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1. The Highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the lot so in dispute shall be immediately put up again and re-sold.

2. The purchasers to give their names and addresses, and to pay down twenty-five per cent. on the dollar in part payment, or the whole of the Purchase money, *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

3. The Lots to be taken away at the Buyer's Expense and Risk within three days from the conclusion of the Sale, and the remainder of the Purchase money to be absolutely paid, or otherwise settled for to the satisfaction of the Venders, on or before delivery; in default of which Messrs GEO. A. LEAVITT & Co. will not hold themselves responsible if the Lots be lost, stolen, damaged or destroyed, but they will be left at the sole risk of the Purchaser.

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GEO. A. LEAVITT & CO.

PREFATORY NOTE.

The collections described in the following catalogue have been gathered as opportunity offered, in many countries and during many years, by the owner for his own instruction and pleasure and the instruction and pleasure of his friends. He has been guided in making them by a careful and independent study of the arts and industries represented in them, and he parts with them now only because he is about to leave the apartments in which, during nearly a quarter of a century, they have been accumulating around him, for a possibly protracted residence abroad.

At the request of the Messrs. Leavitt, the owner of these collections has consented to the exhibition, but not to the sale, of a picture painted for him by Mr. W. L. Palmer, several years ago, of one of his apartments in the University Building, in which some of these treasures are introduced, and which, at the request of the artist, was loaned at the time when it was painted for exhibition at the Union League club in this city.

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CATALOGUE.

FIRST AFTERNOON'S SALE.

- 1 Kioto Vases, a pair.
- 2 Kioto Vases, a pair.
- 3 Japanese Cloisonné Box, broken.
- 4 A pair of Chinese Vases.
- 5 A pair of Chinese Vases.
- 6 Old Kioto Vase.
- 7 Chinese Crackled Vase, Kong-hee period.
- 8 Chinese Vase, incised decoration beneath the glaze, Kang-he period.
- 9 A pair of Nankin Vases.
- 10 Hawthorn Chinese Porcelain Tray, very rare, with the six marks.
- 11 Old Nankin Vase, blue and white, with dog Foo on cover.
- 12 Old Nankin Blue and White Vase, with the mythological stork.
- 13 Blue and White Vase, handsomely decorated, Kang-he period.
- 14 Blue and White Epergne, Ming period, handsomely decorated.
- 15 Pair of Japanese Card Receivers.
- 16 Japanese Teapot. The God of Contentment.

- 17 Chinese Cup, crackled, with four marks.
- 18 Japanese Vase, handsomely decorated with dragons, &c.
- 19 Fine Old Chinese Blue and White Plaque.
- 20 Old Ota Vase, flaring top, handsomely decorated.
- 21 Two Kioto Ash Receivers, with figures in relief.
- 22 Old Satsuma Teapot, with frogs in relief.
- 23 Chinese Grains-of-rice Bowl.
- 24 Old Chinese Saucer, with beautiful incised decorations.
- 25 Old Satsuma Jar, handsomely decorated in relief with red and gold.
- 26 Blue and White Antique Chinese Porcelain Flower Vase, with hawthorn blossoms.
- 27 A pair of Japanese Vases, with gilt decoration on red ground.
- 28 Rare Old Imari Saki-pot, with faucet.
- 29 Fine Sang de Bœuf Chinese Vase, Kang-he period, presented by How Qua, the great Hong merchant, to Mr. Paul Forbes.
- 30 A Gem in Old Satsuma, being a Teapot, handsomely decorated in gold and colors, with the poets of Japan to the number of more than 200 figures, a valuable and rare cabinet piece, on teakwood stand. Part of a set brought to this country from Japan, by Mr. Walsh, the son-in-law of Gen. Dix.
- 31 Antique Reticulated Hanging Vase, silver mountings. A valuable piece, with exquisite border of violet-blue at the base, and with a border of peculiar rose-pink around the top; Famille rose.
- 32 Blue and White Reticulated Chinese Cup; a fine cabinet specimen.
- 33 Japanese Kishu Jar, dark green and yellow.

- 34 Blue and White Cup, old Chinese, beautifully decorated, eight marks.
- 35 Two Small Chinese Saucers in Bamboo Covers.
- 36 Old Chinese Bowl, with variegated decorations on white ground; ring mark.
- 37 Small Nankin Blue and White Perfume Holder, turtle form. Rare and fine.
- 38 Japanese Perfume Bottle.
- 39 Rare Old Chinese Crackled Plate.
- 40 Small Japanese Deep Plate, with open-work raised flowered and gilded handles, decorated with figures of daimios and banners, and with a border in *rouge flamme*, pink and gold. Six marks and no depression.
- 41 Fine Old Nankin Blue and Cream White Bottle, panel decoration.
- 42 Deep Japanese Bowl, green decoration, bamboo cover.
- 43 Old Nankin Blue and White Box, Kien-Lung period.
- 44 Leaf Tray, with raised decoration, old Chinese porcelain.
- 45 Rare Old Corean Cylindrical Vase, with figures of Buddha in gold.
- 46 Satsuma Bowl, with raised decoration in gold, the inside beautifully decorated. A rare old piece.
- 47 Fine Old Corean Cloisonné Koro, on porcelain.
- 48 Imperial Yellow Vase, Kang-he period, 12 inches high, with imperial dragons.
- 49 Kien-Lung Vase, with beautiful decorations, in medallion. 15 inches high.
- 50 Old Japanese Vase, bamboo shape, the work of Nin-tsei, the celebrated potter of Kioto, who flourished during the middle of the seventeenth century. 14 inches high.

- 51 Fine Old Blue and White Nankin Jar, in medallions. 9 inches high.
- 52 Chinese Vase, powdered blue, Kong-hee period. 16 inches high.
- 53 Imperial Yellow Vase, with decoration in relief, fruits and flowers. Kang-he period. 15 inches high.
- 54 Old Nankin Blue and White Vase, handsomely decorated with peonies and other flowers. 15 inches high.
- 55 Imperial Yellow Vase, elephant's head handles, Kong-hee period, a rare piece. 13 inches high.
- 56 Old Chinese Cracked Vase of a remarkable shade of color, with decorations in high relief.
- 57 Old Satsuma Vase, with very handsome raised gold decorations.
- 58 Chinese Antique Vase, garnet splashed, 15 inches high.
- 59 Chinese Porcelain Vase, square, famille verte, with medallions and birds. 20 inches high.
- 60 Square Chinese Porcelain Vase, famille verte, handsomely decorated with figures. 22 inches.
- 61 Chinese Porcelain Vase, famille verte, richly decorated with familiar subjects. A fine specimen of the Kang-he period. 18 inches high.
- 62 Beautiful Cylindrical Vase, famille verte, richly decorated with marine views and Chinese text. 17 inches high.
- 63 Very Curious Vase, dark-green neck and bottom, the middle decorated on white ground with ornaments, dragons and flowers. A very rare and fine specimen of the Kang-he period. 12½ inches high.
- 64 Antique Chinese Vase, bottle-shaped, brown splashed, glazed. Kang-he period. 18 inches high. Rare and curious.
- 65 A rare and very beautiful large Cylindrical Jar with Cover, hand-

somely decorated with flowers in medallions, famille rose. This, with other old Chinese porcelains specified in this catalogue, was purchased in Mexico, during a visit to that country in 1866, in the time of the Emperor Maximilian, when the prices offered for such objects by collectors, in the train of the French invaders, brought out the treasures of not a few convents and old family residences. During the three centuries of the Spanish domination in Mexico, a ship called the "Ship of China," came annually to Acapulco, on the west coast, from the Philippine Islands, laden with Chinese and other Asiatic goods, in exchange for which it took back to Asia silver and the Spanish dollars, which in this way came to be the currency of China in her dealings with foreigners. Our trade dollars were made under the influence of this tradition. The last "Nao de China" came to Acapulco at the close of the last century, and since that time there has been little or no intercourse of any kind between Mexico and China. It results from this that many old and really valuable Chinese goods and fabrics are found in the older cities of Mexico which date back to the best times of Chinese manufacture. With the development of the railway system between this country and Mexico, it is possible that advantage may be taken of this fact to make a market by way of Mexico for modern Chinese goods, and it may be well, therefore, to say that the French amateurs of the army of Bazaine pretty effectually cleared the country of its treasures.

66. Fine old Bleu-de-Nankin Leaf Tray, richly decorated. With six marks.

- 67 Fine old Imari Vase, with teakwood stand. A rare old piece, with cover.
- 68 Fine pair of large Chinese Vases, shown by the green and gold lions in relief playing with a red ball to be porcelain of the first quality of the Yung-Lo period, from 1403 to 1425. They are covered with scenes representing the five blessings. The most conspicuous of these on one side is the Council of the Philosophers, discussing earnestly the Pa-Kwah, or triagram of Fou-Hi, by which he and his followers, 3468 B. C., attempted to account for the transmutations of nature ; and on the other side the Jin-Ho Kouan, or House of Humanity and Happiness, in which the social and domestic order is depicted, the man or head of the house sitting enthroned. Above the central scenes are depicted in relief two graceful and curious lizards in green and gold with emerald eyes.
- 69 Rare and beautiful old Japanese Plaque, blue and white ground, handsomely decorated in gold and colors with emblems of the sacred fire. 21 inches in diameter. Purchased in Mexico.
- 70 Fine and very large pair of Satsuma crackled Vases, of the 18th century, bearing the mark of the nail, *truités ventre de biche*, lion handles, and magnificently ornamented in enamels, various colors and gold, with scenes of Japanese romance, representing numbers of animated groups and figures, divided and set off by the richest floral ornamentations in relief of chrysanthemums, roses, pinks, poppies, anemones and cinerarias, making a damasked effect which strikingly resembles that of the finest Indian and Persian work. Height 2 ft. 6 in.

- 71 Chinese Vase, decorated in medallion, flaring scarlet top. 38 inches high.
- 72 Pair of fine Satsuma Vases, 18th century, of the sort often called "Indian Porcelain," ring handles, with brilliant decorations, representing the flower of the anona, with leaves and other flowers gracefully and vigorously thrown in relief upon the delicately crackled cream-white surface. Height 28 in.
- 73 Magnificent pair of fine Famille Verte Chinese Hieratic Vases, with double lion handles, shown by the emblematic fighting-cocks to be of the Tching-Hoa period of the Ming dynasty, between A. D. 1465 and 1487, representing subjects taken from the San-Koue-Tchi, or story of the three Kingdoms. The resplendent copper-green color of the Ming livery predominates, of course, in these superb vases ; but the reds and blues are equally remarkable, and nothing can exceed the lustrous gloss of the surface. The "eight immortals" are represented each seated on a cloud, leaf, or symbolic animal. An interesting feature of these vases is the representation upon them of the upper stories of the famous "Temple of Gratitude," or "Porcelain Tower" of Nankin, symbolizing, under the Buddhist dispensation, the superposed spheres of the heavens. This tower, destroyed in the recent insurrection of the Tae-Pings, was constructed by the Emperor Yung-Lo in the first quarter of the 15th century, and had therefore been in existence about fifty years when these vases were made.
- 74 Kishu cylindrical Jar, with five handles. 14 inches high, with raised decoration on green ground.
- 75 Fine old Bleu-de-Nankin Meat Dish, 14 x 17 inches, hand-

- somely decorated with conventional Chinese foliage. Purchased in Mexico.
- 76 Fine old Bleu-de-Nankin Dish, with a particularly beautiful border. Purchased in Mexico.
- 77 Old Chinese Plaque, 14 inches in diameter, handsomely decorated in red, green and gold, on a cream-white ground. Purchased in Mexico.
- 78 Fine old Chinese Plaque, famille rose, handsomely decorated with flowers.
- 79 Rare and curious Chinese Circular Plaque, decorated in colors with an European coat-of-arms. 16 inches in diameter. Deep, with emblematic borders in rich colors.
- 80 Rare and valuable little Japanese Kishu Plaque, of rich turquoise blue, with silver border, and curiously decorated with the "S" mark.
- 81 Small Bleu-de-Nankin Plaque, with medallion in centre. $8\frac{1}{2}$ inches in diameter.
- 82 Large and magnificent Jade-stone, elaborately carved on the one side with the Kirimon, or flowering branches of the Imperial tree of Japan; on the other, with a group of three persons pushing out to sea from a pavilion in a boat, with a steersman. Mounted upon a teakwood stand, beautifully carved in chrysanthemums and conventional symbols.
- 83 Small and beautiful carved Jade Cup and Cover on Teakwood Stand. A fine specimen.
- 84 Curious Jade Mouthpiece or Cigar Holder.
- 85 A very beautiful Jade Vase and Cover, handsomely carved and pierced in open work, with flowers, leaves and other decorations; on a handsome Teakwood Stand.

