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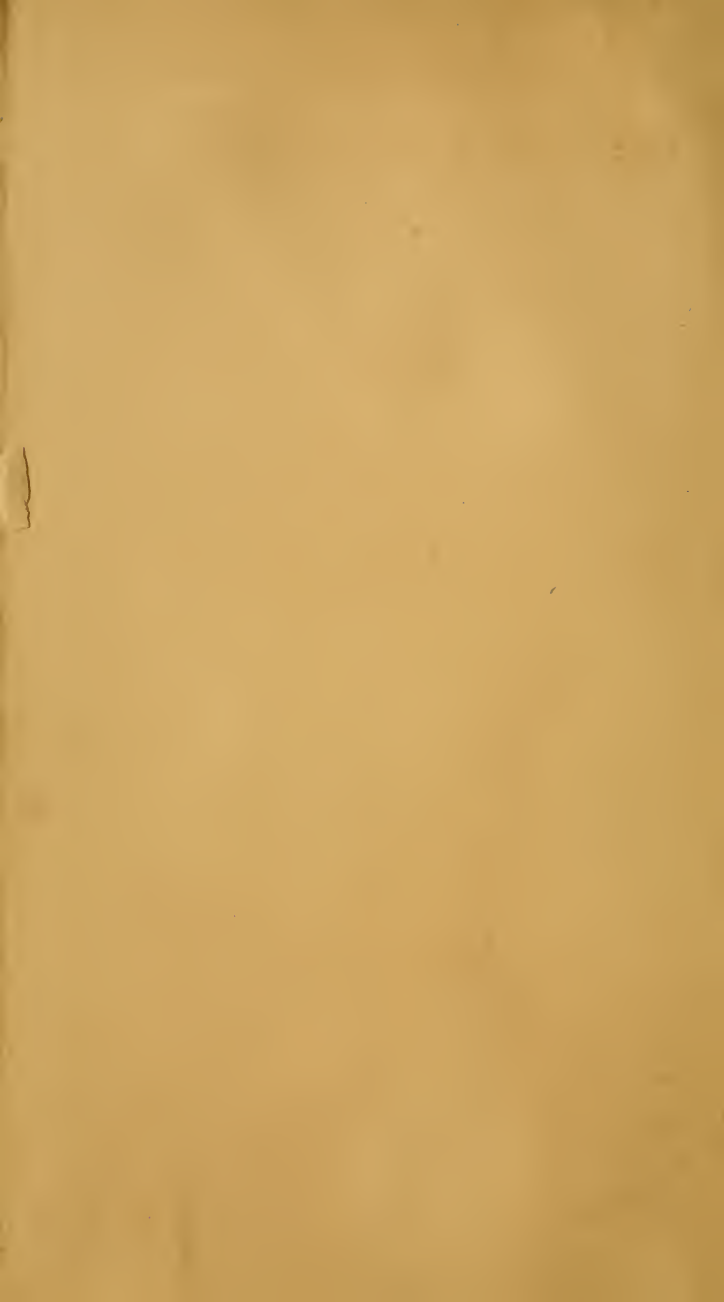


Elbridge Kingsley

Collection of
Clara Leigh Dwight



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Elbridge Kingsley

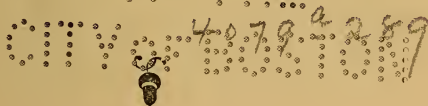
Catalogue

OF THE

Works of Elbridge Kingsley

CONSISTING OF

A Life Sketch, Complete List of Book & Magazine Engraving, a Full Showing of Art Work, Original and Reproductive, by First Proofs on Japan Paper. Miscellaneous Collection of Blocks, Tools and Appliances used in Engraving. Photographs on the Wood, and Drawings by the Engraver... Experiments with Process Plate. Early Drawings and Engravings. Medals and Diplomas.



Compiled & Arranged for
MT. HOLYOKE COLLEGE
MCM I

Mt. Holyoke College,
May 25, 1904.

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Edwidge Knipsley

Elbridge Kingsley

*Nature never did betray
The heart that loved her; 'tis her privilege,
Through all the years of this, our life, to lead
From joy to joy; for she can so inform
The mind that is within us, so impress
With quietness and beauty, and so feed
With lofty thoughts, that neither evil tongues,
Rash judgments, nor the sneers of selfish men
Nor greetings where no kindness is, nor all
The dreary intercourse of daily life,
Shall e'er prevail against us, or disturb
Our cheerful faith, that all which we behold
Is full of blessings.*

WORDSWORTH,

AT the time when Elbridge Kingsley had reached the height of his reputation as an engraver, in the production of the works of great artists, it was said of him by one perfectly conversant with what had been accomplished by masters of the burin through history down to the present:—

“Mr. Kingsley, having the courage of his convictions, has made and published an engraving directly from

nature, claiming for it a virtue of its own which should induce the more pretentious of the Graphic Arts to sit closer and make room for it on their high perch. This innovation set the many tongues of conformity to anything but sweet discourse, yet it was no unripe fruit of the artist's endeavor, but the result of years of devoted, loving assiduity. Many times his must have been a depth of discouragement requiring a consecrated faith to lift him to the level of the original purpose. The experiment discovered to him broader fields and a greater liberty than he had set down for himself. His engraving from nature was an inspiration. It served its purpose when it brought him to nature, and from the close intimacy thereby established led to the development in him of the most prominent exponent in this country of the conjoint arts of painting and engraving."

