



CHRISTIE'S

# AMERICAN ART

*Online Auction 14-23 March 2016*

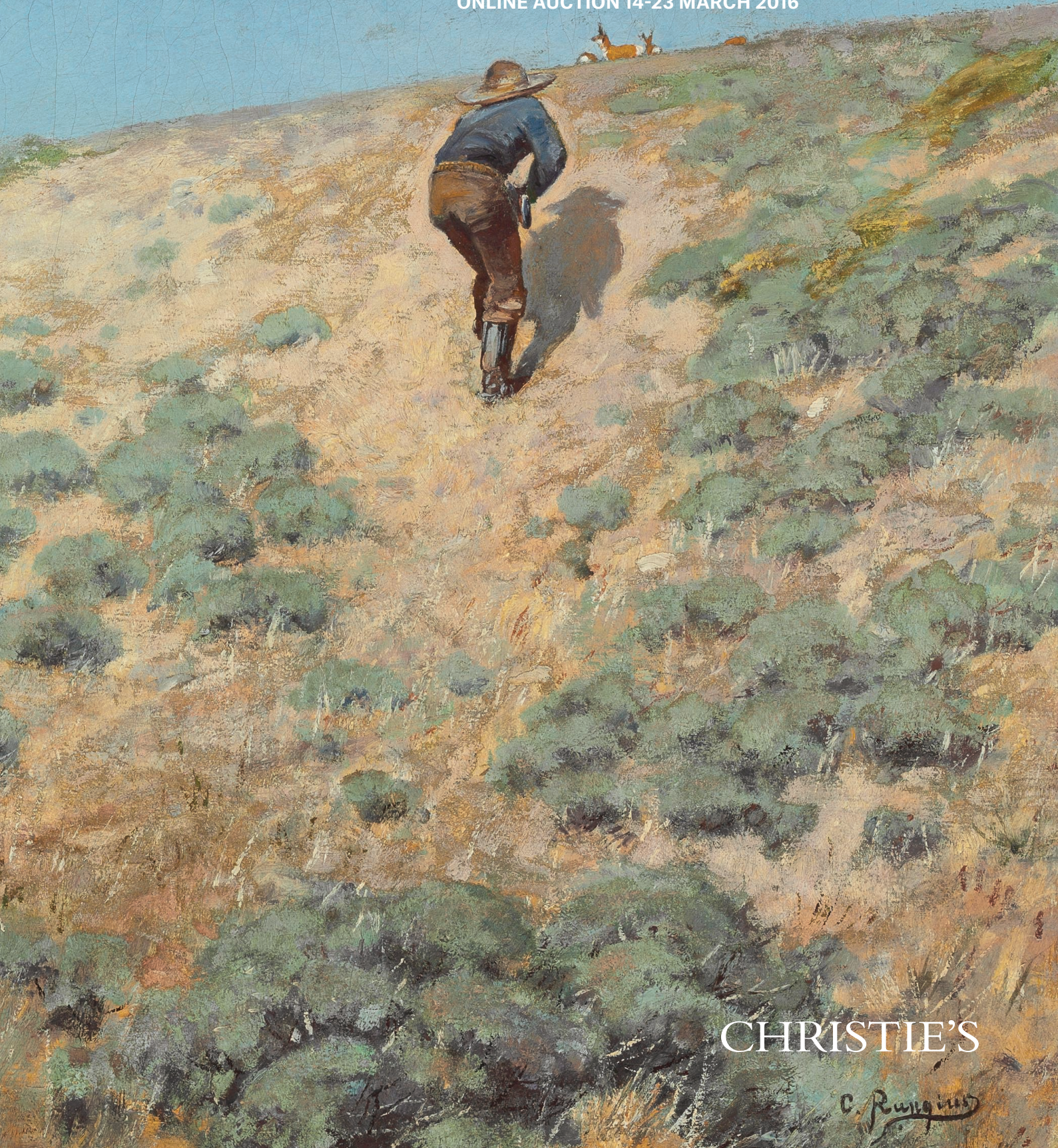






# AMERICAN ART

ONLINE AUCTION 14-23 MARCH 2016



CHRISTIE'S

*C. Rungius*





CVB  
1984



# AMERICAN ART

14-23 MARCH 2016

## PROPERTIES FROM

Alma College, Proceeds go to the Annie Reid Knox Endowment Fund, to Support Student Scholarships and Operations of the College

The Family of Helen Adams Bobbs

Inadvertent Collection II: Property from The Doris Bry Trust

The Elmhurst Art Museum, Sold to Benefit the Acquisitions and Conservation Fund

The Maurice and Muriel Fulton Collection

Sold by the order of the Trustees of the Hirshhorn Museum Sculpture Garden to Benefit its Acquisition Program

The Arthur and Anita Kahn Collection: A New York Story

The Collection of Dr. Herbert Kayden and Dr. Gabrielle Reem

The Estate of Anton J. Lisicky

The Estate of Jean Pardee

The Claire and Garrick Stephenson Collection

Edmund S. Wilkinson, Jr.

## ONLINE AUCTION

12.00 pm EST 14 March - 12.00 pm EST 23 March 2016  
(Lots 1-94)

20 Rockefeller Plaza  
New York, NY 10020

## VIEWING

Saturday	19 March	10.00 am - 5.00 pm
Sunday	20 March	1.00 pm - 5.00 pm
Monday	21 March	10.00 am - 5.00 pm
Tuesday	22 March	10.00 am - 5.00 pm
Wednesday	23 March	10.00 am - 12.00 pm

Bid online at [www.christies.com/americanartonline](http://www.christies.com/americanartonline)

## AUCTION CODE AND NUMBER

In making enquiries, this sale should be referred to as **LOCKE-12162**

## CONDITIONS OF SALE

Please visit [www.christies.com/americanartonline](http://www.christies.com/americanartonline) to view terms and conditions



Browse this auction on your iPhone, iPad and Android

# CHRISTIE'S





METCALF.





## CONTENTS

- 3** Auction Information
- 6** Christie's International American Department • Calendar of Auctions
- 7** Specialists and Services for this Auction
- 8** Christie's Online Auctions – How-To Guide
- 10** Property for Sale
- 110** Symbols used in this Catalogue  
Important Notices and Explanation of Cataloguing Practice
- 111** Salerooms and Offices Worldwide
- 112** Christie's Specialist Departments and Services
- 116** Catalogue Subscriptions
- 118** Index

**OPPOSITE:**  
Lot 25

**FRONT COVER:**  
Lot 7  
Courtesy of LeRoy Neiman Foundation

**BACK COVER:**  
Lot 6  
Printed by permission of the Norman Rockwell Family Agency  
©1964 The Norman Rockwell Family Entities

**INSIDE FRONT COVER:**  
Lot 11

**OPPOSITE SALE INFORMATION:**  
Lot 88

**OPPOSITE HOW-TO GUIDE:**  
Lot 70

**OPPOSITE INDEX:**  
Lot 27

[christies.com](http://christies.com)



# INTERNATIONAL AMERICAN ART DEPARTMENT

## **BUSINESS DIRECTOR**

Christina Landaw  
Tel: +1 212 974 4567

## **WORLDWIDE**

### **NEW YORK**

Elizabeth B. Beaman  
William T. Haydock  
Tylee Abbott  
Jennifer L. Jacobsen  
Christina de Gersdorff  
Paige C. Kestenman  
Eric P. Widing  
Tel: +1 212 636 2140

### **LOS ANGELES**

Peter J. Kloman  
Tel: +1 310 385 2600

**EMAIL. FIRST INITIAL FOLLOWED BY LAST NAME@CHRISTIES.COM  
(EG. ERIC WIDING = EWIDING@CHRISTIES.COM)**

19/02/15

## CALENDAR OF UPCOMING AUCTIONS

### **AUCTION CALENDAR 2016**

To include your property in these sales please consign ten weeks before the sale date. Contact the specialists or representative office for further information.

**4 MARCH**  
**FIRST OPEN**  
NEW YORK

**29-30 MARCH**  
**LIVING WITH ART**  
NEW YORK

**31 MARCH**  
**PRIVATE AND ICONIC**  
NEW YORK

**13 APRIL**  
**EXCEPTIONAL SALE**  
NEW YORK

**13 APRIL**  
**REVOLUTION**  
NEW YORK

**20 APRIL**  
**MAGNIFICENT JEWELS**  
NEW YORK

**21 APRIL**  
**SILVER**  
NEW YORK

**19 MAY**  
**AMERICAN ART**  
NEW YORK

**25-26 MAY**  
**LATIN AMERICAN ART**  
NEW YORK

**8 JUNE**  
**20/21 DESIGN**  
NEW YORK

Subject to change



## SPECIALISTS AND SERVICES FOR THIS AUCTION

New York



Elizabeth B. Beaman



William T. Haydock

### SPECIALISTS

Christina de Gersdorff, *Head of Sale*  
cdegersdorff@christies.com

Elizabeth B. Beaman, *Head of Department*  
ebeaman@christies.com

Peter J. Kloman, *Los Angeles*  
pkloman@christies.com

William T. Haydock  
whaydock@christies.com

Tylee Abbott  
tabbott@christies.com

Jennifer L. Jacobsen  
jjacobsen@christies.com

Paige C. Kestenman  
pkestenman@christies.com

Eric P. Widing, *Deputy Chairman*  
ewiding@christies.com

Tel: +1 212 636 2140  
Fax: +1 212 636 4924



Tylee Abbott



Jennifer L. Jacobsen



Christina de Gersdorff



Paige C. Kestenman

### ADMINISTRATOR

Abigail Bisbee  
abisbee@christies.com

Tel: +1 212 636 2140  
Fax: +1 212 636 4924

### BUSINESS DIRECTOR

Christina Landaw  
clandaw@christies.com

Tel: +1 212 974 4567  
Fax: +1 212 636 4924

Los Angeles



Peter J. Kloman

*For assistance with the online auctions platform, please contact us at*

Tel: +1 212 636 2002

Email: [americanartonline@christies.com](mailto:americanartonline@christies.com)

### SERVICES

#### REGISTRATION AND BIDDING

Tel: +1 212 636 2002

Chairman's Office, New York



Eric P. Widing  
Deputy Chairman



Paul R. Provost  
Deputy Chairman

### PAYMENT

Buyer payment can be made online at [www.christies.com/americanartonline/checkout](http://www.christies.com/americanartonline/checkout)

#### Consignors

Tel: +1 212 636 2350

Fax: +1 212 492 5477

### ART TRANSPORT

Shipping and collection arrangements can be made at [www.christies.com/americanartonline/checkout](http://www.christies.com/americanartonline/checkout)

### HANDLING AND COLLECTION

Tel: +1 212 636 2495

Fax: +1 212 636 4939

### CHRISTIE'S FINE ART STORAGE SERVICES

London

+44 (0)20 7622 0609

[cfassuk@christies.com](mailto:cfassuk@christies.com)

New York

+1 212 974 4579

[cfassny@christies.com](mailto:cfassny@christies.com)

Singapore

+852 2978 9998

[cfasssingapore@christies.com](mailto:cfasssingapore@christies.com)

### AUCTION SERVICES

#### CHRISTIE'S AUCTION ESTIMATES

Tel: +1 212 492 5485

Fax: +1 212 636 4930

[www.christies.com](http://www.christies.com)

#### CORPORATE COLLECTIONS

Tel: +1 212 636 2901

Fax: +1 212 636 4929

[celkies@christies.com](mailto:celkies@christies.com)

#### ESTATES AND APPRAISALS

Tel: +1 212 636 2400

Fax: +1 212 636 2370

[info@christies.com](mailto:info@christies.com)

#### MUSEUM SERVICES

Tel: +1 212 636 2620

Fax: +1 212 636 4931

[awhiting@christies.com](mailto:awhiting@christies.com)



# CHRISTIE'S ONLINE AUCTIONS – HOW-TO GUIDE

## 1. How do I register for the auction?

### A. I already have a My Christie's login.

Please note that even if you have a Christie's account, you may not have a My Christie's login.

- i. Go to [christies.com/americanartonline](http://christies.com/americanartonline).
- ii. Click on 'My Account' at the upper right of any page and login using your existing My Christie's information.
- iii. Then click on any lot in the American Art sale and click the 'Place Bid' button. This brings you to the sale registration page.
- iv. Select your account and fill in billing and shipping information and credit card details.
- v. You will have an opportunity to change these details when you check out and your credit card will not be automatically charged. You are now ready to bid in American Art.

### B. I don't have a My Christie's login.

Please note that even if you have a Christie's account, you may not have a My Christie's login.

- i. Go to [christies.com/americanartonline](http://christies.com/americanartonline)
- ii. Click into any of the lots on the page, then click the 'Place Bid' button. This brings you to the sale registration page.
- iii. Fill in your account number (if known), billing and shipping information and credit card details.
- iv. You will have an opportunity to change these details when you check out and your credit card will not be automatically charged. You are now ready to bid in American Art.

## 2. How do I bid in the sale?

Bidding starts on March 14, 2016 at 12:00PM EST and closes in lot order starting at 12:00PM EST on March 23, 2016. Once you have registered, go to your desired lot's page and click either the 'Next Bid' or 'Max Bid' button. If you submit a Max Bid, Christie's will automatically update your offer in response to competing bids using the lowest possible winning amount at or below your maximum (similar to an absentee bid).

## 3. How will I know if I have been outbid?

You will receive instant email notifications to confirm your bids, as well as to let you know if you have been outbid. Another quick way to track your bids is to download the Christie's app to your smart device and enable push notifications.

## 4. How can I learn more about a work that interests me – or view it in person?

A detailed description of every work in this sale is available online at [christies.com/americanartonline](http://christies.com/americanartonline), along with high-resolution images and condition reports. Works can also be viewed in person during the exhibition at our Rockefeller Center galleries from March 19-23, 2016, and our specialists can be reached at +1 212-636-2140.

## 5. How do I know what the final cost of my purchase would be?

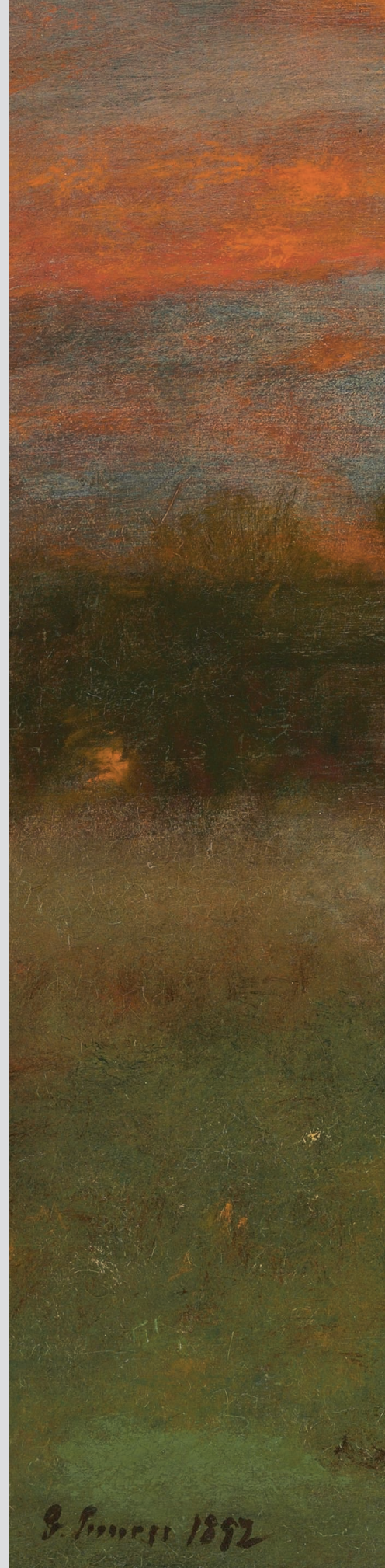
For your convenience, Christie's will calculate all costs associated with your purchase before you bid. Simply click the 'Estimated Cost Calculator' link on any lot detail page.

## 6. I won! What's next?

Once the auction closes, go to the 'My Account' section at the upper right of the lot page and click the 'Checkout' tab within 'My Bids and Checkout'. Payment for online auctions must be made online with a valid credit card. Please note that there is no limit to the amount one can charge on a credit card.

## 7. What if I need help registering, bidding or checking out?

We are here to help. If you have any questions or require assistance, you can reach us at +1 212-636-2002 or [americanartonline@christies.com](mailto:americanartonline@christies.com).



G. P. 1892









1

MILTON AVERY  
(1885-1965)

*Morning Swim*

signed and dated 'Milton/Avery/1950' (lower left)

gouache on board

11 x 26 in. (27.9 x 66 cm.)

Executed in 1950.

\$20,000-30,000

PROVENANCE:

The artist.

Estate of the above.

[With]Vered Gallery, East Hampton, New York, from the above.

Acquired by the present owner from the above, 2002.



2

ROCKWELL KENT  
(1882-1971)

*Night Over Fitch's Pond*

signed with initials 'R.K.' (lower right)—bears  
estate stamp (lower right margin)  
watercolor, gouache and ink on paperboard  
7 $\frac{1}{8}$  x 5 in. (19.3 x 12.7 cm.), image;  
12 $\frac{7}{8}$  x 9 $\frac{5}{8}$  in. (32.7 x 24.4 cm.), overall  
Executed in 1933.

\$3,000-5,000

PROVENANCE:

The artist.  
Estate of the above.  
Larcada Gallery, New York.  
Parke-Bernet Eighty-Four, New York, 2 March  
1977.  
Acquired by the present owner from the above.

LITERATURE:

C. Jarrett, *Night Over Fitch's Pond*, New York, 1933,  
cover illustration.

Rockwell Kent created the present work for Cora Jarrett's 1933 murder mystery *Night Over Fitch's Pond*. "Was Julius Nettleton's death by drowning accident or suicide?" begins the dust jacket text. Walter Drake, friend of the deceased, is tasked with answering that question during the long night he spends watching over his body in the camp at Fitch's Pond. Kent praised the book stating: "It has all the excitement of a mystery story, with distinguished literary value."







3

3

## RICHARD SARGENT (1911-1978)

### *Post-Tens*

signed 'Dick Sargent' (lower left)  
casein on paperboard  
14½ x 16 in. (36.5 x 40.6 cm.), image;  
15 x 22 in. (38.1 x 55.8 cm.), overall  
Painted in 1957.

\$7,000-10,000

#### PROVENANCE:

The artist.  
Estate of the above.  
Clarke Auction, Larchmont, New York, 11 October  
2015, lot 4.  
Acquired by the present owner from the above.

The present work was executed for a Post Cereal advertisement with the slogan: "Mom always says—any cereal assortment...as long as it's Post-Tens!" A copy of the original advertisement accompanies this work.



4

4

## RICHARD SARGENT (1911-1978)

### *Hopscotch*

signed 'Dick Sargent' (lower left)  
casein on paperboard  
14 x 15½ in. (35.5 x 39.3 cm.), image;  
15 x 20 in. (38.1 x 50.8 cm.), overall  
Painted in 1958.

\$6,000-8,000

#### PROVENANCE:

The artist.  
Estate of the above.  
Clarke Auction, Larchmont, New York, 11 October  
2015, lot 27.  
Acquired by the present owner from the above.

The present work was executed for a Post Grape-Nuts Cereal advertisement which ran in *Life Magazine* on September 1st, 1958 with the slogan: "Any cereal helps you avoid 'mid-morning letdown'...as long as it's Post Grape-Nuts Flakes." A copy of the original advertisement accompanies this work.





5

## ETHEL FRANKLIN BETTS (C. 1877-1956)

*The Uniform Fitted Him Fairly Well*

signed 'Ethel Franklin Betts.' (lower center)

oil on canvas

15½ x 11¼ in. (38.4 x 28.5 cm.)

Painted circa 1904.

\$10,000-15,000

**PROVENANCE:**

John and Edith Mohn, Robesonia, Pennsylvania, 1921.  
By descent to the present owner.

**LITERATURE:**

G. MacDonough, A.A. Chapin, *Babes in Toyland*, New York, 1904, p. 138, illustrated.

G. MacDonough, A.A. Chapin, *Babes in Toyland*, New York, 1924, cover illustration.

R.M. Clancy, *Children's Christmas Classics*, vol. 3, North Cape May, New Jersey, 2002, p. 95, illustrated.

Ethel Franklin Betts was an American illustrator best known for her contributions to classic children's books. A lifelong Pennsylvanian, she trained under renowned illustrator Howard Pyle at the Drexel Institute in Philadelphia and later at the Howard Pyle School of Art. The present work is one of eight color-plates for the Christmas-themed children's book, *Babes in Toyland*. The book, based on the operetta of the same name, was written by lyricist Glen MacDonough and Anna Alice Chapin. It was first published with Betts' charming illustrations in 1904, the year after the operetta debuted in Chicago. In the story, orphaned children Alan and Jane are shipwrecked and end up in Toyland, where they must hide from the evil Toymaker. In this scene, the two try on their disguises. Alan is in the guise of a toy soldier, and Jane is dressed as a doll.



6

# NORMAN ROCKWELL (1894-1978)

## *Study for 'A Time for Greatness'*

signed 'Norman Rockwell' (lower right)  
oil on joined board  
23½ x 18½ in. (59.6 x 46.9 cm.), sight size  
Painted in 1964.

\$70,000-100,000

**PROVENANCE:**

The artist.  
J. Willard Loos, Columbus, Ohio, acquired from the above, 1964.  
Sally Loos, San Francisco, California, by descent.  
By bequest to the present owner, 1992.

The present work will be included as an addendum work in the Project Norman database created by the Norman Rockwell Museum, Stockbridge, Massachusetts.

A copy of the original July 14th, 1964 issue of *Look Magazine* accompanies this work.



The present work is on the far left.  
Reference photo for *Study for 'A Time for Greatness'*, 1964. Norman Rockwell Art Collection Trust.  
Printed by permission of the Norman Rockwell Family Agency  
Copyright © 1964 the Norman Rockwell Family Entities

The present work, a study for Norman Rockwell's *A Time for Greatness*, is a rousing and dynamic portrait of one of America's favorite presidents by one of America's most beloved artists. Commissioned for the July 14th, 1964 issue of *Look Magazine*, *A Time for Greatness* depicts John F. Kennedy accepting the Democratic Party's presidential nomination before a packed room of cheering supporters at the 1960 Democratic Convention. The waving state banners frame the scene and the predominantly red, white and blue palette underscores the patriotic subject. Rockwell likely enlarged the study at the center in order to extend the US flag.

Rockwell met Kennedy when he was commissioned by the *Saturday Evening Post* to paint the then senator's portrait. He visited the Kennedy Compound in Hyannis Port, Massachusetts in June 1960, a month before Kennedy was picked as the Democratic Party's nominee at the convention. Published in *Look* almost nine months after Kennedy's tragic death, *A Time for Greatness* both commemorates the beloved politician and provides solace to a mourning populace. The title comes from the slogan printed on Kennedy's campaign posters which read: "A Time for Greatness: Kennedy for President." The upper left corner of one of the posters can be seen in the foreground of the present work.

