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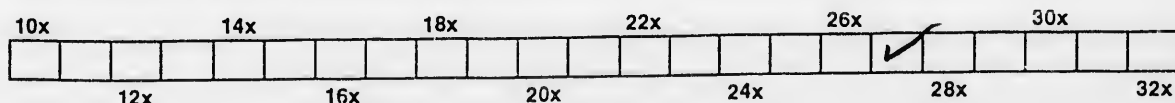
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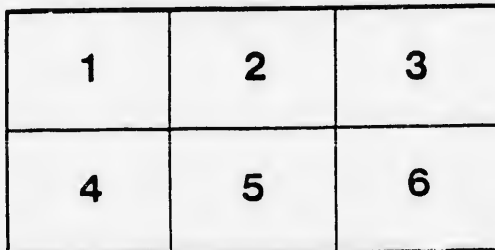
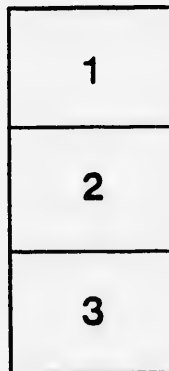
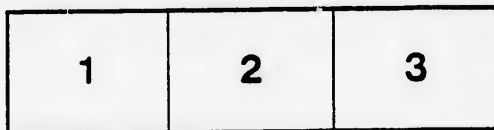
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J. H. Magill
Director

CATALOGUE

OF THE

EXCEPTIONAL & HIGHLY IMPORTANT SALE

OF

MR. W. F. KAY'S COLLECTION

OF

Paintings and Statuary.

Montreal, 30th March, 1889.



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K39

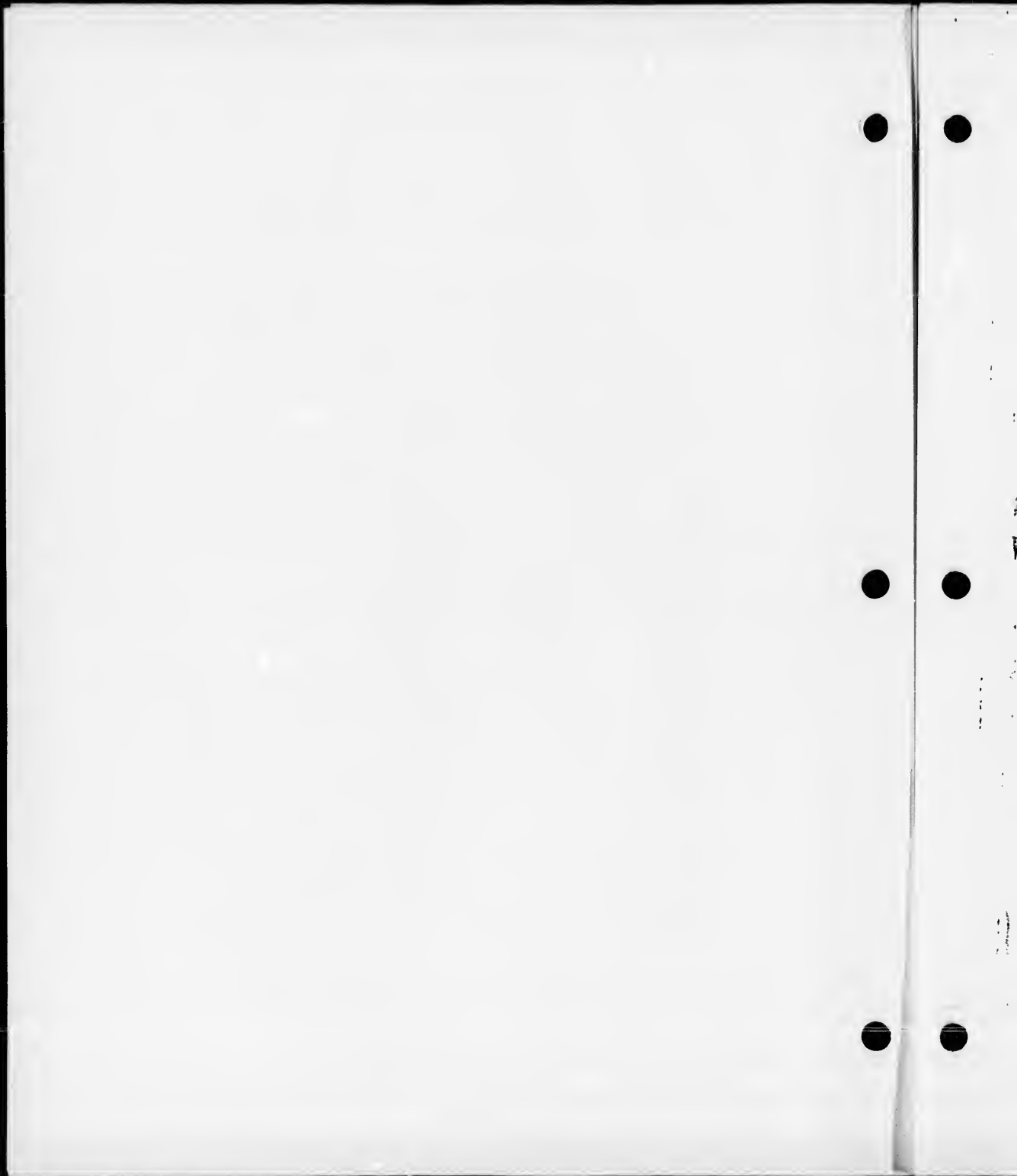
1889

ONCA93-PI0

ARTISTS' NAMES.

The following names are represented in this Catalogue:

Pettie, John,—R.A.	Hicken, G.
Leader, W. B.,—A.R.A.	Devieux.
Syer, John,—R.I.	Vogt, Adolph
Moore, H.,—A.R.A.	Poingdestre, C. H.
Aikman, G.,—R.S.A.	Kreighoff, C.
Beavis, R.,—A.R.W.S.	de Cauvier, Emile.
Hunt, A. W.,—R.W.S.	Vertucie, A.
Penley, Aaron.	Fowler, D.
Mole, J. H., <i>Vice-President</i> R.I.	Babcock, W. P.
Johnson, Cyrus E.,—R.I.	Walter, G.
Chalmers, J.	Rimmer, Alfred.
Haghe, Louis, <i>President</i> R.I.	Domicier, M
Shalders, Geo.	Herpler, Carl.
Rowbotham, J. L.,—R.I.	Van-Severdonck.
Shayer, W.	Lampathie.
Davidson, T.	Williams, C.
Woodward.	Robbe.
Frere, T. H.	Kaltenmoser.
Millet, J. B.	Zimmerman, R. S.
Hough, W.	Vernallan
de Laubinier, G. M.	Sandham, G.,—R.C.A.
Barber.	Edson, A.,—R.C.A.
Whitaker, J. W.	Way, C. J.,—R.C.A.
Dodgson, Geo.	Jacobi, O. R.,—R.C.A.
Grant, D. E.	Bellows, A. F.



CATALOGUE
OF
Pictures and Statuary

TO BE

SOLD BY AUCTION,

AT THE ART ASSOCIATION ROOMS,

Corner Phillips Square and St. Catherine Street,

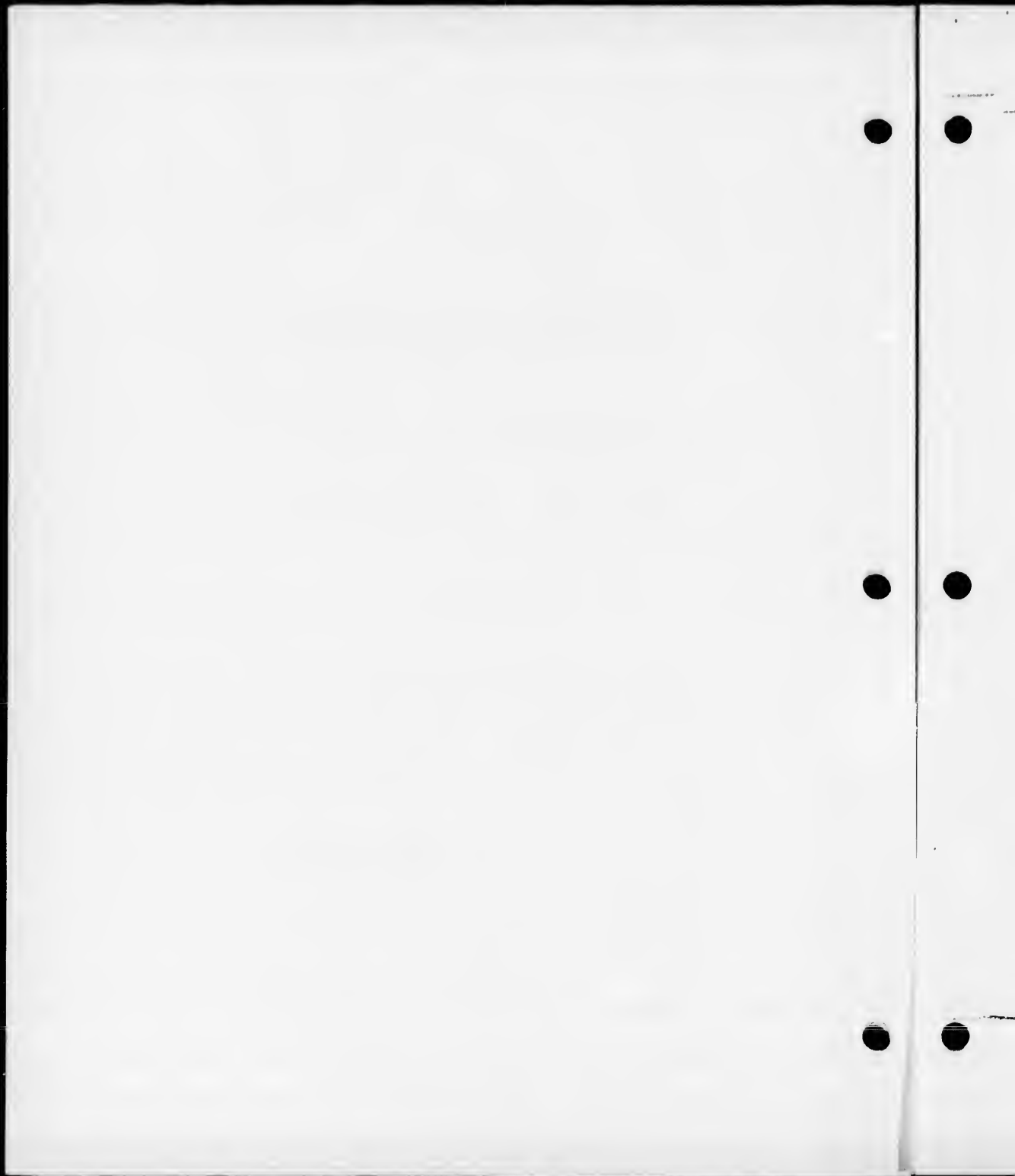
MONTREAL,

ON THE

Afternoon and Evening, 30th March, 1889,

Under the Management of W. SCOTT & SONS,

W. H. ARNTON, Auctioneer.



REMARKS.

