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Catalogue

OF THE

Works of Art

IN THE

Southern Exposition.

Louisville, Ky., 1883.

CATALOGUE

OF

WORKS OF ART

IN THE

ART BUILDING

OF

THE SOUTHERN EXPOSITION

AT

LOUISVILLE, KY.

PREPARED BY CHARLES M. KURTZ

PUBLISHED FOR THE ART COMMITTEE
BY JOHN P. MORTON AND COMPANY
1883

SOUTHERN EXPOSITION.

LOUISVILLE, KY.

OPENS AUGUST 1, 1883. CONTINUING 100 DAYS.

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INTRODUCTORY.

It has been the aim of the Art Committee to secure, from the most prominent private galleries in the country, a collection of the best modern Works of Art obtainable—such a collection as may give the people of the South an opportunity to see, conveniently, under one roof, representations of the best works of the most distinguished artists of the time. The value of such a collection, even for a hundred days, from an educational standpoint alone, can not be overestimated. Here may be studied the methods of all the various schools, both foreign and American.

The Art Committee desires to express, publicly, its sincere thanks to the generous contributors whose names occur in due course in this Catalogue.

In the preparation of the Catalogue it has been the design to furnish such notes as might add to the visitor's interest, and give the book a permanent value for future reference.

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MEMORANDA.

When prices are given, the pictures are for sale, and inquiries may be made at the desk by those desiring to purchase.

No picture can be removed from the gallery before the close of the Exhibition.

Visitors are cautioned against touching the pictures or frames. All umbrellas and canes must be left in the vestibule.

In the biographical notices of the artists are the following abbreviations:

B—born; D—died.
N. A.—National Academician (U. S.)
A. N. A.—Associate of the National Academy.
R. A.—Royal Academician (England).
A. R. A.—Associate of the Royal Academy.

Section I.

Paintings loaned from Private Collections.

VESTIBULE.

The large painting which faces the entrance to the Art Gallery is

1. *The Masked Ball*, by **Charles Hermans**,
   representing a portion of the interior of the Grand Opera House, showing part of the parquet and lower balcony, with a group of revelers in the foreground, and many masked and grotesquely costumed figures beyond. The picture is gorgeous in color, and contains some strong, suggestive painting. It was loaned from the Temple Collection in the Philadelphia Academy of Fine Arts.

The numbering in the vestibule continues on the left.

WEST WALL.

2. **W. S. Bucklin**, Red Bank, N. J.
   "*No one to Ride me.*" (Water color.)
   THE ARTIST. ($200)
3. **W. H. Holmes**, Washington, D. C.
   A Freight-boat, Venice. (Water color.)
   THE ARTIST.
4. **Phillip Weber.**
   Moonlight on the Danube.
   HARRISON EARL, Philadelphia. ($200)
5. **Harvey Joiner**, Louisville.
   A Girl I Know.
   THE ARTIST.

6. **Constant Brochart.**
The Return. (Pastel.)
CHARLES STUART, Cincinnati.

7. **F. J. Fisher,** Washington, D. C.
Christ lamenting over Jerusalem.
MAJ. W. H. THOMAS, Louisville.

8. **Charles Felu,** Antwerp.
Copy of Altar-piece, by Rubens,
in the Cathedral in Antwerp. Felu, an armless man, painted this picture with his feet, as the tablet on the painting records in a Latin inscription.
THOMAS G. GAYLORD, Louisville.

9. **William T. Richards,** Philadelphia.
B. Philadelphia, 1833. Studied in Florence, Rome, and Paris. Honorary Member of the New York National Academy.
The Edge of the Sea. (Water color.)
JAMES S. EARLE & SONS, Philadelphia. ($350)

10. **William T. Richards.** (See No. 9.)
"Horse-head," on Conanicut coast. (Water color.)
JOSEPH T. FERRELL, Philadelphia.

11. **H. F. Farny,** Cincinnati, O.
Favorably known as a painter and illustrator.
A Village of the Hostiles.
JAMES MCDONALD, Cincinnati.

12. **W. H. Holmes,** Washington, D. C.
Unloading a Charcoal Boat, Island of Capri. (Water color.)
THE ARTIST. ($120)

13. **Kate C. Osgood.**
Study of a Face from Life. (Water color.)
THE ARTIST.

14. **M. Louise M'Laughlin,** Cincinnati, O.
Head of a Child. (Water color.)
THE ARTIST. ($25)

15. **M. Louise M'Laughlin.**
Study of a Figure in a Field. (Water color.)
THE ARTIST. ($20)

16. **Fidelia Bridges, A.N.A.,** New York.
B. Salem, Mass. Pupil of W. T. Richards, Philadelphia, and studied in Europe.
Mullein Stalks. (Water color.)
JOSEPH T. FERRELL, Philadelphia.

17. **W. S. Bucklin.** (See No. 2.)
Blue Monday. (Water color.)
THE ARTIST. ($300)

18. **Constant Brochart.**
The Departure. (Pastel.)
CHARLES STUART, Cincinnati.

19. **W. H. Holmes,** Washington, D. C.
Portrait of a Lady.
THE ARTIST.

20. **T. Carabain.**
An Old Mansion, Street of the Merchants, Colmar.
JAMES S. EARLE & SONS, Philadelphia. ($650)

EAST WALL.

21. **Carl Weber.**
Sunset in the Black Forest.
HARRISON EARL, Philadelphia. ($150)

22. **T. Gerard,** Brussels.
Love's Holiday.
JOSEPH W. BATES, Philadelphia.

23. **Albert Bierstadt, N. A.,** New York.
B. Düsseldorf, 1829; brought to America at an early age. Returned to Europe and studied at the Academy at Düsseldorf and elsewhere. Chevalier of the Legion of Honor, France.

Bierstadt's paintings have brought the highest prices of any American pictures. His Landor's Peak, Rocky Mountains, was bought by James McHenry for $25,000; Estes Park, Colorado, bought by the Earl of Dunraven for $15.000; and Storm in the Rocky Mountains, Mount Rosalie, bought by T. W. Kennard for $35,000.

Nevada Fall, Yosemite Valley.
THE ARTIST. ($750)

24. **Daniel Ridgway Knight,** Philadelphia.
B. Philadelphia. Pupil of *l'École des Beaux Arts,* Gleyre and Meissonier, Paris.
Resting.
GEORGE I. SENEY, Brooklyn, N. Y.

25. **John Mulvany.**
The Comrade's Appeal.
MAJ. W. H. THOMAS, Louisville. (For sale.)

26. **R. Tonge.**
Landscape—Bramboro, near Liverpool.
JOSEPH W. BATES, Philadelphia.

27. **Paul Weber,** Munich.
B. in Germany, 1823. Studied in Frankfort. In 1848 came to the United States and settled in Philadelphia. Returned to Europe in 1858, and was appointed Court Painter at Darmstadt. Lately he has resided in Munich.
The Return of the Shepherd.
E. BURGESS WARREN, Philadelphia.

28. **Leon Delachaux.**
"*Is I Perty?*"
HARRISON EARL, Philadelphia. ($200)

29. **Eugene Verbœckhoven,** Brussels.
B. Warneton, Belgium, 1799. Chevalier of the Legion of Honor, of the Orders of Léopold of Belgium, Michael of Bavaria, Christ of Portugal, and decorated with the Iron Cross. Member of the Academies of Belgium, Antwerp, and St. Petersburg.
Cattle.
R. G. DUN, New York.

30. **Martinetti.**
A Practical Joke.
R. G. DUN, New York.

31. **F. Verheyden,** Brussels.
Caught in a Shower.
JOSEPH W. BATES, Philadelphia.

32. **Pierre Oliver Joseph Coomans,** Paris.
B Brussels, 1816. Pupil of Van Hasselaere at Ghent, De Keyser at Antwerp, and Baron Wappers.
Hide and Seek.
R. G. DUN, New York.

33. **Carl Weber.**
Treading out the Wheat.
JOSEPH W. WAYNE, Cincinnati.

34. **William T. Richards.** (See No. 9.)
Clearing Off.
S. P. AVERY, New York. ($650)

WEST GALLERY.

35. **Benjamin Vautier.**
B. Morges, Switzerland, 1830. Pupil of Rudolphe Jordan, Düsseldorf, Member of the Academies of Berlin, Munich, Antwerp, and Amsterdam. Chevalier of the Legion of Honor.
The Ambush.
WILLIAM HENRY DAVIS, Cincinnati.

36. **Auguste Toulmouche.**
B. Nantes. Pupil of Gleyre. Chevalier of the Legion of Honor.
Reverie.
MRS. W. H. FOSDICK, Louisville.

37. **Arthur Hill.**
The Tambourine Girl.
F. D. CARLEY, Louisville.

38. **Eugene Blaas.**
Reverie—Portrait of a Venitian Lady.
E. P. FABBRI, New York.

39. **A. H. Wyant, N. A.,** New York.
B. Ohio, 1839. Pupil of Hans Gude, and studied in Düsseldorf and London. One of the leading American landscape artists.
The Black Valley, near Killarney.
WILLIAM B. BELKNAP, Louisville.

40. **J. Portielje,** Brussels.
A Circassian Girl.
JOSEPH W. WAYNE, Cincinnati.

41. **Charles Emile Jacque,** Paris.
B. Paris, 1813. Chevalier of the Legion of Honor.
Jacque's works have such a powerful charm because they always show us persons or things as they are in nature, because he studies them in their usual life and avocations, and because this sincerity carries us without effort to the scene that he chooses to represent.—RENÉ MÉNARD.
Sheep and Shepherdess.
GEORGE I. SENEY, Brooklyn, N. Y.

42. **A. Edelfelt.**
Charity.
GEORGE I. SENEY, Brooklyn, N. Y.

43. **J. A. Walker.**
Cavalry Outpost.
ANDREW COWAN, Louisville.

44. **J. G. Brown, N. A.,** New York.
B. England, 1831. Studied in Newcastle-on-Tyne and in Royal Scottish Academy, Edinburgh; later, with Thomas Cummings, N. A., New York.
Mr. Brown's subjects are derived from the homely incidents of every-day life, and are usually treated with simplicity and naturalness. His realistic powers are marked.—PROF. WEIR.
A Joint Investment.
GEORGE H. MOORE, Louisville.

45. **Charles Edouard Delort,** Paris.
B. at Nimes. Pupil of Gleyre and Gérôme.
A General of the First Republic.
WILLIAM T. EVANS, Jersey City, N. J.

46. **G. Di Cherico.**
The Sheriff's Execution.
R. G. DUN, New York.

47. **William Adolphe Bouguereau,** Paris.
B. at La Rochelle, 1825. When very young, after passing through the College at Pons, where he showed an aptitude for drawing, Bouguereau was placed in a business house in Bordeaux. While there he attended, two hours a day, the drawing-school of M. Alaux. Treated contemptuously by his fellow students on account of his unaristocratic business connections, Bouguereau nevertheless took the first prize at the end of the year, the award causing such excitement in the school that a riot was the consequence. Bouguereau then resolved to turn his attention to art, and after

he had earned sufficient money by painting portraits at Saintouge, where his uncle was a priest, he went to Paris and entered the studio of Picot, and later, *l'École des Beaux Arts*, where his progress was rapid. He gained the *Prix de Rome*, and then studied in Rome. He is now a Member of the Institute of France, an Officer of the Legion of Honor, and has taken many medals. Medal of Honor, Exposition Universelle, Paris, 1878.

Bouguereau always exhibits three qualities which justify his reputation, knowledge, taste, and refinement.—RENÉ MÉYNARD.

Little Marauders.

E. BURGESS WARREN, Philadelphia.

48. **Henriette Ronner,** Brussels.
B. Amsterdam. Member of the Academy, Rotterdam.
Returning from Market.
ALLEN RICHARDSON, Louisville. (For sale.)

49. **Tom Taylor.**
(Best known as the Editor of London *Punch.*)
Blindman's Buff.
MRS. W. H. FOSDICK, Louisville.

50. **Charles Landelle,** Paris.
B. at Laval, 1821. Pupil of Paul Delaroche. Chevalier of the Legion of Honor.
A Roman Girl.
JAMES W. HENNING, Louisville.

5x. **M. Rico,** Paris.
B. Madrid. Pupil of Madrazo.
Scene near Venice.
Remarkable for its effect of light.
AUGUST BELMONT, New York.

52. **L. Kolitz.**
Pupil of Andreas Achenback.
Scene on the Rhine.
WILLIAM HENRY DAVIS, Cincinnati.

53 **C. Baugniet,** Paris.
B. Brussels, 1814. Knight of the Orders of Léopold, La Branch Ernestine de Saxe, Christ of Portugal, and Isabel of Spain.
The Bride.
S. P. AVERY, New York. ($1,250)

54. **F. Roybet.**
A Hungarian.
GEORGE I. SENEY, Brooklyn, N. Y.

55. **Jacques Bertrand,** Paris.
B. Lyons. Pupil of Périn. Chevalier of the Legion of Honor.
Marguerite.
($5,000)

56. **E. A. Hublin,** Paris.
B. at Angers. Pupil of Picot.
Children and Rabbit.
MRS. W. H. FOSDICK, Louisville.

57. **Wordsworth Thompson, N. A.,** New York.
B. Baltimore, 1840. Pupil of Gleyre, Lambinet, and Pasini.
Noonday in the Olden Time.
AMERICAN ART GALLERY, New York. ($450)

58. **Edwin Roberts.**
An Irish Schoolmaster.
F. D. CARLEY, Louisville.

59. **Mariano Fortuny.**
B. at Reuss, near Barcelona, Spain, 1838. Studied at the Academy of Barcelona, where he took the *Prix de Rome*, and afterward in Rome; 1861–8 in Paris, studying with Meissonier, Gerôme, Madrazo, and Zamaçois.
What Chopin is to music, it appears to us that Fortuny is to art, and both of them have more of the gypsy wildness and strangeness of Spain in their works than of the sweet classical composure of Italy, or of the sharp, graceful *esprit* of France.—*Art Journal.*
A Cavalier. (Water color.)
ROBERT P. HUNTINGTON, Rhinebeck, N. Y.

60. **Walter Blackman,** New York.
B. New York. Pupil of J. L. Gérome.
Ideal Head.
THE ARTIST. ($125)

61. **Meyer Von Bremen,** Berlin.
B. Bremen, 1813. Pupil of Sohn and Schadow, and of the Academy of Düsseldorf. Member of the Amsterdam Academy.
Hide and Seek.
WILLIAM HENRY DAVIS, Cincinnati.

62. **G. Ciardi,** Venice.
Returning from Work, Venice. E. P. FABBRI, New York.

63. **James Hamilton.**
B. Ireland, 1819. Came to America, to Philadelphia, at an early age, where he studied for a time with John Sartain. D. 1878.
A Storm. (Suggested from "David Copperfield.")
MRS. W. H. FOSDICK, Louisville.

64. **Thomas Le Clear, N. A.**
B. Owego, N. Y., 1818. D. 1882. A leading American artist.
Portrait of Mr. Norvin Green.
JOHN E. GREEN, Louisville.

65. **James H. Beard, N. A.,** New York.
B. Buffalo, N. Y., 1814. First practiced his profession in Cincinnati. Went to New York, 1846.
Mr. Beard has been styled "The Landseer of America."—*Art Journal.*
After Breakfast.
GEORGE H. MOORE, Louisville.

66. **George H. Boughton, A. R. A.,** London.
B. England, 1834. Brought to America in 1837. Studied in Paris, 1859.
No American artist is more popular among connoisseurs in England, where his pictures meet with ready sale. His scenes in the early history of New England and pictures of the Breton peasant life of to-day have been frequently photographed and engraved.—CLEMENT AND HUTTON, *Artists of Nineteenth Century.*
Springtime.
GEORGE I. SENEY, Brooklyn, N. Y.

67. **Clarence Boyd.**
B. Ironton, Ohio, 1855. Pupil of Carolus Duran and Léon Bonnât, Paris. Practiced his profession in Louisville. D. 1883.
For Lack of Gold.
R. BOYD, Louisville. ($500)

68 **Dagnan Bouvier.**
The Tiff.
E. BURGESS WARREN, Philadelphia.

69. **C. T. Webber,** Cincinnati.
Portrait of Venable, the Poet.
THE ARTIST

70. **M. Louise McLaughlin,** Cincinnati.
An Hour of Rest.
THE ARTIST. ($150)

71. **Bragg.**
Portrait of Junius S. Morgan.
J. PIERPONT MORGAN, New York.

72. **J. B. Botto,** Louisville, Ky.
B. Louisville, Ky. Pupil of Alexander De Faux, Paris.
Sundown.
THE ARTIST. ($250)

73. **Auguste Hagborg,** Paris.
B. Gothenburg, Sweden. Pupil of the Academy of Fine Arts, Stockholm, and of Palmaroli, Paris.
"The work of none of the artists of the present promises more for the future than does that of Hagborg."
Caught.
GEORGE I. SENEY, Brooklyn, N. Y.