For his original work from nature and for reproductions from the Barbazon painters of France a gold medal was given to Mr. Kingsley at the Paris Exposition of 1889. Contrary to the foreign attitude, this work in America was met with antagonism by painter and engraver, and received scant courtesy except at the hands of art departments directly interested. On one occasion, however, while he was encamped on Mt. Holyoke in a sketching car, a few engravers gave countenance to his original work, and with much good will prepared an article for the Century Magazine which they illustrated with specimens of their own work from nature.

Elbridge Kingley was born September 17th, 1842, at Carthage, Ohio, now a suburb of Cincinnati. He was

the son of Moses W. Kingsley and Rachel W. Curtis, both natives of Hatfield, Mass. The sojourn of his parents in Ohio was short, for they returned to Hatfield when he was six months old, where they lived upon a farm and reared a family of six boys. The father died in 1893 and the mother in 1900. Their lives were spent mostly in Hatfield with little connection with the outside world. The first journey of the father to Ohio when a young man, by way of the Erie Canal, occupied a period of six weeks.

His boyhood life was that of most boys in New England at that period, farm work in summer and the village school in winter. There were no excursions from home until, when thirteen years of age, a summer's work at a neighbor's gave him sufficient means to venture across the river to enter Hopkins Academy in Hadley. The memory of this first experience of absence from the paternal roof is enlivened by recollections of home sickness and of a visit with some wood-choppers to the top of Mt. Holyoke, where the vivid impression of the Connecticut valley stretching away for miles, all in white, glowing in the sunshine, stamped itself upon his mind in a manner that has never been effaced. Schoolmates also tell of statues made by him of the snow, and of a gorgeous water color drawing of "Belshazzar's Feast" done in crimson and gold, the thought born in the environment of a Puritan household.

At the age of sixteen he experienced a complete severance from the home nest by becoming an apprentice at the office of the Hampshire Gazette in Northampton.

Here he went through the usual routine of acquiring the printer's trade, and made some efforts at drawings to illustrate the books read in leisure hours. A whole edition of Cooper received his attention in outline, and the stirring examples of F. O. C. Darley were to him a constant inspiration. This quiet existence continued till the end of the apprenticeship and the breaking out of the Civil War. The drum beat raised the wish to be off to the war with companions of the same age, but his ambition could not be gratified on account of near-sightedness which precluded the idea of his ever doing execution with a gun. So the eyesight that spoiled a soldier was saved for the study of art.

On coming of age there was a flight to New York, that Ultima Thule in the imagination of all country boys. A first experience was to get lost in the Five Points where, alas, how different the squalor, filth and reeking humanity from the fairy palaces which a boyish imagination in the country had pictured. After explorations sufficient to acquire familiarity with city streets, a course of study was commenced in the drawing schools of the Cooper Union. This was continued through the first winter, going back and forth to a boarding house in Brooklyn, then a long journey. In the following spring there was a short experience at typesetting as substitute on the New York Tribune, and a remembrance of the famous handwriting of Horace Greeley, the knotty places requiring the whole office force to decipher.

A chance at steady typesetting on a monthly, published by J. W. Orr, 75 Nassau Street, brought Mr. Kingsley

into contact with Mr. Orr's then famous wood engraving establishment, and gradually he commenced the study of engraving and finally left the printing department. Then there came a short married life and the starting at house-keeping on 59th Street. Engraving was done by him for the firm of Lossing & Barrett and for Edward Sears of Beekman Street, a large share of the work being of a commercial character.

The famous engravers then worshipped by younger men were W. J. Linton, John P. Davis, Bogert, Annin, Minton and Whitney, with a few foreigners both French and English, whose prints were sought and treasured.

After the war Mr. Kingsley was married for the second time to Elizabeth W. Cook, of Hadley, Mass. She died in 1891, leaving a family of three children. He also entered into business at Northampton in the combined lines of printing, engraving and lithography. The business panic of 1873-75 brought the country business to an end, but meanwhile he had commenced a period of sketching from nature and drawing with a class under J. Wells Champney, who was the first art teacher at Smith College. Then came the drifting back to New York and joining the new current,—the new school of American wood engraving. The distinction between the new and the old school consisted mainly in the use of photography to put a copy on the wood, and an almost complete revolution in the variety of textures used. This was a necessity with the various mediums employed by artists making a copy. The demand for this class of

work originated with the illustrated magazine published by Charles Scribner, now known as "The Century."

