruction of his father, Edmé François Daubigny, he became a landscape painter; spent some time in Italy, and later entered the studio of Delaroche. He became one of the most distinguished French landscape painters and etchers before his death, which occurred in Paris in 1878.

15. Vallée de la Marne. Signed, DAUBIGNY.

German.

MEYER, JOHANN GEORG, called Meyer von Bremen.

Born in Bremen, 1813; pupil of Karl Sohn and Schadow at the Düsseldorf Academy; he traveled extensively later in the Hessian, Bavarian, and Swiss mountain districts and in Belgium; attained distinction as a genre painter. He resided after 1852 in Berlin, where he died, 1886.

16. Girl reading.

American.

COLE, JOSEPH FOXCROFT

Born in Jay, Maine, 1837; he went to France and studied in Paris under Lambinet from 1860 to 1863, also in a government school, and later under the eminent pastoral painter, Charles Jacque of the Barbison school. In the work of his later years the influence of Monet and the Impressionists is distinctly marked. He died in Boston, 1892.

17. Annisquam River, near Gloucester, Mass.

Signed, J. FOXCROFT COLE.

ROBBINS, MISS ELLEN, of Watertown, Mass.

18. Chrysanthemums. Water-Color.

Signed, ELLEN ROBBINS, 1888.

HOMER, WINSLOW

Born in Boston, 1836; in 1859 he settled in New York, where he still has a studio, and studied in the schools of the National Academy and under F. Rondel. He has been a National Academician since 1865 and is a member of the Society of Painters in Water-Colors.

19. The End of the Hunt. Water-Color. From the artist's exhibition "In the Adirondack Mountains," held in Boston, 1892.

SMITH, F. HOPKINSON

Born in Baltimore, 1838; landscape painter, working in oil but chiefly in water-color and charcoal; is a prominent member of the Water-Color Society in New York, in which city he has his studio. His works indicate a genuine love of nature.

20. Afternoon on the Riva. Water-Color.

BROWN, J. APPLETON

Born in Newburyport, Mass., 1844. He pursued art studies under B. C. Porter of Boston and Lambinet of Paris and has since worked as a landscape painter in Boston. His unremitting study of nature is ardent and sympathetic.

21. Christmas in Old England. Pastel Drawing.

MINIATURES AND FAN PAINTING.

Exhibited in the French Cabinet.

22. Marquise de Lorngham, so-called.
23. Lady Byron's Mother. Signed, B. WEST, 1799.
24. English Jurist. Enamel, painted by Bone, July, 1800.
25. Dona Isabella.
26. Baron von Humboldt. Signed, AUG. LAMY, 1826.
27. Lady; a lock of hair in the back of the frame.
28. Joseph Barra.

Inscribed on the back: "Assassiné par les Rebelles à l'âge de 13 ans. Il est mort en criant, Vive la République. La convention Nationale a décerné à ce jeune héros les honneurs du Panthéon Français. 1780 + 1793."

29. The Countess of Carlisle. Signed, ROBERTSON, 1792.
30. Fan, ivory sticks, painted on vellum, time of Marie Antoinette.

TAPESTRY.

31. Subject, "Verdure"; attributed to Flemish artists, XVI. century, possibly from design of Albrecht Dürer. Silk and wool.

Great skill and taste is shown in the rendering of autumnal coloring, that of the oak being very beautiful. In the foreground stands, dignified and colossal, an ostrich with a companion, who regards a water-snake in the brook near by. To the left a baby ostrich is seen.

NEEDLEWORK.

On the East Wall.

32. French: Benediction Cope or Pluviale. Time of Louis XI.
33. Spanish: Chasuble, with the Stole, Armlet and Square used on communion table. Very old. The gold used is of very pure quality.

In the French Cabinet.

34. Spanish: Old Silk Embroidery, worked by nuns. Subject: The Holy Family.

SCULPTURE.

Roman Portrait Busts of the Classical Period.

35. Emperor Tiberius Claudius Nero Cæsar, stepson of Augustus, and second emperor of Rome (B.C. 42 to A.D. 37).
36. Albinus Clodius (?-197 A.D.).

Wax Model.

BARYE, ANTOINE-LOUIS

Born in Paris, 1796; died in 1875. As a sculptor and artist in bronze, his unrivaled reputation rests upon his perfect knowledge of the material and workmanship of his art.

37. Subject: Young Man Mastering a Horse.

CARVINGS IN FRENCH CABINET.

Ivory.

38. Tusk. Subject, Monkeys Sporting in the Branches of Trees. Modern.
39. Hen and Chickens. Modern, by Yoshikazu.
40. A Necromancer. Modern.
41. The Goddess Fatima. The Power of the Wand. Old.
42. Quail, by Okutumi. Modern.
43. Globe-shaped Mass of Turtles.
44. Baby with Tub and Playthings, by Ikosai.
45. Group of five Figures, by Kicho.
46. Elephant inset with Stones.
47. Barge with Figures, by Kosai.
48. Five Men Wrestling, dark brown.
49. Grotesque Figure with Fan and Attendant.
50. Baby with Red Doll.
51. Woman with Infant and carrying Bundle of Fagots on her Head.

Two modern Italian carvings from the Stowe Collection, exhibited in 1893 in the South Kensington Museum, London.

52. Portrait of Peter Paul Rubens.
53. Paola and Francesca.

Jade.

54. Tea-pot, very old, brown and white.
55. Vase and stand, light green, Koro.
56. Box, Fei-tsui, very rare, incised and mottled.
57. Box, so-called pork-fat jade.
58. Branch and leaves, flat ornament of pork-fat jade.
59. Ornament, reddish brown.
60. Ornament, light green, very rare.

Amber.

61. Flat ornament, mottled yellow.

Agate.

62. Cup with two handles, from collection of M. Cogels of the Antwerp Museum.

Japanese Embossed Leather.

63. Tobacco-pouch and pipe-case with pipe. Carved bronze and stone trimmings of fine workmanship.

CABINET WORK.

64. Antique Italian seat of XV. century: inlaid and carved.
65. Old English arm-chair, covered with leather. Time of Henry VII.
66. Old Spanish arm-chair with carved coat-of-arms, from a Spanish convent.
67. Lady Franklin's writing desk. Old Italian Neapolitan wood-painting of the XVI. century, from the London sale of Lady Franklin's collection.
Exhibited in the French cabinet, No. 68.
68. French cabinet, inlaid, XVIII. century, with bronze mountings and marble top.

METAL WORK.**Arms and Armor.***SHIELD A.*

69. Saracen Armor, XII. century. 1. Coat of mail.
 2. Helmet. 3. Shield with bosses. 4. Battle axe.
 5. Mace. 6. Sword. 7. Scabbard. 8. Arm piece
 with mailed glove. Beautifully inlaid with silver and
 richly engraved.

70. *SHIELD B.*

1. Old Moorish frontlet: silver and enamel. From interior of Morocco.
2. } Old Japanese trophy knives. Family name on blade.
3. }
4. Old Japanese sword guard: gold and silver on iron.
5. Old Japanese sword guard: gold and silver on bronze.
6. Old Japanese sword guard: gold and silver on iron.
7. Old Japanese short sword.
8. Scabbard for same.
9. Old Japanese short sword.
10. Scabbard for same.
11. }
12. } Old Japanese daggers.
13. }
14. }
15. } Old Japanese short swords.
16. }
17. Old Japanese Hari-Kari knife. Scabbard of sacred mulberry wood, mounted with silver.
18. Old Japanese short sword.

All the above weapons were taken from the followers of General Saigo at the end of the "Satsuma Rebellion." All are old, of fine workmanship, and give in the steel and

gold, silver and bronze decorations very fine examples of old Japanese metal work, and, in the different scabbards, of their lacquer work.

