

BE DONATED AT THE
Levitt Art Galleries,
617 BROADWAY, N. Y.

THE
Cottier Collection.

The Great Modern Classic Painters.

WILL BE SOLD AT
ASSOCIATION HALL,

Twelfth and West Fourth Streets
APRIL 29th AND 30th, 1975

THE GREAT ART AUCTION.

Second Day's Sale in Paris of the
Laurent-Richard Collection.

PICTURES AND PRICES.

Nine Thousand Three Hundred Dol-
lars for a Rousseau.

TOTAL OF THE TWO DAYS, \$195,763.

Paintings Bought for the New
York Market.

[BY CABLE TO THE HERALD.]

Paris, May 21, 1878.

The second day's sale of the famous Laurent-Richard collection attracted again to-day to the Hôtel Drouot a large audience, among which were represented, as on the opening day, all the principal buyers, both collectors and dealers. The figures after the titles give height and width in inches.

ROUSSEAU'S MASTERPIECE.

The highest price reached was \$9,300, which was paid for Theodore Rousseau's melancholy, dramatic *chef-d'œuvre*, "The Hoar Frost on the Heights of Valmodois, Near l'Isle Adam," 16 by 24 1-2. This magnificent rendition of one of nature's dreariest and most solemn aspects shows a broken country covered with the frost pall, under a sky charged with dark clouds, rent across the middle of the picture, into an opening through which the sun, but lately set, has thrown a band of cold lurid red. The thick shadows of the night almost cover the distant hills and reach to the farm house, surrounded by poplars, which is seen in the middle distance.

A FROMENTIN.

One of Fromentin's best pictures, "Hawking," 42 1-2 by 55 1-3, brought \$6,820. On the borders of a river are scattered here and there mounted Arabs, who are engaged in the favorite sport. One of those in the middle distance has just cast his falcon and is watching its descent to its quarry. In the foreground are grouped three of the party, whose picturesque rich costumes and the noble steeds they hestride are painted in the height of the artist's graceful manner and rich coloring.

THE FIRST OF THE DELACROIX.

One of the most important of the eight examples of the famed Eugène Delacroix is his spirited picture, admirable in tone, brilliant in color and full of life and movement, "The Ginour and the Pacha," 28 1-2 by 23 1-2. It represents a dramatic combat *d'outrance* between two mounted Orientals. One is at his last moments, for his scimitar is gone, and his adversary is about to plunge his yataghan into his heart. Under the feet of the powerfully painted horses, who are trying to bite each other, lies a dead Mussulman. The picture was sold for \$5,400.

THE RETURN TO THE FARM.

Constant Troyon's fine example, "The Return to the Farm," 19 1-2 by 30 1-2, painted in 1850, brought \$1,600. The flock of cattle and sheep in charge of a mounted herder, who heads the procession, and of his dog waiting behind for stragglers, are returning from the pasture. The reason of the movement is told in the signs of the approaching storm seen in the cloudy sky. A white and a dark colored cow in the foreground, standing up among the sheep, look at the dog and seem undecided whether to heed him. On the edge of the rise, in the field by the roadside, are seen a couple of peasants.

ANOTHER ROUSSEAU.

For Théodore Rousseau's magnificent and very vigorous "Sunset After the Storm," 16 by 24 1-2, \$3,900 was paid. An ordinarily quiet landscape—a meadow land, with a few graceful trees, by a gentle stream—is rendered dramatic by the presence and effect of the magnificent sky above, crowded with masses of storm clouds drawing off, their edges softened and enpurpled by the last gleams of the dying sunset. The vigorously painted trees reflected in the brook stand up and out against the gray, purple and orange tints of the sky.

A DELICIOUS PICTURE.

Still another Rousseau, "Banks of the Olso," 16 by 25, sold for the same price, \$3,900. It is a delicious study of rich greens and foliage, about a

stream, which changes to gold where the sun has caught with full force the clump of trees on the far bank to the right. A living interest is given to the scene by the sight of a sail down the river and a few figures on the bank. A fine sky above is covered with fleecy clouds.

A SHEPHERD PICTURE.

Troyon's "Shepherd Returning with His Flock," 18 by 14, painted in 1849, went for \$3,580. The picture, admirably composed, shows a shepherd coming along a road and driving pell-mell before him his flock of sheep. As he walks in the shade of the autumn-tinted leaves of the trees which overarch the path, and turns to examine the cloudy threatening sky behind him,

he forms, with those of the flock near him and likewise in shadow, a fine contrast to the vanguard of the sheep in full sunlight, as well as to the bright lights on the landscape behind. The treatment of the sheep is admirable in grouping and shadow effect.

A FARM STORY.

Jean François Millet's "The Winnower," 28 1-2 by 23—a sturdy peasant in a barn is engaged in the familiar occupation, the dust from which, caught by the sunlight, fills the air—cost, \$3,321.

The same artist's "Evening," 31 1-2 by 39, went for \$3,100. It is a quiet, yet strong picture, full of the sentiment of the hour. A peasant woman stands at the banks of a stream, lit by the last of the sunlight, bolding her cow while she drinks. On the height of the field behind, standing out against the sky, luminous from the sun which has just set, are a few geese.

COURBET'S CHEF D'ŒUVRE.