This new direction in engraving isolated the older men. There was but one from the older generation who stepped over the gulf and succeeded in identifying himself with the new school so as to keep on producing to the present time. This was John P. Davis. Other prominent names among those who belonged to the new school in the beginning were Cole, Juengling, Smithwick, French, King, Kruell, Johnson, Closson and Wolf. It was difficult to enter the sacred circle, but after repeated trials, a foothold was gained by Kingsley and he became perhaps the wildest innovator of all. Everything questionable, or out of the ordinary, came to be reserved for him to make intelligible. At this time not much had been attempted directly from paintings. The engraver's copy it was thought must be all in black and white.

About the first distinct trend of Kingsley's work to the painters was in connection with the American landscape painter George Inness, Sr., of whose kindness Mr. Kingsley has many pleasant recollections. He made no connection with portrait or figure painters, and probably there was in him no natural adaption for this class of work. Indeed the rest of the men of the new school divided as to their work into special directions, and there was little running together on the same lines. This separation was natural and instinctive, and was followed and acquiesced in with good feeling by all. Cole established in Europe his special field of "The Old Masters;"

Juengling, the opposite in character of textures, had an ambition to become a painter, but died in the midst of his usefulness; Kruell and Johnson took first positions in portraiture; while with a few members of the school their work was still of a general character.

The home ties of a growing family brought Kingsley back to Hadley. There also came to him a longing to sketch out of doors. For convenience in this, and for engraving also, the sketching car was built that has become such a feature in his work. Many original blocks have been engraved in it at various places in the Connecticut valley. The first trip in the sketching car was made in September, 1879, to a Hadley swamp on Fort River, where the time was spent in sketching in oils, and in engraving a drawing by Granville Perkins. The same year trips were made to Hadley cemetery and to the mountains west of the valley.

There now followed much original work. A number of original engravings from nature were produced by Mr. Kingsley beginning with a block engraved in the sketching car while encamped in the Hatfield woods. The quality of this work aroused considerable discussion and dispute, even to the denial of its being engraved from nature on the spot. These engravings were used mainly to illustrate poetry. A volume of poems by Whittier, containing some of them, was published by Houghton, Mifflin & Co., of Boston. About this time Scribner's Magazine was changed to "The Century" and moved to new quarters, and Mr. Kingsley received orders to reproduce for this magazine landscapes from the Barbazon

school of painters. This employment brought him in contact with some of the best work of the great masters, as well as with the owners of their paintings.

Meanwhile a society had been formed called "The Society of American Wood Engravers" with John P. Davis as secretary, of which Mr. Kingsley was a member, and there developed an ambition for broader work. A large volume was published under the auspices of the society in two editions, one plain and the other of Japan proofs. At the Paris Exposition of 1889 the United States Commissioner took a personal interest in the exhibit of the American engravers and an extensive showing was made, and Mr. Kingsley received the gold medal for his engravings. On its return this exhibit travelled from Boston to San Francisco, being shown at the principal art centers, and Kingsley and Davis lectured on wood engraving at many of the exhibitions. This period marks the height of public interest in wood engraving.

The photographic process plate, with its cheapness and facility of production, presently began to make such inroads upon the livelihood of the engraver that the bulk of the profession was soon crowded out. Some retained positions by learning to retouch and help out the process plate, and a few were still employed to do exceptional work. Mr. Cole retained his position of reproducing the old masters for the "Century" and to him was awarded the gold medal of the Paris Exposition of 1900. Mr. Wolf also kept on with the "Century," and Johnson likewise at intervals in portraiture. Kruell went into large portraits for the Japan proof alone, publishing with the true painter-

engraver spirit. Probably no portraits on wood have ever equalled the artistic excellence of the most important examples of this series. French worked away on original work, both large and small, appearing at intervals in the magazines. Mr. Cleaves continued at painting and engraving his own sketches and, with Mr. Davis, worked with Mr. Kingsley whenever the latter went on his rambles with the sketching car in the Connecticut valley. Devotion to the cause of landscape art, both painting and engraving from the same hand, has been principally confined to these artists, W. P. Cleaves, John P. Davis and Elbridge Kingsley, who have kept on through all discouragements.

Kingsley's work for publishers practically ended in 1890 with a record of about three hundred plates. The most important of these are the original engravings from nature and the reproductions from prominent painters. Since 1890 his engraving has been mainly on large work for the Japan proof alone, concerning which the general public has little knowledge. Some of the reproductions in this list, comprising about twenty-five plates, represent Daubigny, Inness, Ryder, Bliss Baker and Murphy. There are four engravings after D. W. Tyron, and several originals. Some of these have stages of trial proof,—ten to twenty in number from the first proving. Such works serve a purpose similar to that of the steel engraving and the etching, and have a corresponding value. It cannot fail to gratify the artist engraver to receive for a single Japan proof an amount almost as great as that which he received in times past for the block itself. It is to be

understood accordingly that Kingsley and his fellow painter-engravers now treat wood engraving practically as the painter-etchers of Europe treat etchings, and in fact the most cordial sympathy, as well as support, which they receive, comes from the same source, the buyers of fine pictures for private collections.