74. **Constant Mayer, A. N. A.,** New York.
B. Besançon, France. Pupil of Léon Cogniet and *l'École des Beaux Arts*, Paris. Came to America, 1857. Chevalier of Legion of Honor.
Song of the Twilight.
THE ARTIST. (For Sale.)

75. **Nicola Marschall,** Louisville.
Portrait of Gen. John C. Breckinridge.
THE ARTIST.

76. **R. Gavin.**
B. Scotland. Pupil of the Academy at Edinburgh. Member of the Royal Scottish Academy.
Joseph Joliffe and Phœbe Mayflower.
(From Scott's Novel "Woodstock.")
JOSEPH W. BATES, Philadelphia.

77. **J. M. W. Turner, R.A.**
B. London, 1775. Pupil of Thomas Girtin and the Royal Academy. Professor of Perspective in the Royal Academy in 1807. Most of Turner's best works were bequeathed by him to the British nation, and are now in the Royal Academy in London. Good examples are much sought after, and bring almost fabulous prices. Probably his best pictures were painted between 1802 and 1832. His earlier works were elaborated almost to weakness, and his later pictures were extravagant in color and of fugitive media. D. 1851.

No other landscape painter has yet appeared with such versatility of talent. His landscapes exhibit the most exquisite feeling for beauty of hues and effect of light. At the same time they express the most varied moods of nature.—DR. WAAGEN, *Berlin.*

Conway Castle.

AMERICAN ART ASSOCIATION, New York. ($10,000)

78. **Erskine Nicol, A.R.A.**
B. near Edinburgh, Scotland, 1825. Pupil of the Academy, Edinburgh.
Always tell the Truth. GEORGE I. SENEY, Brooklyn, N. Y.

79. **F. Boser.**
Early Trials. E. BURGESS WARREN, Philadelphia.

80. **F. Bruneri.**
The Gossips. Scene on the Grand Canal, Venice.
E. BURGESS WARREN, Philadelphia.

81. **Jean Gustave Jacquet,** Paris,
B. Paris, 1846. Pupil of Bouguereau.
Head of a Young Woman. E. BERRY WALL, New York.

82. **E. P. Cobb,**
Grapes. THE ARTIST.

83. **C. Petit,** Brussels.
The Spinning Wheel.
JAMES S. EARLE & SONS, Philadelphia. ($500)

84. **H. Schneider,** Paris.
A Venetian Dame.
CHARLES F. HASELTINE, Philadelphia. ($800)

85. **Thomas LeClear, N.A.** (See No. 64.)
Portrait of Gen. U. S. Grant.
ESTATE OF THOMAS LECLEAR. ($1,800)

86. **Matthew Wilson.**
Portrait of Chester A. Arthur, President of the U. S.
PRESIDENT ARTHUR.

87. **R. Gavin.** (See No. 76.)
The Game "Threading the Needle."
JOSEPH W. BATES, Philadelphia.

88. **Louis Courtat,** Paris.
B. Paris. Pupil of Cabanel.
Hagar and Ishmael in the Desert.
H. VICTOR NEWCOMB, New York.

89. **J. M. W. Turner, R. A.** (See No. 77.)
The Rising Moon. GEORGE I. SENEY, Brooklyn, N. Y.

90. **Carl C. Brenner,** Louisville, Ky.
B. Lauterecken, Rheinpfalz, Bavaria, 1838. Pupil of Prof. Philip Frœhlig. Came to America, 1854—to Louisville.
Beech Woods. R. J. MENEFEE, Louisville.

91. **Mihaly Munkacsy,** Paris.
B. Munkacs, Hungary. Early in life was apprenticed to a joiner. First manifested a talent for art by painting on the wooden chests he made. Afterward, became a pupil of Ludwig Knaus, Berlin, and is now one of the ablest artists in France. Officer of the Legion of Honor. Grand Medal of Honor, Exposition Universelle, Paris, 1878.
Head of Christ.
Study for the head in the large picture, "Christ before Pilate."
AUGUST BELMONT, New York.

92. **Heinrich Zugel,** Munich.
B. at Murrhardt, 1850. Pupil of the Art School at Stuttgart.
The Young Shepherd.
WILLIAM T. EVANS, Jersey City, N. J.

93. **F. Kowalski.**
B. Warsaw, Poland. Pupil of Brandt.
Horse Market at Cracow.
FREDERICK GILBERT, Utica, N. Y.

94. **Martin J. Heade,** New York.
B. Bucks County, Pa. Studied in Italy. Chevalier of the Order of the Rose of Brazil.
Evening near Bridgeport, Conn.
JAMES S. EARLE & SONS, Philadelphia. ($150)

95. **Alfred Louis Jacomin,** Paris.
B. Paris. Pupil of his father.
A Visit for Repairs.
CHARLES F. HASELTINE, Philadelphia. ($700)

96. **E. A. Pinchart.**
The Return from the Masked Ball.
CHARLES F. HASELTINE, Philadelphia. ($500)

97. **Daniel Huntington.** (President of the National Academy, N. Y.) B. New York City, 1816. Pupil of S. F. B. Morse, N. A., 1835–1836; later of Henry Inman; afterward three years in Rome with Ferrero; and studied one year each in Paris and London; in the latter city in the Royal Academy and the Kensington Life Academy.

Few of our painters have exhibited greater versatility of talent or more broad and artistic sympathies. His figures generally have the roundness which characterizes several of the best Italian masters, and his tints are subdued and harmonized like many of the favorite pictures both of the Roman and the Tuscan schools.—TUCKERMAN, *Book of the Artists.*

Portrait of Ex-Governor Samuel J. Tilden.
SAMUEL J. TILDEN, New York.

98. **Conrad Schmidt,** Louisville, Ky.
A Portrait.
THE ARTIST.

99. **Francesco Furini.**
B. Florence, Italy, 1604. Pupil of his father, and afterward of Passignano and Roselli. He became a priest in 1640, but continued to paint to the time of his death. D. 1646.
Magdalen.
J. H. LAZARUS, New York.

100. **Frederick Schuchardt, jr.,** New York.
B. New York City, 1856. Pupil of William Morgan and J. G. Brown.
Song without Words.
THOMAS B. CLARK, New York.

101. **Vacslav Brozik.**
B. at Pilsen, Bohemia. Pupil of the School of Fine Arts at Prague and of Karl Theodor von Piloty, Munich.
The Reading of the Bible.
MORRIS K. JESUP, New York.

102. **E. Pastorius,** Florence.
The Young Musician.
E. P. FABBRI, New York.

103. **Roberti.**
The Fortune Teller. (Water color.)
MR. CRAWFORD, Chicago.

104. **J. H. Dolph, A. N. A.,** New York.
B. Fort Ann, New York, 1835. Pupil of Louis Van Kuyck, Antwerp.
Right of Possession.
WILLIAM T. EVANS, Jersey City, N. J.

105. **W. M. Brown,** New York.
Apples. R. G. DUN, New York.

106. **Milne Ramsey,** Paris.
B. Philadelphia. Pupil of Léon Bonnât, Paris.
A Light Lunch.
JAMES S. EARLE & SONS, Philadelphia. ($100)

107. **William H. Lippincott,** New York.
B. Philadelphia. Pupil of Leon Bonnât.
A Loan Collection.
THOMAS B. CLARK, New York.

108. **Philip Weber.**
Anemone Cave, Mount Desert, Maine.
HARRISON EARL, Philadelphia. ($400)

109. **Carl C. Brenner.** (See No. 90.)
Through the Clearing.
GEORGE H. MOORE, Louisville.

110. **Edward Gay, A. N. A.,** New York.
B. Ireland, 1837. Studied with James Hart in Albany, N. Y. In 1862 went to Germany, studying in Carlsruhe under Schirmer, and afterward under Lessing.
Out in the Harvest Field.
AMERICAN ART ASSOCIATION, New York. ($300)

111. **W. A. Bouguereau.** (See No. 47.)
Happy Moments.
One of Bouguereau's Masterpieces.
GEORGE M. PULLMAN, Chicago.

112. **Robert B. Wilson,** Frankfort, Ky.
The Dreaming Ship.
JOHN R. PROCTER, Frankfort, Ky.

113. **Emile Auguste Pinchart,** Paris.
B. Cambrai (Nord). Pupil of Gerome.
Retrospection.
CHARLES S. HASELTINE, Philadelphia. ($450)

114. **Henri Picou,** Paris.
B. Paris, Hors Concours. Chevalier of the Legion of Honor.
The Troubadour.
A. SNIDER PELLEGRINI, New York. ($1,500)

115. **Jean Charles Meissonier,** Paris.
B. Paris. Pupil of his father, J. L. E. Meissonier.
Outside Attractions.
E. BURGESS WARREN, Philadelphia.

116. **Franz Defregger,** Munich.
B. Stronach, 1835. Studied sculpture under Prof. Stoltz, and painting in the Bavarian Royal Academy and in Paris. Afterward entered the studio of Piloty in Munich.

Truth to nature, admirable color, texture, and character, all seem to be in equal proportions in Defregger's painting.—S. G. W. BENJAMIN, *Contemporary Art in Europe.*

Bavarian Peasant. FREDERICK GILBERT, Utica, N. Y.

117. **Hugo Salmson.**
B. Stockholm, Sweden. Pupil of the Academy of Stockholm, and of Comte, of Paris.
Married, but not Mated.
CHARLES F. HASELTINE, Philadelphia. ($2,500)

118. **Albert Bierstadt, N. A.** (See No. 23.)
The Hetch-Hetchy Valley. THE ARTIST. ($3,000)

119. **A Serrure.**
A Flower Garden Café. JOSEPH W. BATES, Philadelphia.

120. **Vicente Palmaroli,** Paris.
B. Madrid, Spain. Pupil of his father, of F. M. K. Madrazo and *l'École des Beaux Arts* of Madrid.
The Orange Girl. GEORGE H. MOORE, Louisville.

121. **Ferdinand Heilbuth,** Paris.
B. Hamburg. Studied in Paris. Chevalier of the Legion of Honor.
On the Thames. FREDERICK GILBERT, Utica, N. Y.

122. **Charles F. Ulrich,** New York.

B. New York, 1858. Pupil of Loefftz and Lindenschmidt, Munich.

"The future promises more for no American artist than it does for Chas. F. Ulrich. His technique is something marvelous. While he represents even the most minute things he never loses their quality, and yet maintains breadth and simplicity in their treatment. Though he is a very young man, he has already achieved more than many men, who have won great reputation for their painting, have accomplished in a lifetime."

A Carpenter at Work.

THOMAS B. CLARK, New York.

123. **Jean Francois Millet.**

B. Greville, 1814. Pupil of Langlois at Cherbourg. His progress there was so remarkable that the Municipality of Cherbourg gave him a small pension, that he might go to study in Paris. In 1837 he became a pupil of Delaroche. Chevalier of the Legion of Honor. D. 1875. In his whole lifetime Millet only executed about eighty oil paintings, many of which he retained in his studio for a long time, returning to them again and again, in order to satisfy himself. His paintings are now much sought after, and command princely prices.

Certainly the French school has never produced another artist with such thorough devotion to nature, or one who has so truthfully rendered scenes and emotions of natural life. The secret of his success was his power in reaching the hearts of men. He painted what he had known and loved.—H. WALLIS, *London Times.*

He understands the inward poesy of the fields, he loves the peasants whom he represents, and in their resigned figures expresses his sympathy for them. The seed-sowing, the harvest, the grafting, are they not virtuous actions having their worth and grandeur?—THEOPHILE GAUTIER.

Harvesting.

AUGUST BELMONT, New York.

124. **Pierre Edouard Frere,** Ecouen, France.

B. Paris, 1819. Pupil of Paul Delaroche. Chevalier of the Legion of Honor.

He has painted the country children, in all their performances and amusements, in a way that has made him the Columbus of a before undiscovered world.—*Harper's Magazine.*

A Cold Day.

CHARLES F. HASELTINE, Philadelphia. ($800)

125. **Karlovski-Berci.**

In the Studio.

GEORGE I. SENEY, Brooklyn, N. Y.

126. **R. S. Zimmermann,** Munich.
B. Munich, 1820. A painter of great realistic ability.
Interior of a Fisherman's Hut.
THOMAS P. JACOB, Louisville.

127. **Theodore Gerard.** (See No. 22.)
Grandfather's Birthday.
JOSEPH W. BATES, Philadelphia.

128. **Felix Henri Giacomotti.**
B. at Quingey (Doubs), 1828. Pupil of Picot and *l'École des Beaux Arts*, Paris. Took the *Prix de Rome* in 1854, and studied in Rome. Chevalier of the Legion of Honor.
Italian Orange Girl.
MRS. W. H. FOSDICK, Louisville.

129. **Charles Emile Jacque.** (See No. 41.)
Horses Feeding.
W. S. HASELTINE, Philadelphia. ($1,400)

130. **Erskine Nicol, A.R.A.** (See No. 78.)
Irish Merrymaking. (Dated 1855.)
JOSEPH W. BATES, Philadelphia.

131. **Carl Weber.**
Meadow Scene near the Delaware River.
JAMES S. EARLE & SONS, Philadelphia. ($100)

132. **Andreas Achenbach,** Düsseldorf.
B. Hesse Cassel, 1815. Pupil of Schirmer at Düsseldorf Academy, 1827. Member of the Berlin, Amsterdam and Antwerp Academies; Knight of the Order of Leopold and Chevalier of the Legion of Honor.
A Storm on the Ostend Coast.
GEORGE I. SENEY, Brooklyn, N. Y.

133. **Robert Koehler,** New York.
B. Hamburg, 1850. Brought to America, 1854. Pupil of the National Academy of Design under L. E. Wilmarth, N. A., and the Art Students League, New York, under Walter Shirlaw. Afterward studied with Professors Loeftz and Defregger in Munich.
Her only Support.
GEORGE I. SENEY, Brooklyn, N. Y.

134. **L. Bechi.**

Interior of a Roman Peasant's Home.

E. P. FABBRI, New York.

135. **Worthington Whittredge, N. A.,** New York.

B. Springfield, O., 1820. First studied art in Cincinnati, O. Studied in Paris, 1849, and afterward in Düsseldorf under Andreas Achenbach and Lessing. Spent some time in Holland, in Belgium under Robbe, and lived five years in Rome. President of the National Academy, 1875–76.

Conscientiously devoted to his art, for manly fidelity to the simple verity of nature no one of our painters is more consistently distinguished than Worthington Whittredge.—TUCKERMAN.

His style evinces a subtle sympathy with the suggestive and evanescent qualities of the landscape.—PROF. WEIR.

A Mountain Lake.

GEORGE I. SENEY, Brooklyn, N. Y.

136. **F. Carabain.**

Bingen on the Rhine.

JOSEPH W. BATES, Philadelphia.

137. **Arthur Quartley, A. N. A.,** New York.

B. Paris, 1839. Began his artistic life in 1873 in Baltimore.

In the front rank of our marine painters.—*Art Journal.*

On the Chesapeake Bay.

AMERICAN ART ASSOCIATION, New York. ($300)

138. **Meyer Von Bremen.** (See No. 61.)

Unexpected Good News.

R. G. DUN, New York.

139. **Jules Dupre,** Paris.

B. Nantes, 1812. Chevalier of the Legion of Honor.

Rousseau and Dupré will remain incontestably as the two grandest colorists in landscape which the contemporaneous school has produced.—RENÉ MÉNARD.

Near Boulogne-Sur-Mer.

CHARLES F. HASELTINE, Philadelphia. ($1,300)

140. **Henry Mosler,** Paris.

B. United States. Pupil of M. E. Hebert.

The Marriage Settlement. (Salon of 1882.)

GEORGE I. SENEY, Brooklyn, N. Y.

141. **E. Accan.**

The New Ball Dress.

R. G. DUN, New York.

142. **William H. Beard, N. A.,** New York.

B. Painesville, O.

He paints animals from the humorous point of action, passion, and sentiment. With him humor is a fine art. He has an exquisite sense of the ludicrous and sensuous. His brutes are four-legged humanity In his own vein he has no equal.—JARVES.

The Tramps.

GEORGE H. MOORE, Louisville.

143. **Walter Blackman,** New York.

B. New York. Pupil of Gerôme, Paris.

Reverie.

AMERICAN ART ASSOCIATION, New York. ($275)

NORTH GALLERY.

144. **Paul Jean Clays,** Brussels.

B. Bruges, 1819. Pupil of Gudin, Paris. Chevalier of the Legion of Honor and of the Order of Leopold.

For a long time the sea, or rather the water, has had no interpreter more exact than Clays.—RENÉ MÉNARD.

