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26

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At the CLINTON HALL SALE ROOMS.

GEO. A. LEAVITT & Co., AUCTIONEERS.

NEW YORK, 1872.

Entered



CATALOGUE.

FIRST EVENING'S SALE.

[The figures in the catalogue give the size in inches of the canvas of each painting—the height and width; in each instance the figures coming first show the height, thus indicating the upright of the picture.]

I

C. E. BOETTCHER,

Dusseldorf.

A Slight Misunderstanding.

12 × 10.

2

C. E. BOETTCHER,

Dusseldorf.

“Now Don't You Tell!”

12 × 10.

This artist is renowned as amongst the most successful of the painters of child-life in all its phases. In these companion pictures, we have two sides of it—the quarrelsome and the confidential, admirably painted in all their details.

3

215
JAMES M. HART,

3

New York.

Landscape.

6 × 9.

A covetable little gem, expressing this favorite artist's skill most satisfactorily.

DAVID JOHNSON,

4

New York.

Essex County Scenery. 10 × 15.

A most pleasing, silvery picture, with the effect of distance well managed.

WILMS,

5

Dusseldorf.

Fruit and Wine.

15 × 13.

A very careful and elaborately painted piece of still life, from an artist second only to Preyer.

GEO. H. SMILLIE,

6

New York.

Lake in the Woods.

10 × 18.

A. BIERSTADT,

7

New York.

Italian Landscape.

28 × 38.

An Italian scene, painted by Bierstadt in 1859, and considered a fine example of his brilliant color and effective arrangement of light and shade. In the foreground is one of the ancient and picturesque fountains seen beneath the hills on the road-sides in Italy—favorite places for gossip with the women water-carriers, and of the wagners on their way to the city. The distant landscape and the city on the hill are eminently picturesque.

8

R. GIGNOUX,

New York.

430

Landscape—Summer. 21 × 30.

A vigorous example of this well-known artist, for many years resident in Europe. This specimen is in his best manner, broad in treatment and brilliant in color.

9

W. J. HAYS,

New York.

950 —

Deer.

46 × 38.

A thoroughly satisfactory example of the skill of the naturalist-painter Hays, whose life study has been of the forms and habits of such subjects.

10

A. ARNZ,

Dusseldorf.

525 —

Castle St. Angelo, Rome.

26 × 37.

Of the Dusseldorf school, as expressed in the works of the Achenbachs, of whom Arnz is a most successful pupil. A brilliant summer sunset effect; view of St. Peter's in the distance, Castle St. Angelo and the Bridge in the middle distance, with the Tiber passing into the foreground.

11

J. ROPES,

Rome.

280

Italian Landscape. 34 × 54.

A picturesque view of a Roman highway and its surroundings passing into a city. In this particular, it is pronounced a very faithful work.

12

J. ROPES,

Rome.

250

Italian Landscape.

34 × 54.

An Italian lake scene, suggesting a delightful place to spend a summer's leisure.

13

J. DUNTRE,

Dusseldorf.

750

The Old Mill.

30 × 44.

Unique in subject, and painted with exceeding care. The frozen pool in the foreground, with its figures, is good work. The ice texture is remarkably well suggested.

14

J. FAY,

Dusseldorf.

520

Italian Cattle Drivers.

34 × 46.

A scene near an Italian city, with drovers and their cattle moving towards it. This picture is quite fine in its atmospheric effect, and full of life and motion. It is drawn with great care, and well composed and painted in all its parts.

15

A. SIEGERT,

Dusseldorf.

520

521

The Luncheon.

11 × 12.

A capital cabinet example of this artist, and a most pleasing picture of a *bon vivant*.

16

J. M. CULVERHOUSE,

New York.

Market Scene — Moonlight
and Candlelight Effect.

450

A good specimen of this English artist, second only to Van Schendel
in his treatment of this class of subjects.

17

L. CALLE,

Munich.

Church Interior.

32 × 42.

580

18

R. W. HUBBARD,

New York.

Autumn Landscape.

47 × 41.

410

An autumn landscape, in which this well-known artist gives fine
expression to the wealth of color which characterizes the season in
this country. The view is from the heights looking down upon
Lake Champlain.

19

T. S. COOPER,

London.

Landscape and Cattle. 27 × 36.

1000

This is pronounced by the critics to be one of the best specimens
of this famous English painter. It is rich in color, fine in its mas-
sive cloud effect, and remarkably suggestive of the character of the
long stretch of English moor.

20

A. LEU,

Dusseldorf.

250

Scene in Bavarian Alps.

33 × 38.