The first of the two examples of Gustave Courbet, "The Brook of the Black Gorge, Valley of the Loue, Doubs," 40 by 53, is the masterpiece which represented the artist at the Universal Exhibition of 1855. It is a careful picture of a rocky brook, with its banks lined with trees, through which the daylight breaks, and by dark, and here and there silver gray overhanging walls of granite. The work is admirable in fresh, real coloring. It brought \$2,620.

A MILITARY SUBJECT.

A very important example, considered the masterpiece of Paul Alexandre Protais, from the Salon of 1874, and called "An Alarm," 33 1-3 by 45, brought \$2,400. Troops are hurriedly forming, chasseurs are dashing off at a gallop, and further off other cavalry are seen.

DUPRÉ'S "LES LANDES."

The first of the masterly examples of Dupré offered; the somewhat melancholy "Les Landes," 25 1-3 by 36, sold for \$2,240. A number of cattle are browsing by their guardian on a plain near a road. In the middle distance is a line of tree forms. A luminous sunset sky, in that vivid manner familiar to those who know the artist's paintings, rises over the landscape, which shows to the full his skill in color.

A HOLY FAMILY.

Diaz's "Holy Family," 25 1-3 by 21 1-2, cost \$2,220. In the foreground, under the spreading branches of a large tree, sits the Virgin Mary, holding in her arms the radiant child Jesus. To the left stands the young Saint John with his staff, Saint Anne, on the right, looks on with loving eyes, and above three angels, in attitudes of joy, float in the air. The scenery is that of autumn, and the coloring of the figures and drapery shows strong Venetian influence.

ROYBET'S "HALLS L."

The historical painting by Roybet, "Charles I. Insulted by the Soldiers of Cromwell," 31 by 40, sold for \$2,201. The scene is laid on the stairs of Westminster Hall. The King, descending after his condemnation by the high tribunal, is beset on every side by the mob, who are rudely addressing him, and jeered at by the soldiers standing and sitting at table by the doorway. The crowd is admirably treated, the King is dignified, the figures of the soldiers are striking and the effect of light admirable.

A BIBLICAL STORY.

Marillat's "Return of the Prodigal," 15 1-3 by 38 2-3, is a striking work, which brought \$2,200. The scene is a picturesque one, laid in a grand landscape. The father and son have just met on a road near the town, and are surrounded by retainers of the former with their camels.

ARABS ON THE MARCH.

Fromentin's "Arabs on the March," 10 by 14, is a most delicate and charming painting, which sold for \$1,620. The foreground group consists of a sheik, mounted on a white horse, leading a band of the tribe on on feet, burdened with their water skins. Ahead are seen several parties in motion on horseback. It is full of the very air of the desert, and a poem of the life of its denizens.

Finally a small Dupré, "The Return from the Market," 10 by 12, sold for \$620. A number of peasants are leading their animals along a sunlit road, past a group of foreground trees standing out against the blue sky and light clouds.

The last two paintings were bought by Mr. Schnus, of New York. The total amount realized by the first two days of the sale is \$195,763.

FINE ARTS.

FINE OIL PAINTINGS
AND
Water-Color Drawings,

BY THE GREAT MODERN
CLASSIC PAINTERS.
IMPORTED BY
COTTIER & CO., 144 FIFTH AVENUE.

NOW ON EXHIBITION, DAY AND EVENING,
AT THE
LEAVITT ART GALLERIES,
817 BROADWAY, COR. 12TH STREET, NEW YORK.

THEY WILL BE SOLD AT AUCTION
At Association Hall, 23d St., Cor. of 4th Ave.,

Tuesday and Wednesday Evenings, April 23d and 24th,
AT HALF-PAST SEVEN O'CLOCK.

BY GEO. A. LEAVITT & CO.—R. SOMERVILLE, *Auctioneer.*

. At the request of MR. COTTIER, this sale will be made under the direction of S. P. AVERY, 86 Fifth Avenue, where orders to purchase will be received.

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 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 Vendors, 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.*

4. *The Sale of any Painting, engraving, Print, Furniture, Works of Art, or any other article, is not to be set aside on account of any error in the description. All articles 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 of complying 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 Auctioneers to enforce the contract made at this Sale, without such re-sale, if they think fit.*

GEO. A. LEAVITT & CO.

THE COTTIER COLLECTION.

A UNIQUE GALLERY OF PAINTINGS.

The MESSRS. LEAVITT take great pleasure in announcing to the Art public the first exhibition in this country of a collection of Paintings composed exclusively of the works of the GREAT MODERN CLASSIC PAINTERS, the school of colorists of this age.

Single Pictures from the hands of these departed spirits, MILLET, COROT, DELACROIX, DIAZ, TROYON, MICHEL, DAUBIGNY, and others, have been from time to time shown to our people, but never before has an exhibition been made where several of each of these great master's productions could be seen together, and supplemented, as in this collection, with examples by contemporary and living artists of France and Holland, who are building a noble structure of art upon the foundations laid by the honored names mentioned above.

The exhibition of these homogeneous works must be of great benefit to the Art student (professional or layman), and their dispersion will afford cultivated collectors a rare opportunity of procuring *master works by the master minds of our time*. There is hardly a canvas in the collection but will do honor to almost any formed gallery, certainly not impoverish it.

