

273. A. GRIPS, Brussels.
A Belgian Interior.

274. H. L. ROLFE, London.
Trout.

This beautiful painting is the work of the most illustrious painter of fish in the world.

275. MILNE RAMSEY.
Objects of Nature and Art.

276. L. BUNTING WADE.
Turkish Lady.

277. EMANUEL LEUTZE, (deceased).
The Successful Suitor.

In New York, where the works of Leutze are best known, this example stands pre-eminent. It is considered, perhaps, the finest work of his life.

278. H. J. HOLBROOK.
The Babes in the Wood.

279. The Empty Stocking—Christmas Morning.

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1874
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MR. CHARLES F. HASELTINE'S

Collection of

VALUABLE WORKS OF ART,

EMBRACING CHOICE EXAMPLES OF THE

*FRENCH, ITALIAN, GERMAN, BELGIAN, SPANISH,
ENGLISH and AMERICAN SCHOOLS,*

NOW ON

Exhibition Free, Day and Evening,

AT THE

LEAVITT ART ROOMS, 817 BROADWAY,

AND

TO BE SOLD BY AUCTION

ON THE EVENINGS OF

Tuesday, Wednesday and Thursday,

DECEMBER 8th, 9th and 10th, 1874,

COMMENCING AT EIGHT O'CLOCK.

AT THE

CLINTON HALL SALE ROOMS,

The Messrs. LEAVITT, Auctioneers,

CLINTON HALL,

Astor Place and Eighth Street.

THE FOLLOWING EMINENT ARTISTS ARE REPRESENTED BY IMPORTANT WORKS:

Merle	Daubigny	Schreyer
Gerome	Jules Dapre	Rossi
Boughton	Froyon	Gide
Baugnet	Corot	Bosch
Saintain	Ziem	Ducro
Ittenbach	B. C. Koekkoek	Cipriani
Valles	Pittara	Tapiro
Chaplin	Jacque	Lambron
Rougeron	Wahlberg	Maccarrì
Volkers	Robie	Sell
Verboeckhoven	Castan	Guerra
Lejeune	Innes	Roshal
Escosura	Oudinot	Adam
Coomans	Gignoux	Bechi
Zamacois	Bielstadt	Cipola
Pasini	Veron	Werner
Spiridon	Haseltine	De Vos
Innocenti	Herzog	Ramsey
Barvettius	Schleich	Levy
Leinweber	Theo. Frere	Carand
Trayer	Dell' Aqua	Rolfe
Guillemin	Privotz	Knarren
Sonderman	Vander Venne	Goupil
Heilmeyer	Walraven	Robiejsb
Richter	Beauverie	Cuny
Delobbe	Muretti	Seratrice
Bakalowiez	Jacobsen	Malida
De Jonghe	Alvarez	Roybet
Beranger	Ferrari	Rota
Jimenez	Jacquet	Amberg
Neuheys	Litschauer	Masse
Seibels	Steffeck	Barth
Castiglione	Andriotti	Angus
Cortazzo	Sauvier	Linder
Hamman	Nicholson	Toschi
Carnavalli	Von Seben	May
Thirion	H. Rouner	Moormans
Boucharl	Navone	Romako
Coroenne	Corrodi	Doyen
Chevillard	Leyendecker	Hue
Otto Weber	Marchaux	Haag
Heuillant	Vernier	Reidel
Riefstahl	Santoro	DeBerg
Hampe	Raffaelli	Lambdin
Heiligers	Hiller	Kensett
Tony Faivre	Klemke	Jas. M. Hart
Van Thoren	Gijon	Wm. Hart
Rosenboom	De Crano	Thom
	Compte	Etc., etc.

VERY IMPORTANT NOTICE.

IN making this, his opening sale of the season, Mr. Haseltine is well aware of the stagnation in business, and how much depressed a large portion of the community have become, and in consequence how great a venture it is on his part to place upon the market in this way, so valuable and costly a collection of paintings; but he trusts that the magnitude and splendor of the offering will secure from Art patrons such a positive appreciation as shall nullify the influences of the times. To meet the views of many persons who at present are not ready to purchase valuable paintings, but who also would not care to lose such a great opportunity, Mr. Haseltine offers through the Messrs. Le Witt the following liberal terms upon purchases at this sale:

For all amounts over \$ 500, 30 days' credit.

" " " " 1,000, 60 " "

" " " " 2,000, 90 " "

" " " " 3,000, 4 months' "

Where credit is given, approved endorsed paper is required; and those desiring to purchase on these terms are requested to confer with Mr. Haseltine, or the Messrs. Leavitt, previous to the sale, as in all other cases the paintings will be sold for cash.

Especial attention is requested to the following extraordinary pictures:

- THE RIGHT PATH, by Merle,
- THE RAILROAD CROSSING, by Bosch,
- MARKET SCENE IN HUNGARY, by Volkens,
- BLIND MAN'S BUFF, by Leinwebber,
- THE BURIAL OF THE BIRD, by Lejeune,
- THE SERENADE, by Escosura,
- THE GARDEN RAMBLE, by Saintain.

and works by Boughton, Coomans, Guerra, Dupre, Daubigny, Baugniet, Ducro, Gerome, Troyon, Rossi, Ziem, and many other of the eminent painters of the day.



CATALOGUE.

C. H. SHEARER, Reading.

- 1 In the Forest.
- 2 Woods near Reading.