- 86 Lacquer Box, red Cinnabar Souchow lacquer. Beautifully carved.
- 87 Souchow Red Cinnabar Lacquer Box, in the shape of the Sacred Berry, beautifully carved with figures in relief. A rare and valuable cabinet piece.
- 88 Chinese Cup of octagonal shape, Imperial yellow, ornamented with the four-clawed dragon.
- 89 Kaga Porcelain Cup, handsomely decorated in red, with pheasants and flowers.
- 90 Tortoise Shell Cigar Case, richly ornamented with gold lacquer.
- 91 Tortoise Shell round Snuff Box, beautifully decorated with real gold lacquer.
- 92 Inro, beautifully decorated in relief in medallions with figures of animals and flowers, with carved netsku,
- 93 Gold Lacquered Inro, beautifully decorated.
- 94 Carved Ivory Sword Handle, ornamented with the eagle, the tiger and other symbols.
- 95 Very Ancient and Valuable Gold Lacquered Writing Case, the top ornamented in pure gold lacquer and silver relief, containing Japanese brushes and writing utensils.
- 96 Silver and Black Lacquer Circular box.
- 97 Old Souchow Lacquer Saki Bottle, beautifully decorated with pure gold in chrysanthemums.
- 98 Fine Black and Silver Lacquered Cabinet, with five drawers.
- 99 Old Nankin Blue and White Deep Bowl, very handsomely decorated with stork and symbolic characters. Six marks and no depressions. Purchased in Mexico.
- 100 Hindoo Betel Box of Wood, quaintly carved in the shape of a baboon seated. 4 inches.
- 101 Very Ancient Enamelled Chinese Bowl with Cover, imperial

- yellow, blue and pale green. Famille rose. Purchased in Mexico.
- 102 Very Ancient Oriental Enamelled Vase, decorated with figures on both sides. Famille rose. Purchased in Mexico.
- 103 Old Enamelled Chinese Cup and Saucer, Famille rose, border of imperial yellow; Saucer bordered with delicate green, richly decorated. Purchased in Mexico.
- 104 Chinese Cup, beautifully decorated on white ground with green dragons. Seal mark on the bottom.
- 105 Old Bleu-de-Nankin Cup and Saucer, beautifully decorated in medallions with figures.
- 106 Old India Blue and White Porcelain Cylindrical Box with Cover, beautifully decorated.
- 107 Old Chinese Image of Rabbit, in green celadon glaze.
- 108 Cup and Saucer, famille rose, with figures in red design.
- 109 Beautiful Chinese Plate, handsomely decorated with flowers and wreaths on border. $9\frac{1}{2}$ inches in diameter.
- 110 Old Chinese Grey-white, deep, round Platter, with central monogram in canopy of deep blue and gold. A rare piece. Purchased in Mexico.

BRONZES, AND BRASS-WORK.

- 111 Bronze Statuette of Phryne, taken from Gérôme's picture of "Phryne before the Tribunal."
- 112 Bronze Reduction of Clesinger's Bust of Rachel, mounted on a pedestal of Mexican onyx.
- 113 Bronze Reduction of Clesinger's Bust of Charlotte Corday, mounted on a pedestal of Mexican onyx.

- 114 Bronze Reduction, Barbedienne, of the Dying Gladiator, mounted on a base of Scagliola marble.
- 115 Neapolitan Reductions in bronze of the Narcissus, found at Pompeii, mounted on a pedestal of Scagliola marble.
- 116 Neapolitan Reduction in bronze of the Drunken Faun, found at Pompeii, mounted on a pedestal of Scagliola marble.
- 117 Exact Copy in bronze of the "Venus with the Dolphin," found at Nocera dei Pagani.
- 118 Library Set, Clock and Candelabra, in iron, damascened with gold, representing a conflict between two knights in full armor, the horse of one knight fallen.
- 119 The Colonne Vendôme, bronze reduction of the column with the statue of Napoleon I. as originally erected.
- 120 Bronze Portrait Bust of the Emperor Napoleon III. after the campaign of Italy.
- 121 Bronze Reduction by Barbedienne of Jean Goujon's bust of Diane de Poitiers.
- 122 Bronze Reduction of the Beautiful Bust of Mme. de Pompadour, as Diana, found near Paris in 1866, and now in the possession of Victorien Sardou.
- 123 Bronze Bacchante Triumphant, with Goblet and Vase, by Marin.
- 124 Fine Bronze Bacchante, "filled with the God," and crowned with grapes, by Pradier.
- 125 Bronze Reduction by Barbedienne of the Achilles of the Louvre.
- 126 Gilded Bronze Reduction of the Mercury of John of Bologna.
- 127 A Pair of Fine French Fire Gilt Bronze "Cupids," mantel ornaments of the time of the first Empire
- 128 A Pair of Beautiful French Fire Gilt Bronze Candlesticks, in

the form of lizards twining round the leg and talons of a griffin.

- 129 A Fine Brass Mass-bell, of the 16th century, inscribed with the names and symbols of the four Evangelists.
- 130 A Pair of Beautiful Fine Fire Gilt French Bronze candlesticks, classical forms of the first Empire.
- 131 Brass Girdle Lantern, with heavy bull's eye, formerly worn in the streets at night by the women of Sweden under a police regulation.
- 132 Magnificent Pair of Tall French candelabra of Fire Gilt Bronze, with seven lights, in a Pompeian design of grapevines, lizards and Bacchic masks, elaborately and beautifully carved.
- 133 Pair of Silver-Bronze Candlesticks, statuettes of Nymphs. Purchased at the French Exposition of 1867.
- 134 Marble Reduction of the Apollo Belvedere.
- 135 Curious Mexican Figures, made and decorated in silver by a curious process, peculiar to the artificers of Guanajuato, representing a Mexican gentleman on horseback with his lasso at the pommel of his saddle, and his cigar in his mouth.
- 136 A pair of Figures of similar workmanship, by Cristino Ramirez, of Guanajuato. One figure slightly damaged.
- 137 A Pair of Couchant Lions in green serpentine marble, formerly the property of Joseph Bonaparte, ex-King of Spain.
- 138 Terra-cotta Group of "Una and the Lion."
- 139 Plaster Cast of Clytie.
- 140 Plaster Cast of Ariadne.
- 141 A Pair of Japanese Bronze Vases, handsomely decorated in relief with dragons, birds and turtles.

- 142 A Pair of Japanese Bronze Vases, flaring tops, with elephant handles.
- 143 Pair of Old Bronze Japanese Vases, with ring handles, and flowers in raised work.
- 144 A Pair of Antique Japanese Cylindrical Bronze Vases, decorated with frogs and leaves, elephant's trunk feet.
- 145 Very Fine Antique Japanese Bronze Perfume Holder, with figure.
- 146 Curious Antique Japanese Bronze in basket shape, with two figures.
- 147 Antique Japanese Bronze Koro, with raised figure of a child on cover, lizard handles, and figures of children supporting the vase.
- 148 Antique Bronze Japanese Koro, supported by three figures of children, decorated with symbols of fire and the ocean, and surmounted by the seated figure of the Mother of Buddha with the lotus.
- 149 Antique Japanese Bronze Vase, basket shape with twisted handles.
- 150 Japanese Bronze Figure, inlaid with silver.
- 151 Fine pair of Japanese Cloisonné Vases, handsomely decorated and beautiful in color and tone.
- 152 Curious Old Chinese Cloisonné Cylinder or Flower Vase.
- 153 Antique Japanese Cloisonné Deep Bowl, a rare piece.
- 154 Very Rare Old Chinese Cloisonné Bamboo-shaped Vase, with gold lacquer top, a fine cabinet piece.
- 155 Chinese Cloisonné Vase, handsomely decorated.
- 156 Ancient Japanese Image of Buddha, from a temple near Hiogo, in wood, painted and richly gilded, the star sapphire set in the forehead, and canopied by the sacred

leaf carved in a reticulated pattern of great intricacy and beauty. A rare and interesting piece.

- 157 Curious Japanese Clock.
- 158 One Benares Brass Vase with Cover. 18 inches high.
- 159 One Benares Brass Bonbonnière.
- 160 A Fine Pair of French Cylindrical Vases on Flower Stands, of the time of the Restoration, richly gilt and decorated with groups in costumes of the period, landscapes and flowers.
- 161 A Pair of Brass Candlesticks, dragon shape.
- 162 Large Hispano-Moresque Plaque, ancient, very lustrous, beautiful tints of brown and gold, with broad wing splashes of a brilliant blue.
- 163 Curiously Shaped Vase, Hispano-Moresque, very brilliant in color.
- 164 Small Deep Bowl, Hispano-Moresque, brown and gold.
- 165 Curious Gourds, painted and decorated with figures of birds and animals by the Indians of the valley of Mexico.
- 166 Ancient Spanish Delft Pitcher, boldly and richly decorated in blue, red, and yellow, with masses of flowers.
- 167 Fine Old Black Italo-Greek Lamp, found in Campania.
- 168 Pair of Fine Guadalajara-Ware Bottles, of a delicate gray in color, enriched with decorations in neutral tints and gilding.
- 169 A Pair of Small Pitchers of Guadalajara-Ware, grey and gold.
- 170 Curious Old Dish, Hispano-Moresque, with salt and cups for oil and vinegar.
- 171 Gourd-shaped Jug, with thumb marks, early Central American pottery.
- 172 One Bowl, old Central American pottery.
- 173 Curious Salière, in Mayence porcelain, a peacock beautifully enamelled, modelled by Melchior.

- 174 Old Spanish Majolica Vase or Water Bottle.
- 175 A Pair of Delft Bottles, richly decorated in blue, from a factory established for a short time near Puebla, in Mexico, in the 17th century. Curious, and believed to be unique.
- 176 Old Italian Majolica Tondino, made at Urbino, 16th century.
- 177 Old Majolica Deep Dish.
- 178 Old Etruscan Vase, handsomely decorated. From excavations at Pozzuoli near Naples.
- 179 Old Spanish Faience Water Bottle, with handles.
- 180 Pair of Old Delft Vases, with floral decorations. Purchased in Mexico.
- 181 Curious and Valuable Vase of Hindoo Porcelain, with handles, decorated in red and green.
- 182 One Small and Beautiful Majolica Plaque, Cupid Fishing.
- 183 Old Gris de Flandre Mug, dated A. D. 1581, and decorated in relief.
- 184 One Ewer and Stand of Majolica, handsomely decorated in Medallions.
- 185 Pekin Vase, flaring top, decorated with figures and flowers. 17 inches high.
- 186 Curiously Carved Bamboo Vase, with figures. 20 inches high.
- 187 Old Hispano-Moresque Vase, with curious handles. 20 inches high. A rare and valuable piece.
- 188 Curious Japanese Earthenware Water Bottle, in figure of a woman.
- 189 Old Barber's Basin, for holding under the chin, made in China for the Spanish market of the 18th century. Grey white with flowers and decorative tracery in red, green and a peculiar shade of rose-pink. Purchased in Mexico.
- 190 Very fine rare and curious Hanap, 16 inches high, in blown

- and cut Spanish glass of the 17th century. Purchased in Mexico.
- 191 Pair of Venetian Iridescent Glass Vases.
 - 192 Pair of very delicate Venetian Blown Glass Decanters, beautifully chased and engraved, with handles.
 - 193 Delicate Venetian Wine Glass, 16th century.
 - 194 Fine Old Nankin Blue and White Deep Bowl of Chinese Porcelain, richly decorated with the mythological stork and hieroglyphics. Six marks on the bottom. Purchased in Mexico.
 - 195 Fine Dark Yellow Bohemian Tankard, with engraved deer, pewter cover.
 - 196 Yellow Bohemian Drinking Glass, with medallions. From General Fremont.
 - 197 Small Old Carved Wood Spinning Wheel.
 - 198 Very Rich Japanese Scarlet Lacquered Bowl, decorated with fish in bas-relief and of admirable execution.
 - 199 Pair of Turkish Slippers.
 - 200 Curious Little Light-Brown Japanese Crackled Cup and Cover, decorated in a beautiful pattern with pale green and pink.

SECOND AFTERNOON'S SALE.

- 201 Staffordshire Plate, blue transfer. "Landing of Lafayette at Castle Garden, New York, 16th August, 1826."
- 202 Staffordshire Plate, blue transfer. "Entrance of the Erie Canal into the Hudson at Albany." (These plates were made for the American market, as Holdship made his porcelain cups to celebrate the Great Frederick's victories, and Meyer his "patriotic services" to commemorate the triumphs of Lord Nelson. The transfer process may be said to have "journalized" the Ceramic arts in England).
- 203 Blue and White Delft Plaque, handsomely decorated. 14 inches diameter.
- 204 Another, similar. 13 inches diameter.
- 205 Another, similar. 13 inches diameter.
- 206 Another, similar. 12½ inches diameter.
- 207 Another, similar. 12 inches diameter.
- 208 Very Old Chinese Shrimp-Shaped Bottle, curiously glazed and exhibiting a rich dark liver color with an ochre brown and a very peculiar green. Rare.
- 209 Curious Mexican Equestrian Figure, in silver, and a composition made at Guanajuato in Mexico by Cristino Ramirez, and representing a Mexican gentleman accoutred for the passes, in full Mexican costume, with silver mounted trappings and smoking his cigar.
- 210 Carved Cocoanut Dipper, from Central America.