MESSRS. COTTIER & Co., OF NO. 144 FIFTH AVENUE, N. Y., intending to discontinue this branch of their business, have requested Mr. S. P. AVERY to undertake the management of a closing-out auction sale of their entire collection of Oil Paintings and Water-Color Drawings. Orders to purchase—applications for Catalogues, secured seats, etc., may be addressed to his Art Rooms, 86 Fifth Avenue.

The Sale will take place on Tuesday and Wednesday evenings, April 23d and 24th, at Association Hall.

RESERVED SEATS can be obtained by entering name and address at the desk in the Art Rooms, 817 Broadway.

THE COTTIER COLLECTION.

THE collection now first seen in public, has been slowly formed during many years, and was added to from the famous Sensier sale of last year. The names chiefly belong to the great modern classic painters departed, that have created a now famous school which is held by all art-loving nations in honor and repute. The stamp of genius rests securely on their works, but we live too near the times of Millet, Corot, Diaz, Michel, Troyon, Daubigny, and others, to feel and comprehend their true worth, and the still more exalted places they shall yet take in the history of modern art. Our great desire and chief wish is that France may give us such another little army of grand workers, and surely the names of Roybet, Ribot, Mettling, Jacque, Dupré, Hill, Vollon, and Bonvin—living men—give us the hope that art will rise anew.

Certainly in no land save Holland stands there such a phalanx of true painters. Based in a manner on the study of the great French masters, they still remain, however, true Dutchmen, following the traditions of their own land, and painting the fat meadows, gray skies, and delicious atmosphere, that makes their country supreme for the landscape painter's art.

The names of the brothers Maris, Van de Velden, Bosboom, Bloomers, Israels, Mauve, de Bock, Ter Meulen, Mesdag, and Artz, are as well-known in England as in their own beautiful Hague.

Many of these names now stand as first in the art of painting. Imaginative painting like that of Matthew Maris, simple landscape

THE COTTIER COLLECTION.

such as James Maris, cattle painting like Mauve's, and lastly, interiors such as Bosboom's, can not be found in any land out of Holland.

These men again in whom our hopes are placed, are bound to bring about an earnest revival in true art, in a land that has an art history second only to that of Italy.

We can do no less than accept these nature's worshipers—

“ Sermons in stones,
Books in the running brooks,
And good in everything.”

Trusting that their silent speeches will find a genial home in many a quiet nook of this great land, so that the brotherhood of art and art lovers, may advance in all lands.

DANIEL COTTIER.

ARTISTS REPRESENTED IN THIS COLLECTION.

(The figures indicate the number of works by each artist).

- | | |
|------------------------|------------------------|
| 1. Anker, Vanden. | 1. Le Blant. |
| 2. Apol. | 1. Lépine. |
| 1. Artan. | 2. Lessore, J. |
| 2. Artz. | 1. Mancini. |
| 3. Arus. | 4. Mar, de la. |
| 2. Bellenger, G. | 5. Maris, J. |
| 1. Bilders, T. W. | 2. Maris, M. |
| 5. Böck, Théophile de. | 1. Maris, W. |
| 5. Boks. | 1. Mathon. |
| 5. Bonnemaïson. | 5. Mauve. |
| 1. Bonvin. | 3. Mesdag. |
| 1. Borselen, Van. | 2. Meulen, Ter. |
| 1. Bosboom. | 8. Mettling. |
| 1. Bosse, Al. Van. | 1. Michel, G. |
| 2. Boulard. | 6. Millet, J. F. |
| 1. Bouvier. | 4. Monticelli. |
| 1. Bureau. | 1. Neuhuys, A. |
| 10. Corot. | 3. " J. |
| 1. De la Croix, E. | 2. Pecquereau. |
| 1. Daubigny. | 1. Pille. |
| 1. Daubigny, K. | 1. Pissaro. |
| 4. Diaz. | 1. Ribot. |
| 2. Du Chattel. | 3. Rousseau, Ph. |
| 3. Dupré, J. | 3. Rousseau, Thco. |
| 1. Eckelberg. | 2. Roybet. |
| 1. Fisher, Mark. | 4. Stacquet. |
| 1. Gegerfelt. | 3. Troyon. |
| 1. Hague, A. | 1. Vallée. |
| 1. Hamon, J. L. | 1. Valton. |
| 4. Harpignies. | 2. Velden, P. van der. |
| 1. Herenbaart. | 1. Vernier, E. |
| 4. Hill. | 1. Verveer, E. |
| 1. Israels, J. | 3. Vollon. |
| 1. Jacque, Chas. | 1. Vuillefroy. |
| 1. Jongkind. | 1. Urgell. |
| 1. Klinkenberg. | 2. Witsen, Van. |
| 1. Latouche. | |

CATALOGUE.

The first figure of the size given indicates the height of the canvas.

1

*Size of
Canvas.*

ARUS, Paris.

1870 - 1871 - 1872

150

On the Way to the Fort.

4 x 5

2

BONNEMAISON, Paris.

150

The Beach.

10 x 14

3

BONNEMAISON, Paris.

150

A Pool.

10 x 14

4

*Size of
Canvas.*

URGELL, Paris.

30⁰⁰

Looking Out.

9 x 12

5

APOL (Louis), The Hague.

40⁰⁰

Landscape.

12 x 16

6

ARTZ (A.), The Hague.

15⁰⁰

Sunday Morning at Scheveningen.

8 x 14

7

MAR (D. de la), Amsterdam.

35⁰⁰

A Dutch Barn.