A highly picturesque and ably painted scene in the Bavarian Alps. Time, after sunrise, with the clouds lifting and the vaporous light flooding the valley.

21

WEISCHEBRINK,

Dusseldorf.

560

560

Too Hot.

14 × 21.

One of the most thoroughly beautiful and in every way satisfactory *genres* of the collection, telling its story of the birth-day feast most charmingly. The grouping and color are most pleasing, and the rare charm of naturalness is every where apparent. Apple-cake was never in more appreciative company, and the young person in whose honor the feast is given, and who is first served, is not the least eager to show his love for his good mother's baking.

22

A. KAUFMANN,

New York.

410

General Sherman in Camp.

410

The famous picture of Sherman outside his tent, painted to order, and pronounced Kaufmann's greatest work. It represents an episode in the war, and suggests the thoughtful character of the greatest general of his time. The portrait of Sherman is pronounced good.

23

S. JACOBSEN,

Dusseldorf.

Norwegian Harbor—Moonlight.

40 × 59.

A fine moonlight effect by an artist of repute. The hazy semi-luminous effect of the hour is well secured.

24

AUGUST BECKER,

Dusseldorf.

Swiss Landscape among the Alps.

31 × 42.

A highly picturesque view of a Swiss valley under a brilliant sunlight effect.

25

J. G. BROWN,

New York.

“Have a Shine, Sir?”

19 × 15.

365-

26

DAVID NEAL,

Munich.

Interior—San Marco, Vienna.

40 × 34.

One of Neal's finest interiors, admirable in both perspective and color. Neal has attained a high reputation, taking first rank among the American artists abroad who do honor to their country. He was a pupil of the celebrated Piloty, and one of the most successful of them. But few of his paintings come to this country, as he is well patronized with European commissions, having made his home in Munich, where he married the daughter of Prof. Aimmuller, the famous painter on glass.

770

27

DAVID NEAL,

Munich.

Exterior—San Marco, Vienna.

40 × 34.

Another fine architectural subject by this artist.

725-

9

Don't

28

HENRY DILLENS,

Brussels.

535

The Youthful Teacher. 38 × 30.

A capital story, and well grouped and painted. The color is quiet, yet very pleasing.

29

A. R. JONES,

Brussels.

400

Highland Sheep 29 × 23.

An attractive specimen of the English school of combined landscape and animal painting.

30

H. SALENTIN,

Dusseldorf.

Morning Devotion. 32 × 26.

One of the pleasing stories of domestic life, which this artist tells so well. This painting has all his best qualities as a draughtsman and a colorist.

930

31

CHAS. SPITZWEG,

Munich.

The Bookworm. 19 × 10.

This painting of the "Book Worm" has a wide reputation. It is, in every way, admirable; painted with great skill, and brimful of humor.

750

32

W. BRADFORD,

New York.

Scene off the Coast of Labrador. 30 × 20.

A desirable example of an artist who has made this class of subjects his life's study.

33

S. J. GUY,

New York.

The Young Jehu.

9 × 12.

500-

This favorite American artist, one of the first among our colorists, is well represented by this unique example of his skill. This is indeed a gem, charming in color and story, and painted in the minutest detail, with a finish in no degree inferior to the best examples of Meissonier.

34

J. W. PREYER,

Dusseldorf.

A Regal Dessert.

14 × 21.

2000

An unusually brilliant example of this great artist, second to none in the world in his specialty of subject. This is the most important of his works ever exhibited here, and, as will be apparent, has the best qualities of his work in a remarkable degree—beauty of composition, pleasing color, and marvellous realization of the quality of things. Such a picture as this stirs the appetite, even as would the fruit and wine themselves, were they placed before us; yet is not, like these, an ephemeral gratification, but a joy for ever.

35

P. VAN SCHENDEL, (deceased,)

Brussels.

Market Scene Moonlight and
Candle-light Effect.

39 × 29.

2000

One of his famous market scenes by candle-light. The opposing effects of moonlight and artificial light are rendered in the masterly manner peculiar to the artist.

36

J. F. CROPSEY,

New York.

Landscape.

13 × 16.

260

Quite a fine example of this artist, when at his prime, picturesque in subject and vigorously handled.

37

A. VAN HAMME,

Brussels.

625

Return from Market.

32 × 25.

A specimen of the elaborate treatment of interiors and fastidious care in the figure painting and details, for which the school of Holland has been famous for five centuries.

38

H. HERZOG,

Dusseldorf.

1000

The Wetterhorn, Switzerland.

42 × 36.

\$1000 -

A Swiss scene by an artist who has distinguished himself by his painting of such subjects. This is a very satisfactory example of him, quiet but rich in color, and pleasing in composition.