- 211 Bas-Relief of Augustus Cæsar, picked up in the neighborhood of the Claudian aqueduct in the Campagna of Rome.
- 212 Eight small Mexican Figures in terra-cotta, representing the occupations of the people of the people in Mexico.
- 213 Group of two Mexican Figures, a man and a woman, in silver and composition made at Guanajuato.
- 214 Curious Mexican Figure, equestrian portrait of Pancho el Diablo, a notorious bandit or guerilla, long the terror of the country round the base of Popocatapetl. Lance in hand, and accoutred completely in the fashion of a Mexican gentleman.
- 215 Two Terra Cotta Figures, "Before" and "After."
- 216 Swiss Carving of Bear.
- 217 Portrait Figure of a well-known street peddler in Bogota, made by an Indian of that city,
- 218 Chinese Dish with Handle, decorated with figures, red border.
- 219 Satsuma Covered Box, beautifully decorated border.
- 220 Old Chinese Deep Plaque, handsomely decorated with flowers. 14 inches diameter.
- 221 Old Dresden Plaque, scalloped edges, beautifully decorated with birds and butterflies on border. 14 inches in diameter.
- 222 Gien Pitcher, floral decoration.
- 223 Curious little red Chinese Cup, with border of white and roses.
- 224 Majolica Pitcher, Italian, with beautiful group of children, after Albano.
- 225 East India Inlaid Glove Box, with ivory and silver, decorated with birds and animals.
- 226 Capo di Monte Cup and Saucer, decorated with figures in relief.

- 227 Dresden Cup and Saucer, decorated with Imperial Yellow, landscape and figures in medallions.
- 228 Wedgwood Cup and Saucer, handsomely decorated with birds and insects.
- 229 Old Dresden Cup and Saucer, green flower decoration.
- 230 Copenhagen Cup and Saucer, Etruscan decoration.
- 231 Dresden Cup and Saucer, with pearl raised ornaments, handsomely gilded. A fine cabinet specimen.
- 232 Old Dresden Cup and Saucer, beautifully decorated with Etruscan designs.
- 233 Capo di Monte Cup and Saucer, raised figures, heavily decorated with pure gold.
- 234 Hochst-Mayence Egg-cup, open-work design.
- 235 Cup and Saucer, beautiful floral decoration, with green borders.
- 236 Pair Dresden Reticulated Vases, Imperial Yellow, flowers and birds in medallion.
- 237 Beautiful Deep Dish, 11 x 15 inches. "The Surprise of Diana," after design by Hans Makart.
- 238 Beautiful Group, "Leda and the Swan," in old Royal Saxony Porcelain. The base rococo with flowers. Age of Louis XV.
- 239 Beautiful Figure in old Royal Saxony Porcelain, delicately tinted, of "Hebe bearing the cup and goblet." Age of Louis XV.
- 240 Beautiful Figure in old Royal Saxony Porcelain, of Bacchus, wearing the leopard's skin, in the left hand a goblet, and in the right a bunch of grapes. Age of Louis XV.
- 241 Beautiful Figure, in ancient Royal Saxony Porcelain, of

- Apollo, in his left hand a garland, his right arm leaning on a harp.
- 242 Sèvres Plate, floral decoration, (mended.)
- 243 Sèvres Plate, the border in *bleu-du-roi*, superbly gilded in leaves and flowers, starred with gold flowers in concentric circles, from the Imperial factory, 1859.
- 244 Another plate, similar.
- 244a Elaborate Dutch Wood Carving, 16th century. "Christ on the Mount of Olives," representing in compartments the Three Apostles Sleeping; the Saviour in the Agony in the Garden; the rabble Coming out of the Gates of Jerusalem, led by Judas bearing the bag.

SUPERB SEVRES, SETS AND PIECES.

- 245 Handsome *bleu souffleté* glazed Sèvres Lapis Lazuli Vase, decorated at the factory.
- 246 Beautiful Vase, in old turquoise blue Sèvres porcelain, diapered in gold, with cover and twisted handle; exquisitely decorated. The sides of the vase with cherubs floating in clouds, one writing in a purple book, the other playing with butterflies. The cover with flowers. The vase is set in a framework of chiselled fire-gilt bronze. Epoch of Louis XV. Letter "E.," A. D., 1757. Letter "W," painter Hilken.
- 246a Curious, unique and very beautiful Set in the finest ruby Baccarat glass, two Goblets, a Beaker and a Beautiful Triangular Tray, all set most curiously and elaborately in an open framework of carved and embossed silver, with case, manufactured expressly to order and never duplicated.

- 247-248 A Large Hexagonal Plaque, 18 x 19 in., exquisitely decorated with bouquets of flowers alternating with butterflies, on a most delicate lavender ground, with gold tracery and with it a magnificent Breakfast Set of the Finest Royal Sèvres, decorated at the factory in 1847, for H. R. H. the Duke of Nemours. With original case.
- 248a Beautiful Tête-à-Tête Set of Turquoise Sèvres, jeweled, and enriched with exquisite medallion paintings; on the tray a courtship in a fête Champêtre after Boucher. Different subjects on each of the pieces, which consist, besides the Tray, of the Teapot. Sugar-bowl. Cream-jug and two Cups and Saucers. With original case.
- 249 Five Persian Silver Cupholders, for serving coffee.
- 250 German Memorial Cup of Silver, with inscription "Zum Andenken, 1704," and in the bottom a silver dollar of that year of the Bishop of Olmutz, and the Duke of Lorraine and Bar.
- 251 Silver Spoon. Dutch, of the 17th century.
- 252 Silver Spoon, repoussé, with shield and coronet. Dutch, of the 17th century.
- 253 Silver Sugar Sifter. English, 18th century.
- 254 Silver Spoon, with chiselled crest. Dutch, 16th century.
- 255 Silver Spoon, repoussé work and figures, child dancing. Dutch, 17th century.
- 256 Silver Spoon. Dutch, 17th century.
- 257 Silver Spoon, with open work ornaments and child dancing. Dutch, 17th century.
- 258 Repoussé Silver Hand Bell. French, 18th century.
- 259 Silver Cup, repoussé and embossed.
- 260 Curious and beautiful Embossed and Repoussé Silver Horn,

- worn by the women of the Lebanon, with symbolic images, floral decoration, and an inscription in Persian.
- 261 Pair of Fine Solid Silver English Candlesticks, 17th century, 11 ½ inches high, bearing the arms of Penn, of Pennsylvania, decorated with repoussé work in leaves and flowers, hand finished.
- 262 Small Japanese Ribbed Silver Teapot, exquisitely decorated with raised work of vine leaves and flowers in gold, oxidized silver and dark-red enamel. Very curious and beautiful Handle of a bird in gold and oxidized silver.
- 263 Beautifully Finished Old Japanese Silver Koro, on a tripod, representing bamboo joints, the Koro decorated with raised and overlaid decoration of the vine, in oxidized silver and green enamel. Cover perforated for incense and decorated with leaves and flowers.
- 264 Large Old Spanish Silver Casket, 16th century, repoussé, with garlanded decoration, hasp and lock.
- 265 Repoussé Vase, Danish silver, 18th century, with delicately curled handles, decorated with coats-of-arms and portraits.
- 266 Set of Three Pieces, large Teapot, Sugarbowl and Cream Jug, heavily repoussé silver, Scottish manufacture, 1838.
- 267 Pair of Silver Candlesticks, embossed and ornamented with chiselled bands, made at Augsburg, 17th century.
- 268 Fine Massive English Silver Tankard, chased handle, time of George III.
- 269 Old English Cream Jug, repoussé work, ribbed handle, fine ribbed border, time of George II, 1744.
- 270 Fine Old Silver Augsburg Flagon, urn-shaped, upon a tall stand, 14 inches high, repoussé, crowned with figure of an infant

Bacchus treading upon a frog, the emblem of water drinkers, and pouring wine from a beaker into a cup.

- 271 Beautiful and Unique Set, of Persian Silver, finely gilt, chased in exquisite Persian patterns, consisting of a flagon, 11 inches high, beautifully wrought, with handle of a symbolic serpent, four large cups with handles and covers, the covers ornamented with the military button of the Persian princes, each cup set in an exquisitely diapered and chiselled flat saucer, silver gilt, and the whole in a plateau of similar workmanship and of singular design, in the form of a Maltese cross, with boldly incised border. One of the most beautiful examples of Oriental repoussé silver work ever seen in this country. 10 pieces.
- 272 Beautiful Silver Filagree Basket, in the daintiest and most delicate leaf and flower work, with elaborate handle, made to order for the present owner by an Indian jeweler, in the City of Mexico, in 1871.
- 273 Large and Beautiful Plaque, of Dutch repoussé silver, from the Hague, end of the 17th century. Representing a scene from the Orlando Furioso. Raised border, beautifully wrought with eagles at the top and bottom, crested pheasants, grapes, flowers and fruits of various kinds. Mounted on velvet.
- 274 Silver Plaque of Dutch repoussé, from the Hague, 17th century. Representing Daphnis and Chloe. Mounted on velvet.
- 275 Curious Little Dutch Silver Repoussé Box, model of a shell.
- 276 Pair of Heavily-chased Solid Silver Mexican Spurs, with large rowels.
- 277 Very Fine Arab Yataghan, solid silver handle and massive repoussé silver sheath, elaborately decorated, and bearing

- an inscription in French, which states that it was captured by "Captain P., at the battle of Isly, August 14th, 1844." Traces of the battle are visible in a piece struck out of the damascened handle and in certain stains upon the blade.
- 278 Fine Old Turkish Yataghan, embossed and repoussé silver handle, blade damascened in gold, embossed and repoussé silver sheath, bearing the cartouche of Sultan Suleiman II.
- 279 Large and Fine Oriental Yataghan, bought in Montenegro, handle of ivory, riveted and backed with embossed silver, the blade damascened in gold, with Turkish and Greek inscriptions, and with the date of manufacture, 1792, sheath of embossed and repoussé silver, damascened in gold. Length 25 inches.
- 280 French Court Rapier, style of Louis Quinze, beautiful cut steel, guard and tassels.
- 281 Mexican Sword, fine Spanish steel, with leather handle and sheath elaborately embroidered in silver.
- 282 Large Dominican Machete, with bone, wood and silver handle, stamped leather sheath.
- 283 Knight Templar's Sword, in red sheath.
- 284 Japanese Daimio Sword, ribbed lacquer sheath, capped with fine bronze, the hilt enameled with bronze and gold enamel, and the guard set in bronze with symbolic figures inlaid with gold, very fine blade.
- 285 Japanese Daimio Sword, capped and mounted in silver, the hilt ornamented with solid gold symbolic images, and the guard beautifully chased, bronze rimmed and enriched with gold.
- 286 Hari-Kari Sword of Japanese Daimio, sheath in very old lacquer, capped in bronze, the knife set in the sheath, beauti-

- fully embossed and decorated in bronze; the hilt of the sword capped in bronze, embossed with gold, and decorated with bronze and gold images; the guard of solid bronze, embossed with symbolic figures in gold.
- 287 Very Handsome Black Lacquer Japanese Daimio Sword-rack, for holding three swords, with open-work, ancient iron guard set in the centre, surrounded by nearly fifty beautifully embossed bronze, silver and gold symbolic images on the front and on the sides of the stand.
- 288 Solid Silver Repoussé Japanese Tobacco-pipe, enriched with dragons in gold.
- 289 Very Curious Bronze Japanese Tobacco-pipe, enriched with gold.
- 290 Nubian Kourbash of hippopotamus hide, in handle of carved ivory tusk.
- 291 Red Leather and Solid Silver Cartridge-box of an officer of the Fifth British Regiment, with silver-gilt crown and monogram of George III, worn at Waterloo, now inscribed with a scroll in gold bearing the name of that battle.
- 292 Curious Japanese Carving, in Rhinoceros horn, of a Boat, tossed on the sea, with figure of old man in the stern and scroll bearing a legend.
- 293 Limoges Enamel Deep Dish, of very curious form, of a rich purple blue, traced and embossed in gold, with portrait of Aldus Pius Manutius, in rich crimson cap and gown. By Lot.
- 294 Curious Pentagonal Deep Dish, in Limoges enamel, in black and white, enhanced with decorations in gold, bearing on one side a group of "Ganymede and the Eagle," and on the other a group of "Leda and the Swan."

- 295 Curious Old Venetian Glass, with etched figure of "Diana the Huntress," bearing in her right hand a dart, her left hand bearing her bow, resting upon her hip. In fine old Florentine gilt frame.
- 296 Curious Small Toilette Glass, time of Louis XV., frame of ebonized wood, decorated and mounted elaborately in silver. On the mirror a group of "Love triumphing over Death." A Cupid boldly and vigorously painted, with flowing drapery of crimson, blowing through a golden reed into a shell and exulting over a Death's head, laid among tulips and roses.
- 297 Modern French Oxidized Silver Handglass.
- 298 Circular Silver Repoussé Plaque, "Leda and the Swan."
- 299 Old Sheffield Silver-plated Bread Tray.
- 300 Old Sheffield Silver Tray.
- 301 Curious Belt, solid leather, mounted and overlaid with hammered and carved brass, and set with three rows of large and richly colored jaspers, with buckle ornament of jasper in carved brass. Worn by the girls of Montenegro, and decorated with a wheel mounted in jaspers. Purchased at Cetinje.
- 302 Circular Ivory Snuff Box, mounted in gold and opals, lined with fine tortoise shell; on the lid a group in relief of an angel handing an infant to a queen, who takes it in her arms, while a little Cupid proclaims the event through a trumpet. Made in honor of the birth of Louis Joseph, the Dauphin of France, the oldest child of Louis XVI and Marie Antoinette, in 1784.
- 303 Curious Old Dutch White Enamel Box, decorated with groups,

flowers and architecture, on the top a symbolic representation of the "Murder of the Innocents."