71. *SHIELD C.*

1. } Old Persian battle axes, inlaid.
2. }
3. Old Persian poniard, which goes into the handle of No 2: so worn.
4. Old Persian three-pronged spear.
5. Old Persian saw-tooth dagger.
6. Metal scabbard of No. 5.
7. Old Afghan yataghan.
8. Metal scabbard of No. 7.
9. Old Persian khamgar or sword for hand-to-hand fighting in battle.
10. Old Persian khamgar of largest size.
11. Old Persian knife or dagger worn in girdle.
12. Leather sheath for No. 11.
13. Old Turkish knife with fine gold inlaying.
14. Scabbard for the same.

All these pieces are fine and rare examples of old Persian, Afghan and Moorish metal work, and are very elaborately inlaid and damascened.

Oriental Bronze, Exhibited in French Cabinet.

72. Inkstand, used by Eastern scribes and worn in the girdle. One compartment contains a reed pen cut by a native.

Old Saxon Bronzes.

- 73, 74. Two figures from the same mold, dug from the Saxon strata, seventeen feet below the surface of the battle-field of Sedgemoor. From the collection of Count Waldron of Dulford House, Devon.

German Renaissance.

75. Iron casket of the XV. century; Nuremberg work of the highest order, engraved under Saracenic influence. Triple lock.
76. Escutcheon from Nuremberg, XVI. century.
77. Set of door-fittings from an old castle near Nuremberg. The lock bears arms and is dated 1698.

Italian.

78. Bronze door-knocker; fine example of XVI. century work.
79. Bronze door-handle, Florentine; XVI. century.
80. Lock and key; XVI. century. The lock illustrates the same triple construction as is seen in the German casket, No. 75. The key is a choice specimen.

ANCIENT GLASS, 700-300 B.C.

The objects in this collection are from three sources: first, explorations made in Cyprus by Major Alexander Palma di Cesnola, whose collection was sold at auction in London under the name of "Lawrence-Cesnola"; second, excavations made near Limassol, Cyprus, by Dr. Max Ohnefalsch-Richter; third, discoveries made near Tyre by natives of Syria, the details of which have never been published and will probably never be, as is the case with all clandestine diggings.

This selection has been made with a view of illustrating as far as possible the various shapes and materials used in the ancient glass industry. We have representatives of

purple, yellow, green and white glass, plain or ornamented with glass threads; among them are plates, cups, bowls and bottles, one of the most interesting, from Tyre, being No. 102; others are various vases for perfumes. Some of the specimens, notably a fluted bottle, are enriched with the iridescence so highly prized.

81. Aryballos. Specimen of the opaque Greek glass of the VII. century B.C. Ornamentation of light blue and yellow lines inserted in a deep blue paste ground. A characteristic example of the glass called Phœnician or Greek, from Greece.
82. Globular bottle with funnel-shaped neck, translucent white glass, from Tyre.
83. Bottle of white glass, globular body and long neck, from Tyre.
84. Small plate, plain white translucent glass, iridescent, from Tyre.
85. Bottle with oviform body and long neck, white glass with metallic iridescence, from Cyprus. [Lawrence-Cesnola collection.]
86. Bottle with globular body decorated with engraved lines, neck ornamented with broad rim; white glass with iridescence, from Tyre.
87. Small vase of massive green glass, cylindrical body with broad rim, metallic iridescence, from Tyre.
88. Small vase, urn-shaped, massive green glass iridescent, from Tyre.
89. Small bottle, globular body, with very long neck, white glass, green iridescence, from Tyre.
90. Small oenochoe, greenish glass, fluted body, neck and trilobe mouth decorated with glass thread ornamentation, looped handle; a rare shape, from Tyre.

91. Small vase of conical shape with large top, purple glass, very rare, on a modern brass stand, from Tyre.
92. Small oenochoe. Cylindrical fluted body, large top and loop handle. This specimen of the richest iridescence was found near Tyre.
93. Urn-shaped vase with two handles. The vase is of white translucent glass decorated with a zigzag thread ornament of blue glass. The handles are of same material. This vase of a rare shape is another example of fine iridescence from Tyre.
94. Small bottle with long neck, from Tyre.
95. Small ewer, white glass, silver iridescence; the handle comes down to the foot, ornamenting the body in relief. From Cyprus. [Lawrence-Cesnola collection.]
96. Bottle with plain neck, yellow green glass, iridescent. From the excavations by Dr. Richter in Cyprus.
97. Deep bowl, white glass iridescent, from Tyre.
98. Small pear-shaped bottle, white glass, metallic iridescence, from Tyre.
99. Small bottle similar shape, very rich iridescence, from Cyprus. [Lawrence-Cesnola collection.]
100. Small short bottle, yellow glass, from Tyre.
101. Small flat bottle with two handles, yellow glass, from Tyre.
102. Double bottle with top and side handles; the body is decorated with circular lines of glass thread; greenish glass with iridescence. This curious vessel was used by the ladies of Phœnicia to contain pigments for the eyes. Inside is a bronze pin with which the pigment was applied. This vase rests on a modern silver stand. From Tyre.

103. Small urn-shaped vase, pressed sides, iridescent, from Tyre.
104. Globular bottle, large neck, from Tyre.
105. Pear-shaped bottle, yellow glass, from Tyre.
106. Hemispherical bowl, greenish glass, decorated with a circular moulding, from Tyre.
107. Large massive bottle, greenish glass, iridescent, from Tyre.
108. Bottle with flat body and long narrow neck, from Dr. Richter's excavations in Cyprus.
109. Long tube-shaped bottle, white glass, iridescent, from Tyre.
110. Large flat dish, white glass, iridescent, from Tyre.
111. Bottle with flat body and long neck, iridescent, from Lawrence-Cesnola collection; found in Cyprus.
112. Large pear-shaped bottle of massive fabric, from Tyre.
113. Goblet, greenish glass, with spiral fluted ornament.
114. Pear-shaped bottle, iridescent.
115. Large deep hemispherical bowl, white glass.
116. Small bottle with handle, greenish glass, iridescent; a light trace of fluting in the body of the vase.
117. Cylindrical goblet with fluting and double ring ornament. Nos. 113-117 are from Tyre.

In the case containing the glass is also exhibited :

118. Babylonian Cone, made under the orders of Gudea, King of Lagash, in Babylonia, about 2500-3000 B.C., and containing an account of the restoration of the temple of his god.

ANCIENT VASES.

119. Greek Amphora, of the type known as a peliké. It is of Attic make and belongs to the best period of the fine, red-figured style, its date being probably not much later than that of the Parthenon, that is, *circa* 430-420 B.C.

The designs are as follows :

- a. A youth returning from the chase, four figures.
- b. A sacrifice, three figures, possibly intended for the three figures upon the other side of the vase.

The drawing of the figures shows such a resemblance to those upon the frieze of the Parthenon as to illustrate in the most interesting manner the influence of the great masters of the period upon those of the smaller arts.

[Extract from description of the vase by Edward Robinson, Esq., Curator of the Classical Antiquities, Museum of Fine Arts, Boston.]

Purchased for the Misses Walker from a private collector in England, into whose possession it came from Greece in 1893 and was said to have been found at Thebes.

Height, M. 0.378.

120. Greek Amphora from the province of Lucania in southern Italy. Its form and decorations are those of the decadence of Greek vase manufacture, and its date is not earlier than 300 B.C. It has a full, oval body, cylindrical neck and two pairs of handles ; one, the common horizontal amphora handles ; the other, vertical handles attached to the top of the lip and the shoulder, flat, and decorated on the ends with *rotelli* or discs. The decorations consist

of a picture on each side of the neck and body respectively, the rest of the space being filled with minor patterns or designs.

Principal designs :

a. On the neck, two youths running to the right, the foremost looking back at his companion.