Off the Coast of Holland.

GEORGE I. SENEY, Brooklyn, N. Y.

145. **Jean Leon Gerome,** Paris.

B. at Vesoul, 1824. Pupil of Paul Delaroche and *l'École des Beaux Arts*, Paris. Member of the Institute of France, Officer of the Legion of Honor, and Chevalier of the *Ordre de l'Aigle Rouge.* Grand Medal of Honor, Exposition Universelle, 1867, and Medal of Honor, Salon, 1874.

Gérôme appears to have attained the moment of life in which the artist seems to have nothing to demand of the gods but that they will preserve the gifts they have made him intact.—CH. TIMBAL, *Gazette des Beaux Arts.*

The Chess Players.

C. C. BALDWIN, New York.

146. Adolphe Schreyer.

B. at Frankfort-on-the-Main, 1828. Belonging to a distinguished family, this artist enjoyed every advantage of travel and instruction. In 1855 he followed the regiment commanded by Prince Taxis to the Crimea, making many spirited studies. Medals at Paris, Vienna, and Brussels, and Cross of the Order of Leopold. In 1862 he was made Painter to the Court of the Grand Duke of Mecklenbourg-Schwerin. Member of the Academies of Antwerp and Rotterdam, and Honorary Member of the Deutsches Nochstift.

Schreyer joins to a grand and bold conception a profoundly poetic sentiment. His manner, as well as his talent, has two natures. It recalls both Delacroix and Fromentin. His color is a happy mingling of the dreamy tones of the one and the powerful colors of the other; and one should, above all, admire it for the incontestible originality manifested in this mingling.—*Courrier Artistique, Paris.*

Horses in a Storm.

GEORGE I. SENEY, Brooklyn, N. Y.

147. J. B. Botto. (See No. 72.)

A Mountain Road.

GEORGE H. MOORE, Louisville.

148. Douglas Volk, New York.

B. Pittsfield, Mass., 1856. Pupil of *l'École des Beaux Arts* and J. L. Gerome, Paris.

The Captives.

GEORGE I. SENEY, Brooklyn, N. Y.

149. Vicente Palmaroli. (See No. 120.)

Waiting.

GEORGE I. SENEY, Brooklyn, N. Y.

150. H. Bisbing.

The Road to the Farm.

HARRISON EARL, Philadelphia. ($150)

151. Friederich Johann Voltz, Munich.

B. Nördingen, Bavaria, 1817. Pupil of the Bavarian Royal Academy, in which he afterward became a professor. Member of the academies of Berlin and Munich.

The Coming Storm.

MISS S. GILBERT, Utica, N. Y

152. Alphonse De Neuville, Paris.

B. at Saint Omer, 1836. A member of a wealthy family, his parents intended him for an official career, but he was only willing to join the army, and entered the school at Lorient. Here his astonishing skill in drawing was remarked. In order to make peace with his family he went to Paris and entered the law-school, but he spent more time at the military school and in the *Champs-de-Mars*, sketching and becoming familiar with all the details of a soldier's life. He returned home declaring he would be a painter or nothing. His friends endeavored to discourage his determination, and the artists upon whom he called in Paris advised him to go back home. Delacroix, however, became his friend, and with him DeNeuville spent many hours. DeNeuville's first pictures were unsuccessful, but the Franco-Prussian war gave him inspiration and subjects almost without limit, and since that time the artist has produced some of the greatest battle-pictures of any time. His works already command enormous prices.

He has freedom, audacity, movement, truth of physiognomy, truth of gesture, truth of color, at the end of his brush, and all without visible effort. ERNEST DUVERGIER DE HAURANNE.

Battle in a Church.

H. VICTOR NEWCOMB, New York.

153. Robert B. Wilson. (See No. 112.)

Driving Home the Cows.

THE ARTIST. (For sale)

154. F. Kowalski. (See No. 93.)

A Russian Winter.

GEORGE I. SENEY, Brooklyn, N. Y.

155. Eugene Verbœckhoven. (See No. 29.)

Sheep in the Fold.

ANDREW COWAN, Louisville.

156. Emile Munier, Paris.

B. Paris. Pupil of A. Lucas and W. A. Bouguereau.

Just Awake.

R. G. DUN, New York.

157. Joseph Coomans. (See No. 32.)

Pompeian Days.

HON. GEORGE HOADLY, Cincinnati.

158. **Benjamin Constant,** Paris.
B. Paris. Pupil of Cabanel and *l'Ecole des Beaux Arts,* Paris.
Othello Recounting his Battles to Desdemona and Brabantio.
WILLIAM SCHAUS, New York. ($6,500)

159. **Leon Perrault,** Paris.
B. at Poitiers. Pupil of Picot and Bouguereau.
A Sleeping Cherub.
GEORGE I. SENEY, Brooklyn, N. Y.

160. **A. Normann.**
Norwegian Landscape.
JAMES S. EARLE & SONS, Philadelphia. ($350)

161. **C. Kuwasseg,** fils, Paris.
B. at Draveil. Pupil of his father and Durand-Brager.
View of Avignon, France.
JOSEPH E. TEMPLE, Philadelphia. ($225)

162. **Adolph Artz,** The Hague, Holland.
B. The Hague. Pupil of Mollinger.
A Hot Day.
COTTIER & CO. ($3,500)

163. **Leon Breton,** Paris.
By the Sea.
GUSTAV REICHARD & CO., New York. ($1,200)

164. **G. Moronile,** Naples.
Going to Market, Italy.
ROBERT L. HENRY, Chicago.

165. **Leon Delachaux.**
Spilled Milk.
HARRISON EARL, Philadelphia. ($150)

166. **Antonio Casanova,** Paris.
B. Tortose, Spain. Pupil of C. Lorenzale and F. de Madrazo.
The Dentist of the Convent.
Note the exquisite delicacy of detail and the wonderful portrayal of expression in the faces.
AUGUST BELMONT, New York.

167. **Charles Sprague Pearce,** Boston.
B. Boston, Mass. Pupil of Bonnat, Paris. Honorable Mention, Salon of 1881.
A Water Carrier.
GEORGE BLANCHARD, New York

168. **C. T. Webber,** Cincinnati, O.
Tosso and Pan.
(A portrait of the well-known violinist, Tosso, of Cincinnati.)
THE ARTIST. ($500)

169. **H. Herzog.**
A Norwegian Waterfall.
BAILEY, BANKS & BIDDLE, Philadelphia. ($750)

170. **Henri Picou.** (See No. 114.)
The Good Goddess.
A. SNIDER PELLEGRINI, New York. ($3,000)

171. **W. Etienne,** Paris.
Arrival of the Duchess.
CHARLES F. HASELTINE, Philadelphia. ($1,500)

172. **Constantine Troyon.**
B. Sevres, 1810. Pupil of Riocreux. Chevalier of the Legion of Honor, and Member of the Amsterdam Academy. D. 1855.
He had a more poetical mind than any other artist of the same class, and the poetry of the fields has never been more feelingly interpreted than by him.—P. G. HAMERTON.
Cow in a Field.
A. SNIDER PELLEGRINI, New York. ($1,200)

173. **Paul Viry,** Paris.
B. at Poce. Pupil of Picot.
Arranging Flowers.
E. BURGESS WARREN, Philadelphia.

174. **David Col** and **Edmond de Pratere,** Antwerp.
David Col b. at Antwerp. Pupil of the Academy at Antwerp.
E. de Pratere b. at Courtrai.
Mares and Colts.
JOSEPH W. WAYNE, Cincinnati.

174-a. **Miss Mattie W. Kirby,** Louisville, Ky.
A Study of Still Life.
THE ARTIST. ($60)

175. **George Clare.**
Flowers.
JAMES S. EARLE & SONS, Philadelphia. ($90)

176. Milne Ramsey. (See No. 106.)
Peaches.
JAMES S. EARLE & SONS, Philadelphia. ($100)

177. John M. Tracy, Greenwich, Conn.
Portrait of a Gordon Setter.
THE ARTIST. ($75)

178. Jules Dupre. (See No. 139.)
Landscape.
GEORGE I. SENEY, Brooklyn, N. Y.

179. Frederick A. Bridgman, N. A., Paris.
B. Alabama, 1847. At an early age began his professional work as an engraver with the American Bank Note Company, New York, studying in his leisure hours in the schools of the Brooklyn Art Association. Later, studied with Gerome, in Paris, of whom he was a favorite pupil. Medals, and Chevalier of the Legion of Honor.
Gerome himself might have signed Mr. Bridgman's "Funeral of a Mummy."—ALBERT WOOLF, *Paris Figaro*, 1877.
A Turkish Interior.
AMERICAN ART ASSOCIATION, New York. ($650)

180. Albert Neuhuyst.
The Young Mother.
COTTIER & Co., New York. ($3,000)

181. Matthew H. Jouett.
B. 1790, in Kentucky. Graduated at Transylvania University, Lexington, Ky., and then studied law. Fought in the War of 1812, and afterward turned his attention to art, becoming for a short time a pupil of Gilbert Stuart, between whom and himself there was an intimate friendship. Mr. Jouett painted the portraits of many of the most prominent Southerners of his time. D. 1827, at Lexington, Ky.
Mother and Child.
R. J. MENEFEE, Louisville.

182. Carl Weber.
Sunset on the Sandy River.
HARRISON EARL, Philadelphia. ($200)

183. Matthew H. Jouett. (See No. 181.)
Portrait of Mr. Wissieger.
A. J. ALEXANDER, Kentucky.

184. **Albert Bierstadt, N. A.** (See No. 23.)
Sunset in California. THE ARTIST. ($750)

185. **Benjamin Vautier.** (See No. 35.)
Snowballing. REUBEN SPRINGER, Cincinnati.

186. **Rembrandt van Rijn.**
B. at Leyden, 1607. D. 1669. Pupil of J. J. Van Swanenburg, and possibly of Pieter Lastmann and Jacob Pinas. One of the greatest portrait painters that ever lived. The effects of light and shade in Rembrant's pictures, and the marvelous richness of his coloring are the admiration of the world to-day.
The Lesson in Anatomy.
Supposed to be the original study for the great picture in the Royal Gallery at the Hague. Note the experimental sketches along the right hand edge of the canvass.
R. H. WILDBERGER, Memphis, Tenn.

187. **John Frederick Herring.**
B. in England. Began life as a house painter, was afterward a stage driver, and then became an artist. At one time his works were exceedingly popular in England.
Horses. JOSEPH W. BATES, Philadelphia.

188. **Miss Patty Thum,** Louisville, Ky.
A Bunch of Roses. THE ARTIST. ($50)

189. **Jean Baptiste Camille Corot.**
B. Paris, 1796. Studied art against the wishes of his family. Instructed first by Michallon, afterward by Victor Bertin, and then spent several years in Italy. At first unsuccessful in obtaining recognition, Corot's works afterward became so popular that his income for several years averaged over two hundred thousand francs from his profession alone. He was an Officer of the Legion of Honor, and received many medals. D. 1875. His works are now in great demand, and bring high prices.
In originality of mind, and force, purity, and individuality of aim and character, Corot seems to be the most considerable figure that has appeared in the art world of France during this century. The great aim of Corot was to harmonize manner or treatment with the love of nature, or, like Turner—whom he resembled in this respect—with material substances to convey the impression made on a poetic mind by the aspects of nature.—S. G. W. BENJAMIN, *in Contemporary Art in Europe.*
Corot is a poet. Nature is subjective to his mental vision. He is no seer, is not profound, but is sensitive, and, as it were, clairvoyant, seeing the spirit more than the forms of things. There is a bewitching mystery an

suggestiveness in his apprehension of the landscape, united to a pensive joyousness and absorption of self in the scene that is very uncommon in his race. Contemplation and sympathetic reception of nature's language are quickened by his compositions. They are no transcripts of scenery, but pictures of the mind. To soothe, to give repose, to evoke dreamy sentiment, such is their mission.—JARVES, *Art Thoughts.*

Corot is *par excellence* the painter of Morning. He can render with more felicity than any one else the silvery light on dewy fields, the vague foliage of trees mirrored in calm water.—RENE MENARD.

A Morning in Spring.

GEORGE I. SENEY, Brooklyn, N. Y.

190. **Charles Francois Daubigny.**

B. Paris, 1817. Pupil of his father and Paul Delaroche, and for three years studied in Italy. Officer of Legion of Honor. D. 1878.

The art of this illustrious master consists in choosing well a bit of country and painting it as it is, inclosing in its frame all the simple and naive poetry which it contains. No effects of studied light, no artificial and complicated composition, nothing whatever which allures the eyes, surprises the mind, and crushes the littleness of man.—EDMOND ABOUT.

The Twilight Glow.

WILLIAM T. EVANS, Jersey City, N. J.

191. **T. Vollmar.**

Working and Waiting.

JOSEPH T. FERRELL, Philadelphia.

192. **Mrs. Lunsford P. Yandell,** Louisville, Ky.

A Study of Morning Glories.

THE ARTIST.

193. **John Frederick Herring.** (See No. 187.)

Horses.

JOSEPH W. BATES, Philadelphia.

194. **Armand Charnay,** Paris.

B. at Charlieu. Pupil of Pils and Feyen-Perrin.

A Fishing Party.

GEORGE I. SENEY, Brooklyn, N. Y.

195. **Emile Renouf,** Paris.

B. Paris. Pupil of G. Boulanger, J. Lefebvre, and Carolus Duran.

The Helping Hand.

An old fisherman has taken his little granddaughter out in his boat with him on the morning of a pleasant day. The little one wishes to help row the boat, and with her hands on the oar is pulling with all her might. There is a humorous but very tender look in the old man's face, while the child's sober expression shows that she is very much in earnest.—A picture vigorous in its realism, artistic in its composition, harmonious in its color, and charming in its sentiment.

GEORGE I. SENEY, Brooklyn, N. Y.

196. **G. H. McCord,** New York.
B. New York, 1849. Pupil of Prof. Moses Morse.
Chapel near Lake George.
AMERICAN ART ASSOCIATION, New York. ($250)

197. **Matthew H. Jouett.** (See No. 181.)
Portrait of Mrs. Wisseiger.
A. J. ALEXANDER, Kentucky.

198. **Adrien Moreau,** Paris.
B. at Troyes. Pupil of Pils. Chevalier of the Legion of Honor.
Farewell.
S. P. AVERY, New York. ($1,000)

199. **W. A. Bouguereau.** (See No. 47.)
A Child Eating Porridge.
REUBEN SPRINGER, Cincinnati.

200. **Leon Delachaux.**
Still Life.
JAMES S. EARLE & SONS, Philadelphia. ($100)

201. **John M. Tracy,** Greenwich, Conn.
Emperor Fred.
JAMES S. EARLE & SONS, Philadelphia. ($75)

202. **Guy Leber,** Louisville, Ky.
A Study Head.
THE ARTIST. ($100)

203. **C. T. Webber,** Louisville, Ky.
Mischief Without Malice.
THE ARTIST.

204. **Auguste Carl,** Louisville, Ky.
A Study Head.
THE ARTIST.

205. **R. O. Byrne,** Evansville, Ind.
A Cactus.
THE ARTIST.

206. **Sara Bernhardt,** Paris.
Began to model in clay in 1869, and since that time has paid considerable attention to sculpture and painting in the intervals of her dramatic duties.
Portrait of the Artist.
Painted as a souvenir for
GEORGE W. CHILDS, Philadelphia.

207. Jean Baptiste Edouard Detaille, Paris.

B. Paris, 1848. Favorite pupil of Meissonier. Chevalier of the Legion of Honor.

Artistic composition, correct color, and nervous treatment are combined with thorough perception of the war spirit and knowledge of military details. S. G. W. BENJAMIN, *Contemporary Art in Europe.*

A Guardsman.

GEORGE I. SENEY, Brooklyn, N. Y.

208. Cavaliere Scipione Vannutelli, Rome.

B. Rome. One of the most distinguished Italian artists of the present day.

The Cardinal's Fête.

J. PIERPONT MORGAN, New York.

209. Jean Paul Laurens, Paris.

B. Fourquevaux, 1848. Pupil of Bida and Leon Cogniet. Chevalier of the Legion of Honor. Medal of Honor, 1877. One of the artists employed by the French Government to decorate the walls of the Pantheon in Paris with scenes illustrative of the history of Saint Genevieve, the patron saint of the city.

Honorius.—Le bas Empire.

Upon the death of Theodosius the Roman Empire was divided, and Arcadius and Honorius were saluted as the Emperors of the East and West. Honorius assumed the nominal government of the West, A. D. January 17, 395, in the eleventh year of his age. He was utterly lacking in decision of character, and died after an inglorious reign of twenty-nine years.—A wonderfully realistic picture, well depicting the character, or rather lack of character of the youthful emperor.

D. O. MILLS, New York.

210. L. Gregori.

Mother's Joy.

