

THE
WHITNEY COLLECTION



CATALOGUE

OF THE COLLECTION OF

MODERN PAINTINGS

ETC.,

FORMED BY THE LATE

MR. GEORGE WHITNEY

OF PHILADELPHIA,

AND TO BE SOLD, BY THE ORDER OF HIS
EXECUTORS,

ON WEDNESDAY, THURSDAY AND FRIDAY,

DECEMBER 16TH, 17TH AND 18TH,

At half-past seven o'clock, P.M.,

AT

CHICKERING HALL,

5TH AVENUE, CORNER 18TH STREET.

THE COLLECTION WILL BE

ON EXHIBITION, DAY AND EVENING,

AT THE AMERICAN ART GALLERIES,

6 EAST 23D STREET (MADISON SQUARE SOUTH),

FROM TUESDAY, DECEMBER 8TH, UNTIL DATE OF SALE, INCLUSIVE
(SUNDAYS EXCEPTED).

* * THE SALE WILL BE UNDER THE MANAGEMENT OF THE AMERICAN ART
ASSOCIATION, ASSISTED BY MR. S. P. AVERY (AT THE REQUEST OF
THE EXECUTORS), WHO WILL CHEERFULLY FURNISH FURTHER
INFORMATION, AND ALSO ATTEND TO ORDERS TO
PURCHASE FREE OF CHARGE.

MR. THOS. E. KIRBY

OF THE ABOVE ASSOCIATION WILL CONDUCT THE SALE.

NEW YORK.

1885.



LIST OF ARTISTS REPRESENTED

Aubert.	Gilardi.	Orfei.
Bridges, F.	Girard.	Paulsen.
Bishop.	Goubie.	Palmer, E. D.
Brown, J. G.	Holyoake.	Pascutti.
Boughton.	Hunziger.	Rust.
Brun.	Hasenclever.	Rivoire.
Becker, Q.	Hays.	Richards, W. T.
Bosch.	Hart, Wm.	Robinet.
Belli.	Hetzl.	Rudaux.
Buhler.	Henry.	Smillie, Jas.
Boser.	Hebert.	Smith, M.
Breton.	Jazet.	Sorbi.
Blanc.	Johnson, E.	Salentin.
Bouguereau.	Jacque.	Seigert.
Bockelman, N.	Kensett.	Spencer.
Castres.	Kuwasseg.	Schreyer.
Church, F. E.	Karger.	Sanchez-Perrier.
Col.	Knaus.	Sully.
Calverley.	Lambdin, G. C.	Seignac.
Douw.	Lemmens.	Suydam.
Dargelas.	L'Enfant de Metz.	Tait.
Duverger.	Lobrichon.	Ten Kate.
Delort.	Leloir, L.	Unknown.
Detaille.	Landelle.	Vibert.
De Boucherville.	Meyer von Bremen.	Viry.
Dieffenbach.	Mole.	Vautier.
Durand.	Moran, Thos.	Wood, G. B.
Frere, E.	Mosler.	Wilcox.
Guy.	Moreau.	Ward, C. C.
Gifford, S. R.	Merle.	Weber.
Geselschapp.	McEntee.	Whittredge.

SPECIAL NOTICE.

Admission to Chickering Hall on nights of Sale will be by *Card only*. (*No Reserved Seats.*) These cards will be ready for distribution Thursday, December 10th. Application for them, by mail or otherwise, should be made to Miss Katharine Timpson, Secretary American Art Association, 6 East 23d Street (Madison Square, South).

CONDITIONS OF SALE.

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 a cash deposit, 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 on the morning following each session of the Sale between 9 and 2 o'clock, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold himself responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.

4. The sale of any Painting is not to be set aside on account of any error in the description. All are exposed for Public Exhibition one or more days, and are sold just as they are without recourse.

5. To prevent inaccuracy in delivery and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.

6. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, without further notice, and the deficiency (if any) attending such re-sale, shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he think fit.

