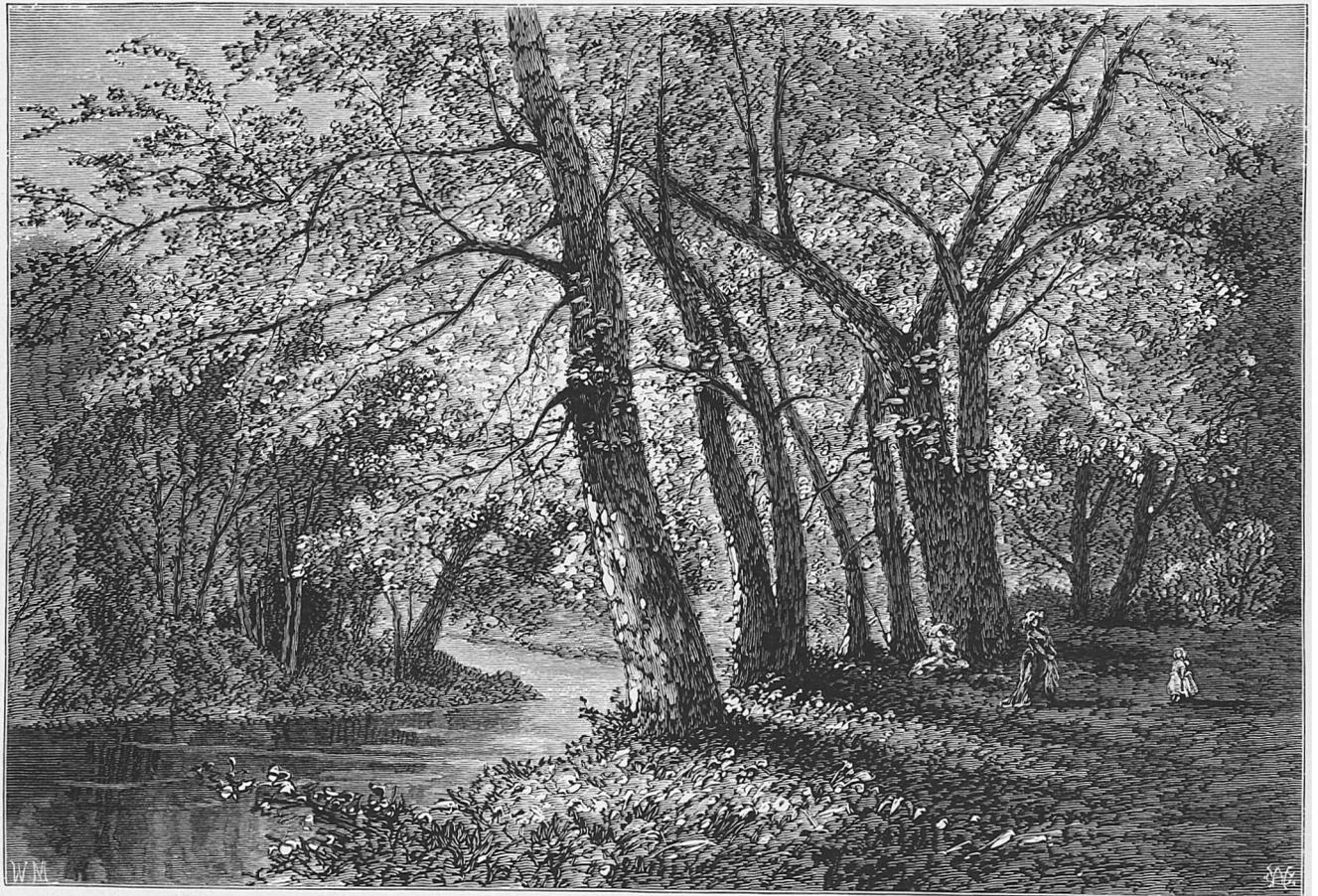


made his second visit to Europe, and spent seven years in London. Those years Mr. Cropsey even now contemplates with extreme satisfaction, and with utmost readiness to relive them should Destiny so decree. He was a regular exhibitor at the Royal Academy exhibitions, and found easy sales for his pictures both within and without Burlington House. He was presented to the Queen. He became acquainted with Mr. Ruskin and other literary and artistic luminaries, in whose radiance he delighted to gird up his loins. 'Richmond Hill,' one of his characteristic works, found a purchaser in Mr. James McHenry; and 'Autumn on the Hudson River' was sold while hanging in the International Exhibition of 1862. To that great fair he was an assistant commissioner, and for services rendered there he received a medal. About this time he made illustrations for Poe's works, for 'The Poets of the Nineteenth Century,' and for Moore's poems. The originals for these designs are now owned by Mr. Tom Taylor. The London pub-

lisher, Mr. Gambart, possesses a series of sixteen oil-paintings representing American scenery.

Mr. Cropsey came back to America in 1862, and painted two more pictures for Mr. McHenry, of London, entitled 'Wawayanda Valley' and 'Ramapo Valley.' His 'Bonchurch' and 'Bridge at Narni' were bought by Mr. Butterfield, of England. At the Centennial Exhibition he was represented by his 'Old Mill,' which received a medal and diploma, and was engraved for the Centennial catalogue. The artist's capacity for architectural work displayed itself in his supervision of Mr. George M. Pullman's house at Chicago; in his building of the same gentleman's cottage at Long Branch; and, more recently, in his construction of the beautiful stations on the Metropolitan Elevated Railway in New York.

Mr. Cropsey's pictures are known as well and as widely as those of any other American painter. Especially of later years, they have displayed perhaps an undue emphasis of local colours. Most



*Sunny Banks of the Ausable.—From a Painting by Horace W. Robbins.*

of them depict autumn scenes, in which the foliage usually approaches splendour; and all of them speak of an earnest appreciation of and delight in natural beauty.