MR. CRAWFORD, Chicago.

211. Matthew H. Jouett. (See No. 181.)

Portrait of a Lady.

MRS. H. C. PINDELL, Louisville.

212. William T. Richards. (See No. 9.)

Trebarwith Strand, Coast of Cornwall, England.

THE ARTIST. ($2,500)

213. Narcisse Virgile Diaz de la Pena.

B. Bordeaux, 1809. His parents were banished from Spain on account of political troubles, and at ten years of age Diaz was left an orphan in a strange country. At fifteen years of age he

was apprenticed to a maker of porcelain, where his talent first displayed itself. He quarreled with and left his master, and subsequently spent several years in most bitter poverty. After his ability as a most wonderful colorist was recognized, Diaz painted and sold many pictures, working too constantly and too hastily, as if endeavoring by the accumulation of a vast fortune to avenge the poverty of his youth. Chevalier of the Legion of Honor. D. 1876.

Versatile, unequal, impetuous Diaz! A brilliant colorist by blood, so much so as to obscure design; but charming in his *genre* landscape motives, in which he introduces little children, lovely women, or classical nymphs, or whatever affords him scope for his rich flesh tints in contrast with magnificently colored draperies on the rich, deep greens and browns of vegetation. JARVES, *Art Thoughts*.

The Fortune Teller.

GEORGE I. SENEY, Brooklyn, N. Y.

214. **F. C. Richter.**

Oak Lane Station.

HARRISON EARL, Philadelphia. ($100)

215. **E. Lugo,** Florence, Italy.

The Comic Paper.

CHARLES F. HASELTINE, Philadelphia. ($250)

216. **Mary Spencer.**

Peonies.

THE ARTIST. ($300)

217. **E. Lugo,** Florence, Italy.

After Dinner.

CHARLES F. HASELTINE, Philadelphia. ($250)

218. **Joseph Chelmonski,** Paris.

B. Varsovie. Pupil of Gerson and Gierymski.

Sleighing in Poland.

H. VICTOR NEWCOMB, New York.

219. **Georges Haquette,** Paris.

B. at Passy. Pupil of Millet and Cabanel.

Popping the Question.

CHARLES F. HASELTINE, Philadelphia. ($1,200)

220. **Edmond de Pratere.** (See No. 174.)

Members of the Temperance Society.

THE TEMPLE COLLECTION, Philadelphia Academy of Fine Arts.

221. **Jean Richard Goubie,** Paris.
B. Paris. Pupil of Gerome.
The Hunting Party.
H. VICTOR NEWCOMB, New York.

222. **Eugene Verbœckhoven.** (See No. 29.)
Sheep.
JOSEPH W. BATES, Philadelphia.

223. **Antonio Rotta,** Venice, 1882.
A Hopeless Case.
SAMUEL J. TILDEN, New York.

224. **Don Frederic Madrazo-y-Kunt-Madrazo,** Madrid, Spain.
B. Madrid, 1815. Pupil of his father, Jose Madrazo, and later of Winterhalter, at Paris. Court Painter at Madrid and Officer of the Legion of Honor, France.
The Coquette.
HENRY G. MARQUAND, New York.

225. **Carl Becker,** Berlin.
B. Berlin, 1820. Pupil of the Berlin Academy, of Von Klober, of Heinrich Hess, and Cornelius, and Pensioner of the Berlin Academy at Paris and Rome. Member and Vice-President of the Academy of Berlin. Member of the Academy of Vienna and of the Royal Society of Letters and Fine Arts of Belgium. Officer of the Order of Leopold. Medals at Berlin, Vienna, Munich, and Paris.

Among the German *genre* painters of the day Carl Becker takes a distinguished and distinct position. He has succeeded, in his own manner, in accomplishing unusual things. He excites popular approbation, silences the voices of the critics, and disarms his opponents.—LUDWIG PIETSCH, *in Illustrirte Zeitung.*

Romeo and Juliet.
GEORGE I. SENEY, Brooklyn, N. Y.

226. **A. Normann.**
A Norwegian Fjord.
HARRISON EARL, Philadelphia. ($350)

227. **Ludwig Knaus,** Berlin.
B. Weisbaden, 1829. Pupil of Jacobi, and the Academy of Dusseldorf under Sohn and Schadow. Afterward he allied himself with Lessing, Leutze, and Webber. Member of the Academies of Berlin, Vienna, Munich, Amsterdam, Antwerp, and Christiana. Officer of the Legion of Honor and Knight of the Order of Merit. Many

medals. Grand Medal of Honor, Exposition Universelle, 1867. Now Professor in the Academy at Berlin.

One of the first of living German artists, his works are distinguished for their excellent drawing, full, rich color, and vigorous realism.

A German Forester.

GEORGE I. SENEY, Brooklyn, N. Y.

228. **H. R. Poore,** Philadelphia, Pa.

Pupil of Peter Moran, of Philadelphia.

"A young painter of great promise."

Race from the Storm.

R. J. MENEFEE, Louisville.

229. **Otto von Thoren,** Paris.

B. Vienna.

In Pasture.

WILLIAM T. EVANS, Jersey City, N. J.

230. **Jules Adolphe Breton,** Paris.

B. Courrieres, 1827. Pupil of Drolling and Devigne. Officer of the Legion of Honor.

He is at once a painter of landscapes and of human nature. The two are harmonized in all his works in such just proportion, and with such equal ability and care brought to the representation of each, that he occupies the rare position of excelling in two distinct branches of art. In each he shows a deep, reverential sympathy in the presence of nature. His eye for color is almost faultless, and his technical capacity is beyond question. . . . In hard times he is one of the few artists who finds the prices of his paintings constantly rising. It is perhaps not too much to assign to Jules Breton the leading place in the contemporary French school.—S G. W. BENJAMIN, *Contemporary Art in Europe.*

Going to Prayers.

GEORGE I. SENEY, Brooklyn, N. Y.

231. **F. Groefla,** Munich.

Sleeping Child.

T. W. HARVEY, Chicago.

232. **H. F. Farny,** Cincinnati, O.

The Last Vigil.

O mighty Sowanna!
Thy gateways unfold;
From thy wigwam of sunset
Lift curtains of gold!
Take home the poor spirit whose journey is o'er—
Mat Wonck Kunna-monee! * * *

WHITTIER, *The Bridal of Pennacook.*

CHARLES FLEISCHMANN. Cincinnati.

233. **P. Massani,** Florence.
Art Professor at Florence.
The Dwarf's Harangue.
CHARLES F. HASELTINE, Philadelphia. ($1,800)

234. **L. Douzette.**
Moonlight.
GEORGE I. SENEY, Brooklyn, N. Y.

235. **L. Chialiva.**
Springtime.
FREDERICK GILBERT, Utica, N. Y.

236. **Eugene Le Jeune,** Paris.
B. at Beaumont-les-Antels (Eure-et-Lois). Pupil of Paul Delaroche and Gleyre.
Confidence.
CHARLES F. HASELTINE, Philadelphia. ($1,000)

237. **Matthew H. Jouett.** (See No. 181.)
Portrait of Colonel Morrison, of Kentucky.
MRS. H. C. PINDELL, Louisville.

238. **Gilbert Charles Stuart.**
B. Narragansett, R. I., 1756. D. Boston, 1828. Received his first instruction in art from Cosmo Alexander, a Scotch artist, who came to America in 1770. Stuart accompanied him to Scotland, and later studied with Benjamin West in London, where he painted portraits of Sir Joshua Reynolds, Benjamin West, Dr. Fothergill, and others. He returned to America in 1793, and lived in New York, Philadelphia, and Washington respectively until 1806, when he settled in Boston. His portraits of Washington are better known than his other works. He painted three portraits of Washington from life, and from these made twenty-six copies. His male portraits are the best and are remarkable for their freedom from all affectation and their excellent representation of the individual characters of his sitters.—MRS. CLEMENT, *Painters, Sculptors, etc.*
Portrait of Washington.
MISS CARRIE RICHARDSON, Louisville.

239. **Charles Francois Daubigny.** (See No. 190.)
Le Tonellier—A Late Afternoon.
WILLIAM SCHAUS, New York. ($8,500)

240. A. Grison, Strasbourg.

B. Bordeaux. Pupil of Lequien.

The Market Place.

GEORGE I. SENEY, Brooklyn, N. Y.

241. Jehan Georges Vibert, Paris.

B. Paris, 1840. Pupil of *l'Ecole des Beaux Arts* and of Barrias. Chevalier of the Legion of Honor.

Vibert's pictures are remarkable for delicacy of touch and splendid feeling for color. In all their minuteness and careful realization of texture there is still found great breadth of treatment. The artist appears to have clearly fixed in his mind from the outset the picture he wishes to paint, and when he goes about it every stroke seems to transfer a portion of his impression to the canvas. There is no experimenting; there are no hesitating lines; every thing is clear and firm, showing the exact knowledge and confidence of the man.

The Language of Flowers.

C. C. BALDWIN, New York.

242. Nina Gordon Batchelor, Paris.

B. Frankfort, Ky. Pupil of the Pennsylvania Academy of Fine Arts, Philadelphia. Went to Paris, 1882, and studied for a time with Hensley, afterward becoming a pupil of St. Pierre, in whose studio she is painting at present.

Portrait of Mrs. Mary E. Batchelor.

JAMES W. BATCHELOR, Louisville.

242-a. Robert B. Wilson. (See No. 112.)

April Days.

With tearful smiles and wayward wiles,
With dappled sun and shade,
The blooms unfold, the gems of gold
Shine in the dewy glade,
And childish eyes grow strangely wise
With dreams that never fade.

JOHN R. PROCTER, Frankfort, Ky.

Section II.

EAST GALLERY.

Special Exhibition by the American Art Union

OF NEW YORK.

(GALLERY, 44 EAST FOURTEENTH ST., UNION SQUARE.)

BOARD OF CONTROL—1883—84.

D. HUNTINGTON, *President.* T. W. WOOD, *Vice-President.*
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A. D. SHATTUCK,	WILLIAM HART,	F. S. CHURCH.

THE AMERICAN ART UNION is an association of leading American artists, organized for the promotion of interest in the Fine Arts in this country; primarily, by means of Exhibitions of pictures to be held in succession in different cities.

This is the first of the proposed series of special exhibitions. The pictures in this collection were especially selected from the studios of various members of the Union by a committee of artists elected for the purpose. THESE PICTURES ARE FOR SALE, and information concerning them can be obtained from CHARLES M. KURTZ, Special Agent of the ART UNION, who will attend to all sales.

Through the ART UNION the artists deal directly with their patrons, and can offer their pictures at prices considerably lower than they would be obliged to charge if art dealers' commissions had to be included.

All payments must be made before the close of the Exposition. No picture can be removed from the walls until after the close of the Exposition.

(Pictures marked with a * do not belong to the Art Union Collection.)

243. **Arthur Parton, A. N. A.,** New York.
B. Hudson, N. Y., 1842. Pupil of William T. Richards, of Philadelphia.
"Parton's pictures combine careful realization with breadth of treatment. His landscapes take the spectator into the fields, under the trees, and beside the running brooks."
A Catskill Clearing.
($200)

244. **Constant Mayer, A. N. A.** (See No. 74.)
A Flower Girl.
Charming in subject, excellent in technique, and rich in decorative quality.
($275)

245. **Thomas Moran, A. N. A.,** New York.
B. Bolton, Lancashire, England, 1837. Brought to America, 1844. Displaying artistic taste at an early age, he was apprenticed to a wood-engraver in Philadelphia. Went to Europe in 1862 and 1866 and copied many of the works of Turner in the National Gallery, London, and paintings of the old masters in Italy. In 1871 accompanied the United States Exploring Expedition to the Yellowstone country. His "Grand Canon of the Yellowstone" and "Chasm of the Colorado" were purchased by the United States Government for $10,000 each, and are now in the Capitol at Washington. Mr. Moran is also well-known as an illustrator and etcher.
An English River.
($350)

246. **James D. Smillie, N. A.,** New York.
B. New York City. Studied landscape engraving on steel with his father, James Smillie, N. A. Began the study of art when thirty years of age. Mr. Smillie is also exceptionally successful as an etcher and as a painter in water colors.
An Old Orchard.
($180)

247. **Carl C. Brenner.** (See No. 90.)
Cool November.
($100)

248. **Thomas Allen,** Boston, Mass.
Coast Scene, with Cattle, Isle of Jersey.
($300)

249. **Julia Dillon,** New York.
Roses.
($150)

250. **Albert F. Bellows, N. A.,** New York.
B. Milford, Mass., 1829. Early in life entered the office of an architect in Boston, but finally turned his attention to painting. Studied in Paris and in the Royal Academy at Antwerp. Honorary member of the Royal Belgian Society of Painters in Water Colors.

There are few American artists whose works are more popular than those of Mr. Bellows, and this is due not only to the taste shown in the selection of subjects, but also to their artistic treatment.—*Art Journal.*

The Choristers. ($400)

"The Choristers" is a charming picture by A. F. Bellows. The subject is a pleasing one, the technical execution is excellent, and the richness and perfect harmony of the coloring give it a high decorative quality. The three earnest faces of the boys admirably express the solemnity of the church service. The light shining through the stained glass windows of the chancel very beautifully and tenderly weaves bits of quiet color into their white robes.—*Louisville Commercial.*

251. **Carl C. Brenner.** (See No. 90.)
Where the Blue Grass Begins.
($225)

252. **A. F. Bellows, N. A.** (See No. 250.)
The Hillside. ($100)
"A tender, quiet, unobtrusive bit of exquisite sentiment."

253. **J. Wells Champney, A. N. A.,** New York.
B. Boston, Mass., 1843. Entered the studio of a wood-engraver at the age of sixteen. Afterward pupil of Edouard Frere, Ecouen, France, 1867 and 1869; Academy at Antwerp, 1868; in Rome, 1869-1870; in Northern Spain, 1874-1875. Lecturer on Anatomy in the schools of the National Academy of Design.
A Visit to the Studio. (Water color.)
($100)

254. **J. Wells Champney, A. N. A.** (See No. 253.)
Saturday Afternoon. (Water color.)
($125)

255. **M. J. Burns,** New York.
Best known from his excellent magazine illustrations.
"*Ahoy.*"
($150)

256. **James H. Beard, N. A.** (See No. 65.)
"I do n't Believe one Word of It!"

($600)

257. **C. W. Conant,** Ecouen, France.
B. United States.
The Forgotten Toast.
A vigorously painted picture, excellent in subject, composition, coloring, and truthfulness to nature.

($450)

258. **G. R. Donoho,** Paris.
B. Washington, D. C. Pupil of R. Swain Gifford. In Europe since 1879.
A Clover Field, Barbison, France.
(A landscape painted after the manner of the French school.)

($350)

259. **Louis C. Tiffany, N. A.,** New York.
B. New York City, 1848. Pupil of George Inness, N. A., and of Leon Bailly, Paris. Has traveled extensively in many countries.
An Old Fort at St. Augustine, Florida.

($300)

260. **M. DeForest Bolmer,** New York.
B. Yonkers, N. Y., 1854.
Cold and Gray.
"A faithful portrayal by a rising artist." ($350)

261. **J. Wells Champney, A. N. A.** (See No. 253.)
An Autumn Reverie.

($250)

262. **Edgar M. Ward, N. A.,** New York.
B. Urbana, O. Pupil of National Academy of Design, New York, *l'Ecole des Beaux Arts* and Cabanel, Paris. In Paris 1872-1879.
Ward has studied conscientiously, and the character of his work, in almost any light in which it may be viewed, will stand the test of comparison with the pictures of the leading artists represented in the Exhibition.—*Art Journal*, May, 1875. (On National Academy Exhibition.)
Street Scene in Trepont, Normandy.

($450)

263. **Charles H. Miller, N. A.,** New York.

B. New York, 1842. Studied in the Bavarian Royal Academy, 1867, and for three years with Adolph Lier (pupil of Dupre), Munich.

Miller's pictures show decided merit, with a strong foreign accentuation. — PROF. WEIR.

At Valley Stream, L.I.

($350)

264. **Henry A. Loop, N. A.,** New York.

B. Hillsdale, N. Y., 1831. Pupil of Henry Peters Gray, New York, and Thomas Couture, Paris; afterward studying in Rome, Venice, and Florence.

Mr. Loop's charming figures are always full of delicacy, refinement, purity, and grace —*American Academy Notes*, 1881.

The Old Porch.

($300)

265. **F. K. M. Rehn,** New York.

B. Philadelphia, Pa. Pupil of Pennsylvania Academy of Fine Arts, Philadelphia.

The Bay of Fundy.

($100)

266. **Peter Moran,** Philadelphia, Pa.

B. Bolton, Lancashire, England, 1842. Began the study of art under his brother, Thomas Moran. Also studied for a time in England.