THOMAS E. KIRBY, AUCTIONEER.

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CATALOGUE.

FIRST NIGHT'S SALE.

Wednesday, December 16, 1885—beginning at 7.30 P.M.

* * * Measurements given are in inches, the first figures indicating the *width* of the canvas.

I

BRIDGES (FIDELIA)

Daisies and Clover (Water-color)

6 x 9

2

HOLYOAKE (W.)

Raspberries

11 x 8

35

3

BISHOP (AMY)

Girl Knitting

5 x 6

4

WOOD (G. B., JR.)

The Barn-yard

12 x 10—Dated 1868

5

SMILLIE (J. D.)

Landscape

8 x 5—Dated 1877

6

DOUW (GERARD) attributed to

Old Woman Reading

10 x 13

7

HUNZIGER (W.)

Grapes—One Cluster

14 x 16—Dated 1862

7a

SULLY (THOS.), dec'd

Curl Papers

15 x 18—Dated 1867

8

LAMBDIN (GEO. C.)

A Summer Study

24 x 18

9

RUST (J. H.)

Marine—Calm

13 x 8

10

RIVOIRE (F.)

Flowers and Autumn Leaves (Water-color)

15 x 20—Dated 1869

11

UNKNOWN

Old Dutch Landscape

22 x 16

12

TAIT (A. F.)

Quail and Young

22 x 14

13

VIBERT (J. G.)

The Miser (Drawing)

5 x 6

14

LEMMENS (E.), dec'd

Chickens, etc.

10 x 8

15

TEN-KATE (H. F. C.)

Playing Gypsies (Water-color)

14 x 10

15a

BRIDGES (FIDELIA)

Birds, Grasses, etc.

6 drawings in one frame

2½ x 4¼

156

BRIDGES (FIDELIA)

Birds, Grasses, etc.

6 drawings in one frame

 $2\frac{1}{2} \times 4\frac{1}{4}$

16

GUY (S. J.)

What's o'clock ?

9 x 12

17

BROWN (J. G.)

At the Window

14 x 18—Dated 1870

18

BOUGHTON (GEO. H.)

Inconsolable

 $6\frac{1}{2} \times 8\frac{1}{2}$

19

FRÈRE (E.)

Feeding Sister (Water-color)

7 x 9—Dated 1865

20

150
RICHARDS (W. T.)
Fog on the Coast (Oil)

24 x 12—Dated 1865

21

20
VIBERT (J. G.)
The Grasshopper and the Ant (Water-color) 580

16 x 12—Dated 1875

22

75
WILCOX (W. H.)
Boats on the Alleghany

30 x 18

23

350
HASENCLEVER (F. P.), dec'd
Wine Testers—Copy

21 x 15

24

MEYER VON BREMEN (J. G.)
Morning Prayer (Water-color)

5 x 6½

25

AUBERT (JEAN)

Brittany Peasant Girl

14 x 17—Dated 1880

26

CASTRES (E.)

An Ambulance Corps, 1871

12 x 9—Dated 1871

27

DARGELAS (H.)

Feeding Chickens

7 x 8

28

DUVERGER (T. E.)

Guess my Name?

12 x 9

29

KENSETT (J. F.), dec'd

Conesus Lake—Geneseo

24 x 14

30

MOLE (J. H.)

The Gleaner's Rest (Water-color)

20 x 14—Dated 1857

31

MORAN (THOS.)

Autumn on the Wissahickon

20 x 24—Dated 1864

32

MOSLER (H.)

The Young Navigators (Water color)

15 x 20

33

PAULSEN (F.)

The Breakfast

18 x 22

34

HAYS (W. J.), dec'd

American Elk—Moonrise

26 x 17

35

RICHARDS (W. T.)

A Summer Afternoon (Oil)

20 x 24—Dated 1869

Lots from No. 36 to No. 60 are water-colors, by Wm. T. Richards, and were painted to the order of or selected by Mr. Whitney.