On the body, four figures, two above the others.

b. On the neck, a dog chasing a deer.

On the body, a festal scene.

Height to the top of the handles, M. 0.635.

[Extract from description of the vase by Mr. Robinson.]

MEDIÆVAL POTTERY.

121. Water Bottle, grès de Flandre, made and used in the time of Chaucer, XIV. century. A cord was passed through the handles and the bottle slung over the shoulder.

THE BOWDOIN GALLERY.

Venetian School.

TIZIANO, VECELLIO DA CADORE. Copies from
Born Friuli, Italy, 1477 (?); died 1576.

122. Equipment of Cupid.

This picture came from the Grand Ducal Palace, Florence. The original is said to be in the Villa Borghese, Rome: "No. 170. Titian, Venus Blindfolding Cupid." Here. The head of Venus is crowned and differs widely in other particulars from the Bowdoin copy.

123. Venus and Adonis. Original in the National Gallery, London.

"Venus is endeavoring to detain Adonis from the chase; but the sun is up (see his chariot in the sky) and the young huntsman is eager to be off with his hounds and his spear. The enamored goddess caresses him, but it will be in vain. For Cupid, the god of love, is not there: he is asleep [in the Bowdoin painting he is awake] and at a distance, with his bow and quiver hanging on a tree; and all the blandishments of beauty, unaided by love, are as naught." Cook, Hand-book to the National Gallery, p. 139.

Bolognese School.

GUIDO RENI, Copy from
Born at Bologna, 1575; died there, 1642.

124. Salome, Daughter of Herodias, with the Head of
John the Baptist on a Charger.

The Palazzo Corsini at Rome contains a painting entitled "Salome," by Guido.

- GUIDO RENI, School of
125. Cupid Sleeping.

School of Raphael.

126. The Holy Family.

Identical in composition with a painting on wood in the Louvre, called "Small Holy Family," 15 inches by 12½ in size. This painting, showing the influence of Raphael's later period, is assigned variously to followers of the great artist: to Giulio Romano or Garofalo (Kugler's Handbook, ed. Layard), to Polidoro da Caravaggio possibly (Crowe and Cavalcaselle), and to Bagnacavallo (Morelli).

Neapolitan School.

ROSA, SALVATOR

Born near Naples, 1615; died in Rome, 1673.

127. Landscape, with aged Herdsman and Cattle.

Italian School.

128. Descent from the Cross.
129. John the Baptist in the Wilderness visited by the
Multitudes.
130. Cleopatra. Painted on a heavy wooden panel.

French School.

VOUET, SIMON

Born in Paris, 1590; died there, 1649.

131. The Women at the Sepulchre. Painted on copper
panel. Kept in the Curator's room.

POUSSIN, NICOLAS

Considered by Gilbert Stuart "an original or first-rate copy."

Born at Andelys, Normandy, 1593; died in Rome, 1665.

132. *The Continnence of Scipio.*

A painting of the same title "came from M. de Morville's collection to Houghton, and was afterwards at Strawberry Hill. In Horace Walpole's *Sermon on Painting* there is a particular description of it." Graham, *Memoirs of the Life of Poussin*, p. 211.

The exact companion of the Bowdoin painting in subject, treatment and size is the "Death of Germanicus," Poussin, Barberini Palace, Rome.

STELLA, JACQUES

Born in Lyons, 1595; died in Paris, 1657.

133. *Infant John the Baptist.*

PATEL, PIERRE

Born in Picardy (?), about 1605; was a pupil of Simon Vouet; died in Paris, 1676.

134. *Landscape with Ruins.*

COURTOIS, JACQUES

Born in St. Hippolyte (Franche-Comté), 1621; died in Rome, 1676.

135. *Landscape.*

MANGLARD, ADRIEN

Born in Lyons, 1695; died in Rome, 1760.

136. *Sea Fight. Turkish Ships.*

JOUILLAIN, FRANÇOIS

Born in Paris, 1697; died there, 1779.

137. *Landscape. Nymphs Bathing.* Nos. 137, 138 and 139 are painted on wooden panels.

138. Torre dei Schiavi. Campagna near Rome.

139. Landscape with Peasants.

LACROIX ft. Rom. 1754

140. Landscape. Sea-port, with fortress, fishermen, and shipping.

A light fog rising from the water spreads over the headlands, giving a beautiful tint to the background.

FEUQUIÈRES

141. Landscape with Dancing Peasants.

In color and treatment resembling No. 135.

Artists Unknown, XVIII. Century.

142. Peter Delivered from Prison by an Angel.

143. Portrait of Mirabeau.

This is said to have been a favorite of Mr. Bowdoin.

Spanish School.

144. Fish Shambles.

Flemish School.

School of the VAN STEENWICKS, XVI.–XVII. centuries,

Attributed to the

145. Church Interior by Candle-light. Peasants seated on the floor, eating.

RUBENS, PETER PAUL, Attributed to

Born in Siegen, Westphalia, 1577; died in Antwerp, 1640.

146. Venus Receiving from Ceres Presents contained in a Cornucopia borne by Satyrs.

The Dulwich Gallery, London, contains a painting attributed to Rubens under the title "Three Women with Cornucopia." Bryan.

RUBENS, Attributed by Gilbert Stuart to

147. Achilles at the Court of Lycomedes.

He discovers himself by choosing a sword from among the trinkets brought by Ulysses in the guise of a merchant. Painted on a wooden panel. Previous to and independent of the judgment expressed by Mr. Stuart as above, about the year 1821, a record accompanying the painting describes it as an imitation of Rubens by Teniers. The gallery at Madrid has a painting attributed to Rubens, entitled "Achilles and Ulysses."

After RUBENS, by JORDAENS, JACOB (1593-1678)

148. St. Simeon with the Infant Jesus in his Arms.

The original is part of a large canvas by Rubens in a chapel of the cathedral at Antwerp, of which Sir Joshua Reynolds writes: "The Priest Simeon bearing Christ high in his arms and looking upwards. This picture, which has not suffered, is admirable indeed, the head of the priest more especially, which nothing can exceed; the expression, drawing, and coloring are beyond all description, and as fresh as if the piece were just painted."

FRANCKEN, FRANS, the Younger: DOMINICO FRANKO, catalogue of 1813

Born in Antwerp, 1581; died there, 1642.

149. Offerings of the Wise Men to Jesus.

150. Ahasuerus and Esther.

DYCK, ANTON VAN

Born in Antwerp, 1599; pupil of Hendrik van Balen and of Rubens; died in London, 1641.

151. Bust Portrait of John Montfort, a medallist and sculptor, 1596-1649.

Van Dyck painted also two other three-quarter length portraits of the same subject, which are now in Vienna (Belvedere) and in Florence (Uffizi).

The Bowdoin picture has been hitherto entitled here "The Governor of Gibraltar."

RYCKAERT, DAVID, the Younger

Born in Antwerp, 1612; pupil of his father; developed under the influence of Brouwer and D. Teniers, the younger. Died in Antwerp, 1661.

152. Surgeon and Patient.

Signed: D. (slightly imperfect due to scaling of surface)
Ryckaert. i.f.

WITTE, GASPAR DE

Born in Antwerp, 1624; died there, 1681.

153. Still-life. Birds.

BOUDEWYNS, ADRIAEN FRANS

Born in Brussels, 1644; died there about 1700; and

BOUT, PEETER

Born in Brussels, 1658; died about 1700.

154. Landscape with Ruins, by Boudewyns, and Figures by Bout.

155. Landscape with Ruins and Figures.

Companion piece to No. 154.

ARTIST UNKNOWN. Dated 1644.

156. Scene in the Inquisition.

VAN BLOEMEN, JAN FRANS (?): VAMBRONI, catalogue of 1813.