On the Downs, York Harbor, Maine.

($125)

267. **John W. Casilear, N. A.,** New York.

B. New York. At the age of fifteen began the study of bank-note engraving under Peter Maverick. Afterward turned his attention to painting.

Casilear's pictures when sent from the easel are as harmonious as poems, and it is this perfect serenity in their handling which is so attractive to connoisseurs.—*Art Journal.*

A Trout Stream.

($175)

268. **Frank T. Lent,** New York.

B. New York City, 1855. Studied in New York and in Europe. Founder and editor of *The Studio.*

A June Morning. ($60)

Fresh and suggestive of its title.

269. Lemuel E. Wilmarth, N. A., New York.

B. Attleboro, Mass., 1835. Pupil of the National Academy of Design, New York; then (1859-1862) in Royal Academy of Fine Arts, Munich, under Kaulbach; 1864-1867 in Paris—in *l'Ecole des Beaux Arts* and with J. L. Gerome. Now Director of the Schools of the National Academy of Design, New York.

One of the most painstaking artists belonging to the National Academy. His style of coloring is brilliant, and in his manner of manipulation his pictures are suggestive of the French school, but suggestive in no way to impair their individuality.—*Art Journal.*

Study of Peaches.

($100)

270. Virginia Granbery, New York.

Strawberries.

($90)

271. Frank T. Lent. (See No. 268.)

November.

($60)

272. Albert Bierstadt, N. A. (See No. 23.)

The qualities which strike us in Mr. Bierstadt are, first, a great audacity justified by perfect ability to accomplish all he intends. He is not a mere copyist of nature, but an artist having definite artistic intentions, and carrying them out with care and resolution. He is always trying for luminous gradations and useful oppositions, and reaches what he tries for. — *London Saturday Review.*

Storm on Laramie Peak. ($3,500)

One of the most interesting of the artist's later works. . . . The whole picture is faithful to nature in one of her most sublime aspects, and constantly reveals new elements of truth and beauty to one who studies it carefully.—*Louisville Courier-Journal.*

273. Jasper F. Cropsey, N. A., New York.

B. Staten Island, 1823. Studied architecture in New York for five years, and then turned his attention to landscape painting. Spent three years in Italy, and lived in London from 1857 to 1863.

Cropsey's painting is full of points that are new without being entirely foreign or strange to the European eye. It takes the ordinary observer into another sphere and region, while its execution will bear any amount of technical criticism.—*London Times,* 1862.

Old Bridge on the Wawayanda River.

($1,000)

274. **Jervis McEntee, N. A.,** New York.

B. Rondout, N. Y., 1828. Pupil of F. E. Church, N. A.

Mr. McEntee's pictures are all characterized by great sincerity and decided poetic feeling. They evince a subdued yet intense enjoyment of those phases of nature that are tinctured with melancholy, and which are therefore none the less beautiful. The artist's style is expressive and sensitive, and, within the scope of his stronger sympathies, mature and confident.—PROF. WEIR.

Indian Summer.

($1,000)

275. **E. Wood Perry, N. A.,** New York.

B. Boston, 1831. For some time in a mercantile house in New Orleans. In 1852 began the study of art. Studied for a time in London and Paris and then went to Dusseldorf, and spent two years and a half in the studio of Leutze. Afterward a pupil of Thomas Couture for a year, in Paris. 1857 to 1860 United States Consul in Venice. Upon his return to the United States, he painted portraits in the principal cities of the South and West, and then went to California and the Sandwich Islands. Settled in New York in 1866.

Perry at the present time occupies a place very nearly at the head of our American *genre* painters. He was one of the first to paint American subjects, and the most lowly of them are invested with a poetry of feeling and delicacy of expression which are not exceeded by any of his contemporaries. His pictures are illustrative and pleasing, and evince a conscientious study of his subjects.—PROF. WEIR.

Mother and Child. ($1,500)

The tenderness of motherhood is admirably expressed in E. Wood Perry's charming "Mother and Child," which shows a young mother, with her babe in her arms, seated near a window in a quaint, old-fashioned farm-house interior. The sunlight comes through the window and flickers through the leaves of some window plants across the figures in a most natural manner. It is real sunshine which is painted.—*Louisville Courier-Journal.*

276. **Alfred Fredericks, A. N. A.,** New York.

B. London, 1835. Brought to America, 1842. Pupil of the National Academy of Design, New York. Painted several important panoramas in his early art experience, and latterly has devoted considerable attention to illustrating.

His Letter.

($250)

277. **Alfred Fredericks, A. N. A.** (See No. 276.)

Her Glove. (Companion picture.) ($250)

278. **H. A. Granbery,** New York.
Pansies.
($50)

279. **Arthur F. Tait, N. A.,** New York.
B. Liverpool, England, 1819. Came to America in 1850, and settled in New York. Has long been well-known in this country as an animal painter.
Little Pets. Springtime. ($130)
By Mr. Tait there is a charming little picture called "Springtime." It shows a group of fluffy little chickens that in their wanderings have come across an ear of corn. Some of them are examining it curiously, while one, which has doubtless observed older chickens picking up the grains, is trying hard to follow their example, but with poor prospects of success. The endeavor is eagerly watched by two of the other little chicks. The "expressions" depicted constitute this picture a perfect little *genre* in its way, and it is painted very realistically.—*Louisville Courier-Journal.*

280. **H. A. Granbery,** New York.
Daffodils.
($60)

281. **Thomas Moran, A. N. A.** (See No. 245.)
The Church of Maravatio, Mexico.
In its wealth of warm, rich color, it considerably suggests the landscapes of Diaz. Age will increase this resemblance, though it seems as if Mr. Moran's picture could scarcely be improved.—*Louisville Courier-Journal.*
($250)

282. **Jervis McEntee, N. A.** (See No. 272.)
An Upland Farm in Autumn.
($300)

283. **T. Addison Richards, N. A.,** New York.
B. London, 1820. Studied in the National Academy of Design, New York, 1843-1847. Secretary of the National Academy from 1852 to the present time. First Director of Cooper Union School of Art for Women, 1858-1860. Professor of art in the University of New York since 1867. Author of a number of Art Works.
His works all show that sure artistic sense of the elements of beauty which have heretofore given the artist his rank in the art productions of the country.—*N. Y. Home Journal.*
Geraniums.
($85)

284. **J. H. Dolph, A. N. A.** (See No. 104.)

Cat and Kittens.

Mr. Dolph has long had a reputation for painting kittens with a degree of realism probably unequaled by any other living artist working in the same direction.—*N. Y. Music and Drama.*

($250)

285. **W. L. Picknell**, Paris.

B. Vermont, 1852. Went to Europe in 1874, and studied with Inness in Rome for two years; later, for a few months, with Gerome in Paris. Then he lived and painted in Brittany, working under Robert Wylie until the death of the latter.

Les Pres de St. Vast.

A picture marvelous in its effects of light and atmosphere. Excellent in perspective, quality, and color.

($650)

286. **A. D. Shattuck, N. A.**, New York.

B. Francestown, N. H., 1832. In 1850 entered the studio of Alexander Ransom, in Boston, and began portrait painting. Later, studied in the National Academy of Design, New York, and devoted himself more particularly to landscape and cattle painting.

There is a true pastoral vein in him. His best cattle and water scenes, with meadows and trees, are eloquent of repose and of nature.—TUCKERMAN, *Book of the Artists.*

Cattle and Landscape, near Avon, Conn.

($1,000)

287. **George H. Smillie, N. A.**, New York.

B. New York City, 1840. Son of James Smillie, N. A., and younger brother of James D. Smillie, N. A. Early in life a pupil of James M. Hart, N. A.

A certain refinement runs through all his artistic work, no matter what the subject. It enhances the charm of his more quiet scenes, and modifies, without losing the character of bolder, wilder views.—*N. Y. Herald.*

Hard Fare.

($300)

288. **Frederick Schuchardt, jr.** (See No. 100.)

Waiting for the Fishing Boats.

($600)

289. **William M. Brown**, New York.

Peaches and Art Objects.

A highly decorative painting that for close imitation of nature has few equals. It has been much admired. In technique it resembles the work of Gerome.—*Louisville Courier-Journal.*

($550)

290. **Lyell Carr**, New York.
Springtime.
($140)

291. **William H. Beard, N. A.** (See No. 142.)
Sounding the Alarm.
($800)

292. **Theodore Robinson**, Boston, Mass.
A Canine Patient.
($150)

293. **James Renwick Brevoort, N. A.**, New York.
B. Westchester County, N. Y., 1832. Studied architecture in New York under James Renwick, but turned his attention to painting and became a pupil of Thomas Cummings, N. A. For two years he was professor of perspective in the National Academy, New York. 1873-1880 in Europe, studying in various countries, but spending most of his time in Florence.
Lake of Como, Italy.
($75)

294. **Charters Williamson**, New York.
Green and Gold.
($60)

295. **Widgery Griswold**, New York.
September.
($50)

296. **Peter Moran.** (See No. 264.)
A Scout through the Teton Basin, Wyoming Territory.
($80)

297. **F. K. M. Rehn.** (See No. 263.)
In Gloucester Harbor.
($200)

298. **M. F. H. De Haas, N. A.**, New York.
B. Rotterdam, Holland, 1832. Pupil of Academy of Fine Arts, Rotterdam, and Louis Meyer, at the Hague. In 1857 appointed artist to the Dutch Navy. Came to New York, 1859.
His manner of handling is broad and vigorous. His pencil is equally facile, whether portraying a storm on the coast, moonlight effect at sea, or the brilliancy of the sunset hour.—*Art Journal.*
Sunset, Isle of Jersey.
($1,000)

299. **James D. Smillie, N. A.** (See No. 246.)
Evening Shadows.

($850)

300. **George H. Story, A. N. A.,** New York.
B. New Haven, Conn., 1835. Pupil of Charles Hine and Prof. Bail, New Haven. Studied in Europe, 1874-1875.
He invests his works with so much refinement of feeling that they at once arrest attention in whatever position they may be placed.—*Art Journal.*
Gathering Water Lilies.

($500)

301. **Edward Gay, A. N. A.** (See No. 110.)
Summer Noon on the Mohawk.
Excellent effect of distance; bright, luminous, and very realistic. . . . Painted broadly and with decision.

($300)

302. **Percival De Luce,** New York.
B. New York City. Pupil of the Academy at Antwerp, Portaels, in Brussels, and Leon Bonnat, Paris.
"*Estelle.*"

($30)

303. **Thomas W. Shields,** New York.
B. St. Johns, N. B., 1849. Pupil of the National Academy of Design, New York, *l'Ecole des Beaux Arts* and M. Munkacsy, Paris.
Happy Musings.

($150)

304. **Benoni Irwin, A. N. A.,** New York.
Studied in the National Academy of Design, 1863-1865; afterward with Carolus Duran, Paris, 1877-1878.
"*A Stitch in Time Saves Nine.*"
A painting exceptionally strong and characteristic.—*N. Y. Music and Drama.*
Abounds in quiet humor.—*Buffalo, N. Y., Courier.*

($400)

305. **Thomas W. Shields.** (See No. 303.)
A Lesson in Trills.
Broadly and effectively painted, and, in the quality of the textures represented, wonderfully strong.—*Louisville Courier-Journal.*

($600)

306. **Thomas W. Wood, N. A.,** New York.

B. Montpelier, Vermont. Painted portraits there until 1837, when he entered the studio of Chester Harding, Boston, soon afterward going to Paris (where he opened a studio), and visiting Switzerland and Italy. Returned to America, 1860. Painted portraits in Louisville, Ky., and Nashville, Tenn., until 1867, when he settled in New York.

As a colorist, Wood is forcible, and as a delineator of character he never accepts the ideal, but goes direct to nature for his models. In the composition of his pictures every thing is clearly drawn, and he secures attention by the directness of his story.—*Art Journal.*

"Let's have a Smoke." ($250)

307. **Mary Kollock,** New York.

B. Norfolk, Va. Went to New York, 1866, and became a pupil of A. H. Wyant, N. A.

Landscape, with Sheep. ($40)

308. **Peter Moran.** (See No. 266.)

The Sheepfold. ($75)

309. **J. C. Nicoll,** New York.

B. New York City, 1845. Studied with M. F. H. DeHaas and Kruseman Van Elten. Has made extensive sketching tours along the whole Eastern coast, from the Gulf of the St. Lawrence to Florida. Well known as a water-color painter and etcher.

Niagara River, from Second Sister Island. ($80)

310. **Mary Kollock.** (See No. 307.)

An Old Orchard at Easthampton, L. I.

A conscientiously painted picture of considerable merit.—*Louisville Courier-Journal.* ($300)

311. **W. C. Bauer,** Elizabeth, N. J.

Early Days of Summer. ($60)

312. **William H. Beard, N. A.** (See No. 142.)

Too much Game. ($1,200)

Two water-birds have come across a large delegation of frogs, and the latter, made bold by superior numbers, are jeering their enemies in language which furnishes Mr. Beard a quaint verse for the tablet of his painting:

"How many can you hold?" "Plenty of game to-day?"
"Why don't you make so bold as to stow us chaps away?"
"Who's going to swallow me?" "One at a time, you know!"
"Dainty you seem to be; frogs' legs are all the go!"

313. **J. H. Dolph, A. N. A.** (See No. 104.)
Feeding Time.
Has any one ever seen a dog painted with better realism than the one in J. H. Dolph's "Feeding Time?"—*Louisville Courier-Journal.*
($600)

314. **M. F. H. De Haas, N. A.** (See No. 298.)
**An Off-shore Breeze, Isle of Shoals.*
GEORGE I. SENEY, Brooklyn, N. Y.

315. **Edgar M. Ward, N. A.** (See No. 262.)
A Tobacco Field in "Ole Virginny." ($2,000)
A thoroughly American subject, excellently treated. . . . Painted out of doors in a field on the "Bizarre Place," formerly the home of the Randolphs, near Farmville, Va.—*American Academy Notes*, 1881.

316. **George C. Lambdin, N. A.**, Philadelphia.
B. Pittsburgh, Pa., 1830. Pupil of his father, a portrait painter. In 1855 went to Europe and spent two years studying in Munich and Paris. A great lover of flowers, he has turned his attention to painting them, and has achieved great success thereby.
Roses on the Wall.
($175)

317. **G. H. McCord, A. N. A.** (See No. 196.)
On the Harlem River.
An excellent portraiture of the locality where the railroad crosses the Harlem from New York City to Long Island, and a good, strong piece of technical execution.
($350)

318. **Hamilton Hamilton**, New York.
B. 1847. Studied in France and England.
A Cup of Cold Water.
($400)

319. **Albert Bierstadt, N. A.** (See No. 23.)
The same careful finish of details, skillful management of light, and eye for picturesque possibilities, which made Bierstadt's Old World subjects so impressive and suggestive, have rendered his studies of American scenery full of bold and true significance.—TUCKERMAN, *Book of the Artists.*
Mount Whitney, Sierra Nevada. THE ARTIST. ($25,000)
Mount Whitney, the highest peak in the United States, is in the Sierra Nevada range of mountains in Lower California. It reaches four thousand nine hundred and eighty-seven feet in the direction of the sky. It is autumn in the picture, and the clouds are gathering, just before the beginning of the 'rainy season,' shrouding the upper part of most of the mountains in a shad-

owy mist, which changes from moment to moment, sometimes being light and gauzy, and again becoming dense and dark as the smoke from a furnace. Above the mists, however, the very highest peaks tower.—*Art Notes*, 1881.

The originality and vigor of separate conception in cloud forms give to the scenery of the sky a force and variety no less delightful than the changes of mountain outline in a hill district of great elevation; and there is added to this a spirit-like feeling, a capricious, mocking imagery of passion and life, totally different from any effects of inanimate form that earth can show.—RUSKIN.

320. **T. L. Smith, A. N. A.,** New York.

B. Glasgow, Scotland, 1835. Came to America at an early age and studied with George H. Boughton, in Albany, N. Y. Went to New York City in 1862. Has devoted himself almost exclusively to the painting of winter scenes.

Mr. Smith paints, conscientiously, winter trees and snow, a farmer's cosy home, the calm, warm glow of a winter sky and clouds, truly and faithfully, accordingly to his inspiration. His art, as far as style is concerned, is the art which conceals art, an individuality of thought and expression by which we recognize and sympathize with a fresh local inspiration from nature.—*N. Y. Evening Post.*

The Wintry Moon. ($250)

321. **Edwin H. Blashfield, A. N. A.,** New York.

B. New York City, 1848. Went to Europe in 1867, and became a pupil of Leon Bonnat, Paris.

Music. ($600)

A young girl, in the costume of the seventeenth century, seated in a marble court, roofed and pillared, but open at the sides (the Roman *loggie*), playing a lute. At the left, a man and woman leaning on the back of the marble seat are listening.—*Illustrated Art Notes*, N. A. D., 1882.