36

Sachusset Point, Newport, R. I.

13½ x 8½—Dated 1875

This rocky point is three or four miles to the east of Newport. In stormy weather the great rollers from the Atlantic breaking on the ledges make a surf wilder than elsewhere on the neighboring shore.

37

Third Beach, Newport, R. I.

13 x 8½—Dated 1874

38

Off the Spar Buoy, Atlantic City, N. J.

13½ x 9—Dated 1873

A series of buoys marks the channel between the beach at Atlantic City and Brigantine Shoals. This is a favorite cruising-ground for pleasure boats.

39

Easton's Pond and First Beach, Newport, R. I.

13 x 8½—Dated 1874

40

Wharf at Inlet, Atlantic City, N. J.

13½ x 8½—Dated 1873

41

Kettle Bottom Rock, Narragansett Bay

13½ x 8½—Dated 1875

A solitary rock, not far from the shores of Conanicut Island, the haunt of sea-fowl.

42

Old Orchard, Newport, R. I.

13 x 8—Dated 1874

The old apple orchards in the neighborhood of Newport are very picturesque. The long buffeting of sea winds has made trees gnarled and rugged.

43

Thunder-Storm, Atlantic City, N. J.

13½ x 8—Dated 1873

44

Boat-House Point, Newport, R. I.

13½ x 8½—Dated 1875

45

High Tide, Brigantine Beach, N. J.

13½ x 8½—Dated 1873

46

A Showery Afternoon

13¾ x 7½—Dated 1873

47

Tennyson's Lane, Farringford Park, Isle of Wight

13½ x 9½—Dated 1880

Farringford Park, Freshwater, Isle of Wight, is the summer home of the poet Tennyson. The mansion house is nowhere visible from the public ways. The farm buildings and the farm lands are very picturesque, and the farm lane which is called by the poet's name is a very characteristic bit of English rural scenery.

48

South-east Storm, Sachuset Point, Newport, R. I.

13½ x 8½—Dated 1875

49

Near Lily Pond, Newport, R. I.

13½ x 8½—Dated 1875

50

The Inlet, Atlantic City, N. J.

13½ x 8—Dated 1873

Abescon and Brigantine beaches are separated by an arm of the sea. It is a safe anchorage and a harbor of refuge. This inlet runs through the wide salt meadows which lie between the beaches and the main land, and joining other water ways makes the thoroughfare a devious inland channel reaching from Barnegat Bay to Cape May.

51

Marshes by the Sea

13½ x 8—Dated 1873

52

Early Spring

13 x 9—Dated 1875

53

Morning, Atlantic City, N. J.

13½ x 8½—Dated 1873

54

Trees on the Sea-shore

6 x 7—Dated 1871

55

The Thoroughfare, Atlantic City, N. J.

6 x 7—Dated 1871

56

The Village of Ammagansett, L. I.

13½ x 7¼—Dated 1873

The village of Ammagansett, with its windmills and grass-grown streets, has a quaintness and charm which makes it unique among the sea-side villages of Long Island.

57

Gathering Water Lilies.

14 x 9—Dated 1877

58

A Sheltered Cove

14 x 9—Dated 1881

59

Gull Rock, Newport, R. I.

14 x 8¼—Dated 1876

Though "The Cliff," at Newport, has been civilized to its very edge, the sea breaks as of old at its base and its surges are as wild as ever on the outlying ledges.

60

Twilight, New Jersey Coast

13½ x 8¼—Dated 1873

61

PALMER (E. D.)

“Good Morning”

Bas-relief in marble, mounted in a carved frame.

62

BRUN (C.)

The Chiffonier

10 x 14—Dated 1869

63

DELORT (C.)

The Horse Jockey

22 x 15—Dated 1874

64

FRÈRE (E.)

Child Singing (Water-color)

7 x 9—Dated 1869

65

GUY (S. J.)