39

E. GESELSCHAP,

Dusseldorf.

Sunday Afternoon.

A pleasing, quiet interior, admirably in keeping with the devotional character of the subject.

40

PROF. R. SOHN, (deceased,)

Dusseldorf.

Interior—A Mother's Happiness.

30 × 27.

2325

One of the best examples of an artist who held first rank in the school of Dusseldorf. All that goes to make a thoroughly satisfactory *genre* picture is seen in this work. It is charming in story, in composition, and in color, and faultless in quality and texture. The story of a mother's tender love and watchfulness was never more sweetly told. The light effect is admirable, and the realization of detail shows the utmost care and love of truth. The group composed by the baby and her sister is inexpressibly charming. But few of Richard Sohn's pictures reach our market, his price is among the highest and his patronage large.

2325

41

W. WHITTREDGE,

New York.

610

Autumn Landscape. 19 × 30.

An excellent wood scene by an artist of high reputation. The light is skilfully managed, foliage loose and water liquid and full of motion.

42

PLATHNER,

Dusseldorf.

Caught in the Act. 13 × 20.

A thoroughly well painted cabinet picture with an excellent story, showing card-players detected by an officer, in the act of using cards without the government stamp.

43

W. H. BEARD,

New York.

“Thunder! what’s there?”

16 × 21.

710

This is pronounced by the many admirers of Mr. Beard, to be his *chef d'œuvre* in humorous subjects. It is not only noticeable, however, for the humor of its story, but also for the admirable painting of both figure and landscape. Neither is the fun of it limited to the quaint awkward figure of the frightened boy and his expressive face and attitude; for there is quite as much of fun in the expression of the stupid alarmer—the owl—and in those of the spectators in the bush. The very dog in his slinking ugliness comes in for his share of attention and contributes forcibly to complete a scene unique in its laughter-creating power.

44

J. McENTEE,

New York.

Wooded Landscape. 24 × 20.

One of the best of Mr. McEntee's wood interiors, and he has no successful rival in this aspect of nature, he interprets its beauty and solemnity so well.

45

550

D. HUNTINGTON,

New York.

Katrina Van Tassel. 19 × 24.

A very covetable example of Mr. Huntington's skill in *genre* painting. This picture was painted in 1859, since when Mr. Huntington was president of the National Academy for several years. It is charming in expression and color and the light is skillfully managed.

46

1160 -

E. VERBOECKHOVEN,

Brussels.

Landscape and Cattle. 20 × 30.

A fine specimen of this master in his best day. This picture was painted in 1859.

47

MEYER, von BREMEN.

335

The Young Mother. 24 × 20.

A characteristic specimen of this favorite master, telling its story of solicitude for the first born excellently well. It has all the charm of color, and effectiveness in arrangement of forms for which Meyer von Bremen's pictures are so prized.

48

J. SCHRADER,

Berlin.

Cupid Caught Napping. 125

Painted in 1865, in the zenith of his power, and one of the most graceful of his compositions. In color it is charming, and its tone is admirable throughout. The varied expressions in the faces of Cupid's surprisers are most satisfactorily suggestive of the phases of life and of the degrees of susceptibility to his power—the thoughtless play of the children, the tender surprise and emotional observation of the maidens. Truly a great work by a great master, and one which speaks convincingly in its own behalf.

49

S. R. GIFFORD,

New York.

Moer Mountain.

18 x 24.

A brilliant example of an artist who is among the first of American landscapists, and unrivalled anywhere in the delicacy and beauty of his atmospheric effects. He gives us here a scene, which, in its beauty, excels the picturesque charms of the Lake of Como.

27 x 20

50

OSWALD ACHENBACH,

Dusseldorf.

Via Appia, Rome.

19 x 28.

A view near Rome; a fine specuria, cloud effect brilliant, and distance most skillfully treated.

51

W. S. MOUNT, (deceased),

New York.

Hustling Pennies.

A very desirable example of one of the first among American *genre* painters—agreeable in story and graceful in composition and color.

52

A. D. SHATTUCK,

New York.

White Mountains.

20 x 34.

A fine low-toned Autumn Sunset, having all the best qualities of Mr. Shattuck's manner. The effect of the sunlight on the foliage is very fine, and the effect in shadow suggests, and well, the solemnity of the approaching twilight.

53

CARL BECKER,

Dusseldorf.

Winding the Clock.

The only example of this artist in the collection, and one of the choicest of his works. It has all the fine qualities which characterize him—excellent story, graceful composition, rich color, and exquisite finish.

723-

700-

490-

475-

1000-

54

A. BIERSTADT,

New York.