There are several extensive collections of Japan proofs from the wood block owned by individuals and public institutions both in Europe and America. These in time will probably be valued highly as relics of a lost art. At present there is but one complete collection of Kingsley's work. It is known as the "Clara Leigh Dwight Collection," and is preserved in the Dwight Memorial Art Building of Mount Holyoke College.

There are signs in the heavens. With the growth of art in the schools, and the building of art galleries in connection with libraries and colleges, environments are forming in many places to encourage individual art in America, and the time draws near when it will not be necessary for the creative artist to go far from home to find encouragement, much less to go abroad to receive foreign appreciation before obtaining recognition in his native land.

These engravings were collected by Clara Leigh Dwight, wife of John Dwight, of New York City, and dedicated by her to Mt. Holyoke College

Catalogue

Book and Magazine Proofs



- 1 **In the Steerage.** From a drawing by JAMES E. KELLY.

This first engraving of Mr. Kingsley was made in 1878. The drawing by Mr. Kelly was borrowed from Scribner's Art Department, photographed on the wood and a trial made of its reproduction. The result brought him into connection with Mr. Kelly, and further experiments were made as shown in Nos. 2, 3 and 4.

- 2 **In the Market.** From a drawing by JAMES E. KELLY.

- 3 **A Head.** From a drawing by JAMES E. KELLY.

- 4 **A Head.** From a drawing by JAMES E. KELLY.

- 5 **When the Swallows Homeward Fly.**
From a drawing by JENNIE BROWNS COMBE.

This was the first engraving paid for by Scribner. Following a suggestion of Mr. Kelly, every spot in the drawing was reproduced,—even a tear in the paper was shown in the engraving.

- 6 Samples of Diamond Rock. Drawn on the wood.
- 7 Grinding. From a drawing by WALTER SHIRLAW.
- 8 Baby Seal.
- 9 Baby Seal. Drawn on the wood and engraved twice by the engraver.
- 10 Punished. From a drawing by A. C. REDWOOD.
- 11 Birds. From a drawing by MRS. R. SWAIN GIFFORD.
- 12 Factory Closing. From a drawing by WALTER SHIRLAW.
- 13 A Piece of Tape. Engraved from the object itself.
- 14 Cottage Door. From an early drawing of MARY HALLOCK FOOTE.
- 15 Hunter's Fright. From a sketch by HARRISON MILLS.
- Mr. Kingsley was directed to Walter Shirlaw for assistance in making this engraving, and together they worked out what was then considered a novel result, especially in variety of textures.
- 16 Spinning. From a drawing by F. DEILMAN.
- 17 Transportation. From a drawing by F. DEILMAN.
- 18 Outline Drawings. From sketches by an art school.

- 19 Sea Lions. Drawn on the wood.
- 20 Edison as a Boy. From a drawing by JAMES E. KELLY.
- 21 Edison's Experiments. From a drawing by JAMES E. KELLY.
- 22 Edison Signalling. From a drawing by JAMES E. KELLY.

The above were from an article on the life of Edison. Before making these illustrations the artist and Mr. Kingsley visited the inventor in his workshop at Menlo Park, N. J.

- 23 Diamond. Drawn on the wood by the engraver.
- 24 Horse Dealer. From a drawing by JAMES E. KELLY.
- 25 Shipping Horses. From a drawing by JAMES E. KELLY.
- 26 Hunting the Rhinoceros. From a drawing by JAMES E. KELLY. Engraved for St. Nicholas.
- 27 The Stowaway. From a drawing by JAMES E. KELLY.
- 28 In Swimming. From a drawing by JAMES E. KELLY.
- 29 In Brazil. From a drawing by J. W. CHAMPNEY.

This artist was the first instructor in art at Smith College. Mr. Kingsley joined his classes, and commenced sketching from nature under his instruction. Mr. Champney made a trip to Brazil for Scribner's, and this drawing was one of a series of illustrations for that magazine.

30 **Mardi-Gras in New Orleans.** From a
drawing by J. W. CHAMPNEY.

31 **Ashore.** From a drawing by JAMES E. KELLY.

32 **Tile Club.**

33 “ “

34 “ “

35 “ “

The above engravings were made from drawings by an Artist's
Club.

36 **Lion.**

37 “

38 “

39 “

Engraved from drawings used as trade marks by an iron firm in
New Haven.

40 **In Brazil.**

41 “ “

From drawings made in Brazil by J. W. CHAMPNEY.

42 **Trinity Church.** From a drawing by WARREN.

43 **The Waterfall.** From a drawing by KAPPES for
St. Nicholas.