In presenting this Catalogue to the Public, the managers desire to say that these Pictures were purchased mostly by Mr. Kay himself during his extended travels in Europe, and *direct* from the Artists. The most careful examination and study is courted, and it is hoped that the majority, if not the whole collection, will be saved to Canada.

It has often been suggested that, as these Paintings and Statuary are by men of such celebrity in Europe, it would be the most advantageous to send them there for disposal; but Mr. Kay had faith to believe that the time would come when there would be wealth and taste enough in Canada to appreciate and buy them. As to whether such a desirable period has arrived, it remains for the result of this Sale to say.

W. SCOTT & SON.



NOTICE.

Owing to the exceptionally high character of these Pictures, and the interest MR. KAY has always taken in the cause of Art in Montreal, the Council of the Art Association has consented to allow the use of the Gallery for the Exhibition and Sale of this important Collection.

MR. JOHN MACGILLYCUDDY, the Secretary of the Art Association, will attend the Sale and will execute any commissions entrusted to him.

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ERRATA.

OIL PAINTINGS.

No. 4 should read **VENNEMANN** Brussels.

" 9 " **VERMEULEN.**

" 16 " **WILLIAMS.**

" 21½ omitted—**BELLOWS.**

The Last Load. *1907*

" 25 should read **KALTENMOSER.**

" 41 " **VERTUNNI.**

" 43 " **LAMPUTTER.**

\$150 " 53 omitted— **CHAMBERS, J.**

Herring Nets, Lock Finnan. *1857*

A brilliant bit of painting; masterly sky effect.

" 54 omitted— **WEBB, J.**

Off Dover. *60*

WATER COLOURS.

No. 29 should read Nurnberg.

" 30 " Calabrian.

" 31 " Gatherers.

MARBLE SCULPTURE.

No. 3 should read **TENERANI.**

Genius of the Chase.

" 4 " Amore Insidioso.

" 6 " **RAUCH** Berlin.

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Art Association,

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Catalogue.

OIL PAINTINGS.

DEVIEUX.....

1 Scene on the Desert.

\$ 20.00

SANDHAM, HENRY Montreal.

Mr. Sandham is a native of Montreal who first studied art in the Notman Studios, under the able tutorship of J. A. Fraser. He soon manifested great talent for drawing and colour, and being very industrious and ambitious, caused him to make rapid strides in his profession. He soon developed a penchant for Marine subjects which is well illustrated in the picture before us; a bold clever draughtsman, strong and fearless colourist, he soon made his mark, and procured for himself a proud position both here and in the adjoining States where he now resides, and where his great abilities are well appreciated: he is always full of commissions and commands high prices.

2 Sketch, Cow in Pasture.

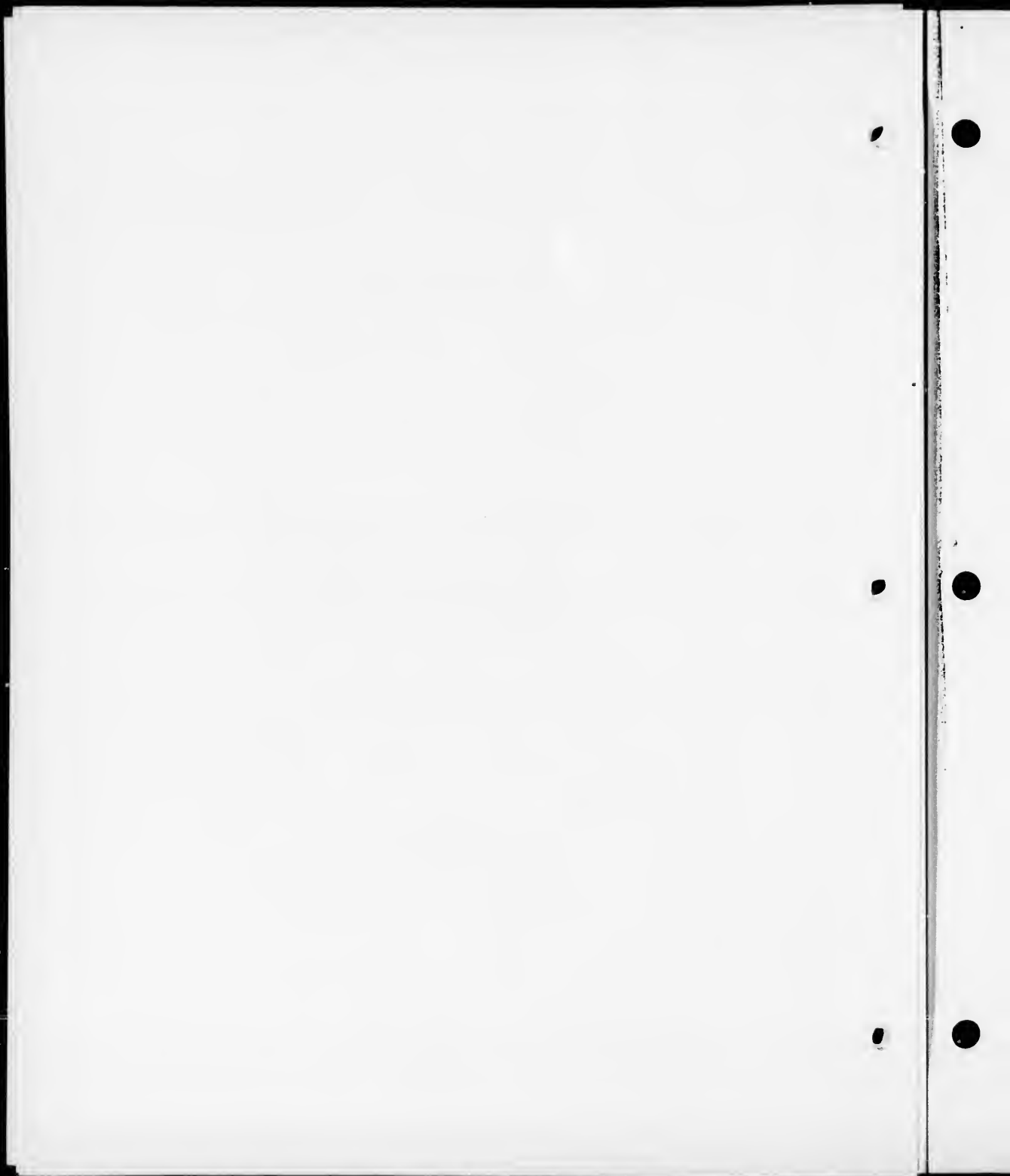
3 Ships in Montreal Harbour.

VENNERMAN Munich.

4 The Comic Song.

An interior of a pot house in which two peasants of leisure are beguiling away their time in drinking and singing songs.

\$ 25.00



5 An Amusing Story.

These two pictures are painted with care and skill, and fine finish.

THORS.....
 ..6. An English Farm Yard.

7 Companion.

Beautifully rendered bits of English farm yard scenery.

8 Unknown.

A very good copy of Raphael's favorite "Fornarina."

VERNALLAN..... Munich.

9 A blind Mendicant.

A Night Scene.

An old man and his daughter sitting before a rude bench on which is displayed in a basket, lit up by a candle in a paper globe, a few cheap commodities; a beautiful softest light effect against the dark surroundings.

FRERE, S. H.....

10 Sunset in Palestine.

A truthful bit of burning sun painting.

VANSEVERDONCK.....Munich.

A popular painter of poultry, noted for his faithful rendering of barn-yard fowl.

11 Sheep in Pasture. H. H. C. H. A.

12 Poultry.

13 Companion.

GIRARD, F..... Berlin.

Exhibition at the Paris Salon. Medals 1863 and 1874.

