

AMERICAN ART

New York

19 May 2016



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THURSDAY 19 MAY 2016

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PROPERTIES FROM

The Saint Charles Borromeo Seminary
The Estate of Edgar M. Bronfman
The Dr. Gerald and Myra Dorros Family Collection
Property Sold to Benefit the Groton School
The Collection of Lois and Harry Horvitz
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The Collection of Joan Whitney Payson
The Collection of J.E. Safra
The Estate of Nate Salisbury
The Collection of Kippy Stroud
The Terra Foundation for American Art, Sold to Benefit Future Acquisitions
The Jack Warner Foundation

AUCTION

Thursday 19 May 2016
at 10.00 am (Lots 1-98)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Saturday	14 May	10.00 am - 5.00 pm
Sunday	15 May	1.00 pm - 5.00 pm
Monday	16 May	10.00 am - 5.00 pm
Tuesday	17 May	10.00 am - 5.00 pm
Wednesday	18 May	10.00 am - 2.00 pm

AUCTIONEER

Andrew McVinish (# 1379272)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **TOTTO-12163**

CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to reserves.
[50]

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Lot 10

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Lot 14

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12/04/16

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AUCTION CALENDAR 2016

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10 MAY
IMPRESSIONIST & MODERN
EVENING SALE
NEW YORK

13 MAY
IMPRESSIONIST & MODERN
DAY SALE

25-26 MAY
LATIN AMERICAN ART

9 JUNE
IMPORTANT JEWELS

14 JUNE
LIVING WITH ART

16 JUNE
BOOKS & MANUSCRIPTS
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20 JULY
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13-22 SEPTEMBER
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1

PAUL MANSHIP (1885-1966)

Flight of Europa

inscribed 'MANSHIP' and '© 1925' (under the dolphins)
parcel-gilt bronze
20¾ in. (52.7 cm.) high on a 1⅝ in. (4.1 cm.) marble base
Modeled in 1925; cast by 1926.

\$300,000-500,000

PROVENANCE:

George Fox and Carrie Howard Steedman, Casa del Herrero, Santa Barbara, California, by 1926.
By descent to the present owner.

LITERATURE:

P. Vitry, *Paul Manship*, Paris, France, 1927, p. 46, pls. 25-26, another example illustrated.
The National Sculpture Society, *American Sculptors Series 2: Paul Manship*, New York, 1947, p. 15, another example illustrated.
E. Murtha, *Paul Manship*, New York, 1957, pp. 163-64, no. 177, pl. 30, another example illustrated.
T. Armstrong, *et al.*, *200 Years of American Sculpture*, New York, 1976, p. 124, another example illustrated.
H. Rand, *Paul Manship*, exhibition catalogue, Washington, D.C., 1989, pp. 67-69, another example illustrated.
J. Manship, *Paul Manship*, New York, 1989, pp. 92-93, 101-109, pls. 84, 99, 100, other examples illustrated.
S. Rather, *Archaism, Modernism, and the Art of Paul Manship*, Austin, Texas, 1993, pp. 159-60, fig. 93, another example illustrated.

Born in Minnesota, Paul Manship traveled to New York, at the age of nineteen, to study alongside such sculptors as Herman MacNeil, Solon Borglum, Charles Grafly and Isidore Konti while intermittently attending classes at the Art Students League, Pennsylvania Academy of the Fine Arts and the New York School of Art, as his finances permitted. Most influenced by his work with Borglum, who was well known for his Western themes, Manship gained a practical knowledge of animal anatomy that would prove valuable throughout his career. However, Konti's insistence that Manship apply for a three-year fellowship at the American Academy in Rome ultimately had the greatest impact on his career.

Declared the winner of the fellowship, Manship departed for Rome in 1909. He immersed himself in classical Greek, Medieval and Renaissance art, but was most influenced by archaic Greek sculpture. Concerning two archaic statues, Manship said, "...we feel the power of design, the feeling for structure in line, the harmony in the divisions of spaces and masses—the simplicity of the flesh admirably contrasted by rich drapery, every line of which is drawn with precision. It is the decorative value of the line that is considered first. 'Nature is formalized to conform with the artist's idea of Beauty.' Just as the sculptor in modeling foliated forms to be used in architectural decoration reduced nature to its decorative essence and considered 'the relationship of lines and masses rather than reality,' so in these statues 'the artist has subordinated everything to his formal composition.' The entire statue can be considered a decorative form upon which all the detail is drawn rather than modeled." (as quoted in E. Murtha, *Paul Manship*, New York, 1957, p. 12) This statement embodies Manship's objectives as a sculptor and describes the style of his works from this period, which were exhibited upon his return to New York with a remarkable response. His rising celebrity resulted in more exhibitions, awards, traveling shows and commissions.

It was not long before Manship was once again enticed to set sail for Europe. *Flight of Europa* was one of a number of sculptures he executed while working in Paris that solidified his acceptance into the mainstream of contemporary art. From the fall of 1921 to January 1925 Manship completed *Diana and Actaeon*, *Europa and the Bull*, *Flight of Europa*, *Atalanta*, *Adam and Eve* and *Spear Thrower*, among others. These sculptures embodied a design that was entirely his own. They "represent Manship at his most characteristic, with their use of mythological subjects, nude figures in motion, stylized animals and plants, and highly decorative patterns in which the voids are as calculated as the solids." (J. Manship, *Paul Manship*, New York, 1989, p. 101)

The myth of Europa eloping with the bull, the disguised god Zeus, was particularly appealing to Manship and became the source for two works, *Europa and the Bull* and *Flight of Europa*. His design is indicative of his knowledge of mythology and its role in archaic Greek sculpture. "The bull's agile power and the long-waisted maiden's heroic ease bespeak protohistoric legend. But Manship was not tyrannized by his ancient sources...Stanley Casson recognized its innovative design: 'The triangular shape of the whole composition brings with it great subtleties of balance in weight and in line.' Scattering patterned accents over the sculpture, Manship precisely balanced decorative details. He distributed sparkling elements of concentrated pattern, so the smooth simple forms do not culminate in a single climax, and no point on the work is far from another strong motif." (H. Rand, *Paul Manship*, Washington, D.C., 1989, p. 67) Yet, Manship did not rely solely on mythology as a source of subject matter. The concept of the dolphins was borrowed from his student, Gaston Lachaise. They leap into the stone solidifying the relationship between the sculpture and its base.

The forms of the female figure and the bull are somewhat formalized. The muscular details of the bull, a reflection of his anatomy lessons with Borglum, reinforce the strength, agility and movement of the animal. The result is a delicate balance between the realistic and formal elements. Edwin Murtha best summarizes Manship's career when he states, "Taste, jewel-like surfaces, and vigorous forms unite some forty years of Manship's art. He has imposed ideal decorative patterns upon nature; and human and animal forms have been endowed by him with grace that only 'the old nonchalance of the hand' can bestow." (*Paul Manship*, p. 18)

According to Paul Vitry, twenty examples were cast of *Flight of Europa*. Several are currently in public collections, including the Indianapolis Museum of Art, Indianapolis, Indiana; the Los Angeles County Museum of Art, Los Angeles, California; the Columbus Museum, Columbus, Georgia; the Smithsonian American Art Museum, Washington, D.C.; the Muskegon Museum of Art, Muskegon, Michigan; Brookgreen Gardens, Murrells Inlet, South Carolina; Reynolda House Museum of American Art, Winston-Salem, North Carolina; and the Virginia Museum of Fine Arts, Richmond, Virginia. A larger fountain version cast in 1931 is owned by Home Savings of America and is on public display in Los Angeles, California.





Marion (Kippy) Boulton Stroud, Founder and Artistic Director, The Fabric Workshop and Museum, Philadelphia. January 2014. Photo by Carlos Avendaño.

THE COLLECTION OF KIPPY STROUD



Marion (Kippy) Boulton Stroud, Founder and Artistic Director, The Fabric Workshop and Museum (FWM), Philadelphia, arranges place cards for the luncheon for Joan Mondale at FWM. ca. 1980.

Kippy Stroud's reputation as a patron and champion of modern and contemporary art and artists is eloquently reflected in her intelligent and discerning art collection. She made an indelible mark on the cultural landscape: first in Philadelphia at Prints in Progress, then at the Fabric Workshop and Museum, which she founded in 1977, and as a longtime, leading member of the Board of the Philadelphia Museum of Art, and on the International Council of The Museum of Modern Art.

At the Fabric Workshop and Museum Stroud was a distinguished and productive founder, artistic director, curator, and author and publisher of books on artists and alternative media and materials. Her Acadia Summer Arts Program (ASAP) known affectionately as "Kamp Kippy"—on her beloved Mount Desert Island in Maine was over two decades a summer sanctuary and meeting place for hundreds of artists, art curators and museum directors, and other arts and creative professionals, where they found new inspiration, regeneration, and friendships. They basked in Kamp Kippy's inclusive creative community.

Her collector's acumen, dedication, and loyalty to both emerging and established artists was instrumental to her leadership of the Philadelphia Museum of Art's Prints, Drawings, and Photographs Committee, and as a member of the Philadelphia Museum's African-American Art Committee.

She possessed an unparalleled eye for art that explored and expanded the conceptual and artistic fabric of contemporary society. Over the course of her prodigious career, she steadily assembled an art collection of great quality, depth, and breadth. "The question of high versus low art versus craft became irrelevant," Stroud said of the Fabric Workshop and Museum's collection, "once we began to work with the artists, since their work could be all of these at once." At this intersection of craft and fine art are such diverse Fabric Workshop and Museum artists as Chris Burden, Reverend Howard Finster,

Felix Gonzalez- Torres, Ann Hamilton, Mona Hatoum, Ed Ruscha, Robert Venturi, Kara Walker and Carrie Mae Weems.

Stroud's private collection is representative of the wide range of artists who participated in the Fabric Workshop and Museum's Artist-in-Residence program, including Louise Bourgeois and Doug Aitken. Stroud also collected the important artistic predecessors to so many of these contemporary artists, perhaps most notably Georgia O'Keeffe. From her important early abstraction to a classic Southwestern landscape, Kippy's selection of works by O'Keeffe speaks to her intellectual curiosity, averting the more traditional floral subjects for a dynamic and thoughtful assemblage of some of O'Keeffe's best work. Just as O'Keeffe was a pioneer in the field of American Modernism, Kippy, too, was ahead of her time, collecting and collaborating with artists who would prove to be the very essence of today's aesthetic and powerful innovations.

Kippy's passion for the continued work of the Fabric Workshop and Museum and its artists, which will be the primary recipient of the funds garnered from the sale of her collection, was evident to all. Her remarkable private collection is a natural extension of her lifelong passion for art and artists. Its diversity of styles, movements, and materials demonstrate her unique and inspiring cultural vision, and her astonishingly generous commitment to artists' ongoing, central role in illuminating and benefiting the world and human existence.

For more information, please see Christie's special publication dedicated to The Collection of Kippy Stroud, with tributes written by Patterson Sims and Debra Bricker Balken.

Christie's is honored to offer lots 2, 3, 4, 7, 10, 16, 37, 94, 95 and 96 from The Collection of Kippy Stroud.

2

GEORGIA O'KEEFFE (1887-1986)

Fig

oil on board
8½ x 5⅞ in. (20.6 x 14.9 cm.)
Painted in 1923.

\$300,000-500,000

PROVENANCE:

Private collection, Pittsburgh, Pennsylvania.
Harold Diamond, New York, by 1960.
[With]B.C. Holland, Inc., Chicago, Illinois.
Dr. Gerald Gurman, Chicago, Illinois, acquired from the above, 1960.
Estate of the above, 1977.
[With]Donald Morris Gallery, Inc., Birmingham, Michigan.
Harold Diamond, New York, acquired from the above, 1977.
Gerald Peters Gallery, Santa Fe, New Mexico and Elaine Horwitch Gallery, Scottsdale, Arizona, acquired from the above, 1977.
Private collection, New York, acquired from the above, 1978.
Christie's, New York, 2 December 2004, lot 111.
Acquired by the late owner from the above.

EXHIBITED:

New York, The Anderson Galleries, *Alfred Stieglitz Presents Fifty-One Recent Pictures: Oils, Water-colors, Pastels, Drawings by Georgia O'Keeffe, American*, March 3-16, 1924, one of nos. 49-50 (as *Figs*).
West Palm Beach, Florida, Norton Museum of Art; Santa Fe, New Mexico, Georgia O'Keeffe Museum; Minneapolis, Minnesota, Minneapolis Institute of Art, *Georgia O'Keeffe: Circling Around Abstraction*, February 10, 2007-
January 6, 2008, p. 132, no. 16, illustrated.

LITERATURE:

B.B. Lynes, *Georgia O'Keeffe: Catalogue Raisonné*, New Haven, Connecticut, 1999, vol. I, p. 223, vol. II, p. 1115, no. 412, fig. 25, illustrated.

Fig belongs to a series of fruit and vegetable still lifes that Georgia O'Keeffe painted in the 1920s, arising from her time spent with Alfred Stieglitz on Lake George, New York. Following a period of experimentation with abstract design, O'Keeffe returned to the still life tradition, which she had studied under William Merritt Chase at the Art Students League from 1907 to 1908. Chase taught her the basics of still life painting, while also encouraging her to closely observe objects and to experiment with new methods of representation.

In *Fig*, O'Keeffe has isolated her subject and rendered it in a limited but richly nuanced palette of whites and purples. The deep, dark hues of the fig are starkly contrasted by the modulated white background that is purposefully flattened, thrusting the primary subject forward towards the viewer. The resulting image evokes the medium of photography with its limited palette and composition. Though O'Keeffe denied the direct influence of photography, the impact of the medium in her enlarged and cropped compositions is evident. Charles C. Eldridge writes, "Sometimes the simple compositions of fruit were treated in near monochromes of a photographic palette...which exploits the pure, clean form of the fruit isolated on a smooth, white cloth." (*Georgia O'Keeffe*, New York, 1991, p. 62)

O'Keeffe's single forms, such as *Fig*, are often linked with the work of photographer Paul Strand, who as early as 1916 photographed bowls and porch shadows isolated from their surroundings. Strand was also a member of Stieglitz's circle, a close friend of the artist and personally owned at least two other still lifes by O'Keeffe from this period. Another likely source of inspiration for these close-up studies of nature were the photo portraits of Stieglitz, whose work often focused on particularly close-up views of O'Keeffe's body, such as her hands and torso.

With the fig serving as a symbol of abundance and fertility, the present work subtly alludes to the female form and perhaps also to O'Keeffe's own desire for a child at this early stage in her life. Although O'Keeffe made a conscious return to representational painting for her affirming Anderson Gallery exhibition of 1924, in which the present work was included, she had clearly not abandoned her commitment to celebrating the natural form through abstraction.

Fig reflects the pictorial strategies that O'Keeffe developed as an avant-garde American Modernist at this formative period in her career. The present work is at once an objective interpretation of fruit, as well as a meditation on form and color. Monumental and intimate at the same time, *Fig* reflects the artist's formal concerns with her natural subject.



(actual size)



THE COLLECTION OF KIPPY STROUD

3

HENRIETTA M. SHORE (1880-1963)

Clivia

signed 'H. Shore.' (lower left)
oil and pencil on canvas laid down on board
26 x 26 in. (66 x 66 cm.)

\$80,000-120,000

PROVENANCE:

Private collection.
William Karges Fine Art, Los Angeles, California, acquired from
the above, 1994.
[With] Mitchell Brown Fine Art, Inc., Santa Fe, New Mexico.
Private collection, Santa Fe, New Mexico, acquired from the
above, 1994.
Private collection, acquired from the above, 2009.
Christie's, New York, 5 December 2013, lot 136.
Acquired by the late owner from the above.



THE COLLECTION OF KIPPY STROUD

4

MARSDEN HARTLEY (1877-1943)

Pink and White Flowers in a Crystal Vase

signed 'Marsden/Hartley.' (on the reverse)

oil on canvas

16½ x 13 in. (41 x 33 cm.)