- 44 **The Reaper.** After a painting by MEYER.
- 45 **In Brazil.** From a drawing by J. W. CHAMPNEY.
- 46 **The Color Guard.** After a French painting.
- 47 **The Cradle.** After painting by MEYER.
- 48 **The Mayflower.**
- 49 **Morning.**
- 50 **Departure of the Mayflower.**
From drawings by GRANVILLE PERKINS.
These three engravings were made to illustrate an edition of Longfellow published by Houghton, Mifflin & Co., of Boston.
- 51 **A Wharf.** From a drawing by GRANVILLE PERKINS.
- 52 **The Rescue.** From a drawing by F. DEILMAN.
- 53 **The Picnic.** From a drawing by TABER.
- 54 **Thread the Needle.** After a painting.
- 55 **Fish.** Drawn on the wood.
- 56 **The Reception.** From a drawing by F. DEILMAN.
- 57 **In the Gallery.** From a drawing by MILLS.
- 58 **In the French Quarter.** From a drawing by WILL H. LOW.

- 59 Traps From a drawing by MILLS.
- 60 Col. Sellers. From a statuette.
- 61 In the Lock. From a drawing by GRANVILLE PERKINS.
- 62 Tennyson. From photographs.
- 63 “ “ “
- 64 An Observer. Original.
- 65 Fishing. From a drawing by TABER.
- 66 Whittier's Study. Drawn on the wood.
- 67 Stage Journey. From a drawing by MILLS.
- 68 Fishing at Sea. From a drawing by GRANVILLE PERKINS.
- 69 In the Dock.
- 70 Elevator. From drawings by C. VANDERHOOF.
- 71 French Quarter. From a drawing by ROBERT BLUM.
- 72 Painting. From a drawing by TABER.
- 73 Gambling. From a drawing by MILLS.
- 74 Storm. From a drawing by GRANVILLE PERKINS.

75 Silence.

76 “

77 “

78 “

From drawings by the Salmagundi Club.

79 Fort Meadow. Original.

80 Ice Freshet. Original.

81 White Birches. Original.

82 Hadley Cemetery. Original.

83 Hadley Meadow. Original.

84 Buried Alive. From a drawing by ROBERT
BLUM.

85 The Cripple. From a drawing by F. DEILMAN.

86 The Runaway Engine. From a drawing by
TABER.

87 Children. From a drawing by F. S. CHURCH.

88 A Cathedral. From a drawing by REARDON.

89 Boy and Dolphin. From a sculpture by BAUER.

90 Kite Flying at Sea. From a drawing by BURNS.

- 91 **Curiosity Shop.** From a drawing by VANDER-
HOOF.
- 92 **Boyhood of Frederick the Great.** From
a photograph.
- 93 **Lachine Rapids.** From a drawing by H.
SANDHAM.
- 94 **Frederick the Great.** From a photograph.
- 95 “ “ “ “ “
- 96 **The Wreck.** From a drawing by GRANVILLE
PERKINS.
- 97 **Bird.** Original.
- 98 **Coney Island.** From a drawing by TABER.
- 99 **Fourth of July.** From a drawing by ZOGBAUM.
- 100 **Gateway to Catholic College, Montreal.**
From a drawing by H. SANDHAM.
- 101 **Temple Court, London.** From a drawing by
C. VANDERHOOF.
- 102 **Among the Lions.** An illustration for St.
Nicholas.
- 103 **The Dolphin.** From a drawing by BEARD.
- 104 **The Pitcher.** From a photograph.

- 105 The Seasons. Spring.
- 106 “ “ Summer.
- 107 “ “ Autumn.
- 108 “ “ Winter.
- From drawings by F. DEBOUR.
- 109 The Sentinel. From a drawing by C. WOOD-
VILLE.
- 110 Old Curiosity Shop, London. From a
drawing by C. VANDERHOOF.
- 111 The Rabbit Story. From a drawing by LANG-
REN.
- 112 The King's Jester. After a painting by MEYER.
- 113 The Doorstep. From a drawing by H. R.
POORE.
- 114 Marsh Hunting. From a drawing by THOMAS
EAKINS.
- 115 Canoeing. From a drawing by BURNS.
- 116 Siegfried. From a drawing by ROBERT BLUM.
- 117 Meadow Brook. Original.

This was the first block ever engraved directly from nature. It was made by Mr. Kingsley while encamped with his sketching car in the Hatfield meadows. It was never published. Several poems were written for it.

- 118 Gate at Quebec. From a drawing by HENRY SANDHAM.
- 119 Arab Model. From a drawing by HARPER.
- 120 Head. After a painting by SARGENT.
- 121 Head. From a drawing by F. FOWLER.
- 122 Ice Boat. From a drawing by BURNS.
- 123 Fisher's Family. After a painting.
- 124 A Doorway. Drawn on the wood.
- 125 Under the Sea. From a drawing by BEARD.
- 126 On the Thames. From a drawing by H. SANDHAM.
- 127 Along the Shore. From a drawing by REINHART.
- 128 Frederick the Great. From a photograph.
- 129 Along the Thames.
- 130 " " "
From drawings by SANDHAM.
- 131 Along the Coast. From an etching by PARRISH.
- 132 Boy and Dolphin. From a sculpture by THEODORE BAUER.