J. SANTORO, Rome.

- 3 View near Rome.

A. TABOUIN, Geneva.

- 4 Scene on Lake Brientz.
- 5 Scene near Geneva.

P. GUILLEMINET,

Paris.

6 Fowls.

7 Barn-yard Scene.

P. ST. MEURIS,

Paris.

8 On the Loire.

9 Evening on the Oise.

AUGUSTE ROY,

Paris.

10 Old Bridge at Ghent.

11 Scene at Antwerp.

G. HAMPE,

Munich.

12 View in Bavaria.

13 Chiemsee.

R. FENWICK,

London.

14 An Old French Man-of-War.

15 In the English Channel.

H. HILLER,

Berlin.

16 Scene in Hamburg.

OTTO SCHRENBURG, Munich
17 Scene in the Bavarian Tyrol.

M. B. VIOLLET LE DUC, Paris.
18 American Steamer off Havre.
19 Off the English Coast in a Gale.

JERVIS McENTEE, New York.
20 The Last Gleam.

W. ANGUS, Antwerp
21 A Holland Interior.

HENRI PIERRE PICOU, Paris.
Medals, 1848 and 1857.
22 Hunt the Ring.

J. DE NITTIS, Paris.
23 The Costumer's Shop.

A brilliant example and rich in color. Such a specimen is difficult to obtain, and commands a high price.

JULES GOUPIL,

Paris.

24 Paying Calls.

An exquisite painting of the highest class.

JULES MASSE,

Paris.

25 The Departure for the Wars—
Scene during the First
Empire.

A choice picture.

H. VON SEBEN,

Brussels.

HENRIETTA RONNER,

Brussels.

26 Winter Pastimes.

As fine a specimen of these artists as ever imported.

SEELDRAVER,

Paris.

27 Baby Don't Like It.

P. SERATRICE,

Rome.

28 The Siesta.

In the style which made Zamacois so famous, it is so well done that it will commend itself to amateurs.

A. GRIPS,

Brussels.

29 The Thoughtful Mistress.

EMILE LEVY,

Paris.

Grand Prize of Rome, 1854. Medals, 1859, '64, '66; Cross of the Legion of Honor, 1867; Medal, 1867, E. U.

30 Love's Whispers.

An exquisite picture.

F. F. DE CRANO,

Philadelphia.

30a Summer Rambles.

HENRI COROENNE,

Paris.

31 The Salute.

A superb and brilliant work of art.

A. DELOBBE,

Paris.

32 Resting.

ED. NAVONE,

Rome.

33 The Toilet.

EDMUND CASTAN,

Paris.

34 Christmas Morning.

A singularly beautiful specimen of a most talented artist. The subject appeals to every one at this happy season of the year.

A. OUDINOT,

Paris.

35 Banks of the Oise near Anvers.

M. Oudinot exhibited, for the first time, in the Paris Salon this year, and his landscape—a fine pastoral—was bought by the French Government.

EUGENE VERBOECKHOVEN, Brussels.

Medals, 1824, 1841, 1845, and 1855 ; Cross of the Legion of Honor, 1855, and many other decorations.

36 Sheep.

Specimens of this great artist are becoming every year harder to obtain, and, as in the ordinary course of nature, he must soon lay aside his pencil, the present is the opportunity to gain his works.

GEORGE INNES,

Paris.

Gold Medal, Boston Exposition, 1874.

37 Sunset, Lake Nemi.

WILLIAM S. HASELTINE,

Rome.

38 Maggiore.

39 Como.

H. HERZOG,

Dusseldorf.

40 Glacier near Partenkirchen,
Bavaria.

41 Waterfall in Karmthen, Austria.

These examples are as fine as anything from the easel of this illustrious painter ever exhibited in America.

J. F. KENSETT (deceased).

42 Landscape.

This picture is a gem, although an early picture, having been painted in 1848. It is said to have been executed abroad.

G. W. NICHOLSON,

Philadelphia.

43 View on the Severn.

Perhaps no artist through his works gives more general satisfaction and pleasure than Nicholson.

H. LEINWEBBER,

Dusseldorf.

44 Making Too Free by Half.

GONZALEZ PRIVOT,

Paris.

45 Fair Sport.

J. TAPIRO,

Rome.

46 The Mother's Pride.

This is one of the finest water-color pictures ever seen in Philadelphia.

N. CIPRIANI,

Rome.

47 Summer Rambles.

An aquarelle of the highest class.

GUSTAV DE JONGHE,

Paris.

Medals, 1863, '68, '70.

48 The Music Lesson.

During the past year the works of De Jonghe have met with, in his case, an unprecedented demand; and it is admitted that he will, without doubt, be the successor of Alfred Stevens, in the estimation of connoisseurs.

EDOUARD ZAMACOIS (deceased).

Medals, 1867, 1868, and 1870.

49 The Cavalier's Repose

The Works of Zamacois are becoming exceedingly rare, and those collectors who have not already secured one, had better avail themselves of the opportunities as they offer, as there will soon be none upon the market.

LADISLAS BAKALOWICZ,

Paris.

50 Curiosity.

The pictures of this artist require no introduction.

G. FERRARI,

Rome.

51 The Ambuscade.

It is only of late years that the paintings of Ferrari have been imported; but they have long commended themselves to European buyers.

NOEL SAUNIER,

Paris.