In addition to Kennedy, Rockwell painted the portraits of four other US presidents: Dwight D. Eisenhower, Lyndon B. Johnson, Richard Nixon and Ronald Reagan. *A Time for Greatness* is by far the most compelling and energetic of them, portraying the beloved president at the center of an adoring crowd. "In this painting, the presidency is not treated as something which separates the chief executive from other men; rather, it is seen as something which links him to them. Rockwell seems to remind us that the President owes his power to the people—to the democratic process." (C. Finch, *Norman Rockwell's America*, New York, 1975, p. 163)







7

## LEROY NEIMAN (1926-2012)

### *Auction at Sotheby's*

signed 'LeRoy Neiman' (lower right)—inscribed with the details of the auction (on the reverse)

enamel and printed paper collage on board

26¼ x 36¼ in. (66.2 x 92 cm.)

Painted in 1971.

\$80,000-120,000

#### PROVENANCE:

Playboy Enterprises, Inc.

Christie's, New York, 17 December 2003, lot 226, sold by the above.

Acquired by the present owner from the above.

#### LITERATURE:

"Man at His Leisure," *Playboy*, January 1972, illustrated.

*Auction at Sotheby's* depicts the thrill and excitement of an auction in progress. Painted in the riot of colors characteristic of LeRoy Neiman's unique style, the present work depicts Sotheby's saleroom in London on April 21, 1971. The auction featured works by Amedeo Modigliani, Pablo Picasso, Edgar Degas, Pierre-Auguste Renoir and Gustave Moreau. Neiman has paid homage to his artistic predecessors by depicting their works in paper collage, so as to faithfully render them. He does so, however, in monochrome, highlighting his own artistic merit through his bold palette. To commemorate the sale, the artist inscribed the hammer prices from the auction on the verso.

Neiman's vigorously painted and brilliantly colored works are a unique fusion of Illustration and Abstract Expressionism. His dynamic depictions of athletes and titans of entertainment have wide appeal and led him to become one of America's most popular artists. In an interview with the Associated Press in 2008, Neiman stated, "I've zeroed in on what you would call action and excellence...Everybody who does anything to try to succeed has to give the best of themselves, and art has made me pull the best out of myself."

The present work was published in the January 1972 issue of *Playboy* as part of Neiman's *Man at His Leisure* column. Neiman met Hugh Hefner in 1954 when he was a fashion illustrator for the Caron Pirie Scott department store chain, where Hefner was a writer. Soon after, Hefner hired Neiman as *Playboy's* first artist-in-residence. Neiman started *Man at His Leisure* in 1958. The column, for which he also provided the text, ran for fifteen years and featured activities associated with the American Dream: sporting games and social events, many of them at the world's most glamorous locations. Neiman noted, "*Playboy* made the good life a reality for me and made it the subject matter of my paintings—not affluence and luxury, as such, but *joie de vivre* itself." (as quoted in, *V.I.P Magazine*, July 1962) Through his paintings, such as the present work, Neiman was able to bring this *joie de vivre* to the country.

Neiman's work is represented in the collections of the Art Institute of Chicago, Chicago, Illinois, the Whitney Museum of American Art, New York, the Minneapolis Museum of Art, Minneapolis, Minnesota and The Hermitage, St. Petersburg, Russia, among other public and private collections worldwide.







## 8

### NEWELL CONVERS WYETH (1882-1945)

*"And Looked Out Beyond the Tumbled Shore Ice to the Steel-Gray Angry Waters"*

signed with initials and dated 'NCW/08' (lower right)

oil on canvas

25¼ x 25¼ in. (64.1 x 64.1 cm.)

Painted in 1908.

\$80,000-120,000

#### PROVENANCE:

Private collection, New York, circa 1945.

Private collection, Indianapolis, Indiana, gift from the above, circa 1952.

By descent to the present owner.

#### LITERATURE:

S.E. White, *The Riverman*, New York, 1908, opp. 192, illustrated.

S.E. White, "The Partners," *The Saturday Evening Post*, no. 34, February 22, 1908, p. 13, illustrated.

D. Allen, D. Allen, Jr., *N.C. Wyeth: The Collected Paintings, Illustrations and Murals*, New York, 1972, p. 272.

C.B. Podmaniczky, *N.C. Wyeth: Catalogue Raisonné of Paintings*, vol. 1, Chadds Ford, Pennsylvania, 2008, p. 182, no. I.229, illustrated.

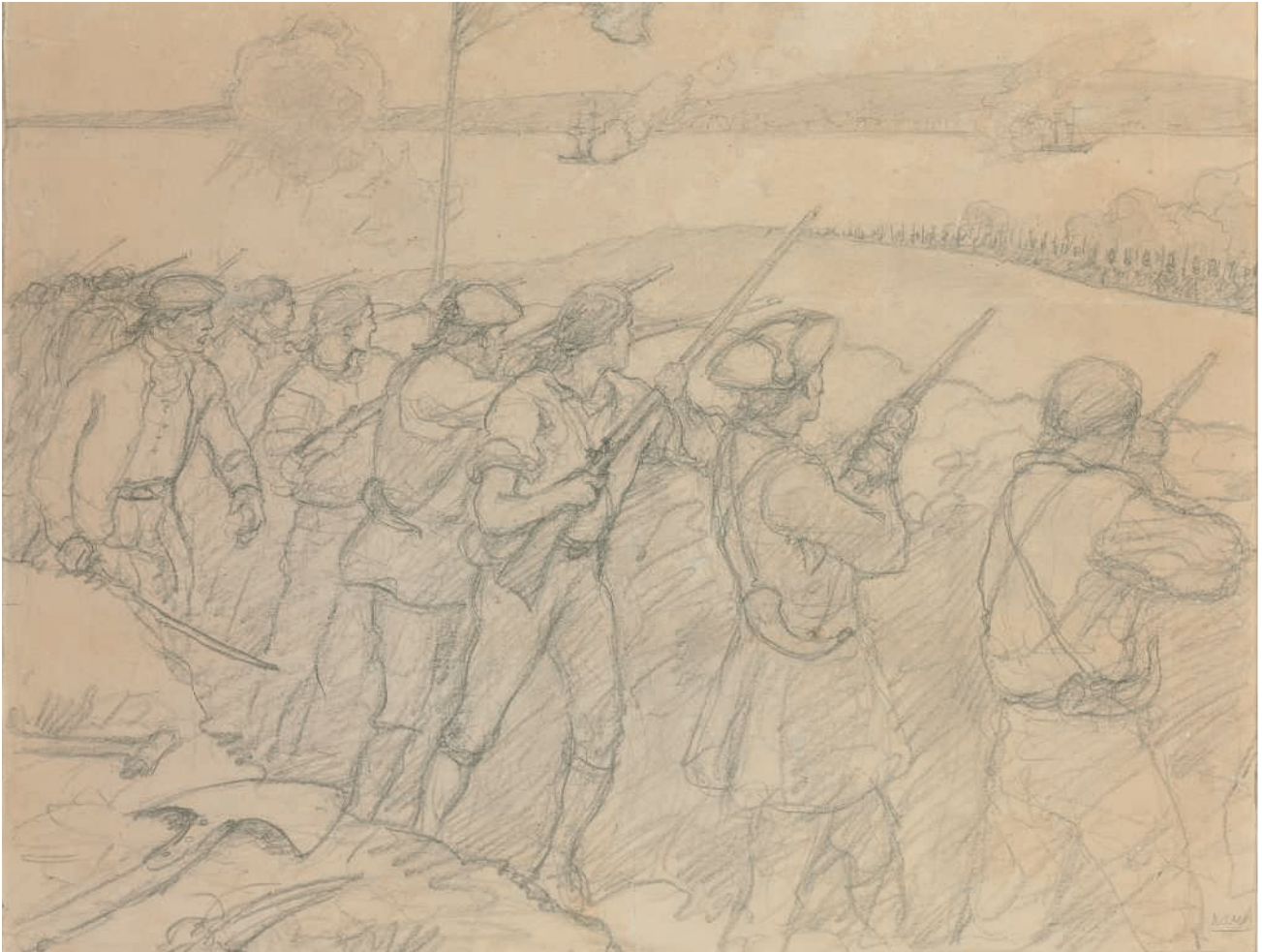
N.C. Wyeth painted *"And Looked Out Beyond..."* as an illustration for Stewart Edward White's *The Riverman* published in 1908. Part of the story, including the present work, also ran in the February 22, 1908 issue of the *Saturday Evening Post* under the title "The Partners." *The Riverman* takes place at a Michigan logging camp and tells the story of Jack Orde and the hardships he and his men faced working the logs down the river, at a time when that was the primary way to get lumber from the forests to the cities. Michigan winters were harsh and the present work perfectly captures the majestic rawness of the snow-covered landscape. It illustrates the following section of Chapter XXI in which Orde and his wife Carroll venture out for a sleigh ride:

"The winter was severe. All the world was white. The piles of snow along the sidewalks grew until Carroll could hardly look over them. Great fierce winds swept in from the lake. Sometimes Orde and his wife drove two miles to the top of the sand hills, where first they had met in this their present home, and looked out beyond the tumbled shore ice to the steel-gray, angry waters. The wind pricked their faces, and, going home, the sleigh-bells jingled, the snowballs from the horses' hoofs hit against the dash, the cold air seared the inside of their nostrils. When Orde helped Carroll from beneath the warm buffalo robes, she held up to him a face glowing with colour, framed in the soft fluffy fur of a hood." (S.E. White, *The Riverman*, New York, 1908, p. 192)









9

## NEWELL CONVERS WYETH (1882-1945)

*Study for 'The Battle of Bunker Hill'*

signed with initials 'N.C.W.' (lower right)—inscribed 'Bunker Hill' (lower center)

pencil on paper

19 x 23½ in. (48.2 x 58.7 cm.)

Executed *circa* 1942.

\$15,000-25,000

### PROVENANCE:

The artist.

By descent to the present owner.

This work is included in the N.C. Wyeth *catalogue raisonné* database compiled by the Brandywine River Museum of Art, Chadds Ford, Pennsylvania as NCW 1534.

The present work is a study for *The Battle of Bunker Hill* (C.B. Podmaniczky, *N.C. Wyeth: Catalogue Raisonné of Paintings*, vol. 2, Chadds Ford, Pennsylvania, 2008, p. 691, no. C.159), which was painted *circa* 1942 and published as the March illustration in the 1944 *Flags in American History* calendar by John Morrell & Company. The finished painting is in the collection of the U.S. Naval Academy Museum.





PROPERTY FROM A CONNECTICUT ESTATE

10

## JOHN FORD CLYMER (1907-1989)

*"Well Offshore, They Met the Seal Heard. It Was Fantastic"*

signed 'John Clymer' (lower right)

oil on canvas

24 $\frac{7}{8}$  x 35 $\frac{7}{8}$  in. (63.1 x 91.1 cm.)

Painted circa 1949.

\$15,000-25,000

### PROVENANCE:

The artist.

Acquired by the late owner from the above.

### LITERATURE:

R.E. Pinkerton, "Return of a Viking," *True The Man's Magazine*, June 1949, pp. 28-29, illustrated.

*The Technique of John Clymer, Master Artist Series*, Minneapolis, Minnesota, 1951, illustrated.

The present work was an illustration for the article "Return of a Viking" by Robert E. Pinkerton published in the June 1949 issue of *True The Man's Magazine*. "Return of a Viking" tells the story of Finnish-born Captain Victor Jacobson who made a fortune in seal hunting. He recognized that the skilled native seal hunters of the north west could only hunt close to shore in their dugout canoes, so he made a deal with them to take them in his schooner to areas offshore where the herds were larger. His first expedition in March 1879 took four dugouts and twelve Native Americans to the mouth of the Columbia River; it was "farther from land than Indians had dared to go and seals were thicker than they'd imagined." (R.E. Pinkerton, "Return of a Viking," *True The Man's Magazine*, June 1949, p. 88) The present work depicts the height of the hunt, the water thick with seals and Captain Jacobson's schooner on the horizon awaiting the day's bounty.

The late owner, the managing editor of *True* at the time, acquired the work directly from John Clymer.





11

CARL RUNGIOUS  
(1869-1959)

*Stalking Antelope*

signed 'C. Rungius' (lower right)

oil on canvas

19½ x 29½ in. (49.5 x 74.9 cm.)

Painted circa 1900.

\$30,000-50,000

PROVENANCE:

The artist.

Private collection, Scranton, Pennsylvania, acquired from the above,  
circa 1935.

By descent to the present owner.





12

BOB KUHN  
(1920-2007)

*White Flags*

signed '©/Kuhn' (lower right)  
oil on masonite  
20 x 28 $\frac{7}{8}$  in. (50.8 x 73.3 cm.)

\$15,000-25,000

PROVENANCE:

Private collection, Pittsburgh, Pennsylvania.  
Private collection, Pennsylvania, gift from the above, circa 1965.  
By descent to the present owner.





PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

**13**

**EDGAR ALWIN PAYNE**  
(1883-1947)

*Summit Lake, High Sierras*

signed 'Edgar Payne' (lower left)

oil on canvas

28 x 34 in. (71.1 x 86.4 cm.)

\$25,000-45,000

**PROVENANCE:**

Ronald E. Walker, Kamuela, Hawaii.

Christie's, Los Angeles, California, 29 April 1998, lot 66, sold by the above.  
Private collection, Hillsborough, California.

Bonhams & Butterfields, Los Angeles, California, 10 December 2003, lot 6201.

S.R. Brennen Fine Art, Scottsdale, Arizona.

Acquired by the present owner from the above, 2005.

**EXHIBITED:**

Reno, Nevada, Nevada Museum of Art; Ukiah, California, Grace Hudson Museum; Moraga, California, Hearst Art Gallery and Pittsburgh, Pennsylvania, Carnegie Museum of Art, *Early California Impressionists*, May 1993-February 1998, p. 14, illustrated.

**LITERATURE:**

Goldfield Galleries, *Edgar Payne*, Los Angeles, California, 1987, n.p., no. 33, illustrated.





PROPERTY FROM THE ELMHURST ART MUSEUM, SOLD TO BENEFIT THE ACQUISITIONS AND CONSERVATION FUND

14

## JOSEPH HENRY SHARP (1859-1953)

### *Indian Encampment in Spring*

signed 'JH. Sharp.' (lower left)

oil on canvas

16 x 23½ in. (40.6 x 59.6 cm.)

Painted in 1919.

\$50,000-70,000

#### PROVENANCE:

Robert T. Kruppe, Sr., Elmhurst, Illinois.

Gift to the present owner from the above, 1993.

Considered by many to be the father of the Taos art colony, Joseph Henry Sharp is celebrated for his detailed depictions of Native American life on the Plains and in the Southwest. Born in Ohio in 1859, Sharp attended the Cincinnati Art Academy, where he met fellow artist Henry Farny. Spurred by Farny's success as a painter of Native American life, Sharp first visited Taos and the Pueblo Indians in 1893. Sharp's experiences and illustrations from this trip, later published in *Harper's Weekly*, formed the basis of a career devoted to the American landscape and the people who lived there.

The Impressionist-style brushwork in *Indian Encampment in Spring* suggests the scene is a fleeting moment in time. Indeed, Sharp's depictions of Native Americans helped to preserve and record a way of life that was rapidly changing. Sharp was deeply engaged with Native American culture and is widely lauded for his closely observed physiognomy, costume and interiors. He was an observer striving for an honest and quiet depiction of Native American frontier life.





15

CHARLES MARION RUSSELL  
(1864-1926)

*Three Riders*

signed 'C M Russell' with artist's skull device (lower left)

watercolor and pencil on paper

10 x 14 in. (25.4 x 35.5 cm.)

Executed circa 1894-96.

\$50,000-70,000

PROVENANCE:

The artist.

Private collection, Utica, Montana, gift from the above.

By descent to the present owner.

The present work has been assigned number CR.NE.810 by the Charles M. Russell *Catalogue Raisonné* Committee.





16

## FREDERIC REMINGTON (1861-1909)

### *In Cowboy-Land*

signed 'Frederic Remington' (lower right)  
ink, wash and and pencil on paper  
10 $\frac{5}{8}$  x 12 $\frac{1}{8}$  in. (26.9 x 30.7 cm.)  
Executed *circa* 1893.

\$6,000-8,000

#### PROVENANCE:

Arthur Delano Weekes, Oyster Bay, New York.  
Harold Hathaway Weekes, Oyster Bay, New York, by descent  
from the above.  
By descent to the present owner.

#### LITERATURE:

T. Roosevelt, "In Cowboy-Land," *The Century Magazine*, vol. XLVI, no. 2,  
June 1893, p. 276, illustrated.

P.H. Hassrick, M.J. Webster, *Frederic Remington: A Catalogue Raisonné of  
Paintings, Watercolors and Drawings*, vol. II, Cody, Wyoming, 1996, p. 476,  
no. 1681, illustrated.

The present work was the illustration for the letter O in Theodore Roosevelt's  
*In Cowboy-Land* published in the June 1893 issue of *The Century Magazine*.  
The first sentence of the article reads: "Out on the frontier, and generally  
among those who spend their lives in, or on the borders of, the wilderness,  
life is reduced to its elemental condition." (T. Roosevelt, "In Cowboy-Land,"  
p. 276)





17

## FREDERIC REMINGTON (1861-1909)

### *The Last Shot (We Stood over Him)*

signed and dated 'Remington/'87' (lower left)—inscribed with 'Article V. Picture 10.' and title (lower left)

ink on paper

16½ x 12½ in. (41.9 x 31.7 cm.)

Executed in 1887.

\$10,000-15,000

#### PROVENANCE:

Arthur Delano Weekes, Oyster Bay, New York.

Harold Hathaway Weekes, Oyster Bay, New York, by descent from the above.  
By descent to the present owner.

#### LITERATURE:

T. Roosevelt, *Ranch Life and The Hunting Trail*, New York, 1911, p. 171, illustrated.

P.H. Hassrick, M.J. Webster, *Frederic Remington: A Catalogue Raisonné of Paintings, Watercolors and Drawings*, vol. I, Cody, Wyoming, 1996, p. 108, no. 191, engraving illustrated.

The present work is the lead illustration for chapter XII of Theodore Roosevelt's *Ranch Life and The Hunting Trail* published in 1911 and illustrated by Frederic Remington. The chapter is titled "The Game of the High Peaks: The White Goat."





18

## FREDERIC REMINGTON (1861-1909)

### *Tidings of the Relief Column—Listening to Officers' Call*

signed 'Frederic Remington.—' (lower left)

ink and wash on paperboard

11 x 12 in. (27.9 x 30.4 cm.), image;

14 $\frac{5}{8}$  x 15 $\frac{1}{4}$  in. (37.1 x 38.7 cm.), overall

Executed circa 1891.

\$20,000-30,000

#### PROVENANCE:

Private collection, Florida.

Christie's, New York, 11 March 1993, lot 112, sold by the above.

Acquired by the present owner from the above.

#### LITERATURE:

E.V. Sumner, "Besieged by the Utes: The Massacre of 1879," *The Century Magazine*, vol. XLII, no. 6, October 1891, p. 843, illustrated.

P.H. Hassrick, M.J. Webster, *Frederic Remington: A Catalogue Raisonné of Paintings, Watercolors and Drawings*, vol. I, Cody, Wyoming, 1996, p. 387, no. 1277, illustrated.

The present work was published in the October 1891 issue of *The Century Magazine* as an illustration for E.V. Sumner's "Besieged by the Utes: The Massacre of 1879," an account of the Meeker Massacre in Colorado. In March 1878, Nathan Meeker was appointed as Indian Agent of the White River Ute Reservation and instituted a farming and reservation system, against which the Utes revolted. In September 1879, Meeker called in the Army for reinforcements and, after much miscommunication, Major Thomas Thornburgh and his troops were attacked on their way to the White River Agency. On September 29th, Chief Douglas and a group of Ute warriors killed Meeker and seven of his men, as well as Thornburgh and nine of his soldiers. After the massacre, relief columns from Forts Fred Steele and D.A. Russell, Wyoming, defeated the Utes in the Battle of Milk Creek, Colorado.

A copy of the original October 1891 issue of *The Century Magazine* accompanies this work.





19

## MEAD SCHAEFFER (1898-1980)

### *The Chisholm Trail*

signed 'Mead/Schaeffer' (lower right)

oil on canvas

21 x 29 in. (53.4 x 73.7 cm.)

Painted in 1946.

\$10,000-15,000

#### PROVENANCE:

Illustration House, Inc., New York.

Private collection, Florida, acquired from the above, circa 1985.

Acquired by the present owner from the above, 2005.

#### LITERATURE:

B. Chase, "The Chisholm Trail," *The Saturday Evening Post*, December 14, 1946, pp. 32-33, illustrated.

The present work illustrates part two of Borden Chase's serial "The Chisholm Trail," published in *The Saturday Evening Post* in six parts beginning in December 1946. The story tells the tale of a cattle drive from Missouri to Kansas led by Thomas Dunson, a cruel and temperamental man whose obsession with his business eventually drives his adopted son Mathew Garth and his crew to mutiny. In the current scene, Dunson threatens to whip one of his men named Bunk Kennely after his accidental gunshot causes a stampede with hundreds of cattle and three men lost. When Kennely almost shoots Dunson in his frustration with his boss, Garth steps in to calm the situation with a strategic shot to Kennely's shoulder.

Chase's "The Chisholm Trail" was so popular that in 1948 it was brought to the silver screen as *Red River*, starring John Wayne and Montgomery Clift. The film was nominated for two Academy Awards and is remembered as one of the great films of the Western genre.

A copy of the original December 14, 1946 issue of the *The Saturday Evening Post* accompanies this work.





PROPERTY OF A GENTLEMAN

**20**

**CLARK HULINGS**  
(1922-2011)

*Two Men, Cart and Donkey*

signed and dated 'Hulings 1972' (lower right)

oil on canvas

16 x 24 in. (40.6 x 60.9 cm.)

Painted in 1972.

\$12,000-18,000

**PROVENANCE:**

Grand Central Art Galleries, New York.

Acquired by the present owner from the above, 1972.





21

**PORFIRIO SALINAS**  
(1910-1973)

*Landscape with Texas Bluebonnets*

signed 'P. Salinas' (lower left)

oil on canvas

25 x 30 in. (63.5 x 76.2 cm.)

\$10,000-15,000

**PROVENANCE:**

Acquired by the present owner, circa 2005.





22

## GUNNAR WIDFORSS

(1879-1934)

*The Grand Canyon*

signed 'Widforss—' (lower left)

oil on canvas

36 x 30 in. (91.4 x 76.2 cm.)

\$25,000-35,000

**PROVENANCE:**

William Slocum Barstow, Kings Point, New York.

Estate of the above.

Private collection, acquired from the above, *circa* 1955.

By descent to the present owner.





**23**

**GUY ROSE**  
(1867-1925)

*Rising Mists*

oil on canvas

28½ x 23½ in. (72.4 x 59.7 cm.)

\$50,000-70,000

**PROVENANCE:**

Earl Stendahl, Los Angeles, California, by 1926.

By descent to the present owner.

**EXHIBITED:**

Los Angeles, California, Stendahl Art Galleries, *Guy Rose Memorial Exhibition*, February 16-March 14, 1926, p. 56, no. 87, illustrated.





THE PROPERTY OF A PRIVATE COLLECTOR

**24**

**GEORGE HITCHCOCK**  
(1850-1913)

*Hyacinth Fields*

signed 'G-Hitchcock' (lower right)

oil on canvas

16¼ x 21 in. (41.3 x 53.3 cm.)

\$50,000-70,000

**PROVENANCE:**

Butterfields, San Francisco, California, 21 March 1990, lot 2577J.