Painted circa 1929.

\$120,000-180,000

PROVENANCE:

William Macbeth Gallery, New York.

[With] Babcock Galleries, New York and James Graham & Sons, Inc.,
New York, 1994.

Private collection, Santa Fe, New Mexico, acquired from the above, 1994.

Christie's, New York, 2 December 2009, lot 8, sold by the above.

Acquired by the late owner from the above.

EXHIBITED:

New York, James Graham & Sons, Inc., *American Modernism, 1920s-1940s*,
November 5-December 23, 1994 (as *Flowers*).

In *Pink and White Flowers in a Crystal Vase*, Marsden Hartley employs a modernist style that pares down the elements of his subject, and simplifies the composition to blocks of color. By flattening the background and picture plane, he virtually omits reference to the elements surrounding the still life. Instead, he brings his subject forward, focusing the viewer's gaze toward the wonderful bright pink, subtle yellow and deep green of the flowers by rendering them against a pulsating monotone background. The surface is dry and brushy as he pays characteristically strong attention to texture, employing modified strokes that add subtle detail and tactility to the work.

An almost identical composition by Hartley entitled *Pink and White Flowers in a Vase* is in the collection of the Los Angeles County Museum of the Arts, Los Angeles, California.

This work will be included in Gail Scott's forthcoming monograph,
Marsden Hartley: The Complete Paintings.



PROPERTY OF H.F. 'GERRY' LENFEST

Media entrepreneur H.F. 'Gerry' Lenfest is rightly celebrated as one of the most prolific philanthropists of his generation. Through personal leadership and tremendous financial generosity, he has transformed cultural and educational institutions in Philadelphia, New York, and beyond.

Born in Florida and raised in New York and New Jersey, Herald FitzGerald Lenfest graduated from Pennsylvania's Mercersburg Academy. Before commencing his undergraduate studies at Washington and Lee University, the young Gerry spent a number of years at sea, working on an oil tanker traveling between South America to Europe. A stint in the U.S. Navy furthered Lenfest's passion for the ocean and conservation, a cause to which he has devoted substantial resources. After graduating from Columbia Law School in 1958, Lenfest worked for a New York law firm before joining Walter Annenberg's Philadelphia-based Triangle Publications. The collector swiftly rose to head of Triangle's Communications Division, which encompassed publications such as *Seventeen* in addition to multiple cable television providers.

Lenfest acquired Triangle's cable assets in 1974 to create the independent Lenfest Communications. In the ensuing quarter century, the collector grew his eponymous company into one of the largest cable providers in the United States. The successful sale of Lenfest Communications in 2000 provided Gerry Lenfest and his wife, Marguerite, with the opportunity to make an indelible mark on the city of Philadelphia and the institutions they cherished. To date, the collector has donated some \$1.2 billion to efforts in medicine, education, science, and the arts. In doing so, Lenfest has come to stand proudly in the annals of American giving.

A staunch advocate for lifelong learning, childhood development, and the promotion of the liberal arts, Gerry Lenfest's efforts in education—which include the Lenfest College Scholarship Program and the Lenfest Foundation—have changed countless lives. The collector is an ardent backer of higher education, including his own alma maters of Washington and Lee University and Columbia University. At Columbia, Lenfest has gifted over \$100 million towards teaching, student housing, and the new Lenfest Center for the Arts. The collector was similarly prodigious in his support of Washington and Lee—also home to a Lenfest Center for the Arts—in addition to bequests to the Williamson College of the Trades and Temple University, among others.

Gerry Lenfest possesses an unwavering belief in the civic power of fine art, music, and history. He has provided significant financial backing to institutions such as the Philadelphia Museum of Art, the Barnes Collection, the Israel Museum, the Library of Congress, the Curtis Institute of Music, and the Pennsylvania Academy of Fine Arts. A longtime trustee of these and other institutional boards, Lenfest currently serves as chairman of the Museum of the American Revolution, scheduled to open in 2017. By utilizing initiatives such as challenge grants and his own personal enthusiasm, Lenfest has become a model for inspiring patronage in others. "Gerry draws all his friends into his other philanthropic activities," noted Columbia University President Lee Bollinger. "He does not give just for the sake of giving," added the late Comcast founder Ralph J. Roberts. "He becomes involved in the things he gives to."

For Lenfest, building a better community involves more than charitable giving. The collector's civic leadership has also extended to areas such as journalism: in 2014, he purchased the Philadelphia Media Network, holder of properties such as the *Philadelphia Inquirer*, the *Philadelphia Daily News*, and the website philly.com. Within the shifting landscape of contemporary publishing, Lenfest saw the importance of preserving the impartial voice of Philadelphia journalism and expanding its reach in the modern age. In 2016, he donated his publications to the non-profit Philadelphia Foundation, ensuring their continued excellence and pursuit of the public good. "Of all the things I've done," the collector declared, "this is the most important."

The recipient of numerous awards and accolades, Gerry Lenfest has been rightly called a "contemporary founding father of Philadelphia." Today, he continues to pursue the excellence in philanthropy and leadership that defines his legacy. The striking works of fine art from the Lenfest Collection—encompassing Modern and Impressionist works of both American and European origin—are emblematic of the collector's bold and creative vision for the future.

Christie's is honored to offer lots 5 and 79 from the collection of H.F. 'Gerry' Lenfest.

5

MAX WEBER (1881-1961)

New York

signed and dated 'Max Weber '13' (lower left)
oil on canvas
40 x 32 in. (101.6 x 81.3 cm.)
Painted in 1913.

\$1,500,000-2,500,000

PROVENANCE:

Wright Ludington, Santa Barbara, California, by 1948.
Edith Gregor Halpert, New York.
Sotheby Parke-Bernet, New York, *The Edith G. Halpert Collection of American Paintings*, 14 March 1973, lot 35, sold by the above.
Gilbert Galleries, New York.
Hirschl & Adler Galleries, Inc., New York, acquired from the above, 1977.
Carl D. Lobell, New York, acquired from the above, 1978.
[With] Forum Gallery, New York.
Andrew Crispo Gallery, Inc., New York, acquired from the above.
Thyssen-Bornemisza Collection, Lugano, Switzerland.
Phillips de Pury & Luxembourg, New York, 3 December 2002, lot 73, sold by the above.
Hollis Taggart Galleries, New York, acquired from the above.
Acquired by the present owner from the above.

EXHIBITED:

London, Alpine Club Gallery, *Grafton Group Exhibition*, March 15-31, 1913, no. 27.
Paris, France, Galerie Bernheim-Jeune, *Exposition Max Weber*, January 26-February 13, 1924, no. 8.
San Francisco, California, San Francisco Museum of Art, *The Collection of Wright Ludington*, May 13-June 20, 1948.
New York, Museum of Modern Art, *Abstract Painting and Sculpture in America*, January 23-March 25, 1951, no. 106, pp. 32, 37, illustrated.
Cincinnati, Ohio, Contemporary Art Center; Dayton, Ohio, Dayton Art Institute; Cincinnati, Ohio, Cincinnati Art Museum, September-November 1957.
New York, The Downtown Gallery, *43rd Anniversary Exhibition*, September 10-October 5, 1968.
Washington, D.C., National Collection of Fine Arts, Smithsonian Institution, *Opening Exhibition*, May-September 1968, p. 20.



August Loeffler, *A Curve on the Elevated Railroad*, New York, ca. 1895. Courtesy of the Library of Congress, Washington, D.C.

Washington, D.C., National Collection of Fine Arts, Smithsonian Institution, *Edith Gregor Halpert Memorial Exhibition*, April 7-June 25, 1972, no. 31.
Corpus Christi, Texas, Art Museum of South Texas, *A Selection of American Paintings from the Estate of the Late Edith Gregor Halpert*, New York, January 19-February 10, 1973.

New York, Andrew Crispo Gallery, Inc., *American Masters*, 1977, no. 88.
Lugano, Switzerland, Villa Mapensata, *Collezione Thyssen-Bornemisza: Arte Moderne*, September 1-November 5, 1978, no. 106.
Perth, Australia, Art Gallery of Western Australia; Adelaide, Australia, Art Gallery of South Australia; Brisbane, Australia, Queensland Art Gallery; Melbourne, Australia, National Gallery of Victoria; Sydney, Australia, Art Gallery of New South Wales; Wellington, New Zealand, National Art Gallery; Auckland, New Zealand, Auckland City Art Gallery; Christchurch, New Zealand, Robert McDougall Art Gallery, *America & Europe: A Century of Modern Masters from the Thyssen-Bornemisza Collection*, October 2, 1979-December 7, 1980, no. 36, illustrated.

Washington, D.C., National Gallery of Art; Hartford, Connecticut, Wadsworth Atheneum; Toledo, Ohio, Toledo Museum of Art; Seattle, Washington, Seattle Art Museum; San Francisco, California, San Francisco Museum of Art; New York, The Metropolitan Museum of Art, *Twentieth Century Masters: The Thyssen-Bornemisza Collection*, May 30, 1982-November 27, 1983, p. 36, no. 27, illustrated.

Cologne, Germany, Galerie Gmurzynska, *Pioniere der Abstrakten Kunst Aus der Sammlung Thyssen-Bornemisza*, September 1-30, 1986, pp. 194-95, illustrated.

Kobe, Japan, Hyogo Prefectural Museum of Modern Art; Nagoya, Japan, Nagoya City Art Museum; Tokyo, Japan, The Bunkamura Museum of Art; Hiroshima, Japan, Hiroshima City Museum of Contemporary Art, *Two Hundred Years of American Paintings from the Thyssen-Bornemisza Collection*, January 5-August 25, 1991, no. 33.

Atlanta, Georgia, High Museum of Art; Houston, Texas, The Museum of Fine Arts, *Max Weber: The Cubist Decade, 1910-1920*, December 10, 1991-May 3, 1992, pp. 57, 101, no. 38, illustrated.

New York, Hollis Taggart Galleries, *Celebrating 25 Years*, March 10-April 23, 2005.

LITERATURE:

American Artists Group, *Max Weber*, New York, 1945, n.p., illustrated.
A. Werner, *Max Weber*, New York, 1975, pp. 43, 48, 61, illustrated.
P.B. North, *Max Weber: The Early Paintings, 1905-1920*, Ph.D. dissertation, University of Delaware, 1975, p. 252, fig. 6-2, illustrated.
M.S. Young, "Scope and Catholicity: Nineteenth and Twentieth-Century American Paintings," *Apollo*, vol. CXVIII, no. 257, July 1983, p. 86, illustrated.
D. Ricciotti, "The Revolution in Urban Transport: Max Weber and Italian Futurism," *The American Art Journal*, vol. XVI, no. 1, Winter 1984, pp. 51-53, 56, 59, illustrated.
M. Schleier, *The Skyscraper in American Art, 1890-1931*, Ph.D. dissertation, University of California at Berkeley, 1983, pp. 120, 122, fig. 66, illustrated.
G. Levin, *The Thyssen-Bornemisza Collection: Twentieth-Century American Painting*, London, 1987, pp. 154-57, no. 47, illustrated.
W.M. Corn, *The Great American Thing: Modern and National Identity, 1915-1935*, Berkeley, California, 1999, pp. 176-77, fig. 154, illustrated.
G. Berghaus, *International Futurism in Arts and Literature, European Cultures: Studies in Literature and the Arts*, vol. 13, Berlin, Germany, 2000, p. 235.



The city itself serves as urban subject for *New York*, Max Weber's radical 1913 painting. Among the earliest works to depict America's energized and technologically advanced era at the turn of the century, the large-scale oil on canvas was executed following the artist's return to New York City after an extended stay in Paris from 1905 to 1909. Miles of elevated train tracks and massive skyscrapers like the 47-story-tall Singer Tower had shot up during the four years the Russian-born, Brooklyn-raised artist was away in Europe. Construction and machinery were now a ubiquitous part of life in New York City, and the fast-growing metropolis fascinated Weber. With a fusion of Cubist and Futurist elements, *New York* marks the moment of Weber's breakthrough into his singular modernist style.

New York debuted the same year it was painted, featuring prominently in Roger Fry's first Grafton Group Exhibition in London. Weber and Wassily Kandisky were the only non-English artists asked to participate in the prestigious "Post-Impressionist" exhibition which opened the day New York's Armory Show closed. Weber was the best represented artist in this important international exhibition, and as Percy North asserts, "*New York* was its uncontested star." (*Max Weber: American Modern*, New York, 1982, p. 43) The artist's reputation as America's leading importer of European modernism was soon established.

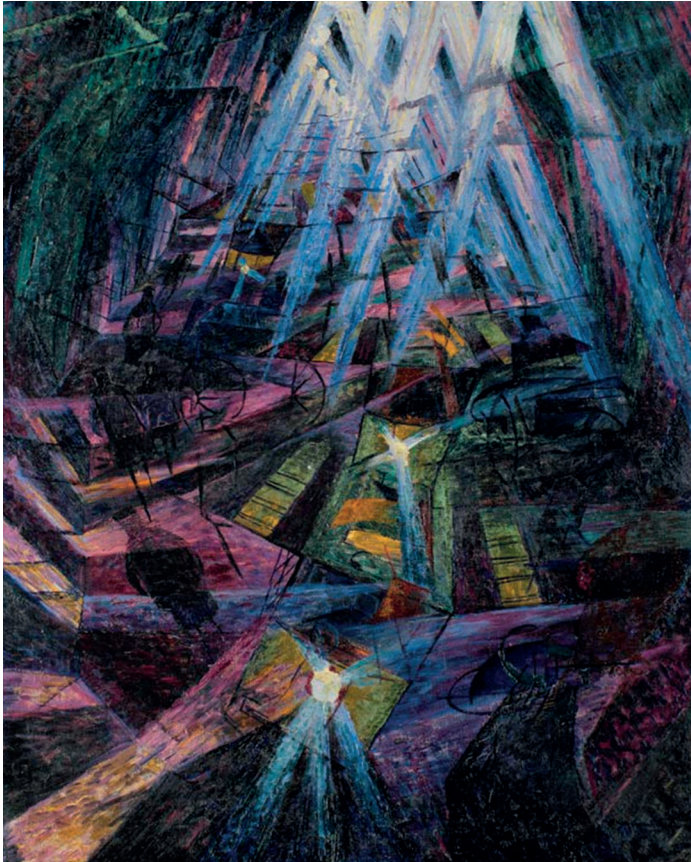


Alvin Langdon Coburn, *House of a Thousand Windows*, 1912. The Nelson-Atkins Museum of Art, Kansas City, Missouri.

New York showcases Weber's persuasive and personal form of modernism, one in which Cubist and Futurist components are combined. This compelling aesthetic originated with Weber's cityscapes from the 1910s, as curator Lloyd Goodrich observes, "Their style was related to Cubism, but their content—lyrical glorification of the city, its speed and dynamism—was nearer to Futurism." (*Max Weber: Retrospective Exhibition*, New York, 1949, p. 29) Much of the speed and dynamism in turn-of-the-century Manhattan came from the mechanized subways and elevated trains traversing its streets. The pace of life and of travel were now faster than ever, and according to Dominic Ricciotti, capturing this modern form of movement was one of Weber's chief concerns: "*New York*, painted in 1913, is significant as Weber's first major attempt in oil at the transport subject. With Futurist principles apparently in mind, he sought to find an original solution to the problem of rendering the traveler's movement through the great metropolis." ("The Revolution in Urban Transport: Max Weber and Italian Futurism," *The American Art Journal*, vol. 16, no. 1, Winter 1994, p. 47) In *New York*, Weber snakes translucent forms throughout the active composition to relay a sense of swirling motion. Weaving arcs recall the s-curves of the city's growing rail system, and as reported by a 1915 *Sun* newspaper critic, the dynamic flow of New York City's trains was captured: "Something sinuous, a great worm or serpent, twists its slow length along this curious picture. This serpent starts in the picture from a spot, that, since we know the title of the picture, we can guess to be City Hall, and winds in and out of the whole city. It is not, however, what you think it is. It is, the artist explains, merely the 'Subway Influence.'" (*Sun*, January 31, 1915)

The technology and industry driving the modern city are further indicated by rising puffs of smoke that curl across *New York's* maze of buildings. Overlapping and interlacing steam with skyline, Weber's *New York* "reflected an unphotographable vantage point on the city's dynamic surging energy," declares Percy North. (*Max Weber: The Cubist Decade, 1910-1920*, Atlanta, Georgia, 1991, p. 31) The powerful energy of early twentieth-century New York City lay in its forward-facing gaze, and Weber's Futurist overtones present this essential urban quality. The scattered thrusts of *New York's* buildings recall Umberto Boccioni's *The Forces of the Street* (1911, Osaka City Museum of Art, Osaka, Japan) where receding force-lines generate a radiating dynamism. Weber's bold diagonals transmit the activity of the city much like the Futurist's force-lines. "Futurism was in the air," Alfred Werner explains of the artistic climate in the 1910s, and Weber injected the vanguard style into numerous New York-related pictures from that decade. (*Max Weber*, New York, 1975, p. 46) Although he created similar views of Manhattan previously, *New York* was Weber's largest cityscape. Its grand scale suggests that by 1913 Weber was confident in his ability to capture the action and ambition of his booming hometown.