52 Visitors at the Ruined Abbey.

LITSCHAUER (deceased).

53 The Armourer.

One of the best German pictures in the sale, and by a celebrated man.

G. DOYEN,

Paris.

54 The New Aigrette.

The work of one of the most talented artists in Europe.

P. LINDER,

Paris.

55 Garden Scene during the
French Revolution.

A beautiful artistic picture, that truthfully represents the period of the Revolution. The art in it is splendid.

E. MELIDA,

Rome.

56 The Arrival Home.

A careful and agreeable rendering of an every-day subject in Spain.

H. L. ROLFE,

London.

57 Trout.

This beautiful painting is the work of the most illustrious painter of fish in the world.

FELIX ZIEM,

Paris.

Medals, 1851, 1852, and 1855; Cross of the Legion of Honor, 1857.

58 Venice.

Worthy of a place in any collection of art.

K. HEILMEYER,

Munich.

59 Venice by Moonlight.

Really superb.

B. C. KOEKKOEK (deceased).

60 On the Zuyder Zee.

The good works of the great Koekkoek have become of late years exceedingly rare, and dealers even experience great difficulty in obtaining a specimen. This unusually good one is presented with the hope that those interested in the best foreign art will not permit it to sell below its value, for it would be difficult to replace with one so excellent. It has been likened to efforts by the old Dutch masters.

ALBERT BIÉRSTADT

New York.

61 View on Sir Morton Peto's
Grounds, near Great Yar-
mouth, England.

ADOLPHE SCHREYER,

Paris.

Medals, 1864, '65, '67.

62 Fleeing from the Fire.

For quality and beauty, this picture is unsurpassed and unsurpassable, by Schreyer. It was bought in Berlin, and formed a part of the celebrated collection lately sold there.

JULES DUPRE,

Paris.

Medals, 1833; Cross of the Legion of Honor, 1849; Medal, 1867. E. U.

63 View in France.

A most superior specimen of this illustrious landscape painter.

CONSTANT TROYON (deceased).

Medals, 1838, '40, '46, '48, '55; Cross of the Legion of Honor. 1849.

64 Landscape and Cattle.

J. SPIRIDON,

Rome.

65 The Game of the Dwarfs.

Since the death of Zamacois, no one has succeeded so well in rendering his favorite subjects as Spiridon.

JAMES M. HART,

New York.

65*a* Afternoon on the Bronx.

WILLIAM HART,

New York.

65*b* In the Adirondacks.

J. A. HEUILLANT

Paris.

66 The Siesta—Scene in Japan.

A fine work of art.

CARNAVALLI,

Rome.

67 The Pet Dog.

OTTO WEBER,

Rome.

Medals, 1864 and 1869.

68 Treading Out the Wheat.

This is one of the fine pictures in the collection, and is worth in Rome a thousand dollars in gold.

EDOUARD RICHTER Paris
69 The Invitation to the Garden,
Interior of a Chateau—Time
of Louis XIV.

Sunlight was perhaps never more faithfully or more powerfully rendered.
The whole picture is a splendid work of art.

V. BARVETIUS, Paris.
70 La Place de la Concorde.

REIDEL, Rome.
71 The Temple of Paestum.

C. THEO. FRERE, Paris.
Medals, 1848 and 1865.
72 The Halt—On the Nile, near
Cairo.

J. STIRLING THOMAS, Philadelphia.
73 Cherries.

NEWBOLD H. TROTTER, Philadelphia.
74 Jack and Jill.

AGNATTI,

Florence.

75 Deposition Sublime by Correggio.

76 Saint Romualde and Monks.

These superb Mosaics are entitled to the greatest consideration and care of inspection. Formed of myriads of small pieces of stone, it is wonderful to a degree how the talent of the artist had enabled him to group them together to form these beautiful works of art. Time, which ruins so much magnificent art, will have but little effect on these enduring monuments of skill.

FREDERICK RANDLE,

Philadelphia.

76a Still Life.

PHILIP F. WHARTON,

Philadelphia.

77 Sea-side Enjoyment.

H. MORTON.

78 The Old Wind-Mill.

ISAAC L. WILLIAMS,

Philadelphia.

79 Scene in Centre Co., Pa.

N. CIPRIANI,

Rome.

80 Watching the Balloon.

V. THIRION, Paris.
81 Gathering Grapes.

A. ROMAHO, Rome.
82 Narcissus.

FELIX COJEN, Brussels.
83 Self-Satisfaction.

GEORGE C. LAMBDIN.
84 Reading.

F. MOORMANS, Paris.
85 The Music Lesson.

FERDINAND ROYBET, Paris.
Medal, 1866.
86 Still Life.

A grand still life, full of the finest quality, but perhaps painted in too low a key to be admired by those not up in art matters.

MATHIAS LEYENDECKER, Paris.
87 Game.,

Painted like a miniature.

E. H. MAY, Medal, 1855. Paris.

88 The Masquerade.

A. MARCHAUX, Paris.

89 The Beautiful Greek Girl.

F. DE VOS, Brussels.

90 Circus Performers at Rest.

CHARLES JOSEPH BEAUVÉRIE, Paris.

91 On the Seine.

L. COMÉLERAN, Paris

92 Feeding the Ducks.

F. RAFFAELLI, Paris.

93 Street Scene in Paris.

A. CRUDOR, Paris.

94 View in Lorraine.

95 View near Metz.

EDMUND D. LEWIS, Philadelphia.