Spanierman Gallery, LLC, New York.

Acquired by the present owner from the above.

**EXHIBITED:**

New York, Spanierman Gallery, *Floral Impressions: American Artists' Views of the Flower Garden*, October 2-December 28, 1991.



25

## WILLARD LEROY METCALF (1858-1925)

### *The Waterfall*

signed 'WL Metcalf.' (lower left)—signed again with initials  
and inscribed indistinctly (on the reverse)

oil on canvas

36 x 39 in. (91.4 x 99 cm.)

\$100,000-150,000

#### PROVENANCE:

[With]The Milch Galleries, New York.

William Franklin Knox, Washington, D.C.

Annie Reid Knox, wife of the above, by descent.

By bequest to the present owner from the above, 1955.

#### LITERATURE:

Alma College, *Alma College: Frank Knox Conference Room*, Alma, Michigan,  
n.d., n.p., illustrated in photograph.

This work will be included in the forthcoming *catalogue raisonné* in formation  
by the Willard Leroy Metcalf Catalogue Raisonné, Inc. being compiled by  
Betty Krulik.

*The Waterfall*, by Willard Leroy Metcalf, exemplifies the combination of his consummate Impressionist technique and palette with his "insistence upon sure, pronounced draftsmanship and a careful delineation of space, often through emphasis upon a series of strong and clear diagonals [which] point back into the distance." (W.H. Gerdtz, *American Impressionism*, Seattle, Washington, 1980, p. 79) The attention to light, expressive brushwork and palette of the present work all recall Metcalf's time in Giverny, while the emphasis on detail and composition stem from his affinity for the New England landscape. This synthesis results in a highly personal and distinctly American approach that characterizes Metcalf's best work.

Metcalf eschewed identifying with a single artistic movement; it was the depiction of the landscape rather than an allegiance to a single school that governed his work. "Always reluctant to give unqualified commitment to any single style, school, or movement—if it compromised his freedom to respond in the way he wished in his portrayal of an American scene in what he deemed to be an American manner—he had usually kept his options open, despite Childe Hassam's persistent pressuring for allegiance to Impressionism." (E. de Veer, *Sunlight and Shadow: The Life and Art of Willard*

*L. Metcalf*, New York, 1987, p. 88) *The Waterfall* represents a fresh and original approach to the American landscape in which Metcalf accurately depicts the scene, while also conveying the time and sentiment of the day through his attention to the characteristic light, color and atmosphere of summer. The air is thin and clear, the trees and pasture are lush, and the water features a play of light and shadow.

Critics in Metcalf's lifetime consistently extolled the strongly American character of his art, particularly with respect to his New England landscapes. The present work possibly depicts the great falls of the Housatonic River near Falls Village, Connecticut. Metcalf likely visited the area at various times between 1905 and 1911. The celebrated writer Royal Cortissoz said of his work from this period, "Mr. Metcalf is careful to paint what he sees, and nothing more...Yet neither does he give you a literal record, a routine statement of facts. On the contrary, he chooses...a thoroughly pictorial episode...and then in the painting of it strikes a chord of color that is as exquisitely balanced as it is fresh and beautiful. There is, too...a kind of energy coming out in the direct and nervous character of the brush work." (*Willard Metcalf: Yankee Impressionist*, exhibition catalogue, New York, 2003, p. 22) It is the sincere appreciation and skill with which Metcalf depicted the national landscape in works such as *The Waterfall* that account for their timeless appeal.







## WINSLOW HOMER (1836-1910)

### *Volante on a Mountain Road*

signed and dated 'Winslow Homer 1885' (lower right)  
watercolor and pencil on paper laid down on board  
13½ x 20½ in. (33.2 x 51 cm.)  
Executed in 1885.

\$150,000-250,000

#### PROVENANCE:

The artist.

Charles S. Homer, Jr., New York, by bequest from the above, 1910.  
Valentine Family/Valentine & Co., New York, gift from the above, 1912  
until at least 1939.

Lawson Valentine Pulsifer, Mountainville, New York, by 1949.

Natalie Pulsifer Byles, by descent, 1957.

Private collection, Brooklyn, New York.

Christie's, New York, 25 May 1989, lot 73, sold by the above.

Acquired from the above by the present owner.

#### EXHIBITED:

(Possibly) New York, Reichard & Co., *Water-color Views by Winslow Homer*,  
December 9, 1885-January 1886, no. 33 (as *View near Town*).

(Possibly) Boston, Massachusetts, *Exhibition of Paintings by Walter Gay and  
Water Color Drawings by Winslow Homer, N.A.*, February 19-March 3, 1886,  
no. 26 (as *View near Town*).

(Possibly) Chicago, Illinois, O'Brien Art Gallery, *Oils and Watercolors by  
Winslow Homer*, December 1894.

(Possibly) New York, M. Knoedler & Co., 1911 (as *Calash*).

Tucson, Arizona, University of Arizona, *Yankee Painter: A Retrospective  
Exhibition of Oils, Water Colors and Graphics*, October 11-December 1, 1963,  
no. 17 (as *Horse Drawn Sulky with Rider*).

#### LITERATURE:

(Possibly) "Paintings by Winslow Homer—A Distinctively American Artist—  
His Work in Tropical Countries," *Chicago Herald*, December 16, 1894, n.p.  
G. Hendricks, *The Life and Works of Winslow Homer*, New York, 1979, pp. 181,  
183, fig. 276, illustrated (as *Volante (or Calash, Cuba)*).

L. Goodrich, A.B. Gerdtz, *Record of Works by Winslow Homer: 1883 Through  
1889*, vol. IV.2, New York, 2012, pp. 372-73, no. 1310, illustrated.

Winslow Homer's *Volante on a Mountain Road* is one of eighteen watercolors executed during the artist's five week visit to Cuba in February and March 1885. The mid-1880s were the beginning of a particularly innovative period for Homer, as seen through the interesting perspective and nuanced use of color in the present work. As John Wilmerding notes, "Throughout this period his color and brushwork became richer, his compositions structurally stronger, his understanding of nature and humanity increasingly compassionate, and his expression of that understanding more compelling." (*Winslow Homer*, New York, 1972, p. 170) While the Cuban watercolors are softer in palette than his earlier Caribbean works, Homer's growing mastery of the medium and his thoughtful reflections on the interactions of man with nature are evident in the works he painted on this sojourn, such as *Volante on a Mountain Road*.

On his visit to Cuba, Homer eschewed the preferred resorts in Havana and headed to Santiago, the second largest city at the southeastern end of the island. When he arrived, the artist praised the area in a letter to his brother

Charles, writing, "Here I am fixed for a month...I expect some fine things, it is certainly the richest field for an artist that I have seen..." (as quoted in G. Hendricks, *The Life and Works of Winslow Homer*, New York, 1979, p. 180) The present work was likely executed in the grassy hills surrounding Santiago. Gordon Hendricks posits, "the artist evidently stopped the volante in which he was riding though the Santiago countryside, walked a bit off the road, and painted it." (*The Life and Works of Winslow Homer*, p. 183)

A volante is a small two-passenger carriage with two wheels and an open, hooded body that was popular in Cuba, Mexico, Spain and Louisiana in the late nineteenth century. The carriage was usually pulled by one horse, which was ridden by the coachman, although two horses were also used, as seen in the present work. Here, Homer depicts the vehicle with a balance of detail and rapid brushwork, which suggests all the elements of the carriage while also instilling a sense of movement. A contemporary reviewer for the *Chicago Tribune* was likely describing the work when he referred to it as, "An uncommonly attractive composition show[ing] a Spanish traveling carriage, drawn by two horses. One horse is mounted by the coachman in all his gorgeous livery." (as quoted in L. Goodrich, A.B. Gerdtz, *Record of Works by Winslow Homer: 1883 Through 1889*, vol. IV.2, New York, 2012, p. 372)

While most of the Cuban watercolors focus on man-made sites, here the human presence is little more than a picturesque detail restricted to the foreground, while the vastness of the wild landscape expands deep into the composition. Nature's power is further indicated by the palm fronds bending to the right in an apparently strong wind and the advancing clouds suggesting an impending storm. Beautifully rendered swaths of gray blue and lush greens lend a tropical atmosphere to the work. As in Homer's best watercolors, the fluid, transparent washes juxtaposed with richer colors create a work of great beauty and showcase the artist's unique style and talent for color.

When Homer first exhibited his Caribbean watercolors in New York and Boston in 1885-86, they were met with great praise, and reviewers sensed a new direction in Homer's art. Franklin Kelly writes, "the critics were...quick to notice that in them he had demonstrated an impressive new handling of the medium. Homer had now found 'color and sunshine' and a 'newborn power of rendering them,' 'a frankness and yet a harmony.' And surely the source of that new power lay in the fact that Homer painted these watercolors not as part of a larger systematic process intended to result in a finished work of high ambition, but as records of actual experience. They were, in other words, transcriptions of the visual encounters with new things in a new land that energized Homer's creative instincts, 'memoranda of travel,' but also memoranda of excitement, interest, and pleasure." (*Winslow Homer*, Washington, D.C., 1995, p. 187)







## MARY CASSATT (1844-1926)

*Louisine Peters*

signed 'Mary Cassatt' (upper right)

pastel on paper

17¼ x 21½ in. (43.8 x 53.6 cm.)

Executed *circa* 1900.

\$250,000-350,000

### PROVENANCE:

The artist.

Samuel T. and Adaline Elder Peters, New York and Islip, New York, the sitter's parents, acquired from the above.

(Probably) Louisine Peters Weekes (later Mrs. Alexandre Tcherepnine), New York and Paris, France, by descent.

Adaline Hathaway Weekes Scully, Islip, New York, by descent.

Peter Tcherepnine, New York, half-brother of the above, by descent.

Christie's, New York, 7 December 1984, lot 120 (as *Louisine Elder (Mrs. Samuel T.) Peters*), sold by the above.

Sandy and Karen Blatt, New Brunswick, New Jersey, acquired from the above.

Acquired from the above by the present owner.

### EXHIBITED:

San Francisco, California, Pascal de Sarthe Gallery, *XIX Century Works of Art*, April 23-May 30, 1986, no. 8, illustrated (as *Louisine Elder*).

New York, Hirschl & Adler Galleries, Inc., *Painters in Pastel: A Survey of American Works*, April 25-June 5, 1987, p. 48, no. 41, illustrated (as *Portrait of Louisine Elder (Mrs. Samuel T. Peters)*).

Shelburne, Vermont, Shelburne Museum and Washington, D.C., National Museum of Women in the Arts, *Mary Cassatt: Friends and Family*, June 21, 2008-January 25, 2009, p. 32, fig. 32, illustrated.

### LITERATURE:

F. Weitzenhoffer, *The Havemeyers: Impressionism Comes to America*, New York, 1986, p. 173, no. 132, illustrated.

This painting will be included in the Cassatt Committee's revision of Adelyn Doehme Breeskin's *catalogue raisonné* of the works of Mary Cassatt.

Mary Cassatt's images of women and children, specifically her close friends and family, are among the most remarkable examples of American Impressionism. *Louisine Peters* is a particularly lovely, intimate version, poignantly capturing the thoughtfulness of a young woman in transition from childhood to adulthood. Peters was the niece of the artist's close friend and avid art collector Louisine Elder Havemeyer. Her parents—Havemeyer's sister Adaline Elder and Samuel T. Peters, a New York coal dealer and trustee of the Metropolitan Museum of Art—came to know the artist on family trips to Paris. The present work was likely commissioned when the sitter was about sixteen years old.

Here Cassatt demonstrates her deft handling of the pastel medium, conveying a sense of tenderness and openness through truly skillful expression of the nuances of human form. Peters' gaze is fixed on an

unknown object or activity off to the left of the picture plane or perhaps her mind simply wanders in contemplation. The portrait glows with life, from the peachy tones in her cheeks to the glint in her eye and her casual posture. Cassatt uses the pastel in vibrating layers of color to express the warmth and vitality of her sitter's flesh, responding to the velvety, tactile qualities of the medium. The result is an informal and sentimental rendering of the subject, reflecting youthful health and beauty, as well as hinting at the inner workings of a female mind.

Louisine Peters went on to marry Harold H. Weekes, a New York stockbroker and football star at Columbia University. She later married her second husband the Russian-born composer and pianist Alexandre Tcherepnine. The present work remained in the sitter's family until its previous auction in 1984.







PROPERTY OF A MISSISSIPPI COLLECTOR

**28**

## FREDERICK CARL FRIESEKE (1874-1939)

### *Girl with Necklace*

signed and dated 'F.C. Frieseke. 27' (upper left)

oil on canvas

32 x 32 in. (81.3 x 81.3 cm.)

Painted in 1927.

\$30,000-50,000

#### PROVENANCE:

The artist.

Carron Lageman, niece of the above, gift from the above, 1934.

Private collection, by descent.

Sotheby's, New York, 1 December 1988, lot 157.

Acquired by the present owner from the above.

#### EXHIBITED:

Pittsburgh, Pennsylvania, Carnegie Institute and Brooklyn, New York, The Brooklyn Museum, *Twenty-Sixth Annual International Exhibition of Paintings*, October 13, 1927-February 19, 1928, no. 31, illustrated.

This painting will be included in the Frederick C. Frieseke *Catalogue Raisonné* being compiled by Nicholas Kilmer, the artist's grandson, with the support of the Hollis Taggart Galleries, New York.

The present work depicts Carron Lageman, the artist's niece and the subject of a number of his works. It was painted during Lageman's extended visit with Frieseke and his wife Sadie from 1926 to 1929.



(recto)



(verso)

PROPERTY FROM A SIGNIFICANT PRIVATE COLLECTION

**29**

## FREDERICK CARL FRIESEKE

(1874-1939)

*Blue Negligée and The Artist's Wife Sewing: A Double-Sided Work*

signed 'F.C. Frieseke-' (upper right of *Blue Negligée*)

oil on board

23¼ x 19¼ in. (59 x 48.8 cm.), sight size

*The Artist's Wife Sewing*, painted circa 1923;

*Blue Negligée*, painted circa 1930.

\$25,000-35,000

**PROVENANCE:**

The artist.

Estate of the above, 1939.

Family of the artist, by descent.

Private collection, Texas.

Hollis Taggart Galleries, New York.

Acquired by the present owner from the above, 2002.

This painting will be included in the *Frederick C. Frieseke Catalogue Raisonné* being compiled by Nicholas Kilmer, the artist's grandson, with the support of the Hollis Taggart Galleries, New York.





30

MAURICE BRAZIL  
PRENDERGAST  
(1859-1924)

*Lady*

bears inscription 'M/B/P' (lower right)  
monotype and colored pencil on paper laid down on  
board  
10¼ x 5¼ in. (26 x 13.3 cm.), image; 12½ x 7½ in. (31.8 x  
19.1 cm.), overall  
Executed circa 1891-94.

\$25,000-35,000

PROVENANCE:

The artist.  
Charles Prendergast, by descent from the above, 1924.  
Mrs. Charles Prendergast, 1941.  
Helen Coolidge, gift from the above, 1941.  
Private collection, by descent.  
Sotheby's, New York, 30 April 2004, lot 27.  
Acquired by the present owner from the above.

LITERATURE:

C. Clark, N.M. Mathews, G. Owens, *Maurice Brazil  
Prendergast, Charles Prendergast: A Catalogue  
Raisonné*, Williamstown, Massachusetts, 1990, p. 575,  
no. 1569, illustrated.



PROPERTY FROM THE MAURICE AND MURIEL FULTON COLLECTION

31

## MARY CASSATT (1844-1926)

*Sketch of Dark-Haired Mother with Her Baby at Left*

signed 'Mary Cassatt' (lower right)

watercolor on paper

20 x 14 in. (50.8 x 35.5 cm.)

Executed *circa* 1907-08.

\$25,000-35,000

### PROVENANCE:

The artist.

Durand-Ruel Galleries, Paris, France, acquired from the above, 1914.

Durand-Ruel Galleries, New York, acquired from the above, 1915 until 1949.

Private collection, Switzerland.

Palais Galliera, Paris, France, 10-11 December 1962, lot 155 (as *Femme et enfant*).

International Galleries, Chicago, Illinois, 1962.

Acquired by the late owners from the above, 1964.

### EXHIBITED:

New York, Durand-Ruel Galleries, *Water Colors and Dry Points by Mary Cassatt*, April 5-20, 1915, no. 5 (as *Femme et enfant*).

New York, Durand-Ruel Galleries, *Exhibition of Paintings, Pastels, Drypoints, and Watercolors by Mary Cassatt*, Spring 1923, no. 64 (as *Femme et enfant*).

Chicago, Illinois, International Galleries, *Mary Cassatt 1844-1926*:

*Retrospective Exhibition*, November-December 1965, no. 15, illustrated (as *Mother and Child*).

Neenah, Wisconsin, John Nelson Bergstrom Art Center, *Mary Cassatt Exhibition*, April 30-June 5, 1977 (as *Sketch of Dark-haired Mother*).

### LITERATURE:

A.D. Breeskin, *Mary Cassatt: A Catalogue Raisonné of the Oils, Pastels, Watercolors, and Drawings*, Washington, D.C., 1970, p. 233, no. 665, illustrated.

This watercolor will be included in the Cassatt Committee's revision of Adelyn Dohme Breeskin's *catalogue raisonné* of the works of Mary Cassatt.





32

ELIHU VEDDER  
(1836-1923)

*Heart of the Rose*

signed and dated 'Elihu Vedder. Rome. 1898' (lower center)—  
signed again with monogram and dated '18/91' (lower right)  
pastel and charcoal on joined paper  
13½ x 13½ in. (34.3 x 34.3 cm.)  
Executed in 1898.

\$15,000-25,000

PROVENANCE:

Mrs. W.H. Bliss, New York, 1898.  
Phillips, de Pury & Luxembourg, New York, 21 May 2002, lot 42.  
Acquired by the present owner from the above.

LITERATURE:

E. Vedder, *The Digressions of V.: Written for His Own Fun and That  
of His Friends*, Boston, Massachusetts, 1910, p. 494.  
R. Soria, *Elihu Vedder: American Visionary Artist in Rome (1836-1923)*,  
Cranbury, New Jersey, 1970, p. 374, no. D448.



PROPERTY FROM A SIGNIFICANT PRIVATE COLLECTION

**33**

**FREDERICK CARL FRIESEKE**  
(1874-1939)

*Youth*

signed 'F.C. Frieseke' (lower left)

oil on canvas

25¾ x 32 in. (65.4 x 81.2 cm.)

Painted by 1923.

\$25,000-35,000

**PROVENANCE:**

The artist.

Estate of the above, 1939.

Family of the artist, by descent.

Hollis Taggart Galleries, New York.

Acquired by the present owner from the above, 2001.

**EXHIBITED:**

New York, Hollis Taggart Galleries and Owosso, Michigan, Shiawassee Arts Council, *Chamber Works by Frederick C. Frieseke*, November 28, 2000-January 13, 2001, p. 110, pl. 64, illustrated.

This painting will be included in the Frederick C. Frieseke *Catalogue Raisonné* being compiled by Nicholas Kilmer, the artist's grandson, with the support of the Hollis Taggart Galleries, New York.



# PROPERTY FROM THE COLLECTION OF DR. HERBERT KAYDEN AND DR. GABRIELLE REEM

---



Dr. Herbert Kayden and Dr. Gabrielle Reem in 1967. Courtesy of the Kayden family

In medicine, art, philanthropy, and science, Dr. Herbert J. Kayden and his wife, Dr. Gabrielle Reem Kayden, embraced innovative thinking. Remembered by countless patients, students, and artists, they supported scientific research and artistic endeavors with equal curiosity and passion. Their collection of fine art, assembled with scholarship and connoisseurship over many decades, serves as a tangible expression of their commitment to learning and to their personal engagement with the art and ideas of their time.

A native New Yorker and graduate of Columbia University and New York University College of Medicine, Herbert “Herb” Kayden served as a U.S. Navy physician during the Second World War, and then secured a chief resident position on what is now Roosevelt Island. As a respected cardiologist and professor at NYU’s Langone Medical Center he treated patients, taught students, and conducted significant research in areas such as arrhythmias, lipoproteins, and preventive cardiology.

A fiercely independent woman who maintained her own name throughout her life, Gabrielle H. Reem was born in Vienna, raised in Jerusalem and studied medicine in Basel before immigrating to the United States. Dr. Reem was also a venerated scientist and physician like her husband, she was a professor of pharmacology at NYU. Particularly dedicated to the development of young scientists and doctors, Dr. Reem was the recipient of the John and Samuel Bard Medal in Medicine and Science, among other honors.

After retiring both Drs. Kayden and Reem served as professors emeriti at NYU and became increasingly active as patrons of scientific research. They extended ground breaking financial support to science programs at underserved New York City public schools and funded graduate laboratories at institutions such as the Rockefeller University, the Hebrew University, and Bard College.

## ART AS INSPIRATION

Drs. Kayden and Reem’s passion for learning and discovery manifested itself in the world class art collection they built beginning in the 1950s. They sought a complement to the innovative thinking they pursued in science by collecting works of signature 20th Century modernists, both European and American, and contemporary artists. Dr. Reem’s purchase of a Henry Moore Reclining Figure in 1954 which had been in MOMA’s lending program engendered the couple’s decades long pursuit of modern sculpture. As a result of a sustained relationship with Henry Moore developed in the 1970s and several visits to his home and studio in Much Haddham, they added carefully selected works to the collection culminating in a favorite purchase of Butterfly, a unique carving.

As patrons of Edith Halpert's Downtown Gallery in the 1950s, they not only developed deep friendships with Stuart Davis, Yasuo Kuniyoshi, Charles Sheeler, and Jacob Lawrence, but also acquired significant work by all these artists. An abiding friendship with Jacques Lipchitz allowed the Kaydens to acquire a broadly representative collection of this innovative sculptor's work. While on sabbatical in Paris in 1968, Dr. Kayden sought out Joan Miro and befriended Nadia Leger from whom he purchased a superb Leger canvas dated 1938. Frequent visits with Arnaldo Pomodoro allowed the Kaydens to build one of the deepest collections of his work.

In an expression of the Kaydens' deep commitment to the artists they collected and to progressive education, Herbert Kayden donated nearly sixty works by Jacob Lawrence, and one by his wife, Gwendolyn Knight, to Stanford University's Cantor Arts Center in memory of Dr. Reem, who had died in 2011. The Kaydens' connection to Lawrence originated in the 1950s with a fortuitous gallery encounter between the artist and Herbert Kayden. A conversation on art and ideas developed into a decades-long friendship between the Kaydens and the Lawrences. "He painted and drew in a unique way that was very, very appealing," Herbert Kayden said. In selecting

Stanford, Dr. Kayden's goal was to place Lawrence's art in a world class university in a region of the country where his work was not well represented.

"African-American art," Dr. Kayden asserted, "and his work in particular, are a part of our culture that should be appreciated and disseminated." In 2015, the Cantor presented *Promised Land: Jacob Lawrence at the Cantor, A Gift of the Kayden Family*. Following Herbert Kayden's death in 2014, the exhibition serves as a fitting tribute to a couple who firmly believed in sharing the power of art and education with all.

## THE KAYDEN LEGACY

In its richness and quality, their collection embodies two lives spent in the pursuit of knowledge and beauty. In their own words, "There is no question that if you're taken up with art, the art world, and artists, that it can be enormously gratifying and satisfying; it's an opportunity to step into a different world and if you are lucky enough to have the door open, you ought to seize it, and take it and enjoy it and revel in it."