157. Farm-yard Scene.

158. Farm-yard Scene.

Companion pieces.

P. S.

159. Sacking of a Town.

Monogram V. H. B., also Coat-of-Arms of the City of Antwerp branded on the back of the panel.

160. Offerings of the Wise Men to the Infant Jesus.

Painted on wooden panel. Documentary evidence exists which points to the ownership by Mr. Bowdoin of a painting by "Henri van Balen." The above monogram is not included, however, in Nagler's "Monogrammisten."

"In the style of Jonkauken" (*sic*), catalogue of 1813.

Monogram G. I. R—F.

161. A Painter's Studio.

162. A Sculptor's Studio.

Companion piece to No. 161.

ARTISTS UNKNOWN

163. Fox Devouring a Pheasant.

164. Combat of Hyena and Dogs.

165. Diana and Endymion.

166. } Still-life. Game and Fruit.

167. }

168. Still-life.

Dutch School.

A. W., 1634 [ADAM WILLAERTS]

Born in Antwerp, 1577; died in Utrecht before 1662.

169. Dutch Sea Piece. Three ships rounding a point in a high wind; numerous animated figures.

Attributed in catalogue of 1813 to "Wleiger."

BREENBERG, BARTHOLOMÆUS

Born in Deventer, 1599 or 1600; died in Rome, 1663.

170. Landscape.

WOUWERMAN, PHILIPS

Born in Haarlem, 1619; died there, 1668.

171. Artillery.

BERCHEM, NICOLAS

Born in Haarlem, 1620; died in Amsterdam, 1683.

172. Landscape, painted in Italy.

POTTER, PAULUS, Copy by Michiel Carré from

Born in Enkhuysen, 1625; died in Amsterdam, 1654.

173. Cattle.

HONDECOETER, MELCHIOR D'

Born in Utrecht, 1636; died in Amsterdam, 1695.

174. Poultry.

ARTIST UNKNOWN

175. Dairy Woman of Holland.

Fine example of genre painting in the manner of A. v. Ostade (1610-1685).

English School (?).

176. The Several Stages of Human Life Represented.

French School.

177. Three-quarter portrait of an Ancestor of the Bowdoin Family, it is supposed.

In the upper left-hand corner is a coat-of-arms, bearing a monogram M.H.B., near which is inscribed "Aetatis Suae 62 Anno 1647."

American School.**FEKE, ROBERT**

One of the earliest colonial painters; was descended from a Dutch family who settled at Oyster Bay, L. I. It is said that, having been taken prisoner and carried to Spain, he there learned to paint and on his return home settled at Newport, R. I., where among other portraits he painted that of the beautiful wife of Governor Wanton, now in the Redwood Library, Newport. He worked also at New York and in 1746 at Philadelphia, where his portraits were considered the best after those of West. His work is represented also in the R. I. Historical Society. He went to Bermuda for his health and died there at the age of about 44.

178. Three-quarter portrait of Gov. James Bowdoin when a young man. Signed, R. F., Pinx, 1748.
179. Elizabeth, daughter of Hon. John Erving of Boston and wife of Gov. Bowdoin. Signed, R. FEKE, Pinx, 1748.
180. Three-quarter portrait of Hon. William Bowdoin of Boston, brother of Governor Bowdoin and father of Mrs. Bowdoin-Dearborn, when a young man. Signed, R. F., Pinx, 1748.
181. Phœbe, daughter of — Murdoch, Esq., and wife of Hon. William Bowdoin. Signed, R. F., Pinx, 1748.

COPLEY, JOHN SINGLETON

Born in Boston, 1737; died in London, 1815.

182. Cabinet portrait of Governor Bowdoin.

Bequeathed to the College, with Nos. 185 and 186, by Mrs. Bowdoin-Dearborn.

STUART, GILBERT

Born in Narragansett, R. I., 1755; died in Boston, 1828.

183. President Thomas Jefferson.

This portrait and the following were painted from life for Mr. Bowdoin, the benefactor of the College, who was the personal friend of both Presidents.

184. President James Madison.

185. Hon. James Bowdoin, donor of the Collection.

186. Sarah, daughter of Hon. William Bowdoin [No. 180].
Wife of her cousin, Hon. James Bowdoin, and subsequently of General Henry Dearborn.

ARTISTS UNKNOWN

187. Three-quarter portrait, sometimes called Pierre Bowdoin, Governor Bowdoin's grandfather.

More probably the Governor's father, James Bowdoin, a merchant of Boston. The Bowdoins were a respectable Huguenot family, with a legendary descent from Baldwin, Count of Flanders. Pierre Bowdoin came from Rochelle in France in 1685, and settled at Casco Bay, now Portland.

ARTISTS UNKNOWN, XVIII. century

188. Three-quarter portrait of Governor Bowdoin in his youth.

189. Hon. James Bowdoin, the son of the Governor and the benefactor of the College, as a young man.

190. Hon. James Bowdoin and his sister, Lady Temple, as children.

Lady Temple was the only daughter of Governor Bowdoin and wife of Sir John Temple, Bart. See Hon. R. C. Winthrop's Address on Governor Bowdoin, Brunswick, 1849.

191. Portrait of a Lady in a high cap.

Unknown Schools.

192. Portrait of an ancestor of the Bowdoin family, it is supposed.
193. Three-quarter portrait of a youth holding a bird in his left hand.
Supposed to be a member of the Bowdoin family.
194. Portrait of an Indian Priest.
195. Portrait of the Saviour.
Traditional likeness asserted to be from the Catacombs.
196. The Translation of Elijah.
197. Bust Portrait of a man, with a white, full beard.
198. Three-quarter Portrait of a Gentleman.
199. Still-life. String of Perch.
200. Portrait Study of a Head.
201. Peasants and Cattle.

THE BOWDOIN DRAWINGS.

No catalogue accompanied the collection when it was received in 1811. One purely descriptive in character was made and issued in 1885, recording in full the facts attainable from examination of signatures and all other external evidence. Of those drawings, including some of the best in the collection, which are marked as unknown, many await almost certain identification upon further study and comparison with work in European galleries.

The following schools are represented :

Italian School.

CAMBIASO, L., 12, 13.	PETRI, P. DE, 28-37.
CARAVAGGIO, 6, 7.	PORDENONE, 2.
CAVAZZA, G. B. (?), 42.	REDI, T., 41.
CESARI, G., 17.	RICCI, S., 75.
CONSTANZI, 40.	ROSA, S., 21, 22.
CORREGGIO, 4.	SALIMBENI, V., 61.
DOMENICHINO, 18.	SARTO, A. DEL, 3.
FARINATO, 11.	SOLIMENA (?), 76.
FERRI, 25, 26, 27.	TINTORETTO, 10.
GRIMALDI, 47.	TITIAN, 1.
MANNOZZI, 19.	VAGA, P. DEL, 8, 9.
MARATTI, 23, 24.	VANNI, F., 15.
MOLA, 20.	ZUCCARO, F., 14.
PARMIGIANINO, IL., 39.	

French School.

LORRAIN, CLAUDE, 68. POUSSIN, NICOLAS, 65, 66, 67.

Flemish School.

BLOEMEN, JAN FRANS (?), 74. IODE, P. DE, JR., 62.

Dutch School.

BERGHEM, N., 56. CABEL, A. v. d., 64.
 BISCHOP, J. v., 57, 58, 59. DIEPENBECK, A. VAN, 52, 53.
 BLOEMAERT, 48. REMBRANDT, 49, 50, 51.
 BRAMER, L., 73. WATERLOO, A., 54.
 WOUWERMAN, P., 55.

German School.

ROTTENHAMMER, J., 16.

English School.

LELY, 69.

American School.

SMIBERT, 70, 71, 72.

The unclassified drawings have no numbers on the frames.