96 The Dumplings.

SECOND EVENING'S SALE.

AUGUSTE ROY, Paris.

97 Amsterdam.

98 Scene at Havre.

P. GUILLEMINET, Paris.

99 Fowls.

100 Barn-yard Fowls.

M. B. VOILLET LE DUC Paris.

101 English Ship Nearing Port.

102 French and English Naval
Engagement.

A. TABOUIN, Geneva.

103 Scene near Interlaken.

104 Switzerland.

P. ST. MEURIS, Paris.

105 Sunset on the Moselle.

106 Summer in Champagne.

H. KLEMKE, Brussels.

107 Winter Scene in Holland.

OTTO SCHNEIDER, Berlin.

108 On the Rhine.

109 Lake in the Bavarian Tyrol.

J. WALTON, Philadelphia.

110 The Harvest Field.

H. HILLER, Berlin.

111 Norwegian Waterfall.

OTTO SCHERENBURG, Munich.

112 Scene in Bavaria.

ISAAC L. WILLIAMS, Philadelphia.

113 View in Montgomery Co., Pa.

P. F. WHARTON, Philadelphia.
114 A Romance of Venice.

NEWBOLD H. TROTTER, Philadelphia.
115 The Thermopylæ.

F. HOWLAND, Paris.
116 The Bather.

F. RAFFAELLI, Paris.
117 The Outskirts of Lyons.

OTTO DIEZEL, Geneva.
118 Scene in the Hartz Mountains.
119 Rest by the Wayside.

F. S. MURETTI, Rome.
120 The Flower Girls.
121 Gathering Grapes.

F. F. DE CRANO, Philadelphia.
121a A Quiet Corner.

J. CRAWFORD THOM, New York.

121*b* The Foreign Invasion.

P. C. COMPTE, Paris.

Medals, 1852, 1853, 1855 and 1857; Cross of the Legion of Honor, 1857;
Medal, 1867, E. V.

122 The Love-Letter.

A most beautiful picture by one of the most celebrated of artists. A work of art calculated to adorn any collection, and give great pleasure to its possessor.

TONY FAIVRE, Paris.

Medal, 1864.

123 The New Story.

J. L. GEROME, Paris.

Medals, 1847, 1848, and 1855; Cross of the Legion of Honor, 1855
Member of the Institute, 1865; Medal of Honor, 1867; Officer of
the Legion of Honor, 1867.

124 The Misery of War.

Although not the largest in size of Gerome's paintings, it is especially important as being a picture finished in his best style; the subject is like many by this artist, anything but pretty, but prettiness is not the characteristic of Gerome, but truth is—for this latter quality it is greatly to be commended.

EDOUARD RICHTER, Paris.

125 The Pleasant Stroll.

A. DUCRO,

Rome.

126 Displaying the Jewels.

This picture of the Roman School is of the very finest quality, and worthy of the consideration of the best connoisseurs.

F. ANDREOTTI,

Rome.

127 The Tease.

O. CORTAZZO,

Paris.

128 The Morning Walk.

A brilliant example of this great artist.

L. ALVAREZ,

Rome.

129 The Dancing Lesson.

A beautiful picture. The companion was sold for a very large price.

HEILIGERS,

Brussels.

130 Surprised,

JOSEPH CARAUD,

Paris.

Medals, 1859, '61, '63; Cross of the Legion of Honor, 1867.

131 The Art Lesson.

One of this artist's finest works.

G. CASTIGLIONE, Paris.

132 Inspecting her Treasures.

A choice picture by an artist who is justly obtaining a first place in art estimation.

EUGENE CUNY, Paris.

133 The Anxious Parents.

V. CHEVILLARD, Paris.

134 The Pet Dog,

A most brilliant and beautiful picture.

J. B. A. E. BERANGER, Paris.

Medals, 1846 and 1848.

135 The Little Dressmaker.

G. FERRARI, Rome.

136 Espionage.

137 Curiosity.

The works of Ferrari are not often seen in this country. His pictures are fine works of art, and are expensive. Mr. Haseltine is satisfied that they will meet with the approval of the public.

LOUIS JIMENEZ, Rome.

138 The Attentive Listener.

JULES GOUPIL,

Paris.

139 Reverie.

140 Waiting.

A pair of paintings exceedingly attractive, and rendered as only Jules Goupil can do. They are worthy of great praise.

LOUIS ROSSI,

Rome.

141 The Artist.

One of the most beautiful examples, by this illustrious painter, ever exhibited in this country.

CHARLES SEIBELS,

Dusseldorf.

142 Holland Landscape, with Cattle.

A picture with the finest qualities of Andreas Achenbach, and in itself without a fault. Really a great work.

WILLIAM S. HASELTINE,

Rome.

143 Clearing Up After a Storm.

J. A. NEUHUYS,

Brussels.

144 The Portrait.

This splendid painter ranks with Florent Willems, and holds high place with him in the world of art. This is a superb work.

W. AMBERG,

Berlin.

145 Abstraction.

A picture of fine subject and quality, and well calculated to adorn any dwelling.

FREDERICK RANDLE,

Philadelphia.

145// Flowers.

P. KNARREN,

Brussels.

146 The First Toy.

A splendid picture, painted in the style of Florent Willems.

THEOPHILE GIDE,

Paris.