11 x 17

8

*Size of
Canvas.*

BOKS (M.), The Hague.

885⁴

Dutch Landscape.

11 x 19

9

NEUHUYS (Jozef), The
Hague.

8310⁵

A Corner of Amsterdam.

21 x 16

10

NEUHUYS (Albert), The
Hague.

8230

The Broken Pitcher.

22 x 13

11

MATHON, Paris.

845

The Oise at Anvers.

12 x 18

12

*Size of
Canvas.*

MEULEN (Ter.), The Hague.

670^u

Sheep.

13 x 24

13

BÖCK (Théophile de),
The Hague.

660^u

Landscape, with Sheep.

8 x 15

14

BÖCK (Théophile de).
The Hague.

650^u

Dutch Farm.

8 x 15

15

ECKELBERG, Amsterdam.

650^u

Interior of a Convent.

15 x 12

16

Size of
Canvas.

VELDEN (P. Van der),
The Hague.

0/10

View from my Studio Window.

7 x 10

17

MARIS (Jacques), The Hague.

0/6

Fishing Boats—Scheveningen.

9 x 12

18

MAUVE (Anton), The Hague.

0/40

The Cart.

12 x 8

19

BOUVIER, Brussels.

0/80

The Scheldt.

13 x 24

*Left of ...
Sol ...
Livre ...
of ...*

20

*Size of
Canvas.*

MESDAG (H. W.), The Hague.

p150^u

The Beach of Scheveningen.

18 x 30

21

BELLENGER (George), Paris.

p90^u

A Picnic.

20 x 32

22

VALLÉE (E.), Paris.

p50^u

Barn-yard.

16 x 25

23

MAR (D. de la), Amsterdam.

p35^u

The Hay-cutter.

10 x 7

24

*Size of
Canvas.*

BOKS (M.), The Hague.

p 55

Banks of a River—Rainy Weather.

10 x 15

25

HAGUE (Anderson).

p 20

In English Pastoral.

10 x 7

26

MANCINI, Naples.

p 210

Tired Out.

A little way
30 x 25

27

GEGERFELT (W. T.), Paris.

p 140

Winter in Holland—Sunset.

copy
19 x 28

28

*Size of
Canvas.*

LATOUCHE, Paris.

741

Normandy Coast Scene.

42 x 54

29

PISSARO, Paris.

35

London Suburbs in Winter.

17 x 21

30

LÉPINE, Paris.

35

Landscape, with Cattle.

8 x 12

31

VERNIER (Emile), Ecouen.

20

Flowing to the Sea.

16 x 27

32

Size of
Canvas.

VALTON, Paris.

5 in - 10 in

p 110

Homely Duties.

15 x 12

33

BUREAU (P.) (deceased), Paris.

p 20

Sandy Banks.

11 x 15

34

BOULARD (A.), Paris.

*See in Paris - list
of the things*

p 25

Woodman's Hut.

13 x 10

35

VOLLON (A.), Paris.

Winged to France

p 90

A Head.

7 x 6½

36

*Size of
Canvas.*

ROUSSEAU (Philippe), Paris.

P 612

Still Life.

8 x 13

37

DIAZ (N.) (deceased), Paris

P 912

Rocks in the Forest of Fontainebleau.

8 x 12

38

COROT (J. B. C.) (deceased),
Paris.

P 975

Landscape, with Figures and Cattle.

15 x 22

39

TROYON (C.) (deceased),
Paris.

P 290

Landscape, with Cattle.

10 x 15

40

*Size of
Canvas.*

HILL (C. T.), Paris.

p/30

Autumn.

21 x 15

41

MILLET (J. F.) (deceased),
Barbizon.

Handwritten notes

p/750

Carding Wool.

18 x 15

42

ROUSSEAU (Théodore),
(deceased), Barbizon.

Handwritten notes

p/20

Rocks in the Forest of Fontainebleau.

14 x 10

43

METTLING (L.), Paris.

Handwritten notes

p/45

Flowers.

16 x 13

44

BONVIN (F. S.), Paris.

p710-

The Housewife.

Size of
Canvas.

20 x 13

45

DUPRÉ (Jules), Paris.

p4w-

French Coast—Coming Storm.

10 x 18

46

Landscape.

v115-

6½ x 16.

47

JACQUE (Charles), Paris.

v210-

Sheep.

12 x 19

48

COROT (J. B. C.) (deceased),
Paris.

p35-

The Destroying Angels.

13 x 20

49

*Size of
Canvas.*

ROYBET (F.), Paris.

p 70

Return from the Chase.

*Hand - ...
p 70 - ...*

36 x 27

50

BILDERS (T. W.), Amsterdam.

p 30

Landscape, with Cows.

12 x 9

51

MARIS (Jacques), The Hague.

p 30

Moonlight.

5½ x 8½

52

MAR (D. de la), Amsterdam.

Handwritten scribbles
p 20

The Wood-gatherer.

Handwritten notes
p 20 - ...
p 20 - ...

20 x 13

53

Size of
Canvas.

KLINKENBERG, The Hague.

p/30^u

Old Monastery at Utrecht—Holland.

14 x 22

54

MESDAG (H. W.), The Hague.

p/40^u

Drifting Ashore.

20 x 16

55

BOSBOOM (Johannes), The
Hague.

p/750^u

Interior of the "Grootte Kerk" at Har-
lem—Holland.

