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OPHELIA

By ALBERT PINKHAM RYDER

Panel. 16 inches high by 11¾ inches wide.

One of the last pictures exhibited by the artist, appearing in the National Academy show of 1887.

The finest of Ryder's figure pictures and one of his greatest works. It is a symphony in golden browns and yellows, relieved by notes of rose and white and green as they occur in the wreath of blossoms about Ophelia's head and the flowers and foliage lying in her lap. Its persuasive beauty seems like a reincarnation of all that was best in the finest interpretations of the role which one has witnessed upon the stage.

"The beauty of this picture is almost poignant. I think Shakespere would not wish for a more subtle interpretation."
—*Elliott Daingerfield.*

"A *beautiful* example of this artist's work."
—*Alexander Shilling.*



SYLVAN DANCE

By ALBERT PINKHAM RYDER

*Panel. 10 $\frac{3}{8}$ inches high by 14 $\frac{1}{4}$ inches wide.
Painted in the early 1890's.*

Formerly the property of Mr. Felix Hoffman, who purchased it from the artist.

In this scene Ryder has almost perfectly interpreted a fairy-like vision of imaginative and emotional beauty in which rhythm, music and choice color are interwoven with such inimitable skill as to result in an idyllic poem of classic charm. The nude figure of the shepherd is one of the finest he ever drew and the tableau is certainly one of the most beautiful he ever contrived. The picture is full of the rich yellow and golden tones of the sunset hour.

For this work the artist composed the following lines of verse, which appear on the tablet on the frame,

“Oh, no, I have no voice or hand
For such a song in such a land.”



MARINE WITH FULL MOON

By ALBERT PINKHAM RYDER

Canvas. 10 inches high by 12 inches wide. Signed at the lower left, "A. P. Ryder."

In this handsome little marine Ryder evokes the illimitable reach of the sea by the simple expedient of representing the sailboat as tacking directly away from the spectator into the distance, where at the horizon the ocean meets the sky. For all the ferment of the waves the picture is permeated with a sense of solitude and remoteness from the everyday turmoil and struggle of life, bringing a blessed feeling of relief to the observer and turning one's mind to the contemplation of the marvellous magnitude and incredible beauty of the mysteries of the universe. It differs from all the other marines in its slightly silvery quality — almost unique in the artist's seascapes.



THE ROAD OF LIFE

By ALBERT PINKHAM RYDER

Canvas. 14 inches high by 12 inches wide.

One of the most beautiful of the artist's landscapes. The winding stream, the green meadow and the typical sky with its intriguing arrangement of cloud forms make a most impressive background for the aged, weary, white-haired and bearded traveller, staff in hand, resting by the side of the road that follows the stream. The coloring is very rich and pure and the picture lighter in hue than his customary works.



PORTRAIT OF AN ARTIST

By FRANK DUVEINECK

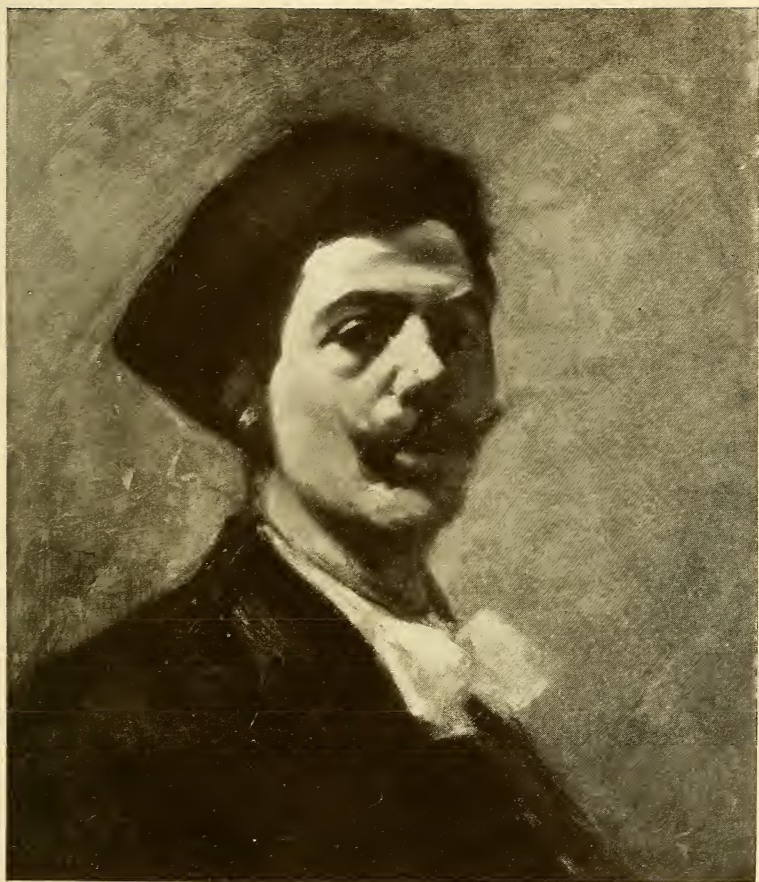
Canvas. 21½ inches high by 18 inches wide. Signed at left (over the sitter's shoulder) with the monogram, "FD."