In this Gallery are :

344. Old wicker and painted chair. Taken from a church in Heligoland when it was torn down ; marked with owner's name.
 Presented by the Misses Walker.
345. Old Dutch arm-chair ; from the Town Hall of Haarlem.
 Presented by the Misses Walker.
346. Satyr in the Capitoline Museum, Rome, "The Marble Faun," by Praxiteles.

“The Faun is the marble image of a young man, leaning his right arm on the trunk or stump of a tree; one hand hangs carelessly by his side; in the other he holds the fragment of a pipe, or some such sylvan instrument of music. His only garment—a lion’s skin, with the claws upon his shoulder—falls half-way down his back, leaving the limbs and entire front of the figure nude. The form, thus displayed, is marvellously graceful, but has a fuller and more rounded outline, more flesh, and less of heroic muscle, than the old sculptors were wont to assign to their types of masculine beauty. The character of the face corresponds with the figure; it is most agreeable in outline and feature, but rounded and somewhat voluptuously developed, especially about the throat and chin; the nose is almost straight, but very slightly curves inward, thereby acquiring an indescribable charm of geniality and humor. The mouth, with its full yet delicate lips, seems so nearly to smile outright, that it calls forth a responsive smile. The whole statue—unlike anything else that ever was wrought in that severe material of marble—conveys the idea of an amiable and sensual creature, easy, mirthful, apt for jollity, yet not incapable of being touched by pathos. It is impossible to gaze long at this stone image without conceiving a kindly sentiment towards it, as if its substance were warm to the touch, and imbued with actual life. . . .

“The animal nature, indeed, is a most essential part of the Faun’s composition; for the characteristics of the brute creation meet and combine with those of humanity in this strange yet true and natural conception of antique poetry and art. Praxiteles has subtly diffused throughout his work that mute mystery which so hopelessly perplexes us whenever we attempt to gain an intellectual or sympathetic knowledge of the lower orders of creation. The riddle is indicated, however, only by two definite signs; these are the two ears of the Faun, which are leaf-shaped, terminating in little peaks, like those of some species of animals. . . . In the coarser representations of this class of mythological creatures, there is another token of brute kindred,—a certain caudal appendage; which, if the Faun of Praxiteles must be supposed to

possess it at all, is hidden by the lion's skin that forms his garment. The pointed and furry ears, therefore, are the sole indications of his wild, forest nature.

“Only a sculptor of the finest imagination, the most delicate taste, the sweetest feeling, and the rarest artistic skill—in a word, a sculptor and a poet too—could have first dreamed of a Faun in this guise, and then have succeeded in imprisoning the sportive and frisky thing in marble. Neither man nor animal, and yet no monster, but a being in whom both races meet on friendly ground.” Hawthorne, *Marble Faun*, Chap. I.

Presented by the Class of 1881.

THE BOYD GALLERY.

THE COL. GEO. W. BOYD COLLECTION,

Including Nos. 347-361, 365-8.

Italian School.

347. Landscape, with lofty architectural ruins; two men and a dead body in the foreground.
348. Landscape, with ruins; two women engaged in washing in the foreground.
Companion piece to No. 347.
349. Naval Engagement in the Bay of Messina, Sicily.
Mt. Etna in the background.
350. Architectural piece; numerous figures.
351. Church Interior, Venice.
352. Church Interior, Venice.
Companion piece to No. 351. Both are painted on wood.
353. Christ Bearing the Cross.
Copy by Weir, London, from an old master. This painting was highly esteemed by Col. Boyd.

French School—XIX. Century.

BEAUME, JOSEPH ?

Born in Marseilles, 1798; died, 1885.

354. Dog Rescuing a Child from a Wolf.
Signed, BEAUME.

French School.

LA VALIÈRE (?)

355. The Walk to Emmaus; hilly landscape; three figures.

LABBA (?)

356. Landscape between Havre and Paris; thatched cottage and ruins.

357. Landscape; cottage beside a river.

Companion piece to No. 357.

German School (?)

DORNFLICK (?)

358. Sherbet-seller's son showing his gains to his mother. Painted on wooden panel.

359. Sherbet-seller; woman holding a dog in her lap.

Companion piece to No. 358.

English School.

DANCE HOLLAND, SIR NATHANIEL, Attributed to

Born in London, 1734; died in Winchester, 1811.

360. "Thaddeus of Warsaw."

Dated 1772.

ARTISTS UNKNOWN

361. Col. George Boyd. Portrait on oval wooden panel: background with shipping.

362. Portrait of a Gentleman.

Unidentified; supposed to be Col. Boyd.

363. Portrait of a Gentleman, unknown.

364. Portrait of a Gentleman, unknown.

Painted on wooden panel.

Unknown Schools.

365. Peter Weeping.
366. Italian Landscape with Ruins; hunter seated beside game.
367. Italian Landscape, with peasant seated smoking. Companion piece to No. 366.
368. Cattle Piece. _____

Venetian School.

TITIAN, Copy from

369. Hagar and Ishmael in the Wilderness.
Painted for the church of Santa Maria Maggiore in Rome by Titian between 1543 and 1548.
Presented by Dr. Joseph H. Warren (Bowd. M.D., 1853), 1882.

Italian School.

370. Portrait of a Monk in White; called "Savonarola."
Presented by R. P. Manson, Esq.

French School.

FRÈRE, CHARLES THÉODORE

Born in Paris, 1815. Pupil of J. Cogniet and Roqueplan.

371. Street in Cairo.
Presented by the Misses Walker, 1894.

German School.

372. Bacchanalian Scene.
Presented by the Phi Alpha Society.

Austrian School, Contemporary.

RIESEL

373. Italian Mother and Child.
Presented by Rev. Austin L. Park (Bowd. Hon. A.M., 1878), 1882.

English School.

REYNOLDS, SIR JOSHUA

Born in Plympton, Devonshire, 1723; died in London, 1792.

374. Portrait of Sir Joshua, wearing spectacles.

Presented by Dr. E. H. Leffingwell.

American School.

SMIBERT, JOHN, Attributed to

Born in Edinburgh, 1684; died in Boston, 1751.

375. Life-size Portrait of General Samuel Waldo.

Grandfather of Mrs. Gen. Knox, whose mother was Hannah, second wife of Hon. Thomas Flucker.

Bequeathed with Nos. 376-8 by Mrs. Lucy Flucker Thatcher, 1855.

COPLEY, JOHN SINGLETON

Born in Boston, 1737; died in London, 1815.

376. Portrait of Thomas Flucker, Esq.

Colonial Secretary, Province of Massachusetts Bay; father of Mrs. Gen. Knox and brother-in-law of Gov. Bowdoin.

Bequest of Mrs. Thatcher.

377. Three-quarter portrait of Judith Bowdoin.

Sister of Gov. Bowdoin and first wife of Thomas Flucker, Esq., above mentioned.

Bequest of Mrs. Thatcher.

STUART, GILBERT, Copy by Hoyt from

378. Portrait of General Henry Knox.

Copied, with the omission of slight details, from the original now in the Museum of Fine Arts, Boston.

Bequeathed by Mrs. Lucy Flucker Thatcher, daughter of General Knox. Received in 1880.

WÜST, ALEXANDER

379. The Torrent of Romsdal, Norway, 1869.

Presented by Dexter A. Hawkins, Esq. (Bowd. 1848), 1881.

ARTIST UNKNOWN

380. Portrait of Rev. Samuel Stillman, D.D.

Born in Philadelphia, 1737; died in Boston, 1807.

381. Portrait of Hon. Silas Lee of Wiscasset, M.C.,
Trustee of the College, 1799-1814.

Presented by Mrs. P. S. J. Talbot of East Machias.

382. Portrait of Mrs. Lee.

Companion piece to No. 382.