Works from the collection are offered as lots: 34, 35, 77-84.



Photo by Stephen Smith—imagine co. nyc





34

PROPERTY FROM THE COLLECTION OF  
DR. HERBERT KAYDEN AND DR. GABRIELLE REEM

**34**

**WILLIAM ZORACH**  
(1887-1966)

*Reclining Nude*

marble  
6½ in. (15.5 cm.) high on a 1¾ in. (3.4 cm.) marble  
base

\$2,000-3,000

**PROVENANCE:**

The Downtown Gallery, New York.  
Acquired by the late owners from the above.

PROPERTY FROM THE COLLECTION OF  
DR. HERBERT KAYDEN AND DR. GABRIELLE REEM

**35**

**GASTON LACHAISE**  
(1882-1935)

*Dancing Nude* [LF 11]

bronze with light brown patina  
4¾ in. (11.1 cm.) high on a ½ in. (1.2 cm.) marble base  
Modeled *circa* 1915 or later; cast by 1947.

\$800-1,200

**PROVENANCE:**

Isabel Lachaise, widow of the artist.  
[With]M. Knoedler & Co., Inc., New York, from the above, 1947.  
The Downtown Gallery, New York, acquired from the above, 1953.  
Acquired by the late owners from the above, 1953.

**LITERATURE:**

Los Angeles County Museum of Art, *Gaston Lachaise, 1882-1935: Sculpture and Drawings*, exhibition catalogue, Los Angeles, California, 1963, n.p., no. 11, another example illustrated.  
D.B. Goodall, *Gaston Lachaise, Sculptor*, Ph.D. dissertation, Harvard University, 1969, vol. 1, pp. 332, 333, 406nn. 33, 34; vol. 2, p. 437, another example referenced.  
G. Nordland, *Gaston Lachaise: The Man and His Work*, New York, 1974, p. 118, another example referenced.  
Portland Museum of Art, *Gaston Lachaise: Sculpture & Drawings*, exhibition catalogue, Portland, Maine, 1984, p. 34, no. 11, another example referenced (mistakenly listed as marble).

We are grateful to Virginia Budny, author of the forthcoming *catalogue raisonné* of Lachaise's *oeuvre* sponsored by the Lachaise Foundation, for preparing the entry for this work.



35 (actual size)



PROPERTY FROM THE CLAIRE AND GARRICK STEPHENSON COLLECTION

**36**

**MILTON AVERY**  
(1885-1965)

*Budding Trees*

signed and dated 'Milton Avery 1957' (lower right)  
watercolor and gouache on paper laid down on board  
20 x 26 in. (50.8 x 66 cm.)  
Executed in 1957.

\$25,000-35,000

**PROVENANCE:**

The artist.  
Estate of the above.  
[With] Waddington Gallery, London, from the above, circa 1959.  
Mr. Peter Oldfield, England, (possibly) acquired from the above, 1966.  
Private collection, London.  
Crane Kalman Gallery, Ltd., London, acquired from the above.  
Acquired by the late owners from the above, 2002.





37

MILTON AVERY  
(1885-1965)

*Speed Boat's Wake*

signed and dated 'Milton Avery 1957' (lower right)

watercolor and ink on paper

20 x 26 in. (50.8 x 66 cm.)

Executed in 1957.

\$25,000-35,000

PROVENANCE:

The artist.

Estate of the above.

[With] Grace Borgenicht Gallery, Inc., New York, acquired from the above.

Dr. and Mrs. Stanley M. Vickers, (probably) acquired from the above, 1968.

By descent to the present owner.

EXHIBITED:

Washington, D.C., National Collection of Fine Arts, Smithsonian Institution;

Brooklyn, New York, Brooklyn Museum and Columbus, Ohio, The Columbus

Gallery of Fine Arts, *Milton Avery*, December 1969-May 1970, no. 86,  
illustrated.





PROPERTY FROM THE ESTATE OF JEAN PARDEE

**38**

**MILTON AVERY**  
(1885-1965)

*Pink Orchard with Cows*

signed and dated 'Milton Avery 1961' (lower right)

oil on canvasboard

14 x 18 in. (35.5 x 45.7 cm.)

Painted in 1961.

\$30,000-50,000

**PROVENANCE:**

Rudolph Galleries, Woodstock, New York and Coral Gables, Florida.

Acquired by the late owner from the above, 1963.





39

## FREDERICK KANN (1884-1965)

### *Cubist Still Life*

signed and dated 'F. Kann/30' (lower left)  
oil on canvas  
20 x 24 in. (50.8 x 60.9 cm.)  
Painted in 1930.

\$10,000-15,000

#### PROVENANCE:

Deborah Mitchell, Charlottesville, Virginia.  
Acquired by the present owner from the above, circa 2012.

Born in Czechoslovakia in 1884, Frederick Kann trained as an artist in Prague and exhibited with the German Expressionist group Die Brücke before immigrating to the United States. He worked in New York as a freelance artist and became a naturalized citizen in 1910. Then, from 1927 to 1936, Kann moved to Paris, where he exhibited alongside abstract artists such as Wassily Kandinsky, Piet Mondrian and Robert Delaunay. He returned to the United States in 1936 to teach at the Kansas City Art Institute.

Kann was a founding member of the American Abstract Artists, a group dedicated to promoting the understanding and acceptance of abstract art, and notably exhibited at the Museum of Modern Art and Solomon R. Guggenheim Museum, New York in the 1940s. His three-dimensional purist compositions, as embodied by the present work, stress the dynamic power created through the linking of lines and color planes.



40

**LUIGI LUCIONI**  
(1900-1988)

*Arrangement in Greens*

signed and dated 'L. Lucioni '42' (lower right)

oil on canvas

30 x 25 in. (76.2 x 63.5 cm.)

Painted in 1942.

\$8,000-12,000

**PROVENANCE:**

Hudson Valley Auctioneers, New Windsor, New York, 11 July 2015, lot 180.

Acquired by the present owner from the above.





41

DALE WILLIAM NICHOLS  
(1904-1995)

*Marking His Territory*

signed and dated 'Dale Nichols:1966' (lower right)

oil on canvas

24 x 30 in. (60.9 x 76.2 cm.)

Painted in 1966.

\$25,000-35,000

PROVENANCE:

The artist.

Private collection, Little Rock, Arkansas, acquired from the above,  
*circa* 1966.

By descent to the present owner.



42

DALE WILLIAM NICHOLS  
(1904-1995)

*Desolation*

signed and dated 'Dale Nichols 1937' (lower left)

oil on canvas

24 x 30 in. (60.9 x 76.2 cm.)

Painted in 1937.

\$25,000-35,000

PROVENANCE:

Macbeth Gallery, New York.

Private collection, Tincum, Pennsylvania, by 1960.

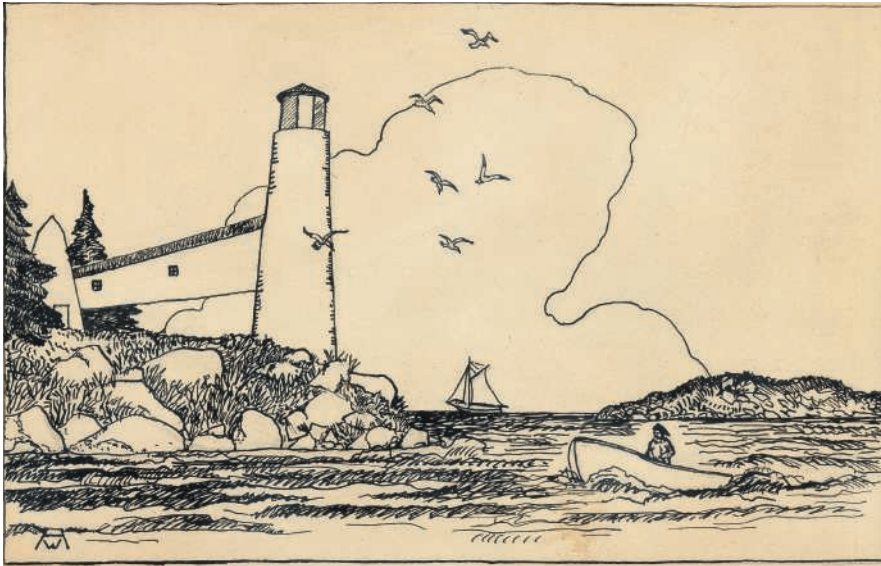
Private collection, Tincum, Pennsylvania, by bequest from the above,  
*circa* 1990.

By descent to the present owner, 2005.

EXHIBITED:

New York, Macbeth Gallery, *An Exhibition of the Paintings of Dale Nichols*,  
January 18-February 1, 1938, no. 11.





43

43

ANDREW WYETH  
(1917-2009)

*Marshall Point Light, Port Clyde, Maine*

signed with initials in monogram 'AW' (lower left)  
ink on paper

6 x 9 in. (15.2 x 22.8 cm.)

Executed in 1930.

\$5,000-7,000

PROVENANCE:

The artist.

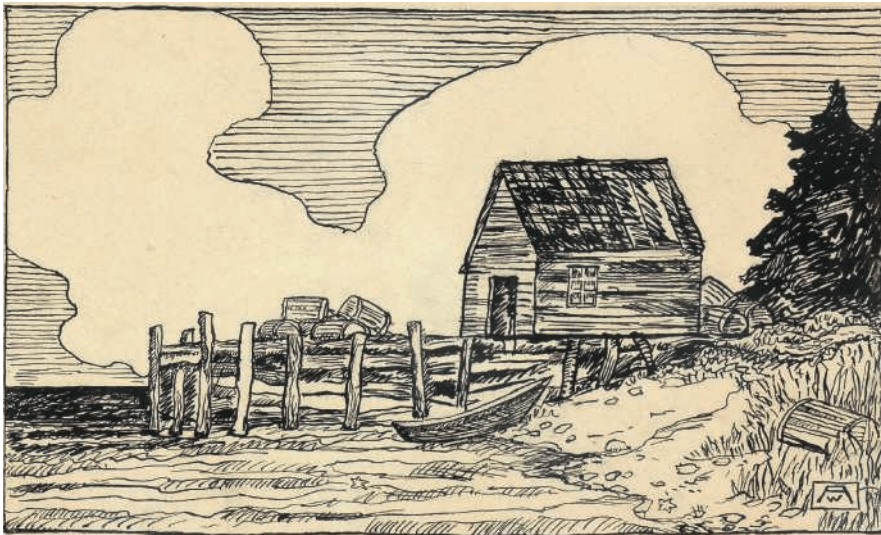
Private collection, Syosset, New York, gift from the above, 1931 until at least 1988.

Private collection, Douglaston, New York, gift from the above.

By descent to the present owner.

This work will be included in Betsy James Wyeth's forthcoming *catalogue raisonné* of the artist's work.

The present work was executed by a young Andrew Wyeth while summering in Maine. The Wyeth family became friends with the Gille family and Andrew, having a crush on Mrs. Agnes Gillie, slipped *Bait House* (lot 44) and *Marshall Point Light, Port Clyde, Maine* under her dinner plate one night.



44

44

ANDREW WYETH  
(1917-2009)

*Bait House*

signed with initials in monogram 'AW' (lower right)  
ink on paper

6 x 9 in. (15.2 x 22.8 cm.)

Executed in 1930.

\$4,000-6,000

PROVENANCE:

The artist.

Private collection, Syosset, New York, gift from the above, 1931 until at least 1988.

Private collection, Douglaston, New York, gift from the above.

By descent to the present owner.

This work will be included in Betsy James Wyeth's forthcoming *catalogue raisonné* of the artist's work.



PROPERTY OF EDMUND S. WILKINSON, JR.

**45**

**ERIC SLOANE**  
(1905-1986)

*A West Wind*

signed 'Eric Sloane' and inscribed with title (lower left)—  
signed again and dated '1965' (on the reverse)

oil on masonite  
24 x 42 in. (61 x 106.7 cm.)  
Painted in 1965.

\$15,000-25,000

**PROVENANCE:**

Private collection, Virginia.  
Christie's, New York, 13 June 2001, lot 266, sold by the above.  
Acquired by the present owner from the above.





46

ANDREW WYETH  
(1917-2009)

*Birchwood*

watercolor on paper laid down on board  
14 x 20 in. (35.6 x 50.9 cm.)  
Executed in 1948.

\$20,000-30,000

PROVENANCE:

Macbeth Gallery, New York.  
Private collection, Long Island, New York, acquired from the above, 1948.  
Peter Findlay Gallery, New York.  
Acquired by the present owner from the above, 1974.

EXHIBITED:

New York, Macbeth Gallery, *Andrew Wyeth*, November 15-December 4, 1948,  
no. 17.

This work will be included in Betsy James Wyeth's forthcoming *catalogue raisonné* of the artist's work.

The present work depicts a pile of chopping wood at Broad Cove Farm in Cushing, Maine, a property owned by the artist's father-in-law, Merle James.



47

## ANDREW WYETH (1917-2009)

### *Pine Needles*

signed 'Andrew Wyeth' (lower left)  
watercolor on paper  
22 x 30 in. (55.8 x 76.2 cm.)  
Executed in 1948.

\$25,000-35,000

#### PROVENANCE:

Private collection, Loudonville, New York, 1951.  
Private collection, Darien, Connecticut, by descent.  
Private collection, Wilton, Connecticut, by descent, 1990.  
Hirschl & Adler Galleries, Inc., New York.  
Private collection.  
Sotheby's, New York, 1 December 1994, lot 98.  
Acquired by the present owner from the above.

#### EXHIBITED:

New York, Macbeth Gallery, *Andrew Wyeth*, November 15-December 4, 1948, no. 21.  
Lincoln, Nebraska, Nebraska Art Association, *Fifty-ninth Annual Exhibition of Contemporary Art*, March 6-April 3, 1949.  
Boston, Massachusetts, Doll & Richards, Inc., *Water Colors by Andrew Wyeth—Irish Landscapes by Frank Egginton*, April 17-29, 1950.  
Marietta, Georgia, Marietta Cobb Museum of Art, *The Wyeths: N.C., Andrew and Jamie*, February 3-May 3, 1998.

This work will be included in Betsy James Wyeth's forthcoming *catalogue raisonné* of the artist's work.

The present work is a view of the woods above Cutler Cove on the property of Louis Darling across the river from Broad Cove Farm, the Wyeth family's summer home in Cushing, Maine.





PROPERTY FROM AN IMPORTANT MIDWEST COLLECTION

**48**

## THERESA FERBER BERNSTEIN (1890 - 2002)

*Spuyten Duyvil, New York*

signed and dated 'T. Bernstein 23' (lower left)

oil on canvas

27 $\frac{1}{8}$  x 35 $\frac{1}{4}$  in. (68.8 x 89.5 cm.)

Painted in 1923.

\$10,000-15,000

### PROVENANCE:

The artist.

Private collection, Connecticut, acquired from the above.

Christie's, New York, 23 September 1992, lot 200.

Acquired by the present owner from the above.

### EXHIBITED:

New York, The New-York Historical Society, *New York Themes: Paintings and Prints by Wm. Meyerowitz and Theresa Bernstein*, October 5, 1983-February 26, 1984.

Stamford, Connecticut, The Stamford Museum and Nature Center; Boston, Massachusetts, Simmons College, Trustman Art Gallery and Boston, Massachusetts, The Crane Collection, *Theresa Bernstein: Expressions of Cape Ann and New York 1914-1972*, November 19, 1989-March 31, 1990, illustrated.

Spuyten Duyvil is a neighborhood in the Bronx, New York named after the Spuyten Duyvil Creek. Spuyten Duyvil, the Americanized version of the original Dutch *Spuitende Duivel*, translates roughly to "Spouting Devil" or "Spinning Devil," a reference to the strong and wild tidal currents found at the location.



49

STEFAN HIRSCH  
(1899-1964)

*Construction of Roosevelt Highway*

signed 'Stefan T. Hirsch' (lower right)

oil on canvas

30 x 40 in. (76.2 x 101.6 cm.)

Painted *circa* 1930s.

\$25,000-35,000

PROVENANCE:

The artist.

Mrs. Ellen Hirsch, sister of the above, gift from the above.

Sydney Rogow, gift from the above.

By descent to the present owner.





PROPERTY FROM AN IMPORTANT MIDWEST COLLECTION

**50**

**ANTHONY THIEME**  
(1888-1954)

*Broadway, Rockport*

signed 'AThieme' (lower right)—inscribed with title (on the reverse)

oil on canvas

25 x 30 in. (63.5 x 76.2 cm.)

\$12,000-18,000

**PROVENANCE:**

Private collection, Ohio.

Estate of the above.

Christie's, New York, 3 March 2011, lot 14, sold by the above.

Acquired by the present owner from the above.





PROPERTY FROM AN IMPORTANT MIDWEST COLLECTION

51

WALTER ELMER SCHOFIELD  
(1867-1944)

*The Boat Basin at Santa Barbara*

signed 'Schofield' (lower left)

oil on panel

24 x 30 in. (60.9 x 76.2 cm.)

Painted circa 1934-8.

\$20,000-30,000

PROVENANCE:

[With] Grand Central Art Galleries, New York.

Estate of the artist.

Mr. and Mrs. Seymour R. Schofield, by descent.

Mrs. Enid Schofield, by descent, until at least 1978.

Private collection, New York.

Christie's, New York, 25 May 1989, lot 315, sold by the above.

Acquired by the present owner from the above.



## FRANCIS AUGUSTUS SILVA (1835-1886)

### *Sailing Vessels off Cape Ann*

signed and dated 'F.A. Silva '72' (lower left)

oil on canvas

14 x 24½ in. (35.5 x 61.2 cm.)

Painted in 1872.

\$80,000-120,000

#### PROVENANCE:

Mrs. George Arden, Florida.

Christie's, New York, 22 May 1991, lot 31, sold by the above.

Private collection.

Dargate Auction Gallery, McKees Rocks, Pennsylvania.

Acquired by the present owner from the above, 1999.

#### LITERATURE:

M.D. Mitchell, J. Wilmerding, *Francis A. Silva (1835-1886): In His Own Light*, exhibition catalogue, New York, 2002, p. 128, fig. 40, illustrated.

With time suspended within the few fleeting moments when twilight gives way to dusk and the sun makes its final descent below the horizon, Francis Augustus Silva's *Sailing Vessels off Cape Ann* captures the glowing remnants of a lingering sunset in vivid contrast to the umbrage of early evening. Silva's vivid palette bathes the sky and reflections on the water with an opalescent light, while cloaking the foreground of the scene in soft, dim shadows. As in the best of the genre, the work gleams with the brilliance of American Luminist painting, masterfully manipulating the effects of light off the coast of Massachusetts to create an evocative mood.

Luminism, deemed by scholar John Wilmerding as "the culminating phase of Hudson River Painting," (*American Light: The Luminist Movement, 1850-1875*, exhibition catalogue, Washington, D.C., 1980, p. 1) reflected the particularly American consciousness of the effects of light and atmosphere and is widely considered to be the aesthetic counterpart to Ralph Waldo Emerson's treatise *Nature* and the writings of Henry David Thoreau. While the Luminist movement was not formally categorized until 1954 by noted art historian J.I.H. Baur, artists' preoccupation with depicting a nature of empty quietude can easily be found in the works of Silva's predecessors Fitz Henry Lane, Martin Johnson Heade and Sanford Robinson Gifford, among others. The work of these artists is characterized by a common preference for marine subject matter, rendered with meticulously polished brushwork and theatrical effects of luminous light and color that imbue their coastal scenes with a remarkable transcendental quality.

As embodied by the present work, Silva stands out among the nineteenth-century painters of marine subjects due to his deep understanding of a spiritual, meaningful use of light in his work. Indeed, Silva himself wrote, "A picture must be more than a skillfully painted canvas;—it must tell something. Some men can never paint from memory or feeling—they give us only cold facts in the most mannered way. Many of our artists learn certain artists' tricks and then repeat them continually, with no idea of the deeper meaning of the art, but only of the outside of things, and very trivial things at that. All earnestness of purpose is lost, and with them art becomes a useless field of affectation where their tricks of color and handling are displayed. The subject must convey no sentiment—call up no emotion, awaken no interest." (as quoted in J.I.H. Baur, "Francis A. Silva, Beyond Luminism," *Antiques*, November 1980, p. 1018)

In *Sailing Vessels off Cape Ann*, Silva demonstrates his mastery of this all-important use of dramatic, evocative light. The setting sun glints from behind cloud cover, casting a purple-pink glow into the sky and a smoky shadow over the bright white sails that would gleam by day in the Cape Ann harbor. Silva's attention to detail is evident in his rendering of the subtle gradations of light caused by the hazy evening air. Adding to this sense of precision, and fitting within the Luminist aesthetic, is Silva's expert rendering of the sailboats, and even the small rowboat, that populate the harbor. The artist's refined use of color, deliberately applied nuances of tinted light and crystalline surfaces of calm waters in this work define Silva's unique and celebrated pictorial vision.





## THOMAS MORAN (1837-1926)

### *Castle of San Juan d'Ulloa*

signed with conjoined initials and dated 'TMoran. 1883' (lower left)  
oil on canvas  
29 x 22 $\frac{3}{4}$  in. (73.6 x 57.7 cm.)  
Painted in 1883.

\$70,000-100,000

#### PROVENANCE:

Private collection, Dallas, Texas, circa 1940.  
By descent to the present owner.

#### LITERATURE:

T. Wilkins, *Thomas Moran: Artist of the Mountains*, Norman, Oklahoma, 1966, p. 238.

This work will be included in Stephen L. Good's and Phyllis Braff's forthcoming *catalogue raisonné* of the artist's work.

In 1882, Thomas Moran embarked from New York destined for the gulf coast city of Vera Cruz, Mexico. The impetus for his trip was likely connected to the promotion of the Mexican National Railroad, which linked the Pacific and the Atlantic trade routes. It is believed that Moran was commissioned by William J. Palmer, the operator of the line, to produce picturesque views of the undeveloped region's natural beauty to stimulate commercial use of the railroad.



Thomas Moran, *The Castle of St. John d'Ulloa, Vera Cruz, Mexico*, etching, 1884. The Clark Art Institute, Williamstown, Massachusetts.

Upon his arrival in Vera Cruz, Moran was immediately enthralled by what he saw, creating numerous sketches of the unique architecture of this small port city. Moran proclaimed Vera Cruz to be "the most picturesque city on the Western Continent" (as quoted in A. T. Wilkins, *Thomas Moran: Artist of the Mountains*, Norman, Oklahoma, 1966, p. 234). In a letter to his wife Mary, Moran described the scene depicted in *Castle of San Juan d'Ulloa*, "A quiet smooth sea reflecting the castle and buildings. Very green water." (as quoted in A. Morand, *Thomas Moran: The Field Sketches, 1856-1923*, Tulsa, Oklahoma, 1996, p. 67).

The extent to which Moran was inspired by the locale is evident not just in his letter home, but equally in his artistic production at this time. Working in earnest in both pencil and watercolor, the vast group of field sketches that resulted from this tour of Mexico, including many of the *Castle of San Juan d'Ulloa*, proved to be the largest assortment of their kind that Moran would ever compile from a single journey. These sketches provided the basis for works Moran completed back in his New York studio, such as *Castle of San Juan d'Ulloa*, likely the first oil painted upon his return.

