

CATALOGUE

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MR. J. P. BEAUMONT'S

(OF NEW YORK)

COLLECTION OF PAINTINGS

OF THE

HIGHEST CLASS,

To be Sold on the Evenings of

TUESDAY and WEDNESDAY,

December 1st and 2d,

AT 7 1/2 O'CLOCK,

NOW OPEN FOR EXAMINATION

AT THE

PENNSYLVANIA ACADEMY

OF

THE FINE ARTS,

(Eastern Galleries.)

Day and Evening Until Sale.

J. P. BEAUMONT, Esq., of New York, has, at the solicitation of many friends of Art in this city, been induced to offer the following collection of the highest class of Pictures for public competition, and hopes it may meet the approbation of our connoisseurs. The Catalogue consists almost exclusively of works painted expressly to his order by living celebrities with whom he has been for many years in correspondence, and warrants me in saying, that the collection, for merit and beauty, can hardly be surpassed. Yours, respectfully,
B. SCOTT, Jr.

- 1 C. BARNABA, Pupil of Louis Meyer. A Calm.
- 2 L. STUYVERT—Brussels. A Sleeping Child.
- 3 P. C. VERTIN—The Hague. A Town View in Holland.
- 4 W. KESTER—Rio Janeiro. "After Dinner," a Scene in Brazil.
- 5 C. V. WYNGAERT—Holland. A Cottage Family.
- 6 C. CAMPE—Antwerp. A Village Festival.
- 7 P. G. HAMAAR—The Hague. A Game of Draughts—Candlelight Scene.
- 8 L. MIGNOT—New York. Sunset in the Tropics.
- 9 SCHERMERS—Antwerp. Harvest Scene.
- 10 HENRI de BEUL—Brussels. The Young Brood.
- 11 EUGENE VERBOECKHOVEN—Brussels. Sheep, Lamb and Fowls.
- 12 LANFONTE de METZ—Paris. Child Flucking Grapes.
- 13 I. DEVAUX—Paris. The Morning Repast.
- 14 V. BENOIT—Paris. The Cottage Fireside.
- 15 N. RIEGEN—Amsterdam. Marine View. A fresh Breeze.
- 16 N. RIEGEN—Amsterdam. Marine View. A Calm.
- 17 E. von RAVEN—Dusseldorf. Lake Lucerne. Mt. Pilatus in the distance.
- 18 E. von RAVEN—Dusseldorf. On Lake Lucerne.
- 19 COUNT A. de BYLANDT—The Hague. Mountainous Landscape with Cascade.
- 20 F. STROEBEL—The Hague. An Interior. Preparing for School.
- 21 W. AMBERG—Berlin. Pleasant Thoughts.
- 22 J. B. KLUMBECK—The Hague. Pupil of B. C. Koelkoek. Winter Scene.
- 23 J. B. KLUMBECK—The Hague. The Path through the Forrest.
- 24 H. & C. SHAYER—Shirley. The Dairy Farm.
- 25 C. HERTEL—Dusseldorf. The Young Choristers.
- 26 THEODORE FRERE—Paris. Twilight in Arabia.
- 27 FRANCOIS DE LEUB—Brussels. The Dairy Maids.
- 28 JERNBERG—Dusseldorf. The Atelier in Disorder.
- 29 G. WALKER—London. May Morning.
- 30 H. SAVRY—Haarlem. Landscape with Cattle.
- 31 H. SAVRY—Haarlem. Landscape with Cattle.
- 32 H. VAN SEBEN—Brussels. The Prophecy of the Flower.
- 33 T. HILVERDINCK—Amsterdam. Ruined Castle on the Rhine.
- 34 G. MORGENTHAL—Dusseldorf. Landscape with Mill.
- 35 EASTMAN JOHNSON, N. A.—New York. "The Bottle." A case of Difficulty.