2000

Rocky Mountains.

52 × 38.

Painted in 1866, and a fine example of the artist, showing his masterly power of composition and in securing the grandest atmospheric effects. The subtle gradations, from immediate foreground to remotest distance, are in this picture quite remarkable; whilst the scene depicted is one of the most sublime in nature.

55

M. F. H. DE HAAS,

New York.

570

Marine View.

24 × 14.

A carefully painted Marine, quiet in color, yet highly effective. A fine specimen of the artist.

56

JULIUS HUBNER,

Munich.

Love in Winter.

Hubner, the director of the famous Dresden gallery, and a brother of Carl Hubner. This artist also painted "Love in Summer," a counterpart of "Love in Winter," and which is the property of the Emperor of Russia. In this picture Cupid is represented winged, but bowing down beneath a load of fagots, at the entrance of a house to which he seems to seek access; the snowy adjuncts of the scene suggest the season; wintry birds flutter around, and Cupid has the air and aspect of that brisk alacrity that comes from exercise in December or January. The idea is evident that Love lights his fires even amid the cold and snows of midwinter. The drawing of the cupid, especially that of the legs, is to be admired, and the expression of the face is full of significance. The graceful and poetical idea of the artist finds a very fitting embodiment in this tasteful work of art.

J. P. HASENCLEVER,

Dusseldorf.

The Wine Tasters.

42 × 54.

3625

This painting by the renowned Hasenclever is of world-wide celebrity. He painted one of a similar character, but different in composition, now in the possession of the Emperor of Germany. Hasenclever died in 1853, covered with honors, and was buried in Dusseldorf, of the famous school of which place he was an acknowledged master. Among the many orders by which he was decorated was the *Medaille d'Or*, presented to him by the King of the Belgians. He was a member of the Academies of Fine Arts of Amsterdam and Berlin.

This picture of "The Wine Tasters" exhibits him in the fullness of his power and is a brilliant example of his rare and exquisite humor and powers of characterization; a power which was never degraded into caricature. It is remarkable also as showing his healthy coloring, his realization with breadth of treatment, and fastidious care in giving the least important accessories their proper place and value. The scene tells its own story, for we see gathered here the *bons vivants* of different classes of society, and also those who cater to their enjoyment—the parson, the merchant, the fast youth, the well-to-do veteran, the carrier—agent for the country merchants, the cooper of the cellar, no less a connoisseur, and the other characters, which go to suggest the democracy of good living. The varied expressions of unqualified pleasure, criticism, and so forth, on the faces of the party are admirably suggestive. One readily fancies himself a boon companion, and feels tempted to put his hand out for a glass to try the virtues of the generous juice, so bountifully distributed.

58
GRUBOS, Rome.
Moonlight Scene, Grand Canal
of Venice. 33 × 47.

59
F. CHURCH, New York.
Niagara Falls. Retouched Chromo.

60
Madonna.

61
GUIDO, Florence.
Aurora. Copy of his celebrated
painting.

61^a
Card Players.

A very interesting work, apart from its merits as a painting. It is a unique example of the success of a determined will in achieving what might well seem to be an impossibility. The picture is the work of an artist without hands. He draws and paints, holding the pencil or crayon between his toes!

SECOND EVENING'S SALE.

62

Landscape—Sunset. 29 × 39.

This painting is supposed to be by A. Bierstadt.

63

J. HENNESSY, New York.

Landscape. 17 × 12.

This artist's works in color are now very scarce. The light effect here is quite fine.

64

W. E. PERRY, New York.

Watching the Wheel. 22 × 29.

One of Perry's conscientiously painted New England interiors, with the figures telling a pleasant story of domestic life.

65

A. BIERSTADT, New York.

Scene in the Rocky Mountains. 17 × 29.

A very beautiful low-toned picture, with the light admirably managed and the rocks most carefully modelled. The subject is a scene described in Longfellow's "Hiawatha."

66

A. B. DURAND, New York.

220

Rocks.—A study. 24 x 17.

An excellently faithful out-door study of rocks, by the oldest living American landscape painter, and ex-President of the National Academy, whose working days are nearly over. This is a most desirable example of his strength and truth.

67

W. J. HAYS, New York.

230

Lake Trout. 15 x 28.

68

H. HERZOG, Dusseldorf.

Swiss Landscape.

580

Another powerful picture of this artist, with characteristic features already described.

69

R. GIGNOUX, New York.

Landscape—Winter. 21 x 30.

A winter scene in the northern part of this State. A fine specimen of an artist whose pictures are much esteemed and bring high prices. The atmosphere of the raw cold day is well suggested, and there is a striking realization throughout which is quite powerful.