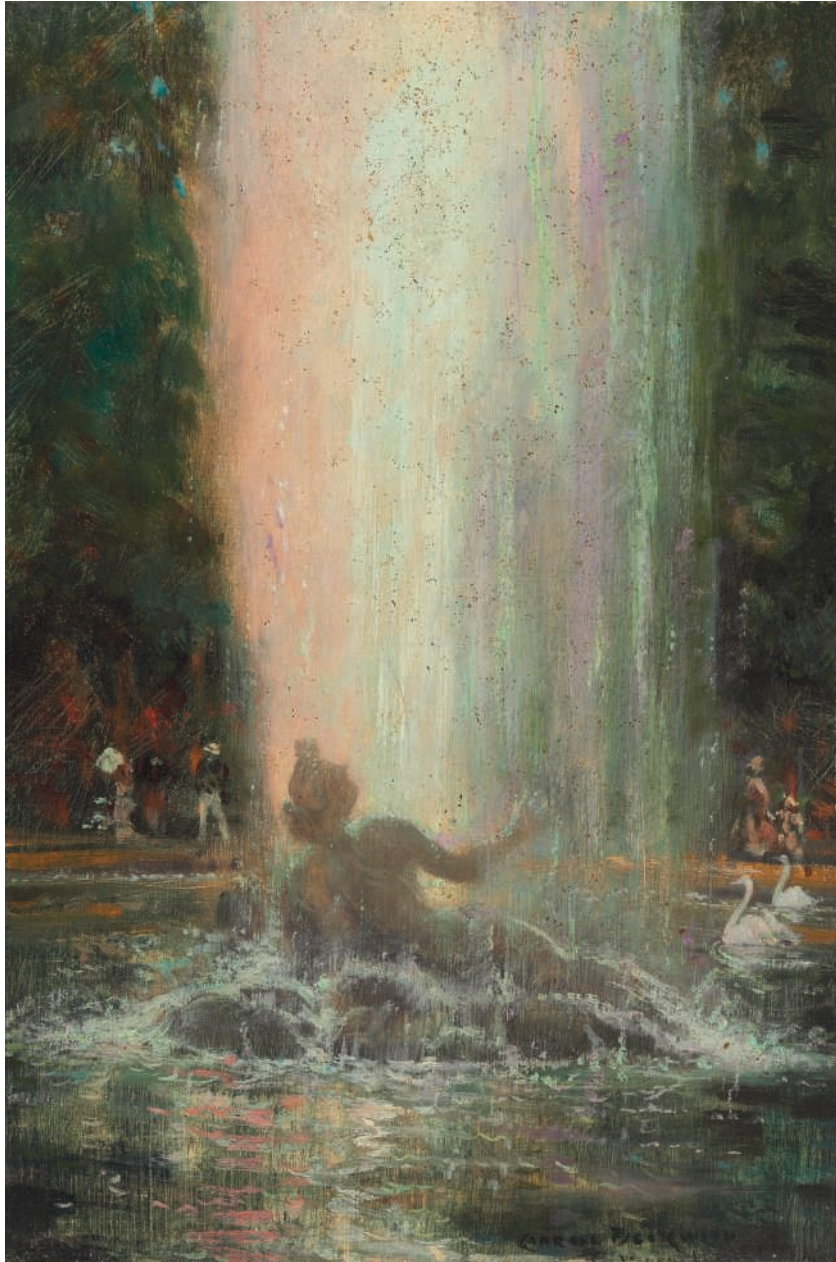
To Moran, many of the attributes of Vera Cruz represented those of distant Venice, Italy, a city that he would have known through his studies of J.M.W. Turner, but would not yet have experienced himself. Indeed, the influence of Turner on Moran is evident in *Castle of San Juan d'Ulloa*. Moran renders the scene's hazy atmosphere with swirling movement and opalescent hues, giving it a fantastical quality, while balancing the composition by casting the profile of the castle and its reflection against the expanses of both water and sky. With ethereal clouds hovering above and seagulls gently touching down in the foreground, *Castle of San Juan d'Ulloa* transports the viewer to a place of wonder.

During the same time that Moran completed the present work, the painter also completed an etching of a strikingly similar scene. The art of print making, and etching especially, experienced a revival in the latter half of the 19th century, and national enthusiasm for the medium led to widespread distribution, with Moran emerging as one of the most popular artists. In 1885, Moran's etching of *Castle of San Juan d'Ulloa* appeared in *Twenty Original American Etchings*, a portfolio of contemporary etchings, mostly by members of the New York Etching Club.

In addition to the present work and Moran's etching of the same scene, he also completed at least one finished watercolor of the subject, which was exhibited at the American Watercolor Society in 1884. Needless to say, Moran's expedition to Mexico was profoundly inspirational and the resulting artistic production received broad attention, with works such as *Castle of San Juan d'Ulloa* solidifying Moran's position in the national art scene. One critic observed of Moran's *Castle of San Juan d'Ulloa* imagery, "He filled the sky above the castle with light-suffused clouds, he dipped the powerful walls in a warm and gentle effulgence that clothes them with beauty, he led the minor craft of the harbor over a gleaming sea to the clustered sailboats at the shoreline." ("American Etching Indebted to Moran", *New York Times*, September 19, 1926)







54

JAMES CARROLL BECKWITH  
(1852-1917)

*Fountain at Versailles*

signed, inscribed and dated 'Carroll Beckwith/Versailles 1911' (lower right)

oil on canvas

15½ x 10¼ in. (38.4 x 26 cm.)

Painted in 1911.

\$4,000-6,000

PROVENANCE:

Private collection, Massachusetts.

Christie's, New York, 24 April 1981, lot 78, sold by the above.

Acquired by the present owner from the above.



55

WILLIAM MERRITT CHASE  
(1849-1916)

*Red Snapper in Blue and White Plate*

oil on panel  
12 $\frac{3}{8}$  x 16 $\frac{1}{8}$  in. (31.5 x 41 cm.)

\$20,000-30,000

PROVENANCE:

(Possibly) New York, Fifth Avenue Art Galleries, 25 January 1919, lot 588.  
(Possibly) J. Wilson, acquired from the above.  
Sotheby's, New York, 2 June 1983, lot 240.  
Acquired by the present owner from the above.

EXHIBITED:

San Jose, California, San Jose Museum of Art, *Banquet for the Eyes*,  
January 9-March 5, 1981.

LITERATURE:

R.G. Pisano, *William Merritt Chase: Still Lifes, Interiors, Figures, Copies of  
Old Masters and Drawings*, vol. IV, New Haven, Connecticut, 2010, p. 63,  
no. SL.148, illustrated.





SOLD BY THE ORDER OF THE TRUSTEES OF THE HIRSHHORN MUSEUM SCULPTURE GARDEN TO BENEFIT ITS ACQUISITION PROGRAM

56

## THOMAS EAKINS (1844-1916)

### *Study for 'An Arcadian'*

bears inscription 'Study by/Thomas Eakins' (upper left)

oil on panel laid down on masonite

8 $\frac{3}{8}$  x 10 $\frac{3}{4}$  in. (21.2 x 27.3 cm.)

Painted circa 1883.

\$12,000-18,000

#### PROVENANCE:

Susan Macdowell Eakins, wife of the artist, Philadelphia, Pennsylvania.

Charles Bregler, Philadelphia, Pennsylvania.

Joseph Katz, Baltimore, Maryland.

M. Knoedler & Co., New York, 1961.

Joseph H. Hirshhorn, Washington, D.C., 1961.

Gift to the present owner from the above, 1966.

#### EXHIBITED:

New York, M. Knoedler & Co.; Wilmington, Delaware, Wilmington Society of the Fine Arts, Delaware Art Center; Boston, Massachusetts, Doll & Richards Gallery and Raleigh, North Carolina, State Art Gallery, *A Loan Exhibition of the Works of Thomas Eakins, 1844-1944*, June 5-December 31, 1944, no. 36.

Pittsburgh, Pennsylvania, Carnegie Institute, *Thomas Eakins Centennial Exhibition, 1844-1944*, April 26-June 1, 1945, no. 4.

Chadds Ford, Pennsylvania, Brandywine River Museum, *Eakins at Avondale and Thomas Eakins: A Personal Collection*, March 15-May 18, 1980.

#### LITERATURE:

L. Goodrich, *Thomas Eakins: His Life and Work*, New York, 1933, p. 177, no. 201 (as *Study*).

G. Hendricks, *The Life and Work of Thomas Eakins*, New York, 1974, p. 321, no. 62, illustrated.

P.D. Rosenzweig, *The Thomas Eakins Collection of the Hirshhorn Museum and Sculpture Garden*, Washington, D.C., 1977, p. 106, no. 48, illustrated.

M. Simpson, "Thomas Eakins and His Arcadian Works," *Smithsonian Studies in American Art*, vol. 1, no. 2, Autumn 1987, p. 76, fig. 8, illustrated.

K.A. Foster, *Thomas Eakins Rediscovered: Charles Bregler's Thomas Eakins Collection at the Pennsylvania Academy of the Fine Arts*, New Haven, Connecticut, 1997, pp. 181, 183, 438, fig. 192, illustrated.

The present work is a study for the pastoral landscape *An Arcadian*, formerly in the collection of Eakins scholar Lloyd Goodrich. *An Arcadian* is one of two idyllic Greek-themed works painted by Thomas Eakins around 1883 for which his wife Susan Macdowell Eakins sat as the model. The inscription in the upper left of the present work is by the collector and Eakins' friend, Charles Bregler.



SOLD BY THE ORDER OF THE TRUSTEES OF THE HIRSHHORN MUSEUM SCULPTURE GARDEN TO BENEFIT ITS ACQUISITION PROGRAM

**57**

**THOMAS EAKINS**  
(1844-1916)

*Landscape*

oil on cradled panel  
10½ x 14½ in. (26.6 x 35.8 cm.)  
Painted circa 1879-81.

\$7,000-10,000

**PROVENANCE:**

Mrs. Samuel Murray, Philadelphia, Pennsylvania.  
M. Knoedler & Co., New York, 1951.  
Joseph H. Hirshhorn, Washington, D.C., 1966.  
Gift to the present owner from the above, 1966.

**EXHIBITED:**

Wilmington, Delaware, Wilmington Society of the Fine Arts, Delaware Art Center, *A Loan Exhibition of the Works of Thomas Eakins, 1844-1944*, October 1-29, 1944.  
(Probably) Pittsburgh, Pennsylvania, Carnegie Institute, *Thomas Eakins Centennial Exhibition, 1844-1944*, April 26-June 1, 1945, no. 67.  
Trenton, New Jersey, New Jersey State Museum, *After Eden: American Landscape 1875-1925*, May 21-September 4, 1988, pp. 42-43, illustrated.

**LITERATURE:**

G. Hendricks, *The Life and Work of Thomas Eakins*, New York, 1974, p. 325, no. 106, illustrated.  
P.D. Rosenzweig, *The Thomas Eakins Collection of the Hirshhorn Museum and Sculpture Garden*, Washington, D.C., 1977, p. 88, no. 38, illustrated.





58

JOHN FREDERICK PETO  
(1854-1907)

*Still Life with Books, Pipe and Matches*

bears apocryphal signature 'WMHarnett.' (lower right)  
oil on panel

6 x 8½ in. (15.2 x 21.5 cm.)

\$20,000-30,000

PROVENANCE:

Sloan & Roman, Inc., New York.

Noah Goldowsky, Inc., New York, by 1972.

George-Anne Roberts, Santa Fe, New Mexico.

Acquired by the present owner from the above, 1994.

EXHIBITED:

New York, Noah Goldowsky, Inc. and Baltimore, Maryland, The Baltimore Museum of Art, *American 19th Century Still Life Painting*, December 1972-April 22, 1973, p. 11, no. 19, illustrated.

Minneapolis, Minnesota, The Minneapolis Institute of Arts, *Fakes and Forgeries*, July 11-September 29, 1973, no. 156, illustrated.

Although inspired by the famous *trompe l'oeil* artist William Michael Harnett, whom he knew quite well, John Frederick Peto created his own distinct style of realistic painting that established him as one of the greatest still life artists of the nineteenth century. With less defined contours, more prosaic objects, and a greater focus on the effects of light, Peto's compositions are not imitations of Harnett's works, but rather the creations of a talented artist in his own right.

Unfortunately, by the time *trompe l'oeil* art grew in popularity with a 1939 exhibition at The Downtown Gallery, New York, several paintings by Peto had been spuriously signed by an unknown hand with false Harnett signatures in an effort to make them more marketable. Peto himself was not responsible for these apocryphal signatures. In 1949, scholar Alfred Frankenstein realized that several works inconsistent with Harnett's style should more accurately be attributed to Peto.



PROPERTY FROM THE ESTATE OF ANTON J. LISICKY

**59**

**LEVI WELLS PRENTICE**  
(1851-1935)

*Still Life with Watermelon*

signed 'L.W. Prentice.' (lower right)

oil on canvas

20 x 24 in. (50.8 x 60.9 cm.)

\$12,000-18,000

**PROVENANCE:**

The artist.

Imogene Prentice, daughter of the above, by descent.

Gift to the late owner from the above, circa 1955.





60

PROPERTY FROM THE ESTATE OF ANTON J. LISICKY

**60**

**LEVI WELLS PRENTICE**  
(1851-1935)

*Deer and Doe*

oil on canvas  
10 x 12 in. (25.4 x 30.4 cm.)

\$6,000-8,000

**PROVENANCE:**

The artist.

Imogene Prentice, daughter of the above, by descent.

Gift to the late owner from the above, circa 1955.



61

**61**

**JESSE TALBOT**  
(1806-1879)

*The Last Gaze*

signed and dated 'J. Talbot/1860' (lower right)

oil on canvas  
18 x 24 in. (45.7 x 61 cm.)

Painted in 1860.

\$8,000-12,000

**PROVENANCE:**

Private collection, New York.

Acquired by the present owner from the above.



62

## KENYON C. COX (1856-1919)

### *Portrait of Benjamin Franklin*

signed 'K·Cox·' (lower right)—inscribed 'Drawn from the Original./Jan. 11th 1886·' (lower left)

oil on canvas

17½ x 12½ in. (43.4 x 30.7 cm.)

Painted in 1886.

\$4,000-6,000

#### PROVENANCE:

Acquired by the present owners, 2014.

#### LITERATURE:

J. Bigelow, "Unpublished Letters of Benjamin Franklin," *The Century Magazine*, vol. 32, no. 2, June 1886, p. 174, frontispiece, illustrated.

H.W. Morgan, *Kenyon Cox, 1856-1919: A Life in American Art*, Kent, Ohio, 1994, pp. 78, 258n11.

H.W. Morgan, ed., *An Artist of the American Renaissance: The Letters of Kenyon Cox, 1883-1919*, Kent, Ohio, 1995, pp. 5, 68, 68n1.

*The Century Magazine* commissioned Kenyon Cox's *Portrait of Benjamin Franklin* as a frontispiece for John Bigelow's article on the unpublished letters of Benjamin Franklin. Cox painted the portrait after the marble portrait bust of Franklin by Jean-Antoine Houdon in The Metropolitan Museum of Art, New York, donated to the museum in 1872 by John Bard.

In a letter to his mother dated January 12, 1886, Cox wrote: "I was nearly taken off my feet the other day by receiving a letter from the Century Co. asking me to do some more work for them...They wanted a drawing of Houdon's bust of Franklin...I went up to the Metropolitan Museum yesterday to do the Franklin. It was horribly cold up there, and while I was working away with numb hands trying to do something, it seemed to me that old Ben had a very tantalizing and malicious smile upon his face. He impresses me as having been all his life laughing at the foolishness of everybody else." (as quoted in H.M. Morgan, ed., *An Artist of the American Renaissance: The Letters of Kenyon Cox, 1883-1919*, Kent, Ohio, 1995, p. 68) A review of the *Century* article noted, "...[the] alert expression which Mr. Cox has contrived to give to the philosopher's white countenance is in lively contrast with the placid and cow-like aspect under which he is usually represented." (as quoted in *Kenyon Cox, 1856-1919: A Life in American Art*, Kent, Ohio, 1994, p. 258n11)





63

WILLIAM AIKEN WALKER  
(1838-1921)

*Two Figures on a Horse*

signed with conjoined initials 'WAWalker.' (lower left)

oil on board

9¼ x 11¼ in. (23.4 x 28.5 cm.)

\$20,000-30,000

PROVENANCE:

Private collection, Hoboken, New Jersey.

Private collection, Connecticut, by descent, circa 1955.

By descent to the present owner, 2002.

This work will be included in the forthcoming *catalogue raisonné* being prepared by John Fowler.

Please note this lot is sold unframed.

64

WILLIAM AIKEN  
WALKER  
(1838-1921)

*Young Couple: A Pair*

each, signed with conjoined initials 'WAWalker.'  
(lower left)  
each, oil on board  
each, 12½ x 6½ in. (31.4 x 16.1 cm.)

\$7,000-10,000

PROVENANCE:

Private collection, Hoboken, New Jersey.  
Private collection, Connecticut, by descent,  
circa 1955.  
By descent to the present owner, 2002.

These works will be included in the forthcoming  
*catalogue raisonné* being prepared by John  
Fowler.

Please note this lot is sold unframed.



64



64

65

WILLIAM AIKEN  
WALKER  
(1838-1921)

*Young Boy on a Mule*

signed with conjoined initials 'WAWalker.'  
(lower left)  
oil on board  
9¾ x 11¼ in. (23.8 x 28.5 cm.)

\$15,000-25,000

PROVENANCE:

Private collection, Hoboken, New Jersey.  
Private collection, Connecticut, by descent,  
circa 1955.  
By descent to the present owner, 2002.

This work will be included in the forthcoming  
*catalogue raisonné* being prepared by John  
Fowler.

Please note this lot is sold unframed.



65





PROPERTY OF A PRIVATE COLLECTION

**66**

**SAMUEL S. CARR**  
(1837-1908)

*Children and Donkey*

signed 'S.S. Carr.' (lower right)

oil on canvas

8 x 10 in. (20.3 x 25.4 cm.)

\$10,000-15,000

PROVENANCE:

Private collection.

Gift to the present owner from the above, circa late 1960s.



PROPERTY FROM A DISTINGUISHED FLORIDA COLLECTION

**67**

**JOHN GEORGE BROWN**  
(1831-1913)

*The Rivals*

signed and dated 'copyright 1904/J.G. Brown N.A.' (lower left)

oil on canvas

25 x 20 in. (63.5 x 50.8 cm.)

Painted in 1904.

\$40,000-60,000

**PROVENANCE:**

Parke-Bernet Galleries, Inc., 19-20 March 1969, lot 118.

Acquired by the present owner from the above.





68

JOSEPH RODEFER DECAMP  
(1858-1923)

*Portrait of a Lady*

oil on canvas  
21 x 17 in. (53.3 x 43.2 cm.)  
Painted *circa* 1908.

\$20,000-30,000

PROVENANCE:

Louis Agassiz, Squantum, Massachusetts.  
Private collection, Squantum, Massachusetts, acquired from the above, 1949.  
By descent to the present owner, 1997.



PROPERTY FROM A PRIVATE COLLECTION

69

## WILLIAM HART (1823-1894)

*A Study from Nature, Keene Valley*

signed and dated 'Wm Hart. 1874.' and inscribed with title (lower left)

oil on canvas

20½ x 39½ in. (52.1 x 100.3 cm.)

Painted in 1874.

\$15,000-25,000

**PROVENANCE:**

The artist, until at least 1876.

Newhouse Galleries, New York, by 1991.

**EXHIBITED:**

Buffalo, New York, Buffalo Fine Arts Academy, 1876, no. 158.

Chicago, Illinois, Chicago Academy of Design, July 1876, no. 156.

**LITERATURE:**

"The Academy of Design," *The Chicago Inter Ocean*, July 7, 1876, p. 8.

"Art in Chicago," *The Chicago Inter Ocean*, July 29, 1876, p. 2.

J.L. Yarnall, W.H. Gerds, *The National Museum of American Art's Index to American Art Exhibition Catalogues From the Beginning Through the 1876 Centennial Year*, Boston, Massachusetts, 1986.

William Hart spent many summers in the Keene Valley in New York during the 1870s. This painting remained in Hart's possession through at least 1876. During 1876 Hart exhibited the painting at least twice. The newspapers in Chicago at the time were praising in their assessment. One commented "Wm. Hart's 'Study from Nature' [sic] (No. 156) is a very meritorious and artistic work. The natural feeling in the picture is impressed upon one's senses from the first, and the observer cannot fail to notice the fine water, sky and light effects, the atmosphere and the aerial perspective in the scene. The coloring is very effective, and the entire handling very liberal and spirited. Indeed, it is one of the best of Hart's works that has ever been exhibited here."

We are grateful to Gary L. Stiles who is compiling the *catalogue raisonné* for William Hart for his assistance in preparing the catalogue entry for this work.



70

## GEORGE INNESS (1825-1894)

*Early Morning, Montclair, New Jersey*

signed and dated 'G. Inness 1892' (lower left)

oil on canvas

30½ x 45½ in. (76.5 x 114.6 cm.)

Painted in 1892.

\$80,000-120,000

### PROVENANCE:

The artist.

Estate of the above.

Fifth Avenue Art Galleries, New York, *Executor's Sale of Paintings by the Late George Inness, N.A.*, 12-14 February 1895, lot 18, sold by the above.

E.W. Bass, acquired from the above.

Thomas J. Watson, New York, by 1945.

Arthur K. Watson, New Canaan, Connecticut, by 1964.

Private collection, by descent.

[With]David Findlay Jr., Inc., New York, circa 1995.

Acquired by the present owner from the above.

### EXHIBITED:

New York, Art House, *Oil Paintings Exclusively by American Artists, Second Annual Summer Exhibition*, June 1894, lot 53.

New York, American Fine Arts Society, *Exhibition of the Paintings Left by the Late George Inness*, December 27, 1894, p. 29, no. 8.

Montclair, New Jersey, Montclair Art Museum, *Art in New Jersey from 1776-1876*, 1945, no. 21 (as *Sunset, Montclair, from the Artist's Window*).

New York, Grand Central Art Galleries, *A Loan Collection: Paintings by George Inness*, December 3-20, 1947, no. 9.

Montclair, New Jersey, Montclair Art Museum, *George Inness of Montclair*, January 12-February 16, 1964, no. 46, illustrated.

Austin, Texas, University of Texas, University Art Museum, *The Paintings of George Inness (1844-1894)*, December 12, 1965-January 3, 1966, pp. 39-40, no. 120.

### LITERATURE:

*The Mail and Express*, New York, June 29, 1894.

*Daily Evening Traveler*, Boston, Massachusetts, August 11, 1894.

A. Lansford, "Grand Central Galleries Mark 25th Anniversary with Inness Show," *Art Digest*, vol. 22, no. 5, December 1, 1947, cover illustration.

L. Ireland, *The Works of George Inness: An Illustrated Catalogue Raisonné*, Austin, Texas, 1965, pp. 363, 368-69, nos. 1410, 1428, illustrated.

M. Quick, *George Inness: A Catalogue Raisonné*, vol. II, New Brunswick, New Jersey, 2007, pp. 360-61, no. 1055, pl. 221, illustrated.