383. Portrait of Judge David Sewall, LL.D.

Justice of the Supreme Court of Massachusetts and Judge
of the U. S. District Court of Maine. Member of first Board
of Overseers of the College and President of the same for
fourteen years.

384. Portrait of President William Henry Harrison.

Presented by Alison Owen, Esq., of Cincinnati, Ohio.

Chinese, under European influence.

385. Portrait of Chinese Gentleman.

Unknown Schools.

386. Portrait of John Calvin.

Replica or old copy of portrait in Geneva Public Library.

Presented by Hon. Charles H. Upton (Bowd., 1834), U. S.
Consul at Geneva.

387. Portrait of "Joannes Ludovicus Beringer, Med-
icinæ Doctor.

Natus 1630; 27 Novembris: mortuus 1700; 22 Septembris."

388. Portrait of a Young Man, supposed to be Kepler;
large, white collar.

Presented, through Mr. Chase, by R. P. Manson, Esq.

389. Storm at Sea.

390. Landscape.

Companion piece to No. 389.

Presented by William B. Walter, Esq.

391. Scene in the Life of Moses. Painted on metal panel.

Presented by Mrs. Mary S. Seavy.

392. Old English carved oak chair.

Made in 1630; brought to America probably in 1635 by the ancestors of the Dennis family of Ipswich, Mass.

Presented by E. Wilder Farley, Esq., of Newcastle, Me., June, 1892.

THE VIRGINIA DOX COLLECTION.

Presented by Miss Virginia Dox and Oliver Crocker Stevens, Esq. (Bowd. 1876), and exhibited in Case V. °

American Antiquities.

Prehistoric "Toltec" relics found in the ruins of a buried city, one mile north of San Mateo, New Mexico. The ruins have been but partially explored.

393. Pitcher with indented edge.

Its peculiar beading or edge is said to be found only on the earliest pottery.

394. Pitcher.

395. Pitcher.

396. Jar with indented edge.

397. Jar.

398. Spherical Jar.

Found inverted in the little stone fire-place in the first room which was opened in the city.

399. Sun-stone or Fetich, exceedingly rare.

“In Pueblo worship it was the practice of the priests to grind the stone under water in a dish, then drink some of the water, and throw the rest toward the sun, praying for joy in their hearts, and blessings on their crops.”

400. Stone axe.

401. Stone axe.

402. Broken pottery from the ruins, among which there are very many fragments.

403. Bones of human skeleton found in the first room excavated.

See No. 398. The skeleton was lying in front of the door.

404. Pieces of flint from the ruins.

405. Flint knife, highly polished on both sides.

406. Dish found upside down near one of the walls.

Native American Art.

On the lower shelf of the upper part, and in the lower part of this case are exhibited numerous labeled objects made by Indians, Osage, Navajo, Apache, Delaware, Passamaquoddy, Alaskan, and other tribes. Limited space prevents enumeration here of other than the following objects:

407. Pueblo pottery, sixteen pieces, made in different Indian villages in New Mexico.

The shallow dish with flowers painted around the rim has on it the name of the Indian who made it.

408. Osage shell brooch, worn only by men.

409. Navajo blanket.

Woven for Miss Dox by a Navajo squaw at San Mateo, N. M., in front of the mud hut occupied at the time by Miss Dox as her missionary residence.

410. Osage ornaments.

Twelve or fourteen of the little silver earrings are worn in each ear, the lobe of which is pierced in three places.

411. Passamaquoddy purse, made from seal skin.

412. Delaware money-bag.

413. Alaskan Chilcat Indian woman's work, Klakatak.

Large basket of highly-colored root fibres.

414. Bag made of bear skin.

The last two objects were the dying gift of a poor Chilcat woman to Miss Dox, by whom they are loaned to the College.

THE WILLIAM A. HOUGHTON COLLECTION**Japanese and Chinese Art.**

Exhibited in Cases I.-IV. and on the walls of the eastern half of the gallery.

Loaned by Professor and Mrs. Houghton.

CASE I.**Lacquers.**

1. Prince's food box of lacquer, old; gold and silver decorations.
2. Prince's picnic box, old gold lacquer; heraldic crest on the end. Two saki (wine) bottles of black tin with lacquer stoppers, and a saki cup. Richly decorated.
3. Smoking case, old gold lacquer; silver trimmings, fire box, and oxidized silver pipe.
4. Obi (sash) box formerly belonging to the Tycoon's family, marked with his crest.
5. Oblong old red lacquer tray, richly carved.
6. Old gold lacquer box, inlaid with mother-of-pearl.

7. Obi box, tied with purple cord ; old gold lacquer.
8. Medicine box in six compartments ; finest old gold lacquer.
9. Medicine box in three compartments, with cornelian slide and carved wooden netsuke, used to prevent its slipping through the girdle.
10. Three saki cups ; old gold lacquer.
11. Small box with Tycoon's crest ; old gold lacquer.
12. Small lacquer tobacco box.
13. Four lacquer stands for holding food at the tombs of the dead.
14. Small shrine with bronze figure ; very old.
15. Carved wooden figure of a goddess, six-armed, and standing on a lotus blossom.
16. Tortoise-shell plate, lacquer decorations.
17. Four square lacquer trays with gold decorations.
18. Lady's steel mirror in lacquer case.

CASE II.

Bronzes and Porcelain.

1. Pair of red bronze vases, very old ; richly carved in relief with foliage and birds. Two handles. Ht., M. 0.49.

Presented to Professor and Mrs. Houghton by the Japanese government.

2. Bronze vase inlaid with silver, dragon decorations. Over five hundred years old. Ht., M. 0.335.
3. Old bronze vase, grape-vine decorations in relief. Two handles. Ht., M. 0.325.
4. Old bronze dragon flower-vase. Ht., M. 0.24.
5. Old bronze flower-vase.

6. Bronze flower-vase inlaid with silver. Ht., M. 0.295.
7. Modern bronze flower-vase with gold and silver inlaying. Ht., M. 0.27.
8. Pair of Satsuma vases with figure decorations. Chrysanthemum band around the base. Ht., M. 0.45.
9. Satsuma fish and man.
10. Kioto vase, figure decoration. Ht., M. 0.31.
11. Old Kioto incense burner with copper cover. Ht., M. 0.18.
12. Narrow-necked Imari saki bottle. Very old. Ht., M. 0.3.
13. Pair of fruit dishes, plum blossom and chrysanthemum decorations.
14. Plate. Old; very rare.
15. Imari plate; copy of unique old porcelain.
16. Old blue plate; eight-sided.
17. Small plate with storks in relief.
18. Old Imari plate, decorated in eight compartments.
19. Old blue and white plate; stork and flower decorations.
20. Ivory netsuke.

CASE III.

Bronzes, Block Tin and Porcelain.

1. Large bronze incense burner with dragon base. Old. Decorated in high relief. The cover—an old Japanese warrior. Ht., M. 0.6.
2. Old bronze mythological piece; horse and two riders. Ht., M. 0.46.

3. Stork incense burner, from a temple where it had been in use two hundred years. Ht., M. 0.58.
4. Brass temple candlestick with stork and lotus decorations representing immortality. Ht., M. 0.35.
5. Block-tin tea-jar with plum blossom decoration. Very old. Ht., M. 0.3.
6. Old Chinese "sang-de-bœuf" jar. Ht., M. 0.58.
7. Satsuma incense burner; dragon lid. Ht., M. 0.35.
8. Old Satsuma vase with Tycoon's crest. Ht., M. 0.33.
9. Early Satsuma flower-vase; bamboo pattern; flower decoration. Ht., M. 0.35.
10. Flower-vase of Goski blue. Ht., M. 0.35.
11. Large Imari jar with cover, for holding lacquer. Ht., M. 0.54.
12. Sage-green vase; dragon decoration in relief. Ht., M. 0.42.