70

E. VERBOECKHOVEN,

320

Sheep.

A brilliant cabinet example.

71

H. SALENTIN,

Dusseldorf.

1050

The Christening.

39 × 33.

This is perhaps the finest example of Salentin in this country. It is eminently pleasing in subject, breathing an air of great purity. In color it is quite brilliant, especially in the treatment of the more prominent figure—that of the young girl with her innocent burden coming from the church. The drapery which covers the infant is exquisitely painted; whilst the individualization of the spectators is managed in the most satisfactory way.

72

J. B. BRISTOL,

New York

400

New England Landscape.

26 × 33.

One of the best pictures ever painted by this artist, noticeably good in its atmospheric effect.

73

J. SCHRADER,

Berlin.

1050

The Pet Lamb.

This painting ranks among the finest from this great artist's easel. Its subject is one of tender beauty and simplicity, and it is painted throughout with great vigor of touch. There is no other artist who combines in such a remarkable degree the skill of the accomplished figure painter and that of the perfect master in the knowledge and treatment of animal forms and texture. The figure has the grace, exquisite flesh painting and expression of the work of Merle, whilst the sheep are painted in form and texture, with a realistic power, not less marked than that seen in the best examples of the celebrated Jacques.

74

THOS. DOUGHTY, (deceased,)

New York.

Landscape.

46

A desirable specimen of the work of one of the earlier American painters, called the father of American landscape art. Doughty is most prized for his faithful rendition of tree forms and foliage, and for his atmospheric effect, all of which this painting ably sustains.

75

J. B. IRVING,

New York.

460

Mother and Child.

18 x 14.

A very attractive picture, and the work of an American artist of rapidly rising reputation.

76

S. JACOBSEN,

Dusseldorf.

500

The Monastery. — Visit to the dying.

51 x 39.

The monks are on their way to a death-bed, carrying the elements of the last sacrament. There is much solemnity in this scene, and good and effective painting of monastery and of the trees that surround it under the effect of a winter's snow.

77

A. SIEGERT,

Dusseldorf.

1130

Grandmother's Birthday.

113

37 x 28.

Grandmamma's birthday is one of the best told of Siegert's stories; and in this picture we have a rare example of characterization, good color, and artistic treatment of subject throughout.

78

OSWALD ACHENBACH,

Dusseldorf.

The Coming Storm. 42 x 60.

A vigorous expression of the great artist's power, in which the descending storm and its first effects are shown with power. The lurid light effect is fine, and the whole treatment broad and masterly. Certainly no finer work of this artist has ever been seen in this country.

2450

79

J. G. BROWN,

New York.

In the Swing. 14 x 10.

One of the most sparkling pictures ever painted by this favorite artist—familiarily known as "Child Brown." It is brilliant in its effect of sunlight, and charming in color and expression. A most covetable gem in every way.

570

80

DAVID JOHNSON.

Landscape. 16 x 26.

A fine view of the favorite summer haunt of the artist—Lake George—and a painting which possesses great delicacy of handling and luminous color.

81

F. KRAUS,

Berlin.

The Forbidden Book. 25 x 20.

This is a most beautiful example of a truly great artist. It exhibits, in a remarkable manner, his great ability in securing the quality of the objects depicted; drapery, wood-work, and accessories of every kind, as painted, represent, in the most faithful way, the things they are. Nor could a sweeter story be better told. The mother chides her daughter for reading a forbidden book—Don Juan, may be. The quiet dignity of the parent, and the conscious guilt of the daughter, whose face is suffused with the blush of shame, are most admirably suggested.

2800

W. BRADFORD,

New York.



Crushed in the Icebergs.

72 x 120.

This is acknowledged to be the masterpiece of the artist. It was painted in 1866 (a commission from Mr. Lockwood), after his return from the famous Greenland Expedition, and from drawings and studies in color made in the presence of the scene and incidents depicted. The subject illustrates not only the peculiar grandeur in form and color of the Northern Seas, but also the perils of its navigators. The incident depicted is thus described by the artist:—
“It represents an incident in a scene when over thirty vessels were destroyed within three days’ time, and over a thousand men were thrown out on the ice, and some of them obliged to make their way to other vessels and to the shore. The vessel burning in the distance is one which has been abandoned, and then fired to prevent her drifting down the coast, after the ice melts up, later in the season; as she would be taken thus down by the Arctic current off the banks of Newfoundland, where vessels making the passages across the Atlantic might come in collision.”