"A subject suggestive of Alma Tadema; charming in sentiment, composition, and color."

322. **T. L. Smith, A. N. A.** (See No. 320.)

A Winter Sunset.

($250)

323. **Eastman Johnson, N. A.,** New York.

B. in Maine, 1824. Began his profession by executing portraits in black and white when little more than a mere boy. He went abroad and studied for two years in Dusseldorf, subsequently studying in Italy, Paris and Holland. He remained four years at the Hague. Returned to America and opened a studio in New York in 1860. Among his earlier works were many representations

of quaint domestic and negro life, among which none is better known than his "Old Kentucky Home," which has been lithographed, engraved, and "chromoed" again and again. Mr. Johnson has latterly devoted much of his time to painting portraits, and invariably produces a painting interesting for its composition and technique even to one entirely unacquainted with the subject of the picture. His later method of painting is not unlike that employed by the London artist, Millais—solid in the lights and thin and transparent in the shadows. His portraits are held in high esteem and his talent is in great demand.

**The Prisoner of State.*

Mr. Johnson's subjects are carefully studied, and are always expressive of genuine feeling. No one has more decided individuality and independence in choice and treatment of subject than this artist. His pictures bear the unmistakable stamp of originality. We are never reminded in them of the influence of schools or foreign methods; they rest upon their own merits, and the only comparisons they suggest are those afforded by the truths of nature.—PROF. WEIR.

GEORGE I. SENEY, Brooklyn, N. Y.

324. **H. Herzog.**

**Ortlespitze—The Mountain Top.*

BAILEY, BANKS & BIDDLE, Philadelphia. ($425)

325. **H. R. Poore.** (See No. 228.)

**The New Year.*

"Joyous th' impatient husbandman perceives
Relenting Nature; and his lusty steers
Drives from their stalls to where
The well-used plow lies loosen'd from the frost.
There, unrefusing, to the harness'd yoke
They lend their shoulder and begin their toil."

THOMPSON, *The Seasons.*

THE ARTIST. ($800)

326. **G. R. Donoho.** (See No. 258.)

**La Garenne.*

A French forest interior late in the fall. The brown leaves have fallen and covered the ground, relieving the white tree trunks partly grown over with moss. Through the trees, to the left, are some realistically rendered rocks nearly covered with moss and lichen. A picture full of nature and ranking high artistically.

THE ARTIST. (For sale.)

327. **George F. Fuller, A. N. A.,** New York.

B. Deerfield, Mass., 1822. Pupil of H. K. Brown at Albany, N. Y., for a short time, and also studied in the Boston Art Association.

Lived in New York twelve years, and then spent a year abroad. Between 1860 and 1876 lived and painted in various cities in this country; for a time in Louisville. Went to and settled in Boston in 1878; later in New York.

October.

($100)

328. **William Hart, N. A.**, New York.

B. Paisley, Scotland, 1822. Came to America in 1831. In early life painted panels in the establishment of a coach-maker in Albany, N. Y., but more artistic talent than was required for that occupation asserting itself, he became a portrait painter. Opened a studio in Albany, N. Y., in 1848, but settled in New York in 1853.

His pencil is alike chaste and living, true and tender, and many of his smaller landscapes are gems of quiet yet salient beauty.—TUCKERMAN, *Book of the Artists.*

**Cattle at the Stream.*

WILLIAM T. EVANS, Jersey City, N. J.

329. **Julian Rix**, New York.

A Lowery Day.

($150)

330. **T. Addison Richards.** (See No. 283.)

Twilight in the Adirondacks.

($150)

331. **Peter F. Rothermel**, Philadelphia, Pa.

B. Pennsylvania, 1817. In 1840 began the practice of his profession, by portrait painting. In 1856 went to Europe, where he studied for a time. Best known by his colossal picture of "The Battle of Gettysburg," now in the Capitol at Harrisburg, Pa.

Rothermel's career has been remarkably prosperous. The pictures he has exhibited abroad have gained him honorable mention.—TUCKERMAN, *Book of the Artists.*

Bacchantes.

($400)

332. **Charles Henry Eaton**, New York.

B. near Akron, O.

An artist of exceptional promise.—*Louisville Spectator.*

October near Elizabethtown, Adirondacks.

A landscape of pleasing subject and thoroughly artistic treatment. Broad, harmonious and realistic.—*Louisville Courier-Journal.*

($350)

333. **W. L. Picknell.** (See No. 285.)
Unloading Fish.
A striking effect of sunshine in the foreground. . . . . Figures excellently drawn.
($650)

334. **J. Carroll Beckwith,** New York.
B. Hannibal, Mo., 1852. Pupil of *l'Ecole des Beaux Arts,* Prof. Yvon and Carolus Duran, Paris.
Baby.
A small picture by an artist who has achieved considerable success in portrait painting.
($300)

335. **H. B. Brown,** Portland, Me.
Cape Blomidon, Nova Scotia.
($150)

336. **J. M. Tracy,** Greenwich, Conn.
The Old Dog.
($125)

337. **H. Bolton Jones, N. A.,** New York.
B. Baltimore, Md., 1848. Studied in France, 1876–1880.
Bolton Jones stands in the first rank of American landscape painters. His pictures contain all the detail that quality can possibly demand, and yet sufficient breadth to satisfy any but the most ultra impressionist. He paints pictures and effects that we all have seen, and have delighted in seeing, in Nature. His pictures speak to us as poetically and as truthfully as Nature herself speaks.—*Louisville Spectator.*
Near Easthampton, L. I.
($325)

338. **Alfred C. Howland, N. A.,** New York.
B. Walpole, N. H., 1838. Spent one year in the Academy in Dusseldorf, and two years in the studio of Prof. Flamen in the same city. For two years also was a pupil of Emile Lambinet, in Paris.
A Horse Trade.
A picture full of character and of very decided merit.
($550)

339. **Frank Waller,** New York.
B. New York City, 1842. Was in business there until 1870, when he visited Rome and entered the studio of J. G. Chapman. In 1874 he became a member of the Art Students League, of New York, at its foundation, and was its first President. Has traveled extensively in the East, and has made many studies in Egypt.
Citadel of Cairo, from the Desert. ($300)

340. **W. C. Bauer,** Elizabeth, N. J.
A Jersey Marsh in Winter.
($100)

341. **William Sartain, A. N. A.,** New York.
B. Philadelphia, Pa., 1843. Son of John Sartain, the well-known engraver. Studied several months in the Pennsylvania Academy of Fine Arts, Philadelphia; seven years with Bonnat, and some time in *l'Ecole des Beaux Arts*, Paris. Has made many studies in Italy, Spain, and Algiers. Now professor in the Art Students League, New York.
An Old Tree at Nonquit, Mass.
($250)

342. **Carleton Wiggins,** Brooklyn, N. Y.
B. Turners, N. Y., 1848. Pupil of the National Academy of Design, New York, and H. Carmienke. Studied in France and England, 1880–1881.
Morning in the Pasture.
($150)

343. **A. H. Wyant, N. A.** (See No. 39.)
In landscape art the American artists are leading the world to-day. Who is there now living who can excel George Inness when Inness is at his best? And who, better than Wyant, can lead man's thoughts away from himself and the petty affairs of his world, into a contemplation of the mystery and beauty and wonderfulness of God's world? The pictures of Inness and Wyant, in technique differing as they do, in the same manner show the spectator how much there is in Nature that he has seen without perceiving, and create in him a fuller desire to study the sublime teachings of Nature for himself. Their pictures, like those of Corot, are full of the spirit and the poetry of Nature. But while Corot only gives us an impression of the spirit of a scene, they give us the realization of the scene itself along with all of its spirit. And they do this without sacrificing the poetry that Corot saw in Nature.—*Louisville Spectator.*
Evening, New Jersey.
($500)

344. **William Hart, N. A.** (See No. 328.)
The River Path.
Painted in the artist's best and most characteristic manner.
($800)

345. **P. P. Ryder, A. N. A.,** New York.
The Chimney Corner.
($300)

346. **W. M. Brown,** New York.
An Old Brewery — Winter.

($250)

347. **Edward L. Henry, N. A.,** New York.
B. South Carolina, 1841. Studied in the Pennsylvania Academy of Fine Arts, Philadelphia, and with P. Weber; afterward in Paris, under Suisse and Courbet.

Approaches, in the delicacy of his finish and in the brilliancy of coloring of his pictures, nearer to the style of Meissonier than any other artist in this country.—*Art Journal, April,* 1875.

The Sere and Yellow Leaf.

($400)

348. **George H. Yewell, N. A.,** New York.
B. Havre-de-Grace, Md. Pupil of the National Academy of Design, and of Thomas Hicks, New York, and Thomas Couture, Paris. Studied in Paris, 1856–1861. In Italy and Egypt, living variously in Rome, Venice, Perugia, and Cairo, 1867–1878.

Paints with great fidelity and accuracy.—MRS. TYTLER, *Modern Painters.*

Santa Maria della Salute, Venice.

($500)

349. **A. H. Wyant, N. A.,** (See No. 343.)
In the Town of Greenwich, Conn.

Can you not see the clouds moving and feel the wind blowing in Wyant's larger picture? And what a sky and what a landscape, with its quiet pool in the foreground! There is no human element in the picture, and yet we do not miss it; the landscape and the circumstances are enough. But this is more than a mere portrait of a locality, and more than a mere statement of fact. In the most eloquent language of art the painter conveys to us the impression that Nature conveyed to him.—*Louisville Spectator.*

($1,000)

350. **Clinton Ogilvie, A. N. A.,** New York.
B. New York, 1838. Studied under James M. Hart, N. A., and, for a time, in Paris.

Environs of Mentone, France.

($500)

351. **Harry Chase, A. N. A.,** New York.
B. Vermont. Pupil of Mesdag at the Hague; of the Royal Academy in Munich, under Kaulbach, and studied in Paris, 1877–1878.

Mr. Chase has few rivals in the rendition of marine views and coast scenes. He seems to possess many of the best characteristics of both Achenbach and Clays, while at the same time he is intensely original.—*Louisville Courier-Journal.*

Herring Boats preparing for Sea.

($450)

A characteristic scene at Scheveningen, Holland, where almost the whole population depends upon the fishing interest for its existence. The picture shows a fleet of boats on the verge of departure—indeed, some have already gone, and can barely be seen along the horizon. Others are being loaded for the cruise, and others still have their sails set, just ready to push off. Numbers of persons in the quaint Hollandish costume stand in the foreground watching the boats depart. The picture has the effect of a morning on a gray day, with plenty of light in the sky, but no glaring sunshine. The little pools of water in the depressions in the sand, in the foreground, are very effectively painted, and add much to the exceedingly realistic effect which prevails in the picture. —*Illustrated Art Notes, National Academy*, 1883.

352. **E. F. Andrews**, Washington, D. C.
B. Ohio. Studied art for some years in Germany, and in Paris under Bonnat.
Waterloo and Sedan.
A picture which admirably tells its story.
($300)

353. **Henry A. Ferguson**, New York.
B. Glenns Falls, New York. Studied in Albany, New York, Paris, and Venice.
A Venetian Court-yard. ($250)
The sun is shining into the court-yard, which is very faithfully rendered. The water of the canal is very realistic, and charmingly reflects the stained old walls.

354. **Lemuel M. Wiles**, New York.
B. Perry, N. Y., 1826. Pupil of William Hart, the Albany Academy, and J. F. Cropsey. Practiced his profession in Washington, D. C., Albany, and Utica, N.Y., till 1864, when he settled in New York City. In 1873–1874 in California, Mexico, and Panama, where he made many studies. In the summer months he conducts the Department of Painting in the College of Fine Arts of Ingham University, Le Roy, N. Y.
Out of Town.
($150)

355. **Thomas W. Shields.** (See No. 303.)
"I'll love Him when he Comes.
($300)

356. **Henry P. Smith**, New York.
A Spring Morning, Connecticut Valley.
A conscientiously painted picture of a charming subject.
($300)

357. **Charters Williamson,** New York.
Wandering Thoughts.
($150)

358. **Kruseman Van Elten, N. A.,** New York.
B. Alkmaar, Holland, 1829. Studied drawing in his native town; afterward became pupil of C. Lieste, Haarlem. Chevalier of the Order of the Lion of the Netherlands. Member of the Academies of Amsterdam and Rotterdam, etc. Came to America, 1863. Is also well known as an etcher and water-color painter.
To the learned student of landscape art, Mr. Van Elten's pictures furnish an agreeable surprise; their originality of treatment raises them above the common art level, and their boldness and vigor of coloring are not reflected in the works of any of his contemporaries.—*Art Journal.*
The Coming Storm.
($350)

359. **Kruseman Van Elten.** (See No. 358.)
After Rain.
($350)

360. **Carl C. Brenner.** (See No. 90.)
A Forest Sanctuary.
A Forest Sanctuary is a charming painting by Carl C. Brenner, of this city. It depicts the interior of a beech forest, with a stream coming into the foreground through an irregular course over broken moss-covered rocks. Mr. Brenner found the subject for this picture in Hancock county, this State. It is a faithful portrayal of a late afternoon in midsummer.—*Louisville Courier-Journal.*
($1,000)

361. **Hamilton Hamilton.** (See No. 318.)
Coming through the Rye.
One of his best pictures in his later style.—*Buffalo, N. Y., Commercial.*
($500)

362. **R. M. Shurtleff, A. N. A.,** New York.
B. Rindge, N. H. Studied at the Lowell Institute, Boston, and at the National Academy of Design, New York.
At the Foot of the Mountain.
An afternoon effect in the picturesque Keene Valley, broadly and suggestively painted.
($500)

363. **W. S. Macy,** New York.
B. New Bedford, Mass. Pupil of National Academy of Design, New York, and W. Velten, Munich. In Munich, 1874–1879.

Another of our landscape painters who helps to justify the claim that America has taken the lead in landscape art.—*Louisville Spectator.*

On the Westport River, Mass.

"Excellent effect of light and atmosphere."

($500)

364. **Eastman Johnson, N. A., and Jervis McEntee, N. A.** (See Nos. 323 and 274.)

Children in the Wood. ($1,250)

Among the Art Union's collection of pictures, which arrived yesterday, are some of the most interesting paintings which have been produced by leading American artists. One of these, especially admirable, is entitled "Children in the Wood," and represents two children who have lost their way in a dense forest. From the expression of their faces one imagines they have heard some strange noise which has frightened them. The younger child, with undisguised terror, clings closely to its companion, who, though unmistakably frightened himself, has grasped a branch and is pretending to be very brave, to reassure the little fellow. The figures in this picture were painted by Eastman Johnson, and the forest interior—a rich mass of ferns and tangled undergrowth in the foreground, and a weird, mysterious depth of shade into which we can peer for a long distance beyond—was painted by Jervis McEntee.—*Louisville Courier-Journal, July 28th.*

365. **William Bliss Baker,** New York.

B. New York City. Pupil of the National Academy of Design.

**April Sunshine and First Green.*

A charmingly painted picture.

THOMAS B. CLARK, New York.

366. **Frederick James,** Philadelphia, Pa.

Seaside Sketching.

($100)

367. **Frederick James,** Philadelphia, Pa.

An Amusing Book.

($75)

368. **Edward Gay, A. N. A.** (See No. 301.)

Golden Grain.

($100)

369. **Charles H. Eaton.** (See No. 332.)

Apples.

($200)

370. **E. Wood Perry, N. A.** (See No. 275.)

"*What 's that you Say?*"

An excellent character study. ($250)

371. **Raymond D. Yelland,** San Francisco, Cal.
B. London, 1848. Brought to America in 1851. Studied in the Schools of the National Academy, and under William Page, L. E. Wilmarth, and J. R. Brevoort, New York. Now Assistant Director of the California School of Design, San Francisco.
Mount Hood, from White River Canon, Oregon.
($500)

372. **John H. Niemeyer,** New Haven, Conn.
B. Bremen, 1839. Brought to America at an early age. Pupil of *l'Ecole des Beaux Arts*, Yvon and J. L. Gerome, Paris, and for some time in the studios of Jacquesson de la Chevreuse and Cornu. He received two medals from the Imperial School of Design in Paris. From Europe he came to New York and remained there until 1871, when he was appointed Professor of Drawing in the Yale School of Fine Arts, at New Haven.
The Village Cobbler.
($150)

373. **Henry A. Ferguson.** (See No. 353.)
The Jungfrau and Valley of the Aare.
True to nature.—*Louisville Courier-Journal.*
($475)

374. **William L. Sonntag, N. A.,** New York.
B. Western Pennsylvania, 1822. His professional life has been spent in Cincinnati, O., in Italy, and in New York City.
A Mountain Lake, N. H.
A delicious bit of landscape painting.—*Buffalo, N. Y., Courier.*
($300)

375. **Louis C. Tiffany, N. A.** (See No. 259.)
A Study in St. Augustine, Florida.
($400)

376. **Thomas Hicks, N. A.,** New York.
B. Pennsylvania, 1823. Devoted himself to art early in life, studying in the Pennsylvania Academy of Fine Arts, Philadelphia, and in the National Academy of Design, New York. 1845–1849 in Europe, where he studied for a time with Thomas Couture, in Paris. President of the Artists' Fund Society of New York.
In Brittany.
($250)

377. **J. H. Twachtman,** Cincinnati, O.