147 The Rehearsal for the Mass.

G. TOESCHI,

Rome.

148 The Visit of the Cardinal.

EMILE LEVY.

Paris.

Grand Prize of Rome, 1854; Medals, 1859, '64, '66; Cross of the Legion of Honor, 1867; Medal, 1867, E. U.

149 Erecting the Statue.

A most important work by this artist.

GIOVANNI ROTA,

Paris.

150 The Visit to the Gallery—In
the Time of the Directory.

No one can but pause before this painting; and to pause is to praise and admire. Certainly a more attractive picture cannot be presented.

CARL ROBIEJSH,

Munich.

151 Up to Mischief.

F. BARTH.

152 Feeding Rabbits.

VICTOR TORTEZ,

Paris.

153 The Rivals.

A subject interesting, and treated in a peculiarly attractive and forcible manner. The page in gray tights certainly seems determined that the other gentleman shall not pay attention in the direction of his thoughts, if he can help it.

J. B. C. COROT,

Paris.

Medals, 1833, 1848, and 1855; Cross of the Legion of Honor, 1846; Medal, 1867, E. U.; Officer of the Legion of Honor, 1867.

154 A Pastoral.

This superb specimen of the Master cannot but secure from art connoisseurs loud praise.

H. CORRODI, Rome.

155 View on the Seine.

W. ROSHAL, Berlin.

156 Winter Scene in the Park of
the Duke of Devonshire.

C. RIEFSTAHL, Berlin.

157 Winter Sunset in Holland.

H. HILLER, Berlin.

158 Scene in Bavaria.

C. LATOUCHE, Paris.

159 Rheims.

160 Ghent.

A. K. PHILLIPPOTEAUX, Paris.

161 View near Cernay.

M. ADAM, Paris.

162 On the French Coast.

J. ROBIE

Brussels.

Medals, 1851 and 1863.

163 Summer Roses.

A most brilliant and beautiful example by this the most eminent painter of flowers.

MILNE RAMSEY,

Paris.

164 Nature and Art.

Nothing finer by this rising and already highly prominent painter has ever been exhibited. Ramsey promises to be one of the great artists of America.

JOSEPH COOMANS,

Paris.

165 The Beautiful Pompeian.

There probably has never been such a picture by Coomans ever exhibited in this country before—it surpasses all of his former efforts.

E. H. MAY,

Medal, 1855.

Paris.

166 Waiting.

H. HERZOG,

Dusseldorf.

167 Ostende Pier.

WILLIAM S. HASELTINE,

Rome.

168 Sunrise at Capri.

CÆSAR DELL 'AQUA.

Paris.

169 The Jealous Pets.

Dell' Aqua, one of the finest of living painters, has certainly done himself justice in this production of his pencil. Difficult is it to obtain any work of art by him, but almost impossible such a beautiful conception and rendition.

E. BOSCH,

Dusseldorf.

170 The Old Time-Piece.

This beautiful work of art, the effort of one of the greatest of the German artists, is well calculated to secure the attention and approval of art enthusiasts. The execution is faultless, and the subject one that everyone will enjoy.

H. SONDERMAN,

Dusseldorf.

171 The Joy of the Cottage.

The story is most eloquently told; but not only in this has the painter shown his skill. Every touch of the brush has proclaimed him a master.

W. AMBERG,

Berlin.

172 Retrospection.

Were the artist unknown to fame, this picture would, by its exhibition, make for him a reputation that would be lasting. It can be asserted with the greatest boldness and confidence, that no such expression of Amberg's art has ever been shown in the United States. The sentiment depicted is beautiful, and at the same time wonderful.

CHRISTIAN SELL,

Dusseldorf.

173 At the Siege of Paris.

Sell has become one of the finest battle and soldier painters of Europe, and this is a worthy example.

E. VOLKERS,

Dusseldorf.

174 Hungarian Peasants on a
Journey.

A characteristic picture of the manners, customs, and costumes of Hungary.

L. BECHI,

Rome.

175 Harvest Time in Italy.

Luxuriant in color, and replete with sunlight. Attractive in subject and remarkable in execution, it presents a picture to be greatly admired and desired.

V. DE VOS,

Brussels.

176 Rather Dangerous.

A fine picture by one of the best dog painters living.

HENRI DE BEUL,

Brussels.

177 Sheep.

In many respects equal to the master Verboeckhoven, and in all respects a pleasant and well-painted picture.

A. ROSENBOOM,
178 Curiosity.

Antwerp.

P. F. WHARTON,
179 The Call to Work.

Philadelphia.

A pleasant reminder of the pleasure experienced at the seaside by the young people. A cheerful picture, and full of life and light.

J. WALTON,
180 On the Delaware.

Philadelphia.

EDMUND D. LEWIS,
181 The After Glow—View on the
Susquehanna.

Philadelphia.

THIRD EVENING'S SALE.

- EMILE VERNIER, Paris.
182 View near Paris.
- II. HILLER, Berlin.
183 Near Dieppe.
- M. ADAM, Paris.
184 On the French Coast.
- LOUIS DE BERG, Paris.
185 Dieppe.
186 On the Normandy Coast.
- J. WALTON, Philadelphia.
187 Autumnal Morning.
- ISAAC L. WILLIAMS, Philadelphia.
188 Scene in Montgomery Co., Pa.

JULES GOUPIL, Paris.