P. VAN SCHENDEL, (deceased,) Brussels.

The Annunciation. 104 × 94.1

1500

This painting was a labor of love to the artist, and painted for his studio, where it remained several years, visited by artists and connoisseurs, until purchased by Mr. Lockwood. It is conceded to be the finest, as it is undoubtedly the most important of the artist's works, ably representing his great technical ability, his strength combined with beauty as a colorist, and his masterly management of light and shade. The kneeling virgin is eminently graceful and dignified; her drapery and that of the *prieur Dieux* exhibit exquisite technique. The figure of the announcing angel is posed with infinite grace, and the light effect is brilliant, which suggests the immediate presence of the Holy Ghost.

84

A. BIERSTADT,

New York.

570

\$ 51.00

The Domes of the Yosemite.

116 x 180.

This famous painting of the Valley of the Yosemite is considered to be the crowning effort of Bierstadt's power. It was exhibited in the principal cities of Europe and of this country, attracting the attention of hundreds of thousands, and winning the approval everywhere of the most critical. The waterfall, seen in the foreground to the left, represents the most beautiful cataract in the world, "The Bridal Veil." To the left and right of the valley are seen the great sentinels of the river, "The Domes of the Yosemite." It is impossible to look on this noble picture and not be impressed with the vastness and grandness of the wonderful region depicted.

Statuary, Etc.

85

J. HENRY HAZELTINE,

Rome.

Kissing Cherubs.

A very pleasing group, modelled with true artistic feeling, and with the flesh texture well suggested.

86

MISS STEBBINS,

Rome.

Samuel.

A noble illustration of the genius of an American sculptress of wide reputation. The pose of the figure is eminently graceful, and the modelling is done with a firm and able hand. The face most truthfully suggests the devotion of the young worshipper.

87

J. MOZIER,

Rome.

Pocahontas.

This chaste figure is one of the finest expressions of the artist's power. The forms are carefully and satisfactorily modelled, and the idealized Indian face expressive of thought and feeling. Her contemplation of the cross suggests her conversion to Christianity, as the deer is the symbol of her affectionate and faithful nature.

680 —

88

585

J. MOZIER,

Rome.

Wept of the Wish-Ton-Wish.

An exquisite composition, suggested by the heroine of the well-known tale by J. Fenimore Cooper. The form is one of great grace, the drapery is skillfully managed, and the face full of expression.

89

J. HENRY HAZELTINE,

Rome.

Excelsior.

Suggestive of Longfellow's poem. The figure is finely posed and body and limbs modelled with masterly ability. The earnestness and determined purpose of the character are well expressed, in the motion of the figure and in the face. It is, indeed, an admirable interpretation of the hero of the illustrious verse:—

A youth who bore 'mid snow and ice
A banner with the strange device,
Excelsior!

His brow was sad: his eye beneath
Flashed like a lightning from its sheath;
And like a silver clarion rung
The accents of that unknown tongue,
Excelsior!

1060

The bas reliefs illustrate other verses of the poem, and the sad ending of the hero's aspirations.

90

RANDOLPH ROGERS,

Rome.

“Isaac.”

(Bronze.)

105

This noble work, illustrating one of the most beautiful passages of Scripture history, is acknowledged to rank with the most successful creation of any modern sculptor. And we may well be proud that it is from the hand of an American artist. This is the only bronze ever made of the subject.

91

The Vases.

(A pair.)

These superb works of art, exquisite in design and elegant in every detail, were among the chief attractions of the Paris Exposition. They are composed of the rarest marbles, with ornamentation in *ormolu*. Nothing equal to these in beauty has ever been imported here.

1860

92

The Clock.

This *unique* and *magnificent* piece of workmanship tells its own story. It is one of the most superb and perfect ever produced. The figure supporting the candelabra is of oxydized silver, and in itself a highly finished work of art, designed expressly for its noble pedestal. Mr. Lockwood purchased this clock from the Paris Exposition.

6000

93

One Large Marble Pedestal.



FINE ARTS.

A MILLIONAIRE'S COLLECTION.

The collection of a private gentleman lately deceased is now on exhibition at the Leavitt Art Rooms in Broadway, and is to be sold at Clinton Hall by auction on the evenings of the 18th and 19th of this month. The late owner was a gentleman of great wealth and generosity, who had good intentions in the direction of the liberal arts. He built a magnificent house, and very properly thought its upholstery would not be complete without some great pictures. For that purpose he ordered some of the largest pictures ever painted in this country, and bought during a tour in Europe one of the largest pictures ever painted in Belgium. The great spaces of his palace having thus been satisfactorily covered, he went on buying pictures with open-handed freedom until he had accumulated the present collection of 84 specimens. The services of such patrons to the cause of art are deserving of all praise and encouragement. They empty meritorious studios of unsalable canvases which take up a good deal of room and injure the sale of better things. No man can always do his best, and unless it were for these facile buyers the time employed on indifferent pictures would be entirely wasted. Besides, in working for these munificent patrons, young and struggling artists get paid for the processes through which they arrive at the maturity of their powers. The price of one picture will furnish them the frugal black broth of Bohemia for many months, and give them time for repentance and reformation.