Along with addressing the overall vitality of city life, *New York* highlights one modern urban advance: the skyscraper. Weber and his close friend, the photographer Alvin Langdon Coburn, walked New York City's sidewalks together to marvel at the rising towers like the Woolworth Building. Deciding these brand new buildings demanded to be viewed in an equally new way, in 1912 Weber and Coburn went to the rooftops of as many Manhattan buildings as possible. These excursions proved inspirational for both artists. Coburn's vertiginous photograph *House of a Thousand Windows* (1912, The



Umberto Boccioni, *Forces of the Street*, 1911. Osaka City Museum of Modern Art, Osaka, Japan.



Robert Delaunay, *Tour Eiffel*, 1926. Private collection.

Nelson-Atkins Museum of Art, Kansas City, Missouri) looks down at the city's streets and buildings rather than looking up from them. *New York* shares this innovative bird's-eye view, emphasizing the verticality of the city's skyscrapers and its urban panorama—which contains the sweeping curves of the Brooklyn Bridge's cables—beyond. Photographers like Alfred Stieglitz had been capturing the city directly for two decades, but *New York's* aerial vantage point gave Weber the opportunity to go beyond strict representation to present multiple moments and perspectives within a single composition.

The mature and blended modernism of *New York* had its roots in Paris, where Weber first became acquainted with Cubism and Fauvism. Among the artist's avant-garde circle of associates were Pablo Picasso, Henri Rousseau and Robert Delaunay; Weber absorbed their intellectual and artistic concepts. Living and working in the European capital from 1905 to 1909 was fortuitous, acknowledges Abraham Davidson: "Weber could not have arrived in Paris at a more opportune time. Matisse was exploring the brilliant colors of Persia; Picasso was experimenting with the planar surfaces of African masks and beginning to develop the theories of what became known as Cubism." (*Early American Modernist Paintings, 1910-1935*, New York, 1994, p. 29) Weber experimented at length with Cubist still lifes and Fauve-like color while living in Paris, but with Cubo-Futurist overtones and the city as its subject, *New York* reveals a distinctively American character. "Weber's Cubist paintings bear his personal signature in their attention to contemporary American subjects rather than the traditional genres the French Cubists favored," reports Percy North. "In contrast to the cerebral pleasures of French Cubism, Weber's Cubist paintings generate emotional exhilaration through an inventive language of visual form." ("Bringing Cubism to America: Max Weber and Pablo Picasso," *American Art*, vol. 14, no. 3, Autumn 2000, p.73)

Weber's synthesis of numerous styles gave *New York* a distinctive American modernism that resonated back in Europe. Robert Delaunay's *Tour Eiffel* (Private Collection), painted in 1926, exhibits many of the same stylistic choices as Weber's work from the previous decade. Like *New York*, *Tour Eiffel* observes its subject from a dizzying distance above. Delaunay's vibrant color palette recollects the non-naturalistic colors of *New York's* skyscrapers and avenues. Weber was one of the first to recognize that the inventions of French Cubists were ideally suited for representing a modern urban environment, and both *Tour Eiffel* and *New York* bear this out.

With its innovative use of perspective, color and style, *New York* immediately grabbed the attention of the press when it debuted in 1913. Painter and writer Alfred Thornton suggested *New York* was "the kind of mind picture that frequently floats before one at the delightful daily phase of existence that lies between sleeping and waking—the state called 'hypnagogic' by psychologists." ("Post-Impressionism," *Observer*, April 6, 1913) This dream-like characterization of *New York* is fitting given Weber's use of abstraction as a tool to evoke the urban atmosphere. "Weber's *New York* pictures expressed sensations aroused by the whole spectacle of city life," explains Lloyd Goodrich. "They were not restricted to tangible objects; space, light, color, movement; all entered into them." (*Max Weber: Retrospective Exhibition*, New York, 1949, p. 29)

New York is a labyrinth of buildings, a riot of bold color and a swirl of energy. The painting itself is a melting pot, much like the city it depicts. Weber's work echoes the diverse spirit of turn-of-the-century America through his ground-breaking form of painting which mirrored the complexities of modern life.

STUART DAVIS (1892-1964)

Artist in Search of a Model

signed 'Stuart Davis' (lower right)

gouache on paper

10% x 18½ in. (27.6 x 47 cm.), image; 15 x 19% in. (38.1 x 50.5 cm.), sheet

Executed in 1931.

\$250,000-350,000

PROVENANCE:

The artist.

The Downtown Gallery, New York, acquired from the above, 1931.

Dr. Harry Blutman, New York, acquired from the above, 1945.

Harry Spiro, New York, acquired from the above.

[With] Andrew Crispo Gallery, Inc., New York.

Private collection, acquired from the above.

[With] Allan Stone Gallery, New York.

Lester and Helen Sobin, acquired from the above.

Sotheby's, New York, 25 May 1994, lot 113, sold by the above.

Acquired by the present owner from the above.

EXHIBITED:

New York, The Downtown Gallery, *"Artists' Models": Opening Exhibition of Figure Paintings By Leading Contemporary American Artists*, October 5-25, 1931, no. 6 (as *Artist and Model*).

Philadelphia, Pennsylvania, Crillon Galleries, Inc., *Stuart Davis*, December 5-21, 1931, no. 15.

Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts, *The Thirty-first Annual Water Color Exhibition and the Thirty-second Annual Exhibition of Miniatures*, November 5-December 10, 1933, no. 803.

Chicago, Illinois, Art Institute of Chicago, *Thirteenth International Exhibition: Water Colors, Pastels, Drawings and Monotypes*, March 29-April 29, 1934, no. 239.

Brooklyn, New York, Brooklyn Museum, *The Eighth Biennial Exhibition of Water Colors, Pastels and Drawings by American and Foreign Artists*, February 1-28, 1935, no. 91.

Washington, D.C., Whyte Gallery, *Fantasy in American Art*, April 1939.

Newport, Rhode Island, Art Association of Newport, *The Twenty-eighth Annual Exhibition: Contemporary Paintings and Sculpture*, June 30-July 28, 1939, no. 136.

New York, The Downtown Gallery, *Contemporary American Genre: 27 Painters and Sculptors*, November 7-25, 1939, no. 6.

Baltimore, Maryland, Baltimore Museum of Art, *Stuart Davis Exhibition*, March 1-April 5, 1946.

Washington, D.C., National Collection of Fine Arts, Smithsonian Institution; Chicago, Illinois, Art Institute of Chicago; New York, Whitney Museum of American Art; Los Angeles, California, University of California at Los Angeles, The Art Galleries, *Stuart Davis Memorial Exhibition, 1894-1964*, May 28-November 28, 1965, pp. 19, 62, no. 51, illustrated.

New York, Andrew Crispo Gallery, Inc., *Pioneers of American Abstraction*, October 17-November 17, 1973, no. 28, illustrated.

Andover, Massachusetts, Phillips Academy, Addison Gallery of American Art, *Stuart Davis*, October 22, 1993-January 3, 1994.

LITERATURE:

W. Bailey, "Exhibition of Paintings by Stuart Davis Seen in Crillon Galleries," *Philadelphia Record*, December 13, 1931, p. 8.

C.H. Bonte, "In Gallery and Studio: Stuart Davis Holding a One Man Show at the Crillon Galleries," *Philadelphia Inquirer*, December 13, 1931, Society p. 5. American Artists Group, *Stuart Davis*, New York, 1945, n.p., illustrated.

M. Benedikt, "New York Letter: Stuart Davis, 1894-1964," *Art International*, vol. 9, no. 8, November 20, 1965, p. 44.

B. O'Doherty, *American Masters: The Voice and the Myth in Modern Art*, New York, 1973, p. 55.

P. Hills, *Stuart Davis*, New York, 1996, p. 96, pl. 79, illustrated.

A. Boyajian, M. Rutkowski, *Stuart Davis: A Catalogue Raisonné*, vol. II, New Haven, Connecticut, 2007, p. 586, no. 1161, illustrated.

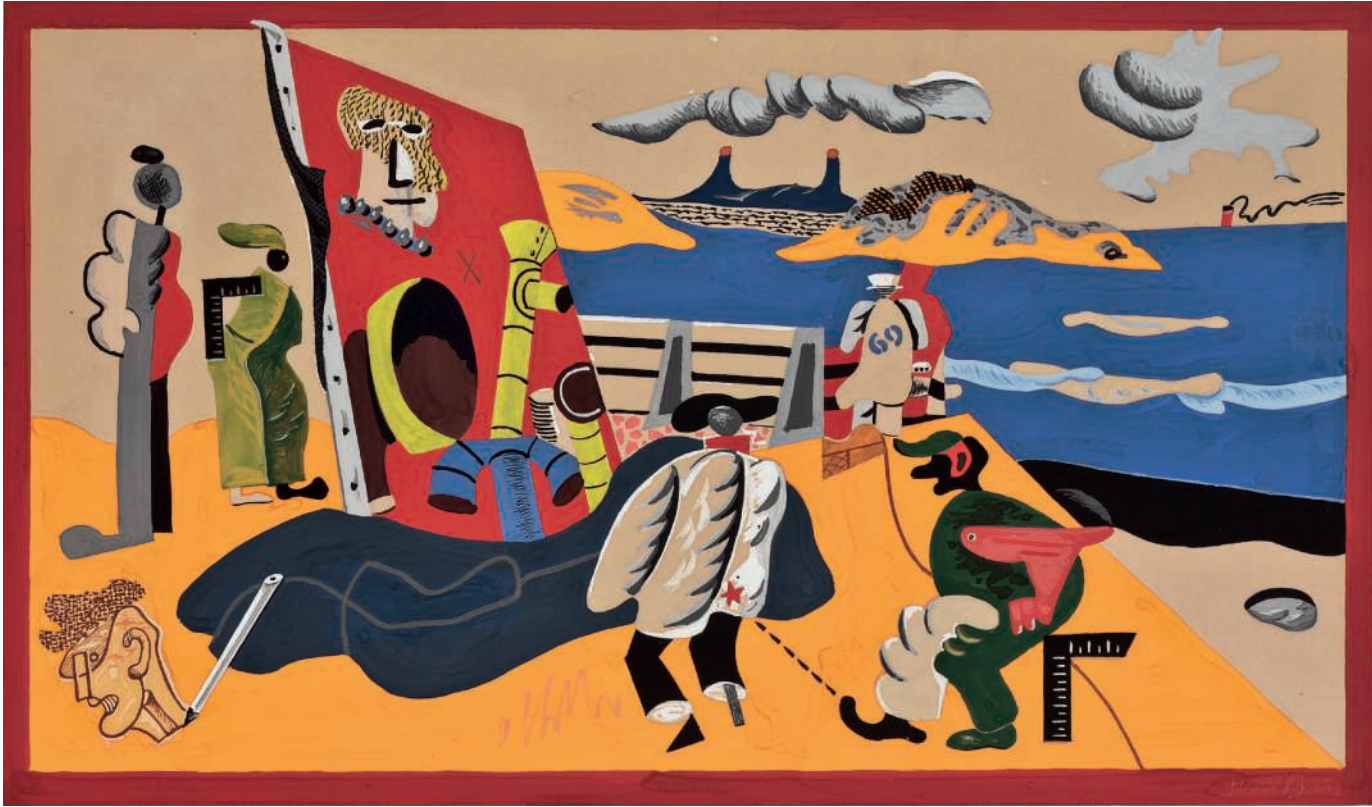
J. Fagg, "That Abused Word: Genre: The 1930s Genre Painting Revival," *The Space Between: Literature and Culture, 1914-1945*, vol. VII, no. 1, 2011, pp. 72, pl. 9, illustrated.

During his pivotal trip to Paris in 1928-29, Stuart Davis immersed himself in the creative circles of the cultural capital of the world, making friends with fellow American artists Isamu Noguchi, Alexander Calder, Niles Spencer and Marsden Hartley but also interacting with the foremost European modernists of the era. While he unfortunately never had a chance to meet Pablo Picasso, Davis did have the opportunity to examine many of the artist's works within Gertrude Stein's salon of early modernist art as well as discuss his own groundbreaking 1927 Eggbeater series with Fernand Léger. In addition to these conversations with and about European Cubists, Davis was also apparently inspired by the inconsistent scale and montage-like arrangements of the Surrealist artists, such as Joan Miró and René Magritte, whose work he became more familiar with during his sojourn abroad. As seen in *Artist in Search of a Model*, several of Davis' compositions upon his return to the United States reflect the influence of these European approaches, interpreted through the lens of Davis' own characteristic American style.

With a strong palette of intense primary colors and a dynamic composition juxtaposing realistic elements within a dream-like environment, *Artist in Search of a Model* of 1931 is an exceptional example from this post-Paris period. Taking the artist and model as subject, Davis follows in the tradition of Picasso's reflections on this theme. However, Davis puts his own spin on the topic, whimsically placing himself as artist within an ambiguous world of hybrid anthropomorphic beings, which seem to be constructed with pieces from several different puzzles. The landscape feels at once hauntingly barren because of the broad areas of flat blue sea and blank paper sky, but also teeming with largely unidentifiable industrial and figurative forms. The various angular planes of color keep the viewer continually off balance, while non-sequitur elements like the sketch of a head in progress at lower left further confuse and mystify the scene. As implied by the witty title, the viewer must actively search for meaning within this riotous composition.

While Davis later explicitly denied the merits of Surrealism in his writings, the present work no doubt incorporates some of the same principles as this iconic European movement. Lowery Stokes Sims explains that Davis' technique of complicating the familiar shapes of everyday life, "such as a head, an ink bottle, a wheel, etc....by drawing say the outline of a head and then filling the space with a tobacco label....is surprisingly close to the particular form/identity transpositions that René Magritte achieved in his work beginning in the 1930s. Davis has also created an equivalent of the mechanomorphic imagery of Marcel Duchamp and Francis Picabia with his neutral shapes and forms that appear as substitutes for human ones, constantly metamorphosing in conjunction with the other components in a composition." (*Stuart Davis: American Painter*, New York, 1991, p. 153) Analyzing some key examples from the period during which *Artist in Search of a Model* was executed, Diane Kelder reflects, "Davis's work in the early 1930s reveals in many ways that he was still assessing the effects of his stay in Paris, while scrutinizing his earlier, painstaking formulation of Cubism, and coming to terms with his keenly American identity....*Still Life with Saw* of 1930 [The Phillips Collection, Washington, D.C.] reveals a startling freedom in the disposition of its hybrid shapes, as well as a playfulness that suggests a delayed receptivity to the art of Joan Miró and Surrealism that is also evident in *Salt Shaker* of 1931 [Museum of Modern Art, New York]." (*Stuart Davis: American Painter*, p. 25)

Incorporating these various Surrealist and Cubist influences, *Artist in Search of a Model* creates a dreamy conceptual landscape that boldly exemplifies Davis' declaration, "No work of art was ever a replica of optical appearance." (as quoted in K. Wilkin, *Stuart Davis*, New York, 1987, p. 9)



GEORGIA O'KEEFFE (1887-1986)

Blue I

watercolor on paper
31 x 22¼ in. (78.7 x 56.5 cm.)
Executed in 1916.