189 The New Novel.

G. NAVIER, Paris.

190 Exercising Patience.

J. LERAY, Paris.

191 The Declaration of Love.

L. HAAG, Paris.

192 Thoughts of Others.

H. LEIGH, London.

193 Arbuy Cathedral.

CHRISTIAN SELL, Dusseldorf.

194 Scene during the Winter Campaign in France.

Such a choice, sparkling little gem of a military picture it would be difficult to find. It should sell for a large price in the worst of times.

J. SIMMONDE, Dusseldorf.

195 Waiting for the Word.

Simmonde has here clothed an every-day occurrence with such remarkable truth of detail as well as sentiment, that the beholders can almost imagine themselves the participants in the scene. The chief beauty of the picture is, however, the beautiful execution.

LUIGI MACCARRI,

Rome.

196 Christmas Morning.

Certainly an attractive picture, containing some of the highest evidences of superior art, while the subject is of the best, and especially appropriate to the present season of the year.

GUERRA,

Rome.

197 The Debauch.

No connoisseur or artist can pass this jewel of art without bestowing upon it expressions of admiration. It cannot fail to be appreciated by any or all.

A. DUCRO,

Rome.

198 Food for Gossip.

Of all of the painters of Europe who have lately come into notice owing to their productions of great merit, perhaps no one is more entitled to extravagant praise than Ducro.

ALEX. M. GUILLEMIN.

Paris.

Medals 1841, 1845, and 1859; Cross of the Legion of Honor, 1861.

199 The Morning Prayer.

Guillemin fills a place in art and in the world's esteem that is his alone. In style of manipulation, in character of subject, and in beauty of sentiment, he is certainly appreciated. This example is a perfect gem.

J. B. J. TRAYER,

Paris.

Medals, 1853 and 1855.

200 The Industrious Wife.

This favorite painter has long been known, and many are his friends and admirers. A beautiful expression by him, is the picture here presented. It would adorn a collection of the choicest character.

F. CIPOLLA,

Rome.

201 The Victim.

Brilliant in effect, and careful in detail, he forms to the eye a most attractive picture. The artist is only now becoming known, but soon every amateur will know of his works and understand the high prices that his pictures bring.

H. WERNER,

Dusseldorf.

202 Grandma's Story.

It is utterly useless to draw attention to the high character of the art in this picture, while the subject is one that every parent or child can but find pleasure in, and a home adorned with such pictures cannot help but be a happy one.

J. WALRAVEN,

Dusseldorf.

203 Learning How.

Walraven has painted many more important works in size, but perhaps never has excelled the present picture in quality. It also, like No. 202, cannot fail to be sought for, owing to its beautiful subject.

A. VAN DER VENNE,

Dusseldorf.

204 Badly Scared.

A picture full of humor as well as art; the humor, however, is confined entirely to the spectator and not to the actors in the scene, for all are badly scared.

E. SCHLEICH,

Munich.

205 On the Way to Market.

Nothing finer from the Munich School of Art in landscape can be produced. It is superb.

H. HERZOG,

Dusseldorf.

206 Niagara Falls from the Museum.

A splendid work by this talented painter.

WILLIAM S. HASELTINE,

Rome.

207 Sunrise at Amalfi.

208 Sunrise at Ostia.

A choice pair of paintings.

MILNE RAMSEY,

Paris.

209 Nature and Art.

A beautiful work.

CHARLES CHAPLIN,

Paris.

Medals, 1851, 1852, and 1865. Cross of the Legion of Honor, 1865.

210 The Pet Bird.

BOUCHARD,

Paris.

210a An Italian Beauty.

C. BAUGNIET,

Paris.

211 The Favorites of the Boudoir.

The works of Baugniét are always dear in price, and scarce at any price.

G. JACQUET,

Medal, 1868.

Paris.

212 Anticipation.

A new and striking picture, just received from Paris and the artist.

ANDERS.

213 The Home Treasure.

Beautiful in subject and color, and careful in finish; it is not only a fine example of the artist, but a valuable addition to the art treasures of the country.

PROFESSOR ITTENBACH,

Dusseldorf.

214 The Virgin and Infant Jesus.

No one in Europe is superior to this artist in this department of art. The elaboration and finish of this extraordinary picture is wonderful to a degree. It certainly should secure great competition.

GEO. H. BOUGHTON,

London.

215 The Siren.

To Americans it is unnecessary to introduce Mr. Boughton. So familiar have the people of two continents become with his art, that whenever a picture is offered upon the market, it is the signal for great competition for its possession. Certainly this is a specimen of the first importance.

CHARLES EMILE JACQUE,

Paris.

Medals, 1851, 1861, 1863, and 1864. Cross of the Legion of Honor, 1867. Medal, 1867, E. U.

216 The Pasture.

More important pictures by this artist have been before the American public, but nothing more brilliant and beautiful by Jacque has ever been offered anywhere.

ALBERT PASINI,

Paris.

Medals, 1859, 1863, and 1864. Cross of the Legion of Honor, 1868.

217 Market Scene at Cairo.

Fromentin, Gerome, Fortuny, and Pasini are four of the great painters of Eastern scenes. Pasini is destined to occupy one of the most prominent places in art of the century.

EDOUARD ZAMACOIS (deceased).

Medals, 1867, 1868, and 1870.

218 The Cavalier.

A singularly beautiful specimen of Zamacois. As it is well known the works of this artist are now almost impossible to procure.