17 x 14

56

DU CHATTEL, The Hague.

p/400^u

Dutch Canal.

37 x 26

57

*Size of
Canvas.*

VELDEN (P. van der), The
Hague.

P221
A Mission of Mercy.

40 x 29

58

BOKS (M.), The Hague.

P230
The Meadows.

*Painted on canvas
6 1/2 x 9 1/2
1894*
21 x 37

59

APOL (Louis), The Hague.

P200
View of Dordrecht—Holland.

*Painted on paper
1894*
19 x 39

60

BÖCK (Théophile de), The
Hague.

P200
The Path by the Stream.

39 x 27

61

*Size of
Canvas.*

MAUVE (Anton), The Hague.

p/150.

Pastures in Holland.

31 x 48

62

MARIS (Jacques), The Hague.

p/210

Sea-weed Gatherers.

18 x 44

63

METTLING (L.), Paris.

p/60

Venetian Lady.

*What part of the
the part of the
the Venetian lady*
21 x 18

64

HILL (C. T.), Paris.

p/210

Landscape.

20 x 18

65

BONNEMAISON, Paris.

Size of
Canvas.

Painted on canvas - 1840

Landscape—The flock.

11 x 14

66

DAUBIGNY (Karl), Paris.

Painted on canvas

The Oise at Auvers.

11 x 22

67

METTLING (L), Paris.

As depicted in 1840

A Recollection of Rembrandt.

35 x 28

68

TROYON (C.) (deceased),

Paris.

Painted on canvas - 1840
Never seen in the original

Cow and Donkey.

21 x 25

1117

271

300

1840 - 1841
1842 - 1843
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2018 - 2019
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2022 - 2023
2024 - 2025

4975

69

*Size of
Canvas.*

COROT (T. B. C.), (deceased),
Paris.

✓ 3021 ~

Summer Morning.

22 x 32

70

ROUSSEAU (Théodore), (de-
ceased), Barbizon.

✓ 4750 ~

The Forest of Fontainebleau.

8½ x 15½

71

DIAZ (N.) (deceased), Paris.

Interior of the Forest of Fontainebleau. 11½ x 18

72

MARIS (Matthias), London.

✓ 305 ~

"Where Shadowy Trees their Twilight
Wake."

14 x 10

73

*Size of
Canvas.*

MILLET (J. F.), (deceased),
Barbizon.

290

After the Bath.

12½ x 9¼

74

MONTICELLI (A.) (deceased),
Paris.

200

Surprise.

10 x 13

75

MONTICELLI (A.) (deceased),
Paris

The Fountain of Youth.

15 x 12

SECOND EVENING'S SALE.

76

*Size of
Canvas.*

JONGKIND (T. B.), Paris.

p 50 ~

Dutch Canal.

5½ x 7

77

BONNEMAISON, Paris.

p/w.

Landscape.

10 x 14

78

BONNEMAISON, Paris.

p 90 ~

A Pool.

14 x 10

79

ARUS, Paris.

p 35

Pool - 176

■ [On the Road between Paris and St. Denis.

4 x 5

80

*Size of
Canvas.*

ARUS, Paris.

*40

Artillery Wagon.

4 x 5

81

COROT (J. B. C.), (deceased),
Paris.

*60

Running Water.

7 x 14

82

VAN BOSSE (M.), The Hague.

*120

Winter in Holland.

9 x 20

83

BÖCK (Théophile de), The
Hague.

*100

Landscape.

15 x 10

84
VUILLEFROY (D.), Paris.

*Size of
Canvas.*

*140

The Fan.

25 x 21

85
BOKS (M.), The Hague.

*110

Dutch Landscape.

11 x 18

86
MAR (D. de la), Amsterdam.

*200

Dutch Cow—Rainy Weather.

27 x 16

87
COROT (J. B. C.), (deceased),
Paris.

*70

Dairy-Man.

9 x 4

88

*Size of
Canvas.*

MAUVE (Anton), The Hague.

x 4 w

Snow Scene.

13 x 10

89

MESDAG (H.W.), The Hague.

325

A Calm.

23 x 19

90

LE BLANT (T.), Paris.

200

Severing.

28 x 22

91

FISHER (Mark), from Boston,
London.

200

The flock.

14 x 20

92

*Size of
Canvas.*

BÖCK (Théophile de), The
Hague.

A 210

Corn-field.

11 x 21

93

NEUHUYS (Jozef), The
Hague.

*Not used but at
last sent after
Jan 1-1880*

A 250

Dutch River—Moonlight.

15 x 35

94

MAUVE (Anton), The Hague.

Draw - 1/10

A 300

Returning from the Fair after the Rain.

17 x 25

95

MARIS (Jacques), The Hague.

July 9/82

A

The Meuse.

17 x 31

96

*Size of
Canvas.*

HAMON (J. L.), (deceased),
Paris.

180

Mother and Child—Sketch.

12½ x 15

97

COROT (J. B. C.), (deceased),
Paris.

50

Study of Wild Roses.

8 x 8½

98

ROUSSEAU (Théodore), (de-
ceased), Barbizon.

210

*Interior of the Forest of Fontainebleau—
Sketch.*

8 x 12

99

VOLLON (A.), Paris.

220

Donkey.

13 x 16

100

*Size of
Canvas.*

COROT (J. B. C.) (deceased),
Paris.

φ 571

Landscape—Early Morning.