\$2,500,000-3,500,000

The present work has been requested for the 2016-17 exhibition *Georgia O'Keeffe* organized by Tate Modern, London in collaboration with Bank Austria Kunstforum, Vienna and the Art Gallery of Ontario, Toronto.

PROVENANCE:

[With]The Downtown Gallery, New York.
Robert Tobin, San Antonio, Texas, 1963.
Tobin Endowment, San Antonio, Texas.
Christie's, New York, 24 May 2007, lot 22, sold by the above.
Acquired by the late owner from the above.

EXHIBITED:

New York, 291, *Georgia O'Keeffe*, April 3-May 14, 1917.
New York, Whitney Museum of American Art; St. Louis, Missouri, City Art Museum; Cleveland, Ohio, Cleveland Museum of Art; Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts; Chicago, Illinois, Art Institute of Chicago; Buffalo, New York, Albright-Knox Art Gallery, *The Decade of the Armory Show: Sixth Loan Exhibition of the Friends of the Whitney Museum of American Art*, April 9, 1963-February 2, 1964, no. 69.
San Antonio, Texas, Marian Koogler McNay Art Institute, *Georgia O'Keeffe*, October 24-November 30, 1975, no. 28.
Amarillo, Texas, Amarillo Art Center, *American Watercolors*, n.d., no. 1.
Abilene, Texas, First State Bank, *Georgia O'Keeffe*, September 17-October 2, 1977.

Santa Fe, New Mexico, Museum of New Mexico, Museum of Fine Arts, *Georgia O'Keeffe: Works on Paper*, September 14-November 17, 1985, no. 8.
Los Angeles, California, Los Angeles County Museum of Art; Chicago, Illinois, Museum of Contemporary Art; The Hague, Netherlands, Gemeentemuseum Den Haag, *The Spiritual in Art: Abstract Painting 1890-1985*, November 23, 1986-November 22, 1987.
Washington, D.C., The Phillips Collection; New York, IBM Gallery of Science and Arts; Minneapolis, Minnesota, Minneapolis Institute of Arts; Houston, Texas, Museum of Fine Arts, *Two Lives: Georgia O'Keeffe and Alfred Stieglitz, A Conversation in Paintings and Photographs*, December 12, 1992-December 5, 1993, no. 10.
San Antonio, Texas, McNay Museum of Art, *O'Keeffe and Texas*, January 27-April 1, 1998, pp. 75, 79, 115, no. 33, illustrated.
Williamstown, Massachusetts, Sterling and Francine Clark Art Institute, *Dove/O'Keeffe: Circles of Influence*, June 7-September 7, 2009, pp. 6, 16, 42-43, 89n97, pl. 6, illustrated.
Washington, D.C., The Phillips Collection, *Georgia O'Keeffe: Abstraction*, February 6-May 9, 2010.

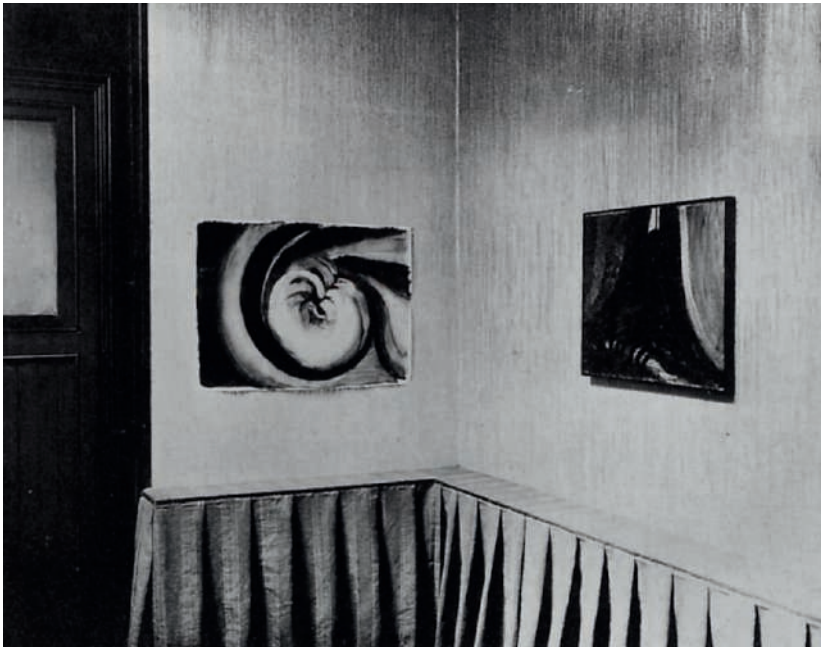
LITERATURE:

C.C. Eldredge, *Georgia O'Keeffe*, New York, 1991, p. 24.
B.B. Lynes, *Georgia O'Keeffe: Catalogue Raisonné*, New Haven, Connecticut, 1999, vol. I, p. 82, vol II., p. 1111, no. 119, fig. 11, illustrated.
B. Robertson, et al., *Twentieth-Century American Art: The Ebsworth Collection*, exhibition catalogue, Washington, D.C., 1999, p. 188.
H. Drohojowska-Philp, *Full Bloom: The Art and Life of Georgia O'Keeffe*, New York, 2004, p. 469.
A.P. Wagner, "Living on Paper": *Georgia O'Keeffe and the Culture of Drawing and Watercolor in the Stieglitz Circle*, Ph.D. dissertation, University of Maryland, 2005, pp. xxvii, xxxii, 280-81, 338, 353-54, 357-59, 362, 374, 415, fig. 4.38, illustrated.
P. Richter, *Georgia O'Keeffe and Alfred Stieglitz*, New York, 2006, pp. 52, 54.
N.H. Reily, *Georgia O'Keeffe, A Private Friendship, Part I: Walking the Sun Prairie Land*, Santa Fe, New Mexico, 2007, pp. 253-54.
J. Stuhlman, B.B. Lynes, *Georgia O'Keeffe: Circling Around Abstraction*, West Palm Beach, Florida, 2007, n.p.
S. Greenough, ed., *My Faraway One: Selected Letters of Georgia O'Keeffe and Alfred Stieglitz*, vol. I, New Haven, Connecticut, 2011, p. 150.
N.J. Scott, *Georgia O'Keeffe*, London, 2015, p. 54.



Alfred Stieglitz, *Georgia O'Keeffe: A Portrait—Hands and Watercolor*, June 4, 1917, 1917. © 2016 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York





Alfred Stieglitz, Installation view, 291 Gallery, New York, 1917.
© 2016 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York



Alfred Stieglitz, *Georgia O'Keeffe at 291*, 1917. © 2016 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York

In May 1916, at Alfred Stieglitz's 291 gallery, Georgia O'Keeffe made her professional debut with a series of abstract black and white charcoal drawings that were pioneering examples of American Modernism. That same year, O'Keeffe produced a group of watercolors composed of simple bold colors, including *Blue I*, which represent her further investigation of pure abstraction. This small and seminal body of works on paper produced between 1915 and 1917 are some of the earliest and most original abstract images in the history of American art.

While teaching in Canyon, Texas, in 1915 when she was twenty-eight years old, Georgia O'Keeffe "[purged] the mannerisms acquired over her long tutelage" and decided, as she states, to "think things out for myself...and draw the things in my head that are not like what anyone has taught—shapes and ideas so near to me—so natural to my way of being and thinking that it hasn't occurred to me to put them down." She sent letters and examples of her new abstract drawings to her friend, Anita Pollitzer, writing, "'I wonder if I am a raving lunatic for trying to make these things.' The works were freighted with significance of a highly personal yet inchoate nature; they conveyed a private meaning that O'Keeffe was unable to verbalize. 'Maybe the fault is with what I am trying to say,' she apologized; 'I don't seem to be able to find the words for it—.'" (as quoted in C.C. Eldridge, *Georgia O'Keeffe*, New York, 1991, pp. 20-21)

In order to focus intensely on her personal style of abstraction, for a period from 1915 through 1916, O'Keeffe eliminated the variable of color and worked only in black and white. O'Keeffe recalled, "It was in the fall of 1915 that I first had the idea that what I had been taught was of little value to me except for the use of my materials as a language...and I decided to start anew—to strip away what I had been taught—to accept as true my own thinking...I began with charcoal and paper and decided not to use any color until it was

impossible to do what I wanted to do in black and white. I believe it was June before I needed blue." (as quoted in B.B. Lynes, "Inventions of Different Orders," *O'Keeffe on Paper*, exhibition catalogue, Washington, D.C., 2000, p. 42) The first colored medium she worked in when she reached that breaking point was Prussian blue watercolor, which could be worked on a wide value scale like charcoal—from the very light watered down washes to the deep shadows of pooled pigment on paper. *Blue I* was executed in this hue in 1916, while she was either in Texas or Virginia, at this pivotal point in O'Keeffe's career of exploring abstraction and medium.

In April 1917, O'Keeffe had her first one-person show in New York at 291 and showed *Blue I* at the exhibit. Some of the earliest photographs Stieglitz took of O'Keeffe were taken in front of what appears to be *Blue I* hanging in this exhibition. Further demonstrating the experimental nature of the work, *Blue I* was hung in a horizontal orientation for the exhibit at 291, though correspondence between Stieglitz and O'Keeffe suggests a vertical orientation was preferred. Another work of the same year, entitled *Blue II*, is a nearly identical composition that was not shown in the 1917 exhibit and is now in the collection of the Georgia O'Keeffe Museum, Santa Fe, New Mexico.

Composed of brilliant and varying hues of blue, *Blue I* is an early affirmation of O'Keeffe's passion for color. In a letter to Pollitzer, dated 11 September 1916, O'Keeffe proclaims with great exuberance her love of the color and visual energy that surrounded her in Texas, "Tonight I walked into the sunset—to mail some letters—the whole sky—and there is so much of it out here—was just blazing—and grey blue clouds were rioting all through the hotness of it—and the ugly little buildings and windmills looked great against it. But some way or other I didn't seem to like the redness much so after I mailed the letters home—and kept on walking—The Eastern sky was

all grey blue—bunches of clouds—different kinds of clouds—sticking around everywhere and the whole thing—lit up—first in one place—then in another with flashes of lightning—sometimes just sheet lightning—and sometimes sheet lightning with a sharp bright zigzag flashing across it—.” (as quoted in J. Cowart, J. Hamilton, *Georgia O’Keeffe: Art and Letters*, Washington, D.C., 1987, pp. 156-57)

Blue I evokes this raw and personal emotion that found continuous expression in O’Keeffe’s works throughout her career. In *Blue I*, the deeply defined dark blue contours meet at a curved center to create a seemingly organic form, though the form cannot be identified as a specific natural object. The spiraling shape creates strong movement and rhythm in the composition, which O’Keeffe achieved through the fluidity of the watercolor medium. According to Sarah Whitaker Peters, O’Keeffe “wanted her paintings to work like visual poems, to resist the intellect almost entirely. Hence her forms were simplified to their essence and her colors were orchestrated for psychic resonance...” (*Becoming O’Keeffe: The Early Years*, New York, 1991, p. 13) Jack Cowart further comments, “O’Keeffe used color as emotion...In her abstractions, O’Keeffe wrapped color around the ethereal. Whether her images are abstract or figurative, O’Keeffe gives the viewer a

profound lesson in emotional and intellectual coloring. No reproduction will ever do justice to the intensity, the solidity, or the high pitch of these colors, for the notion of local or topical color in her work is only relative, just the beginning point...” (*Georgia O’Keeffe: Art and Letters*, p. 4)

The qualities and intricacies of color study remained an important focus for O’Keeffe throughout her career, and color remained as important to her artistic spirit as form and content. In 1930, O’Keeffe wrote to William Milliken, the Director of the Cleveland Art Museum, “Color is one of the great things in the world that makes life worth living to me and as I have come to think of painting it is my effort to create an equivalent with paint color for the world—life as I see it.” (as quoted in *Georgia O’Keeffe: Art and Letters*, p. 202) The emotive quality of the ambiguous form in *Blue I* owes both to the vibrancy of the blue hue and the movement of the spiral composition strengthened by the fluidity of O’Keeffe’s handling of the watercolor medium. The spiraling form, seen in one of its first appearances in the artist’s work in *Blue I*, would be significantly repeated throughout O’Keeffe’s career in a range of media, including pastel, oil and sculpture. *Blue I* is an important example of O’Keeffe working with color in striking vitality at a pivotal point in her career.



Georgia O’Keeffe, *No. 8 - Special (Drawing No. 8)*, 1916. Whitney Museum of American Art, New York; Purchase, with funds from the Mr. and Mrs. Arthur G. Altschul Purchase Fund. © 2016 Georgia O’Keeffe Museum / Artists Rights Society (ARS), New York



Georgia O’Keeffe, *Abstraction*, 1946. Crystal Bridges Museum of American Art, Bentonville, Arkansas. © 2016 Georgia O’Keeffe Museum / Artists Rights Society (ARS), New York. Promised Gift to Crystal Bridges Museum of American Art, Bentonville, Arkansas

PROPERTY FROM THE ESTATE OF NATE SALSBURY

8

REBECCA SALSBURY JAMES (1891-1968)

Fire and Air

signed 'Rebecca Salsbury James/Taos, N.M.' and inscribed with title
(on the backing)—signed and inscribed with title again (on the frame)
reverse oil on glass
19½ x 15½ in. (49.6 x 39.3 cm.), sight size

\$150,000-250,000

PROVENANCE:

The artist.

Gift to the late owner, nephew of the above, 1968.

EXHIBITED:

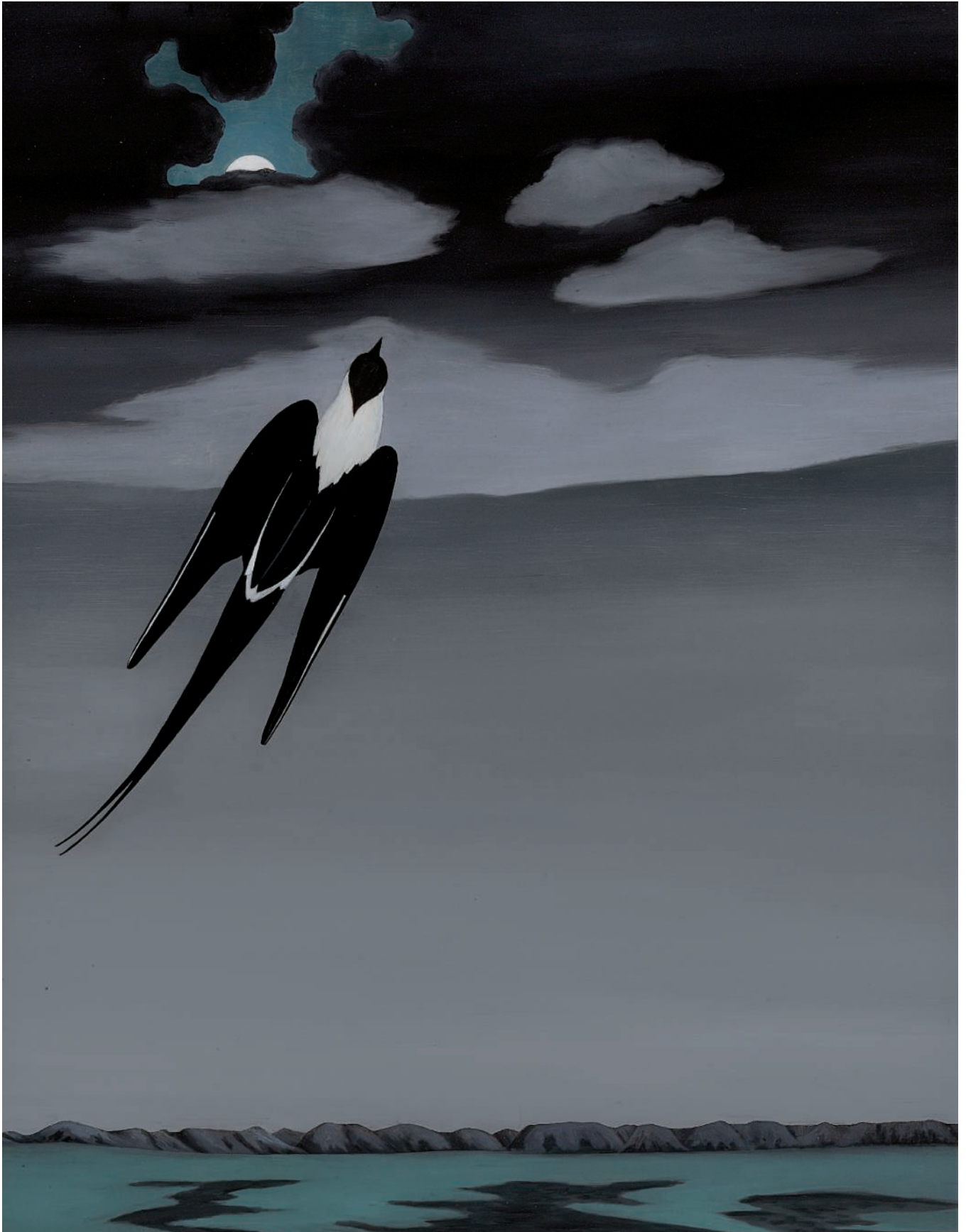
Santa Fe, New Mexico, Museum of New Mexico, Museum of Fine Arts,
Rebecca Salsbury James: A Modern Artist and Her Legacy, October 15, 1991-
May 15, 1992.