CASE IV.

Porcelains and Bronzes.

1. Eighteen Imari plates; blue and white.
2. Two Kaga plates; gilt decorations.
3. Hibachi (fire brazier) from Nagasaki; six-sided.
4. Kaga fruit dish.
5. Stone-ware saki bottle; gourd-shaped with lacquer decorations.
6. Old bronze flower-vase; two circular handles; inlaid with silver. Ht., M. 0.28.
7. Bronze flower-vase. Ht., M. 0.375.
8. Small stork incense burner. Old. Ht., M. 0.38.

9. Very old Chinese incense burner of copper ; enameled.
Ht., M. 0.42.
10. Small Imari jar for holding lacquer. Ht., M. 0.38.
11. Imari flower vase of unique design. Elephant's head
handles. Ht., M. 0.28.
12. Lacquer placque ; basket of flowers.
13. Chinese sandal-wood carved box.

Kakemono.

Nos. 1-12 were collected and described by Mr. E. F. Fenollosa of the Museum of Fine Arts, Boston.

1. Goddess Seiobo, by Kano Seisen, about 1840.
2. The Three Laughers, by Kano Kasunobu, about 1680.
3. Old Plum, artist unknown, about 1400.
4. Fujiyama, by Hara Zaisho, about 1830.
5. Turojin, by Kano Isen, about 1825.
6. Hotei, by an early Kano, about 1575.
7. Court Dance, by Kano Tosetsu, about 1750.
8. Benten, by Kano Yasunobu, about 1655.
9. Set of three, Scenes in Kioto, by Bunrin, about 1850.
11. Set of three, Peacock and Botans by Keishu, about 1840.
12. Set of three, Turojin and Storks, by Kano Totei, about
1850.
13. Caricature of a Daimio's (prince's) procession, modern.
14. Death of Buddha, old, from a temple.
15. Pair, flowers, modern.
16. Buddhist Inferno, one of a series of six.
17. Pair, representing scenes from Japanese mythology, old.
 1. Creation.
 2. The god of war, Hachiman.

Screens.

1. Scenes from a Japanese novel written by a woman, the earliest native novelist, eight hundred years ago. Two hundred years old.
 2. Pair, representing scenes from Japanese mythology, very old.
-

In Case IV. is also exhibited :

484. An image of Gaudama, the fourth Buddha, marble from Sagaing, Upper Burma, and is of Burman workmanship.

The idol is about fifty years old and was presented by a Buddhist priest at Henzada, Burma, in 1893 to Rev. John E. Cummings and by him to the Bowdoin College Y. M. C. A. Presented by Bowdoin Y. M. C. A., 1895.

485. Coin of Syracuse, silver, in very fine condition ; the obverse represents Persephone crowned with ears of grain and surrounded by dolphins. The reverse, in addition to the three-legged symbol (triskelis) which denotes Sicily, shows a quadriga and the inscription $\Sigma\text{Υ}\text{Ρ}\text{Α}\text{Κ}\text{Ο}\text{Σ}\text{Ι}\text{Ω}\text{Ν}$, below which is a symbol (of a magistrate?). It was struck under Agathocles, between 317 and 310 B.C.

The gift of E. P. Warren, Esq., of Lewes House, Lewes, Sussex, England.

486. Etruscan Oxybaphon, nearly identical in form with No. 493 in Mr. Edward Robinson's Catalogue of Greek, Etruscan and Roman vases, Museum of Fine Arts, Boston.

Red-figured decoration :

- a.* Winged male figure, flying and holding wreath in left hand.
- b.* Seated female figure.

Height, M. 0.27 ; diameter, M. 0.29.

Presented by John Duveen, Esq.

BASEMENT.

THE ASSYRIAN ROOM.

The five gypsum slabs are carved in bas-relief and have cuneiform inscriptions. Their color is a soft grey. The inscriptions, identical on each slab, according to the translation by Rev. Selah Merrill, D.D., the Orientalist, are contemporary records of the deeds of King Assur-natsir-pal, 883-858 B.C. They were presented in 1857 by Henri Byron Haskell, Esq. (Bowd. M.D., 1855), missionary physician at Mosul, on the Tigris, opposite the mounds of Kouyunjik, the site of Nineveh; received in 1860. Like the other Assyrian slabs in this country, all received between 1850 and 1860, they are of a thickness one-half to one-third of their original dimension. They were also sawn in two for convenience in transportation. Dr. Haskell proposed to dispatch them on the backs of camels to Beirût and thence to Boston by ship, but they were ultimately sent viâ the Tigris, the Persian Gulf and Bombay.

487. Two human figures, winged, with birds' heads, each facing inward and holding the cone to the symbolical tree. Inscription across the upper half of the stone.

Width, 7 feet; height, 4 feet 5 inches; thickness, $5\frac{1}{4}$ inches.

488. Winged human figure of superior workmanship, and in fine preservation. Figure in profile facing to the right and holding the cone in his right hand.

Width, 4 feet $10\frac{1}{2}$ inches; height, 7 feet 6 inches.

489. Two figures, one of which is a hunter. The faces of both figures are badly mutilated. The inscription of twenty-two lines is across the middle of the slab and is unique, in America at least, as to the size of its large characters, nearly $1\frac{3}{4}$ inches in height.

Width, $6\frac{1}{2}$ feet; height $5\frac{1}{2}$ feet; thickness, 6 inches.

490. Winged figure, in profile facing to the left and holding the cone to the tree, one-half of which is represented on the slab.

Width, 6 feet 1 inch; height, 7 feet 7 inches; thickness, 5 feet.

491. A group of three figures, and part of a fourth, the king in his hunting dress, behind him two eunuchs holding a parasol over his head; in front of the king and facing him a right arm raised and holding an object towards the king's head-dress. Unique in America as to the subject.

Width, 2 feet 7 inches; height, 3 feet 2 inches; thickness, $5\frac{1}{2}$ inches.

CHAPEL.

CHAPEL WALLS.

The north wall, divided into six panels, has frescoes representing scenes from the New Testament, arranged in chronological order.

After JALABERT, CHARLES FRANÇOIS

Born at Nimes, 1819. Pupil of Paul Delaroche.

1. The Annunciation, painted in 1860 from the proceeds of the sale of one of the Bowdoin Paintings: Danaë and the Golden Shower.

After CORNELIUS, PETER VON

Born in Düsseldorf, 1783; died in Berlin, 1867.

2. The Adoration.
Presented by a Gentleman, 1858.

After ———, by FRANCIS LATHROP.

3. The Baptism of Jesus.
Presented by citizens of Brunswick, in memory of Dr. John D. Lincoln (Bowd., 1843), 1877-8.

After RAPHAEL, by FRANCIS LATHROP.

4. The Transfiguration.
Presented by Mrs. William S. Perry, in memory of her husband, 1877.
After Raphael's cartoon.

5. Peter and John at the Beautiful Gate.

Presented by Hon. Bellamy Storer of Cincinnati, 1856.
After Raphael's cartoon.

6. Paul at Mars Hill.

Presented by Mr. and Mrs. Jared Sparks, 1856.

The South Wall has scenes illustrative of Old Testament events.

After RAPHAEL, by CHARLES OTTO of New York.

1. The Archangel Michael, popularly known as "St. Michael and the Dragon."

Presented by the Class of 1866.

After HIPPOLYTE FLANDRIN (1809-1864), by F. P. VINTON.

2. Adam and Eve. Painted on canvas.

Presented by Henry J. Furber, Esq. (Bowd., 1861), 1886.

LATHROP, FRANCIS.

Born on the Pacific Ocean, near the Sandwich Islands, 1849;
pupil of Farrer, New York, and of the Royal Academy,
Dresden.