14 Breakfast Time. H. H. C. H. A.

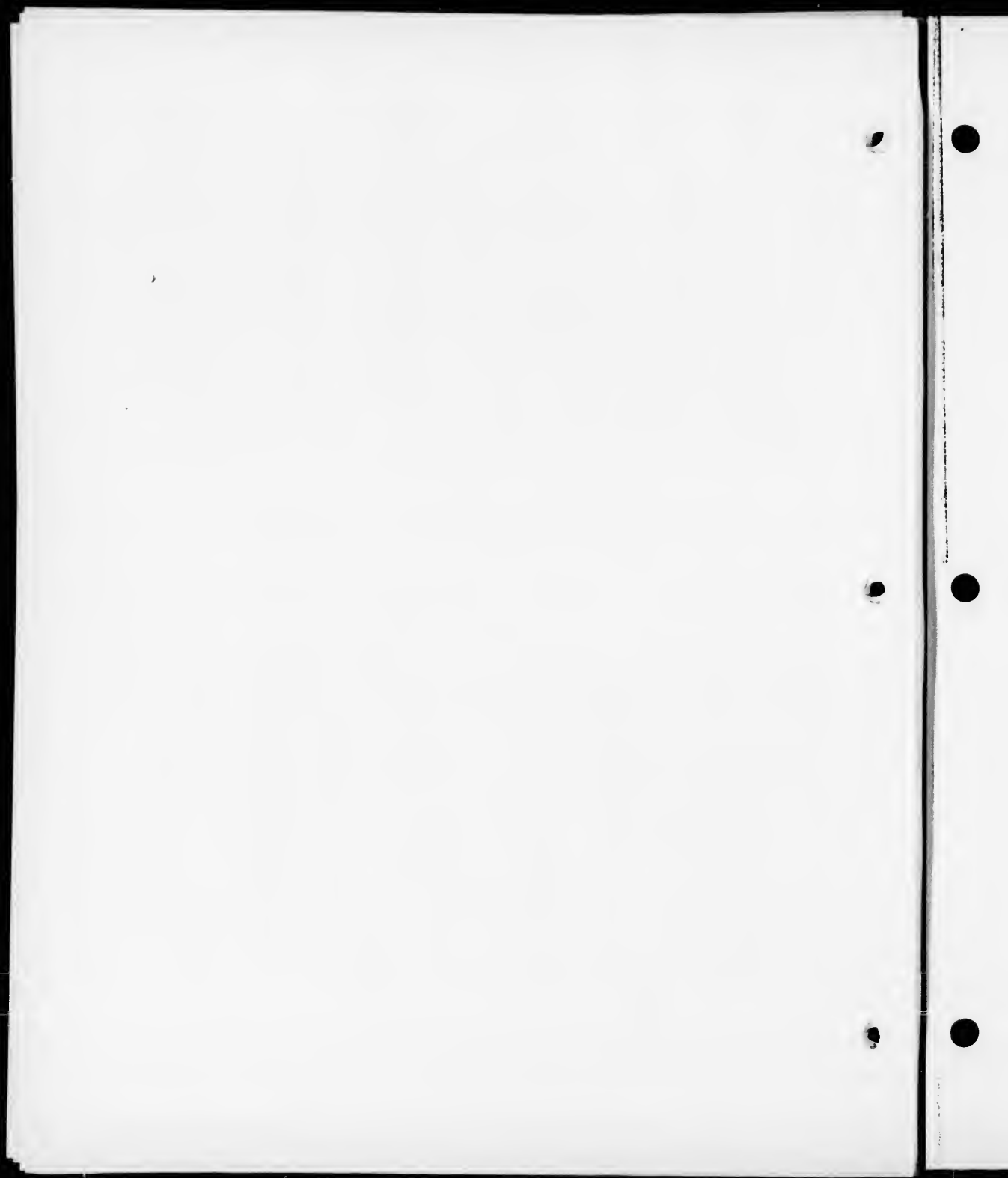
A homely interior depicting a quaint old table, at which is sitting a chubby little boy, anxiously waiting for the ring of milk which his elder sister is just pouring out for his breakfast. The figures and scanty surroundings are most cleverly painted, perfect drawing, and excellent colour, a picture that should excite competition.

ZIMMERMAN, R. S.....Munich.

A popular artist of the Munich School, noted for his good drawing and rich interiors.

15 At the Window.

A well swept, well kept interior; at the window of which sits a comely dame, who has finished up her kitchen work and made her toilet with extra care; evidently with the view of what is just taking place, as outside is the chubby-dimpled schoolboy of the young man, tapping at the window, which the maid contemptuously pretends not to hear, but displays a decidedly pleased expression; the story is as well told as the master's brush can tell it, good in drawing and colour.



BELLOWS, A. F.

Deceased.

This well known American Artist was the son of Dr. Bellows of Boston, he early gave himself to the study of Art as a profession, and in later years became one of America's most eminent artists. He came to Canada at the breaking out of the late American war, fearing that all chances for the disposal of works of Art would be crushed out by the stern realities of war. He remained in Montreal for two years, and during that time painted some of his finest pictures, and so highly were his great talents appreciated that he was kept fully occupied by commissions, scarcely ever having a picture for sale: the pictures in this collection give evidence of fine artistic feeling and happy selection of subjects.

20 A Shady Nook.

4/18/22

In this picture we have what is generally regarded his happiest view, "Still water." A silent pool in the middle distance so serene and beautiful, the colour of the surrounding trees and rocks, the light in the foreground by the overtop of the water holding out among the well painted rocks and stones, in rich yellow tones.

Summer on the Androscoggan.

This painting might truly receive the oft repeated term of "A little gem." A bright sunny day, very pretty and very clever. Light and shade fitfully and beautifully rendered.

WOODWARD.....London.

22 A Greek Sentinel.

A finely painted figure good colour and drawing.

WILLIAM, C. E. London.

Mr. William belongs to a family of noted artists, no less than seven having followed Art as a profession, the popular Sydney Percy William being one of the number.

16 Sunrise on the Thames.

17 Sunset.

18 Sea Shore.

These are three bits of charming English river and landscape scenery, very pretty morning and evening effects.

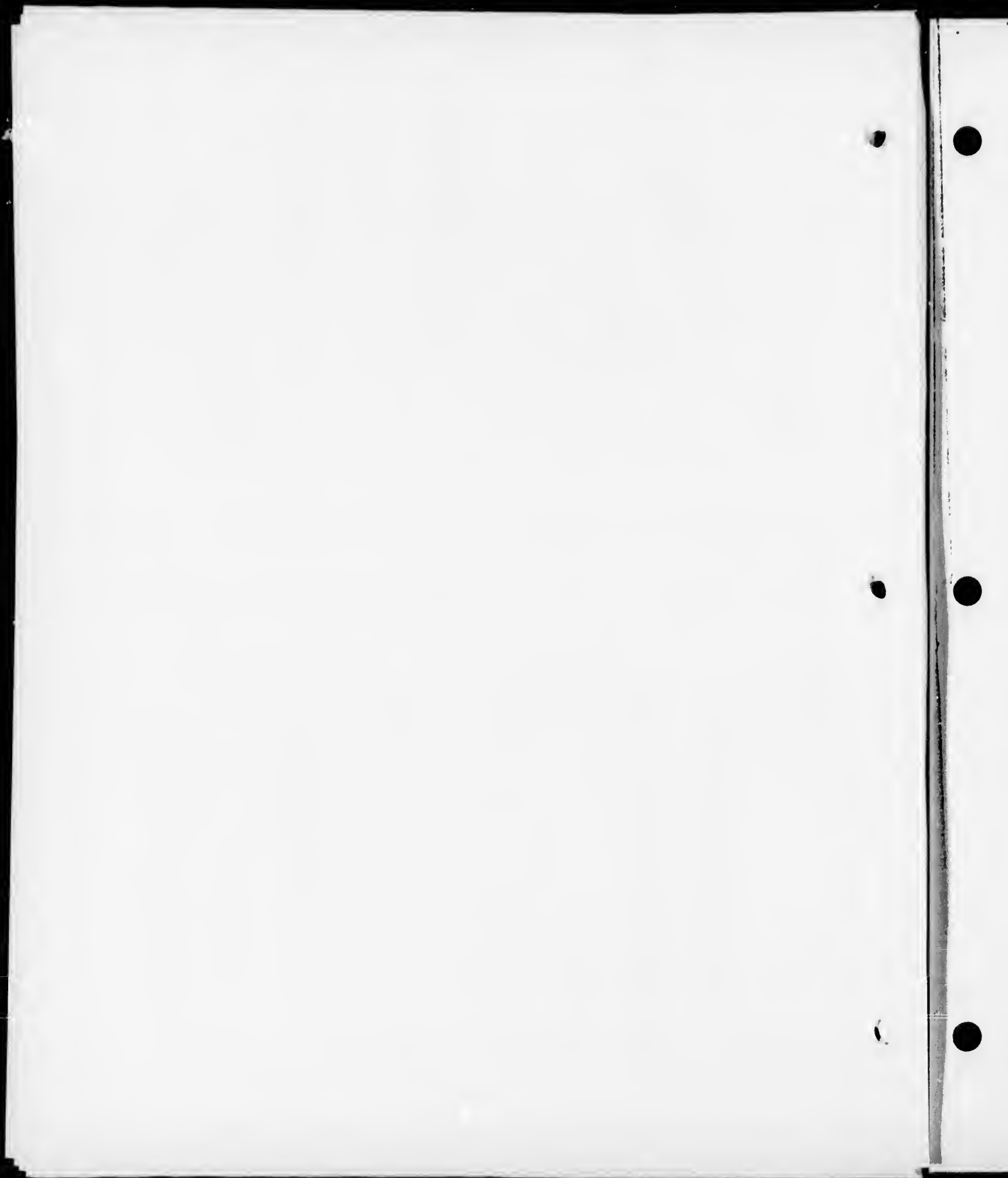
PETTIE, JOHN Edinburgh.

Royal Academician.

born in Edinburgh in 1829, exhibited his first picture in 1857, powerfully realised dramatic and historical incidents, form the subject of most of his pictures, which display both and dexterous handling, with rich and delicate combination of colour. — *1871: St. John's Irish School of Painting.*

19 A Welsh Moor.

This bit of Welsh moorland shows a master's handling, and will arrest and rivet the attention of the expert in Art, strong rich deep colour, fine aerial perspective, firm impasto painting, we need not have seen few landscapes that could claim to be superior in treatment and rich subtle colouring.



SHAYER, Wm. London.

Born 1788, died 1879.

A popular painter of landscape, coast and cattle subjects, pleasing in composition and colour.

23 Fish Market.

These pictures are excellent examples of the elder Shayer's work, his pictures are very scarce and when they do turn up, fetch high prices.

24 A Donkey Driver.

In most of Shayer's pictures a Donkey forms a principal part, the painting of which he excels in.

KALTERMOSER, J. G. Munich.

This is another of the Munich Celebrities.

25 Advice from the Curé.

Evidently a wedding of a Peasant boy and girl which has just taken place in the comfortably furnished apartments of the Curé, who is graphically portrayed as giving the couple good fatherly advice. The figure of the Curé is admirably painted, good modelling and drawing, as is also the young couple while the accessories show careful painting and fine finish.

LEADER, W. B., (A.R.A.) London.