Rebecca "Beck" Salsbury, who married photographer Paul Strand in 1922, was immersed in the Stieglitz circle, forming inspirational friendships with artists such as Marsden Hartley, John Marin and Arthur Dove, and especially Georgia O'Keeffe. In fact, the two female artists made a momentous trip to Taos together in the summer of 1929, which eventually inspired each to make a permanent move to New Mexico. Beck moved West in 1933, after her divorce from Strand, and settled there with her second husband, rancher Bill James. In a letter towards the end of her life, James fondly recalled her longstanding relationship with O'Keeffe, "Georgia O'Keeffe is coming to see me today—there is a big article about her in the current issue of *Life*—she sits on the front of it—I have known her 46 years—and at 81 she takes the long trip from Abiquiu to see me—she is a *true* friend—and her visits mean much to me—for she is not a 'visiting' person." (unpublished letter, March 4, 1968)

A largely self-taught artist, James claimed that she "'happened to start painting on glass'...Having decided 'to try a painting,' she used a pane of window glass as a palette (a practice she had learned from O'Keeffe). While cleaning her palette one day, she 'happened to turn it over before the paint had been wiped off and noticed how beautiful it looked through the glass. I thought 'something beautiful and different can be done with painting on glass and some day I'll try it.'" (as quoted in S. Campbell, *In the Shadow of the Sun: The Life and Art of Rebecca Salsbury James*, Ph.D. dissertation, University of New Mexico, 2002, p. 192) With advice from Hartley, who

had tried reverse glass still-life paintings in 1917, and reflections on Wassily Kandinsky's use of this technique to recall Russian folk paintings around 1911, she became devoted to this challenging medium, which required the utmost mental concentration and allowed for no edits. Suzan Campbell posits, "Reverse oil painting on glass appealed to her precisely *because of its cluster of esoteric associations and exquisite difficulty* (not even the 'phenomenal' Hartley has mastered it). It would be her challenge alone, there would be no 'competition' with better-known artists. The medium particularly suited the somber, often eerie moods she wished to convey." (*In the Shadow of the Sun*, p. 194)

In the present work, James evokes a sense of eeriness with the dark, cloudy night sky and cool, desolate mountain landscape setting the stage for a dramatic bird's flight. The work seems to convey, as Denver Art Museum curator Donald Bear described, "a strange, intense symbolism which endows familiar, often forgotten things with a sensuous quality...They are almost as luminous as though painted in clear dispassionate rays of light." (as quoted in *In the Shadow of the Sun*, p. 272) Despite the somber palette, James apparently intended an optimistic message for *Fire and Air*; she described the work in an unpublished October 1967 letter gifting the work to her beloved nephew Nate Salsbury as "a painting—a black bird soaring—a symbol of what I hope you will always do."



PROPERTY FROM THE ESTATE OF NATE SALSBURY

9

NICOLAI FECHIN (1881-1955)

Rebecca Salsbury James

signed with initials 'N.F.' (lower right)

oil on canvas

20 x 16 in. (50.8 x 40.6 cm.)

Painted *circa* 1935.

\$150,000-250,000

PROVENANCE:

Rebecca Salsbury James, the sitter.

Gift to the late owner, nephew of the above, 1968.

EXHIBITED:

Albuquerque, New Mexico, University of New Mexico, The University Art Museum, *The Collection of William and Rebecca James, circa* 1960s, p. 17, illustrated.

Santa Fe, New Mexico, Museum of New Mexico, Museum of Fine Arts, *Rebecca Salsbury James: A Modern Artist and Her Legacy*, October 15, 1991-May 15, 1992.

LITERATURE:

S. Campbell, *In the Shadow of the Sun: The Life and Art of Rebecca Salsbury James*, Ph.D. dissertation, University of New Mexico, 2002, pp. 268-69, 299, fig. 15, illustrated.

Reflecting on the development of her art collection, Rebecca Salsbury James recalled, "After I came to Taos in 1932, we acquired another small number of paintings...either by purchase or as gifts from the artists who were our friends—Tom Benrimo, Oscar Berninghaus, Nicolai Fechin and Cady Wells. These men, too, became outstanding artists and today hold an important place in the history of American Art." (as quoted in *The Collection of William and Rebecca James*, exhibition catalogue, Albuquerque, New Mexico, *circa* 1960s, p. 1) Fechin and James were particularly good friends, and their close understanding of each other's unique personality is reflected in this arresting portrait.

Fechin found "Beck" James to be a "strikingly beautiful woman with prematurely white hair. I can still see her walking around with Georgia O'Keeffe, both starkly dressed, hair pulled back tightly, one head white, the other dark, like sisters in a stylized bas-relief." (as quoted in S. Campbell, *In the Shadow of the Sun: The Life and Art of Rebecca Salsbury James*, Ph.D. dissertation, The University of New Mexico, 2002, p. 233) On the other hand, James described Fechin as "painfully shy...He was sinewy, gaunt, and thin—like a block of wood but he was a violent person, not a pacifist. He belonged here—in this primitive, wild, hostile, extra-ordinary country." (M.N. Balcomb, *Nicolai Fechin*, Flagstaff, Arizona, 1975, p. 106)

Despite his general introversion, Fechin was not shy with James, and the two quarreled over the composition of the present portrait. "By then a chain smoker, she wanted him to paint her with a cigarette hanging from the corner of her mouth. He flatly refused." (*In the Shadow of the Sun*, p. 268) Regardless, James loved the final product, especially as she aged and became more self-conscious. "She left the house only infrequently and seldom allowed friends to visit her. During the rare times that she did, she would sit behind a card table under her...Fechin portrait and ask her guest to look at it rather than her, pointing to it and saying, 'There is the real me.'" (*In the Shadow of the Sun*, p. 299)



Rebecca Salsbury James and Georgia O'Keeffe in Taos, New Mexico, 1929. Courtesy of Beinecke Rare Book and Manuscript Library, Yale University, New Haven, Connecticut.



THE COLLECTION OF KIPPY STROUD

10

GEORGIA O'KEEFFE (1887-1986)

Red Hills with Pedernal, White Clouds

oil on canvas

20 x 30 in. (50.8 x 76.2 cm.)

Painted in 1936.

\$3,000,000-5,000,000

PROVENANCE:

The artist.

[With]Doris Bry, New York.

Private collection, New York, 1968.

[With]Doris Bry, New York.

Private collection, Alpine, New Jersey, acquired from the above, *circa* 1985.

Sotheby's, New York, 21 May 2003, lot 119, sold by the above.

Acquired by the late owner from the above.

EXHIBITED:

New York, An American Place, *Georgia O'Keeffe: The 14th Annual Exhibition of Paintings with Some Recent O'Keeffe Letters*, December 27, 1937-February 11, 1938, no. 24.

Zürich, Switzerland, Kunsthaus Zürich, *Georgia O'Keeffe*, October 24, 2003-February 1, 2004, pp. 108, 194, no. 42, illustrated.

Santa Fe, New Mexico, Georgia O'Keeffe Museum; Columbus, Ohio, Columbus Museum of Art; Wilmington, Delaware, Delaware Art Museum, *Georgia O'Keeffe and New Mexico: A Sense of Place*, June 11, 2004-May 15, 2005, pp. 98-99, 131, no. 27, pl. 42, illustrated.

LITERATURE:

D. Bry, N. Callaway, *Georgia O'Keeffe in the West*, New York, 1989, n.p., no. 31, illustrated.

B.B. Lynes, *Georgia O'Keeffe: Catalogue Raisonné*, New Haven, Connecticut, 1999, vol. I, p. 561, vol. II, p. 1128, no. 899, fig. 67, illustrated.

H. Drohojowska-Philp, *Full Bloom: The Art and Life of Georgia O'Keeffe*, New York, 2004, p. 364.

N.H. Reily, *Georgia O'Keeffe, A Private Friendship, Part I: Walking the Sun Prairie Land*, Santa Fe, New Mexico, 2007, p. 358.

B.B. Lynes, ed., *Georgia O'Keeffe*, exhibition catalogue, Milano, Italy, 2009, p. 17, fig. 5, illustrated.

J.F. VanVoorst, *What's Great About New Mexico?*, Minneapolis, Minnesota, 2015, pp. 14-15, illustrated.

J. Souter, *O'Keeffe*, New York, 2016, n.p., illustrated.

***“It’s my private mountain. It belongs to me.
God told me if I painted it enough, I could have it.”***

GEORGIA O’KEEFFE









Georgia O'Keeffe, *Pedernal with Red Hills*, 1936. New Mexico Museum of Art, Santa Fe, New Mexico. © 2016 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York

Georgia O'Keeffe first visited New Mexico in 1929, travelling with her close friend Rebecca James, and was immediately drawn to the vast beauty and rich color of the distinct hills and mesas. *Red Hills with Pedernal, White Clouds* depicts the rugged terrain, with its undulating forms, crystalline light and brilliant colors. The crisp outlines and subtle modeling of forms simultaneously create a sense of sculptural depth and of flattened design. Meanwhile, the Southwestern light enabled O'Keeffe to see clearly over great distances, and the horizontal format of *Red Hills with Pedernal, White Clouds* conveys a striking sense of the region's expansive panoramic views. Lloyd Goodrich wrote of O'Keeffe's celebrated depictions of the New Mexico landscape, "The Southwest has been painted often—but often badly, by artists who believe that a beautiful subject produces a beautiful picture. But O'Keeffe translates this landscape into the language of art. She models the hills so that they possess substance and weight. She carves their intricate folded and furrowed forms into powerful sculptural creations. The unbelievable colors of the desert are recorded without sweetening, in full-bodied earthy harmonies. Always her desert poetry is embodied in robust physical language, speaking to her senses." (*Georgia O'Keeffe Retrospective Exhibition*, New York, 1970, p. 22)

After her initial visit, O'Keeffe made almost annual trips to New Mexico, painting in relative solitude for up to six months, then returning to New York each winter to exhibit her new works at An American Place,

Alfred Stieglitz's gallery. In short order her views of the Southwest became as well-known as her magnified flower paintings. In 1940, O'Keeffe purchased a house at Ghost Ranch in the Chama River Valley approximately 60 miles northwest of Santa Fe. In 1945 she bought another house in Abiquiu and the property at Ghost Ranch was used exclusively during the summer and fall. She moved to New Mexico permanently in 1949.

The present work depicts Cerro Pedernal, Spanish for "flint hill", or simply Pedernal, which is located nearly five miles west of Ghost Ranch and was a source of constant fascination for O'Keeffe. Covered with dark green pines and deciduous trees, the top of the mesa is nearly ten thousand feet above sea level and has been worn to an odd angle by erosion. The Navajos believed it was the place where their legendary "Changing Woman," the mother of the Navajo clans and an important figure in Native American history, was born. Infatuated by the form and stimulated by the spirituality of the site, O'Keeffe began to use the mesa as a motif. She spiritedly expressed her love of this natural landmark when she declared, "It's my private mountain. It belongs to me. God told me if I painted it enough, I could have it." (as quoted in L. Lisle, *Portrait of an Artist: A Biography of Georgia O'Keeffe*, New York, 1980, p. 235)



Pedernal Mountain, New Mexico, as viewed from Georgia O'Keeffe's Ghost Ranch. Photo by Artotem.

Her spiritual connection with this mountain is embodied in *Red Hills with Pedernal, White Clouds*, where O'Keeffe utilizes semi-abstracted forms and wonderfully modulated hues to emphasize the monumental and mystical qualities of the desert site. Incorporating the natural world as well as the abstract one, the painting reflects the pictorial strategies that she had developed earlier in her career—an interest in a type of heightened realism that pushes an image to the edge of abstraction. O'Keeffe wrote of her approach, “I long ago came to the conclusion that even if I could put down accurately the thing that I saw and enjoyed, it would not give the observer the kind of feeling it gave me. I had to create an equivalent for what I felt about what I was looking at—not copy it.” (as quoted in M.P. Balge-Crozier, “Still Life Redefined” in *Georgia O'Keeffe: The Poetry of Things*, Washington, D.C., 1999, p. 69) Composed of brilliant and varying hues, *Red Hills with Pedernal, White Clouds* is also testament to O'Keeffe's passion for color and her unique ability to capture the dramatic and transitory hues of the Southwest. Much of O'Keeffe's philosophy about the use of color was inspired by Wassily Kandinsky's theories; the Russian artist claimed that “color directly influences the soul.”

Many other American modernists were drawn to the grandeur of the New Mexico landscape, but none were able to capture its expanse, mystical spirituality and light as effectively and with as much emotion as O'Keeffe. Marsden Hartley, another member of Stieglitz's circle and a close friend of

O'Keeffe's, travelled to New Mexico from June 1918 to the fall of 1919. His *New Mexico* (Portland Museum of Art, Portland, Maine) from 1919 depicts a similar subject to *Red Hills with Pedernal, White Clouds*; however, it is more stylized and expressionistic than O'Keeffe's interpretation of the landscape. Stuart Davis visited Santa Fe in the summer of 1923. Unlike O'Keeffe, Davis was overwhelmed and challenged by the vast expanse of open space. His *New Mexican Landscape* (Amon Carter Museum of American Art, Fort Worth, Texas) from that year lacks the excitement and feeling of his New York and New England paintings.

Red Hills with Pedernal, White Clouds embodies O'Keeffe's lifelong fascination with the shapes and colors that she found in nature as well as her close connection to the American Southwest. In this painting, she masterfully captures the vastness and beauty of the New Mexico landscape with her innovative treatment of light, color and form. Here she embraces the natural world in a vision that is a strikingly modern continuation of the American landscape tradition—a manifestation of the spiritual power of the sublime.

Red Hills with Pedernal, White Clouds relates closely to *Red Hills with the Pedernal* (1936, Brooklyn Museum of Art, New York) and *Pedernal with Red Hills* (1936, New Mexico Museum of Art, Santa Fe, New Mexico).

PROPERTY OF THE JACK WARNER FOUNDATION

11

THOMAS HART BENTON (1889-1975)

Chopping Cotton

signed 'Benton' (lower right)

tempera on paper laid down on board

10 x 12½ in. (25.4 x 31.8 cm.), image; 10¾ x 13¼ in. (27.3 x 33.7 cm.), overall

Painted *circa* 1931.