George Inness distinguished himself among the Hudson River School painters with his lifelong pursuit of a more modern aesthetic of landscape painting. Unlike his contemporaries who focused chiefly on creating realistic canvases of nature's vastness, Inness felt that "paintings were not necessarily pictures, and it was the artist's function, even his obligation, by an aesthetic and expressive reorganization, to interpret nature and not merely depict it." (N. Cikovsky, Jr. and M. Quick, *George Inness*, Los Angeles, California, 1985, p. 19) Particularly evident in his later works, Inness sought to capture the more elusive and spiritual aspects of nature on his canvas through a creative use of atmospheric perspective. *Early Morning, Montclair, New Jersey* can be seen as a pinnacle of Inness's career-long exploration of emotive color, which he described as 'the soul of a painting.'

*Early Morning, Montclair, New Jersey* depicts the quiet New Jersey countryside where Inness settled permanently in 1885. Residing full-time in this environment, Inness was able to focus intently on the changing atmospheric conditions of the day and season. In the present work, he explores the familiar rural landscape during the vibrant hour as night changes to day. The lush green foreground with cows grazing and a figure walking in the distance is completely overwhelmed by the saturated palette of glowing orange, yellow, pink and purple in the magnificent sunrise sky. Indeed, a contemporary reviewer exclaimed over this painting's "most sensational sky, which recalls a tropical sunset more than it does a New Jersey dawn." (*The Mail and Express*, New York, June 29, 1894) As a result, like in the best of Inness's landscapes, *Early Morning, Montclair, New Jersey* transcends its particular provincial location to become an impactful evocation of the colors and wonders of nature.

The present work was previously owned by Thomas J. Watson, the founder of IBM, prominent art collector and namesake of The Metropolitan Museum of Art's research library.





71

## GEORGE INNESS (1825-1894)

*Across the Meadows, Montclair, New Jersey*

signed 'G. Inness' (lower right)

oil on canvas

31 $\frac{7}{8}$  x 42 $\frac{1}{8}$  in. (81 x 107 cm.)

Painted *circa* 1891-93.

\$80,000-120,000

### PROVENANCE:

The artist.

Estate of the above.

Fifth Avenue Art Galleries, New York, *Executor's Sale of Paintings by the Late George Inness, N.A.*, 12-14 February 1895, lot 197, sold by the above.

C.H. Russell, acquired from the above.

[With]George H. Ainslee Galleries, New York, by 1912.

John F. Braun, Philadelphia, Pennsylvania, by 1926.

[With]Leroy Ireland, New York.

[With]Victor D. Spark, New York.

Parke-Bernet, New York, 11 October 1951, lot 82.

(Possibly) [With]James Graham & Sons, New York.

Stouffer's Restaurant, New York.

[With]Edward L. Shein.

Babcock Galleries, New York.

Acquired by the present owner from the above.

### EXHIBITED:

New York, American Fine Arts Society, *Exhibition of the Paintings Left by the Late George Inness*, December 27, 1894, p. 32, no. 46.

New York, New York School of Applied Design for Women, *Summer Exhibition of Paintings by the Late George Inness and a Few Examples by A.H. Wyant from the George H. Ainslie Collection*, June-September 1912, no. 16 (as *Across the Meadow, Montclair*).

Detroit, Michigan, Detroit Museum of Art, *Retrospective and Comparative Exhibition of Paintings by the Late George Inness and...the Late A.H. Wyant from the George H. Ainslie Collection*, November 1-30, 1913, p. 16, no. 28 (as *Across the Meadows, Montclair*).

Rochester, New York, University of Rochester, Memorial Art Gallery, *The Inaugural Exhibition*, October 8-29, 1913, no. 22.

St. Louis, Missouri, City Art Museum, *An Exhibition of Paintings by George Inness, N.A., and Alexander H. Wyant, N.A.*, February 1914, no. 24.

Philadelphia, Pennsylvania, Pennsylvania Museum of Art, Fairmount Park, *A Loan Exhibition of Paintings from the Collection of John F. Braun*, May-September 1930, no. 38.

Montclair, New Jersey, Montclair Art Museum, *George Inness of Montclair*, January 12-February 16, 1964, no. 48, illustrated.

Tucson, Arizona, Tucson Art Center, *George Inness*, November 29, 1965-January 2, 1966.

### LITERATURE:

"A Great American Painter; The Landscapes of the Late George Inness," *New-York Daily Tribune*, December 28, 1894, p. 7.

"Sale of Inness' Works Ended," *New York Herald*, February 15, 1895, p. 9.

H.M. Watts, "The John F. Braun Collection of American Art," *Arts and Decoration*, vol. 25, no. 3, July 1926, p. 78.

L. Ireland, *The Works of George Inness: An Illustrated Catalogue Raisonné*, Austin, Texas, 1965, p. 391, no. 1492, illustrated.

N. Cikovsky, Jr., *George Inness*, New York, 1971, p. 55, pl. 10, illustrated.

M.V. Alper, "American Mythologies in Painting, Part 4," *Arts Magazine*, vol. 46, no. 8, Summer 1972, p. 52.

M. Quick, *George Inness: A Catalogue Raisonné*, vol. II, New Brunswick, New Jersey, 2007, p. 316, no. 1008, illustrated.







72

72

ANNA MARY  
ROBERTSON  
'GRANDMA' MOSES  
(1860-1961)

*Country Garden and Cottage*

signed 'Moses.' (lower center)

oil on masonite

10¾ x 12¾ in. (27.3 x 32.5 cm.)

\$10,000-15,000

PROVENANCE:

Private collection, New York.

Christie's, New York, 16 March 1994, lot 141, sold by the above.

Acquired by the present owner from the above.

Galerie St. Etienne has assigned *Country Garden and Cottage* the provisional *catalogue raisonné* number Kallir 110a.

The copyright for this picture is reserved to Grandma Moses Properties, Co., Inc., New York.



73

PROPERTY FROM THE FAMILY OF HELEN ADAMS BOBBS

73

ORVILLE BULMAN  
(1904-1978)

*La Reine et Son Fils*

signed 'Bulman' (lower left)—signed again and dated '1965' (on the reverse)

acrylic on masonite

10 x 8 in. (25.4 x 20.3 cm.)

Painted in 1965.

\$5,000-7,000

PROVENANCE:

Hammer Galleries, New York.

Private collection, Indianapolis, Indiana, circa 1972.

By descent to the present owner, 2008.



PROPERTY FROM AN IMPORTANT MIDWEST COLLECTION

**74**

**ANNA MARY ROBERTSON**  
**'GRANDMA' MOSES**  
 (1860-1961)

*The Gate*

signed 'Moses.' (lower right)—dated 'Aug 26, 1957' and inscribed with title and '1789' (on a label affixed to the reverse)  
 oil on board  
 16 x 24 in. (40.6 x 60.9 cm.)  
 Painted in 1957.

\$40,000-60,000

**PROVENANCE:**

The artist.  
 Galerie St. Etienne, New York, acquired from the above, 1957.  
 Hammer Galleries, New York.  
 Private collection, acquired from the above, 1970.  
 Sotheby's, New York, 5 December 1996, lot 203, sold by the above.  
 Acquired by the present owner from the above.

**LITERATURE:**

O. Kallir, *Grandma Moses*, New York, 1973, p. 318, no. 1298, illustrated.

This work, painted on August 26, 1957, was assigned number 1789 by the artist and entered in her record book on page 75.

The copyright for this picture is reserved to Grandma Moses Properties, Co., Inc., New York.





PROPERTY FROM THE CLAIRE AND GARRICK STEPHENSON COLLECTION

75

JOHN MARIN  
(1870-1953)

*The Coast*

signed and dated 'Marin 14' (lower right)

watercolor and pencil on paper

15½ x 18½ in. (39.3 x 46.9 cm.)

Executed in 1914.

\$12,000-18,000

PROVENANCE:

Ferdinand Howald, Columbus, Ohio.

Columbus Gallery of Fine Arts, Columbus, Ohio, bequest from the above, 1931.

Kennedy Galleries, Inc., New York.

Eaton Fine Art, Inc., West Palm Beach, Florida.

Acquired by the late owners from the above, 1999.

EXHIBITED:

Miami, Florida, University of Miami Art Gallery, *John Marin*, October 2-23, 1951, no. 6.

American Federation of Arts, *Adventures in Collecting*, travelling exhibition, October 1958-October 1960.

Tucson, Arizona, University of Arizona Art Gallery, *John Marin*, February 9-March 10, 1963, no. 10.

West Palm Beach, Florida, Eaton Fine Art, Inc., *Expression and Meaning: The Marine Paintings of John Marin*, January 8-March 6, 1999.

LITERATURE:

S. Reich, *John Marin: A Stylistic Analysis and Catalogue Raisonné*, vol. II, Tucson, Arizona, 1970, p. 399, no. 14.68, illustrated.



PROPERTY FROM THE ESTATE OF JEAN PARDEE

**76**

**MILTON AVERY**  
(1885-1965)

*Mountain Pasture*

signed and dated 'Milton/Avery/1943' (lower left)

watercolor and ink on paper

22½ x 31 in. (57.1 x 78.7 cm.)

Executed in 1943.

\$20,000-30,000

**PROVENANCE:**

Dorothy Tanabaum Gallery, Inc., New York.

Acquired by the late owner from the above, 1981.





PROPERTY FROM THE COLLECTION OF DR. HERBERT KAYDEN AND DR. GABRIELLE REEM

**77**

**YASUO KUNIYOSHI**  
(1889-1953)

*Lovers in the Woods*

signed 'Kuniyoshi' (lower left)  
pencil and crayon on paper  
8½ x 11 in. (21.5 x 27.9 cm.)

\$1,500-2,000

**PROVENANCE:**

The artist.  
Sara Mazo, wife of the artist.  
Acquired by the late owners from the above, 1957.





PROPERTY FROM THE COLLECTION OF DR. HERBERT KAYDEN AND DR. GABRIELLE REEM

78

YASUO KUNIYOSHI  
(1889-1953)

*Moonlit Night*

signed 'Kuniyoshi' (upper left)  
ink, wash, charcoal, pencil and chalk on paper laid down on board  
22% x 28% in. (57.4 x 72.7 cm.)  
Executed in 1945.

\$2,000-3,000

PROVENANCE:

The Downtown Gallery, New York.  
Acquired by the late owners from the above, 1953.

EXHIBITED:

(Probably) New York, The Metropolitan Museum of Art, *American Water Colors, Drawings and Prints, 1952: A National Competitive Exhibition*, December 5, 1952-January 25, 1953.

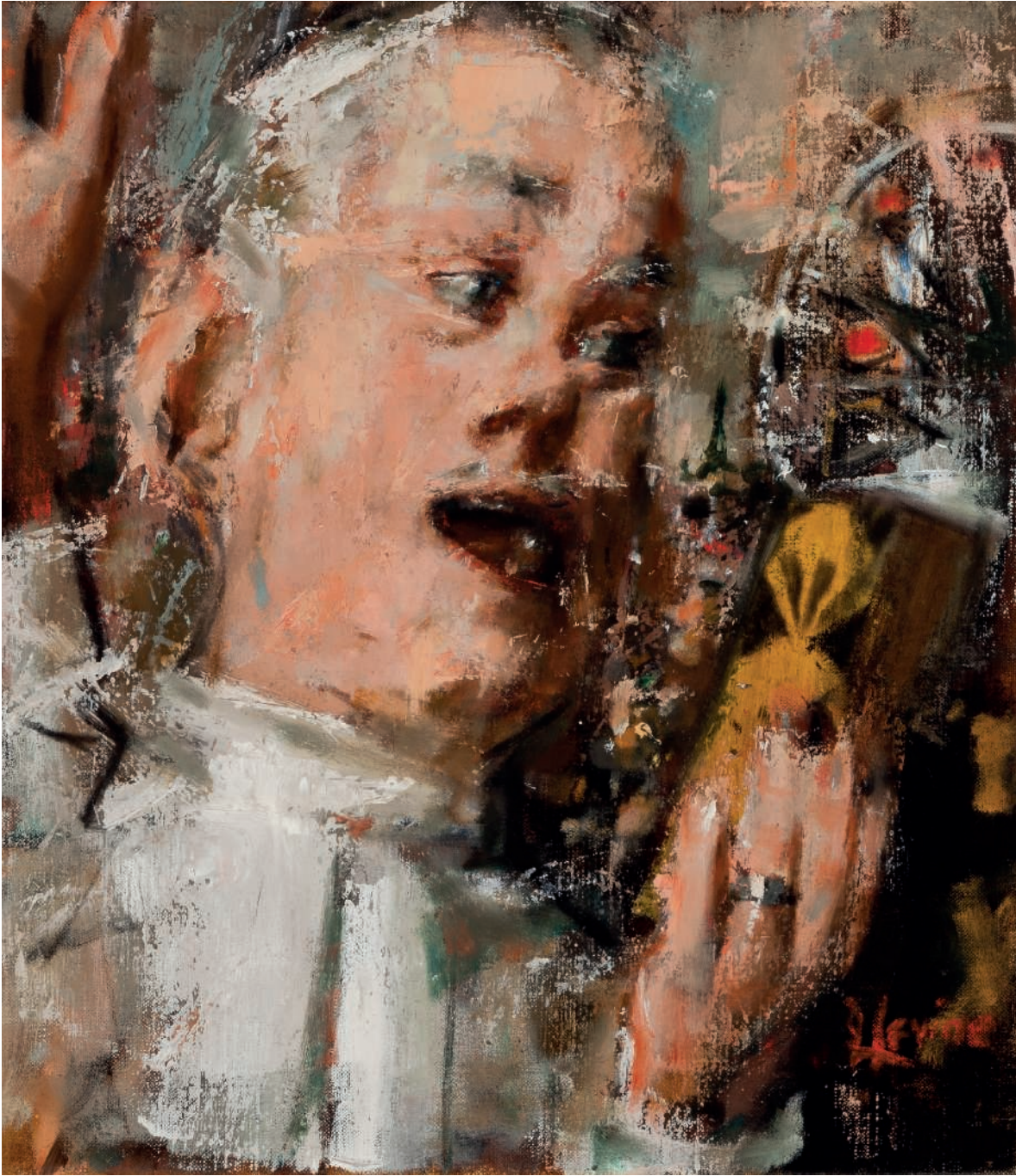
Austin, Texas, University of Texas at Austin, University Art Museum; Madison, Wisconsin, University of Wisconsin, Elvehjem Art Center; Athens, Georgia, University of Georgia, Georgia Museum of Art; Tokyo, Japan, Bridgestone Museum; Nagoya, Japan, Prefectural Museum of Aichi; Kobe, Japan, Hyogo Prefectural Museum and Ontario, Canada, Art Gallery of Windsor, *Yasuo Kuniyoshi 1889-1953: Retrospective Exhibition*, February 9, 1975-February 8, 1976, p. 68.

LITERATURE:

Kyuryudo Publishing, *The Art of Yasuo Kuniyoshi*, Tokyo, Japan, 1978, pp. 180, 260, no. 97, illustrated.

Fukutake Publishing, *Yasuo Kuniyoshi*, Okayama, Japan, 1991, p. 142, no. 280, illustrated.





PROPERTY FROM THE COLLECTION OF DR. HERBERT KAYDEN AND DR. GABRIELLE REEM

**79**

**JACK LEVINE**  
(1915-2010)

*Study for 'Medicine Show'*

signed with conjoined initials 'JLevine' (lower right)

oil on canvas

16 x 14 in. (40.6 x 35.5 cm.)

Painted in 1957.

\$5,000-7,000

**PROVENANCE:**

The Alan Gallery, New York.

Acquired by the late owners from the above, 1957.

The present work is a study for a series of paintings by Jack Levine that feature a "medicine man," band and burlesque performers. Related works are in the collections of The Metropolitan Museum of Art, New York, Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania and the Wichita Art Museum, Wichita, Kansas.





PROPERTY FROM THE COLLECTION OF DR. HERBERT KAYDEN AND DR. GABRIELLE REEM

**80**

**YASUO KUNIYOSHI**  
(1889-1953)

*Girl in Shadow*

signed 'Kuniyoshi' (upper left)—inscribed  
'Contribution to the A.V.C.' (lower right)  
casein on board  
12 x 9¼ in. (30.4 x 23.4 cm.)  
Executed in 1946.

\$5,000-7,000

**PROVENANCE:**

The Downtown Gallery, New York.  
Acquired by the late owners from the above, 1954.

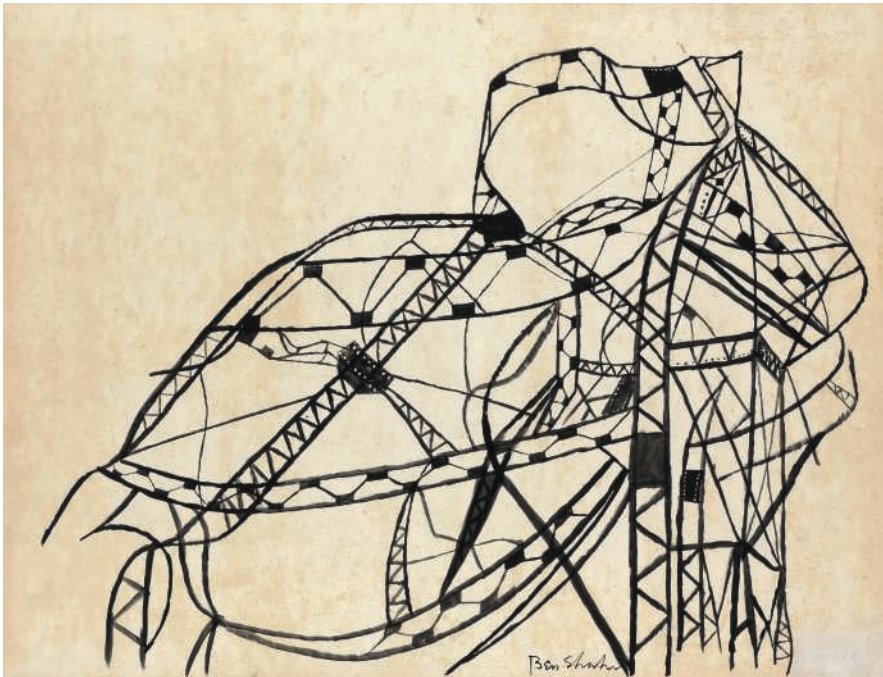
**EXHIBITED:**

Boston, Massachusetts, Boston University Art Gallery, *Yasuo Kuniyoshi: Retrospective Exhibition*, February 24-March 18, 1961, no. 46.

**LITERATURE:**

Fukutake Publishing, *Yasuo Kuniyoshi*, Okayama, Japan, 1991, p. 149, no. 303, illustrated.





81

PROPERTY FROM THE COLLECTION OF  
DR. HERBERT KAYDEN AND DR. GABRIELLE REEM

**81**

**BEN SHAHN**  
(1898-1969)

*Arch of Triumph*

signed 'Ben Shahn' (lower center)  
gouache on paper laid down on board  
22 $\frac{7}{8}$  x 29 $\frac{5}{8}$  in. (58.1 x 75.2 cm.)  
Executed in 1953.

\$3,000-5,000

**PROVENANCE:**

The Downtown Gallery, New York, by 1963.  
Acquired by the late owners from the above.

**LITERATURE:**

J.T. Soby, *Ben Shahn: His Graphic Art*, New York,  
1963, p. 26, no. 76, illustrated.



82

PROPERTY FROM THE COLLECTION OF  
DR. HERBERT KAYDEN AND DR. GABRIELLE REEM

**82**

**MAX WEBER**  
(1881-1961)

*Nude*

signed and indistinctly dated 'Max Weber/  
July 195\*' (lower right)  
watercolor, gouache and charcoal on paper  
18 x 23 $\frac{5}{8}$  in. (45.7 x 60 cm.)  
Executed *circa* 1955.

\$5,000-7,000

**PROVENANCE:**

Acquired by the late owners, 1962.

PROPERTY FROM THE COLLECTION OF  
DR. HERBERT KAYDEN AND DR. GABRIELLE REEM

**83**

**EDMUND  
LEWANDOWSKI**  
(1914-1998)

*Port Royale*

signed and dated 'E.D. Lewandowski 1952'  
(lower right)  
casein on paperboard laid down on masonite  
14 x 18 in. (35.5 x 45.7 cm.)  
Painted in 1952.

\$1,500-2,000

**PROVENANCE:**

The Downtown Gallery, New York.  
Acquired by the late owners from the above, 1952.



83

PROPERTY FROM THE COLLECTION OF  
DR. HERBERT KAYDEN AND DR. GABRIELLE REEM

**84**

**IRENE RICE PEREIRA**  
(1902-1971)

*Mirror Beyond the Sun*

signed 'I. Rice Pereira' (lower right)—  
inscribed twice with title (on the stretcher)  
oil on canvas  
32 x 42 in. (81.2 x 106.6 cm.)  
Painted in 1959.

\$5,000-7,000

**PROVENANCE:**

Lee Nordness Gallery, New York.  
Acquired by the late owners from the above, 1963.



84





85

MILTON AVERY  
(1885-1965)

*Dark Mountain*

signed and dated 'Milton Avery 1959' (lower left)

oil on paperboard

6 $\frac{1}{2}$  x 13 in. (16.8 x 33 cm.)

Painted in 1959.

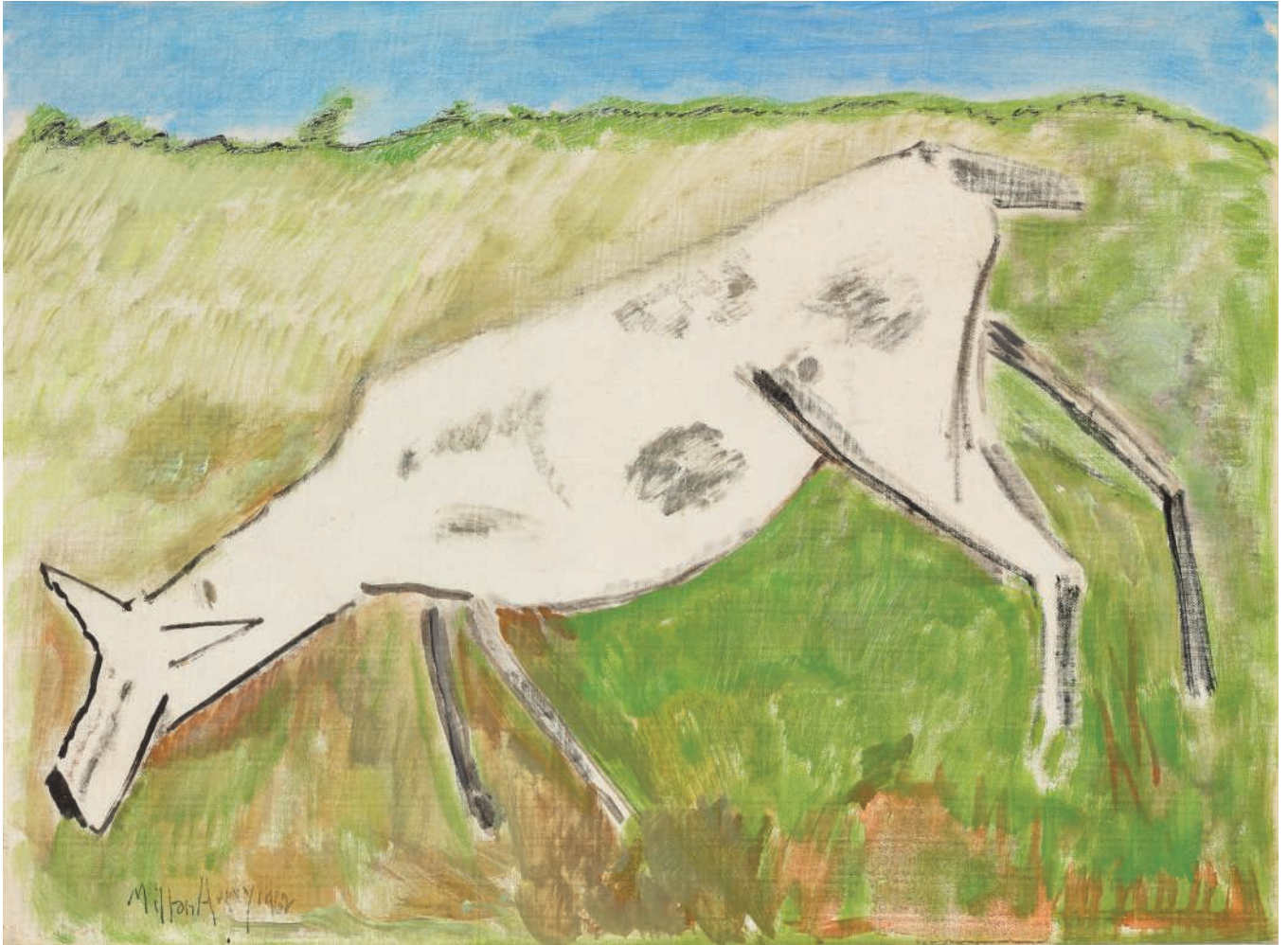
\$12,000-18,000

PROVENANCE:

Ann Ross Gallery, White Plains, New York.