- 133 **Christmas.** From a drawing by T. T. MERRILL.
- 134 **In a Cave.** From a drawing.
- 135 **Ancient Sculpture.** From a photograph.
- 136 **Circus Horse.** From a drawing.
- 137 **Portrait of Matthew Arnold.** After a painting by G. F. WATTS.
- 138 **Ancient Sculpture.** From a photograph.
- 139 **Ancient Sculpture.** From a photograph.
- 140 **Old Inn.** From an etching.
- 141 **Church Interior.** From a drawing.
- 142 **Portrait of Matthew Arnold.** After a painting by G. F. WATTS.
- 143 **Ancient Sculpture.** From a photograph.
- 144 **Sailor Mending.** From a drawing by BUTLER.
- 145 **Portrait of Madame Gerster.** From a photograph.
- 146 **The Friends.** From a drawing by J. H. COCKS.
- 147 **Baron Castine.** After a painting by WILL H. LOW.

- 148 **Gymnasium.** From a drawing by J. H. COCKS.
- 149 **Longfellow.** From a drawing by SMEDLEY.
- 150 **Flock of Sheep.**
- 151 **Curing Heather.**
- 152 **In the Heather.**
- 153 **In the Lane.**
From drawings by HARRY FENN.
- 154 **Among the Hills.** From a drawing by REARDON.
- 155 **In India.** From a drawing by F. C. JONES.
- 156 **Portrait.** From a photograph.
- 157 **High Bridge.** After a painting by GEO. INNESS.
- 158 **Under the Greenwood.** After a painting by GEO. INNESS.
- 159 **McCoomb's Dam.** After a painting by GEO. INNESS.

These were the first of a number of reproductions from the paintings of George Inness. The sympathy between this painter and Mr. Kingsley was most cordial, and it is probably owing to this that Mr. Kingsley's engravings, after this period, show a distinct trend toward landscape as his special line of work.

- 160 **Jersey Swamp.** Drawn on the wood.

161 Upper New York. After a painting by GEO. INNESS.

162 In a New England Forest. Original.

This was the first published original of Mr. Kingsley. It was engraved in the Hatfield woods from the window of the sketching-car, or while lying in the shade of the bushes and holding the block in the sunlight for the better seeing of textures. A simple statement of the manner of its production was published with the engraving in the "Century" at the time. The methods employed were disputed by professional engravers and the innovator was regarded as a fraud by those who worked in different and more conventional ways for their results.

163 Loitering. After a painting by GEO. INNESS.

164 Coming Storm. Original.

165 Bumble Bee. "

166 Springtime. "

167 Among the Pines. "

168 Button Balls. "

169 Catkins. "

170 Bird. "

These engravings constituted Mr. Kingsley's first attempt to illustrate a whole article in an original way. The article was entitled "Signs and Seasons," by John Burroughs. This brought him into delightful connection with the eminent naturalist at his country home on the Hudson, and from this close observer of nature Mr. Kingsley received encouragement to deal with the larger phases of sunshine and shadow, and the glories of autumn color.

- 171 Cherokee Rose. Original.
- 172 Memorial to Frederick Walker. From a photograph.
- 173 In the Country. From a drawing by ALFRED PARSONS.
- 174 Twilight. From a drawing by HENRY SANDHAM.
- 175 Tailpiece. From a drawing.
- 176 Landscape. Original.

- 177 At Sea. Original.

This was used to illustrate an article entitled "At Sea," by John Burroughs. It endeavors to portray the loneliness of the human atom afloat in a vast expanse of ocean. The author visited Mr. Kingsley after the engraving was finished and was very kind in his commendation of it. Seymour Hayden, an English painter-etcher, was at this time on a visit to America, and during a lecture in Chickering Hall used this print as a text to urge the value of original work.

- 178 Winter. Original.

To illustrate an edition of Longfellow, published by Houghton, Mifflin & Co.

- 179 Harbor of San Francisco. From a drawing by T. MORAN.
- 180 Valley of Mexico. From a drawing by T. MORAN.
- 181 Rock in the Sea. Original.

182 In the Woodland. Original.

183 Midwinter Night. “

184 Spring. “

185 Capital City. “

These were engraved for the Century Magazine to illustrate poems.

186 Mount Washington. Original.

187 Snow Storm. “

188 Moonlight. “

189 The False Beacon. “

190 The Ship on Fire. “

191 In the Woods. “

192 The Merrimac. “

193 In the Glen. “

194 Mount Chocorua. “

195 Thunder Storm. “

196 Last Walk in Autumn. “

197 The Sunset. “

198 The Lakeside. “

199 **The Burial Ground.** Original.