\$250,000-350,000

PROVENANCE:

Berry-Hill Galleries, Inc., New York.

Acquired by the present owner from the above, 1980.

EXHIBITED:

Tuscaloosa, Alabama, Mildred Warner House, 1980-2003, on extended loan.

Sylacauga, Alabama, Sylacauga Art Museum, January 31-February 28, 1983, on loan.

Westervelt-Warner Museum of American Art, 2003-11, on extended loan.

New Britain, Connecticut, New Britain Museum of American Art; Philadelphia,

Pennsylvania, University of Pennsylvania, Arthur Ross Gallery, *An American*

Odyssey: The Warner Collection of American Art, April 1-November 8, 2011.

LITERATURE:

J. Wheat, "Warner Collection is an Eclectic Art Treasure," *The Tuscaloosa News*, December 6, 1981, p. 26A.

This work will be included in the forthcoming Thomas Hart Benton *catalogue raisonné* being prepared by the Thomas Hart Benton Catalogue Raisonné Foundation. Committee Members: Dr. Henry Adams, Jessie Benton, Anthony Benton Gude, Andrew Thompson and Michael Owen.



CHARLES EPHRAIM BURCHFIELD (1893-1967)

Dusty Road in July

signed with initials in monogram and dated 'CEB/1952-58' (lower left)—dated again and inscribed with title twice (on the reverse)
watercolor and charcoal on joined paper laid down on board
34¾ x 50 in. (88.3 x 127 cm.)
Executed in 1952-58.

\$400,000-600,000

PROVENANCE:

Mrs. Charles E. Burchfield, wife of the artist.
Mrs. Louise Ritter, Kansas City, Missouri, by 1970.
By descent to the present owner.

EXHIBITED:

New York, Whitney Museum of American Art, *Annual Exhibition of Sculpture, Paintings, Watercolors and Drawings*, November 19, 1958-January 4, 1959, no. 58, illustrated.

Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts, *154th Annual Exhibition of Watercolors, Prints and Drawings*, January 25-March 1, 1959.

Clinton, New York, Hamilton College, Edward W. Root Art Center, *Paintings by Charles E. Burchfield*, May 13-June 10, 1962, no. 35.

Buffalo, New York, State University College, Upton Hall Gallery, *Charles Burchfield: Recent Paintings*, April 24-May 19, 1963, p. 12, no. 20.

LITERATURE:

R.M. Coates, "The Art Galleries; The Whitney Annual," *The New Yorker*, November 29, 1958, p. 171.

The Artist's Journals, January 31, 1963.

J.S. Trovato, *Charles Burchfield: Catalogue of Paintings in Public and Private Collections*, Utica, New York, 1970, pp. 272-73, no. 1167, illustrated.

C.L. Makowski, *Charles Burchfield: An Annotated Bibliography*, Lanham, Massachusetts, 1996, p. 97, no. 844.

It is no coincidence that the titles of Charles Burchfield's works, including *Dusty Road in July*, often reference a specific season or time of day, or even exact dates of the year. "Nature is never still, never quiet, never lit by the sun with a sameness that lasts a second," (G. Davenport, *Burchfield's Seasons*, San Francisco, California, 1994, p. xi) and as a life-long student and admirer of nature, Burchfield's watercolors reflect a deep understanding and love of the ever-changing landscape. His works uniquely capture the whole essence of an environment, not only the visual aspects but also the feel of the air, the sound of the wind in the trees, the smell of the blossoming flowers. His pictures come alive through his expressive brushwork and style, inviting the viewer to re-experience the dry heat of summer or the mysterious sounds of an autumn night under the full moon. Matthew Baigell describes, "One sees trees, insects, and birds; feels the wind; and hears the forest sounds. Each of these elements is isolated, experienced for a few moments, and then mixed with the other elements. The time sequences for each are then stretched out and simultaneously intensified and presented as if they all occurred as Burchfield was able to respond to them at a single instant." (*Charles Burchfield*, New York, 1976, p. 175).

In the colorful and expressive *Dusty Road in July*, the 'single instant' depicted is a mid-summer day along an isolated country road dotted with flowers and leading to houses in the distance, yet otherwise devoid of activity. The scene evokes drought days in summer when the oppressive heat and humidity seems on the verge of downpour but for now all remains quiet and covered in dust. The trees and grass remain green, but hints of yellow suggest the scorch of the summer sun. The sky shimmers with curvy shapes of blue, gray and white, seeming to radiate around the anthropomorphic forms of the drooping trees and shuffling grasses. This technique of repetitive line work in intense colors is key to the synesthetic, fantastical effect of Burchfield's landscapes. Baigell explains that the "myriad small strokes... gave, in more purely pictorial form, an overall pulsating quality to the paintings. With pigment and brushstroke rather than with identifying detail, Burchfield sought the forces of nature as they coursed through all things. With few distractions, he let the sky, the plants, and the earth throb with equal intensity...Using this technique, Burchfield painted atmosphere as if it had density. Depending on tones and colors, he could suggest the look and feeling of a hot, humid day or the frenzied moments of a snowstorm." (M. Baigell, *Charles Burchfield*, p. 170)

In *Dusty Road in July*, Burchfield combines his mature technique with his overarching vision of nature to create the glorious sensory experience of a specific moment in time that is characteristic of his best work.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

13

MILTON AVERY (1885-1965)

Early Spring

signed and dated 'Milton Avery/1944' (lower left)

oil on canvas

28 x 36 in. (71.1 x 91.4 cm.)

Painted in 1944.

\$400,000-600,000

PROVENANCE:

Grace Borgenicht Gallery, Inc., New York.

Acquired by the present owner from the above, 1983.

Early Spring is a dramatic example of Milton Avery's ability to compose powerful landscapes that reduce the natural environment into an arrangement of color-field shapes. "I like to seize the one sharp instant in Nature," writes Avery, "to imprison it by means of ordered shapes and space relationships. To this end I eliminate and simplify, leaving apparently nothing but color and pattern." (as quoted in R. Hobbs, *Milton Avery: The Late Paintings*, New York, 2001, p. 53) In *Early Spring*, the scene is at once recognizable as a landscape, with identifiable elements such as the trees, and yet abstract, as these shapes have not been so much transcribed but rather interpreted from nature. Consequently, the forms represent not only familiar landscape elements but also planes of pure color, which come together to create a synthetic harmony that characterizes the work as uniquely Avery. Fundamental to his style, the pictorial space has been condensed into a flattened two-dimensional plane. His wife Sally explains, "Well, Milton's idea of painting was really quite different...He was interested in a flat surface and he used color as a means of expression. He was completely disinterested in photographic depth or mushy painting." (as quoted in T. Wolf, *Interview with Sally Avery*, New York, Archives of American Art, Smithsonian Institution, February 19 and March 19, 1982)

Avery's bold use of color in *Early Spring* is perhaps the most characteristic and striking feature of the work. Executed in 1944, the painting draws in part from his admiration of the work of Henri Matisse and the Fauvists' range of color. He employs simplified shapes of color and pattern to construct the scene. This conscientious approach to his work was recognized during Avery's day, when a critic noted in 1944, "Milton Avery...is a man almost anyone nowadays would recognize instantly as a sophisticate. But he too bothers little about perspective and at times makes use of naïve detail, two facts which may conceivably make it difficult for the historian of five hundred years hence to clarify him exactly...It seems clear to the contemporary eye that what primitivism he displays is of the conscious variety." (R. Coates as quoted in R. Hobbs, *Milton Avery*, New York, 1990, p. 68) Here, Avery omits extraneous details and replaces them with suggestive sgraffito and dry, coarse brushwork. Avery's distinguished and unique style of a highly saturated palette arranged in a subtle puzzle of abstract forms is clearly exhibited in *Early Spring*.



PROPERTY FROM THE COLLECTION OF J.E. SAFRA

◆ 14

GEORGIA O'KEEFFE (1887-1986)

Lake George Reflection

signed with initials 'OK' in artist's star device (on the original backing)

oil on canvas

58 x 34 in. (147.3 x 86.4 cm.)

Painted *circa* 1921-22.

\$8,000,000-12,000,000

PROVENANCE:

Private collection, Northeast, 1976.

Sotheby's, New York, 27 May 1992, lot 114, sold by the above.

Acquired by the present owner from the above.

EXHIBITED:

New York, The Anderson Galleries, *Alfred Stieglitz Presents One Hundred Pictures: Oils, Water-colors, Pastels, Drawings, by Georgia O'Keeffe, American*, January 29-February 10, 1923.

LITERATURE:

The Sun, December 5, 1922, illustrated.

S. Cheney, *A Primer of Modern Art*, New York, 1924, p. 219, illustrated (as *Lake George*).

D. Bry, N. Callaway, eds., *Georgia O'Keeffe: The New York Years*, New York, 1991, n.p., pl. 36, illustrated.

B.B. Lynes, *Georgia O'Keeffe: Catalogue Raisonné*, vol. II, New Haven, Connecticut, 1999, pp. 1102, 1112, Appendix II, no. 29, Appendix III, fig. 14, illustrated in photograph.

H. Drohojowska-Philp, *Full Bloom: The Art and Life of Georgia O'Keeffe*, New York, 2004, p. 219.

E. Armstrong, *Villa America: American Moderns, 1900-1950*, exhibition catalogue, Newport Beach, California, 2005, p. 62.

“It may be the most literal representation or the most ethereal abstraction; and the artist moves freely from one category to another, for her the two categories are single—and she paints them as one.”

PAUL ROSENFELD, 1924





Alfred Stieglitz, *Georgia O'Keeffe*, 1920. © 2016 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York

Painted circa 1921-22, Georgia O'Keeffe's *Lake George Reflection* embodies the contradictions inherent in the artist's best work which came to define her career and cement her legacy as one of the most enduring and intriguing figures in 20th-century American Art. *Lake George Reflection*, the most ambitious in scale of her works from the 1920s, is a meditation on the sublime, building upon the tradition of the 19th century Hudson River School artists who sought to capture the drama and beauty of the unspoiled landscape surrounding Lake George. Presented alternatively as both a vertical and horizontal composition, the work is an expression of the artist's experimental thought process as she considered what it meant to be representational in an age of burgeoning abstraction in American Art. Horizontally, the painting exemplifies the boldly colorful landscapes which have become a hallmark of O'Keeffe's career, foreshadowing the abstracted paintings of the New Mexico hills from her later years. When viewed vertically, as *Lake George Reflection* was first exhibited in 1923 at the Anderson Galleries, the infinite horizon shifts to a powerful vertical thrust, with the formerly symmetrical reflections of the landscape morphing into the interior folds of a magnified flower or echoing the bold and daring heights of a New York City skyscraper. This ambiguity of orientation results in a painting that is at once highly representational and wholly abstract, carefully constructed and malleable, and which defines the subtle power of O'Keeffe's most dramatic and admired works.

On June 10th, 1918, Georgia O'Keeffe moved to New York City. That August, she visited Lake George in the Hudson River Valley with Alfred Stieglitz,

the influential photographer and art dealer twenty years her senior whom she would marry in 1924. On this first extended trip to the area, the Stieglitz family's 36-acre retreat provided a welcome respite from the city, and one that afforded creative inspiration and freedom. "Stieglitz, like many urbanites then and now, also had a rural base, at Lake George in upstate New York, and every year he joined other members of the large family at his mother's home there. In August 1918, he was accompanied by O'Keeffe, who was warmly received by the *mater familias* and the sundry siblings, in-laws, and offspring of the Stieglitz tribe." (*Georgia O'Keeffe*, New York, 1991, p. 39) Over the next decade, O'Keeffe and Stieglitz frequently visited Lake George, spending most of every summer and early fall on the family compound, first at 'Oaklawn' and later at 'The Hill.' The landscape and its environs seemed to stimulate her creatively and she often referred to it as "perfect." The flora and fauna, and the relationship she developed with botanist Donald Davidson, a Stieglitz family cousin, provided veritable fertile ground for artistic discovery.

Just as Lake George exhilarated O'Keeffe, it also ushered in a period of creativity and artistic exploration for Stieglitz, allowing him to view the landscape through new eyes. "Although in earlier summers he had all but overlooked the landscape at his family's home in Lake George, New York, he now began to photograph it, stimulated both by O'Keeffe's infectious enthusiasm for the natural world and her own paintings of the area. Citing her ability to put 'her experiences in paint,' Stieglitz wrote that he too endeavored to 'put his feelings into form' in his photographs of the trees,



Georgia O'Keeffe, *Untitled (Lake George Reflection)*, 1922. The Georgia O'Keeffe Foundation, Abiquiú, New Mexico. © 2016 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York

barns, and buildings, as well as the landscape and clouds that surrounded him." (B.B. Lynes, *Georgia O'Keeffe*, 2001, pp. 26-27) Whether sparked by lively competition or simply that O'Keeffe's admiration of the landscape invigorated Stieglitz, both artists created some of their most bold, dynamic and experimental imagery during this time. Barbara Buhler Lynes notes "Stieglitz's investigation of equivalence began in the early 1920s at Lake George. O'Keeffe was involved with a parallel effort, working with color as Stieglitz had worked with light. Both his photograph and her painting suggest grand panoramas and infinite distances, while at the same time that vastness is overridden by patterns of flat, undulating shapes." (*Georgia O'Keeffe*, 2001, p. 38)

In addition to the myriad of visual delights that the great view from the property afforded, it would not have been lost on O'Keeffe that she was on hallowed artistic ground. "As any visitor to Lake George, then or now, she would have been more aware of its role as a popular tourist destination reaching back to the early 1800s. In the wake of the French and Indian War (1754-63) and the American Revolution (1775-83), it captivated the hearts and minds of Americans, who were increasingly nostalgic about their history. The 1826 publication of James Fenimore Cooper's *The Last of the Mohicans* sealed Lake George's fate as an American icon." (*Modern Nature: Georgia O'Keeffe and Lake George*, p. 23). Many 19th century predecessors captured the autumnal foliage, verdant hills and crystalline lakes, putting forth a vision of the landscape as untouched and unspoiled. These Hudson River School depictions, often dramatized with sunrises and sunsets, emphasized the

sublime in nature, a concept that would have no doubt interested O'Keeffe. "Over the past two centuries, the concept of the sublime—with its immediate sensation of awe inspiring infinite space and evocative color and light directly internalized to moments experienced in our own lives—has been substantially redefined by a small number of artists, writers, and critics, for whom it has become a vital source of spiritual values at times of increased secularism." (*Georgia O'Keeffe: Visions of the Sublime*, 2004, London, p. vii)

Seen as a landscape, *Lake George Reflection* is a meditation on the awesomeness of the open countryside of upstate New York found only a short distance from the hectic metropolis. Incorporating the groundbreaking experimentations from her early career, the rolling hills and water are depicted in the undulating forms so prevalent in O'Keeffe's early abstractions of the previous decade. Similarly, the bulbous forms that line the foreground recall her abstract 'Special' series, also executed at Lake George a few years earlier. Taking these elements one step further, all is reflected, creating a virtual mirror image divided by a dramatic horizontal cross-section. With its monumental scale, the resulting image echoes the images of sublimity in 19th-century art, which captured the grandeur of the landscape, an untouched splendor and a vastness seemingly born from the imagination. *Lake George Reflection* similarly suggests a panorama of infinite scale, confined by but not limited to the expanse of the canvas.