- 304 Royal Worcester Plate, with grotesque Chinese design of children playing at see-saw. Very bright in color.

FURNITURE AND TAPESTRIES.

- 305 Large Library Fauteuil, covered with an old and peculiar Egyptian cloth, in an ancient and beautiful pattern, bought at Syout on the Nile. The back and arms in heavy brown plush.
- 306 Large Library Fauteuil, covered in tapestry.
- 307 Curious Turkish Chair, round back and oval seat, covered in dark-green plush, with green, crimson and gold Turkish embroidery.
- 308 Salon Set of Genuine Louis XVI Gilded Furniture, carved in ribbons and flowers. Sofa, two Fauteuils and Six Chairs, covered in tapestry.
- 309 Genuine White and Gold Fauteuil, of the age of Louis XIV., carved and covered with Belleville tapestry representing "The Fox and the Stork," from the fables of La Fontaine, and "The Peasant Girl with her basket of Eggs."
- 310 Genuine Old French Fauteuils, time of Louis XIV, white and gold, covered with Belleville tapestry, and green ground representing La Fontaine's fable of "The Dog and the Wolf," and "The Boy with the Bird's Nest."
- 311 Extremely Handsome and Genuine Old Boule Clock, of the time of Louis XV., purchased by the present owner out of an old house in Normandy, in 1878. Of the finest workmanship, with elaborate chiselled brass fire-gilt figures, rep-

representing hunting scenes, made by "Gosselin et Le Fils," celebrated makers at Paris. With beautiful console in Boule, and fire-gilt cap-piece representing the huntsman winding his horn. This clock having been thoroughly put in repair by Chardon of this city, is pronounced by him one of the best pieces of mechanism of the time he has ever seen. The brass rivets and nails were so decomposed with age as to require to be replaced throughout.

- 312 Chiffonière of the finest tulip wood, inlaid and decorated with delicate brass mountings, fire gilt, of the time of Louis XVI. Purchased in France nearly 50 years ago by a well-known gentleman of this city, from whom it came to the present owner.
- 313 Beautiful Escritoire, in tulip wood, of the time of Louis XVI. Decorated on the panels with beautifully painted plaques of real Sèvres Porcelain, representing Cupids, and with fine old fire-gilt mountings.
- 314 Beautiful French Toilette Table, of the age of Louis XVI, in tulip wood, exquisitely inlaid in different shades of the wood and finished throughout in the most perfect manner.
- 315 Beautiful Tulip-Wood Portfolio, time of Louis XVI, to match Escritoire No. 313. Decorated at the four corners with beautiful work in fire-gilt, and in the centre with an oval plaque of old Sèvres, on which is painted a pastoral scene after Watteau, with a border of golden flowers and foliage on a field of turquoise blue; the whole framed in delicately chiselled fire-gilt bronze. Rare and beautiful.
- 316 Magnificent Ministerial Table, age of Louis XVI, in tulip-wood, covered with crimson cloth, bound in fine brass,

- with carved and chiselled fire-gilt handles and mountings
One of the finest pieces ever brought to this country.
- 317 Large and Beautiful Console Table, in carved and gilded wood, of the style of Marie Antoinette, with an open-work frieze, supported by six legs, channelled and gilded, with top of beautiful Siena marble, and sculptured and gilded medallions.
- 318 Very Beautiful Lady's Toilette Mirror, style of Louis XV, circular, in a frame of beautifully carved open-work, richly gilded, and supported by two large carved and gilded dolphins.
- 319 Very Fine Old French Oak Crédence, of the time of François I, 10 feet in height, carved caryatides on the top panels, ornamented drawers and closets in the body of the work. One of a pair, the other being now in the possession of the Count Gaston de la Rochefoucauld at his Château near Biarritz.
- 320 Large Old French Library Table, of the time of François I, carved in symbolic devices with scollops and flowers around the whole body of the table, which is supported at either end by magnificently carved winged Griffins, united by antique masks. Probably a piece of Italian work, executed for the King in France.
- 321 Large Boquet Inkstand, style of Louis XV., in Scagliola marble, fitted with chiselled brass and the inkstand in Sèvres, decorated with flowers.
- 321a Beautiful Carved old Walnut Table, resting on a tripod of heraldic animals with boys playing about the trunk of a tree.
- 322 Small and Unique Ebony Cabinet, inlaid with ivory, Spanish work of the 15th century, the drawers and closets elabora-

tely and beautifully mounted with caryatides and classical figures, richly gilt in finely chiselled brass. The central closet is encircled with an antique mask, the protruding tongue of which conceals a keyhole, and the base of this closet is jeweled with two carbuncles. The drawers and closets are lined with a fragrant Oriental wood which still after so many centuries preserves a faint perfume pervading the whole cabinet. The date of the manufacture is curiously indicated by the fact that the linings of the drawers and closets were scraped with the chisel, before the invention of the plane. The cabinet measures 12 inches by 17½ inches by 14 inches. It is mounted on a black oak stand to match.

- 323 Magnificent Gobelin Tapestry, perfect in every detail, including a most elaborate and spirited border in the richest and freshest color, representing a grand landscape with a royal hunting party of Louis XIV and his suite, the King, wearing a superb blue hunting coat and mounted on a white horse, returning from the chase towards the Château de Versailles, seen in the distance with the terrace-gardens and water works. This piece of tapestry, taken from one of the royal residences during the first French revolution, was brought to the United States at the close of the last century. It lay for many years wrapped up, out of sight and out of mind, at the residence of the late John H. Caldwell, of Caldwell's Landing, in Monroe County, New York. Thanks to its escape in this way from all exposure, the colors have been preserved throughout in a state of brilliancy and freshness most unusual in tapestries of this age and quality. The treatment of the masses of foliage in which the composition is set is extraordinarily free and bold. It measures 8 feet

6 inches x 9 feet 9 inches, and was exhibited during the past autumn and winter by the present owner in the Loan Collection of the Metropolitan Museum.

- 324 Magnificent Venetian Bevelled Mirror, in crystal and gilt frame, with ebony and fine brass mountings. 4 ft. x 6 ft., 5 in.
- 325 Handsome French Walnut Carved Cabinet, with French mirror doors. 4 ft. 4 in. x 5 ft. 2 in.
- 326 French Pier Glass, in carved black walnut frame. 4 ft. x 3 ft. 6 in.
- 327 Handsome Chinese Teakwood Cabinet, very elaborately carved. 3 ft. 5 in. x 4 ft. 3 in.
- 328 Large Old Boule Corner Cabinet and Etagere, beautifully panelled and inlaid with flowers.
- 329 Another, similar.
- 330 Large Oriental Couch-divan, made of Turkish rugs, set in maroon plush, with maroon plush velvet pillow. 3 ft. 4 in. x 8 ft. 3 in.
- 331 Large and Fine Mahogany Cheval Glass, inlaid and decorated in brass and fire-gilt bronze, with group of Mermaids in the centre, Imperial Eagle in a wreath, and with vases, and heads of Juno and Minerva, with fire-gilt urns above the columns. 3 ft. 9 in., x 6 ft. 8 in.
- 332 Carved Teakwood Tabouret in Capitonné blue satin. 3 feet 4 inches by 1 foot 3 inches.
- 333 Beautiful Escriptoire, finest old Santo Domingo mahogany, brass-mounted, with drawers, pigeon-holes and little cabinets in satinwood, formerly the property of Joseph Bonaparte, Ex-King of Spain, purchased at his former mansion, at Bordentown, N. J.

- 334 French Upright Piano in Rosewood, made by Bord, of Paris.
- 335 Old Flemish Tapestry, in fine condition, "Hercules, wearing the skin of the Nemean lion, mastering the bull." 8 feet by 6 feet.
- 336 Old Flemish Tapestry, in fine condition, "Atlas lifting the Globe." 8 feet by 6 feet.
- 337 Gobelin Tapestry, classical pattern. 5 feet 6 inches by 8 feet.
- 338 Portière in maroon and brown plush, decorated with cloth of gold pagherry.
- 339 Portière, dark blue, with embroidered Turkish Cloth.
- 340 Persian Silk Hanging, beautifully bordered; exquisite combination of colors.
- 341 Richly Embroidered Light-Red Chinese Mandarin Robe.
- 342 Fine French Crystal Chandelier, eight lights, time of Louis Phillippe.
- 343 French Fire-Gilt Shaving-Glass, on movable stand. 4 feet high.
- 344 Small Gilt Easel.
- 345 Upright Ebonized Easel.
- 346 Upright Black Walnut Easel.
- 347 Carved Black Walnut Easel.
- 348 Old Dutch Table and Cabinet combined, beautifully inlaid in colors in Dutch marquetry.
- 349 Old Colonial Desk, mahogany, with brass mountings.
- 350 Small Japanese Lacquered Cabinet with gold lacquer drawers.
- 351 Mexican Gentleman's Saddle, embroidered in silver, silver mounted stirrups, lassos and all equipments.
- 352 Fine Old Brass English Hanging Clock, with royal arms of England in carved brass, made by E. Webb at Backwell, the date of the manufacture fixed in the first part of the 17th

century by the use of the weight, the pendulum invented by Galileo not having been brought into practical use in clocks until it was applied by Huyghens in France towards the close of the century, when the word "Pendule" became, as it has since continued to be, synonymous in French with "clock."

- 353 Blue Plush Library Lounge.
354 Blue Plush Library Chair.
355 Handsome ebony Boule Liquor Case, four cut glass gilded bottles with sixteen small glasses.
356 Old Colonial Chest of Drawers, in solid mahogany, claw and ball feet, brass mountings.
357 Old Mahogany Chest of Drawers, colonial, brass mountings.
357aa Very handsome Japanese Silk Screen, in six panels, superbly and artistically embroidered in flowers and Japanese birds, and mounted in fine brass, wrought and gilded.

ANTIQUÉ RUGS.

- | | | |
|------|----------------|-----------|
| 357a | Daghestan Rug. | 8-8 x 4-7 |
| 357b | Smyrna Rug. | 8-2 x 4-4 |
| 358 | Carrabagh Rug. | 8-4 x 4-7 |
| 359 | Daghestan Rug. | 9-9 x 3-5 |
| 360 | Daghestan Rug. | 4-4 x 3-9 |
| 361 | Daghestan Rug. | 6-9 x 2-9 |
| 362 | Persian Rug. | 6-6 x 4-4 |
| 363 | Daghestan Rug. | 5-9 x 3-1 |
| 364 | Turkey Rug. | 4-3 x 3-2 |
| 365 | Daghestan Rug. | 8-0 x 3-1 |

366	Daghestan Rug.	4-9 x 3-5
367	Daghestan Rug.	8-5 x 3-11
368	Coula Rug.	8-10 x 2-9
369	Daghestan Rug.	9-3 x 3-8
370	Daghestan Rug.	9-2 x 3-7
371	Daghestan Rug.	8-6 x 5-6
372	Daghestan Rug.	7-9 x 3-2
373	Daghestan Hall Rug.	11-9 x 3-0
374	Daghestan Rug.	7-8 x 4-1
375	Daghestan Prayer Rug.	4-4 x 2-8
376	Daghestan Rug.	7-7 x 4-0
377	Old Persian Rug.	9-6 x 5-3
378	Daghestan Rug.	7-6 x 4-8
379	Persian Rug.	14-4 x 6-6
380	Morocco Carpet.	17-10 x 13-5

CATALOGUE
OF THE
OIL PAINTINGS

TO BE SOLD FRIDAY EVENING,

At 7.45 o'clock.

VAN ELVEN (T.)

Born at Ghent.
Member of the Academy of Brussels.

1. A Street Scene.

An image vender with a child in the shadow of a picturesque old
Flemish house, and a street in perspective beyond.

1 ft. x 1 ft. 3 in.

DEBLOIS (F. B.)

Born in Boston.
Studied in France.

2. House of Diomed, at Pompeii,
Vesuvius in the distance.

15 x 10

DEBLOIS (F. B.)

3. House of Sallust in Pompeii. *Auto*

15 x 10

FLEMISH SCHOOL.

4. Fruit Piece.

A large and admirably painted picture of fruits, grapes, oranges, and pears, with architecture apparently of the Flemish School of the 17th century. Painter unknown.

24 x 46

KENSETT (J. F.)

Born in Connecticut, 1818.

Died New York, 1873.

Educated in youth as an Engraver.

Studied Art in England.

Exhibited at the Royal Academy in 1850.

Member of the National Academy, 1849.

5. Study of Rocks. *o/bw*

14 x 19

VERON (Alexandre)

Born at Montbazon.

Pupil of Delaroche.

6. View at Argenteuil.

A clever picture by an artist who received one of the medals at Philadelphia, for his "Storm at the Entrance to Boulogne Harbor," and his "Parc de Senlis."