The Young Jehu

12 x 9

66

JAZET (P.)

The Rehearsal

13 x 10—Dated 1873

67

KUWASSEG (C.), dec'd

Landscape in Holland—Morning

8 x 6

68

BECKER (Q.)

A Rabbi

16 x 21—Dated 1880

69

BOSCH

Far From Home

25 x 20—Dated 1864

70

BOUGHTON (GEO. H.)

The Dusty Road

13 x 16—Dated 1868

71

GIFFORD (S. R.), dec'd

Morning on the Hudson

30 x 14—Dated 1866

72

ROBINET (P.)

A Rocky Dell

(Source of the Vitznanerbac, Switzerland.)

25 x 20—Dated 1869

In the Paris Salon - Exhibition, 1869

73

CHURCH (F. E.)

Sunrise, Catskill Mountains

40 x 27—Dated 1849

74

RICHARDS (W. T.)

Paradise, Newport (Water-color)

36 x 22—Dated 1876

In Philadelphia Centennial Exhibition, 1876

360

75

PASCUTTI (A.)

The Rialto, Venice

31 x 24—Dated 1874

From Paris Salon of 1875

76

RICHARDS (W. T.)

The Wissahickon (Oil)

54 x 40—Dated 1872

6200

1000

SECOND NIGHT'S SALE.

Thursday, December 17,—beginning at 7.30 P.M.

77

HART (WM.)

Autumn Landscape

4 x 5—Dated 1874

107.50

78

LAMBDIN (GEO. C.)

Roses

8 x 10

79

SMITH (MARY)

Chickens

10 x 8

80

WOOD (G. B., JR.)

An Old Philadelphia Library

15 x 10

81

HUNZIGER (W.)

Grapes (3 clusters)

14 x 16—Dated 1862

82

WARD (C. C.)

The Trained Monkey

4 x 5—Dated 1868

83

MEYER VON BREMEN (J. G.)

Sleeping Children (Water-color)

3¼ x 3¼

84

BRIDGES (FIDELIA)

The Twelve Months (Water-colors)

6 x 8—Dated 1875

In twelve separate frames.

85

BROWN (J. G.)

Gathering Flowers

8 x 11—Dated 1867

86

BELLI (A.)

Boy with Candle (Water-color) 115

9 x 12

87

RIVOIRE (F.)

Flowers and Poppies (Water-color)

15 x 20—Dated 1869

83

LEMMENS (E.), dec'd

A Barn-yard 110

10 x 8

89

SORBI (R. A.)

Street Scene in Florence 150

11 x 14—Dated 1875

90

BUHLER (ZUBER)

The Pet Kitten (Water-color)

16 x 20

91

RUST (J. H.)

Marine—Breeze

13 x 8

92

RUDAUX (E. A.)

Smitten

12 x 16—Dated 1871

93

WILCOX (W. H.)

The Trysting Place

20 x 24—Dated 1869

94

SMILLIE (J. D.)

Causeway at Marblehead Neck (Water-color)

25 x 13

95

LAMB DIN (GEO. C.)

Golden Summer

15 x 20—Dated 1864

96

HETZEL (GEO.)

Dead Game

28 x 20

97

BOSER (F.)

The Broom Girl

17 x 24—Dated 1865

98

RICHARDS (W. T.)

Spring (Oil)

14 x 18—Dated 1867

99

RICHARDS (W. T.)

Summer (Oil)

14 x 18—Dated 1866

100

RICHARDS (W. T.)

Autumn (Oil)

14 x 18—Dated 1865

125

191

155

207.52

50

35

101

125
RICHARDS (W. T.)

Winter (Oil)

14 x 18—Dated 1867

207.50

102

SUYDAM (J. A.), dec'd

Fog at Narragansett

24 x 12—Dated 1859

103

125
GUY (S. J.)

Inspiration

10 x 8—Dated 1866

200

104

46
GESELSCHAPP (E.)

Christmas Morning

12 x 15—Dated 1864

105

550
VIRY (P.)

A Cavalier of the 16th Century

14 x 12—Dated 1873

360

106

DETAILLE (E.)