3. Moses Giving the Law to the Children of Israel.

The "Aaron," at the left, is a portrait of Professor Jotham B. Sewall.

Presented by the Class of 1877.

4. The fourth panel is to be filled by a painting not yet in place, donated by a member of the Class of 1866.

Panels 5 and 6 on this wall and the two half panels at the east end are still without paintings.

LIBRARY.

HOUDON, JEAN-ANTOINE (1741-1828)

492. Benjamin Franklin. Plaster Bust.

Presented by Dr. Franklin to Benjamin Vaughan, Esq.,
who donated it to the College.

JACKSON, J. A.

493. Governor William King. Plaster Bust.

CRAWFORD, THOMAS (1814-1857)

494. Professor George W. Greene (Bowd., LL.D., 1875).

Plaster Bust. Rome, March, 1840.

Presented by Professor H. W. Longfellow, 1879.

CLAVENGER, SHOBAI VAIL

Born at Middletown, O., 1812; died at sea, 1843.

495. Hon. Jeremiah Mason (Bowd., LL.D., 1815).

Plaster Bust.

Presented by his son, Robert M. Mason, Esq., 1861.

MEMORIAL HALL.

Memorial Tablets.

Nine bronze tablets, bordered with leaves of oak and other trees native to the State of Maine are set in the east wall of the upper or principal hall. The inscription on the first is as follows :

HERE INSCRIBED ARE THE NAMES
OF THOSE GRADUATES AND STUDENTS OF BOWDOIN COLLEGE,
WHO SERVED IN THE WAR TO MAINTAIN THE UNION IN ITS
TIME OF PERIL,
1861-1865
AND TO PERPETUATE THE GOVERNMENT OF THE PEOPLE,
BY THE PEOPLE FOR THE PEOPLE OF THE UNITED STATES OF
AMERICA.

The classes represented are 1821 to 1872, and include two hundred and ninety names. The entire number of living graduates in 1864 was less than twelve hundred.

Presented by Gen. Thomas H. Hubbard (Bowd., 1857), LL.D.

Portraits and Busts.

CATALOGUED IN ALPHABETICAL ORDER.

BADGER, T.

496. Rev. William Allen, D.D., third President of the College.

Presented by his children, 1871.

After WILLIAM M. HUNT, by ALFRED ORDWAY, 1881.

497. Governor John A. Andrew (Bowd., 1837), LL.D.

Presented by a friend.

MEANS, MISS EMILY A., of Andover, Mass. (a grand-niece of President Appleton).

498. Rev. Jesse Appleton, D.D., second President of the College.

Painted from the first engraving of Dr. Appleton, executed soon after his decease.

Presented by his grandchildren, 1880.

WILLARD

499. Ex-Senator James W. Bradbury, LL.D. (Bowd., 1825).

Presented by Mr. Bradbury.

JACKSON, J. A.

500. Gen. Joshua L. Chamberlain, 1868 (Bowd., 1852), LL.D., sixth President of the College. Plaster Bust.

Presented by Gen. Thomas W. Hyde (Bowd., 1861), 1881.

O'CONNOR, A.

501. George Barrell Cheever (Bowd., 1825), D.D., 1892. Plaster Medallion.

502. Henry Theodore Cheever, D.D. (Bowd., 1834), 1892. Plaster Medallion.

Presented by Dr. H. T. Cheever.

AKERS, PAUL of Portland (1825-1861)

503. Professor Parker Cleaveland. Plaster Bust.

Presented by the sculptor.

504. Senator William Pitt Fessenden (Bowd., 1823), LL.D.

Presented by the children of his sister, Mrs. Ellen F. Lincoln.

-
505. Professor Frederick Gardiner, D.D. (Bowd., 1842).
Crayon Portrait.
Presented by his family.

JOHNSTON, ALEXANDER

Born in Edinburgh, 1816.

506. Nathaniel Hawthorne (Bowd., 1825); from photograph.
Presented by friends.

-
507. General Oliver O. Howard (Bowd., 1850), LL.D.
Presented by his classmates.

SIMMONS, FRANKLIN

Born in Maine, 1841.

508. Dr. Isaac Lincoln (Harv., 1800), Bowdoin Overseer,
1805-1868. Plaster Bust, 1861.

LONGFELLOW, ERNEST W.

Born in Cambridge, 1845. Pupil of Couture.

509. Henry Wadsworth Longfellow (Bowd., 1825),
LL.D., D.C.L. (Oxford).
Presented by Hon. John C. Dodge (Bowd., 1834),
LL.D., 1881.

BROCK, THOMAS, A.R.A.

510. Henry Wadsworth Longfellow. Plaster Bust, 1884.
From the marble in Westminster Abbey.
Presented by the Hon. Francis Bennoch of London,
1886.

-
511. Hon. William Martin, one of the first Trustees of the College, 1794-1813.

Enlarged from a miniature.

Presented by his great-grandsons, Edward P. Payson, Esq. (Bowd., 1869), and William M. Payson, Esq. (Bowd., 1874).

BADGER, T.

512. Rev. Joseph McKeen, D.D., first President of the College.

Presented by his granddaughters, Misses E. F. and A. F. McKeen.

513. Professor S. P. Newman.

Loaned by his daughters.

VINTON, FREDERICK PORTER

Born in Bangor, 1846. Pupil of W. M. Hunt and of Bonnat.

514. Professor Alpheus S. Packard, D.D., from life.

Presented by a large number of the alumni through Hon. W. D. Northend (Bowd., 1843), LL.D., 1881.

SIMMONS, FRANKLIN

515. Professor Packard. May, 1861. Plaster Bust.

LAWSON, THOMAS B.

516. President Franklin Pierce (Bowd., 1824), LL.D.

Presented by Col. Thomas W. Pierce, 1883.

COOPER, of New York, 1819

517. Hon. Stephen Sewall of Winthrop.

Founder of a scholarship in the College.

Presented by Mrs. Matilda Sewall Snow.

-
518. Professor William Smyth, D.D.
Presented by his family.
-

519. Hon. John S. Tenney (Bowd., 1816), LL.D.
Presented by his wife, 1872.

OSGOOD

520. Benjamin B. Thatcher (Bowd., 1826).
Received at the hand of George Thatcher, Esq., 1862.

DEXTER, HENRY

521. Benjamin B. Thatcher (Bowd., 1826). Plaster Bust.
Presented by George A. Thatcher, Esq., 1882.

UHLE, B.

522. Henry Winkley, Esq., founder of the Winkley Professorship of Latin.
Presented by Mr. Winkley.

VINTON, FREDERICK PORTER

523. Rev. Leonard Woods, D.D., LL.D., fourth President of the College.
From photographs.
Presented by a large number of the alumni through
Hon. W. D. Northend (Bowd., 1843), LL.D., 1881.

SIMMONS, FRANKLIN

524. President Woods. April, 1860. Plaster Bust.

MASSACHUSETTS HALL.

Cleaveland Cabinet.

525. Professor Parker Cleaveland (Harv., 1799).
Presented by his son-in-law, Hon. Peleg W. Chandler (Bowd., 1834), LL.D.

BADGER, T.

526. Hon. Frederick Allen, LL.D.
Presented by Mrs. Margaret Allen Elton.
527. Mrs. Hannah Bowen Whipple, wife of Frederick Allen, Esq.
Presented by his daughter, Mrs. Elton.

KING, JOHN C., of Scotland

528. Mrs. Frederick Allen. Plaster bust, from a death mask.

BADGER, T.

529. Augustus O. Allen (Bowd., 1848), when a youth ;
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Presented by his sister, Mrs. Elton.

O'CONNOR, A.

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Presented by Professor Henry L. Chapman, D.D.
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Presented by Professor Chapman.

WINTHROP HALL.

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Presented by a member of the Class of 1874.

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