17 x 11

BACKHUYSEN (Ludolph)

Born at Embden, 1631; Died, 1709.

7. A Sea Coast View.

A small but interesting picture of a German artist often improperly classed with the Dutch masters, who has rarely been equaled for his treatment of stormy skies and tempestuous seas.

9 x 5.

Not a underplate

CLAYS (Paul Jean)

Born at Brussels.

A medallist of Paris in 1867; decorated in 1875.

Chevalier of the Legion of Honor and of the Order of Leopold.

Studied under Gudin.

*Large form - id
held on int*

8. A Rolling Sea off the Scheldt.

A small but fine and vigorous picture of this admirable marine painter, who has steadily won his way since 1867 to the front rank in his department of art. A rolling sea and flying clouds, with two vessels driving before the wind.

12 x 8.

SCHOOL OF CORREGGIO

9. A Mother with Children.

A well composed and charming Italian picture of the 17th century. Interesting as marking the passage over from the religious to the naturalistic schools and recalling in many particulars the best pupils of Correggio.

15 x 11

HONDIUS

10. Halt of a Hunter.

A characteristic picture of a Flemish painter, celebrated for his vigorous treatment of animal life in all forms.

25 x 20

VERNET (Claude Joseph)

11. The Lighthouse.

A small but good example of the work of one of the most prolific of marine painters, the ancestor and founder of a family of artists made illustrious in our own times by the great battle painter, Horace Vernet. It represents a little port with a lighthouse, in the soft grey luminous tones in which he delighted and excelled, with a boat and figures on the shore.

27 x 22

12. Russian Madonna and Child.

A curious religious painting, set in a frame-work of silver with rays of that metal, to be kept enshrined in the house of a Russian of rank.

8½ x 6½

13. Adoration of the Magi.

A picture, apparently of the German school of the 17th century, showing a curiously modern treatment in the sky and star.

7 x 9

CASARIN (Antonio)

Born in Mexico.

Studied with Meissonier at Paris.

Left France on the invasion of Mexico by Maximilian.

14. On the Rampart.

A soldier in picturesque buff jerkin, slouched hat and Spanish boots of the 17th century, reading a letter on the ramparts of the town. Hills and a white town gleaming in a distant prospect.

6 in. x 8 in.

MURATON (Alphonse)

Born at Tours.

Medal, Paris, 1868.

Chevalier of the Legion of Honor.

*His in color, fine
copy*

15. A Corner of Paris.

With the exception of "The Mendicant," a picture sold by Mr. Walters, of Baltimore, one of the trustees of the Corcoran Art Gallery, to Mr. Daggett, of Brooklyn, this is believed to be the only important work of Muraton in this country. It represents a characteristic quarter of that old gray Paris which was abolished by Baron Haussmann, and is therefore of historical as well as artistic value.

2 ft. 4 x 3 ft.

CAREME (Jacques Philippe)

Born at Paris, 1728.

16. Erigone Cajoled by Apollo.

Prose

One of the daintiest of the "Little Masters" of the Regency and of the time of Louis XV. He wandered occasionally, as may be seen at the cathedral of Bayonne, into religious compositions, where he found himself curiously out of place; but his small mythological and pastoral compositions, though not always pleasing in color, have a charm of their own.

CAREME (Jacques Philippe)

Perret

17. "Danae,"

PERRET (Aime)

Born at Lyons, 1847.
Pupil of Vollon.
Medallist in 1877.

18. A View in Labresse.

A river view with a roadside walk under trees, cattle and girl driving them to water.

23 x 19

WYLD (Chevalier)

Born in England.
Educated in Paris at the Ecole des Beaux Arts.
Knight of the Legion of Honor.
One of the Court Painters of Napoleon III.

Handwritten notes:
1848 - 1850
1851 - 1852
1853 - 1854

19. A Woman of Algiers.

A strong and truthful study of color and character by a painter who united some of the most solid qualities of the French and English schools.

$8\frac{1}{4} \times 10\frac{3}{4}$.

LAMBINET (Emile)

Born at Versailles, 1808.
Died at Paris, 1878.
Pupil of Drolling.
Medals, 1843, 1853 and 1857.
Chevalier of the Legion of Honor.

20. In the Highlands of Algiers.

Painted at Boud-Jaréah, a picturesque mountain village not far from the beautifully situated Church of "Our Lady of Africa," near Algiers, from which, after vespers on every Sunday in the year, the clergy, intoning the prayers for the dead, go forth in procession to a great cliff and there perform the funeral service over the "wide and wandering grave" of the sea. This picture was painted by Lambinet, in 1845; the year in which Pelissier smoked to death the Ouled-Rieb in the caves of El-Kantara.

1 ft., $1\frac{1}{2} \times 7$ in.

CASARIN (Antonio)

Born in Mexico.

Studied with Meissonier at Paris.

Left France on the invasion of Mexico by Maximilian.

21. "The Abbess Detected."

A scene in the spirit of Zamacois, but treated in a manner which shows close study of Teniers. A young and beautiful abbess, seated by a table on which are a skull and a bottle, contemplates a wine-glass, held up in her right hand, in a more than meditative manner, while another bottle seems about to fall from her left hand to the floor. Through the door ajar, an aged nun peeps in with an expression of horrified astonishment, the light gleaming sharply on a solitary tooth in her wide-open mouth.

10 in. x 12½ in.

SERRES (Aime)

Born at Bordeaux.

Medallist.

22. The Charity of the Poor.

A charming picture. By a roadside, in the depth of winter, stands the van of a travelling juggler or gypsy. A little boy, cap in hand, asks alms of an old woman trudging down the frozen road. From beneath the curtain of the van is protruded the eager hand of a hag waiting to clutch the coin given to the child. The sky, full of grey moisture, the effects of snow rendered with rare skill and fine gradations of atmospheric color. A touch of red in the old woman's folded umbrella gives quality and light to the whole composition.

1 ft. 9½ in. x 1 ft. 1 in.

*Some months
before I saw J.
but for some*

BOUCHER (F.)

Born at Paris, 1704. Died at Paris, 1768.

23. Venus ordering the arms of
Æneas from Vulcan.

210

A small but finished picture. Painted by Boucher and his daughter from the large picture of the same subject, now in the Louvre.

1 ft. 7½ in. x 2 ft.

VAN SCHAICK (Stephen)

Born in New York.

Studied with Gérôme in Paris and afterwards at Florence.

24. The Dying Girl.

Van

A strong and well studied picture, full of sentiment, and showing rare command of light and shade. A laboring man in the vigor of life sits by the couch of a young girl, on whose bed lie a few wild flowers, and who listens with languid, pathetic interest to the tale which he is telling with the evident desire to rouse and cheer her. A small boy, his hands folded behind his back, stands absorbed in the story. A woman, knitting, stands beside the couch, and looks down and watches the effect of the story upon the invalid. The details are all treated with great strength and simplicity.

3 ft. 6½ in. x 2 ft. 3½ in.

MURPHY (John Francis)

Born in New York.

25. Scene near Saratoga.

A view of warm, summer sunset over meadows and water, painted with great force and freedom.

2 ft. 1 in. x 12 in.

VERTIN (L.)

Member of the Academy of Brussels.

26. Street Scene in Antwerp.

11 in. x 14 in.

JIMENEZ (Louis.)

Wrestled

27. Science and Strength.

A companion picture in all respects to No. 67, admirably contrasted with it, however, in tone and color. It represents the encounter described in Don Quixote between the champion of physical strength and the student who contended that science and skill were the more formidable. The disputants coming to blows, the strong man was quickly disarmed and humiliated.

1 ft. 4 x 11½ in.

GUDIN (Theodore)

Born at Paris, August 15th, 1802.

Twice first medallist; second medallist.

Knight, Officer and Commander of the Legion of Honor,

Die the Alps;
at sea

28. On the Coast of Brittany.

Waves breaking on a rocky shore with great movement in the sky; in short, an excellent example of the best work of one of the most prolific landscape and marine painters of the century. Painted before the patronage of Louis Philippe had converted him from an artist into a manufacturer. When Joseph Vernet was commissioned by Louis XIV to paint the ports of France, he refused to gratify the King by hastening his execution of any series, plainly telling His Majesty's agent at Cette that he painted his pictures, not for the sake of the King's money, but for the sake of his art and his fame. Baron Gudín, when he received a similar order from Louis Philippe, sacrificed all other considerations to that of filling Versailles, at the earliest possible moment, with the greatest possible number of the largest possible marine landscapes, and in this way ruined the admirable and vigorous touch and vivid sense of color with which nature had endowed him. The best pictures of his earliest years, however, must be classed with the most valuable modern works of their kind.

14½ in. x 11 in.

MONFALLET (Charles)

Born at Bordeaux.

Pupil of Drolling and Yvon

29. Courtyard Courtship.

Within the picturesque courtyard of an old French house, a lacquey is making love to a soubrette who is drawing water. A servant in the shade of an upper window watches the pair. Through an open archway, running under the house, a glimpse is caught of the sunlit street in the distance with people passing, and above the red roofs the white cirrus clouds float in the deep-blue noon-day sky.

1 ft, 5 in. x 1ft. 11 in.

ZAMACOIS (Edouard)

Born at Bilboa, Spain, 1840.

Died 1871.

Pupil of Meissonier.

Medallist, Paris, 1867.

30. The Chocolate of the Priest.

This small but charming picture, bought from the artist, preserves his original conception of the large picture of the same subject, afterwards painted by him and now in this country, in which the priest and the young lady, who is serving him the chocolate, are superintended by a couple of young cavaliers standing against a back ground of architecture. While this increase in the number of figures afforded the artist more scope for displaying his skill in drawing and color, the smaller picture is the more dramatic and expressive of the two. The monk and the young lady are seated in an open Italian garden alone, and nothing can be imagined more subtly expressive than the faint flush which mantles in the face of the damsel, as a sort of unconscious reflection from the significant and glowing countenance of her companion.

7¼ in. x 5¼ in. . .

ZIEM (Felix)

Born at Baune, 1826.
Medals, 1851, '52, '55.
Officer of the Legion of Honor, 1857.

31. A Festival at Venice.

A brilliant and pleasing specimen of the work of Ziem, painted before he ceased sending his pictures to the Salon, in 1868.

22 in. x 18 in.

*Red pen
\$ 235*

LAMBINET (Emile)

Born at Versailles, 1808; died Paris, 1878.
Pupil of Drolling.
Medals 1843, 1853, 1857.
Chevalier of the Legion of Honor.

32. View on the Seine.

A fine specimen of the best manner of Lambinet, painted in the open air.

29 in. x 19 in.

*8 4/10
Paris*

ACHENBACH (Andreas)

Born at Cassel, Sept. 29th, 1815.

Pupil of Schirmer at Dusseldorf.

Four medals of France, Medals of Prussia, Belgium and Philadelphia.

Member of the Academies of Berlin, Amsterdam and Antwerp.

Chevalier of the Legion of Honor and of the
Order of Leopold.

33. Bathers off Sorrento.

Ad. gen.

A bold and vigorous marine of this distinguished German artist. Billows rushing in break over the rocks upon two women bathing. In the distance the picturesque mass of Capri floats on the horizon.

1 ft. 7 $\frac{3}{4}$ x 1 ft. 1 $\frac{3}{4}$.

RICHET (Leon)

Born at Solesmes.

Pupil of Diaz.

Stud.

34. Study of the Nude.

An exquisite piece of modeling and color by a charming painter little known in America.

RASMUSSEN (A.)

Born in Norway.
Studied in Italy.

35. A Norwegian Fjord.

Rasmussen

A charming Summer view on the Norwegian Coast, with the headlands of a great fjord in the middle distance.

30 x 21

ISABEY (Eugene)

Born at Paris, July 22, 1804.
Officer of the Legion of Honor.

Isabey

36. Love and Death.

A small but characteristic and dramatic specimen of this excellent painter. On a terrace, lit by the moon, a cavalier has fallen, his sword dropping from his hand. His adversary stands over him, sword in hand, and looks eagerly down on his prostrate enemy. In the doorway, a lady staggers backward, horror-struck by the sight. The foreshortening of the fallen figure, the composition of the picture and the attitude of the unfortunate woman, are all equally admirable.

9 x 7

INNESS (George)

37. An Autumn Landscape.

An unusually well-balanced, harmonious and carefully finished picture, showing great mastery of perspective, admirable in point of composition and at once warm and sober in color.

12 x 18

OLAVIDE

Born at Madrid.
Studied at Paris.
Member of the Spanish Academy.

38. The Itinerant Barber.

A remarkable picture of the modern Spanish school, full of light and luminous shadows, with a quality which shows close study of Velasquez.

14 x 17

INNESS (George)

Born in Newburg, N. Y. 1825.

National Academician, 1868.

Representative of American Art in Paris, 1867.

39. A Winter View in New England.

An unusually well-finished picture, full of subtle and delicate quality, and showing close study of the effects of color in snow and in the atmosphere.

18 x 12

FRERE (Charles Theodore)

Born at Paris, 1815.

Medallist and Knight of the Legion of Honor.

40. A Street Scene in Cairo.

An excellent specimen of the very best work of Theodore Frere, painted at the same time with his "Bazaar of Yanina," and his "Market-place of Constantine."