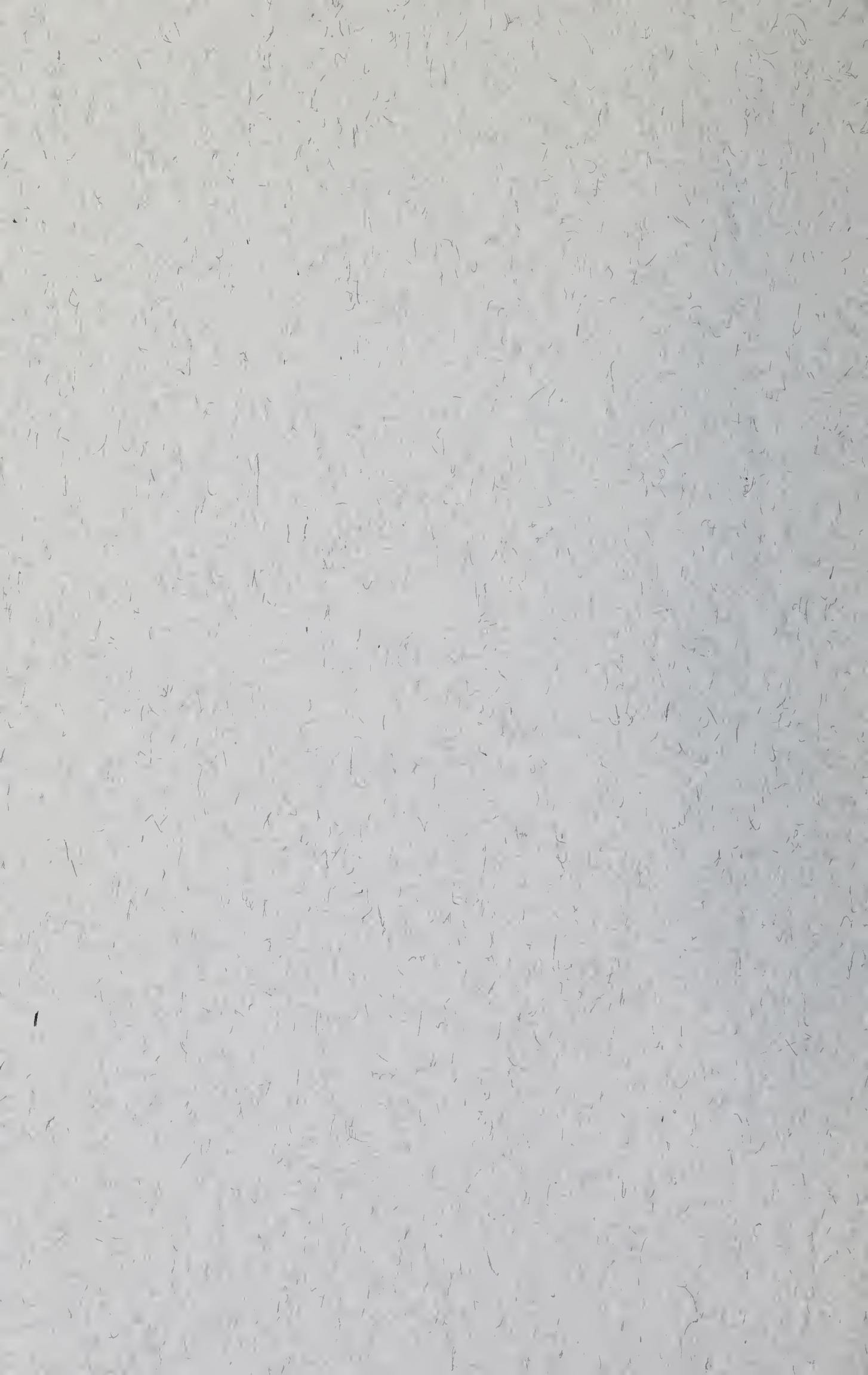
It usually happens that in the course of this energetic buying, one is almost sure to get some good pictures among the others. In the collection we are speaking of there are a good many—if they cost twice as much as they were worth, the cost came from a quarter where it would not be missed, and there is little to regret where Art spurns Philistia. No one can go into this gallery and look about him without a congratulatory shrug over the announcement of the advertisement that "three of the paintings cost the owner Fifty Thousand Dollars!" If you have any doubt which three it was, you must take your tape-line and see; and if you were inclined to accuse these pictures of sharp practice in getting so much money for themselves, they could protest with perfect truthfulness, that "they will never do so again." But we were saying that there are some good pictures among the others. The sketches of comic children, by Boettcher of Dusseldorf, are admirably conceived and drawn. So is the busy domestic scene of Weisehebrinck, called in the catalogue "Too Hot." The "Young Jehu" of Guy is not without a certain vigor and dash, but when the catalogue tells us it is painted "with a finish in no degree inferior to the best examples of Meissonier" we cannot but hope that some one may think so at the sale. The "Book Worm" of Spitzweg is a careful and satisfactory cabinet picture. Preyer has a superb dessert piece, exceedingly brilliant in color, and harmonious in arrangement. Van Schendel, the great candle-light painter of Brussels, who recently died, is represented by an excellent piece of work in his own specialty, a market scene, showing the mingled effect of moonlight and candle-light. It is scarcely possible for illusion to go further than the effect which Van Schendel creates of the glare of a tallow candle on a face in its immediate neighborhood. There is a wearisome sameness in his pictures, and an almost absolute identity in his faces. They all seem cut with a penknife on the head of a stick—all with the same round cheeks and blunt noses. But the candle-light is a genuine piece of work. You will scarcely see how good it is, until you compare it with an attempt in the same direction by Mr. Culverhouse, the