The Guard Mobile

5¼ x 4¼—Dated 1874

410

(Extract from a letter by the artist):

" Paris, June 26, 1874.

" Mr. S. P. Avery:—My small picture which you own is a souvenir of the war, and represents my own portrait in the uniform of a 'Mobile' during the siege of Paris.

(Signed)

Edouard Detaille."

107

KUWASSEG (C.), dec'd

Landscape in Holland—Evening

8 x 6

135

108

HENRY (E. L.)

The Old Westover Mansion, Va.

14 x 11—Dated 1869

325

109

FRÈRE (E.)

The Sentinel

8 x 10—Dated 1859

560

II0

JOHNSON (E.)

The Culpit

10 x 12—Dated 1861

400

610

III

DUVERGER (T. E.)

The Punished Scholar

18 x 14

400

270

Lots from No. 112 to 136 are water-colors by Wm. T. Richards, and were painted to order of or selected by Mr. Whitney.

II2

From the Old Fort, Conanicut, R. I.

14 x 9—Dated 1881

II3

A Gray Day

13½ x 8½—Dated 1873

110

II4

Cedars on the Beach, New Jersey

13½ x 8—Dated 1873

The sea, in its inroads on the beaches of New Jersey, has destroyed the woods of cedar and holly, which formerly grew to high-water mark in the vicinity of Atlantic City.

115

Near Farringford Park, Freshwater, Isle of
Wight

$13\frac{1}{2} \times 9\frac{1}{2}$ —Dated 1880

The neighborhood of Tennyson's house is everywhere beautiful. Noble downs shut it from the sea, and all the charm of English pastoral landscape can be found in its valleys and by its streams.

116

Yachts in Narragansett Bay

$13 \times 8\frac{3}{4}$ —Dated 1875

115

117

High Hill, Conanicut Island, R. I.

$13\frac{1}{2} \times 8\frac{1}{2}$ —Dated 1875

118

Islands in Narragansett Bay

$14 \times 9\frac{3}{4}$ —Dated 1876

The foreground is a number of little islands called the "Dumplings," on the west side of the outer harbor of Newport. In the distance is Mt. Hope, the last stronghold of King Philip.

119

Sun and Cloud

$8\frac{1}{2} \times 5$ —Dated 1872

I20

Beach near Easthampton, L. I.

 $8\frac{1}{2} \times 5$ —Dated 1872

I21

A South-easter at Atlantic City, N. J.

 $13\frac{1}{2} \times 8$ —Dated 1873

I22

Morning—The Old Fort, Conanicut

 $13 \times 8\frac{1}{2}$ —Dated 1874

I23

Sunset, Bateman's Point, Newport

 $13\frac{1}{2} \times 8\frac{1}{2}$ —Dated 1875

I24

Fort Cove, Conanicut Island

 14×9 —Dated 1881

One of the greatest charms of the landscape of Conanicut is the number of little coves, which give great variety and unexpected beauty to the coast.

I25

The Road by the Sea

 14×9 —Dated 1882

126

Rough Point, Newport, R. I.

14 x 9—Dated 1875

127

Harvesting Sea-weed

14 x 9—Dated 1883

After every storm, great masses of sea-weed are left along the shores of New England. It is collected by the farmers as a valuable fertilizer. On the bright days succeeding a storm, picturesque ox teams with carts filled with the rich brown weed, may be found on every beach, or be seen slowly moving to the inland fields.

128

Mackerel Cove, Conanicut Island, R. I.

13½ x 8½—Dated 1875

The shores of this cove, or bay, are very varied, and perhaps nowhere else on the coast can so much wildness and beauty be found in so small a space.