A summary sketch of a fellow student which has all of the authority of a finished portrait. While it is probably the product of a hurried hour in a classroom, it has all the quality of a "studio" work. The very poise of the head, the upward glance, confirm the belief that it is a strikingly truthful likeness of the virile young painter in a moment of satisfaction over some work he had in hand.

"After all is said, Frank Duveneck is the greatest talent of the brush of this generation."

—*John Singer Sargent.*

Sold



LASSITUDE

By WYATT EATON

Canvas. 21 inches high by 19 inches wide.

Formerly the property of William M. Chase, the artist, who purchased it from Mrs. Eaton.

A fascinating study of a model resting against a greenish drapery in slumberous relaxation, the light falling upon the figure and emphasizing the graceful physical beauty of the supple form and the evanescent pearl and ivory tones of the nude flesh.



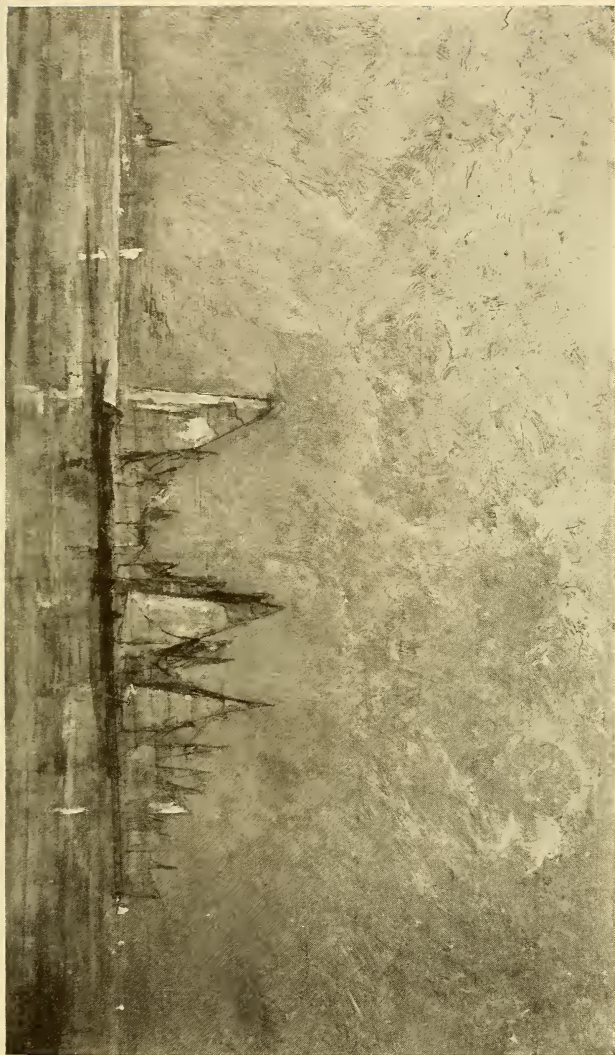
FISHING BOATS AT ANCHOR

By WILLIAM GEDNEY BUNCE

Panel. 14½ inches high by 25 inches wide. Signed on the back and dated, "Wm. Gedney Bunce, Venice, '81."

This composition has an effect of spaciousness that provides a sympathetic setting for the group of boats in the foreground and the blending of the grayish-golden clouded sky with the golden gray of the quiet water provides a harmony of color as interesting as it is subtle. Painted as most of the artist's pictures are, on a mahogany panel, the wood itself is in places a part of the picture and gives it a gracious warmth of tone. Very loose and free in handling and to a considerable extent done with palette knife rather than the brush, it has what technically is termed "quality"—a rare and precious ingredient in any painting. Its atmosphere is a convincing proof of the artist's ability for it reeks with the misty loveliness of the lagoons.

From an English collection, where it was placed many years ago by Messrs. Cottier & Company.



GIRL BLOWING BUBBLES

By ROBERT LOFTIN NEWMAN

Canvas. 20 inches high by 16 inches wide. Signed at the lower left, "R. L. Newman."

An altogether unusual and interesting color scheme that emphasizes the idea of mystery which is suggested by the enveloping shadows and the inarticulate curiosity of the watching dogs. The figure of the child, the green-covered couch, on which she rests her hand, and the two dogs are merely sketched in sufficiently to serve as notes in an exquisite color harmony which is at once attractive to the last degree and highly expressive. The picture is a finished work of art in that it is an arresting piece of rich and satisfying color.