These were engraved to illustrate "Poems of Nature," by Whittier, published by Houghton, Mifflin & Company. To prepare himself for making these illustrations Mr. Kingsley visited Whittier's home in Amesbury and the poet's haunts in the White Mountains.

200 **General Grant's Headquarters.** From a photograph.

201 **Houses of Parliament.** From a drawing by PENNELL.

202 **Kingsley's Car at Whately Glen.** From a drawing by HARRY FENN.

203 **Hunting Moose.** From a drawing by H. SANDHAM.

204 **Street in Teheran.** From a photograph.

205 **Thermometer.** From a drawing by NUGENT.

206 **Hunting Camp.**

207 **Cavalcade.**

208 **Hiding.**

209 **Deer Herd.**

210 **The Flight.**

211 **The Chase.**

- 212 The Slaughter. From drawings by G.
INNESS, Jr.

These were engraved to illustrate an article on hunting.

- 213 Cathedral Arch. New Haven. Original.

- 214 Central Church. “ “

- 215 Portrait. “

- 216 Portrait. “

- 217 Summer Residence. “

- 218 Lillies and Forget-me-nots. “

- 219 Residence. New Orleans. “

- 220 Residence. “ “

These engravings were made to illustrate a memorial volume for
the wife of Judge E. C. Billings of New Haven, Ct.

- 221 Wood Gatherers.

- 222 Landscape and Cattle.

- 223 Forest at Fontainebleau.

- 224 Lake Nemi.

- 225 Coliseum.

- 226 Orpheus Greeting the Morn.

After paintings by COROT.

These were the first of a series of reproductions of the paintings
of the French Barbazon School.

- 227 Pegasus.
- 228 Landscape.
- 229 Rustic Picture.
- 230 Christ Appearing to Mary.
- 231 Temple of the Mind.
- 232 Moonlight.
After paintings by A. P. RYDER.
- 233 Ravines of Apremont.
- 234 Mount St. Michael.
- 235 Twilight.
- 236 The Farm.
After paintings by ROUSSEAU.
- 237 Landscape in Sunshine.
- 238 Landscape in Shadow.
After paintings by DIAZ.
- 239 Lake in Russia. From a photograph.
- 240 Twilight. From a drawing by W. L. TAYLOR.
- 241 Ticonderoga. From a drawing by WM. HOLE.
- 242 Sea Coast. From a drawing by R. SWAIN
GIFFORD.

- 243 **At Sea.** From a drawing by **HALSELL.**
- 244 **Battle of Memphis.** From a drawing. A civil war illustration.
- 245 **The Shepherd.** From a drawing by **ALFRED PARSONS.**
- 246 **Fujiyama.** After a painting by **TWATCHMAN.**
- 247 **Winter in the Adirondacks.** After a painting by **TWATCHMAN.**
- 248 **White Birches.** Original.
This was made from a painting of Mr. Kingley's which he painted from the sketching car on the side of Mt. Holyoke under "Titan's Piazza." For this engraving Mr. Kingley received the gold medal at the Paris Exposition, 1889.
- 249 **A Quiet Spot.** From a painting by Mr. **KINGSLEY** made in Fort Meadow.
- 250 **Wailing Place of the Jews.** After a painting by **VERESCHAGIN.**
- 251 **Old Hadley Street.** Original.
After a painting by Mr. **KINGSLEY.** The view is taken from the artist's house in Hadley.
- 252 **The Three Bells.** Original.
- 253 **The St. Lawrence.** From a drawing.
- 254 **The Nell Gwynne House.** From a drawing.

- 255 **The Old Maple.** Original.
After a painting by MR. KINGSLEY, made in Whately Glen
- 256 **Winter Idyl.** Original.
- 257 **In the Shadow of Mt. Holyoke.** Original.
- 258 **Battle Ground of Fredericksburg.** From
a drawing.
- 259 **Montauk Light.** After a drawing by TWATCH-
MAN.
- 260 **Great Shoshone Falls.** From a photograph.
- 261 **Little Shoshone Falls.** From a photograph.
- 262 **Twilight.** From a drawing by PERRY.
- 263 **Autumn.** From a drawing by TWATCHMAN.
- 264 **Winter.** From a drawing.
- 265 **Master of Ballantre.** From a drawing by
WM. HOLE.
- 266 **Sacred Boo Tree of India.** From a photo-
graph.
- 267 **Forest of Fontainebleau.** From a drawing
by T. ROBINSON.
- 268 **Gate of Japan Garden.** From a drawing by
JOHN LAFARGE.

- 269 Gate of Temple. From a drawing by JOHN
LAFARGE.
- 270 Feather. From a drawing.
- 271 Tail Piece. From a drawing.
- 272 At Sea. From a drawing by BURNS.
- 273 Moonlight. From a drawing by H. D.
- 274 Chinese Theatre. From a drawing.
- 275 Squadron Evolution. From a drawing by
ZOGBAUM.
- 276 House in California.
- 277 " " " From photographs.
- 278 In the Woods. Original.
- 279 Warwick Castle. From a drawing by TAYLOR.
- 280 Twilight. After a painting by DAUBIGNY.
- 281 The Seaside. " " " "
- 282 Moonlight. " " " "
- 283 Spring. After a painting by MONET.
- 284 Storm. After a painting by G. MICHEL.