129

Outside Ochre Point, Newport, R. I. 110

13 x 8½—Dated 1874

130

Windmill at Middleton, R. I.

13 x 7½—Dated 1874

131

Sunrise on the Beach

13½ x 8—Dated 1873

132

Woods and Meadows

11 x 13—Dated 1876

133

The South Shore, Newport, R. I.

13 x 8½—Dated 1874

134

Tennyson's Farm, Farringford Park, Isle of
Wight

13½ x 9¾

The farm belonging to Farringford Park has all the characteristics of an English farm. The quaint thatched cottages, the wheat and barley fields, and elms everywhere make pictures of themselves.

135

Gray Rock, Conanicut, R. I.

13½ x 9½—Dated 1882

136

PALMER (E. D.)

"June"

A life-size bust in marble, with pedestal, in B. W. carved and gilt.

137

VIBERT (J. G.)

A Theological Dispute

17 x 12

3150

138

BOUGHTON (GEO. H.)

A Winter Twilight

22 x 14

200

139

KENSETT (J. F.), dec'd

Newport Harbor

24 x 14—Dated 1861

240

140

ORFEI

The Amateur of Coins

28 x 21—Dated 1875

725

141

WEBER (P.)

Sunset on the Susquehanna

34 x 23

175

142

JACQUE (C.)

2500
Shepherd and Flock

27 x 17

From the celebrated collection of the late Baron Strousberger of Berlin.

143

COL (DAVID)

1300
The Hunter's Boast

31 x 24—Dated 1875

144

SALENTIN (H.)

400
The Christening

29 x 36—Dated 1863

145

KARGER (C.)

1500
The Post House

35 x 24—Dated 1873

146

MOREAU (A.)

2000
A Fête in the Middle Ages

36 x 24—Dated 1876

147

GIFFORD (S. R.), dec'd

Dana's Beach, Cape Ann

40 x 21—Dated 1866

In Centennial Exhibition of Philadelphia, 1876.

4w

148

SEIGERT (A.)

At the Convent Door

38 x 46—Dated 1868

4w

149

RICHARDS (W. T.)

The Forest (Oil)

54 x 40—Dated 1863

In Paris Exposition Universelle, 1878.

725

150

BOUGHTON (GEO. H.)

Going to Seek his Fortune

46 x 28

(Painted to order for S. P. Avery.)

2125

151

BRETON (JULES)

7000
The Departure for the Fields

39 x 25½—Dated 1873

(Painted to order for S. P. Avery.)

7000

THIRD NIGHT'S SALE.

Friday evening, December 18,—beginning at 7.30 P. M.

152

HEBERT

Sunshine in the Forest

10 x 12

153

HOLYOAKE (W.)

Strawberries

11 x 8

154

DE BOUCHERVILLE (A.)

A Child's Head

3 x 4

155

LAMBDIN (GEO. C.)

Roses

8 x 10

156

SPENCER (L. M.)

Oranges, Nuts, and Figs

12 x 9

157

SMITH (MARY)

Chickens

10 x 8

158

VIBERT (J. G.)

Tasting (Drawing)

6 x 9

159

BRIDGES (FIDELIA)

Morning (Water-color)

10 x 14—Dated 1875

160

BRIDGES (FIDELIA)

Evening (Water-color)

10 x 14—Dated 1875

161

DELORT (C.)

Recruiting (Pen and Ink)

10 x 7

162

LAMB DIN (GEO. C.)

In the Green-House

10 x 13—Dated 1864

163

GILARDI

Connoisseurs of Engravings

11 x 13—Dated 1879

164

SCHREYER (A.)

A Wallachian Ride

7 x 8—Dated 1869

725

330

165

L'ENFANT DE METZ (L.)

Singing Kite-Flyers

9 x 13

166

RICHARDS (W. T.)

Breakers, Atlantic City (Oil)

26 x 14—Dated 1871

167

LAMBDIN (GEO. C.)

Consecration, 1861

18 x 24

168

MEYER VON BREMEN (J. G.)