B. Cincinnati, 1853. Began the study of Art in the Cincinnati School of Design, and was a pupil in Duveneck's Life School and Painting Class in that city in 1874–1875. In the fall of 1875 went to Europe and entered the Bavarian Royal Academy in Munich.

On the River Maas, Holland.

($200)

378. **Clinton Ogilvie, A. N. A.** (See No. 350.)

Near Vichy, France.

($150)

379. **J. B. Botto.** (See No. 72.)

**Early Morning.*

One of Mr. Botto's most pleasing pictures; charming in sentiment and excellent in technical execution.

R. J. MENEFEE, Louisville.

380. **Lyell Carr,** New York.

A Young Jersey. ($150)

It is not unwarrantable to assert that neither Troyon nor Van Marcke has ever painted any thing better than Lyell Carr's "Young Jersey." If the artist has the ability to do, as often as he pleases, what he has done this once so well, his future will admirably take care of itself—and of him. The anatomy of the animal is drawn with a degree of perfection that argues either great knowledge or an exceptionally keen power of observation on the part of the painter, and the hair, painted broadly and simply, is wonderfully realistic in quality. On the bended neck the ridge of soft wooly hair tempts you to smooth it with your hand. There is excellent harmony in the coloring in the whole composition, but the calf, with its head half buried in the bucket, is the picture.—*Louisville Courier-Journal.*

381. **John B. Bristol, N. A.,** New York.

B. Hillsdale, N. Y., 1826. Studied from Nature at an early age. In 1876 he received an award and medal for his single picture exhibited at the Centennial Exposition at Philadelphia.

Mr. Bristol, as a landscape painter, is well known all over the United States, and his pictures are in all of the leading collections. His country home is among the Berkshire Hills, in Massachusetts, and the beautiful scenery of that region no doubt largely influenced him in choosing that branch of art in which he has since become so eminent.—*N. Y. Evening Post.*

Valley of the Saco, North Conway, N. H.

($650)

382. **Albert T. Bricher,** Southampton, L. I.

B. Portsmouth, N. H., 1837. In 1851 he entered a mercantile house in Boston, painting and studying art in leisure hours without instruction. In 1858 began the practice of Art as a profession, and painted in Boston for ten years. In 1868 settled in New York. Summer studio at Southampton, L. I.

Bricher, although among the younger men belonging to the American school of painting, has already assumed a leading position as an artist, not only as a marine painter, but in the delineation of landscapes.—*Art Journal,* 1875.

In my Neighbor's Garden.

($800)

383. **J. R. Brevoort, N. A.** (See No. 293.)

Brevoort's landscapes are broad and thoughtful, with pleasing atmospheric effect.—TUCKERMAN, *Book of the Artists.*

Rondout Creek, N. Y.

($300)

384. **Constant Mayer, A. N. A.** (See No. 74.)

Lawn Tennis.

($500)

385. **William H. Lippincott.** (See No. 107.)

A Corner of a Farmyard, Grez, France.

($275)

386. **J. C. Nicoll.** (See No. 309.)

Harbor View.

($200)

386-a. **Miss Patty Thum,** Louisville.

**A Dark Philosopher.*

($200)

Addenda.

386-b. (In the Vestibule, near No. 15.)

R. B. Wilson. (See No. 112.)

The Christ-Child of the German Legend.

"Turn not away the poor child from thy door.
It may be He who knocks; Thou can'st not tell.
Oh, happy they who share with Him their store!
With whom the blessings of the Christ-Child dwell!"

MISS M. A. BERNLEY, Lexington, Ky.

386-c. (In the West Gallery, near No. 35.)

Carl Lindermann.

The Monastery Cellar. JOSEPH E. TEMPLE, Philadelphia.

Section III.

Tapestries, Sculptures, and Objects of Art.

THE ROTUNDA.

The decoration of the interior of the Art Building, aside from the paintings on the walls of the galleries, is confined entirely to the rotunda. The upper portion of the rotunda is partitioned from the vestibule and the various galleries by crimson 'flies,' upon which are hung the rare old Brussels Tapestries kindly loaned by General Sheridan. In the central portion of the apartment is a raised platform, in the center of which is a tall palm, whose leaves extend outward and droop so as to form a canopy, as it were, over the marble statuary, costly vases, and smaller plants grouped around it. Above the palm is a large cluster of electric lights, in a crimson-tinted lantern, which at night throws a soft, rosy glow over the apartment and the beautiful objects which it contains. In the daytime the light falls through a crimson-colored skylight, and much the same effect is produced. In two of the niches of the rotunda are bronze figures, and in the other two are cabinets, in one of which is a collection of rare china and curious bric-a-brac, and in the other the collection of souvenirs belonging to ex-President Grant.

The consideration of the tapestries comes first in order, and in this connection a short account of the tapestry art and a few words concerning its production may be of interest.

THE TAPESTRIES.

The use of cloths for hangings is of very ancient date. It is referred to in the Old Testament several times, notably in the description, in the book of Esther, of the decorations of the Palace of King Ahasuerus. The weaving of tapestries in Europe does not date earlier than the tenth century, if, indeed, so early as that. We first learn of tapestry woven on looms, as having been produced in Flanders in the twelfth

century; the first and principal place of manufacture being the town of Arras.

Flanders led in the art, and Arras, Valenciennes, Tournay, Oudenarde, Bruges, Lille, and Brussels all became celebrated for their products. Brussels took the lead of Arras before 1500. The manufacture was chiefly of what is called Storied Tapestry, that is, with representations of scenes in history or story. (To which class the tapestries in this collection belong.) The art also spread through Italy, Spain, and into England.

The most eminent painters of Italy, as well as of Flanders and other parts of Europe, were employed to make paintings to be copied in the looms. Raphael, Giulio Romano, and other eminent artists thus contributed to the splendor of this luxurious art.

France had tapestry weavers in the sixteenth century. Henry IV greatly encouraged the art, and established a tapestry manufactory in Paris in 1597, bringing into the country tapestry-workers from Flanders. The Gobelin tapestry takes its name from Jean Gobelin, who, in 1450, erected a dyeing establishment on the banks of the Seine, and whose successors united with the regular business the manufacture of tapestry. By the middle of the seventeenth century the Gobelin tapestry had acquired such a high reputation that Colbert, Minister of Louis XIV and a great patron of industrial enterprise, bought the establishment, and in 1662 turned it over to the Government (which still supports it). Colbert also established a factory at Beauvais in 1669 which became celebrated. It was found, in time, that the manufacture did not yield financial returns commensurate with the expense of carrying it on, but as it was believed to exert a stimulating influence upon national industries of a like nature, and the Government prided itself upon being able to produce fabrics of a kind unrivaled in the rest of the world, the industry was maintained in existence. From a very early period, however, these choice products have not been placed upon the public market, but have been reserved by the Government for the exclusive use of the family of the reigning monarch, for the decoration of the national palaces, or for presentation as gifts to foreign courts, or to ambassadors or other persons of high rank. Only through revolutions, the dissipation of large estates, or the penury into which certain families have fallen, have some of the Gobelin tapestries come into the reach of appreciative collectors of the present time.

When the Gobelin manufactory was purchased, the artist Lebrun was placed at its head; the ablest workmen were employed, and the work produced soon rivaled and finally surpassed that of any other factory of the kind. Many of the paintings of the most noted artists of the time were copied there.

Aubusson received the art from Flanders at an early date, and when tapestry hangings ceased to be in sufficient demand, carpets were made here—the first carpets manufactured in Europe.

It is scarcely possible in a brief sketch to describe the process of tapestry making, though a general idea may perhaps be given.

The larger tapestries are made on upright looms, which resemble the loom in ordinary use. The workman sits before it, with the picture

to be copied behind him, and an immense selection of wools of almost every conceivable color and shade within his reach. In the Gobelins, at present, nearly fifteen thousand variations of color are in use. The small part of the design upon which the workman is actually engaged is drawn in chalk upon the stretched threads. The warp unwinds from a cylinder at the top, and the finished tapestry is wound on a cylinder at the bottom. Each thread of the warp has attached to it a ring or loop, so that the workman can draw toward him as few or as many threads as he needs for the insertion of his woolen thread. He may draw but three or four for a mere dot of color, or he may draw half of the entire warp. Looking at the picture he is copying, he selects the shade of wool desired, draws forward the warp threads, knots the end of his wool on one and passes the shuttle with his hand. He pushes the woof thread down to its place with the pointed end of his shuttle, inserts the next woof of the thread, and so proceeds, pressing down the threads with a comb. Working from the back of his tapestry, he must walk around to see his growing picture. Mistakes can not be corrected, so he makes none. The work requires the utmost patience, a practised eye, and great technical skill. It is necessarily very slow, an area of six square inches being a fair day's work for each workman. Years are sometimes required for the completion of the larger designs, which are valued at from ten thousand dollars upward.

What is called a "hanging" is a series of tapestries illustrating a single story. The four tapestries belonging to GENERAL SHERIDAN were originally part of a hanging of eleven pieces illustrating events in the LIFE OF ALEXANDER THE GREAT. They were made at Brussels in the seventeenth century, in the factory of JAN LEYNIERS, as the inscription and mark on the border of one of them inform us. They are copied from designs by the artist Lebrun, whose efforts made the Gobelin establishment so famous. Of the other seven pieces belonging to this set, five are now in Paris, and two belong to Mr. Luther Kountze, of New York.

The subjects of the tapestries are given in Latin inscriptions worked upon them, of which the following are translations:

387—**I**—(*Over the end of the Vestibule.*)

ALEXANDER, COVERED WITH DUST AND SWEAT, BATHING IN THE RIVER CYDNUS, IS TAKEN OUT IN A STATE RESEMBLING DEATH.

387—**II**—(*Over the end of the East Gallery.*)

ALEXANDER EXHORTS HIS MEN TO COMBAT, AND ARRANGES THE LINE OF BATTLE.

387—**III**—(*Over the end of the West Gallery.*)

ON ACCOUNT OF HIS VICTORIES IN MANY COUNTRIES, ARMS ARE PRESENTED TO ALEXANDER, AND BY HIS OWN PEOPLE HE IS WORSHIPPED AS A GOD.

387—**IV**—(*Over the end of the North Gallery.*)

ALEXANDER SLAYS A HUGE LION WITH A SINGLE THRUST.

On the square projections above the niches are hung water-color paintings as follows, beginning at the south-west corner:

388. **C. H. Chapman**, New York.
Landscape.
F. D. CARLEY, Louisville.

389. **Miss Louise McLaughlin**, Cincinnati.
A Study.
THE ARTIST. ($25)

390. **William Sartain.** (See No. 341.)
A Canal in Venice.
AMERICAN ART UNION. ($125)

391. **W. Kenzit.**
By the Seaside. F. D. CARLEY, Louisville.

392. **W. H. Hollins.**
Landscape. F. D. CARLEY, Louisville.

393. **C. H. Chapman**, New York.
Landscape.
F. D. CARLEY, Louisville.

394. **H. Hall.**
Winter.
F. D. CARLEY, Louisville.

395. **H. Hall.**
Pond Lilies.
F. D. CARLEY, Louisville.

395-a. **Adelheid Deitrich.**
Wild Flowers.
(Resting against back of Dower Chest in the Rotunda.)
HOWARD & CO., New York. ($2,000)

STATUARY.

396. *Hebe.* (Bronze.)
THOMAS G. GAYLORD, Louisville.

397. **Z. Rimbez.**
Bust of an Egyptian Girl. (Bronze.)
F. D. CARLEY, Louisville.

398. **Alessandro Gavazza,** Modena.

Hagar and Ishmael. (Marble Group.)

SYPHER & Co., New York. ($5,000)

399. **Joel T. Hart.**

B. Clark County, Ky, 1810. After a slight common-school education, was apprenticed to a stone-cutter in Lexington, Ky., where he began to model busts in clay. In 1849 he went to Florence, where, for the Ladies' Clay Association, he executed a statue of Henry Clay, which is now in Richmond, Va. Afterward he modeled the colossal bronze statue of Clay now in New Orleans, and also the beautiful marble statue of Clay in the Louisville Court-House. He made busts and statues of many other eminent men. Among his ideal works are "Charity," "Woman Triumphant," "Penserosa," etc. Hart had an intensely poetic nature, which showed itself not only in his art works, but sometimes in literary form. Lived in Florence thirty years. D. 1877.

Concerning the "Woman Triumphant," the art critic of the London *Athenæum* characterized it as "the finest study of the nude female form in existence—ancient or modern."

The Morning Glory. (Marble.)

MRS. HENRY C. PINDELL, Louisville. ($500)

400. **Hiram Powers.**

B. In Vermont, 1805. When a boy, was taken to Cincinnati, O., where he learned the art of modeling and acquired a local reputation for his busts of Webster, Clay, Calhoun, Jackson, *et al.* After a short residence in Washington, D. C., he went to Florence, where he spent the remainder of his life. D. 1873. His fame chiefly rests on his marble statute of "The Greek Slave," of which he made six or eight copies which are in this country.

Bust of Washington. (Marble.)

SYPHER & Co., New York. ($750)

401. **Sara Bernhardt.** (See No. 206.)

Primavera. (Marble.)

MR. CRAWFORD, Chicago.

402. **Randolph Rogers,** Rome.

B. New York, 1825. Brought up to mercantile pursuits, but turned his attention to art, and went to Rome to study, where he finally settled and where his studio is at present. His statue of Lincoln is in Philadelphia; his Seward is in Madison Square,

New York. Mr. Rogers designed the bronze doors of the Capitol at Washington.

Nydia, the Blind Girl. (Marble.)

From Bulwer's "Last days of Pompeii."

SYPHER & Co., New York. ($1,250)

403. **C. B. Ives,** Rome.

B. Connecticut, but for many years a resident of Rome. Among his ideal works are statues of Rebecca, Sans Souci, Pandora, etc.

Venus and Cupid. (Marble.)

SYPHER & Co., New York. ($3,500)

404. **R. H. Park,** Florence.

Another American sculptor who has studied, and now lives, abroad.

Venus Triumphant. (Marble group.)

SYPHER & Co., New York. ($3,500)

405. **B. Francisco.**

The Maiden's Prayer. (Marble.)

W. P. HAWKINS, New York. ($1,000)

406. **G. H. Saul,** Florence.

Pupil of Joel T. Hart.

Bust of Joel T. Hart. (Marble.)

MRS. HENRY C. PINDELL, Louisville. (For sale)

407. **E. Aizelin.**

Pandora. (Bronze figure, seated.)

GEORGE C. BUCHANAN, Louisville.

VASES.

408 and 409. Pair of very fine, large **Japanese Bronze Vases,** with figures of birds, fishes, etc., in high relief, and handles representing branches with vines, birds, and flowers.

SYPHER & Co., New York. ($1,200 each)

409-a and 409-b. Pair of **Royal Sevres Vases,** with painted panels very finely executed.

DAVIS COLLAMORE & Co., New York. ($700 the pair)

410. **Large Majolica Vase or Flower-pot** of antique form. Royal blue. (French.)

DAVIS COLLAMORE & Co., New York. ($85)

411. **Silver Vase,** made by GARRARD, of London, representing the *Chase of the Buffalo.* (Weight nearly fifty pounds. Sterling silver)
HON. HENRY HILTON, New York.

411-a and 420. **Pair of Majolica Pedestals,** with dolphin ornamentation.
DAVIS COLLAMORE & CO., New York. ($60 each)

412 and 424. Pair of **Antique Egg-shaped Sevres Vases** (the Paton paste), formerly in the collection of Prince Demidoff. Bought at the San Donato sale.
JAMES R. KEENE, New York.

413. **Faience Vase,** by MARTIMES, painter of hunting scenes to Napoleon III, and also to the King of Holland.
DAVIS COLLAMORE & CO., New York. ($300)

414. **Large Vase or Jardinier.**
DAVIS COLLAMORE & CO., New York. ($100)

415. **Large Sevres Vase,** painted by LE BARRE, with panels on opposite faces, representing *Spring* and *Autumn.* Mounting of fine ormolu (bronze-gilt).
SYPHER & CO., New York. ($3,200)

416. **Pedestal of Mexican Onyx,** richly mounted.
SYPHER & CO., New York. ($350)

417. **Sevres Vase,** in Royal blue, mottled.
DAVIS COLLAMORE & CO., New York. ($500 a pair)

418. **Rockwood Pottery Vase,** made by MRS. NICHOLS, Cincinnati.
DAVIS COLLAMORE & CO., New York. ($100)

419. **Sevres Vase.** Lady Jane Grey. Painted by C. Leber. Very fine.
HOWARD & CO., New York. ($1,500)

420. **Majolica Pedestal.** (See No. 411–a.)