- JAN PLATTEEL—Brussels. Market Day.
- The Fine Art Review of Antwerp complimented this Painting, by obtaining permission to engrave it as an illustration for their Journal, adding the following remarks: "We had hoped to have seen in the present exhibition a second picture by this excellent Artist, (Platteel), namely, the one commissioned by the Heer Beaumont of New York, and in this expectation we had ordered an engraving of it. Unforeseen circumstances have prevented its remaining for exhibition, but the Engraving will, we think, find an acceptable place in our Journal—it is entitled 'Market Day,' a scene in the Island of Walcheren in Winter. The Heer Platteel is an ancient Elève of the School of Kromer, and has long enjoyed a well-earned fame." A copy of the Journal may be seen in the Gallery.
- 37 G. BARRETT—London. The expected Letter.
- 38 E. ACCARD—Paris. The Mirror.
- 39 M. ARNOUX—Paris. The Lesson.
- 40 A. SCHELFBOU—The Hague. "Evening."
- 41 J. H. DELL—London. The Thrush's Nest.
- 42 V. CHAVET—Paris. Contemplation.
- 43 H. DUVERUX—Paris. View in Venice.
- 44 L. DEVEDEUX—Paris. An Arabian Fruit Seller.
- 45 P. VAN WYNGAERT—The Hague. "After Dinner."
- 46 P. VAN WYNGAERT—The Hague. Going to Service.
- 47 PAUL SEIGNAC—Paris. Luncheon time.
- 48 H. SCHEERES—The Hague—deceased. The Guard Room.
- 49 H. SCHEERES—The Hague. At the Dinner Table. 16th Century.
- 50 HENRI DE BEUL—Brussels. The Farm Yard in Winter.
- 51 W. GENTZ—Berlin. The Market in Grand Cairo, Egypt. Esteemed as the Master piece of this artist, whose works are extremely rare and of very high cost.
- 52 F. KRUSEMAN—Holland. A Grand Winter Scene.
- 53 E. FORT—Paris. View in the Pyrenees.
- 54 LAURENT DE BEUL—Brussels. Shepherd with Flock. Early morning.
- 55 P. LEVINE—London. "ARCHERY."
- 56 A. VELGHE—Dort. Feeding Time.
- 57 P. F. VANOSS—Haarlem. "On the Defensive."
- 58 JULES MASSE—Paris. Lady and Cavalier.
- 59 A. ROSENBOOM—Brussels. Devotion.
- 60 P. J. TOUSSAINT—Brussels. The Hop Pickers.
- 61 F. RONSDORP—The Hague. View of the Hague.
- 62 VAN HOVE, Jr.—Antwerp. An Interior.
- 63 VAN HOVE, Jr.—Antwerp. Interior. Companion to the above.
- 64 J. H. B. KOEKKOEK—Amsterdam. Marine View—Morning.
- 65 J. H. B. KOEKKOEK—Amsterdam. Marine View—Evening.
- 66 G. F. DEICKER—Dusseldorf. Grose Shooting. Esteemed by the Proprietor as the finest Painting of the class which he has ever been able to obtain.
- 67 CARL HOFFE—Dusseldorf. A rich Interior.
- 68 B. DE LOOSE—Brussels. Lady arranging Flowers in a Vase.

- 69 A. JERNBERG—Dusseldorf. The Idle Cook.
- 70 LAURENT REDIG—Antwerp. View on the Meuse.
- 71 LANFONTE de METZ—Paris. The Repast.
- 72 A. SEBES—Munich. An Interior in the Tyrol.
- 73 ALEX. HILVERDINCK—Amsterdam. View in Leyden.
- 74 M. ARNOUX—Paris. The New Doll.
- 75 LEBAY—Paris. Coming from the Spring.
- 76 H. DEVERUX. View in the Dardanelles.
- 77 FRANCOIS DE LEUB—Brussels. The Pot Dove.
- 78 T. VOST—Munich. Landscape with Figures.
- 79 A. BORCKMANN—Berlin. The Cabinet of Antiquities.
- 80 J. R. UNTERBERGER—Munich. The Coast of Norway in Summer.
- 81 C. LEICKERT—The Hague. View on the Meuse. Evening.
- 82 C. LEICKERT—The Hague. Morning. Near Amsterdam.
- 83 H. VAN DIEGHEM—Brussels. Landscape with Sheep and Lambs.
- 84 H. VAN DIEGHEM—Brussels. Landscape with Sheep and Lambs.
- 85 J. J. VAN ECKHOUT—President of the Royal Academy of the Hague. Portrait of Madame la Comtesse de ***
- 86 DURIEZ—Paris. Curiosity.
- 87 SCHERMERS—Antwerp. The Archers.
- 88 PAULINE CARON—Paris. Domestic Interior.
- 89 P. FAURE—Paris. Garden Scene. Period of Louis XV.
- 90 A. MEARNS—London. The Watcher.
- 91 H. VAN DIEGHEM—Brussels. Landscape with Sheep, Fowls, &c.
- 92 H. VAN DIEGHEM—Brussels. Landscape with Sheep, Fowls, &c.
- 93 H. HOLLENDER—Amsterdam. Feeding the Pot.
- 94 JAN LOKHORST—The Hague. Village Scene.
- 95 J. VANDER WAARDEN—Holland. Fruit and Flowers.
- 96 A. SCHIEDJES—The Hague. Vessels in a Breeze.
- 97 A. SCHIEDJES—The Hague. Vessels in a Breeze.
- 98 P. G. VERTIN—The Hague. Street view in Amsterdam.
- 99 P. G. VERTIN—The Hague. Street View in Amsterdam.
- 100 J. T. PEELE—London. The Young Cottager.
- 101 F. KELS—Dusseldorf. The first Grapes.
- 102 A. ROSIER—Paris. Constantinople by Twilight.
- 103 MORITZ CALISCH—Chevalier of the Order of Charles 6th of Spain. Preparing for the Masquerade.