12 x 15.

OLAVIDE.

Born at Madrid.

Studied at Paris.

Member of the Spanish Academy.

41. View on the Tagus.

An open-air picture, full of atmosphere.

36 x 24.

PINEL DE GRANDCHAMP.

42. A Donkey Boy in Cairo.

A strong picture, the pendant of one painted for the Duke of Sutherland at Cairo, in which the intense effect of noonday light in Egypt is rendered with great force.

12½ x 15½.

Sutherland

WYNANTS (Jan)

Born at Haarlem, 1600. Died, 1679.

43. A Hawking Party.

A fine landscape with a mounted hawking party and dogs. In the air a hawk mounts over a heron. A group of beggars in the foreground ask alms. Figures probably by Lingelbach.

24 x 16.

Pinel

ZAMACOIS

Born at Bilboa, Spain, 1840.

Died 1871.

Pupil of Meissonier.

Medallist, Paris, 1867.

Angel

44. The Departure of the Knight.

A most interesting picture, being one of the last on which Zamacois was at work before he died, and which was bought from his atelier after his death. While it is of value to artists as indicating very instructively the method of a consummate painter, it is sufficiently far advanced towards completion to have a certain spectral charm for amateurs and lovers of art. A group of ladies and retainers in the courtyard and on the great stairway of an old Spanish castle, watch the arming of a knight in full harness of battle, whose lance is held for him by one squire, while another adjusts his stirrup.

16½ x 13½.

DIAZ DE LA PENA (N.)

Born 1837. Died 1876.

Medals, 1844, '46, '48.

Legion of Honor 1851.

Painted in 1856
from

45. Odalisques in a Wood.

Painted after his Oriental journey in 1856.

9 x 7.

INNESS (Geo.)

46. A Winter Sky. P145

A remarkably brilliant picture. Over a frozen lake a sky full of splendor, and banked with low clouds through which the sun breaks in a crimson glow.

31 x 20.

DANSAERT (L.)

Born at Antwerp.

Royal Academy of Brussels.

Knight of the Order of Leopold. *copy*
noted
234
2268

47. The First Dancing Lesson.

A most charming picture of an artist, who, though of high reputation in his own country, is scarcely known in the United States. In an old Flemish drawing-room of the last century, with an old lacquered screen, Boule clock, and cabinets of porcelain, an old gentleman and his wife, in rich costumes, sit side by side in fanteuils, their married daughter standing behind and between them to watch a lad and his little sister, daintily dressed in the costume of the time, who are learning their first steps in the minuet from a dancing-master who is marking time with the uplifted bow of his fiddle. The composition is most skilful and natural; the harmony of colors admirable, the picture full of quality; and while it recalls the best work of Fichel, it is certainly superior to any work of Fichel in mellowness, softness and animation.

18 x 15.

INNESS (Geo.)

Born in Newburg, N. Y. 1825.

National Academician, 1868.

Representative of American Art in Paris, 1867.

48. An American Autumn.

A wide autumn landscape enlivened with a large red maple in the middle distance, masses of clouds in the sky, and the whole landscape harmonized with extraordinary skill in the treatment of rich and varied color.

OLAVIDE.

Born at Madrid.

Studied at Paris.

Member of the Spanish Academy.

49. Still Life.

An exquisite and vigorous picture of fruits, cakes, and glass on a dessert table, full of color, excellent in composition and in quality.

16 x 24.

LEVY (Emile)

Pupil of Pujol and Picot.
Chevalier of the Legion of Honor.

50. The Bather.

A picture full of power in drawing and color.
8½ x 10½.

DUPRE (Victor)

Brother and pupil of Jules Dupré, medallist of Paris and Philadelphia.

51. A Landscape in Berry.

A peasant lying under a great tree looks over a reach of autumnal meadows, with cattle and farm houses in the distance, under a soft sky full of white clouds.

15 x 18.

ZIEM (Felix)

Born at Baume, 1826.
Medals, 1851, '52, '55.
Officer of the Legion of Honor, 1857.

52. View on the Bosphorus.

An early and interesting picture of this celebrated artist, much more sober in tone, while not less rich in color and in luminous quality than his later and better-known works.

17 x 10½.

COLE (Thomas)

Born in England, 1801. Died, 1848.

53. In the Mountains.

A small but most exquisitely finished picture of this master, possessing all his finest qualities in composition, color and luminousness.

14 x 9

HILDEBRANDT (Ferdinand Theodore)

Born at Stettin, 1804. Died, 1874.

Pupil of Schadow, with whom he travelled and studied in Italy.

Chief of the Dusseldorf school.

Knight of the Legion of Honor.

The Red Eagle of Prussia.

Member of the Academy of Berlin.

Gold Medallist.

4330

*Stettin - Schadow
Lyon*

54. On the North Sea Coast.

An excellent picture of the first colorist of the Dusseldorf school, representing a North German fishing-sloop and boat drawn up on the shore, with a group of fishermen and children, sea-birds on the wing over a quiet sea, and vessels in the distance.

22 x 17

GOMAX

Born in Spain.
Member of the Spanish Academy.

55. A Pool in La Mancha. *Robert*

A strange, vigorous picture, weird in color, and representing a scene which has a strange, desolate charm of its own.

26 x 16

BARON (Henri Charles Antoine)

Born at Besancon, 1817.
Thrice a Medallist.
Commander of the Legion of Honor, 1849.

56. The Page and the Princess. *2 by 1 1/2*

A charming little picture of this admirable painter. In a boskage, a page of the middle ages, with a mandolin, kneels behind a lady who turns from the book which she is affecting to read and glances towards him over her shoulder.

7 x 5 1/2

LAMBINET (Emile)

Born at Versailles, 1808.

Died 1878.

57. The Little Angler.

A small and charming picture: a summer scene in rural France, in the painter's early manner.

13 x 7½

GLASS (James W.)

Born in New York, 1826.

Died. 1857.

Pupil of Huntington.

Studied in London from 1847 to 1856.

58. A March of Puritan Cavalry.

One of the finest pictures of an American artist, to whom no sort of justice has ever been done in his own country and whose unfortunate death in this city cut short a career full, not only of excellent performance, but of still greater promise. During his residence in England, while a young man of 25 or 26, he painted a portrait of the Duke of Wellington, in the form of a historical picture, "The Iron Duke's Last Tour of Duty," which is very widely known through the excellent engraving made of it by James Faed. The picture represents the Duke mounted and in his military cloak riding out of the Horse Guards. It was purchased at once by the Earl of Ellesmere, and is now in the Bridgewater Gallery. A duplicate ordered by the Queen is at Windsor. The "March of Puritan Cavalry." was purchased from the gallery of a Boston collector many years ago. In the vigor, freedom and truth with which a cavalcade, moving on a very difficult line for the artist, is painted, it challenges comparison with any work of the sort from the easel of any living European painter.

14 x 10½

HAMMAN (Edouard Jean Conrad)

Born at Ostend, 1819.

Three times medallist in France, and decorated with the Legion of Honor, 1864.

Chevalier of the Order of Leopold.

Studied under De Keyser, at Antwerp.

59. Confidences.

25 Jan
18205

Two handsome young peasant women, one a brunette, the other a sunny blonde, conversing together under Italian vine leaves, in the corner of an antique city wall, overlooking the blue Mediterranean. This fine example of an admirable painter, who, leaving his native country in 1846, rapidly made a name for himself in France, as a colorist of great power and an excellent draughtsman formerly belonged to the Belmont collection.

21 x 29

INNES (Geo.)

60. A Summer Storm.

X270

A most finished example of the painter's best manner. Flying clouds, summer sunshine and gathering rain, over ripe wheat-fields and a gleaming river. In the foreground, foliage damp and shaken by the winds. In the water, a man fishing.

26 x 17

GROS (Lucien Alphonse)

Born at Wesselingue.
Medallist, Paris, 1867 and 1876.
Pupil of Meissonier.

578
410

61. Halt of Cavaliers.

An admirable open-air picture full of sunlight, shadow and atmosphere. Two horsemen, in costume of the 17th century, have dismounted in the shade of trees by the wayside and stretched upon the grass, are making a mid-day meal. In finish and force, the cavaliers and their horses are not unworthy of Meissonier himself, while in the landscape, the pupil shows qualities, which are in the true sense of the word, more artistic than those of the master. At the Salon of 1876, Gros exhibited "Une séance des peintres," and, in 1875, "The *Importants* conspiring against Cardinal Mazarin."

18 x 22

BESSON (Faustin)

Born at Bordeaux.
Medallist.
Knight of the Legion of Honor.

62. Making Acquaintance.

A charming group. Two graceful girls in the costume of the time of Mme. de Pompadour, one of whom presents a little girl to the other, who offers the child an orange, which, with hands folded behind her, the arrogant little damsel hesitates to accept.

11 x 14.

PINCHART (Emile)

Born at Cambrai.
Pupil of Gérôme.
Salons of 1882 and 1883.

Celan pinchart?
of 5
Le 249

63. A Roman Toilet.

Pinchart's superiority to his master, both in softness and in brilliancy of color, is shown in this picture, which represents a lovely young girl of imperial Rome making her toilet in a stately apartment decorated with Oriental marbles, frescoes images and flowers. She is unclasping a golden bracelet from her right arm and looking down upon it in an attitude full of grace and charm. Her deep blue and red drapery, caught at the waist, falls in rich folds to the floor.

1 ft 2 in. x 2 ft.

MERLE (Hugues)

Born at St. Marcellin in the Isère, 1823.
Medallist in 1861 and 1866.
Decorated with the Legion of Honor in 1866.
Pupil of Cogniet.

Half 9d - work
7 249

64. Spring.

A large and beautiful pastel by the painter of "The Wilis," "Margaret Trying On her Jewels," and "The Young Girl of Etretat."

Oval, 23 x 28.

DIAZ DE LA PENA (N.)

Born at Bordeaux, August 1809.

Died, 1876.

Commander of the Legion of Honor.

65. The Love Letter.

A charming little idyllic picture, painted in the second manner of Diaz, between 1844 and 1850, during which time he received the second and first medals; and remarkable for the harmonious softness as well as the brilliancy of the color and the light.

8½ x 6½

JOHNSON (David)

Born in New York, 1827.

One of the founders of the Artists' Fund Society.

Academician in 1862.

66. Sunset on the Walkill River.

A singularly fine landscape by this thoroughly American artist, which rivals in tonality and quality the work of Jules Dupré or Rousseau—though Mr. Johnson owes nothing to the direct instruction of the French school, having never visited Europe. Nothing can be more harmonious or charming than the composition of this admirable picture, which was exhibited with the permission of the present owner at the Brooklyn Academy, where it commanded universal admiration, shortly after it was painted, in 1879, but has been seen nowhere else in public.

16 x 12

JIMENEZ (Luis)

Born at Madrid.

Member of the Spanish Academy.

67. The Judgment of Sancho Panza.

An admirable little composition, full of spirit and expression, representing the scene from Don Quixote, in which Sancho Panza in his chair of office, passes judgment on the arriero accused by a drab of maltreating her. Finding the man guilty, Sancho ordered him to pay a heavy fine to the woman, and then dismissed the parties. Shortly afterwards they were brought back, the woman accusing the man afresh of attempting to steal the purse containing the fine, which she had triumphantly defended, whereupon Sancho found finally for the man, saying to the woman: "Had you defuded your honor as you did your money he could never have done you the injury of which you complain."

16 x 11½

INNESS (George)

Born at Newburg, N. J., 1825.

Studied under Regis Gignoux.

Studied in Italy from 1871 to 1875.

Represented American Art at Paris in 1867.

National Academician in 1868.

68. Sunset near St. Peter's.

A view of a red Italian sunset against which the dome of St. Peter's rises in the distance from a point near the Borghese villa on the Tiber.

BESSON (Faustin)

Born at Bordeaux.
Medallist.
Knight of the Legion of Honor.

69. Girls Dancing.

An exquisite example of this graceful and charming painter. Two young girls in costumes of the Regency, one holding a bunch of grapes and the other a Watteau hat with flowers, are dancing together.

Oval, 10 in. x 14 in

CASADO

Born in Spain.
Studied in Rome.

70. The Toilette of the Odalisque.

A characteristic picture of the new Italo-Spanish school, strongly drawn, vigorous and harmonious in color.

6½ x 13.

DAUBIGNY (C. F.). dec'd.

Paris

Medals, 1848, '53, '55, '57, '59, '67.

Legion of Honor, 1859.

Officer of Legion of Honor, 1874.

X 330

71. Windmills.

Good

A delightful and characteristic picture of this excellent artist, painted in 1872, representing a quiet evening on a river bank, which recalls Edmond About's description of his art, as consisting in "choosing well a bit of country, and painting it as it is, enclosing in its frame all the simple native poetry it contains;" the hospitable, familiar country, without studied effects of light or artificial and complicated composition.

16 x 10

BOULANGER (Gustave Radolphe Clarence)

Born at Paris, 1824.

Pupil of Delaroche.

Chevalier of the Legion of Honor.

Very good 9775

72. The Arab Hunter.

A most characteristic picture of this artist, who has seized, perhaps, even better than Fromentin, the sentiment of African life and scenery. An Arab in a grey burnouse, stands in ambush waiting for his prey leaning upon his gun in the shadow of palm trees, his dog, watchful and listening, seated before him. With this picture, are the original sketches for it in red chalk.