- 285 Sunset. After a painting by G. MICHEL.
- 286 Quarries of Montmartre. After a painting
by G. MICHEL.
- 287 Tragedy of the West. Original.
- 288 Snow Storm. “
- 289 Jonah. After a painting by A. P. Ryder.
- 290 Greylock. Original.
- 291 Street in Holyoke. Original.
- 292 Evening. “
- 293 Bloody Brook. “
- 294 The Bohemians. After a statue by BARTLETT.
- 295 Canal Bridge.
- 296 Vermont Hills.
- 297 Canal in Jersey.
- 298 The Hillside.
After paintings by T. ROBINSON.
- 299 Cambridge Marshes. From a photograph.
- 300 Flight of Birds. Original.

Japan Proofs of Engravings

MADE FOR AN ART PURPOSE

- 301 Icebergs. Original.
- 302 In the Harbor. Original.
- 303 Morning. After a painting by GEO. INNESS.
- 304 Flying Dutchman. After a painting by A. P.
RYDER.
- 305 Silence. After a painting by W. BLISS BAKER.
- 306 The Old Well. After a painting by J. FRANCIS
MURPHY.
- 307 Midsummer. After a painting by DAUBIGNY.
- 308 Niagara. After a painting by GEO. INNESS.
(An experiment in color.)
- 309 Historic Ground in the Connecticut
Valley. Original.
- 310 New England Elms. Original.
- 311 Late Summer. After a painting by R. COLLIN.

- 312 Greylock. Original.
- 313 Journey Northward. Original.
- 314 White Mountains. Original.
- 315 White Mountains.
A set of trial proofs of the preceeding.
- 316 Autumn Evening. After a painting by D.
W. TRYON.
- 317 Reverie. Original.
- 318 Old Homestead. After a painting by J.
FRANCIS MURPHY.
- 319 Winter Evening. After a painting by D. W.
TRYON.
- 320 Springtime. After a painting by D. W. TRYON.
- 321 Springtime.
A set of trial proofs of the preceeding.
- 322 Moonrise. After a painting by D. W. TRYON.

Miscellaneous

A

SHOW-CASE CONTAINING

Block of "White Mountains."

" " "Canal."

" showing Drawing on the Wood.

" showing Photograph on the Wood.

" sawn from the Log.

TOOLS. A Variety of Gravers ; eye-glass and Frame ;
Sand-bag and Oil Stone.

Medal from the Chicago Exposition.

B

Photographs of Paintings redrawn by Mr. Kingsley.

1 Photograph of Painting by Rousseau.

2 Reverse Negative of the preceeding.

3 Photograph of Landscape by Rousseau.

4 " " " " Diaz.

5 " " " " "

6 " " " " Corot.

7 " " " " "

8 Reverse Photograph of "White Birches."

9 Photograph of Painting by Rousseau.

C

PLAIN PHOTOGRAPHS

- 1 Kingsley's Car in Hadley Meadows.
- 2 Devil's foot-ball, Mt. Holyoke.
- 3 Mt. Holyoke from Fort Meadow.
- 4 Scene in Whately Glen.
- 5 Kingsley's Childhood Home in Hatfield.
- 6 " " " " "
- 7 View from Mt. Holyoke.

D

EXPERIMENTS WITH PROCESS PLATE

- 1 Print on Copper Plate. Hadley Street.
- 2 Screen Negative " "
- 3 " " " "
- 4 " " Kingsley's Studio, Hadley.
- 5 Etched Copper Plate, Whately Glen.
- 6 Screen Negative, Titan's Pier.
- 7 " " Mt. Holyoke.
- 8 " " Fort River.
- 9 Print from Process Plate, Kingsley's Studio, Hadley.
- 10 " " " " Smith College.
- 11 " " " " from Mt. Holyoke.
- 12 " " " " Hooker Birthplace, Hadley.
- 13 " " " " Winter, Hadley Meadow.
- 14 " " " " Hadley Street.
- 15 " " " " Five Points' Children.
- 16 " " " " Hadley Street.

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| 17 | Print from Process Plate, Worcester Park. |
| 18 | “ “ “ “ Hadley Cemetery. |
| 19 | Print from Process Negative, Kingsley's Studio. |
| 20 | “ “ “ “ Hadley Bridge. |
| 21 | “ “ “ “ Hadley Cemetery. |
| 22 | “ “ “ “ Hadley Street. |
| 23 | “ “ “ “ Hadley Mill. |
| 24 | “ “ “ “ Fort Meadow. |

E

Early Drawings and Engravings.

Portraits of Barbazon Painters.

Chicago Diploma.

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