Private collection, acquired from the above, circa 1960.

Gift to the present owner from the above.



PROPERTY FROM THE ESTATE OF JEAN PARDEE

**86**

**MILTON AVERY**  
(1885-1965)

*Grazing Goat*

signed and dated 'Milton Avery 1962' (lower left)

oil on canvasboard

17½ x 23½ in. (44.4 x 59.6 cm.)

Painted in 1962.

\$25,000-35,000

**PROVENANCE:**

Rudolph Galleries, Woodstock, New York and Coral Gables, Florida.

Acquired by the late owner from the above, 1965.



87

## CHARLES EPHRAIM BURCHFIELD (1893-1967)

*View Southeast of Emporium (Village by a Mountainside)*

signed with initials in monogram and dated 'CEB/1941' (lower right)

watercolor and pencil on joined paper laid down on board

32 x 27 in. (81.3 x 68.6 cm.)

Executed in 1941.

\$70,000-100,000

### PROVENANCE:

Frank K.M. Rehn Galleries, New York.

Charles E. Burchfield Foundation, Buffalo, New York.

Kennedy Galleries, Inc., New York.

Evans Family, Johnstown, New York.

Private collection, New York.

Christie's, New York, 4 December 2003, lot 101, sold by the above.

Acquired by the present owner from the above.

### EXHIBITED:

New York, Frank K.M. Rehn Galleries, *Exhibition by Charles Burchfield*, October 20-November 8, 1941.

New York, The Museum of Modern Art, *Four American Watercolorists: Winslow Homer, John Singer Sargent, Charles E. Burchfield, Adolf Dehn*, October 1943-May 1944.

New York, Kennedy Galleries, Inc., *The Middle Years: Charles Ephraim Burchfield: 1929-1950*, 1978, no. 36, illustrated (as *Southeast of Emporium*).

New York, Debra Force Fine Art, Inc., *Japanism in American Art*, May 1-June 13, 2003.

### LITERATURE:

E.A. Jewell, "American Painting," *Creative Art*, November 1931, vol. 9, pp. 365-66, illustrated.

"Charles Burchfield's Water Colors [at the Rehn Galleries]," *The New York Times*, February 11, 1934, n.p.

C.E. Burchfield, *The Drawings of Charles Burchfield*, New York, 1968, pp. 7-8.

J.S. Trovato, *Charles Burchfield: A Catalogue of Paintings in Public and Private Collections*, Utica, New York, 1970, p. 194, no. 952.

Charles Burchfield is one of the most celebrated American watercolorists of the twentieth century, and a true naturalist who painted with a deep understanding and true love of the landscapes of rural America.

In particular, Burchfield meditated at length about the place of the house in American life, a theme frequently explored in his paintings, such as *View Southeast of Emporium (Village by a Mountainside)*. Kenneth L. Ames explains, "It should not be surprising that a painter weaned on picturesque sentimentalism would make houses prominent elements in his work.

Growing up in the 1890s and early years of this century, Burchfield could hardly have escaped an awareness of Victorian America's obsession with houses and domestic life. In the Victorian ideology of domesticity, homes, as they were called, were aggressively promoted as the most important institutions within society. Literature on the architecture and furnishing of homes and on the proper conduct of domestic life was ubiquitous and inescapable...In Burchfield's work the Victorian obsession with houses take three distinct but interrelated forms. First, Burchfield sees houses as the locus of spirits or as anthropomorphic structures. Second, he is fascinated by the affective powers of old houses and houses that look old. Third, and perhaps most intriguing, he is drawn less to the facades of houses than to their backs, which he records in numerous images." ("Of Times, Places, and Old Houses," in N. Maciejunes, M. Hall, *The Paintings of Charles Burchfield: North by Midwest*, New York, 1997, p. 57)

In addition to this motif of the spirit of the American home, the present work also distinctly features a larger-than-life tree, an important symbol in Burchfield's work variously employed to suggest life and regeneration, death and decay, or meant to take on religious significance. "Burchfield seems to have identified particularly closely with trees, and they play the role for him that figures do in the work of most other artists. As one looks through Burchfield's work, it becomes apparent that he divided trees into fairly distinct types, each of which seems to have a specific 'personality' and emotional significance...[as seen in the present work,] there is the tree, often a pine tree, that stands stiff and straight, often off by itself. It seems likely that such trees are a surrogate for Burchfield himself, a physically inhibited man, who stood stiffly erect and felt awkward in social settings." (H. Adams, "The Context of Meaning" in *The Paintings of Charles Burchfield: North by Midwest*, p. 114)

With a powerful combination of painterly, conceptual and poetic maneuvering, Burchfield combines these two motifs of the American home and the independent, resilient tree to create a work both timeless and fascinating.







INADVERTENT COLLECTION II: PROPERTY FROM THE DORIS BRY TRUST

**88**

**ARTHUR G. DOVE**  
(1880-1946)

*Study for 'Cross and Weather Vane'*

signed 'Dove.' (lower center)  
watercolor and ink on paper  
6 $\frac{7}{8}$  x 4 $\frac{7}{8}$  in. (17.5 x 12.4 cm.)  
Executed in 1935.

\$12,000-18,000

**PROVENANCE:**

Edith G. Halpert, New York.

Estate of the above.

Sotheby Parke-Bernet, New York, 16 May 1973, lot 140, sold by the above.

Acquired by the late owner from the above.

Arthur G. Dove's final oil painting of this composition was owned by Alfred Stieglitz and Georgia O'Keeffe and gifted to the Art Institute of Chicago, Chicago, Illinois, in 1949 in the dispersion of Stieglitz's estate.



INADVERTENT COLLECTION II: PROPERTY FROM THE DORIS BRY TRUST

89

JOSEPH STELLA  
(1877-1946)

*Nocturne I*

signed 'Joseph Stella' (upper center)—signed again (lower right)

pastel on paper

19 x 24½ in. (48.3 x 62.2 cm.)

Executed *circa* 1919.

\$6,000-8,000

PROVENANCE:

Mrs. Lester Francis Avnet.

Sotheby's, New York, 27 January 1984, lot 590, sold by the above.

Acquired by the late owner from the above.

EXHIBITED:

Purchase, New York, State University of New York, College at Purchase,  
Neuberger Museum, 1977-79, on loan.

New York, Whitney Museum of American Art, *Joseph Stella*, April 22-  
October 9, 1994, p. 273.



# The Arthur and Anita Kahn Collection

## A New York Story



Anita and Arthur Kahn with Alexander Calder's *Untitled*. Photographer unknown. Artwork: © 2015 Calder Foundation, New York / Artists Rights Society (ARS), New York.

A visit to the New York apartment of Dr. Arthur and Mrs. Anita Kahn provided any visitor with a true celebration for the senses. During a lifetime of collecting, these dedicated connoisseurs assembled one of the most remarkable collections of 20th century American art. Though the couple came from humble beginnings—he, the son of an immigrant candy store owner, and she, the daughter of a seamstress—their interest in, and admiration for, the creative process led them to be rewarded with a collection that encompassed some of the most important artists of the period. From Stuart Davis to Alexander Calder, Pablo Picasso to David Smith, their holdings of art demonstrated an astute understanding of the artistic practice and their sheer joy at the works in their collection.

The story of this collection is the physical manifestation of the American dream. Both Dr. and Mrs. Kahn were first-generation Americans; his parents were born in Lithuania and Germany, and hers in Poland and Russia. Dr. Kahn grew up in New Jersey, the son of a candy store owner, and he dropped out of school in his teenage years before returning later to complete his studies. He went on to study at New York University, and then established a successful career as an internationally renowned dentist. He was a pioneer of a specific form of restorative dentistry known as gnathology and lectured on its procedures at universities and hospitals around the world. In addition, he built up a successful practice in New York, which

treated private patients, artists and some of the most famous names from Hollywood. He was responsible for some of the most celebrated smiles on the silver screen, with one of his celebrity clients even going so far as to dub him “the Rodin of the dental world.”

Anita Kahn (née Goretzky) also grew up in New Jersey. Her father sold shirts door-to-door and her mother was a seamstress and a keen amateur artist—a passion she passed onto her daughter. Anita studied art at Temple University in Philadelphia and eventually worked out of a studio on an upstairs floor of an old brownstone on 72nd and Broadway in New York. She would take classes downtown at the New School of Social Research and it was here that she began to immerse herself in New York’s burgeoning art scene. She became a student of such luminaries as Richard Pousette-Dart, Moses Soyer and Anthony Toney and began to develop a lifelong passion for the artists she met and started to acquire examples of their work for her own collection.

The Kahns took it upon themselves to visit galleries on a regular basis, attend lectures at the city’s museums, and, more importantly, get to know the artists themselves. Whilst the works in the collection of Dr. Arthur and Mrs. Anita Kahn span much of the 20th century, its focus is clearly on the bold abstract forms that became the dominant narrative of the period. Enthralled by the downtown art scene that developed in New York, Anita Kahn and her

husband seamlessly melded together their own aesthetic inclinations with the spirit of the age. The Kahns loved to share their love of art with fellow collectors. A striking couple at social functions—Anita bedecked in her Calder tiara and Arthur wearing his signature red blazer—the couple were instantly recognizable whenever they went out. But they were equally at home in their Upper West Side apartment, sharing their art with museum groups and other interested parties from around the world. “They loved to entertain,” their daughter Karen recalled. “During the tours, they would have string quartets come to the apartment to serenade the visitors. My mother enjoyed showing everyone around the apartment and telling them all her stories about how she collected each particular piece.”

Both in life and in art, Dr. Arthur and Mrs. Anita Kahn espoused the spirit of the American dream. Born the children of immigrant parents, they took every opportunity offered to them to build a highly successful life in New York. Their connoisseurship enabled them to ingratiate themselves into the New York artistic community and witness the seismic changes that were taking place in the city at the time—changes that would reverberate around the world. The works in the collection of Arthur and Anita Kahn not only embrace their own personalities, but also capture the excitement of the mid-20th century when the axis of the art world shifted dramatically westwards and New York became the epicenter of the art world.



THE ARTHUR AND ANITA KAHN COLLECTION: A NEW YORK STORY

**90**

**MILTON AVERY**  
(1885-1965)

*Spring Orchard*

signed and dated 'Milton Avery 1959' (lower left)  
gouache and watercolor on paper  
11¼ x 31½ in. (28.5 x 77.4 cm.)  
Painted in 1959.

\$15,000-25,000

**PROVENANCE:**

The artist.  
Estate of the above.  
[With] Grace Borgenicht Gallery, Inc., New York, from the above.  
Acquired by the late owners from the above, circa 1962.





THE ARTHUR AND ANITA KAHN COLLECTION: A NEW YORK STORY

91

## RAPHAEL SOYER (1899-1987)

### *The Seamstresses*

signed 'Raphael/Soyer' (lower left)

oil on canvas

40 x 36 in. (101.6 x 91.4 cm.)

Painted in 1953.

\$30,000-50,000

#### PROVENANCE:

Mr. and Mrs. Louis Friedenthal, New York, by 1967.

Bernard Danenberg Galleries, New York.

ACA Galleries, New York.

Private collection, New York.

Estate of the above.

Christie's, New York, 6 December 1985, lot 269.

Acquired by the late owners from the above.

#### EXHIBITED:

New York, The Whitney Museum of American Art; Chapel Hill, North Carolina,

University of North Carolina, William Hayes Ackland Memorial Art Center;

Atlanta, Georgia, High Museum of Art; San Francisco, California, California

Palace of the Legion of Honor; Columbus, Ohio, Columbus Gallery of Fine Arts;

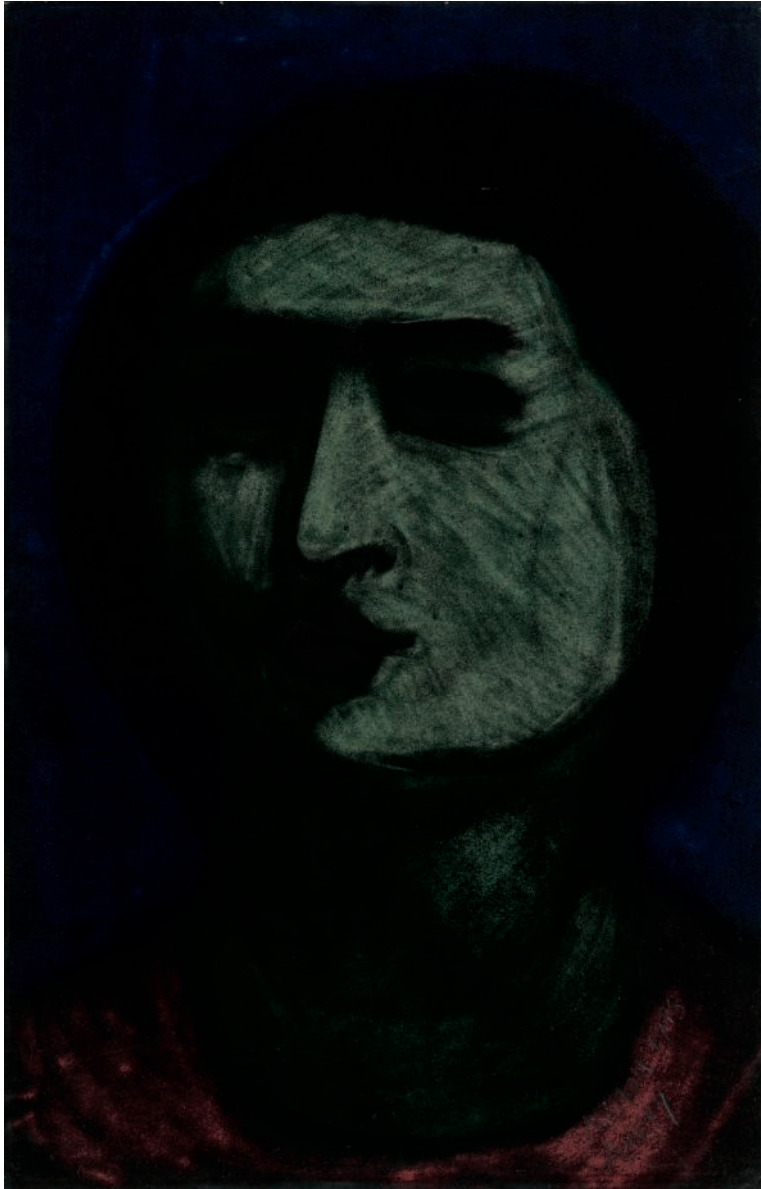
Minneapolis, Minnesota, Minneapolis Institute of Arts and Des Moines, Iowa,

Des Moines Art Center, *Raphael Soyer*, October 1967-December 1968, pp. 56,

78, no. 70, illustrated.

New York, Galerie St. Etienne, *Workers of the World: Modern Images of Labor*,

April 2-June 15, 2002, no. 62.



PROPERTY FROM A PRIVATE COLLECTION, WASHINGTON, D.C.

**92**

**MILTON AVERY**  
(1885-1965)

*Clara*

signed and dated 'Milton 1933/Avery' (lower right)

pastel on paper

20 x 13 in. (50.8 x 33 cm.)

Executed in 1933.

\$6,000-8,000

**PROVENANCE:**

Graphics International Ltd., Washington, D.C.

Acquired by the present owner from the above, 1972.





PROPERTY FROM THE CLAIRE AND GARRICK STEPHENSON COLLECTION

**93**

## WOLF KAHN

(B. 1927)

*Thornbush Desert at Dawn*

signed 'W Kahn' (lower center)—inscribed with title, dated and numbered '2000/130' (on the reverse)

oil on canvas

40 x 52 in. (101.6 x 132 cm.)

Painted in 2000.

\$10,000-15,000

**PROVENANCE:**

The artist.

Ameringer Yohe Fine Art, New York, acquired from the above.

Acquired by the late owners from the above, 2003.

**EXHIBITED:**

New York, Ameringer Yohe Fine Art, *Wolf Kahn: Continuity and Change: Paintings and Works on Paper 1958-66/2000-03*, April 24-May 23, 2003, p. 26, illustrated.



PROPERTY FROM THE CLAIRE AND GARRICK STEPHENSON COLLECTION

**94**

**WOLF KAHN**

(B. 1927)

*Gray and Yellow River*

signed 'W Kahn' (lower right)—inscribed with title, dated  
and numbered '#47-1994' (on the reverse)

oil on canvas

30 x 52 in. (76.2 x 132 cm.)

Painted in 1994.

\$20,000-30,000

**PROVENANCE:**

Beadleston Gallery, New York.

Acquired by the late owners from the above, 2003.



## SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

◦ Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■ See Storage and Collection pages in the catalogue.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### △: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

#### ◦ Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

#### ◦ ◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

#### Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

### QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

\*\*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

\*\*"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*\*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

\*\*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

\*\*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

\*\*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

## WORLDWIDE SALEROOMS AND AMERICAN OFFICES

### ARGENTINA

#### BUENOS AIRES

Tel: +54 11 43 93 42 22

Cristina Carlisle

### BERMUDA

#### BERMUDA

+1 401 849 9222

Betsy Ray

### BRAZIL

#### RIO DE JANEIRO

+5521 2225 6553

Candida Sodre

#### SÃO PAULO

+55 11 3061 2576

Nathalie Lenci

### CANADA

#### TORONTO

+1 416 960 2063

Brett Sherlock

### CHILE

#### SANTIAGO

+56 2 2 2631642

Denise Ratinoff de Lira

### COLOMBIA

#### BOGOTA

+57 312 421 1509

Juanita Madrinan

### FRANCE

#### • PARIS

+33 (0)1 40 76 85 85

### INDIA

#### • MUMBAI

+91 (22) 2280 7905

Menaka Kumari-Shah

Sonal Singh

### ITALY

#### • MILAN

+39 02 303 2831

### JAPAN

#### TOKYO

+81 (0)3 6267 1766

Ryutaro Katayama,

Chairman

Nobu Nagara

### MEXICO

#### MEXICO CITY

+52 55 5281 5503

Gabriela Lobo

### THE NETHERLANDS

#### • AMSTERDAM

+31 (0)20 57 55 255

### PEOPLES REPUBLIC OF CHINA

#### • HONG KONG

+852 2760 1766

#### • SHANGHAI

+86 (0)21 6355 1766

Jinqing Cai

### SWITZERLAND

#### • GENEVA

+41 (0)22 319 17 66

Eveline de Proyart

#### • ZURICH

+41 (0)44 268 1010

Dirk Boll

### UNITED ARAB EMIRATES

#### • DUBAI

+971 (0)50 551 4264

Chaden Khoury

### UNITED KINGDOM

#### • LONDON, KING STREET

+44 (0)20 7839 9060

#### • LONDON, SOUTH KENSINGTON

+44 (0)20 7930 6074

### UNITED STATES

#### BOSTON

+1 617 536 6000

Elizabeth M. Chapin

#### CHICAGO

+1 312 787 2765

Lisa Cavanaugh

#### DALLAS

+1 214 599 0735

Caperia Ryan

#### HOUSTON

+1 713 802 0191

Jessica Phifer

#### LOS ANGELES

+1 310 385 2600

Rita Boyle

#### MIAMI

+1 305 445 1487

Jessica Katz

#### NEWPORT

+1 401 849 9222

Betsy D. Ray

#### • NEW YORK

+1 212 636 2000

#### PALM BEACH

+1 561 833 6952

Maura Smith

#### PHILADELPHIA

+1 610 520 1590

Christie Lebano

#### SAN FRANCISCO

+1 415 982 0982

Ellanor Notides

#### • DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office      EMAIL— [info@christies.com](mailto:info@christies.com)

For a complete salerooms & offices listing go to [christies.com](http://christies.com)