Born 1831. Admitted a student of the Royal Academy, 1854. Exhibiting his first picture, "Children blowing bubbles" the same year. Mr. Leader is the acknowledged head of Landscape painting in England. His "Falmouth File Dyke" realizes the highest prices. Mr. Leader's work is sold for thirteen hundred pounds, viz. Mr. Leader's "County Churchyard," R.A. 63, taken apparently at Betwary-coel deserves notice for its brilliancy, and for the very beautiful style of its architecture.—*Polytechnic's Essays on Art.*

26 On the Conway River, North

Wales. £700

MOORE, HENRY, (A.R.A., R.W.S.)—

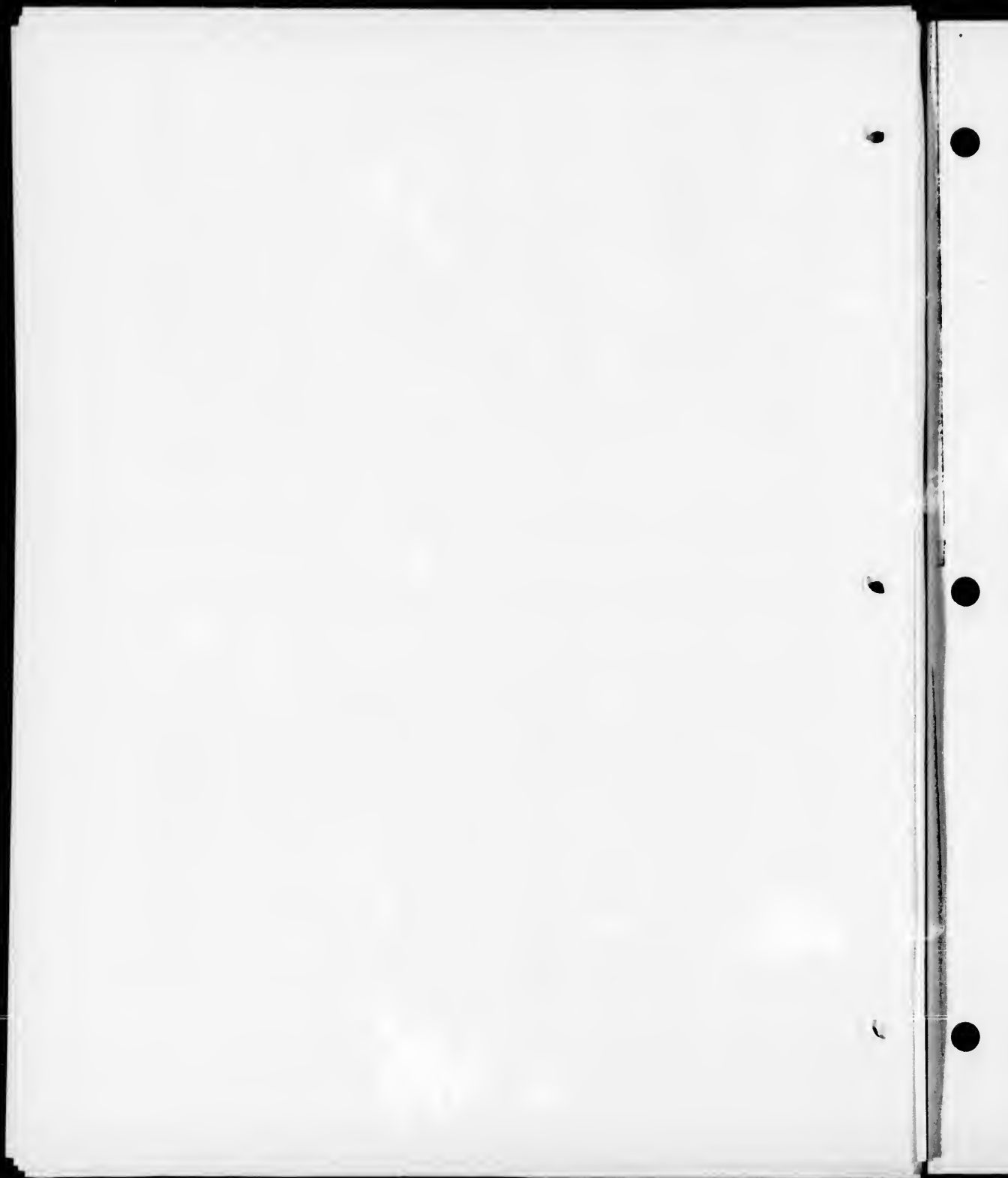
Is an English Artist of great talent who has latterly developed into a Marine painter of considerable taste. His earlier works appear to have been mainly landscape, and he painted a good deal of Highland scenery. He has been strongly noticed by the Art Journal and Athenaeum; *the Magazine of Art, Vol. 1858*, says: We give strong praise to Henry Moore's "Highland Pastures," a picture which exhibits the Artist's unvariable mastery of hand and knowledge, a repose and a reserve of Colour which are less usual in his work.—*Artists of the 19th Century.*

Counting the Lambs.

AIKMAN, G., (A.R.S.A.) Glasgow.

28 The suffering Brother.

A realistic humorous picture, simply and broadly treated, dexterous and firm handling, the figures showing in fine relief against the beautiful gray tones of the wall and floor.



30 Mount Orford.

This picture though one of Elson's earlier efforts gives unmistakable proofs of his remarkable gifts for landscape painting. Mt. Orford, a well known point in the Eastern townships, is depicted in this large canvas in all its splendor grandeur, the Mountain gracefully outlined in the distance, wreathed in full mid-day sunlight, with a touch of Orford Lake nestling at the base, delicate hazy aerial effects, the foreground is a primitive country road leading to the lake, on the left is a mass of trees and foliage in part shadow just tapering on its rich Autumnal tints, to the right in deeper shadow are fallen trees and bushes.

BEAVIS, R. (A.R.W.S.).....London.

Born at Exmouth, 1854. Entered the School of Design, Somerset House, London, in 1876, from 1879 to 1883 he was in the employ of a London engraving and litho-printing establishment, his designs carrying off first-class prizes in the International Exhibitions of 1882 and 1884, and that of Paris in 1875. "Beavis is an artist of considerable strength in oil and Water Colors."—*Reynolds's Contemporary Art in Europe*. "We cannot call Beavis a disciple of any particular school, nor a follower of any special artist, he is a close and diligent student of nature alone, and works out his subjects, and they are varied, with taste, judgment and skill."—*Art Journal*, April, 1887.

31 A Highland Foray.

One of those subjects so graphically given in Wilson's tales of the Borders, and painted in the Artist's best manner.

POINGDESTRE, C. H.....

An Italian Artist who resides and paints in the Jersey Islands, noted for his faithful rendering of Italian peasant and market-scenes, a class of subjects in which he is unequalled, the force and action he gets in his works prove him to be an Artist of great talent and attainments.

32 A Disaster going to Market.

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WAY, CHAS. J.....

We are accustomed to class Mr. Way among Canadian Artists. A Scotchman of refined taste and feeling; graduated at the Art Schools of Kensington; diligent and persevering; he has been admitted into the public galleries and sold at good prices, one of his pictures selling at the Dudley Gallery for £125 5s. An Englishman by birth, he came out to this Country about the year 1856. He soon made his art known and received liberal commissions. He was also the principal means of establishing a Society of Canadian Artists, and was for years its honored President; delicate health forced him to return to Europe.

28 1/2 Sunset. Painted 1872.

A rich glowing Sunset on the Sea Coast, painted with great power and skill, with fine cloud effects; we should class this as one of Way's best efforts.

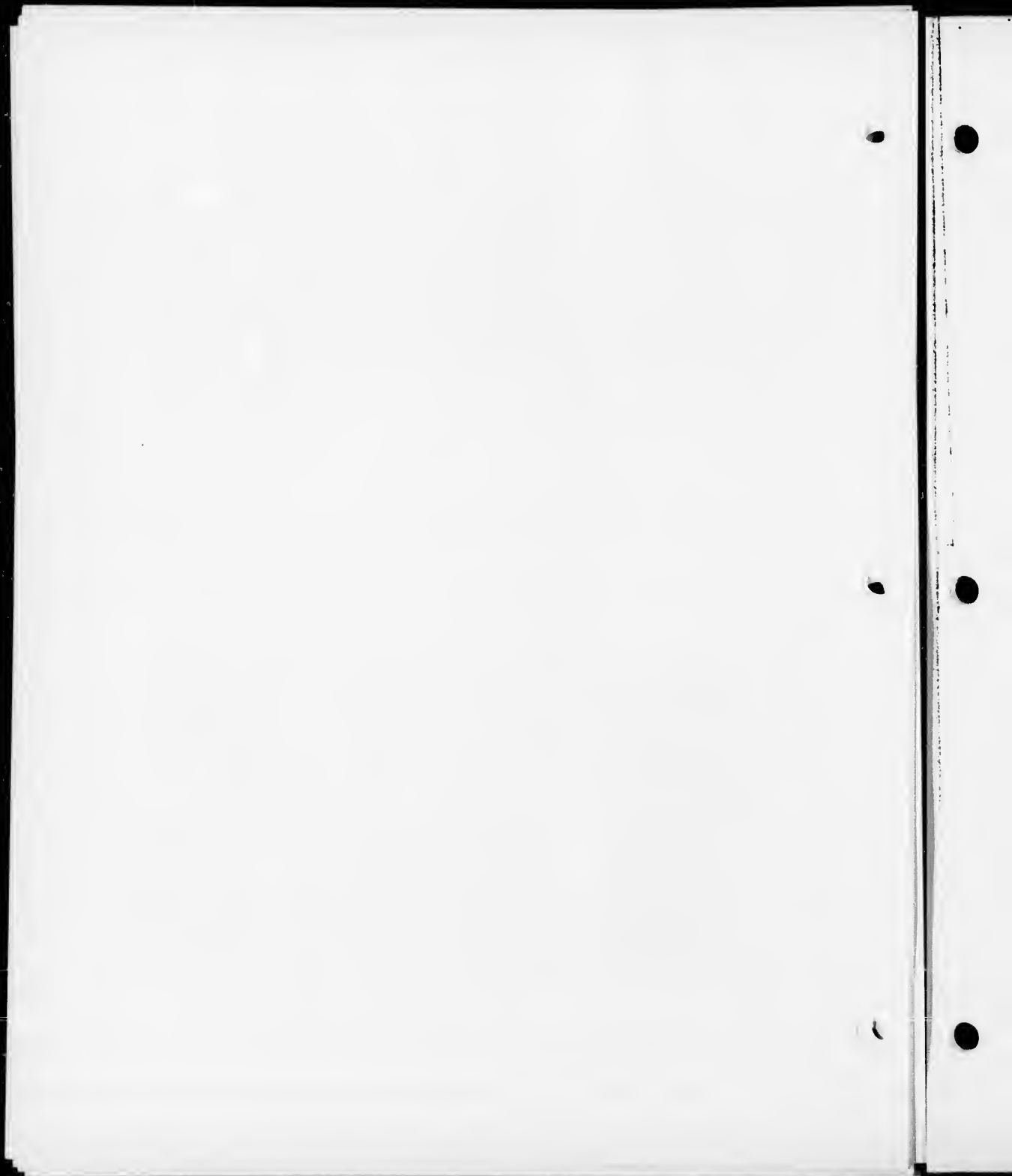
29 Mid-day.