12½ x 18

101

HILL (C. F.), Paris.

φ 321

Landscape.

19 x 23

102

MILLET (J. F.) (deceased),
Barbizon.

φ 300

Hagar and Ishmael.

6¼ x 9½

103

ROUSSEAU (Philippe), Paris.

φ 230

A Well-provided Pantry.

9 x 14

104

*Size of
Canvas.*

TROYON (C.), (deceased),
Paris.

350

Landscape—The Angler.

9 x 13

105

RIBOT (Théodule), Paris.

A Vendean.

21 x 18

106

MICHEL (Georges), (deceased),
Paris.

35-10

Landscape—Coming Storm.

13 x 21

107

COROT (J. B. C.), (deceased),
Paris.

1200

Landscape, with Rocks.

15 x 25

108

*Size of
Canvas.*

1450
METTLING (L.), Paris. *Good well painted*

copy of 1740
The Servant.

16 x 13

109

160
ROUSSEAU (Philippe), Paris.

Landscape—Evening.

9½ x 13

110

120
ROYBET (F.), Paris. *copy of 1740*

copy of 1740
A Branch of Plums.

18 x 15

111

120
BOULARD (A.), Paris. *copy of 1740*

Female Head.

21 x 18

From the Collection of the late J. B. C. Corot.

112

*Size of
Canvas.*

DIAZ (N.), (deceased), Paris.

2156

Landscape Study.

5 x 8½

113

COROT (J. B. C.), (deceased),
Paris.

2410

Landscape Study.

8½ x 14½

From the Collection of the late N. Diaz.

114

METTLING (L.), Paris.

420

Fruit Piece.

15 x 18

*First and only by the
9. per school*

115

VOLLON (A.), Paris.

4181

A French Barn.

9 x 12½

116

Size of
Canvas.

MILLET (J. F.), (deceased),
Barbizon.

The Wayfarer.

7 x 11

117

DELACROIX (Eugene), (de-
ceased), Paris.

2190
Copy after Collantes—Louvre.

8½ x 12½

118

METTLING (L.) (after Diaz),
Paris.

2180
Nymph Bathing.

12 x 9

119

DUPRÉ (Jules), Paris.

2180
Marine.

Part of good - not Red -
very rough but still
13½ x 10½

120

*Size of
Canvas.*

MILLET (J. F.), (deceased),
Barbizon.

Samson and Delilah.

13 x 16

121

DIAZ (N.), (deceased), Paris.

7700
Love's Whisper.

9 x 5

122

MONTICELLI (A.), (deceased),
Paris.

The Temple of Joy.

15 x 23½

"There is a shadowy land
Where forms move musically ;
There no hour-glass runs its sand ;
An ever Summer gilds its valley."

123

MONTICELLI (A.), (de-
ceased), Paris.

A Legend.

13 x 25½

124

*Size of
Canvas.*

COROT (J. B. C.), (deceased),
Paris.

Opheus.

78 x 66

From the Collection of the late Prince Demidoff.

125

MARIS (Mathias), London.

Day Dreams.

25 x 39

126

MILLET (J. F.), (deceased),
Barbizon.

The Quarriers.

28 x 23

127

METTLING (L.), Paris.

A Daughter of Italy.

28 x 23

128
HILL (C. F.), Paris.

*Size of
Canvas.*

6500 Landscape.

28 x 20

129
DAUBIGNY, (deceased), Paris.

8550 Landscape.

8 x 17½

130
BELLENGER (George S.),
Paris.

upset 9/18/20

Diana.

77 x 40

131
ARTAN (L. V. A.), Brussels.

upset 13/20
"There is a pleasure in the pathless woods,
There is a rapture on the lonely shore,
There is society where none intrudes,
By the deep sea, and music in its roar."

132

Size of
Canvas.

MAUVE (Anton), The Hague.

copy of 1300
The Forester's Team, Frosty Morning—
Holland.

8200 -
42 x 82

133

MARIS (Jacques), The Hague.

The Tiller of the Soil.

*Paint from
D. 1 - 300*
18 x 44

134

MARIS (Willem), The Hague.

Milking-Time.

*oil - this one
cliff from D. 1 - 1/2*
46 x 31

135

BÖCK (Théophile de), The
Hague.

The Stream.

43 x 27

136
METTLING (L.), Paris.

*Size of
Canvas.*

A Brittany Interior.

24 x 30

137
BOKS (M.), The Hague.

6400 Landscape—Holland.

*Right side of
the picture
is
lost*
16 x 34

138
MEULEN (Ter.), The Hague.

Dutch Cattle.

Will post 100
14 x 34

WATER-COLOR DRAWINGS.

139 *Size of*
HARPIGNIES (H.), Paris. *Canvas.*

789
Ox-Cart. 6½ x 4½

45
140
Cottage. 6½ x 4½

40
141
Running Water. 4½ x 6¼

40
142
The Mill. 4½ x 6¼

143
PECQUEREAU (A.), Brus-
sels.

*Size of
Canvas.*

540
Dinant—Belgium.

4 x 7

144
P. Jo
Dredging Machine.

5½ x 8½

145
STACQUET (H.), Brussels.

P. J.
Snow Scene.

5 x 6

146
Landscape at Haeren—Belgium.

5 x 7

08-
147
Sunset.

8 x 6

148

*Size of
Canvas.*

Landscape.