11 x 16

1168

LAPORTE (Emile Henri)

Born at Paris, 1841.

Pupil of Gleyre and of Pils.

Director of the Municipal School of Drawing.

Medallist.

From the collection

73. A Japanese Girl.

In this singular and brilliant little picture, Laporte represents a Japanese girl reclining in the shade of a clump of trees by the side of a pool and feeding a duck and her ducklings in the water. Her parasol is flung negligently on one side. Her lower limbs are swathed in a rich embroidered blue robe. Laporte, in 1870, became Director of the Municipal School of Design in Paris. This picture will strikingly illustrate the range and variety of his abilities as an artist, to those who are familiar with his "Othello," exhibited in 1865; his brilliant aquarelle, "The Spanish Refugees," exhibited in 1876, and his decorative panel, "On ne badine pas avec l'amour," exhibited in 1877.

21 x 12½

MICHEL (Georges.)

Born in France, 1763.

Died 1843.

*Step on hand
\$ 200*

74. The Limekiln.

A large, free, and bold picture of this excellent painter. Under the shoulder of a hill, on which grow two gnarled trees, a peasant's cart is passing, drawn by a white horse and preceded by a woman bearing a bundle on her head with a dog by her side. A lad rides on the horse and chats with the woman. In the cart a rustic flirtation is going on between a young man and girl. In the middle distance flares the red light of a limekiln, beside which sits a man with a white dog. A cow and a calf follow the cart. Beyond stretches a wide prospect over a champaign country under a clouded summer sky. This picture, the figures in which are by DeMarne, is described and etched in Sensier's "Life of Michel."

31½ x 21½

LEFEBVRE (Jules Joseph)

Born at Tournon, 1836.

Medallist in 1865, 1868, and 1870.

Legion of Honor in 1870, in which year his magnificent picture of "Truth" was exhibited in the Salon.

75. Sappho.

sty. - med.

A repetition by this charming artist, with important modifications, of his celebrated picture, "La Cigale," now in the possession of Mr. Cole, of St. Louis. It is, perhaps, a more pleasing picture than "La Cigale," inasmuch as the background, against which the exquisite form and the flowing hair of Sappho stand relieved, is of a soft summer sky over a Grecian sea, and not of chill architecture in the winter.

12 x 20.

JACQUE (Charles Emile.)

Born at Paris, 1813.

Medals, 1861, 1863, and 1864.

Knight Legion of Honor, 1867.

76. A Shepherdess in Burgundy.

hon.

A large and fine specimen of the painter's power. A tower in Burgundy with a shepherdess and her sheep. Full of twilight and repose, and most harmonious in color.

30 x 17.

JONGHE (Gustave de)

Born at Courtrai, 1828.

Gold Medal, Antwerp, 1862.

Medal of Paris, 1863.

Pupil of Gallait and of the Academy of Brussels.

Knight of the Order of Leopold and of the Rose of Brazil.

77. The Reverie.

"The Reverie," one of the best genre pictures of De Jonghe, was purchased for the collection of M. Mansbeudel, in Paris, and while in that gallery was engraved in photo-gravure for the Munich Gallery of Modern Masters. A copy of this photo-gravure accompanies the work.

12½ x 18.

FALERO (Luis)

Born at Granada.

Studied in Rome.

78. A Syrian Music Girl.

This picture exhibits the best qualities of a modern Spanish painter, known in this country chiefly through two pictures, one of which was sold for \$2,800 in the John Wolff sale, and the other from the Hazeltine Collection for \$3,200.

10 x 16.

FLEMISH SCHOOL (17th Century)

79 Landscape with figures.

A singular but strong picture by an unknown master, apparently of the Flemish School of the 17th Century, representing a castle with foliage, cavaliers and peasants.

28 x 18.

PENNI (Francesco)

Born at Florence, 1487.

Died at Naples, 1528.

80. The Madonna and Child.

This master, called "Il Fattorino," or the factotum of Raphael, contributed, as is well known, with Giulio Romano, to the execution of the vast artistic works undertaken by Raphael in Rome. He was the joint legatee with Giulio Romano of the fortune of Raphael, and these two artists together, after the death of Raphael, finished the magnificent "Assumption of the Virgin," for which Raphael had furnished the beautiful painted sketch now at Florence.

2 ft. 10 in. x 4 ft.

WOUVERMANS (Philip)

Born at Haarlem, 1620.

Died, 1668.

81. A Cavalry Battle.

mont 1300

A small but characteristic picture in the second manner of Wouvermans, representing a clash of Turkish and Russian cavalry. From the character and dimensions of the picture, it is believed to be one which in the last century was in the Braamcamp collection. In the foreground a white horse has fallen with his rider under the charge of a Turk mounted on a sorrel, at whom a Russian horseman, reining in his bay steed, is in the act of firing a pistol. Another Turk, in the red uniform of the janizaries, struggling to his knees in the foreground, is tugging at the bridle of his fallen horse. The atmosphere lurid and full of smoke and dust.

1 ft. 5 in. x 2 ft. 4 in.

HOBBEEMA (Myndert)

Dates of birth and death unknown.

17th Century.

82. The Mill Pond.

Pract pond 6525

Red-roofed Mill, with bridge and quiet pond; in the distance beyond a reach of clear, soft, green meadows, a horseman on a white horse advancing under trees. In the foreground a peasant chatting with a woman beside a clump of trees. Sky full of soft, white and grey clouds. The trees and clouds in gentle motion. A characteristic landscape of this great Dutch master in perfect preservation and untouched.

2 ft. 9 in. x 1 ft. 11 in.

BEERESTRAATEN (Jan)

Born in Holland, and probably in Amsterdam about 1630.

Date of death uncertain.

507

A200

83. A Winter View in Amsterdam.

A strong winter view, with Rembrandtesque effects of light and shade on a frozen canal and a snow-clad street in Amsterdam, under a sky full of cloud and vapor, through which the winter sunlight strikes. A fine, uninjured example of an admirable Dutch master, whose works are rare even in his own country. The figures in the picture of persons standing and skating on the canal, and moving about the street, are probably from the hand of Adrian Vanderveelde, who co-operated with Beerestraaten in this way. The Louvre possesses a single picture of this artist, a "View of the Port of Genoa." There are three of his pictures in the Museum at Amsterdam: "A Winter View on the Y," "The Old Exchange after the Fire of 1652," and "The Naval Battle of 1666 between the Dutch and English Fleets." The Berlin Museum has a single winter view of his with skaters. The Madrid Museum has a fine winter view. The Dresden gallery, two sea pictures, "The Tempest," and "A Bold Coast." The Rotterdam Museum contains one picture by him, "The Old Stadt-House."

3 ft. 6 in. x 2 ft. 6 in.

NASMYTH (Patrick)

Born at Edinburgh, 1786.

Died at Lambeth, 1831.

*Not complete to
and a few more*

84. The Little Anglers.

Patrick Nasmyth, the son and pupil of Alexander Nasmyth, has been called "The English Hobbema," a title which is explained and vindicated by a comparison of his methods and color as shown in this picture with those of the admirable Hobbema catalogued No. 82.

24 in. x 12 in.

FAGNANI (Carlo)

Born in Italy.

Died in New York.

85. Portrait of the Lost Dauphin.

This very interesting picture is believed to be the only existing portrait of the Rev. Eliazer Williams, long a missionary among the Indians, at Green Bay, Wis., who was visited there by H. R. H., the Prince de Joinville, when he came to the United States in 1840, and who was believed by many people, including himself, to be no less a person than the lost Dauphin, otherwise called Louis XVII, King of France and Navarre, the second and surviving son of Louis XVI, and Marie Antoinette, over the sad circumstances of whose imprisonment in the Temple, maltreatment by Simon, the cobbler, and alleged death, a veil of mystery has rested to this day. The romantic circumstances in which the early years of Mr. Williams's life were passed among the Indians of Canada and the incidents and reasons which led him to believe himself to be the legitimate Bourbon King of France, were related at length in an interesting paper published in "Putnam's Magazine," about thirty years ago, at the time when this picture was painted.

Oval, 22 in. x 28.

MIGNARD (Pierre)

Born at Troyes, 1610.

Died in Paris, 1695.

86. Portrait of Mme Deshoullieres.

Pierre Mignard, one of the most fortunate and successful of artists, whatever may be thought of his rank among historical painters, will always hold his place among the masters of portraiture. The delicacy and the refined affectation of his touch enriched the French language with a word—*Mignardise*, which does injustice to the really strong qualities he possessed. These are admirably illustrated in the freshness and purity of color and the precision of touch of his portrait of Madame Deshoullières. Antoinette du Lijer de la Garde, Mme. Deshoullières, lives in literature chiefly through her famous idyll of “Les Moutons.” She was the daughter of an officer of the court of Anne of Austria, and when a child of fifteen married a gentleman of Poitou, who attached himself to the fortunes of the Prince de Condé. At the time of the Fronde, her husband followed the prince to Brussels, then under the Spanish dominion, leaving her at Paris, where her wit, her learning, and her beauty made her the centre of a little circle of distinguished admirers. She left them, however, to rejoin her husband, and soon after reaching Brussels, made a great sensation by repelling the somewhat ardent admiration manifested for her by the Prince de Condé. Finding that the Spanish Governor at Brussels had withheld from her husband his just dues, the dutiful Frenchwoman insisted upon obtaining them, with such energy and spirit that the ungallant Castilian ordered her to be locked up in the Chateau of Vilvorde. M. Deshoullières, to his credit be it said, gathered together a handful of soldiers, attacked the chateau, stormed it and set free his wife, with whom he returned to France. She was welcomed back to Paris with an enthusiasm much heightened by the romantic accounts which had preceded her, of her good conduct and her adventures in Flanders. Though the fortunes of the family were impaired, she very soon gathered around her one of the

most brilliant salons of the time. Like Mme. de Sévigné, she took sides with Corneille in the great controversy with Racine, in return for which Boileau did her the favor of speaking very unhandsomely of her in his Tenth Satire, as a "précieuse," under the name of Amaryllis. Voltaire, however, says of her, that she was the most successful Frenchwoman of letters of his time, since everybody remembered and quoted more of her verses than of the verses of any other woman. The popularity of her idyll of "Les Moutons," led some of her enemies to charge her with plagiarism. The charge seems to have rested, however, on an allegation that a poem called "Indolence," by an obscure writer, Coutel, which was published at Blois, in 1661, had suggested the verses of Mme. Deshoullières. These verses were not published until 1674, but there is much evidence to show that they had been circulated and freely commented upon in manuscript for many years previously. In 1688, Louis XIV relieved her from the pecuniary troubles of which she constantly complains in her poetry, by granting her a pension of 2,000 livres. The academies of Padua and of Arles elected her to membership. Her admirers called her the "tenth muse," and the "French Calliope," and the cleverest men of the time, Corneille, Flechier, La Rochefoucauld, all delighted in her society. She died in 1694.

Oval, 22 x 28

LESLIE (Charles Robert)

Born in England, 1794.

Died in London, 1859.

87. Dorothea.

A small but largely treated and vigorous picture of this celebrated artist, painted during his residence at West Point as professor of drawing, in 1832, before his return to England to become President of the Royal Academy, and long in the possession of his friend, Mr. Jas. Smillie, the engraver. The landscape, though intended to illustrate a Spanish scene, appears to have been studied from nature in the highland country of the Hudson River, and the figure is treated with consummate freedom and force.

8 x 11 1/4.

RUYSDAEL (Jacob)

Born in Haarlem, 1630; died 1681.

88. A Hunting Party at Rest. *Per 1050*

A singularly brilliant and powerful example. Broad, open country. By a roadside, members of a hunting party with dogs, a huntsman with his horn, on a brown horse. Trees in movement, masses of breaking clouds, the distant sky full of soft light. Signed "J. R.," 1649.

2 ft. 8 x 1 ft. 7½.

JOHANES (Juan de)

89. Susannah and the Elders. *R 1050*

A most important picture by one of the greatest masters of the 16th century, the founder of the Spanish school of Valencia. Juan de Johanes studied at Rome with Raphael, and the Peruginesque influence is most apparent in the quality of this picture as well as in the composition of the background, and in the type of the head of Susannah. But nothing in the works of the early Flemish and German masters is more vigorous and realistic than his treatment of the hands of the two elders. In color, he rivals the best of the Venetians. The composition is, of course, archaic, but extremely animated and skilful. In the left of the picture, is a lofty fountain with classic group of satyrs, with Mercury blowing into a trumpet from which flows the water into the bath of Susannah. On the top of the fountain is seated an image of Jove, a thunderbolt in his hand and an eagle at his feet, apparently manifesting an ominous interest in the misconduct of the elders. Signed "Anno 1556—Johanes." It was painted when the master was in the prime of his powers.

4 ft. 3 in x 3 ft. 7½ in.

VANDERVELDE (Wm.)

Born at Amsterdam, 1633; died at Greenwich, 1707.