For the exhibition at Anderson Galleries in 1923, the first time *Lake George Reflection* was exhibited, O'Keeffe dictated that the painting be hung

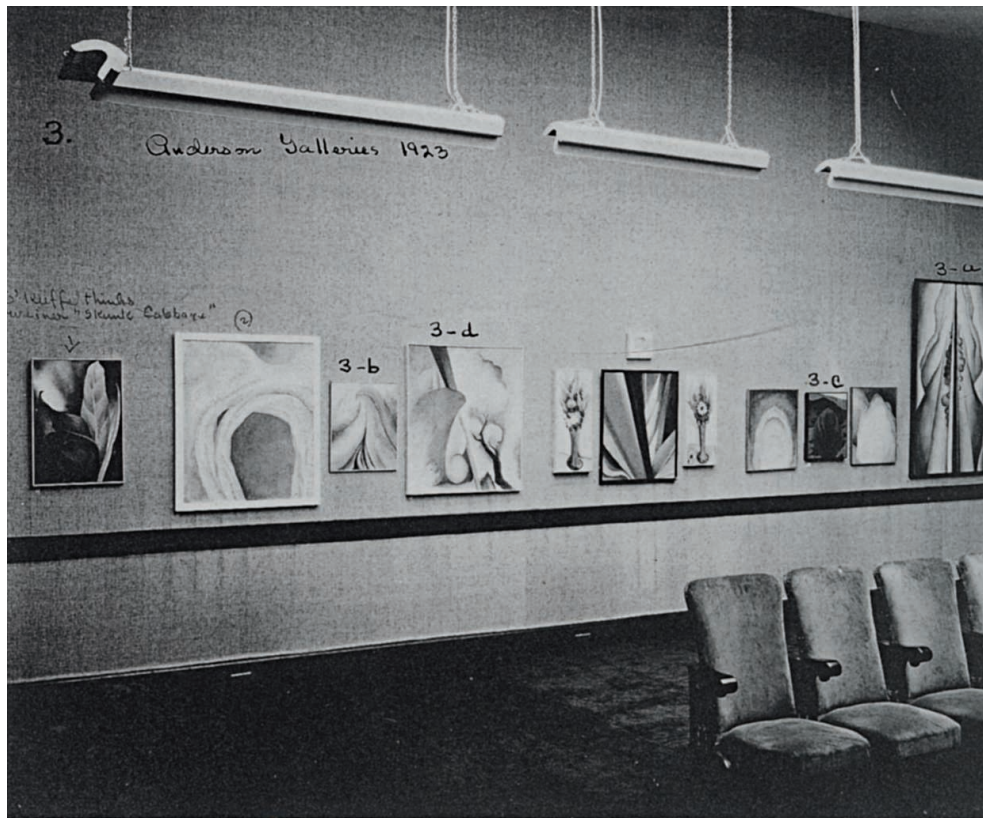


Georgia O'Keeffe, *Flower Abstraction*, 1924. Whitney Museum of American Art, New York, 50th Anniversary Gift of Sandra Payson (85.47). © 2016 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York

vertically. While the title suggests a certain formal interpretation to her work, the adjustment of orientation altered the viewer's understanding of it, particularly when viewed in context with other work from the period. The change solely in orientation of *Lake George Reflection*, not to the painting, forces the viewer to understand the forms in a different manner. Marjorie Balge-Crozier describes this phenomenon in O'Keeffe's works from this period, writing, "Manipulation of scale, depictions of fragments, precise lines and blurred edges, bold colors—all of these devices are used to create works that are emotional equivalents for her experiences. These are devices that can also elicit feelings of uncertainty, awe, and even terror in the spectator, whether one is looking at a close-up view of a flower or the splitting darkness of the Black Place. Paintings that are extremely minimal can appear at first as objects for calming meditation, then dissolve into uneasy questions of identity, with hills resembling body parts. In the end, the spectator is left with an equivalent sublime experience." (*Georgia O'Keeffe: Visions of the Sublime*, p. 103)

Particularly when understood vertically, *Lake George Reflection* encourages anthropomorphic comparisons. Sharyn Udall explains, "Some of her landscapes do contain forms that—perhaps without any conscious intention on her part—insist on some relationship to the body. At Lake George in 1919 O'Keeffe produced several paintings of bifurcated glowing forms that begin as landscape but become increasingly abstract." (*Georgia O'Keeffe: Visions of the Sublime*, p. 118) As a vertical work, the painting most closely relates to her magnified flower imagery, which she was simultaneously exploring. In works such as *Flower Abstraction* (1924, Whitney Museum of American Art, New York), undulating lines and soft coral tones are quite clearly evocative of the delicate petals of a flower but the cragged vertical white line serves to bisect the image, echoing the compositional format of *Lake George Reflection*. Other more abstract works from the period, including *Music—Pink and Blue No. 1* (1918, Seattle Art Museum, Washington) which was also in the Anderson Galleries show of 1923 and *Grey Line with Lavender and Yellow* (1923, Metropolitan Museum of Art, New York), are similarly suggestive.

While O'Keeffe's works, such as *Lake George Reflection* and her iconic flower paintings, seem to inherently suggest comparisons with the human form, something she patently rejected. The evolution of O'Keeffe from daring female Modernist to a sexualized media sensation was undoubtedly fostered, if not masterminded by Stieglitz. Beginning in 1918, he created a series of photographs which depicted O'Keeffe in the nude. "As art critic Henry McBride put it: 'It made a stir. Mona Lisa got one portrait of herself worth talking about. O'Keeffe got a hundred.



Alfred Stieglitz, O'Keeffe Exhibition, The Anderson Galleries, 1923. © 2016 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York

It put her on the map. Everybody knew the name. She became what is known as a newspaper personality.' Moreover these photographs forged the first public image of O'Keeffe. She was seen as a sexually liberated, modern woman, and this idea of her became a visual equivalent of Stieglitz's ardent and ongoing promotion of O'Keeffe's art as a direct manifestation of her sexuality." (B.B. Lynes, *Georgia O'Keeffe*, 2001)

Regardless of the source of these intimate connotations attributed to her most admired artwork, *Lake George Reflection* reveals the pictorial strategies that O'Keeffe developed as an avant-garde American Modernist: interest in a type of heightened realism that pushes an image to the edge of abstraction. It is this near abstraction that evokes the mystical and spiritual qualities that O'Keeffe associated with her organic subjects and which are the source of their strength. Hunter Drohojowska-Philp emphasizes the role of *Lake George Reflection* in pioneering this element of O'Keeffe's best work, explaining, "In the spring of 1923, O'Keeffe incorporated Stieglitz's cloud motif into a pair of abstractions redolent of her earlier interest in

Art Nouveau, *Pink Moon* and *Blue Lines* and *Red Lines*. *Pink Moon* and *Blue Lines* returns to a palette of magenta, lemon, and aqua arrayed in vertical waves on either side of a pink moon on a deep blue ground. She knew she was breaking down aesthetic barriers. Later, she said, 'When I entered the art world...you weren't supposed to paint yellow... and pink pictures.' *Red Lines* shows vertical waves of pale blue and buttressing columns of deep red divided by a thin pink line. Both compositions derive from O'Keeffe's bisected canvases of the Lake George horizon, but upended. This technique began in her show with the vertical display of *Lake George Reflection*, a predictable landscape except that the horizon line runs up and down and is enlivened with pastel bubbles. Collector Peggy Guggenheim admitted that she could not decide which way to hang it. Studying photographs taken from various perspectives was enhancing O'Keeffe's ability to paint pictures that could be interpreted in multiple ways—paintings that could be hung vertically or horizontally." (*Full Bloom: The Art and Life of Georgia O'Keeffe*, New York, 2004, p. 219) Painted at the height of O'Keeffe's most courageous and innovative creative output, *Lake George Reflection* confirms her prowess as a master colorist, daring modernist, avant-garde thinker and provocateur.

15

ARTHUR G. DOVE
(1880-1946)

Abstract of a Threshing Engine Sawing Wood II

signed 'Dove' (lower center)

oil on board

15½ x 20 in. (38.4 x 50.8 cm.)

Painted in 1931.

\$1,200,000-1,800,000

PROVENANCE:

[With]The Downtown Gallery, New York.

John J. Carney, acquired from the above, 1956.

[With]The Downtown Gallery, New York.

Private collection, Long Island, New York, acquired from the above, 1966.

By descent to the present owner.

EXHIBITED:

New York, An American Place, *Arthur G. Dove*, March 9-April 4, 1931, no. 11.

Los Angeles, California, Paul Kantor Gallery, *Arthur Dove*, May 7-June 1, 1956,
no. 9 (as *Abstraction of a Threshing Engine No. 2*).

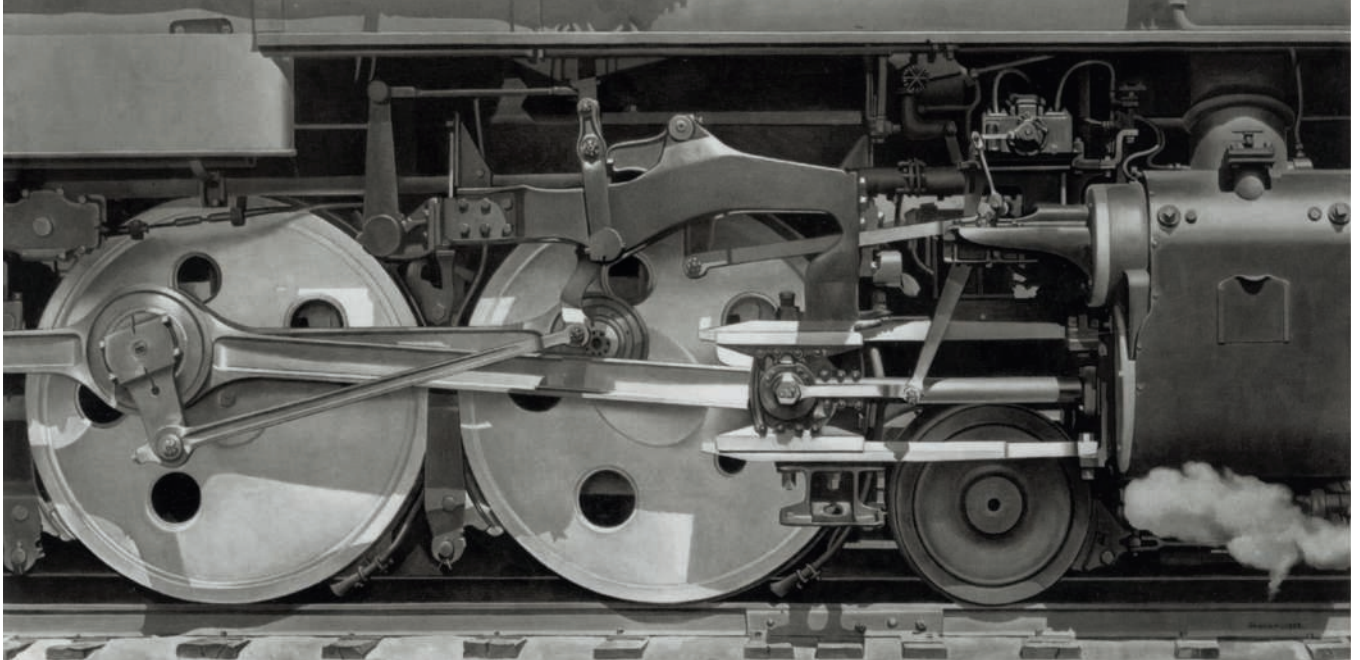
Detroit, Michigan, Donald Morris Gallery, *Arthur G. Dove: Oils—Watercolors—
Drawings—Collage*, May 3-23, 1964, no. 7 (as *Abstraction Threshing Engine II*).

LITERATURE:

A.L. Morgan, *Arthur Dove: Life and Work, With a Catalogue Raisonné*, Newark,
Delaware, 1984, pp. 188-89, no. 31.2, illustrated.

This work will be included in the forthcoming revision of the Arthur Dove
Catalogue Raisonné, under the direction of Debra Bricker Balken.





Charles Sheeler, *Rolling Power*, 1939. Smith College Museum of Art, Northampton, Massachusetts.

Abstract of a Threshing Engine II is characteristic of Dove's best work and a triumphant example of early Modernism that presages the Abstract Expressionist movement of the 1940s. Heralded as the very first truly abstract American artist, Arthur Dove's entire career can be defined by his innovative and ever-evolving approach to both subject matter and media. His chief inspiration was the natural world, not only its outward forms but its more elusive aspects. From his earliest pastels, to the assemblages, to his works executed in encaustic or painted on tin, Dove's manipulation of his material is as integral to his work as his varied choice of subject matter. It is this spirit of experimentation that makes him one of the most compelling artists of the 20th century.

By 1930, Dove had found a champion in Alfred Stieglitz and was holding annual exhibitions at his gallery (first at the Intimate Gallery and later at An American Place). As Deborah Balken writes, "Stieglitz became particularly eager to solidify his position as a proponent of American cultural expression. Dove's work, more than ever, was integral to his ongoing crusade to underscore the singularity of vanguard painting." (*Arthur Dove: A Retrospective*, exhibition catalogue, Andover, Massachusetts, p. 34) 1930 also marked the introduction of a new patron, Duncan Phillips, whose interest in the artist shaped the rest of his career. Phillips provided Dove a monthly stipend in exchange for right of first refusal from each annual exhibition. The result is one of the most impressive collections of the artist's work. Phillips

was Dove's great patron, recognizing the artist's talent and importance from the moment he first saw his work and collecting him throughout his life. In 1958, on the occasion of a retrospective exhibition of Dove's work, Phillips recalled his first encounter with Dove's work, "Fascinated from the first glimpse by Dove's unique vision, I found that I was being drawn to an artist because his appeal was exclusively visual, because his whimsically imaginative images were inseparable from his resourceful craftsmanship. He was so unstandardized that in his own period and country he embarrassed the literary critics, and even the painters and teachers of painting who deal in theories and group movements." (as quoted in F.S. Wright, *Arthur G. Dove*, Berkeley, California, 1958, p. 14)

Throughout most of the 1930s Dove resided in Geneva, New York, where he managed his parent's estate comprised of a farm, land and commercial buildings. The Finger Lakes region was also home to a number of train lines, which figured prominently in Dove's imagery of the time. Painted in 1931, *Abstract of a Threshing Engine II* is characteristic of the artist's tendency to observe his immediate surroundings and integrate their abstracted forms into his art. The format is simple with a central dominant shape of a threshing engine set in a shallow landscape. Dove's choice of colors, which during this period consisted primarily of natural tones, have a stronger expressive function and work closely to create a unified image. Similar to the pulsating effects found in the works containing rounded forms in

muted tones, Dove in *Abstract of a Threshing Engine II* creates an image of geometric forms infused with energy, both natural and man-made. The painting evokes the sense, rather than the particulars of the scene through the layering of undulating forms, a reduced palette and sensuous, brushy surface.

The white orb, hovering just above the horizon line of the composition, can be interpreted as the moon. The sun and moon motif is prominent in the work of so many of the Stieglitz-circle artists, most notably Georgia O'Keeffe. O'Keeffe shared a profound connection to nature with Arthur Dove, whose work she admired since she first saw *Based on Leaf Forms and Spaces* (1911-12, location unknown) illustrated in Arthur Jerome Eddy's seminal 1914 book, *Cubists and Post-Impressionism*. For her, the work "stood out for its abstract organic shapes that coalesced into a seductive, undulating, rhythmic pattern." (as quoted in D.B. Balken, *Dove/O'Keeffe: Circles of Influence*, Williamstown, Massachusetts, 2009, p. 21) The two artists were introduced by Stieglitz, who represented both at his gallery "291." Their shared commitment and spiritual connection to the natural world led to a mutual admiration for one another's work and a lifelong artistic dialogue. O'Keeffe often commented on Dove's paintings and hung them in her home, while Dove said of O'Keeffe, "This girl is doing naturally what many of us fellows

are trying to do, and failing." (as quoted in C. Eldredge, *Georgia O'Keeffe*, New York, 1991, p. 13) Indeed, Dove and O'Keeffe incorporated this circular iconography of suns and moons time and again throughout their careers, influencing Modernists such as Oscar Bluemner and John Marin to include similar renderings in their work.