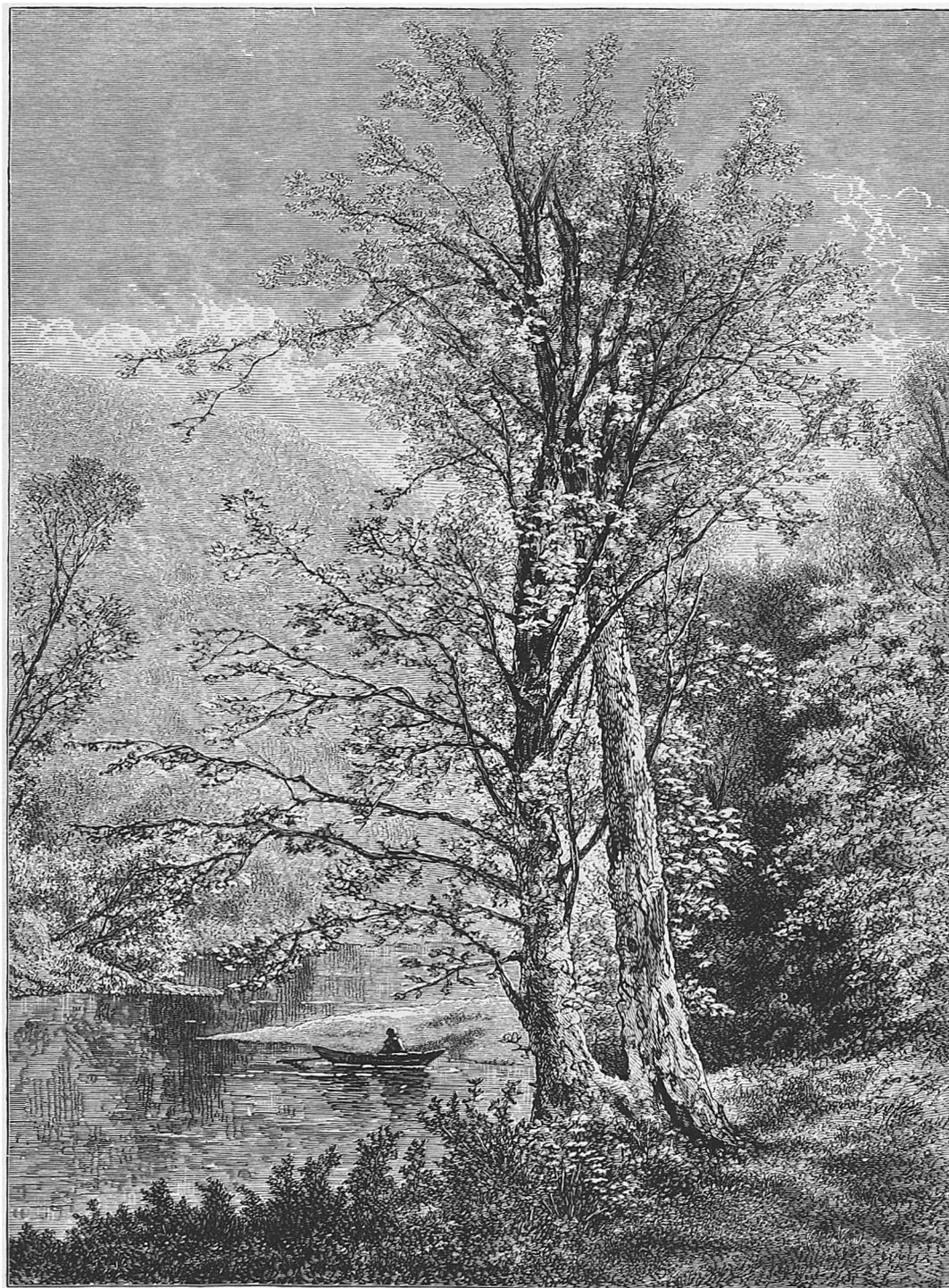
MR. HORACE WOLCOTT ROBBINS was born in Mobile, Alabama, on the 21st of October, 1842. His father and mother, who were natives of New England, removed to Baltimore in 1848, and in a few years placed him in Newton University in that city. After taking lessons in drawing of August Weidenbach, a German landscape-painter, he went to New York and entered the studio of Mr. James M. Hart. In 1863 he was elected a member of the Century Club, and in 1864 an Associate of the National Academy. In 1865 he visited the island of Jamaica in company with Mr. F. E. Church, and sketched industriously for several months. Then he crossed the Atlantic to England; spent many weeks in Holland in the presence of the landscapes of Ruysdael, Hobbema, and other masters, and opened a studio in Paris, where he was fortunate enough to receive some instruction from Rousseau, and to meet Fromentin, Diaz, and similarly distinguished men.

In 1866 Mr. Robbins sketched in Switzerland, and again took a studio in Paris. The next year was the year of the great International Exhibition in that city—a season of unusual opportunities, which he proceeded to make the most of. He returned to New York in the autumn of 1867, and has painted seven or eight landscapes annually ever since. His summers have been passed principally in the Farmington Valley, in Connecticut, where he found the materials for his 'Roadside Elms' and 'Mount Philip,' which were exhibited in the Goupil Gallery in New York. His views in Virginia, New Hampshire, Vermont, Maine, Jamaica, Germany, France, and Switzerland, embrace landscapes of widely-varied beauty.

MR. WYATT EATON was born in Philipsburg, a small village of two hundred and fifty inhabitants, on Missisquoi Bay, a part of Lake Champlain, in Canada, on the 6th of May, 1849. His parents were Americans. At the age of eighteen he came to New York City in order to study drawing from the antique in the school of the National Academy of Design. In those days the institu-

tion had no regular professor. Mr. Edwin White, Mr. Emanuel Leutze, Mr. Henry Peters Gray, and Mr. George A. Baker, by turns furnished the instruction received by the students, one of the four giving two weeks' services, and then being succeeded by another one. The views and monitions promulgated by Mr. White were in pleasing contrast with the teachings of Mr. Leutze, Mr.