90. A Calm on the Dutch Coast.

no. 10
05-10

Ships in a calm off a low point of land, with trees and an inn. In the inn door a woman talking with a seated wayfarer, who is drinking beer. On the point of land a group of persons looking seaward. At a wide pier, fishing smacks and boats, one of the boats covered, and from another a man about to go ashore. A boat with five persons pulling off to a large frigate with furled sails, from the foremast of which floats the Dutch flag. A large sloop moving slowly out beyond, and in the distance another vessel. An admirable example of this great marine painter, and in excellent preservation.

2 ft. 2½ in x 1 ft. 6½ in.

REYNOLDS (Joshua)

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

91. The Mouse Girl.

0625
no. 10
me

This charming picture belongs to the same category with the painter's "Strawberry Girl," now at Lansdowne House. The grace and vivacity of the attitude, the brilliancy and strength of the color, and the vigor of the background, make it an admirable specimen of the great English master.

2 ft. 1 in. x 2 ft. 9 in.

TENIERS (David, the younger)

Born at Antwerp, 1610; died at Brussels, 1694; buried at Perck.

92. The Fight for the Flag. *Perck*

A remarkable battle piece, in which the movements of two hostile armies over an extensive and broken country are represented with an animation and harmony of composition unusual in the larger pictures of this great master. It has all the expressiveness and the vigor of his smallest pictures, and is an admirable example of his strong and unconventional coloring. The sky is lightly but forcibly handled, and the coloring has been enriched and invigorated by time. The wonderful way in which Teniers achieved effects of perspective by atmospheric graduation of his positive tints, could not be better illustrated than it is in this picture, and nothing could be more spirited and expressive than the composition of the groups in the foreground around the standard of the House of Orange.

3 ft. 3 in. x 2 ft. 5 in.

RUYSDAEL (Jacob)

Born at Haarlem, in 1630.

Died, 1681.

93. Road with Figures, near Haarlem. *2275*

This is one of the most complete and beautiful examples of the finest qualities of one of the greatest, if not of the very greatest, of landscape painters. No man certainly ever so combined topographical accuracy with picturesqueness and imaginative power in the treatment of landscapes.

2 ft. 2 in. x 1 ft. 4 in.

ANTONIO CANAL (called Il Canaletto)

Born at Venice, 1697.

Died at Venice, 1768.

94. View on the Grand Canal of
Venice, from Santa Croce to
the Scalzi.

2641

This is one of the finest pictures extant of this great master of linear and aerial perspective. It is catalogued on page 295 of Lejeune's "Guide de l'Amateur de Tableaux," (Paris, 1865), being then in the collection of Mr. Carlton Gates, as a "View of the Grand Canal of Venice." Those who are familiar with Venice will see that the portion of the Grand Canal represented is that which stretches from the Piazza Santa Croce to the Church of the Scalzi, the dome of which is seen rising in the distance to the right. Some years ago, the present possessor of the painting stumbled, in a London bookshop, upon a rare and interesting volume of engravings by Antonio Visentini, made under the eye of Canaletto himself, with the intention of reproducing thirty eight views of Venice, selected by him as being the best of his works. These engravings which are singularly bold and free in treatment, are divided into three series, and Visentini's engraving of the picture now under consideration, is the second plate in the second part. The picture is not only one of the most important in size and character ever painted by Canaletto, but it is incontestably one of the very few extant pictures of Canaletto, which, so far from losing anything, has gained in tonality and quality from the lapse of time, and it has happily escaped the tender mercies of the cleaner and the restorer.

3 ft. 2 in. x 2 ft.

BOUCHER (F.)

Born at Paris, 1704, died at Paris, 1768.

95. Leda and the Swan.

This masterpiece of one of the greatest and most charming painters of the French school, was long in the possession of Count de Steenhuyse, of Ghent. When it was sold with his pictures at Paris, March 27th, 1860, Etienne Le Roi described it as one of the principal works of Boucher, containing everything which characterises him in his most exquisite productions. It occupies a similar place in the catalogue of Boucher's works given by Lejeune in his classical "Guide de l'Amateur," (Paris 1865, Vol. III, p. 294). The composition of the central group is bold and masterly in the extreme. Leda and her attendant, exquisitely contrasted in complexion and coloring, are seated on the edge of a stream, surrounded with fallen drapery of warm, soft tints, which bring out to the most delicate relief the transparency of the carnations. Over a mass of rock behind droop festoons of flowers and foliage, treated with the greatest breadth and spirit. Leda raises her right arm in graceful curiosity and astonishment at the approach of a magnificent Swan, with extended wings, which seems almost to speak. The picture is signed "F. Boucher," on a mass of rock to the right. It was a special favorite with the painter himself, who caused it to be engraved under his own eye by his pupil, the Englishman, William Rylands, who studied his art with Boucher in Paris, where he fixed himself and achieved both fame and fortune. A good copy of this engraving, in the possession of the present owner of the picture, is exhibited, and will be sold with it.

2 ft. 5 in. x 1 ft. 11½ in.

GREUZE, (Jean Baptiste)

Born at Tournus, 1725.

Died at Paris, 1805.

96. Longing.

An extraordinarily beautiful and characteristic picture of this charming master, being one of a pair painted in 1769 for Monsr. de la Live de Jully. The companion picture, entitled "Shyness," afterwards passed into the possession of Monsr. Le Boeuf. This picture represents a young woman in a grey morning gown, her bosom partially exposed, her head slightly inclined and almost in profile from the spectator to the left, her eyes cast upwards with a languishing expression. Purchased from the Paulmier collection.

1 ft. 5 in. x 1 ft. 9 in.

TURNER, (J. M. W.)

Born, 1775.

Died at Chelsea, 1851.

97. A Vision of Venice.

This is one of the most important of Turner's Venetian pictures, and with the single exception of the "Fountain of Youth," just purchased in England by Mr. W. H. Vanderbilt, which closely

resembles it in style, it is much the most pleasing Turner ever brought to America. One of the finest, most characteristic, and most agreeable works of the most remarkable painter of the 19th century, of whom more has been written, and whose genius has provoked more discussion, with less detraction, than that of any painter of any country since the days of Raphael and Lionardo. The enormous prices brought of late years by his pictures whenever they have appeared in a public sale, attest the extent to which his works have influenced, not merely the style of artists, but the taste of amateurs, throughout the English-speaking world. Five of his drawings and pictures, sold at London, in April 1878, brought more than £73,000 sterling, or more than \$360,000. The "Vision of Venice," it will be seen, is in a very much better state of preservation than is common with the pictures of Turner painted on the same scheme of colors. It has really gained in brilliancy with time, as well as in the mellowness and softness of the extraordinary atmospheric gradations of color, which give such a sense of infinite distance and movement to the sky. The luminous perpendicular shadows in the water, and the atmosphere which seems to swim about the domes, would put the whole picture in movement, had not the painter stayed and anchored it with the massive stone quay and stationary groups in the foreground to the left. The picture belongs to what Wornum properly calls, the greatest period of Turner's artistic activity, from 1802 to 1835, a period in which it was perfectly safe to assert of him, that no painter had approached him in originality and power, when Doctor Waagen, the curator of the Berlin Museum, found it difficult to restrain himself from admitting that Turner was incomparably the greatest landscape painter of all times. The "Vision of Venice" explains Thackeray's homage to the great artist as one "who makes you see and think of a great deal more than the objects before you, who knows how to soothe or to intoxicate, to fire or to depress by a few notes, or forms, or colors of which we cannot trace the effect to the source, but only acknowledge the power."

5 ft. x 3 ft. 7 in.

MARILHAT, (Prosper)

Born at Vertaizon in the Puy de Dôme in 1871.

Died at Paris, 1846.

98. Camels at the Fountain.

Probably the only example ever seen in America of the best work of one of the very finest colorists and most gifted artists of modern France. It is impossible to surpass the aerial perspective, the balanced harmony of tones, the suffused and temperate splendor of the luminous shadows of this admirable picture. It was purchased by the Duke of Orleans while on the easel, and was sold at the breaking-up of the gallery of that brilliant and popular prince after his death in 1852. Marilhat had scarcely been pursuing his studies for a year under Roqueplan when Baron Hugel carried him away in 1831 upon a scientific and artistic journey through Greece, Turkey, Syria, and the East. Decamps had, just before that time, seized and reproduced, with wonderful power, the dazzling, not to say barbaric, contrasts and intensities of light and color in Oriental landscape. "Marilhat," says Charles Blanc, "saw the same scenes, the same atmosphere, the same skies, with larger and more temperate eyes. His light was lovelier and less dazzling. The Arabia which he painted was Arabia Felix." He was particularly fascinated by Cairo, where Mehemet Ali entreated him to stay, and, in violation of the law of the Koran, sat to Marilhat for his portrait. He came back to Paris in 1835, returned again to Egypt, and in 1844 sent to the Salon eight pictures which captured the critics. Gautier described them as "eight diamonds." The admirable drawing of his figures, the beauty of his execution, his delicate and subtle gradations of color, his exquisite treatment, above all, of light and shadow and the harmony of his composition, achieved by the masterly use of the most intense tones and the most deliberate contrasts, put him at once among the first painters of his time. But he had brought back with him to Paris the seeds of a mortal disease. He made several more journeys

to Italy and the East in the vain hope of breaking the force of this malady, to which he succumbed at the early age of 36. "Camels at the Fountain" was one of his last works, having been painted in the autumn of 1846. The public, at first slow to appreciate the great qualities of this artist, has, since his death, come to set such an estimate upon them that a single picture of his sold, at the Oppenheim sale in 1877 at Paris, "Ruins near Cairo," for 30,000 francs.

21 x 15.

CEREZO (Mateo)

Born at Burgos, 1635.

Died at Madrid, 1685.

99. Magdalen in Prayer.

A large and important picture of this excellent Spanish master, who after being grounded in his art by his father, a painter of distinction, studied with Carreno and with Van Dyck. The influence of Van Dyck is seen in this picture in the grace and delicacy of the hand and in a certain distinction of pose and carriage, not, perhaps, entirely appropriate to the religious conception of the Magdalen. The color and tone of the picture are admirable. It was brought to this city by Mr. Shaw, with the "San Diego de Alcala," and the "Santa Rosa de Lima," of Murillo, now in the possession respectively of Mr. C. P. Curtis and Mr. Frederck E. Church.

34 x 43

SALVATOR ROSA

Born at Arenella, 1615.

Died, 1673.

100. Christ Crowned with Thorns.

A characteristic head which recalls in its color and treatment the famous portrait of Massaniello in the collection of Prince Pozzo di Borgo.

21 x 24

OBREGON (Manuel)

National Academy of Art, Mexico.

101. Portrait of Sister Juana Inez de la Cruz.

This charming portrait of a most distinguished and admirable woman, the first poetess of eminence born in America, was painted by order of President Juarez for the present owner, at Mexico, in 1871, by Obregon, then admittedly the first living Mexican painter, from the portrait of Sister Juana Inez de la Cruz, which adorns the walls of the Mexican Academy of Fine Arts, itself an excellent picture, by Cabrera, a pupil of Velazquez. Juana Inez de la Cruz, called in her time "the Tenth Muse," holds a high place in the chronicles of feminine ability and renown. It is recorded of her, that bees swarmed about her head in childhood as they are fabled to have done about the head of Plato, and when quite a young girl, she held public disputations on vexed questions of science, theology and letters with

all the most accomplished doctors and lawyers and wits of the Mexican capital, who retired abashed and defeated from the encounter. She was born at Mexico on the 19th Nov., 1651, entered the convent of San Jerome in Mexico as a nun at the age of 17, and died there on Sunday, April 17, 1695, at the age of 44. She is represented in this charming portrait with her hand resting upon the bound volume of her works. As an integral part of the owner's collection and as illustrating the advanced condition of the fine arts in Mexico, this picture is exhibited but will not, of course, be sold.

22 x 27

CASARIN (Antonio)

Born in Mexico.

Pupil of Meissonier at Paris.

Returned to Mexico on the outbreak of the war with France.

102. Dead on the Field of Honor.

A consummate little picture by this remarkable Mexican artist. A soldier lies dead in a desolate, stony field. In the grey distance, over hills, the ominous birds of prey are seen fluttering. The perspective is indicated with extraordinary skill by faint graduated touches of color, marking spots where the dead lie scattered over the deserted scene of carnage. No pupil of Meissonier certainly has ever done more honor to his master than the painter of this little master-piece, which will bear the closest study in detail.

10 x 7.

BOUCHER (F.)

103. A Cupid.

A charming picture, size of life.

27 x 32

WATER COLORS AND DRAWINGS.

PIROT

104. The Genius of Paris.

The fine original drawing for the painting of the Genius of the City of Paris, enthroned and presiding over the Arts of Peace, executed for the Hotel de Ville, and destroyed with that building by the mob of the Commune in 1871, in its zeal for the deveopement of free institutions and public order in France.

L. VIANI,

105. A Moorish Sentinel.

SAUNIER (O.)

106. A Village in Normandy.

FAULKNER (R. H. A.)

107. A Winter Sketch on New
York Island.

STANLEY (C.) R. A.

108. A Rustic Bridge in England.

109. Mexican Birds.

A set of eleven cards on which are depicted in feather work by the Indians of Mexico, as many specimens of the birds of that country.