8 x 6

149

ANKER (Van den), Paris.

Asleep.

9½ x 6

150

ARTZ (A.), The Hague.

Dutch Fisherwoman.

11½ x 8½

151

NEUHUYS (Jozef), The
Hague.

View of Amsterdam.

6½ x 15

152
ISRAELS (Jozef), The Hague.

*Size of
Canvas.*

Anxious Moments.

12 x 8

153
BORSELEN (Van), The
Hague.

Study of Trees.

11 x 7

154
DU CHATTEL, The Hague.

110
Sunday Morning at Leyden—Holland.

19 x 8

155
MAUVE (A.), The Hague.

The Heath.

9 x 17½

156
PILLE (C. H.), Paris.

*Size of
Canvas.*

1/10
The Critics.

Prof. 1/10
7½ x 15

157
WITSEN (Van), The Hague.

Solitude.

Prof. 1/10
17 x 12

158
The Doctor's Visit.

Prof. 1/10
13½ x 11

1/10
159
WEISSENBRUCH (H. J.),
The Hague.

Landscape, with Cattle.

11 x 21

1/10
160
The Mill.

Prof. 1/10
13½ x 23

161

*Size of
Canvas.*

VELDEN (P. van der), The
Hague.

*Funeral during Winter-time, in the
Island of Warten—Holland.*

15 x 27

162

LESSORE (Jules), London.

1775 The East River—New York.

14 x 20

163

LESSORE (Jules), London.

The Empire City.

3 feet 4 x 10 feet.



A GREAT ART EVENT.

Opening Day of the Sale of the Celebrated
Laurent-Richard Collection in Paris

THE PRICES PAID.

Description of the Principal American
Paintings Sold Yesterday.

[BY CABLE TO THE HERALD.]
PARIS, May 23, 1878.

The sale of the celebrated collection of paintings belonging to M. Laurent-Richard, the well known and very wealthy tailor, was commenced to-day before a large audience at the Hôtel Drouot. M. Charles Fillet was the auctioneer, and M. Durand Ruel, Georges Teut and E. Féral, the painter, the experts. The approaching sale of this collection, one of the most important which has been offered during a number of years, has been for weeks the talk of the Parisian art world.

M. RICHARD'S FIRST COLLECTION.

The bringing under the hammer of M. Richard's first collection some five years ago was an enormous success. He had collected the pictures for a number of years under the advice of a connoisseur friend, and received many times more than he paid for the majority of the examples and splendid prices for all. Out of this sale he bought in several of the most important works which figure in the collection now being sold, and which he used as a nucleus in bringing together the present pictures, which he commenced to collect immediately after the first sale. He bought about the same names as he had before possessed, and being more sure in his art knowledge did so chiefly on his own judgment.

THE PAINTINGS SOLD TO-DAY.

The following is a description of the principal pictures sold to-day, with the prices they reached. In each case the first of the figures given after the title indicates the height and the second the width in inches of the paintings:—

MEISSONIER'S "LE DEUX VAN DE VELDE."

Meissonier's "The Two Van de Velde," 10 1-2 by 8 1-2, brought the highest price, \$11,420. The painting, a really fine example of this famous master, represents a scene in the studio of Adrien Van de Velde. William, his brother, dressed in his street costume of gray, with a red cloak thrown back over his shoulders, with his hat in his hand, sits in front of an easel with one foot on it. He is examining carefully and approvingly a panel painting which his brother is at work on. Behind him stands Adrien, leaning against a carved cabinet, on which are some glasses and a small wine pitcher. He has just risen to give way to his brother and has his palette and brushes in his hand. By the easel on the floor and up against the cabinet lies a portfolio of drawings and to the right is a chair. The light falling through the window is admirably distributed over the two figures, which are finely posed and in the artist's best style. The expression of the faces is excellent, and, like the gestures, full of suggestion of the brotherly love of the two painters, and of the interest William has in the progress of his young brother.

A FINE TROYON.

One of Troyon's most famous masterpieces, "Animals at Pasture, Plains of la Touque, Normandy," 38 by 57, which, when exhibited at the Universal Exhibition of 1855, created a great sensation, brought \$9,200.

In the foreground of the meadow a magnificent white cow stands in the sunlight bellowing, with one large calf by her and a second lying near some dock leaves to the right. By this group are some sheep and a shepherd, who is seated on a tree trunk. Further on in shadow are other cattle. In the middle distance are a couple of tall trees, and past a small wooded space to the right are seen sheep gambolling over the slightly rolling meadow, beyond which is seen the ribbon of the river. The finely painted, clear sky is full of rolling masses of cloud form.

Another Troyon, "A Shepherd Guarding His Sheep," 14 1-2 by 16 1-2, sold for \$6,000. The shepherd stands leaning on his staff in the midst of his flock, who are grazing or lying about him on the field. The air is cool, for he stands dark up against the masterly and luminous sky wrapped in his cloak. The picture is simple in motive, but exceedingly effective. It represents admirably the different positions taken by a sheep on the pasture.

"MOENING," BY ROUSSEAU.