HAYMAKING

By WINSLOW HOMER

Canvas. 16 inches high by 11 inches wide. Signed and dated at lower left "Homer 64."

Probably the finest of Homer's early farm pictures, full of sunlight and full of meaning for anyone who appreciates the country. It is charming in color, the figure in blue overalls and red shirt, a soft blue sky above and the gray-gold of the hay in the foreground. Technically it is unquestionably the best of his early "oils"—a fact that is evidenced by its present pristine state after the lapse of more than sixty years.

THE OCTOPUS

By JOHN S. SARGENT

Canvas. 16 $\frac{1}{8}$ inches high by 12 $\frac{7}{8}$ inches wide. Signed and dated across the top of the picture, "John S. Sargent 1875." Inscribed in ink on back of the canvas by the artist,

*"painted on board of a fishing-smack
in Brittany by John S. Sargent in 1875."*

Formerly the property of Mr. Charles Knoedler and accompanied by a letter from the artist to him reading: "All I can remember about that 'Octopus' is that it was a sketch done on the deck of a fishing boat in Brittany when I was about 19 years old. I am glad you like it well enough to have bought it for yourself. I will sign it for you if you like."

SMALL PAINTINGS BY THE GREAT AMERICAN MASTERS

ALBERT P. RYDER

DANCING NYMPHS. *Panel. 6 inches high by 7¼ inches wide. Unsigned.*

SHEEP IN THE FIELD. *Panel. 2¾ inches high by 8¼ inches wide. Signed on the back, "A. P. Ryder."*

Formerly the property of Mr. Nestor Sanborn, a personal friend of Ryder.

HOMER D. MARTIN

AUTUMN LANDSCAPE. *6 inches high by 10 inches wide. Signed "H. D. Martin."*

LAKE PLACID. *Academy board. 10 inches high by 13¾ inches wide. Signed and dated, "H. D. Martin '79."*

WINSLOW HOMER

GOING ASHORE. *Panel. 5 inches high by 8¼ inches wide. Signed and dated on prow of boat, "W. Homer 1875."*

Formerly the property of Smith Van Buren, the son of President Van Buren.

R. A. BLAKELOCK

INLAND LAKE. *Canvas. 4 inches high by 6½ inches wide. Signed "R. A. Blakelock."*

GOLDEN AFTERNOON. *Canvas. 6 inches high by 8 inches wide. Signed "R. A. Blakelock."*

MOONRISE. *Panel. 6 inches high by 8 inches wide. Signature lower right now indistinguishable.*

From the Thomas B. Clarke collection 1899.

MOONLIGHT AT MIDNIGHT. *Panel. 5¾ inches high by 10¾ inches wide. Signed "R. A. Blakelock."*

WILLIAM M. HUNT

NEW ENGLAND VILLAGE. *Academy board. 5 inches high by 6¾ inches wide. Signed with the monogram "WMH."*

JOHN LAFARGE

KNEELING ANGEL. *Water color on paper. About 6 inches high by 5 inches wide. Signed with initials "LF."*

GEORGE INNESS

PASTORAL SCENE. *Canvas. 6½ inches high by 8¾ inches wide. Signed and dated on back, "G. Inness 1857."*

Formerly the property of George H. Smillie, the American engraver.

ALEXANDER H. WYANT

LANDSCAPE. *Canvas. 4¼ inches high by 7½ inches wide. Signed "A. H. Wyant."*

PORTRAIT MINIATURES

- | | |
|--------------------|---|
| JAMES PEALE | Jacob Hull, 1783-1831, of Philadelphia. <i>Sold</i> <i>Signed and dated, J. P., 1800.</i> |
| SAMUEL F. B. MORSE | Mrs. Whitehouse. |
| HENRY C. SHUMWAY | Unidentified Gentleman and his Wife. <i>Sold</i> <i>Each miniature signed, Shumway.</i> |
| JOHN W. JARVIS | Unidentified Gentleman. |
| MERIVA CARPENTER | Delford Carpenter. 1800-1842. Brother of the artist. <i>Signed and dated on the back.</i> |
| JOHN RAMAGE | Unidentified Gentleman. |
| JAMES S. ELLSWORTH | Unidentified Elderly Lady. |
| DANIEL WAGNER | Nathaniel Wagner, brother of the artist. <i>Inscribed and dated by the artist.</i> |
| EDWIN W. GOODWIN | Unidentified Young Man. <i>Signed.</i> |
| MAREIANA CARPENTER | Henri Lamoran Carpenter, aged 12 years. Brother of the artist. <i>Signed and dated, 1844.</i> |

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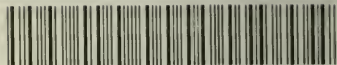
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—The Nation.

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