Gray, and Mr. Baker, each one of whom also presented a similar contrast when in juxtaposition with either of the other two. "Every teacher," says Mr. Eaton, "contradicted every other teacher—a decided advantage to the pupils, because it made them think for themselves, and threw them upon their own resources." Having become acquainted with Mr. J. O. Eaton, a portrait-painter



*Morning.*—From a Painting by Horace W. Robbins.

of repute in the city, but not a relative of Mr. Wyatt Eaton, the latter entered his studio the next year. During the summer of 1868 he painted portraits at his father's house in Canada. He continued to paint portraits in the summer months in his father's house, and in 1870 produced his first landscape with figure—a picture called 'The Farmer's Boy,' a youth standing on a log in the fields, and whistling with his fingers. In spite of very natural crudeness in execution, the work displayed true poetic feeling and

pictorial instincts. Two years afterwards he went to Europe. In London the later landscapes of Turner were the source of his chief pleasure and deepest inspiration; beside their bright, clear colours the efforts of the old masters in the National Gallery seemed dark and discoloured. He drank full draughts from that Pierian spring. The works of Mr. Whistler also, especially their decorative qualities, attracted him strongly, and the courtesies accorded him by that artist were very helpful and opportune. The

renewed sight of the old masters in the Louvre awakened his profound admiration. In pursuance of his original intention, he entered the *atelier* of Gérôme (in the *École des Beaux-Arts*), a room about fifty feet square opening from an anteroom used for the hanging of hats and overcoats and for the study of the antique. Gérôme went there twice a week during the season, and stayed an hour at each visit, criticising the performances of about sixty pupils. When the composition was a large one, too large to be brought conveniently to the *atelier*, he went to the student's own studio, and examined it there, charging, of course, nothing for his services in either place. Mr. Eaton began to draw from life, and, at the end of six months, to paint. During the winter he became acquainted for the first time with the works of Corot, Millet, Diaz,

Rousseau, and Dupré—and was allured to Barbizon, a village on the outskirts of the forest of Fontainebleau, because Millet lived there. Half of his time for the next four years was spent in and near Millet's house. Gérôme he respected as a great teacher of *technique*; Millet he revered as a great master of art.

The winters in Paris brought him again under the instruction of Gérôme. In 1874 he painted his 'Reverie'—a woman leaning against the mantel, her face in full light and reflected in the mirror—and exhibited it in the *Salon* that year.

In the spring of 1875 he began to make studies for his 'Harvesters at Rest,' which we have engraved, and in the spring of the next year painted the picture. The growth of this work was in this wise: First, the artist made a preliminary sketch just as he



*Harvesters at Rest.*—From a Painting by Wyatt Eaton.

was leaving Paris for his summer stay in Barbizon. The subject he had had in mind for several years, and had intended to express it in a scene in the interior of a house into which a labourer, after his day's toil, was entering, while his wife, with a child in her arms, was waiting to welcome him. During the harvest of the previous season, however, a scene in a wheat-field had induced him to carry out the idea in the open air instead of within-doors. On arriving at Barbizon, he began to make studies in colour and drawings for the picture—in rye-fields, so it happened, whose appearance is not dissimilar to that of wheat-fields—all the studies and drawings being in hand simultaneously, some of them being very slight and meagre; others, like the study of the distant village, elaborate. The picture was a composition throughout, and, while no part of it was a literal transcript, every part was founded upon a separate study from Nature.

To the New York Academy Exhibition of 1875 Mr. Eaton sent

his 'Reverie,' the hanging committee refusing one of his landscapes with figures, which two years afterwards was accepted by another hanging committee in the same place. He returned to Canada in the summer of 1876, after an absence in Europe of four years, and painted portraits in Montreal. While on a visit to New York City in January, 1877, he was offered the position of instructor in drawing in the schools of the Cooper Institute, an offer which he gladly accepted because it enabled him to widen the range of his opportunities for study, and to increase the sympathy of his environment. Early in 1878 he made a portrait-drawing of the late Mr. William Cullen Bryant, who gave him eight or nine sittings. The work was an order from *Scribner's Magazine*, was engraved for that periodical by the artist Cole, and is said to have been pronounced by the most intimate friends of the poet the best portrait of him ever produced. His latest pictures are portrait-drawings of Longfellow, Emerson, and Whittier.