421. **Large Vase** or **Jardinier,** painted by GUILLAUME.
DAVIS COLLAMORE & CO., New York. ($100)

422. **Faience Vase,** by JOHN BENNETT, of New York. (The finest specimen yet made by Mr. Bennett, late of Doulton & Co., of London, the original makers of this ware.)
DAVIS COLLAMORE & CO., New York. ($200)

423. **Large Ewer Vase,** from the VALLORY Pottery.
DAVIS COLLAMORE & CO., New York. ($35)

424. **Antique Sevres Vase.** (See No. 412.)

425. **French Faience Vase** in egg-form, turquoise color, with flowers. In wood stand.
DAVIS COLLAMORE & Co., New York. ($125)

426. **French Faience Vase.** Figure of a lady in rich costume. New style of decoration. Very fine.
DAVIS COLLAMORE & Co., New York. ($750 a pair)

427. **Sevres Vase,** in Royal blue and richly enameled gold, with panels, after Boucher, painted by Schilt.
DAVIS COLLAMORE & Co., New York. ($600 a pair)

428. **Faience Vase,** by JOHN BENNETT, of New York.
DAVIS COLLAMORE & Co., New York. ($150)

429. **Fine Vase,** made at the Ginori Factory, Florence.
DAVIS COLLAMORE & Co., New York. ($150)

430. **Old Holland Vase,** made by VON FISCHER, very fine in color. (This vase has and can have no duplicate.)
DAVIS COLLAMORE & Co., New York. ($300)

FURNITURE.

431. **Venetian Bridal Trousseau Chest.** Sixteenth Century. Made of carved wood, heavily gilded, with figures in relief and golden angels in high relief at the corners. In the panels, on the front of the Chest, are Scriptural paintings; on one end is the Lion of St. Mark.
SYPHER & Co., New York. ($550)

432. **Swan's Neck Arm-Chair,** of fine old mahogany, covered with embossed and illuminated leather, metalized.
CHARLES R. YANDELL & Co., New York. ($85)

433. **Falcon Arm-Chair,** in Cordova leather. A perfect *fac-simile* of Sixteenth Century style.
CHARLES R. YANDELL & Co., New York. ($75)

434. **Antique Mahogany Side Chair.** Square back, in illuminated leather, blue and gold.
CHARLES R. YANDELL & Co., New York. ($50)

435. **Old Mahogany Corner Chair.** Upholstered with illuminated leather. Golden effect.
CHARLES R. YANDELL & Co., New York. ($50)

436. **Dolphin Mahogany Arm-Chair.** Reproduced in Spanish illuminated leather, variegated colors, grape-vine pattern.
CHARLES R. YANDELL & Co., New York. ($150)

437 and 440. Pair of **Chippendale Arm-Chairs.**
SYPHER & Co., New York. ($55 each)

438 and 439. Pair of **Spanish Single Chairs.**
SYPHER & Co., New York. ($32)

440. (See No. 437.)

441. **Drawing-Room Chair.** English style, with tapestry seat:
CHARLES R. YANDELL & Co., New York. ($40)

442. **Dining Chair,** mahogany arm, reddish-brown Cordova leather.
CHARLES R. YANDELL & Co., New York. ($45)

443. **Drawing-Room Chair,** mahogany arm. Upholstered in black tapestry.
CHARLES R. YANDELL & Co., New York. ($125)

444. **Cordova Leather Chair,** in Cupid design, oak-twisted, solid relief. French renaissance.
CHARLES R. YANDELL & Co., New York. ($53)

445. **Queen Anne Dining-Room Chair,** in embossed and illuminated leather, green-bronze effect.
CHARLES R. YANDELL & Co., New York. ($55)

446. **Drawing-Room Chair,** in mahogany; spindle; illuminated leather.
CHARLES R. YANDELL & Co., New York. ($40)

447. **Spanish Arm-Chair,** in antique leather; high back.
SYPHER & Co., New York. ($60)

448. **Rosewood Corner-Chair.** Cushion and seat upholstered in terra cotta plush, and top cushion in brocade velvet.
CHARLES R. YANDELL & Co., New York. ($55)

449. **Mahogany Chair,** in Lyre-back design; upholstered with carnation tapestry.
CHARLES R. YANDELL & Co., New York. ($70)

450. **Spanish Side Chair,** in antique leather; with high back.
SYPHER & Co., New York. ($50)

451. **Fine Old Dutch Clock** (in center of Rotunda), with calendar, chimes, etc.; carved gilded figures on the top.
SYPHER & Co., New York. ($550)

452. **Screen of Old Flemish Leather.** Decorated; hand-tooled; in rich coloring.
CHARLES R. YANDELL & Co., New York. ($300)

453. **Antique Leather Screen.** Panels of the upper three sections in old hand-tooled Holland daisy leather. Teniers designs.
CHARLES R. YANDELL & Co., New York. ($350)

454. **Antique Leather Wall-Hanging.** Spanish school. Painted and hand-embossed in the time of Charles I, of England. Taken from a dining-hall in an old English castle. The figures represent the *Queen of Sheba before Solomon.* (One of a set of four panels, the others classical designs.)
CHARLES R. YANDELL & Co., New York. ($3,000 each)

On the large pillars supporting the arches at the entrance of the rotunda from the vestibule are hung some rare specimens of

ANCIENT ARMS AND ARMOR

BELONGING TO CRITTENDEN T. COLLINGS, LOUISVILLE, KY.

455. The trophy on the right-hand (western) pillar contains

a.—**An Albanian Yataghan.** (An example of which is found in the picture by Gerome, No. 145.)

b.—**Kabyle Sword.**

c.—**Old German Clasp-knife** of the Sixteenth Century, such as were used in royal boar hunts.

d.—**Swiss Schlager,** with the Coat of Arms of Lucerne (found at the battle of Sempach).

e, f.—**Two Turkish Daggers** and, a

g.—**Wave Bladed Moorish Dagger.**

Over the trophy is a

456. **German Martel de fer,** of the Sixteenth Century, and a

457. **Shield** belonging to a suit of ribbed steel armor of Austrian workmanship, dated 1555.

458. **The Casque,** belonging to the same suit, hangs over the trophy hung on the other pillar, and the gauntlets of the same are hung upon the centers of the trophy shields.

459. Trophy on the left-hand (eastern) pillar, containing

a.—**A Superb Rapier,** made by **Heinrich Coll,** of Solingen, in 1690. (Name and date on the blade.) Basket-hilt. One of the finest existing examples of the work of one of the best makers.

b.—**Turkish Scimeter,** with Damascus mark and a verse from the Koran engraved on the blade.

c.—**Japanese Sword of State.** The species of weapon with which criminals are beheaded. The handle is made of shark-skin, corded with silk, and is long enough to be held with both hands in striking.

d.—**A Crusader's Sword** of the fourteenth century. An excellent specimen; very rare.

e.—**Malay Creese,** with exquisitely carved ivory handle.

f.—**Indian Sacrificial Knife.**

g.—**Soudan Knife,** with sheath covered with shells.

460. Over the trophy is a Turkish battle-axe beautifully damascened in silver.

CHINA AND BRIC-A-BRAC.

461. The Cabinet on the west side contains **valuable China and Bric-a-brac.** The top shelf contains the following contributions from MRS. R. R. BOLLING, of Louisville:

a.—**Minton; Queen Victoria Plate,** with monogram V. R. crowned.

b.—**Minton Plate;** blue border with white arabesques, nude child exquisitely painted in center.

c.—**Minton Plate** (to match foregoing), with nude child seated in branch of a tree.

d.—**Florentine Plate,** with open-work border, from the Ginori factory.

e.—**Sevres Cup and Saucer;** time of Louis Philippe.

f.—**Florentine Cup and Saucer;** Ginori factory.

The following belong to MR. JOHN E. GREEN, Louisville:

g.—**Sevres Plate of Napoleon III,** with "N" crowned.

h.—**Minton Plate;** imitation of the *gros bleu,* with rich gold border, and rosette in center.

i.—**Minton Plate**; like the foregoing, but with white center.

j.—**Minton Plate**; white, with blue and gold border.

k.—**Minton Plate**; white, with red and gold border.

Belonging to MRS. HARRY GILMORE is an

l.—**Antique Bohemian Claret-Jug**, with silver cover.

In the center of the shelf, loaned by the HON. HENRY HILTON, of New York, is a

m.—**Gold Snuff-Box**, presented by the Emperor Maximilian to a distinguished Mexican while the Emperor was in Mexico.

The second shelf contains articles loaned by Mr. C. T. COLLINGS, of Louisville, as follows:

a.—**Rose-water Dish and Ewer.** Dresden, 1775. Bought from the Shandon Collection, Edinborough.

b.—**Beer-Mug; Dresden**; *gros-bleu*, with a miniature scene of cavalry. (Painted, 1775.)

c.—**Tea-Pot; Worcester, Binns**, 1795.

d.—**Tea-Cup and Saucer, Dresden**; curious open-work inclosure to hold the cup in the saucer. Marcolini period.

e.—**Engraved Dutch Betrothal Glass**, with figures of a man and woman exchanging a burning heart. The words *De Inglinatie* above. (Antique.)

f.—**Plate: Vienna** (in the center of the shelf). One of the finest known examples of Vienna. The exquisite painting represents the *Three Graces triumphing over Cupid.*

g.—**Sevres Cup and Saucer** (blue with gold "N" crowned), belonging to a special set made for THE FIRST NAPOLEON before he set out against the Allies. This cup and saucer were taken from Napeleon's effects by a corporal in Blucher's forces at the village La Belle Alliance, on the retreat from Waterloo. Undoubtedly genuine. Factory mark on this piece used only for this set.

h.—**Tea-Pot; Josiah Spode**, 1793. This tea-pot and the Worcester tea-pot, by Binns, are excellent examples of the best manufacture of this period.

i.—**Cup and Saucer; Vienna.** With painting representing *The Death of Brünhilde.*

j.—**Beer-mug and Cover; Vienna.** Curious attempt of the Vienna factory to emulate the work of the Capo da Monti factory, toward the end of the eighteenth century, when both factories were at their best.

k.—**Milanese Poignard,** with curious bronze handle.

l.—**Venetian Stiletto** (ladies' weapon), with richly-jeweled hilt and jeweled velvet sheath.

Belonging to MRS. HARRY GILMORE, of Louisville, on the same same shelf, are

m.—**A Venetian Glass** of 1692 (dated), with the arms of a distinguished Italian family.

n.—**Beer-Mug, by Mathias Liederer,** dated 1669, with central band representing a bear hunt in low relief—a mug rivaling the best examples of the celebrated Apostle mugs.

o.—**Cannette, Gres de Flandre;** very fine and very rare. Period, about 1650.

Belonging to MR. JOHN E. GREEN, of Louisville, on this shelf, are

p, q.—**Two large Italian Daggers,** with carved ivory handles of the renaissance period.

In the bottom of the cabinet are two very fine genuine **Pompeian Vases** belonging to MRS. HARRY GILMORE; a large **Japanese Vase,** with the imperial four-footed dragon climbing around it, the property of GEN. U. S. GRANT; and a **Japanese Bronze Tobacco-Box** of curious design, from the collection of MR. JOHN E. GREEN. The richly embroidered satin hanging in the back of the cabinet belongs to CHARLES R. YANDELL & CO., of New York, and is for sale ($1,500).

On the top of the cabinet is a gold bronze statuette with a bronze bust of Henry Clay on the left and a bronze figure of the first Napoleon on horseback on the right. These belong to MR. JOHN E. GREEN, of Louisville.

THE GRANT TREASURES.

462. The cabinet on the east side contains on the top shelf the souvenirs presented to EX-PRESIDENT ULYSSES S. GRANT, while on his memorable tour around the world.

a.—**The Large Gold Casket,** in the case, in the center, was given to General Grant by the Common Council of the CITY OF LONDON, with a decree granting him the honorary freedom of the city, contained within it. It is most exquisite and appropriate in design, and will repay careful study. The decree itself, beautifully illuminated upon parchment, with the seal of the city and that of the Lord Mayor upon it, is placed in the front of the cabinet, where it can be read easily.

At the right of the London casket is

b.—**A Gold Casket,** which was presented with a decree of the TOWN COUNCIL OF AYR, constituting General Grant a "Burgess of the Burgh of Ayr."

In front of this is

c.—**A Box "made of Mulberry Wood from Shakespeare's Tree,** at New Place, Stratford on Avon," as the inscription carved upon the top of the cover informs us. This was presented to General Grant when he visited the place made famous by Shakespeare's genius.

d.—**A Silver Casket,** with an elaborate and beautiful cover, contains the honorary freedom of the City of Edinburgh.

e —**A Gold Casket,** on the left-hand side, was given with a decree which made General Grant "a Burgess and Guild brother of the City of Glasgow."

Each of these caskets is of exceedingly elaborate design and is of great intrinsic value. Such presents, in a material way, testify the foreign appreciation of "the first citizen of the Republic."

The superb **satin embroidered hanging** in the back of the cabinet and the **large ivory tusks** in the bottom also belong to General Grant. Presented by the Emperor of China. The smaller embroidered tapestry in the bottom is the property of CHARLES R. YANDELL & CO., New York, and is for sale.

The second shelf contains a choice collection of plates belonging to JAMES R. KEENE, New York.

In the center of the shelf is a

a.—**Plate of Fine Old Vienna,** purchased from Prince Demidoff's sale at the San Donato Palace. It is exceedingly rare and is valued at $1,500. The painting is a reproduction of *The Rape of Proserpine* by RUBENS, and is one of the finest works on porcelain known.

b.—The plate at the extreme left is another superb piece of **Old Vienna.** The painting upon it represents *Guttenburg showing the burghers of Mayence the first printed book.*

c.—The plate at the extreme right is also an example of **Old Vienna.** The painting illustrates the story of *Quintus Mucius Scœvola.*

d.—Next to this is an **Old Vienna Plate** upon which is painted a representation of *Cupid rescuing Psyche from Death.*

e.—The plate with the open-work border is an example of **Dresden.** With this exception, all of the eight plates in the front row are of fine old Vienna.

The plates in the second row are of **Minton** and **Sevres,** and are modern. There is a fine plate of *Louis Philippe* and another of *Napoleon III* from the latter factory; and there is a very beautiful Minton plate decorated with an olive design, and another with a blackberry design. Two Minton plates, with open-work borders, are also very handsome.

In the center of the shelf (back) is a piece of rare old Satsuma, a figure seated upon a tiger.—Chinese mythical subject.

On the the top of this cabinet is a **Bronze Figure** of a *Harlequin,* owned by ROBERT P. HUNTINGTON, of Rhinebeck, N. Y.

Addenda.

463. (In the Rotunda, on the Pedestal of the bronze Hebe.)
Carlo Dolci.
B. Florence, 1616. D. 1686. School of Matteo Rosselli. His best works were Madonnas and penitent Saints, which he painted with great delicacy and grace. There is considerable difference in the quality of his works, but they are all valuable. He especially excelled in the painting of hands.
Ecce Homo! R. J. MENEFEE, Louisville.

464. (In end of North Gallery, over the pictures.)
Halberd of the Seventeenth Century. An excellent specimen.
DOUGLASS SHERLEY, Louisville.

465. **Glave** of the Fifteenth Century. Very fine and rare.
DOUGLASS SHERLEY, Louisville.

466. **Matthew H. Jouett.** (See No. 181.)
Miniature of Mrs. Allen.
Painted with a brush hastily made from duck feathers, about 1811, when Mr. Jouett was a law student. (In locket, framed.)
R. J. MENEFEE, Louisville.

467. **Nina Gordon Batchelor.** (See 242.)
Neapolitan Girl. EDWARD BULL, Louisville.

468. **General S. W. Price,** Louisville.
B. Kentucky. Painted in Lexington and Louisville, portraits of many prominent men, and a number of *genre* pictures. Is still living in Louisville, but is now blind from a wound received in battle.
Not Worth Mending. THE ARTIST.

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PICTVRES——

——ſome charm when nigh,
Others at diſtance more delight the eye;
That loves the ſhade, this tempts a
ſtronger light,
And challenges the Critic's piercing
ſight.
That gives us pleaſure for a ſingle view,
And this, ten times repeated, ſtill is
new.

HORACE.—*Ars Poetica.*