A companion picture to the above. A beautiful bit of marshy land down by the sea, rich and juicy in texture, with a sky full of atmosphere and rich cumulous clouds.

EDSON, ALLAN.....Paris.

Deceased.

Allan Edson was born about the Year 1815, in the Eastern townships, and early evinced a talent for drawing, and so in fact did the becoming, that a wealthy relative, the late J. C. Baker, of Southampton, felt that it would be doing the boy a great service to help towards fostering Art, in Canada by sending him to study in Paris, this idea was carried out and Edson spent several years in France, where he fortunately made the acquaintance of M. Pelouse, an acquaintance which opened into great friendship, as the great artist soon detected the latent talent and genius of his favorite pupil.



VOGT, ADOLPHE.....

The late Mr. Voge, was probably the first Canadian who returned a decided talent for painting, while yet very young he visited Europe where he remained several years in the studios of his studies. He was so much impressed with the works of the great cattle painter, Troyon, and his pupils, that he always a penchant for this line of art, he finally decided to devote his great talents in that way, after the encouragement or and assistance, but finding a larger field in New York, he accordingly, he decided to try a career in that city, he was suddenly seized with a malignant disorder which proved fatal in a few days, and thus was lost to Art one of the geniuses of the age.

33 The last Ride.

1870
H. B. H. Montreal.

JACOBI, O. R. Montreal.

This well known veteran Artist is seen in this collection at his very best, the picture here shown being painted in the prime of his lengthened career, his great strength, power, wealth of colour and harmonious effects, are fully developed.

34 At Belœil.

Painted 1870.

A rich piece of colour, showing Jacobi's wonderful skill of handling and bringing into line harmonious effect, Rocks, Scraggy trees, foliage and bushwood.

35 On the Ottawa.

Painted 1870.

Another charming bit of Landscape and River Scenery. Rocks and Waterfalls in the foreground, most masterly rendered.

36 On the St. Maurice.

Painted 1870.

A sunny summer day, painted in lighter key than usual with this Artist, showing his versatility of treatment and colour. A picture abounding in poetry and delicate effect, and a picture that grows in favour.

37 Gypsy Camp.

Mr. Jacobi has painted a great number of pictures that will live, and entitle him to rank among great Artists who have made a name for individuality and originality of style, such a picture is the Gypsy Camp, which will doubtless be always considered as one of his finest and most successful efforts.

38 Tyrolese Peasants.

A charming group of these Peasants in their picturesque dress, excellent drawing and colour, a well finished work.

39 Study of Head.

Painted from life, soft brilliant colour.

40 Beatrice Cerice.

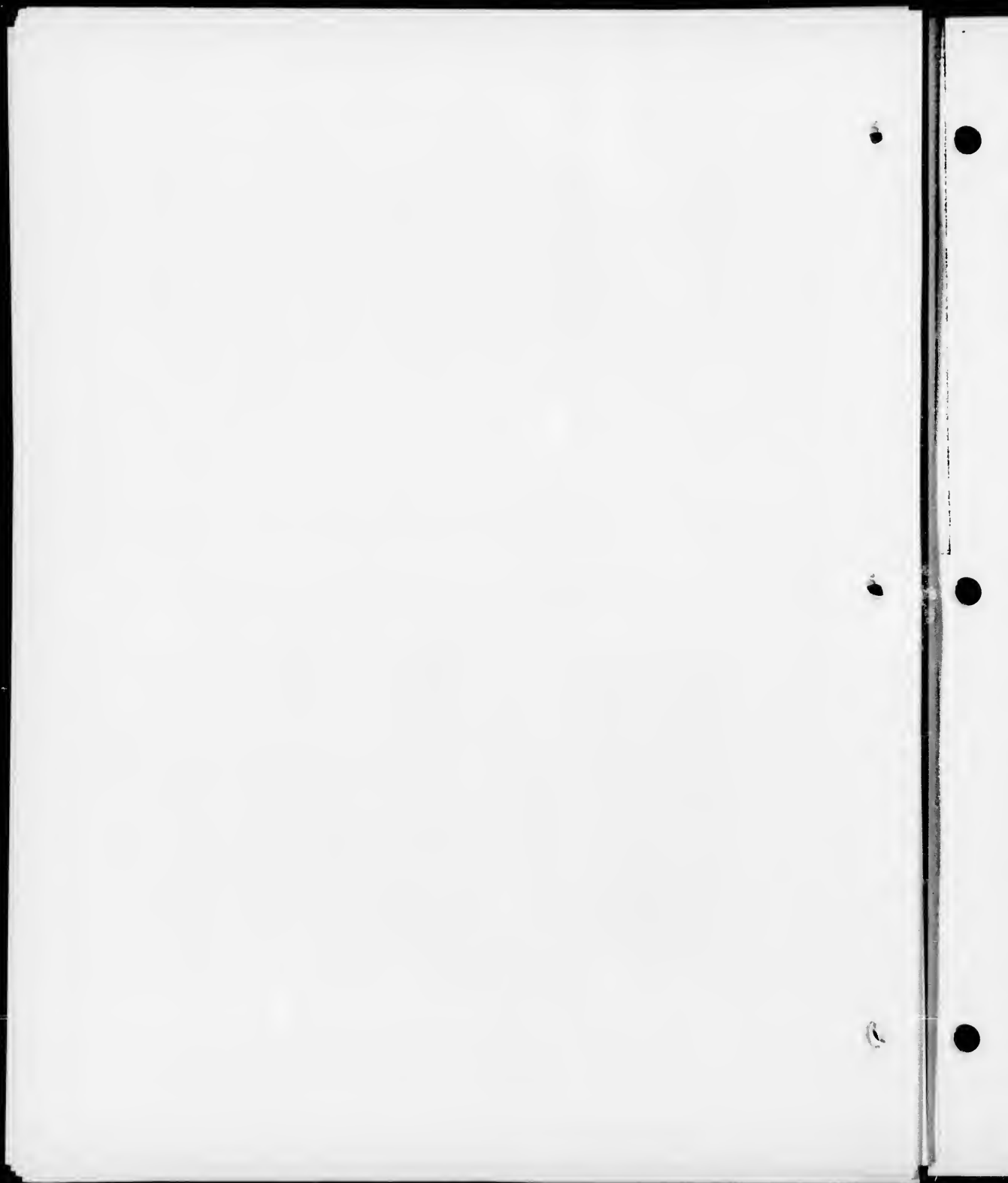
Copied at the request of Mr. Kay.

VERTUCIE, A. Ror

The first of the modern Italian School.

41 On the Compagna.

A noble picture treated in a strong masterly manner, the sturdy majestic Cattle in the foreground stand out in grand relief, one of the best pictures in the collection.



ROBBE, L. M. D. R. Brussels.

Born at Courtrai, Belgium, 1807. Chevalier of the Legion of Honour of the order of St. Louis, III. of Stehin. His pictures of animals are much admired. His "Shepherd and Flock" is in the collection of Mrs. Maynard, Boston. *Fine Artist of the 19th Century.*

42 Sheep at Pasture.

This is unmistakably the work of a great master, the wool on sheep is considered by artists very difficult to paint, on this picture you feel as if you could hurry your hand in their fleeces, this picture fully maintains the high reputation that Robbe has so deservedly attained.

LANEPATHIE.....

43 Poultry.

A beautiful bright bit of Land scape with elegantly painted Chickens and Ducks in the foreground, the pond barn-yard rooster conspicuous in position, good drawing and colour.

DAVIDSON, T. London.

44 A Fisherman's Daughter.

This little gem was exhibited at the British Institution of Painters, Mr. Davidson is celebrated as the painter of the "Lady of Provence," and is a member of the "Society of British Painters."

CAUVIER, EMILE E. De. Belgium.

45 Interior of Liege, Antwerp.

Certified and sealed on the back of the picture, a bit of architectural drawing and colour deserving of careful study.

HERPLER, CARL. Munich.

A Munich Artist whose close fidelity to nature, and remarkable insight and power of portraying native subjects, have won for him the highest title of honour in his own country, where nearly all of his pictures are eagerly bought, very few finding their way abroad.