other side of the door. There is a little picture Brown, called "In the Swing," which is full a over with sunshine—a little girl, whose prettiness are in perfect keeping with the and lovely garden. But of all the genre in the collection there is none better than "The F den Book" by Kraus. The wicked volume is in the white hand of a charming young girl who blushes like a Summer sunset at the grave reproof of her mother. The execution of this fine picture is not less worthy of admiration than its truth and delicacy of sentiment. There is a Meyer von Bremen which is carefully and minutely commonplace, as usual; a "genteel" Mother and Child by Mr. Irving; a quiet, sleepy "Sunday Afternoon" by Gesellschaft; a fine composition of Carl Becker called "Winding the Clock"—a well-nourished handmaiden stands on tip-toe on a chair in her stockinged feet to reach the quaint timepiece, and assumes an attitude full of unconscious grace in doing it.

There are some good landscapes, also; one by Arnz of Dusseldorf, the Castle of St. Angelo at Rome, a superbly luminous effect of Summer sunset. Perhaps the best thing in the collection is a "Storm Coming" by Oswald Achenbach. On the right a gust of wind the coming tempest, driving clouds above and below, both smitten and pierced by the lurid light of the yet unvailed sun. A group of women rush to save their washing from the walls. The poplars shudder and shrink from the storm. An ashy shadow is thrown on the stuccoed façades of the houses, and far off in the west a red sky is fading. Throughout the picture is felt a hurrying sense of danger and expectation. Mr. McEnt has a charming idyllic scene of green Summer woods, which is all the more precious as he rarely allows us to see more than the sero and yellow autumn of the year. There is a pretty Rocky Mountain View by Bierstadt, which shows how well he can understand and reproduce mountain scenery when his mind is on his work.

We have little space left for the \$50,000 trio. The "Annunciation" of Van Schendel seems to be one of those unavailing protests against one's grade which we see from time to time, which induce Lester Wallack to think he is better in "Hamlet" than in "Rosedale," and which made John Quincy Adams prefer his poetry to his speeches. Van Schendel painted the play of candle-light on earrots and squashes better than any man in the world, but could not rest until he had covered the side of a house with an immense Annunciation, which after all, contains several square feet of excellent painting and several square yards of misused canvas. A greater picture than this (inasmuch as 116x180 is greater than 152x104) is Mr. Bierstadt's "Domes of the Yosemite," to which it would be difficult to do justice with anything less than the genius which executed it. It can proudly boast, as we all brag of our Capitol, "Whatever you may say of it, you can't deny that it is big." Mr. Bradford's "Crushed in the Icebergs" is not up to the requirements of the occasion in the matter of size, containing only 60 square feet, but these are easily worse than any given 60 of the others. It is a raw, hard piece of journey-work, without even a trick of charlatany to flatter the unsophisticated spectator. Yet two young gentlemen stood before it yesterday, and one said, "Dashed if I ever saw any water as green as the did you?" "No, but I guess it's all right. He's there." In the face of these facts there are men pretend to say that the age of faith is past.







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