For Theodore Rousseau's delicious "Morning," 12 by 21, \$5,490 was given. On the banks of a small river, winding through a meadow land, still wet with the morning dew, are large and gnarled oaks. Under the shade of two in the foreground some cattle are at drink, while their herdsman sits on the bank, and others of his charge turtler away. The silvery and intensely

luminous morningsky is reflected in the stream in admirable contrast with the deep shadows from the oaks. All is soft and fine in color, and the most delicate tints, which the morning has thrown over the green wet grass of the meadows, the waters of the stream and the distant trees, are finely rendered. The foreground oaks, sharply defined against the tender sky, give fine values to their surroundings.

The next picture of importance sold was Tassaert's "The Dream," 25 1-2 by 17 1-2, which was knocked down at \$4,140. At the pillow of a sweet young girl, asleep, is her guardian angel, who causes her to see herself dressed for her marriage and surrounded by angels garlanded with roses.

A MASTERPIECE OF COROT.

Corot's "Souvenir of Marissel, near Beauvais," 21 by 27, and a most masterly, luminous and poetic example, which had such a great success in the Salon of 1867, cost its purchaser \$3,370. The soft grays and greens of a spring morning effect are seen in the young birches, hardly yet in leaf, which line the village road leading to, and the silver grays of whose bark are reflected in the foreground pool. Above is one of the tender, luminous skies with which all are familiar, and closing the vista through the trees are seen the white houses of the village, with the little Gothic village church towering above them. Down the path come two women, one with her child in her arms, while a third bends over the water side washing some linen.

A STRIKING DELACROIX.

Eugene Delacroix's "Horses Leaving the Water," 19 1-2 by 21, sold for \$3,220. It is a very striking picture, a very poem of horses in motion, a magnificent pair of which are coming out of the sea after a bath, in charge of an Arab, who is mounted on one of them. The animals, their guardian and their surroundings are painted with equal skill and in a solid, if somewhat classic, manner. The effect of light is admirable.

The "Descent of the Gypsies," a celebrated picture and a *chef-d'œuvre*, 24 by 17 1-2, the first of the twelve Diazes to be offered, sold for \$2,900. Down through a path, arched over by autumn-tinted trees, treated in the painter's best style, to a pool, come a band of gypsies on the march—men, women and children—clad in the most heterogeneous and many colored costumes. One woman has just reached the waterside, and sits resting with her babe on a rock, while by her are two dogs.

Up through the trees, where the path reaches the level country, a glimpse of white, clouded sky is seen. Sunlight breaks past the leaves here and there across the path and strikes full on those of the tribe who have reached the open space around the pool.

ROUSSEAU'S "LE DORMOIR."

The first of the nineteen Rousseaus, "Le Dormoir, Forest of Fontainebleau," 16 1-3 by 24 1-2, a strong, majestic and quiet landscape, full of grandiose tree forms casting deep shadows, and in which the very wood seems asleep, brought \$2,600. At a pool, except in the centre in deep shadow from the huge chestnut trees near it, are some cattle drinking. The clumps of trees are scattered over the foreground and part of the middle distance; between the last of them and the edge of the forest which lines the horizon, the plain, over which wanders a path, is brilliantly lit by the sun.

"DEATH AND THE WOODCUTTER."

For Millet's celebrated "Death and the Woodcutter," 30 by 30, from La Fontaine's fable, \$2,520 was paid. In this picture, considered by many the artist's *chef d'œuvre*, by the side of a cutting of the country road sits the woodman, clenching frantically his bundle of faggots; Death, in a winding sheet, his sickle over his left shoulder and a winged hour-glass in his hand, with his right hand at the back of the neck of the peasant, is about to drag him along with him. The scene is rendered with great force and is of terrible grandeur and reality.

A second of the Rousseaus, a fine little picture, "A Path Leading Among the Rocks," 15 by 23, fell at \$2,420. A peasant is leading his ass up the rocky path by the silver birches, which rise here and there amid the farze.

DELACROIX'S TIGER.

Eugene Delacroix's "Tiger Lying Down," 15 1-2 by 21, a vigorously painted animal, with fierce, living eyes, lying with his head on his fore paws in front of his den, sold for \$2,300.

A second Millet, "The Seamstresses," 13 by 9 1-3, brought \$2,150. It is full of the sentiment of the peasant life, which the poet-painter knew so well, and masterly in chiaroscuro. The motive is very simple, being a couple of young peasant girls seated at a window sewing.

ANOTHER DIAZ.

In his "Sous Bois," 19 1-2 by 21, which brought \$1,900, Diaz gave full swing to the poetry of his brush, and the result is a delicious and imitable example. Under the beech trees the artist has taken his position, and the sunlight through an opening between the foliage strikes down upon their trunks and on the rocks and grass at their feet. The foreground, where a boy is seated

with two dogs, is in deep shadow, admirably contrasting with the light striking near it, which gives place to lighter shadow under the trees beyond.

ROUSSEAU'S "EDGE OF THE VILLAGE."

Rousseau's "Edge of the Village" is an intensely real and strongly pointed canvas, admirable in color and tone. To the right and left of the road leading to and through the village are the rude thatched cottages. Through an open door in the nearest house figures are seen, and a peasant man and woman are talking on the road outside. This picture brought \$1,940.

"The Watchers," another fine peasant story, Millet, 13 1-2 by 10 1-2, sold for \$1,620. A couple of women are seated silently sewing as they watch by the bedside of the sick one. The light, admirably defined and managed, from a rude lamp hung on the wall falls on the watchers, their work and the side of the bed.

Among the bidders were several agents for Americans.

100
- 100
1900
52
100
100