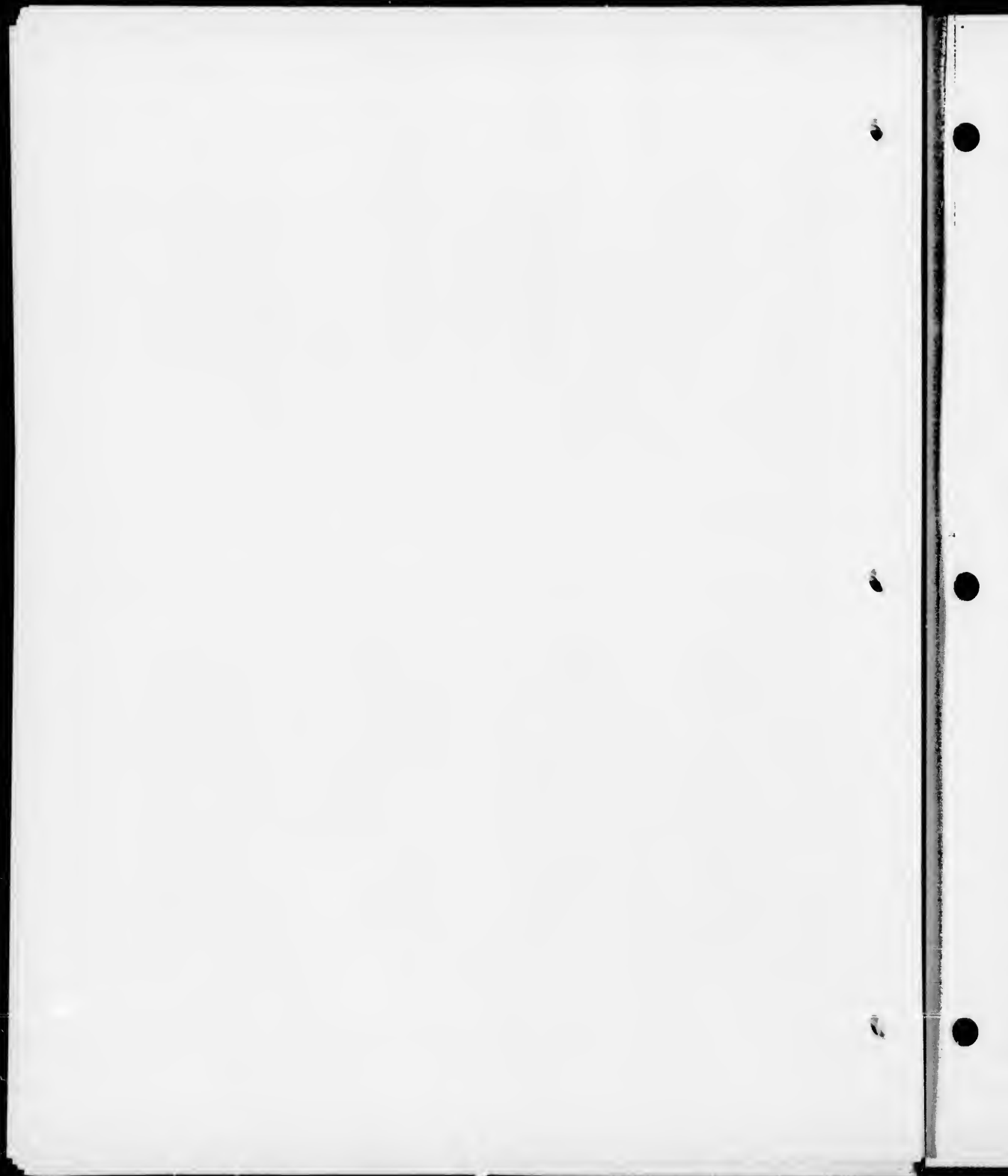
46 The Pedlar.

Much should be said of this remarkable painting, which for harmony of good colour, drawing and manipulation is not excelled by any artist of this refined school.

DROMMIGIE,

47 74 The Surprise.

A group of three figures, father and children, evidently fugitives who are resting in a sort of cave or deep gully, and are just surprised by the appearance of a dog who has scented out the spot, or fear depicted on the boy's face as he clutches at the cord and sleeping father for protection, is exceedingly well given, the figures are drawn and painted to life.



BABCOCK, W. P. France.

An American by birth who has studied and painted for over forty years at Barbizon, France; the home of Millet, whom Babcock fairly worshipped; he is a connoist of the highest order, of which he shows great individuality and power, somewhat of a recluse, not conating the company of other artists or friends, he paints little and finishes less, so that it is difficult to obtain any of his remarkable works.

48 Building a Card House. 200

Mr. Kay was fortunate in securing a good example of this artist.

JOHNSON, CYRUS E., (K.I.) France.

An American artist long resident in France, a landscape and figure painter who seeks to combine literal fidelity to nature, with breadth of vision and classic feeling; his picture, "The Sunday School," a highly successful picture in both grouping and colour, was purchased by the Royal Academy of London, out of the Charity fund.

49 Coming from the Well. 100

SYER, J. London.

Deceased.

A veteran painter whose work during the last half century is uniformly honest and true to the every day impression of nature, his favorite subjects are: the torrent mountains and coast scenery of Wales.

50 The Fairy Glen, N. Wales. 150

This picture has always been regarded as the finest landscape in Mr. Kay's collection of Oils, ably depicting one of the most charming spots in this charmingly picturesque part of Wales, the picture is above criticism and we content ourselves with courting special and careful attention to it.

KREIGHOFF, CORNELIUS Quebec

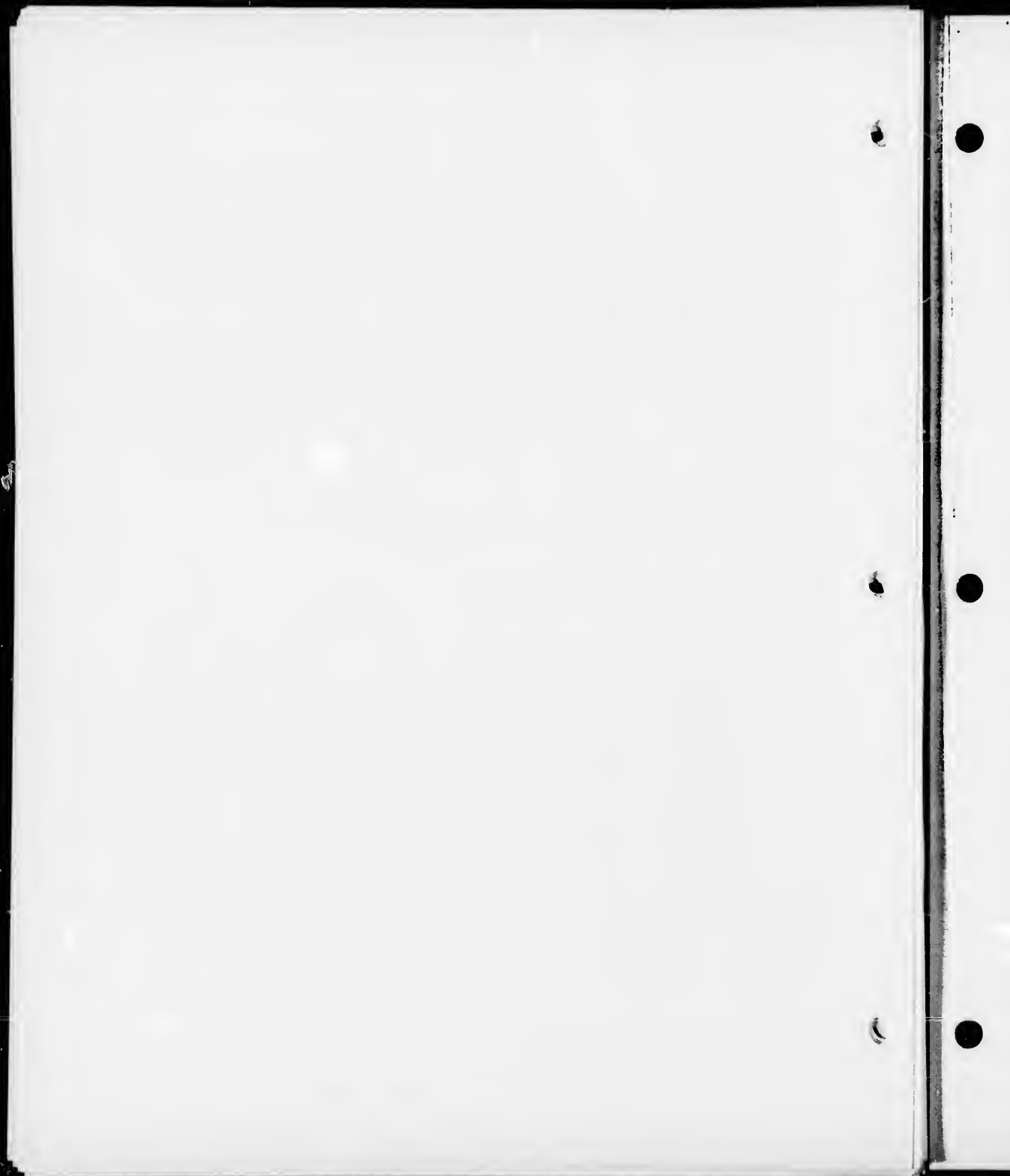
Mr. Kreighoff though not a great artist in the full acceptation of the term, nevertheless had the happy faculty of depicting Canadian scenery, Indians, Squaws, Habitants, Shaggs, &c., in a manner so faithful and pleasing that no other artist before or since has ever equalled.

51 Reaching Shore. # 145 71 1/2

52 Autumn. # 140 1/2 1/2

These two pictures are without any doubt amongst the very best Mr. Kreighoff ever painted.





WATER COLOURS.