Grandmother's Pet (Water-color)

4½ x 5½

169

DETAILLE (E.)

Prussian Soldier (Water-color)

9 x 12—Dated 1871

(Painted to order for S. P. Avery.)

250

275

405

75

300

360

1250

870

170

GUY (S. J.)

Preparing for a Roast

17 x 11—Dated 1870

171

BROWN (J. G.)

In Ambush

20 x 27—Dated 1866-7

172

BLANC (LOUIS)

Youth

9 x 12—Dated 1865

172a

BLANC (LOUIS)

Old Age

9 x 12—Dated 1865

173

KENSETT (J. F.), dec'd

Lily Pond, Newport

18 x 10

174

250
SANCHEZ-PERRIER (E.)
Woods of Fontainebleau

14 x 21—Dated 1880

175

600
LOBRICHON (T. M.)
A Letter for Papa

13 x 20

176

300
WHITTREDGE (W.)
A Trout Brook

15 x 23

177

400
SEIGNAC (P.)
The Washing Pool, Ecouen

18 x 13

178

75
WILCOX (W. H.)
Early Summer

30 x 22—Dated 1871

315

179

LELOIR (L.), dec'd

The Martyr 800

20 x 14—Dated 1877

180

GUY (S. J.)

Making a Train 580

23 x 17—Dated 1867

181

DIEFFENBACH (H. K.)

Gathering Wild-Flowers

14 x 18—Dated 1867

182

SUYDAM (J. A.), dec'd

The New London Light-house

30 x 18—Dated 1863

183

RICHARDS (W. T.)

4.50
Sand Hills, Atlantic City (Water-color)

36 x 22—Dated 1876

The sand-hills, built of blown sand from the beach, on many parts of the New Jersey coast, are covered by patches of grass, bushes, stunted trees, and wild vines; with ribbed sand, like the ripples of water, drifted among them. It seems "a waste land where no one comes or hath come since the making of the world."

184

PALMER (E. D.)

Mercy (Bas-relief in Marble)

(Mounted upon a carved B. W. easel-pedestal)

185

CALVERLEY (C.)

Lily of the Valley (Bas-relief in Marble, framed)

186

CALVERLEY (C.)

Dawn (Bas-relief in Marble, framed)

Lots from No. 183 to No. 212 are water-colors, by Wm. T. Richards, and were painted to order of or selected by Mr. Whitney.

187

Gale off Rough Point, Newport, R. I.

13 x 8½—Dated 1875

188

Near Mouth of the Saco River, Maine

13 x 8—Dated 1873

189

Oyster Boats on the Inlet, Atlantic City, N. J.

13¼ x 8—Dated 1873

190

Coffin's Beach, Cape Ann, Mass.

14 x 9—Dated 1873

191

Appledore, Isle of Shoals, N. H.

13¼ x 7¼—Dated 1873

192

An April Day

13¼ x 8¼—Dated 1875

193

A Picnic—Second Beach, Newport, R. I.

14 x 9½—Dated 1876

194

Sand Dunes—A Coming Storm

13¾ x 8—Dated 1873

195

High Water—Gull Rock, Newport, R. I.

13 x 7½—Dated 1874

196

Passing Clouds

8½ x 4¾—Dated 1873

197

Twilight on the Beach

8½ x 4¾—Dated 1870

198

Ochre Point, Newport, R. I.

13¾ x 9¾—Dated 1876

Ochre Point has been much changed, but nowhere on the coast at Newport is the sea view finer or in rough weather the breakers more impressive.

199

Kreishem Creek, Germantown, Pa.

11 x 13—Dated 1878

A wild, rocky stream, now included in Fairmount Park, Phila.

200

Gooseberry Island, South Shore, Newport, R. I.

13½ x 8½—Dated 1875

201

The Shores of Narragansett Bay

14 x 9—Dated 1882

202

A Study of Cedar Trees

13½ x 7½—Dated 1873

203

Purgatory, Newport, R. I.