# CHRISTIE'S SPECIALIST DEPARTMENTS AND SERVICES

## DEPARTMENTS

### AFRICAN AND OCEANIC ART

PAR: +33 (0)140 768 386

NY: +1 212 484 4898

### AMERICAN DECORATIVE ARTS

NY: +1 212 636 2230

### AMERICAN FURNITURE

NY: +1 212 636 2230

### AMERICAN ART

NY: +1 212 636 2140

### ANGLO-INDIAN ART

KS: +44 (0)20 7389 2570

### ANTIQUITIES

NY: +1 212 636 2245

### ASIAN 20TH CENTURY AND CONTEMPORARY ART

NY: +1 212 468 7133

### AUSTRALIAN PICTURES

KS: +44 (0)20 7389 2040

### BOOKS AND MANUSCRIPTS

NY: +1 212 636 2665

### BRITISH & IRISH ART

KS: +44 (0)20 7389 2682

NY: +1 212 636 2120

SK: +44 (0)20 7752 3257

### BRITISH ART ON PAPER

KS: +44 (0)20 7389 2278

SK: +44 (0)20 7752 3293

NY: +1 212 636 2120

### BRITISH PICTURES 1500-1850

KS: +44 (0)20 7389 2945

### CARPETS

NY: +1 212 636 2217

### CERAMICS AND GLASS

NY: +1 212 636 2215

### CHINESE PAINTINGS

NY: +1 212 636 2195

### CHINESE WORKS OF ART

NY: +1 212 636 2180

### CLOCKS

KS: +44 (0)20 7389 2357

### CORKSCREWS

SK: +44 (0)20 7752 3263

### COSTUME, TEXTILES AND FANS

SK: +44 (0)20 7752 3215

### ENTERTAINMENT MEMORABILIA

SK: +44 (0)20 7752 3281

### FOLK ART

NY: +1 212 636 2230

### FURNITURE

NY: +1 212 636 2200

### HOUSE SALES

SK: +44 (0)20 7752 3260

### ICONS

SK: +44 (0)20 7752 3261

### IMPRESSIONIST AND MODERN ART

NY: +1 212 636 2050

### INDIAN AND SOUTHEAST ASIAN ART

NY: +1 212 636 2190

### INDIAN CONTEMPORARY ART

NY: +1 212 636 2190

KS: +44 (0)20 7389 2700

### INTERIORS

NY: +1 212 636 2032

SK: +44 (0)20 7389 2236

### ISLAMIC WORKS OF ART

KS: +44 (0)20 7389 2370

SK: +44 (0)20 7752 3239

### JAPANESE ART

NY: +1 212 636 2160

KS: +44 (0)20 7389 2595

### JEWELLERY

NY: +1 212 636 2300

### KOREAN ART

NY: +1 212 636 2165

### LATIN AMERICAN ART

NY: +1 212 636 2150

### MINIATURES

NY: +1 212 636 2250

### MODERN DESIGN

SK: +44 (0)20 7389 2142

### MUSICAL INSTRUMENTS

NY: +1 212 636 2000

### NINETEENTH CENTURY FURNITURE AND SCULPTURE

NY: +1 212 707 5910

### OBJECTS OF VERTU

NY: +1 212 636 2250

### OLD MASTER DRAWINGS

NY: +1 212 636 2120

### OLD MASTER PAINTINGS AND 19TH CENTURY EUROPEAN ART

NY: +1 212 636 2120

### PHOTOGRAPHS

NY: +1 212 636 2330

### PICTURE FRAMES

SK: +44 (0)20 7389 2763

### POST WAR AND CONTEMPORARY ART

NY: +1 212 636 2100

### POSTERS

SK: +44 (0)20 7752 3208

### PRINTS

NY: +1 212 636 2290

### RUSSIAN WORKS OF ART

NY: +1 212 636 2260

### SCIENTIFIC INSTRUMENTS

SK: +44 (0)20 7752 3286

### SCULPTURE

KS: +44 (0)20 7389 2331

SK: +44 (0)20 7389 2794

### SILVER

NY: +1 212 636 2250

### TOPOGRAPHICAL PICTURES

KS: +44 (0)20 7389 2040

SK: +44 (0)20 7752 3291

### TWENTIETH CENTURY DECORATIVE ART AND DESIGN

NY: +1 212 636 2240

### VICTORIAN PICTURES

KS: +44 (0)20 7389 2468

SK: +44 (0)20 7752 3257

### WATCHES

NY: +1 212 636 2320

### WINE

NY: +1 212 636 2270

## AUCTION SERVICES

### CHRISTIE'S AUCTION ESTIMATES

Tel: +1 212 492 5485

Fax: +1 212 636 4930

www.christies.com

### CORPORATE COLLECTIONS

Tel: +1 212 636 2901

Fax: +1 212 636 4929

Email: celkies@christies.com

### ESTATES AND APPRAISALS

Tel: +1 212 636 2400

Fax: +1 212 636 2370

Email: info@christies.com

### MUSEUM SERVICES

Tel: +1 212 636 2620

Fax: +1 212 636 4931

Email: awhiting@christies.com

### PRIVATE SALES

US: +1 212 636 2557

Fax: +1 212 636 2035

Email: vpfeiffer@christies.com

## OTHER SERVICES

### CHRISTIE'S EDUCATION

New York

Tel: +1 212 355 1501

Fax: +1 212 355 7370

Email: christieseducation@christies.edu

Hong Kong

Tel: +852 2978 6747

Fax: +852 2525 3856

Email: hkcourse@christies.com

London

Tel: +44 (0)20 7665 4350

Fax: +44 (0)20 7665 4351

Email: education@christies.com

Paris

Tel: +33 (0)1 42 25 10 90

Fax: +33 (0)1 42 25 10 91

Email: ChristiesEducationParis@christies.com

## CHRISTIE'S INTERNATIONAL REAL ESTATE

New York

Tel: +1 212 468 7182

Fax: +1 212 468 7141

Email: info@christiesrealestate.com

London

Tel: +44 (0)20 7389 2551

Fax: +44 (0)20 7389 2168

Email: info@christiesrealestate.com

Hong Kong

Tel: +852 2978 6788

Fax: +852 2845 2646

Email: info@christiesrealestate.com

### CHRISTIE'S FINE ART STORAGE SERVICES

London

+44 (0)20 7622 0609

london@cfass.com

New York

+1 212 974 4579

newyork@cfass.com

Singapore

Tel: +65 6543 5252

Email: singapore@cfass.com

### CHRISTIE'S REDSTONE

Tel: +1 212 974 4500

## KEY TO ABBREVIATIONS:

KS: *London, King Street*

NY: *New York, Rockefeller Plaza*

PAR: *Paris*

SK: *London, South Kensington*

**LATIN AMERICAN ART**

*New York, 25-26 May 2016*

**VIEWING**

21-25 May 2016  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

Virgilio Garza  
vgarza@christies.com  
+1 212 636 2150

Property from the Wynn Las Vegas Collection

FERNANDO BOTERO (B. 1932)

*Clown in his Trailer*

Oil on canvas

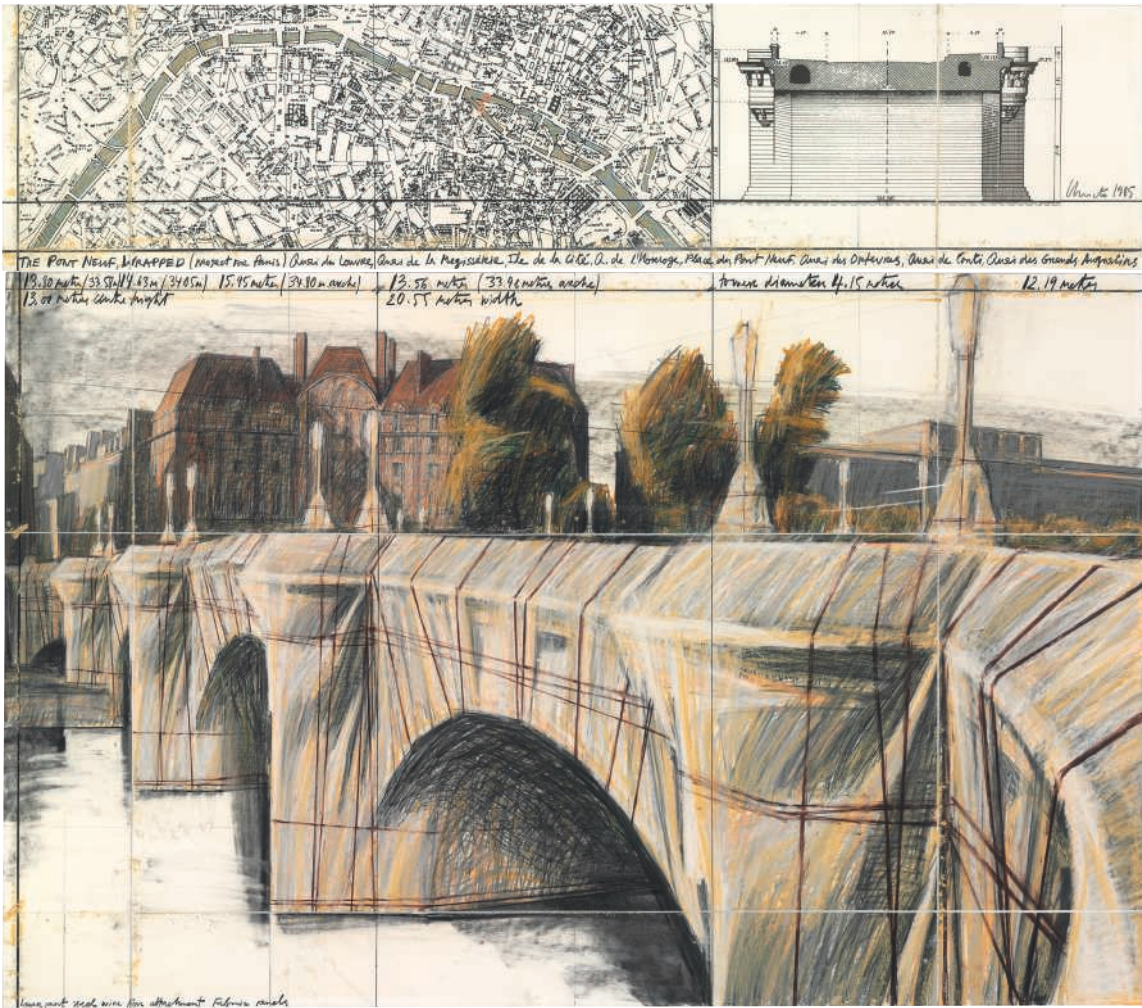
60 x 40 1/2 in. (152.4 x 102.9 cm.)

Painted in 2007.

\$500,000-700,000

**CHRISTIE'S**  
THE ART PEOPLE





© 2016 CHRISTO

CHRISTO (B. 1935)

*The Pont Neuf, Wrapped (Project for Paris)*

signed 'Christo 1985' (lower right of the upper element)

two elements— pencil, charcoal, wax crayon and pastel on printed map.

upper element: 15 ½ x 65 ½ in. (39.3 x 166.3 cm.)

lower element: 42 ½ x 65 ½ in. (107.9 x 166.3 cm.)

Executed in 1985.

\$120,000-180,000

## FIRST OPEN

*New York, 4 March 2016*

## VIEWING

26 February 3 March 2016

20 Rockefeller Plaza

New York, NY 10020

## CONTACT

Han-I Wang

hwang@christies.com

+1 212 636 2100

**CHRISTIE'S**  
THE ART PEOPLE



JEAN-FRANÇOIS FOURTOU (BORN IN 1964)

*'Untitled'*

Signed and dated in the lower part; resin, metal and synthetic threads

€ 40,000–60,000

## **INTERIORS**

*Paris, 17–18 March 2016*

### **EXPOSITION**

15–17 March 2016  
9, Avenue Matignon  
75008 Paris

### **CONTACT**

Lionel Gosset  
lgosset@christies.com  
+33 (0)1 40 76 85 98

**CHRISTIE'S**  
THE ART PEOPLE



# CATALOGUE SUBSCRIPTIONS

EXPERT KNOWLEDGE BEAUTIFULLY PRESENTED

## AMERICAN ART AND FURNITURE

Paintings, drawings and sculpture created during the early days of the American Colonies up to the 1970s. American furniture and works of art from the 17th to the 19th centuries including folk art. Latin American paintings, drawings and sculpture.



Code	Subscription Title	Location	Issues	UK£Price	US\$Price	EURPrice
	<b>American Art and Furniture</b>					
N24	American Furniture, Folk Art and Decorative Arts	New York	2	48	76	72
N14	American Paintings	New York	3	86	143	131
N84	Latin American Art	New York	2	70	114	106

# CHRISTIE'S

[WWW.CHRISTIES.COM/SHOP](http://WWW.CHRISTIES.COM/SHOP)

Photographs, Posters and Prints · Impressionist and Modern Art  
Jewellery, Watches and Wine · Antiquities and Tribal Art  
Asian and Islamic Art · Russian Art  
Furniture, Decorative Arts and Collectables · American Art and Furniture  
Books, Travel and Science · Design, Costume and Memorabilia  
Post-War and Contemporary Art  
Old Master Paintings and 19th Century Paintings

# CHRISTIE'S

## CHRISTIE'S INTERNATIONAL PLC

Patricia Barbizet, Chairwoman and CEO  
Jussi Pyykkänen, Global President  
Stephen Brooks, Deputy CEO  
Loïc Brivezac, Gilles Erulin, Gilles Pagniez,  
Héloïse Temple-Boyer,  
Sophie Carter, Company Secretary

## CHRISTIE'S EXECUTIVE

Patricia Barbizet, Chairwoman and CEO  
Jussi Pyykkänen, Global President  
Stephen Brooks, Deputy CEO

## INTERNATIONAL CHAIRMEN

François Curiel, Chairman, Asia Pacific  
Stephen Lash, Chairman Emeritus, Americas  
Viscount Linley, Honorary Chairman, EMERI  
Charles Cator, Deputy Chairman, Christie's Int.  
Xin Li, Deputy Chairwoman, Christie's Int.

## CHRISTIE'S AMERICAS

Brook Hazelton, President

## CHAIRMAN'S OFFICE

Stephen S. Lash, Chairman Emeritus  
Cyanne Chutkow, Deputy Chairman  
Derek Gillman, Chairman  
Brett Gorvy, Chairman  
Loïc Gouzer, Deputy Chairman  
Ben Hall, Deputy Chairman  
Nicholas Hall, Chairman  
John Hays, Deputy Chairman  
Conor Jordan, Deputy Chairman  
Maria C. Los, Deputy Chairman  
Laura Paulson, Deputy Chairman  
Paul Provost, Deputy Chairman  
Jonathan Rendell, Deputy Chairman  
Jeanne Sloane, Deputy Chairman  
Barrett White, Deputy Chairman  
Eric Widing, Deputy Chairman  
Athena Zonars, Deputy Chairman  
Xin Li, Deputy Chairman, Asia

## SENIOR VICE PRESIDENTS

John Auerbach, Martha Baer,  
Vivian Bakmas-Pfeiffer, Heather Barnhart,  
Michael Bass, Elizabeth Beaman,  
G. Max Bernheimer, Rita Boyle,  
Bonnie Brennan, Thomas Burstein,  
Sarah Cashin, Lisa Cavanaugh,  
Elizabeth M. Chapin, Kenneth Citron,  
Sandra Cobden, Chris Coover, Deborah Coy,  
Francois de Poortere, Carrie Dillon,  
Monica Dugot, Cathy Elkies, Sheri Farber,  
Lydia Fenet, Jennifer Glaisek Ferguson,  
Melissa Gagen, Virgilio Garza,  
Keren Gottesman, Benjamin Gore, Karen Gray,  
Jennifer K. Hall, Darius Himes, Lori Hotz,  
Koji Inoue, Erik Jansson, Rahul Kadakia,  
Kathy Kaplan, Karen Karp, Julie Kim,  
Sharon Kim, Stefan Kist, Deepanjana Klein,  
Peter Kloman, Susan Kloman, Jonathan Laib,  
Brooke Lampley, Julie Leonhardt Latorre,  
Thomas Lecky, Daphne Lingon, Richard Lloyd,  
Gabriela Lobo, Rebecca MacGuire,  
Andrew Massad, Alexis McCarthy,  
Andrew McVinish, Adrien Meyer,  
Michelle Meyercord, Richard Nelson,  
Shira Nichaman, Ellanor Notides,  
Tash Perrin, Jason Pollack, Denise Ratinoff,  
John Reardon, Margot Rosenberg, Sonya Roth,  
Capera Ryan, Caroline Sayan, Andrew Seltzer,

Xan Serafin, Brett Sherlock, Muys Sniijders,  
Will Strafford, Toby Usnik, Sarah Vandeweerd,  
Carina Villinger, Francis Wahlgren, Cara Walsh,  
Amy Wexler, Allison Whiting, Marissa Wilcox,  
Jody Wilkie, Tom Woolston, Steven Wrightson,  
Katsura Yamaguchi, Jennifer Zatorski

## VICE PRESIDENTS

Vlad Ashurov, Kelly Ayers, Diane Baldwin,  
Brett Banckek, Adrian Bijanada,  
Eileen Brankovic, Valerie Bulova,  
Cristina Carlisle, John Caruso, Angelina Chen,  
Pauline Cintrat, Moira Cowan Anne Dayton  
Ginette Dean, Cathy Delany, Elise de la Selle,  
Anna Diehl, Yasaman Djunic, Alexandra Duch,  
Lorena Duran, Ian Ehling, Ross Elgie,  
Jessica Fertig, John Foster, Lauren Frank,  
Sara Friedlander, Vanessa Fusco,  
Sayuri Ganepola, Joshua Glazer,  
Peggy Gottlieb, Margaret Gristina,  
Izabela Grocholski, Helena Grubestic,  
Elizabeth Hammer-Munemura,  
Minna Hanninen, William Haydock,  
Shannon Henry, Margaret Hoag, Per Holmberg,  
Andrew Holter, Jennifer Hong, Val Hoyt,  
Anne Igelbrink, Sandhya Jain Patel,  
Leanne Jagtiani, Mariana Joseph,  
Jessica Katz, Sumako Kawai, Alexis Klein,  
David Kleiweg de Zwaan, Christina Landaw,  
Richard LaSalle, Lisa Layfer, Christine Layng,  
Andrew Lee, Nathalie Lenci, Mary Libby,  
Molly Morse Limmer, Ryan Ludgate,  
Ann Lydecker, Laurie Lasdon Marshall,  
Erin McAndrew, Adam McCoy,  
Caroline Moustakis, Laura Nagle,  
Marysol Nieves, Rachel Orkin-Ramey,  
Allison Roberts, Joanna Ostrem,  
Elisabeth Poole Parker, Carolyn Pastel,  
Sam Pedder-Smith, Joseph Picone,  
Jennifer Pitman, Saara Pritchard,  
Kimberly Ray, Greg Reid, Casey Rogers,  
Thomas Root, William Russell, Arianna Savage,  
Stacey Sayer, Sari Sharaby-Swartz,  
Brian Shaw, Candida Sodre, Maura Smith,  
Sasha Smith, Gemma Sudlow, Bliss Summers,  
Scott Torrence, Arianna Tosto, Terence Vetter,  
Beth Vilinsky, Hartley Waltman, Michal Ward,  
Nicholas Wilson, Eric Wind, Alan Wintermute,  
Jennifer Wright, Kristen Yraola, Timothy Yule,  
Jennifer Yum, Laryssa Zalisko, Steven J. Zick

## ASSOCIATE VICE PRESIDENTS

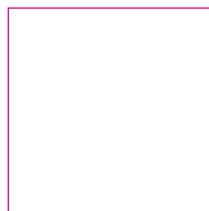
Tylee Abbott, Lauren Anderson, Danielle Austin,  
Kelly Barros, Bernadine Boisson,  
Anne Bracegirdle, Diana Bramham,  
Elisa Catenazzi, Ana Maria Celis, Patrick Conte,  
Leiko Coyle, Whitney Cunningham,  
Alison Curry, Anne Dayton, Caitlin Donovan,  
Kristen de Bruyn, Elise de la Selle, Ashish Desai,  
Julie Drennan, Emily Fisher, Heather Fowler,  
Sara Fox, Juarez Francis, Douglas Goldberg,  
Robert Gordy, Julia Gray, Lindsay Griffith,  
Michael Gumener, Megan Guzman,  
Rachel Hagopian, Natalie Hamrick,  
Adeline Han, Anna Handy, Anne Hargrave,  
Andrew Huber, Sima Jalili Caroline Kelly,  
Sung Hee Kim, Kirill Kluev, Kristin Kolich,  
Samantha Koslow, Paula Kowalczyk,  
Emma Kronman, Blake Kurisu, David Lieu,  
Carlie Lindeberg, Alexander Locke,  
Amelia Manderscheid, Patrick McGrath,  
Hadley Miller, Danielle Mosse,  
Takaaki Murakami, Libia Nahas, Tom Orf,  
Ayub Patel, Yi Peng, Jessica Phifer,  
Carleigh Queeneth, Prakash Ramdas,  
Jeremy Rhodes, Lesley-Ann Roberts,  
Kristina Ryan, Emily Sarokin, Morris Scardigno,  
Ryan Schmidt, Morgan Schoonhoven,  
Nicole Shapiro, Edwina Stitt, Bo Tan,  
Peter Terrela, Lillian Vasquez, Mike Wang,  
Drew Watson, Simon Wills, Emma Winder,  
Gretchen Yagielski, Kevie Yang,  
Cara Zimmerman

## CHRISTIE'S AMERICAN ADVISORY BOARD

The Lord Carrington, KG, Honorary Chairman  
John L. Vogelstein, Chairman  
Stephen S. Lash, Vice Chairman  
Herb Allen, Elizabeth Ballantine,  
Charlie Blaquier, Christina Chandris,  
Bruno Eberli, Lynn Forester de Rothschild,  
Ambassador Stuart E. Eizenstat, Guido Goldman,  
Ashton Hawkins, Esq., J Tomilson Hill III,  
Barbara Jakobson, Nancy M. Kissinger,  
George Klein, Ambassador William H. Luers,  
Hon. Nicholas Platt, Li Chung Pei,  
Jeffrey E. Perelman, Tara Rockefeller, Denise Saul,  
Andrew N. Schiff, M.D., Clifford M. Sobel,  
Michael Steinhardt, Archbold D. van Beuren,  
Casey Wasserman

## INTERNATIONAL REPRESENTATIVES

Maura Benjamin, Meg Bowen,  
Alexandra Burroughs, Nathalie Gerschel Kaplan,  
Konrad Keese, Lydia Kimball, Mary Libby,  
Juanita Madrinan, Brenda Norris, Kelly Perry,  
Betsy Ray, Nancy Rome, Ashley Schiff



© Christie, Manson & Woods Ltd. (2016)  
Catalogue photo credits:  
Douglas Ho, Stephen Arnold,  
Scott Schedivy, Rod Morata,  
and Dan Williams











## INDEX

### A

Avery, M., 1, 36, 37, 38, 76,  
85, 86, 90, 92

### B

Beckwith, J.C., 54  
Bernstein, T.F., 48  
Betts, E.F., 5  
Brown, J.G., 67  
Bulman, O., 73  
Burchfield, C.E., 87

### C

Carr, S.S., 66  
Cassatt, M., 27, 31  
Chase, W.M., 55  
Clymer, J.F., 10  
Cox, K., 62

### D

Decamp, J.R., 68  
Dove, A.G., 88

### E

Eakins, T., 56, 57

### F

Frieseke, F.C., 28, 29, 33

### H

Hart, W., 69  
Hirsch, S., 49  
Hitchcock, G., 24  
Homer, W., 26  
Hulings, C., 20

### I

Inness, G., 70, 71

### K

Kahn, W., 93, 94  
Kann, F., 39  
Kent, R., 2  
Kuhn, B., 12  
Kuniyoshi, Y., 77, 78, 80

### L

Lachaise, G., 35  
Levine, J., 79  
Lewandowski, E., 83  
Lucioni, L., 40

### M

Marin, J., 75  
Metcalf, W.L., 25  
Moran, T., 53  
Moses, A.M.R., 72, 74

### N

Neiman, L., 7  
Nichols, D.W., 41, 42

### P

Payne, E.P., 13  
Pereira, I.R., 84  
Peto, J.F., 58  
Prendergast, M.B., 30  
Prentice, L.W., 59, 60

### R

Remington, F., 16, 17, 18  
Rockwell, N., 6  
Rose, G., 23  
Rungius, C., 11  
Russell, C.M., 15

### S

Salinas, P., 21  
Sargent, R., 3, 4  
Schaeffer, M., 19  
Schofield, W.E., 51  
Shahn, B., 81  
Sharp, J.H., 14  
Silva, F.A., 52  
Sloane, E., 45  
Soyer, R., 91  
Stella, J., 89

### T

Talbot, J., 61  
Thieme, A., 50

### V

Vedder, E., 32

### W

Walker, W.A., 63, 64, 65  
Weber, M., 82  
Widforss, G., 22  
Wyeth, A., 43, 44, 46, 47  
Wyeth, N.C., 8, 9

### Z

Zorach, W., 34





CHRISTIE'S  
THE ART PEOPLE

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020