MILLARD, R.
 1 Mountain Scene. *25*
 HICKEN, G. London

2 Disputed Possession. *76*
 A vigorous bit of Drawing and Colour.
 RIMMER, ALFRED. Chester, Eng.

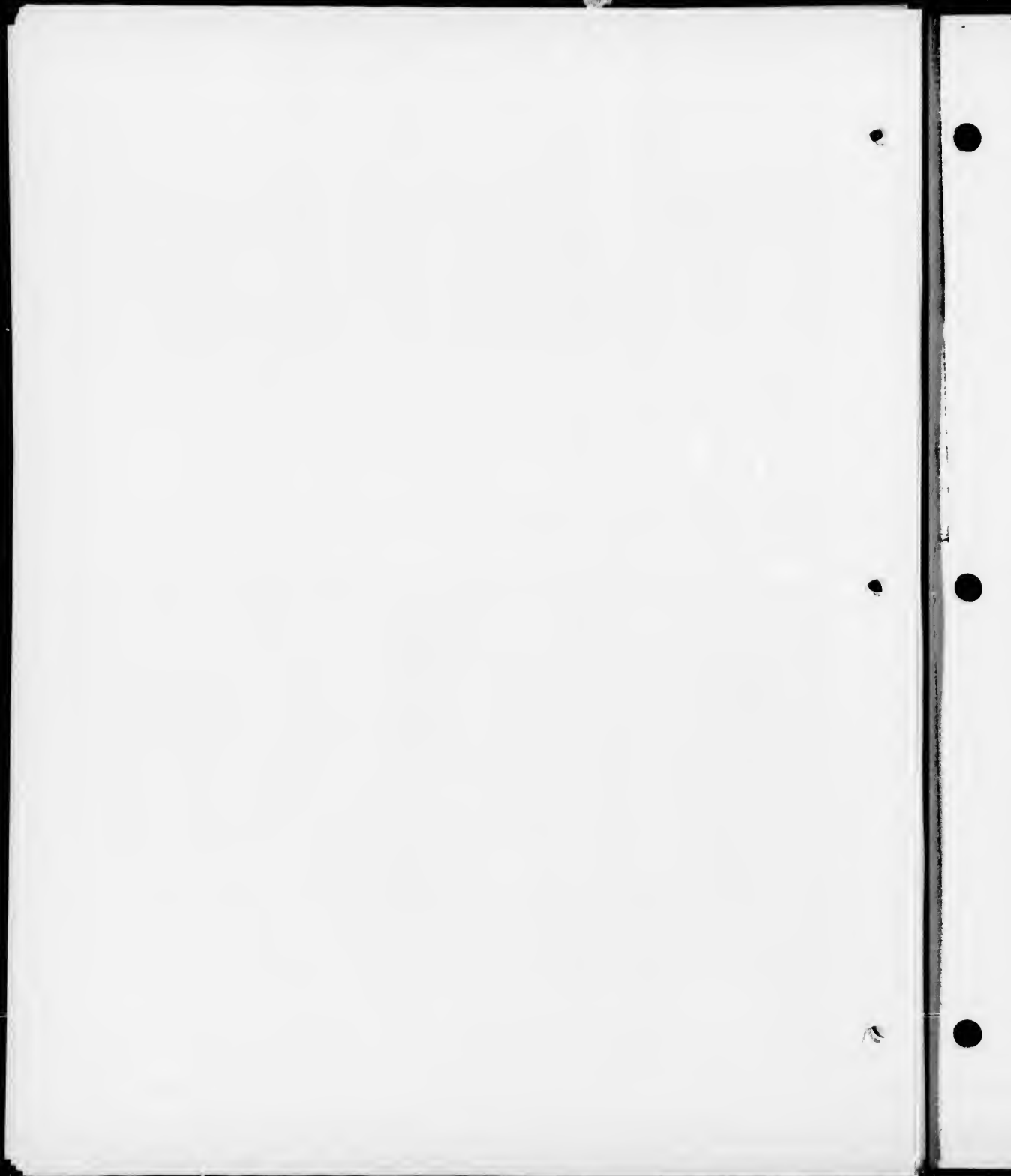
Educated to the profession of an Architect, but having a strong feeling for the fine arts, he latterly relinquished the former and he devotes his time entirely to painting the noted water-works in Europe, which his excellent knowledge of the Gothic enables him to do so well, that his works command a ready sale at good prices.

3 Abbeville. *480*
 WALTERS, G. London.
 A frequent exhibitor at the Royal Academy, Dudley and the Institute.

4 On the Thames. *4k0*
 5 Companion. *4k0*

WAY, C. J.
 6 On the Saguenay. *15*
 7 Evening in Venice. *30k*
 8 Morning on the Canal, Venice. *802*
 9 Nutting in the Forest. *70*
 10 Lake Lucerne, Switzerland. *802*
 11 Near Murray Bay, on the Lawrence. *1/2 1/2*
 12 On the Coast of Deyon, En *802*
 BEAVIS, R.

13 Dunbarton Castle.
 This clever little drawing shows that Beavis is equally as great in marine and coast scenes, as in his earth subjects.
27



DODGSON, GEO..... London.

Another deceased Artist whose works were unrivalled for their deep poetical sentiment and faithful rendering of coast scenery and figures in humble life, it is difficult to buy his pictures.

21 The Ferry. \$175 = by J. W. Whitaker, J. W. London.

This Artist has been dead for some years, like Syer he was considered by other Artists as the first landscape painter of his day, in Water Colours his pictures are scarcely ever seen in the market, and when they do, command very high prices. Mr. Hay values this picture at eight hundred dollars.

22 A Mountain Torrent. Cape

Curig. 350 = by J. W. Whitaker, J. W. London.

EDSON, ALLAN..... Paris

23 Lake Memphremagog. 425 = by J. W. Whitaker, J. W. London.

GRANT, D. E..... Quebec

Another Canadian Artist of great promise, great skill in drawing and very careful in painting.

24 Grand Lac, Murray Bay. 400 = by J. W. Whitaker, J. W. London.

JACOBI, O. R.....

14 Landscape, CANADIAN. 125 = by J. W. Whitaker, J. W. London.

15 do. do. 125 = by J. W. Whitaker, J. W. London.

16 Outlet of Gulf Lake, CANADIAN

Special attention is called to the latter picture, as giving in a marked manner Lovell's great powers for painting sunset effects. Notice the softness, richness and depth of colour, and the cleverly managed departing effect of the departing sun's rays.

FOWLER, D..... Kingston, Can.

17 Dead Game. 45 = by J. W. Whitaker, J. W. London.

A masterly bit of Drawing and Colour.

HOUGH, W.....

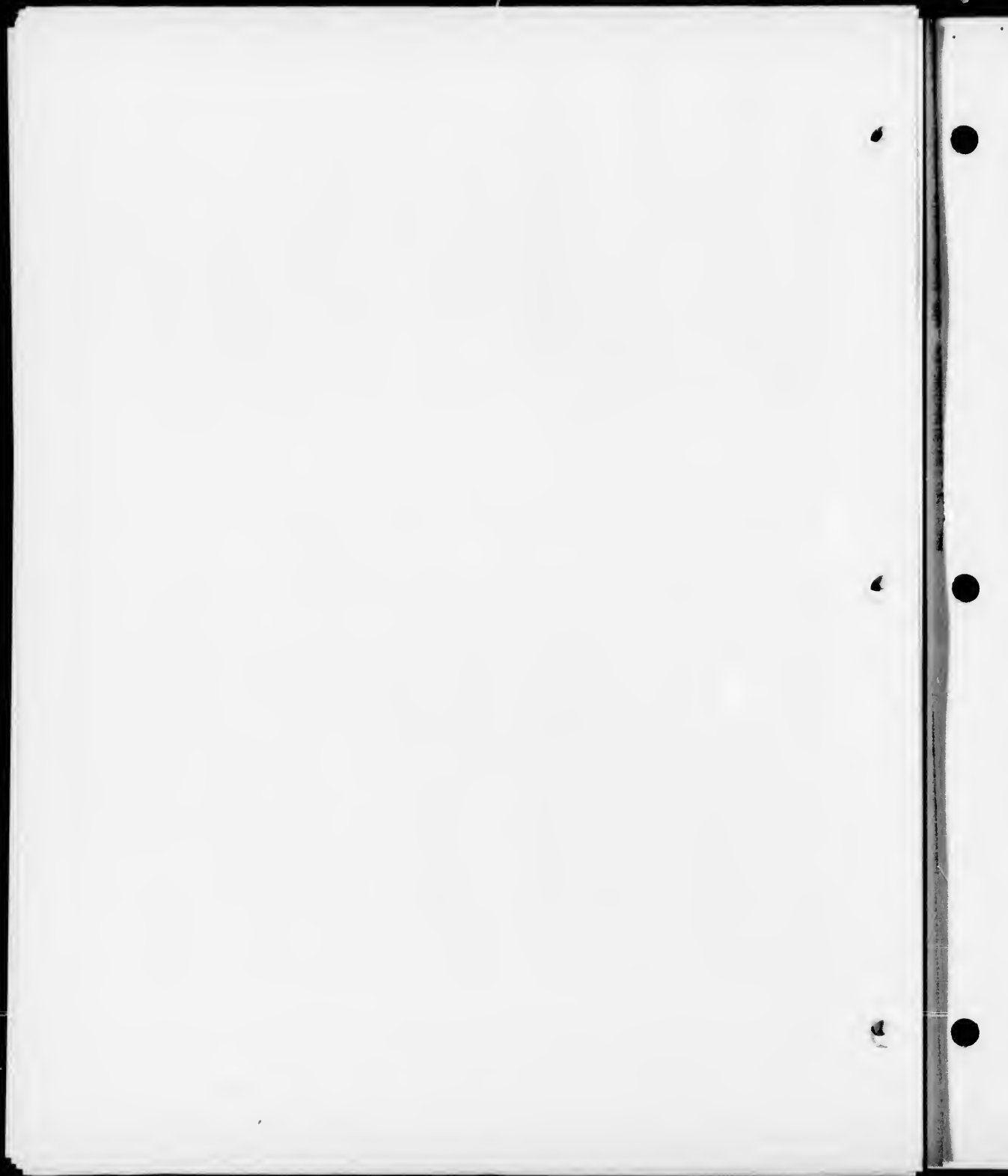
18 Grapes. 110 = by J. W. Whitaker, J. W. London.

L'AUBINIER, G. M. De..... London.

19 A Welsh Moor. 110 = by J. W. Whitaker, J. W. London.

BARBER..... London.

20 Evening in the Mountains. 110 = by J. W. Whitaker, J. W. London.



AIKMAN, G. Belgium.

25 An Old Boat House.

1510 An Old Boat House

MILLET, J. B. France

A son and pupil of the great J. F. Millet who has inherited much of his father's genius and feeling for Art, as is evidenced by his pictures in this collection.

26 Birthplace of J. F. Millet.

1510 Birthplace of J. F. Millet

27 At Barbizon France.

1510 At Barbizon France

SHALDERS, GEO. London.

Landscape painter, he introduced animals into his pictures, and executed many pictures of the scenery of Surrey and Hampshire, besides views of Ireland. -- *Articles of the 19th Century.*

28 A Country Side, England.

1510 A Country Side

Mr. Kay was very fortunate in securing one of the works of this eminent Sheep painter, his works are now almost unobtainable.

1510 - 1510 - 1510

HAGHE, LOUIS. Belgium.

Deceased.

President of the Institute of Painters in Water Colours.
Born in Belgium in the early part of the present century, he has been for many years a resident of England; he began his professional life as a lithographer, publishing a great number of landscapes, views of English, Belgian and German scenery; later he turned his attention to painting chiefly in Water Colours, and was elected a member of the Institute of Painters in Water Colours in 1855, holding the office of President for several seasons, his speciality is old intentions, and his works are highly prized by Connoisseurs. His "Council of War at Courtray" dated 1859 in the Vernon Collection, is at the National Gallery, London. The "Night Watch" is sent to Philadelphia in 1876. -- *Articles of the Nineteenth Century.*

29 Interior of the Church of San Lorenzo, Nurnberg.

Scarcely for treasure.