- 104 J. ROSIER—Dort. "Good-Night."
- 105 ALBERT DILLENS—Brussels. Faust and Marguerite.
- 106 F. KRUSEMAN—Brussels. Winter in Holland.
- 107 F. KRUSEMAN—Brussels. Summer Evening Landscape.
- 108 ANDREAS ACHENBACH—Dusseldorf. The Coast of Schoeveningen.
- 109 OTTO ERDMAN—Dusseldorf. The New Nalghbors' First Visit.
- 110 GUSTAVE DE JONGHE—Paris. Leisure Hours.
- 111 J. P. HERRING—London. The Farm Yard.
- 112 WM. SHAYER, Esq.—Shirley. Going to Market.
- 113 J. JACOBS—Brussels. Fruit and Flowers.
- 114 J. JACOBS—Brussels. Fruit and Flowers.
- 115 W. H. WILLIAMSON—London. The Coast of Normandy.
- 116 W. H. WILLIAMSON—London. Companion Picture to the Above.
- 117 A. SERBURE—Brussels. The Chateau Garden.
- 118 CAMILLE VON LEEMPUTTEN—Brussels. Landscape with Sheep, &c.
- 119 H. VON SEBEN—Brussels. Fire Wood Gatherers.
- 120 B. NORDENBERG—Dusseldorf. The Unwelcome Sultar.
- 121 H. HOLLENDER—Amsterdam. The Home of the Artist Rembrandt.
- 122 LEON ESCOBURA—Paris. Contemplation.
- 123 M'LE ROSENBOOM—The Hague. Roese.
- 124 E. KOSTER—Haarlem. The Village of Haarlem, Holland.
- 125 COUNT A. de BYLANDT—The Hague. Winter Scene.
- 126 A. KLUYVER—Amsterdam. The Coming Shower.
- 127 W. S. MOUNT, N. A.—New York. "On the Fence."
- 128 THEODORE DE HEUVEL—Brussels. Pleasant News.
- 129 HENRIETTE RONNER—Brussels. Return from Market.
- 130 C. HOGUET—Berlin. The Coast of Normandy.
- 131 C. IRMER—Dusseldorf. The Rhine. Plains near Dusseldorf.
- 132 H. ANDREWS—London. "Blind Man's Buff."
- 133 C. SCHLESINGER—Dusseldorf. The Harvester's Evening Return.
- 134 LAURENT DE BEUL—Brussels. Shepherdess with Flock.
- 135 F. KRUSEMAN—Brussels. Winter Scene.
- 136 E. GESELSCHAP—Dusseldorf. Christmas Morning.
- 137 LOUIS TOUSSAINT—Dusseldorf. The Dull Lecture.
- 138 F. EBEL—Dusseldorf. Landscape in Tyrol.
- 139 H. SAVRY—Haarlem. Landscape with Cattle.
- 140 H. BARON—Paris. "Hovoc."