JULES EMILE SAINTAIN,

Paris.

Medal, 1866.

219 The Garden Ramble.

Saintain is probably the most popular of all the great French painters whose works are sold in the American and English markets. So great is the demand for them in London, and so high the prices paid for them, that it is rare that one finds its way to the United States. It is perhaps two years since an important one has been seen here.

LEON Y. ESCOSURA,

Paris.

Decoration of Spain.

220 The Serenade.

Since last year the prices of Escosura have again advanced, and notwithstanding there are upon the market fewer of his pictures than ever, he promises to be one whose pictures will be costly to a degree, as his reputation is assured, and his great excellence acknowledged.

E. BOSCH,

Dusseldorf.

221 The Railroad Crossing.

It is some years since anything important by Bosch has found its way to this country, everything having been bought up by Europeans immediately upon its production. In this effort of his skill, we are, however, able to rejoice that now a masterpiece is exhibited for our admiration and praise. Is there in the possession of anyone in the United States any picture by the artist in any way equal to it?

VALLES,

Rome.

222 The Indian Juggler.

Fortuny or Gerome, perhaps, are the only artists who could have painted this picture equal to Valles. The deep interest and attention of the lookers-on, the skill displayed by the operator, the manner in which the knives seem to spring through the air, the gorgeous color, the effects of light and shadow, all together, make up a picture of the highest art.

H. LEINWEBBER,

Dusseldorf.

223 Blind Man's Buff.

A pleasing and attractive subject is often greatly to be desired in a picture—and here it is. The execution requires no comment, it is so perfect and artistic, while the rendering of the subject is so truthful that any gazer cannot but admire the consummate skill of the designer.

EUGENE LEJEUNE,

Paris.

224 The Burial of the Bird.

The engraving from this painting is familiar to all; perhaps no print of modern times has had a greater sale. Lejeune, as an artist, has obtained a great and lasting reputation. The subject is one of the most beautiful of the kind that an artist can render.

ROUGERON,

Paris.

225 Eager to Learn, thus Easy to Teach.

It is easy to see what a pleasure it is for the parents and friends to instruct one so anxious to gather knowledge. The child, with all the grace of her sex and race, is manifesting already an ability that promises great results to gladden her teacher's heart. As a specimen of brilliant color and effect, the picture is simply great.

E. VOLKERS,

Dusseldorf.

226 Market Scene in Hungary.

This certainly is one of the most wonderful pictures that Mr. Haseltine has ever offered to New York connoisseurs. Above everything else ever produced by the artist, it is his masterpiece. It is to be hoped that the same enthusiasm will be manifested upon its exhibition, as has attended it upon its exposure abroad. The efforts and enterprise of American dealers cannot fail to meet with approval, when such superb works as this of Volkers are secured for the art collections of the country.

HUGHES MERLE,

Paris.

Medals, 1861 and 1863; Cross of the Legion of Honor, 1866.

227 The Right Path.

It will, doubtless, be at once conceded by everyone, that no such work of Merle is owned in the United States, and it is probable that there is nothing so magnificent by him in the world. It was his exhibition-picture in the Salon of 1873, and was esteemed as a most wonderful picture. The lesson conveyed, has been aptly termed a sermon on morality, and few sermons surely could be more forcible or more productive of good. The picture should grace some great collection in the land, where the public could now and then have opportunity to study its excellence, and increase their knowledge of art. It certainly is a rare occurrence for such a painting to be offered in the auction-room in any country.

S. JACOBSEN,

Dusseldorf.

228 Bright Moonlight.

This is the most splendid example of this celebrated painter that Mr Haseltine has ever seen. It took a Silver Medal in the World's Fair at the Crystal Palace.

REGIS GIGNOUX,

Paris.

229 The Falls of Saint Anne, Ca.

There never has been a stronger picture painted by any artist claiming to be American. It is as fine as the very best French art. It certainly is Mr. Gignoux's masterpiece.

CHARLES FRANCIS DAUBIGNY,

Rome.

Medals, 1848, '53, '55, '57, '59; Cross of the Legion of Honor, 1859; Medal, First-class, 1867, E. U.

230 Landscape in France.

A perfectly magnificent painting, and one worthy of the highest laudations. Only the master could so truthfully and conscientiously depict this phase of nature.

This picture would cost, in M. Daubigny's studio, 20,000 francs, and is the finest specimen of the artist in the United States.

C. PITTARA,

Rome.

231 Twilight on the Roman Campagna.

One of the most superb efforts of this great painter ever shown in this country, and as fine as anything ever seen from his brush.

ALFRED WAHLBERG,

Paris.

Medals, 1870, 1872 and 1873.

232 Landscape—Brittany.

No one of the new and rising landscape painters of France is exciting the interest and expectations of amateurs as this artist, who is here represented by his most important and greatest work.

A. R. VERON.

Paris.

233 Cloudy Day in Lorraine.

Probably nothing by this artist equal to this has ever been imported. Although not as large as some of his pictures, it is a first-class effort of this first-class painter.

G. DOYEN

Paris.

234 The Luncheon.

A work of the very highest class.

C. D. HUE,

Paris.

235 The Departure for the Promenade.

A beautiful picture.

AUG. INNOCENTI,

Rome.

236 The Connoisseur.

237 The Secret Letter.

A pair of gems.

N. CIPRIANI,

Rome.

237a The New Shoes.