10 x 13½—Dated 1876

204

“The Beached Margent of the Sea”

13 x 8½—Dated 1876

205

The End of the Cliff, Newport, R. I.

 $13\frac{1}{4} \times 8\frac{1}{4}$ —Dated 1874

206

An Autumn Day on the New England Coast

 $14 \times 8\frac{3}{4}$ —Dated 1876

207

The Light-house, Atlantic City, N. J.

 13×8 —Dated 1873

208

Spouting Rock, Newport, R. I.

 $0 \times 12\frac{1}{2}$ —Dated 1877

209

A Breezy Day—Atlantic City, N. J.

 $14\frac{1}{2} \times 8\frac{1}{2}$ —Dated 1873

210

The Cliffs of Conanicut Island, R. I.

 $13\frac{1}{2} \times 8\frac{1}{2}$ —Dated 1882

211

Bateman's Point, Newport, R. I.

13 x 8½—Dated 1874

212

KNAUS (L.)

The City Girl

8 x 10—Dated 1877

(Painted to order for S. P. Avery.)

2500

213

GIRARD (FIRMIN)

Autumn Flowers

8 x 11—Dated 1875

935

214

LANDELLE (C.)

Going to the Sepulchre

14 x 24

610

215

MERLE (H.), déc'd

The Good Sister

18 x 14

795

216

BOUGUEREAU (W. A.)

Before the Bath

20 x 24

2500
1330

217

WEBER (P.)

Loch Katrine

30 x 19

125
210

218

DURAND (A. B.)

Scene in the White Mountains

36 x 23—Dated 1858

50
225

219

HETZEL (GEO.)

View on Courtney's Run

40 x 30—Dated 1867

150
205

220

RICHARDS (W. T.)

The Bouquet Valley, Adirondacks (Oil)

40 x 25—Dated 1866

500
525

221

GOUBIE (J. R.)

At the Farm

39 x 25—Dated 1875

2225

222

McENTEE (J.)

"The Melancholy Days have Come"

54 x 30—Dated 1865

950

In the Paris Universal Exhibition, 1867, and Philadelphia Centennial Exhibition, 1876.

223

BOUGHTON (GEO. H.)

The March of Miles Standish

43 x 24—Dated 1869

In Royal Academy Exhibition, 1869.

(Painted to order for S. P. Avery.)

(From the London Times, June 11, 1869.)

3175

"Mr. Boughton, with other advantages of French study, has brought away this of painting subjects unstagily and unaffectedly, with a right and refined sense of pictorial effect. No. 223—'The March of Miles Standish'—shows the knot of Puritan immigrants cautiously marching up the unknown country at the heels of their Indian guide. The soft, stealthy, moccasin-shod tread of the red skin is well contrasted with the heavier, more resolute pace of the white man—

" 'Standish the stalwart it was—with eight of his valorous army,
Led by their guide, by Hobomok, friend of the white men,
Northward marching to quell the sudden revolt of the savage,
Giants they seemed in the mist, or the mighty men of King David.' "

—(LONGFELLOW.)

1700

850

4000

224

RICHARDS (W. T.)

Land's End, Cornwall, England (Oil)

60 x 40—Dated 1830

1250

225

BOCKELMANN (CHRISTIAN L.)

The Broken Bank

52 x 38—Dated 1877

In Paris Universal Exhibition, 1878.

1550

226

JOHNSON (E.)

The Old Stage Coach

60 x 35—Dated 1871

(Painted to order for S. P. Avery.)

2810

227

VAUTIER (B.)

The Annual Dinner

54 x 31—Dated 1871

In Paris Universal Exhibition, 1878, and for which the artist was awarded a first class medal, and was decorated.

5150

AMERICAN ART ASSOCIATION,
MANAGERS.

THOS. E. KIRBY,
AUCTIONEER.