- 141 A. GUILLEMIN—Paris. An Interior in Normandy.
- 142 W. RIEFSTAHL—Berlin. A Shrine in the Tyrol.
- 143 LEBAY—Paris. The First of April.
- 144 H. E. REYNTIENS—The Hague. An Interior.
- 145 H. E. REYNTIENS—The Hague. An Interior.
- 146 L. TATMANS—Brussels. The Bride.
- 147 E. BODDINGTON—London. Evening on the Thames.
- 148 L. P. VERWEE and EUGENE VERBOECKHOVEN. Landscape with Animals and Figures.
- 149 BYRON WEBB—Edinburgh. The Hunter's Return.
- 150 E. BODEMAN—The Hague. Landscape with Distant View of Leyden.
- 151 CARL BECKER—Berlin. Carnival Time. Venice. Esteemed as the Master Piece of this celebrated Artist.
- 152 E. P. VAN BOMMEL—Amsterdam. The City and Port of Amsterdam.
- 153 J. STEPHANOFF—London. George of Assou and Isabella. Vide Sir Walter Scott's Works.
- 154 E. H. SCHEERES, (deceased)—The Hague. The Guard Room.
- 155 J. H. B. KOEKKOEK—Amsterdam. A Calm Evening.
- 156 HENRI DE BEUL—Brussels. Rural Felicity.
- 157 P. SAUAGE—Paris. The Cottage Fireside.
- 158 JULES MONTIGNY—Paris. The Fat Lamb.
- 159 H. HELMICK—Paris. Raced in her Study.
- 160 LAURENT DE BEUL—Brussels. Sheep and Goats.
- 161 J. C. MEERTZ—Brussels. An Interior.
- 162 G. HEEREBART—Amsterdam. View in Holland.
- 163 L. DANSAERT—Paris. A Conversation.
- 164 DAVID DENOTER—Brussels, now Paris. Fruit and Still Life.
- 165 FAUVELET—Paris. Lady Reading a Letter.
- 166 GUSTAVE DE JONGHE—Paris. The Fat Spaniel.
- 167 GEORGE ARMFIELD—London. Just too Late.
- 168 FRANCOIS DE LEUB—Brussels. Feeding the Canary.
- 169 KLUYVERS—Amsterdam. Winter in the Forest.
- 170 H. DUVERUX—Paris. View of Constantinople.
- 171 EUGENE DE BLOCK—Brussels. The Spinning Wheel.
- 172 C. LEICKERT—The Hague. Village Scene.
- 173 F. STROEBEL—The Hague. Winding the Clock.
- 174 W. E. KNELL—London. View of Yarmouth.
- 175 P. LEBRET—Brussels. Landscape with Sheep, &c.
- 176 J. OLIVER—London. The Stepping Stones—View in Wales.
- 177 REMBRANDT PEELE—Philadelphia. Head of Washington.
- 178 A. MORRIS—London. Scotch Mountain Sheep.
- 179 L. THOMAS—London. Landscape with figures.
- 180 "ECCE HOMO." Painted by an Artist of the Bolognese School, about Anno 1630.

SECOND EVENING'S SALE.

This remarkable work was purchased by Mr. Beaumont of the venerable Professor Rudde- man, during a Journey in Bavaria in 1818, having been originally selected by the Professor from the Collection of Eugene Beaumhain, Viceroy of Italy, the sale of which took place in 1815. It has never before been publicly exhibited in this country. The Painting is supposed to have been the work of Guido Resti, of Bologna, being in the earlier, dark, or Caravaggio manner of that artist. The Frame is a fine wood carving of the 16th Century, in a fair state of preservation, representing the emblems of the Crucifixion, and is probably unique of its kind.

DESCRIPTION OF THE FRAME.
Right side.—An angel holding the basket of implements used in erecting the Cross, below which is a spade, and a ladder on which are two Cherubim, one of whom holds the bag with the 50 pieces of Silver, and the other the Reed dipped in Vinegar. Left side.—Contains the Pillar and Cord, the Roman Soldiers' Weapons, the Lantern to the Tomb, &c. At the bottom.—In the centre is an allegorical representation of the Grave, on the one side of which is an illustration of the casting lots for the Garment, and on the other the washing of the hands by Pilate. At the top of the Frame are angels holding the Motto of the Cross, &c.

NOTICE.
The Paintings will be removed on the Evenings of the Sale to our Store, where Ladies and Gentlemen, desirous of being present can be comfortably seated, and it has been deemed advisable, considering the importance of the Sale, to issue tickets of admission, which may be obtained gratuitously either at the Store or at the Gallery.
B. SCOTT, Jr., Auctioneer,
1020 Chestnut Street.