Louis Haghe's pictures have risen in value very rapidly since his death, this is probably the most valuable, and most readily saleable picture in the collection, his picture here brought from £1,500 to £2,000. Sterling.

1510 Interior of the Church of San Lorenzo, Nurnberg

ROWBOTHAM, J. L. London.
1823-1875.

An active member of the "Institute of Painters in Water Colours," painting Landscapes with skill and taste. His works were pleasing and popular, the majority of his works were painted in Southern Europe, Italy, Sicily, Lago Maggiore, &c., of which he was so brilliant a delineator, that Messrs. Rowney repurchased them in Chronos and found an extensive sale.

30 The Calabrian Coast.

1515 The Calabrian Coast



33 An English Hayfield.

We have to an shler hen than ours to review this important picture. Suffice it to say that Mr. Kay was offered five hundred pounds for it in London shortly after he received it from the Artist.

6650 A.H.T.

HUNT, A. W..... London.

Born in Liverpool, 1831, son of a L. landscape painter, fr in whom he received his art education. He graduated at the University of Oxford, and did not turn his attention to painting as a profession until he was about twenty-five years of age. He was an active member of the Society of Water Colourists, and a frequent exhibitor at the Royal Academy, of one picture sent to the latter in 1861. Ruskin writes in his Notes of the Great Exhibition, "I am at this beautiful scene, because I have a personal preference for it, my own familiar summer walk being through the very field". It is not tedious for me to praise a work in which I am able to attest a facility of portraiture largely possessed in without losing the grace of imagination.

34 Old Houses on the Moselle.

6151 1/2 A.H.T. ?

MOLE, J. H..... London.

Vice-President of the Royal Institute of Painters.

31 Cockle Gatherer.

A beautiful Summer day on the sea coast, exquisitely painted.

PENLEY, AARON E..... London.
1806--1870.

A Water Colour Artist, painting landscapes, portraits and public figure pieces. He was Professor of Drawing at Woolwich Academy, Water Colour Painter to William IV, and author of several valuable books on Art subjects.

32 Loch Lomond.

This is one of the most charming bits of coast scenery in the world. The well managed diffusion of sunlight and fine and luminous effect lend a charm of beauty and fine sentiment worthy of this old favorite and historical spot.

FOSTER, BIRKET.....

This Artist is so well and widely known that it is unnecessary to give any facts about his history, and his rapid rise to the highest point of English Water Colour painting. We content ourselves in giving only quotations from his own confessions. Birket Foster has indeed, both in his drawing and in his designs for the wood engraver, carried to a degree of perfection the very highest point to which they can be carried without falling into effeminacy, as he has pushed delicacy of execution to a pitch beyond which it seems impossible without pedanticness and loss of unity. "From Taylor has much as Birket Foster of our own childhood, it has done us more good to gaze upon it than to have placed before our eyes the grandest piece of historical painting, or the finest example of mural decoration ever conceived by the skillful Artist. The works of no living Artist have been so extensively copied as have been the works of Birket Foster." - London Art Journal, July, 1871.



TENERAIN PIETRO 1798-1870.

MARBLE SCULPTURE.

3 Genius^{es} of the Chase

WOOD, MARSHALL 1838-1882.

1 Daphne

Figure, 36 inches high.

This fine bit of work is a reduced replica of one of the Sculptor's greatest triumphs. Representing the nymph as that is not was a the Olympian deities, in answer to her prayer for protection from the fleet-footed Apollo, are chasing the graceful, girl-like form into a harelush. This charming work is remarkable for the classic purity of its lines, the pose of the figure, and the realistic suggestion of those trailing, spouting harel shoots so soon to envelop it.

Marshall Wood's greatest reputation has been enhanced by his statues of the Queen and the Prince of Wales.

CONNELLY, P. F. 1804.

2 Lady Clare. Bust

Connelly, a pupil of Hiram Powers, has won his spurs on many fields—in London, Paris, Rome, Florence and the States. His work being considered the finest outcome of the modern school. Particularly happy in Portrait Busts, the present example shows Connelly at his best, and there can be no one familiar with Connelly's painted poem, who will not find a strong resemblance to the heroine in this poem in marble.

About 3 feet high.

Born near the outskirts of Carrara, Tenerain would seem to have imbibed with his native air that facility in the handling of marble, which as he advanced in years, banished him with impunity, which he does. His art, was, his life, his love, his religiousness. Considerably influenced by the classic revival indulged by Thorwaldsen, the "Genius of the Chase" is a good example of the Sculptor's best style.

BENZONI, G. M.

4 Amore Insidiosa

4.150 - 4.150
A wily Cupid.

This beautiful figure was slightly damaged on its journey from Rome to Canada, but has been very ably restored. The shy, little Cupid, peeping out from his stolen covering, is instinct with life, while the exquisite modeling of the childish limbs, the reproduction of the texture of the sheepskin, and the composition of the whole, render this a work of unusual attraction.

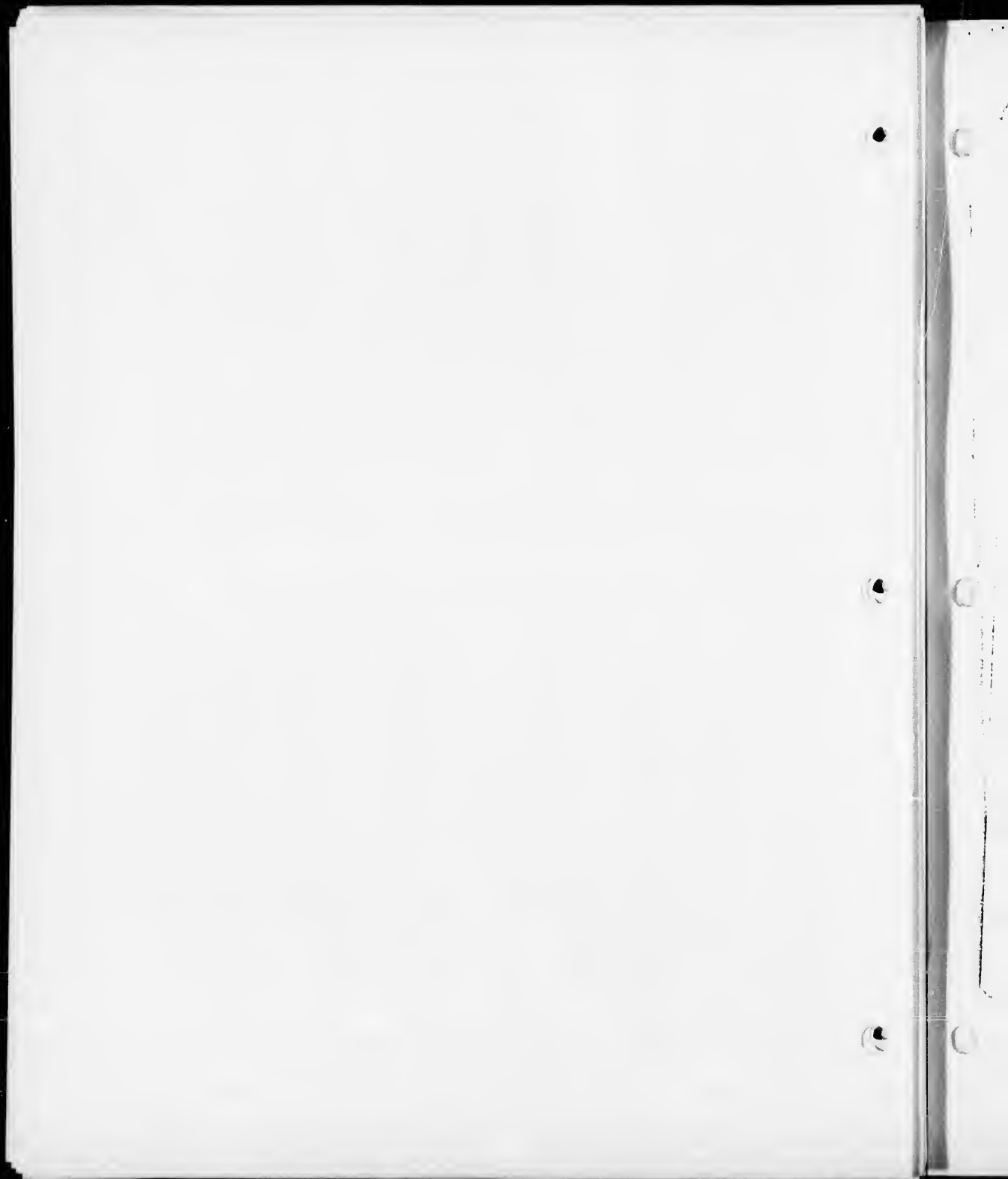
CC
70

with the work of 350

300

300

50



POWERS, HIRAN 1805-1873.

5 Proserpine, Bust

\$100

The well-known Sculptor of "The Greek Slave" requires no introduction in this Catalogue. How Powers worked in stone may best be shown by quoting a few lines from the "Apostrophe," by Mrs. Browning, the poetess, to this celebrated piece of statuary :-

"Appeal, fair stone
From God's fine height of beauty against man's wrong ;
Catch up in thy divine face not alone
East's griefs, but West's, and strike and shame the strong
By thunder of white silence overthrown."

The Proserpine is in his best style and represents the beautiful daughter of Ceres on the occasion of one of her annual tennus to the sunny earth from the gloomy realms of her husband Pluto.

RANCH, C.....

6 A Danaide

Marble figure 30 inches in height.

In this piece of Statuary, Ranch a leading Sculptor of the important German school, tells the tale of one of the five daughters of Danaus. The story of the wickedness and terrible doom of these celebrated mythological characters is familiar. "A Danaide" is represented as pouring water into the perforated vessel, which 'twas the hopeless task of the fifty sisters to fill. The graceful position of the body, the well rounded limbs, the easy carriage of the head and the general feminine charm about this small figure is remarkable.

\$100 = G. H. W. C.

