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as if she were about to take a step toward each one who draws near her. Here, too, are other beautiful women of Sir Joshua's day whose beauty might never have been known but for his brush: Jane, Countess of Harrington, Lavinia, Countess Spencer, Georgiana Duchess of Devonshire, Frances, Marchioness Camden, and Mrs. Edwin Lascelles afterwards Lady Harwood.

Here, too, are other beautiful women of Emma, Lady Hamilton. It is said that she was his model for some 40 pictures and that he painted her as Cassandra, St. Cecilia, Calypso, Magdalen, Jean of Arc, and many times as just her own beautiful self.

The 10 Gainsborough paintings in the Huntington gallery seem to arouse the liveliest interest of everyone. This is due perhaps to a report that Mr. Huntington paid the Duke of Westminster something over \$500,000 for "The Blue Boy," one of the best known of Gainsborough's portraits.

One of Gainsborough's critics has said that this picture "leans more toward the solid painting of those middle years of the painter's career than to the ethereal quality of his last work." His works have a poetical quality and a delicacy that comes out most in his portraits of feminine loveliness. Juliana, Lady Petre is ravishingly beautiful" says one critic. "Penelope Viscountess Ligonier," writes another "Stands beside a pedestal and statue with billowy drapery in the back ground. Her lovely presence evoked with an unstudied artless stroke," and thus the critics have tried to express the charm that can only be felt by those who actually see these great paintings. Gainsborough painted many regal beauties of his day. Portrait work brought him more money than landscapes. His single landscape in this collection "The Cottage Door" a beautiful picture, too—is interesting when we remember that Gainsborough here presents the sort of thing he liked best to do.

It is impossible to tell about all the pictures in the Huntington mansion. A description of one of Sir Thomas Lawrence's called "Pinkie" must suffice. It is a full length portrait of Sarah (1783-1795) only daughter of Charles and Elizabeth Barrett Moulton, and an aunt of Elizabeth Barrett Browning. Here the aunt who died at 12 years of age is a little girl standing and looking shaply out with great animation.

She wears a white dress with a pink sash. Both the sash, the long pink ribbons of her hat are floating in the wind. The background is a landscape with the most of it blue sky and scattered clouds. Looking at the picture from across the room one sees on one side of a door "The Blue Boy" and on the other side this joyous little girl in white and pink. Something over \$375,000 was paid for "Pinkie" and something over \$500,000 for "The Blue Boy." These two pictures then represent very nearly \$1,000,000. One wonders how much Thomas Gainsborough and Thomas Lawrence received for them. Not much as prices go today, but still there are no regrets. These lovely paintings hang where the artists powers can be seen to good advantage. They hang in the beautiful California mansion of the late Henry E. Huntington who generously gave them to the public. In such a place one realizes more keenly the skill of Reynolds, Gainsborough and their artist contemporaries, and appreciates more fully why these masters deserve all the honor and praise we can bestow upon them.

After leaving the art gallery, visitors usually walk to the southern front of the Huntington mansion from which one has a fine view of the whole country to the south east. The house stands on the top of a hill and in front of it, is a great tiled platform with a stone balustrade and steps leading to the lawns and gardens toward the west. In the center foreground is a ragged California live oak and on either side of the platform stand pieces of statuary. From this platform one can see for miles in the distance. Beyond the sloping lawn are orange groves, then the little houses of San Moreno and San Gabriel, and away in the distance the purple hills. It is a scene not unlike Mr. Maxfield Parrish's "Dream Garden." The front of the residence is completely covered up to the eaves with trumpet vines, and when the writer was there they were covered with blossoms. On every side is a sweep of lawn. To the west of the house is a rose garden with walks under arches of pink and white roses. Beyond this garden is a wall through the gate of which one comes out upon a sunken Japanese garden. Steps lead from the gate onto a terraced walk. Both steps and walk are covered with arches around which cling wistaria vines. Above hang long clusters of lavender blossoms. The air is sweet with their odor. On the left is a Japanese pagoda with out walls in which stands a great Japanese bell. At the bottom of the garden is a picturesque pool spanned by a high Japanese bridge. A tall tree near the bridge drops its weeping branches into the water. On the opposite hill is a Japanese house with its doorway covered with wistaria.

By all means visit this beautiful estate. In its cactus garden alone are 350 varieties of cacti. Here you will enjoy nature's wonders as well as

man's skill. You will feel very grateful for all creators of beauty everywhere and you will rejoice in the generosity of the man who brought all these lovely things together and gave them to America—who gave us all an opportunity to see and enjoy what formerly was jealously treasured for the delight of only the privileged few.

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