One of the finest paintings in the Sale.

ALBERT LAMBRON,

Paris.

238 Cup and Balls.

239 The Violin.

A most beautiful pair of paintings, and splendid examples of the artist.

G. FERRARI.

Rome.

240 The Music Party.

This is the most important of all the pictures by this artist in the collection. It is a powerful picture.

EDOUARD J. C. HAMMAN,

Paris.

Medals, 1853, '55, '59, '63; Cross of the Legion of Honor, 1864.

241 Tender Moments.

The reputation acquired by Hamman is not to be wondered at while contemplating this work of his genius.

OTTO VAN THOREN,

Vienna.

Medal, 1865.

242 The Horse Raiders.

CHARLES STEFFECK,
Medal, 1855.

Berlin.

243 A Young Family.

Steffeck is the German Landseer, and no dog painter is held in as high estimation.

P. MORAN, Philadelphia.

244 The Wayside Inn.

Mr. Moran is already recognized as one of the first of American animal painters.

F. BRAIGHT, Munich.

245 Buffaloes in a Snow Storm.

VAN DE VELDE BONFIELD, Philadelphia.

246 Winter Morning.

247 Evening.

J. WALTON, Philadelphia.

248 Lake George.

R. FENWICK, London.

249 Off Dover.

M. ADAM,

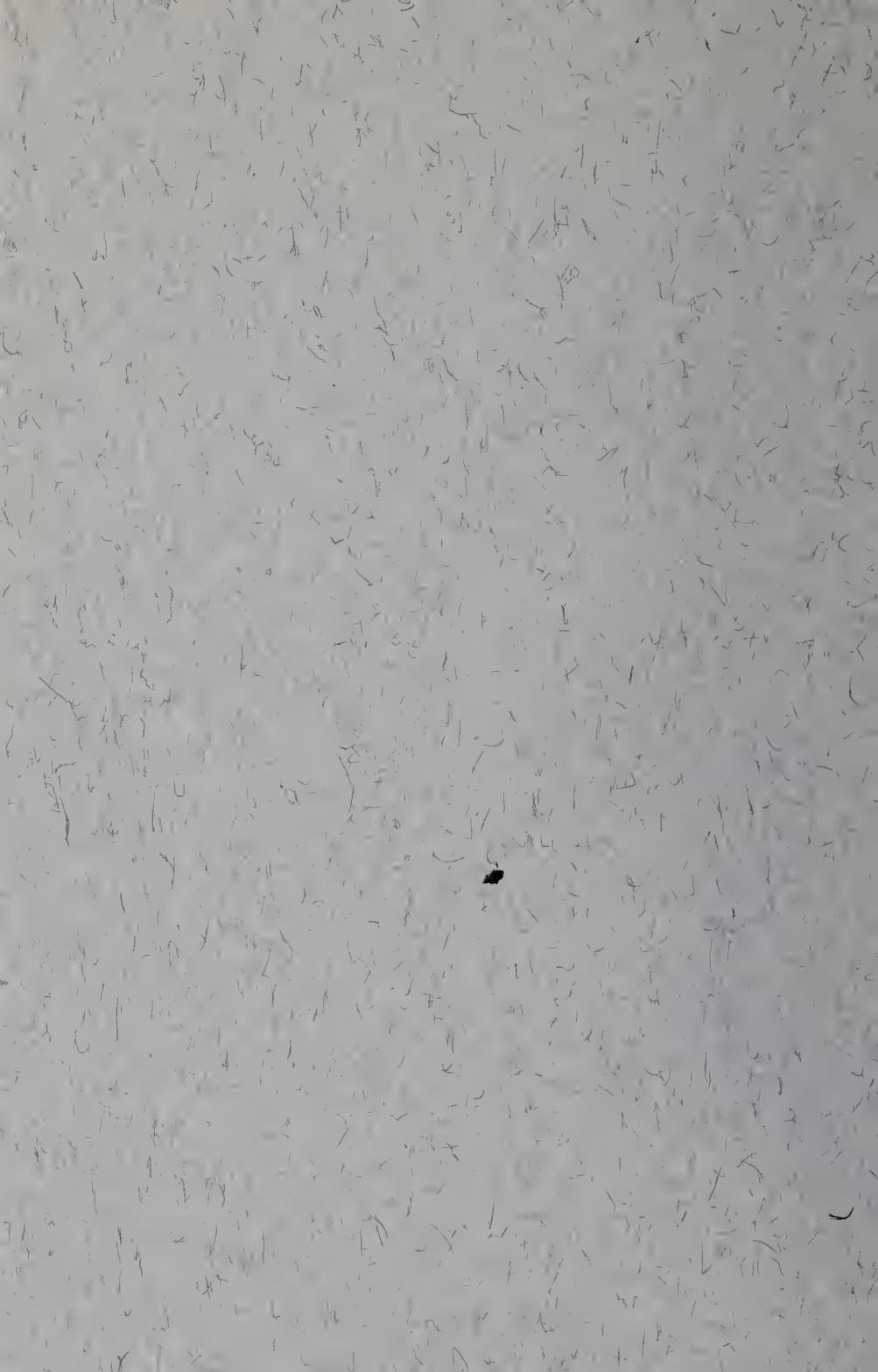
Paris.

250 New Dieppe.

EDMUND D. LEWIS,

Philadelphia.

251 View on the Susquehanna.



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