Phillips wrote of Dove's career and his unique artistic vision, "Arthur G. Dove deserves to be ranked with the dissimilar Kandinsky among the earliest abstract expressionists. Certainly in the realm of uncompromising and impetuous exploration Dove was the boldest American pioneer. He was and is unique. The significant fact in his uneventful and important life is that after his twenty-seventh year he renounced a career as a successful illustrator to paint in ways unprecedented among his fellow countrymen and different from anything that had been done or was later to be done in Europe. Profound was his conversion in his years of decision to the concept of the intimately symbolical image, to be abstracted from nature and from the most familiar objects, as a new language for painting." (as quoted in *Arthur G. Dove*, p. 13) *Abstract of a Threshing Engine II* reflects Dove's unwavering fascination with the natural world coupled with his passionate investigation into abstraction, quintessential elements that earned him acclaim as one of the most important American Modernist painters.



Georgia O'Keeffe, *Series I - From the Plains*, 1919. Private collection. © 2016 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York



Dorothea Lange, *Threshing of Oats, Clayton, Indiana*, 1936. Courtesy of the Library of Congress, Washington, D.C.

GEORGIA O'KEEFFE (1887-1986)

The Barns, Lake George

signed with initials 'OK' in artist's star device (on a piece of original backing affixed to the stretcher)

oil on canvas

21 x 32¼ in. (53.3 x 81.9 cm.)

Painted in 1926.

\$2,000,000-3,000,000

PROVENANCE:

[With]The Downtown Gallery, New York.

Mr. and Mrs. Walter H. Lurie, New York, acquired from the above, 1946.

Private collection, by descent.

[With]Sotheby Parke-Bernet, New York, 1974.

Kennedy Galleries, Inc., New York, acquired from the above, 1974.

Private collection, Shelburne, Vermont, acquired from the above, 1974.

William Beadelston, Inc., New York and James Maroney, Inc., New York, 1983.

Private collection, Sands Point, New York, 1985.

James Graham & Sons, Inc., New York and James Maroney, Inc., New York, 1992.

The Artis Group, Ltd., New York, 1993.

Private collection, Millbrook, New York, acquired from the above, 1993.

Sotheby's, New York, 28 November 2001, lot 130, sold by the above.

Acquired by the late owner from the above.

EXHIBITED:

New York, The Intimate Gallery, *Georgia O'Keeffe: Paintings, 1926*,

January 11-February 27, 1927 (as *The Side of the Barn, No. 1*).

Brooklyn, New York, Brooklyn Museum, *Paintings by Georgia O'Keeffe*,

June 6-September 1, 1927, no. 5.

New York, American Women's Club, *Exhibition of Paintings (1924-1937)*

by *Georgia O'Keeffe*, March 30-April 16, 1937, no. 6.

New York, Museum of Modern Art, *Georgia O'Keeffe*, May 14-August 25, 1946,
no. 14 (as *Lake George Barns*).

Lincoln, Nebraska, University of Nebraska Art Galleries, *Nebraska Art Association Sixty-Fourth Annual Exhibition*, February 28-March 28, 1954.

Zürich, Switzerland, Kunsthaus Zürich, *Georgia O'Keeffe*, October 24,

2003-February 1, 2004, pp. 70, 193, no. 21, illustrated.

LITERATURE:

S.W. Peters, *Becoming O'Keeffe: The Early Years*, New York, 1991, p. 359n17.

Architectural Digest, vol. 50, 1993, p. 143, illustrated.

B.B. Lynes, *Georgia O'Keeffe: Catalogue Raisonné*, vol. I, New Haven, Connecticut, 1999, p. 293, no. 523, illustrated.

S.L. Corwin, *Selling "America": Precisionism and the Rhetoric of Industry, 1916-1939*, Ph.D. dissertation, University of California at Berkeley, 2001, p. 233.

B.B. Lynes, A. Paden, eds., *Maria Chabot—Georgia O'Keeffe: Correspondence, 1941-1949*, Albuquerque, New Mexico, 2003, p. 368n42.

B. Haskell, *Georgia O'Keeffe: Abstraction*, exhibition catalogue, New York, 2009, p. 133n23.

R. Griffin, *Georgia O'Keeffe*, New York, 2014, p. 86, fig. 67, illustrated (as *Lake George Barns*).

*“The barn is a very healthy part of me—
There should be more of it—It is something that
I know too—it is my childhood.”*

GEORGIA O'KEEFFE, 1929





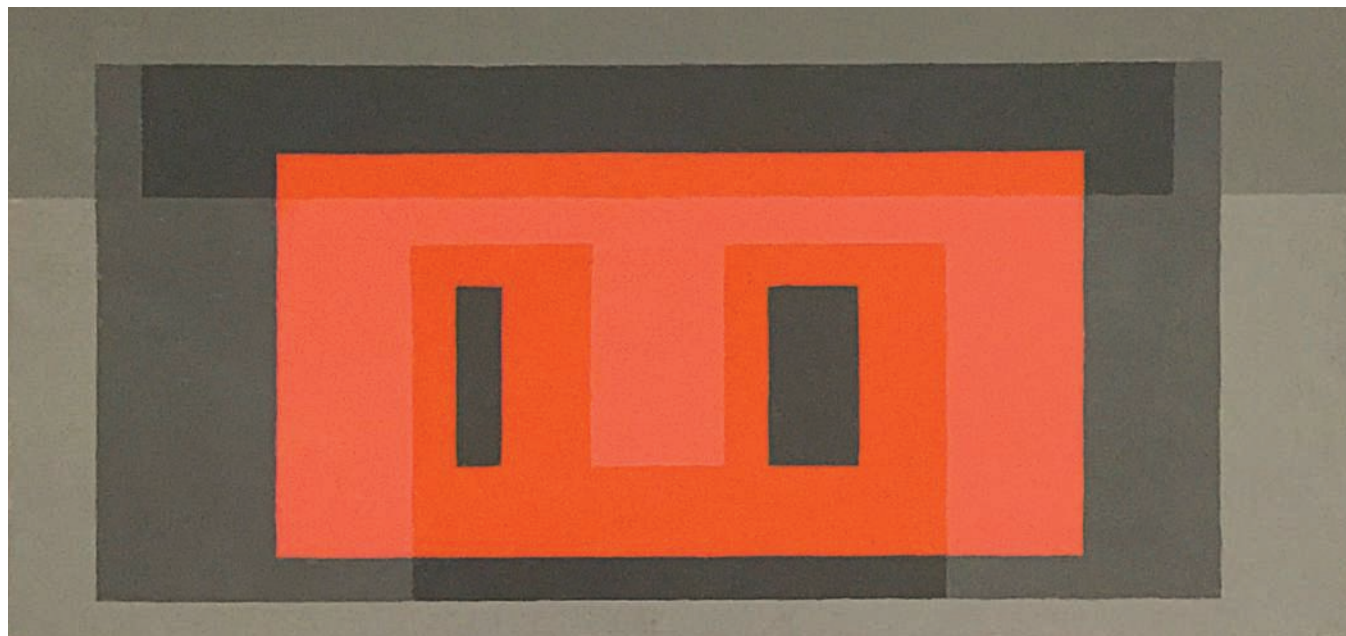


From 1918 to 1934, Georgia O’Keeffe spent part of each summer and fall at Alfred Stieglitz’s family estate along picturesque Lake George in upstate New York. Although she is often associated with her beloved, barren Southwest, O’Keeffe was extremely productive during her time at Lake George, producing about 200 paintings over her years there. In addition to the famous flowers, leaves and landscapes from this period, some of the most strikingly modern and emotionally invested works are her more muted, architectural paintings of the farm buildings on the Stieglitz Lake George property. Minimally composed of subtly gradated color planes, this series of paintings, as epitomized by *The Barns, Lake George*, acts as an interesting interplay between abstraction and realism. Moreover, when considered in the context of O’Keeffe’s life, the barns become an autobiographical representation of the artist—from her roots in Wisconsin farm country, to her complicated relationship with Stieglitz, to the challenges she faced as a woman against the preconceptions of the male-dominated art world.

O’Keeffe was raised on a dairy farm in Sun Prairie, Wisconsin, and her agrarian background perhaps explains why she eagerly participated in the landscaping and farming of the Hill, the Stieglitz’s compound on Lake George, and why the subject of barns resonated so strongly with her. Charles C. Eldredge expounds, “A farm child in the Midwest at the turn of the century would naturally have absorbed the rhythms of the seasons, the patterns of growth and decay, the cycles of planting and harvest; many decades later, in recalling the Wisconsin hay wains of her youth, O’Keeffe showed how enduring were such lessons from her childhood...Many of O’Keeffe’s most familiar motifs—trees and leaves, flowers and fruit, barns, bones, and landscapes—were the products of an American tradition, of a life in the country close to nature.” (*Georgia O’Keeffe: American and Modern*, Fort Worth, Texas, 1993, p. 192) Indeed, O’Keeffe revisited and painted (*Red Barn in Wheatfield*) the Wisconsin barns of her youth in 1928 and explicitly connected the barn subject with her formative years in a 1929 letter, writing, “The barn is a very healthy part of me—There should be more of it—It is something that I know too—it is my childhood.” (as quoted in *Modern Nature: Georgia O’Keeffe and Lake George*, Glen Falls, New York, 2013, pp. 47-48)

At Lake George, O’Keeffe and Stieglitz lived with an ever-changing group of family members and friends in the rustic buildings at the Hill, farming the land and mending the buildings as necessary. In order to find a space for herself to think and work amongst this busy group, in the summer of 1920, O’Keeffe commandeered a small outbuilding on the property, nicknamed the ‘shanty,’ to use as her personal studio. In 1922, this little building would become the inspiration for the first of O’Keeffe’s Lake George barn paintings. Over the next dozen years, she would go on to create fourteen more works inspired by the weathered barns on the Stieglitz grounds, including the present work. Here O’Keeffe captures the aging buildings of the homestead from different angles, juxtaposing the long side of a dark, grey-blue barn with a paint-worn side wall and a pop of red from a smaller building in the left foreground. Each of these structures are reduced to the barest minimum of detail, forming geometric shapes filled with dense color only interrupted by a few small windows, and only tenuously retaining their connection to actual architecture. These strictly rectangular elements are then surrounded by more naturalistic swirls of pale grays, greens and blues forming the moody, cloudy sky and gently rising ground. Describing this view, O’Keeffe recalled, “There was a fine old barn at the Lake George farmhouse. You could see it from the kitchen window or from the window of Stieglitz’s sitting room. With much effort I painted a picture of the front part of the barn. I had never painted anything like that before. After that I painted the side where all the paint was gone with the south wind. It was weathered grey—with one broken pane in the small window.” (as quoted in K. Hoffman, *An Enduring Spirit: The Art of Georgia O’Keeffe*, Metuchen, New Jersey, 1984, p. 106)

The emphasis on weather and wear in O’Keeffe’s recollection of these barns is particularly poignant, as the connotations of these terms reflect on the artist’s experience of the place and her time there with Stieglitz. In many ways, Lake George was a collaborative, inspirational setting for the two artists to produce new artwork with each other. Indeed, O’Keeffe posed in the nude for some of Stieglitz’s most sensational photographs there, and the impact of Stieglitz’s photographic method on O’Keeffe’s still lifes from this period cannot be denied. Just as O’Keeffe was captivated by the architecture of the Hill, Stieglitz was also very much inspired by the home farm, and



Josef Albers, *Variant / Adobe*, 1947. © 2016 The Josef and Anni Albers Foundation / Artists Rights Society (ARS), New York



Georgia O'Keeffe, *Red Barn in Wheatfield*, 1928. Georgia O'Keeffe Museum, Santa Fe, New Mexico. © 2016 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York



Charles Sheeler, *Side of White Barn*, 1917. San Francisco Museum of Modern Art, San Francisco, California, Collection of the Sack Photographic Trust.

many of his photographs of the land, such as *The Barn* (1922), similarly play with the angles of the slowly dilapidating buildings seen in *The Barns, Lake George*. Yet, while the couple found creative motivation together at Lake George, there was also a storm of unrest and distrust brewing between the two, and with Stieglitz's family, at this time. From apparent infidelity to the overwhelming burdens of daily chores at the farmhouse, several factors created distance between O'Keeffe and Stieglitz during the summers upstate, and "her representations of barns at Lake George are usually interpreted as expressions of her feelings of confinement and isolation." (E.B. Coe, "Something so perfect": Georgia O'Keeffe and Lake George" in *Modern Nature: Georgia O'Keeffe and Lake George*, pp. 47-48)

With its foreboding dark planes, broken windows and dearth of human or even natural life, *The Barns, Lake George* evokes an eerie feeling akin to the psychological architectural landscapes of Edward Hopper or Andrew Wyeth. Sarah Whitaker Peters writes of a painting almost identical to the present work, *Lake George Barns* (1926, Walker Art Center, Minneapolis, Minnesota), "There is something crowded and stifling about the three shuttered buildings in *Lake George Barns*. They deprive the viewer of a sense of distance, and the low gray sky adds to the sense of being completely hemmed in. The only exit offered is through the blue crack in the clouds, suggesting a metaphysical rather than a physical escape. By 1926 O'Keeffe was becoming restless in the close and pretty greenness of upstate New York...O'Keeffe's barns illustrate the inconvenient truth that Lake George was not her psychic homeland, a fact that even Stieglitz came to accept." (*Becoming O'Keeffe: The Early Years*, New York, 1991, p. 284)

The unusually dark palette and mood of *The Barns, Lake George* reflects O'Keeffe's mixed emotions during her time there, but the classic American subject and more masculine depiction were also very much conscious choices by O'Keeffe to counteract her reputation as a female, and therefore

solely feminine, artist. In the early 1920s, O'Keeffe became a sensation in the news, known for the suggestive pictures of her exhibited by Stieglitz and the often even more suggestive interpretations assigned to her abstracted flower images. "They saw her first as a woman and only second, if at all, as an artist." (S. Greenough, "From the Far Away," *Georgia O'Keeffe: Art and Letters*, Washington, D.C., 1987, pp. 136-37) It was therefore no accident that O'Keeffe began to paint more traditional subjects—like the classic American barn so important in the work of her male contemporary Charles Sheeler—and in more representational ways, to try to shed this reputation of sexuality and femininity. In her 1976 autobiography, O'Keeffe "recalled her intentions for painting her brown-sided rustic studio as a response to commentary about her light-colored pictures, stating, 'The clean, clear colors were in my head, but one day as I looked at the brown burned wood of the Shanty I thought, 'I can paint one of those dismal colored paintings like the men. I think just for fun I will try—all low-toned and dreary with the tree beside the door.'" ("Something so perfect": Georgia O'Keeffe and Lake George," p. 47) She felt she could paint a "dirty painting" just as well as the men, and indeed, she could; her earliest Lake George barn picture, *The Shanty*, would be the first of her paintings purchased by Stieglitz circle patron Duncan Phillips.

With the Lake George barns series, O'Keeffe transcended her identification as a female artist to join the pantheon of American artists who represented the national landscape and its agrarian past with a deep respect and tradition but from a creative modern perspective. Whether a reflection of her childhood on the farm in Wisconsin, her feelings of isolation and need for escape at Lake George, or her ambitions to prove herself as an American artist rather than simply a female one, O'Keeffe's "fascination with weathered Lake George barns persisted through the decade, their reappearance again suggesting an emotional attachment to the motif. Ultimately, the subject seems more about the artist than the architecture." (C. Eldredge, *Georgia O'Keeffe*, New York, 1991, p. 55)

MAXFIELD PARRISH (1870-1966)

The Knave of Hearts: Book Plate Page

inscribed 'From the Book-Shelf of/Theodore Weicker' (lower center)—
signed and dated 'Maxfield Parrish:/1922.' and inscribed with title
(on the reverse)

oil on panel

20% x 16% in. (51.8 x 42.5 cm.)

Painted in 1922.

\$500,000-700,000

PROVENANCE:

The artist.

Theodore Weicker, acquired from the above.

By descent to the present owner.

LITERATURE:

L. Saunders, *The Knave of Hearts*, New York, 1925, illustrated.

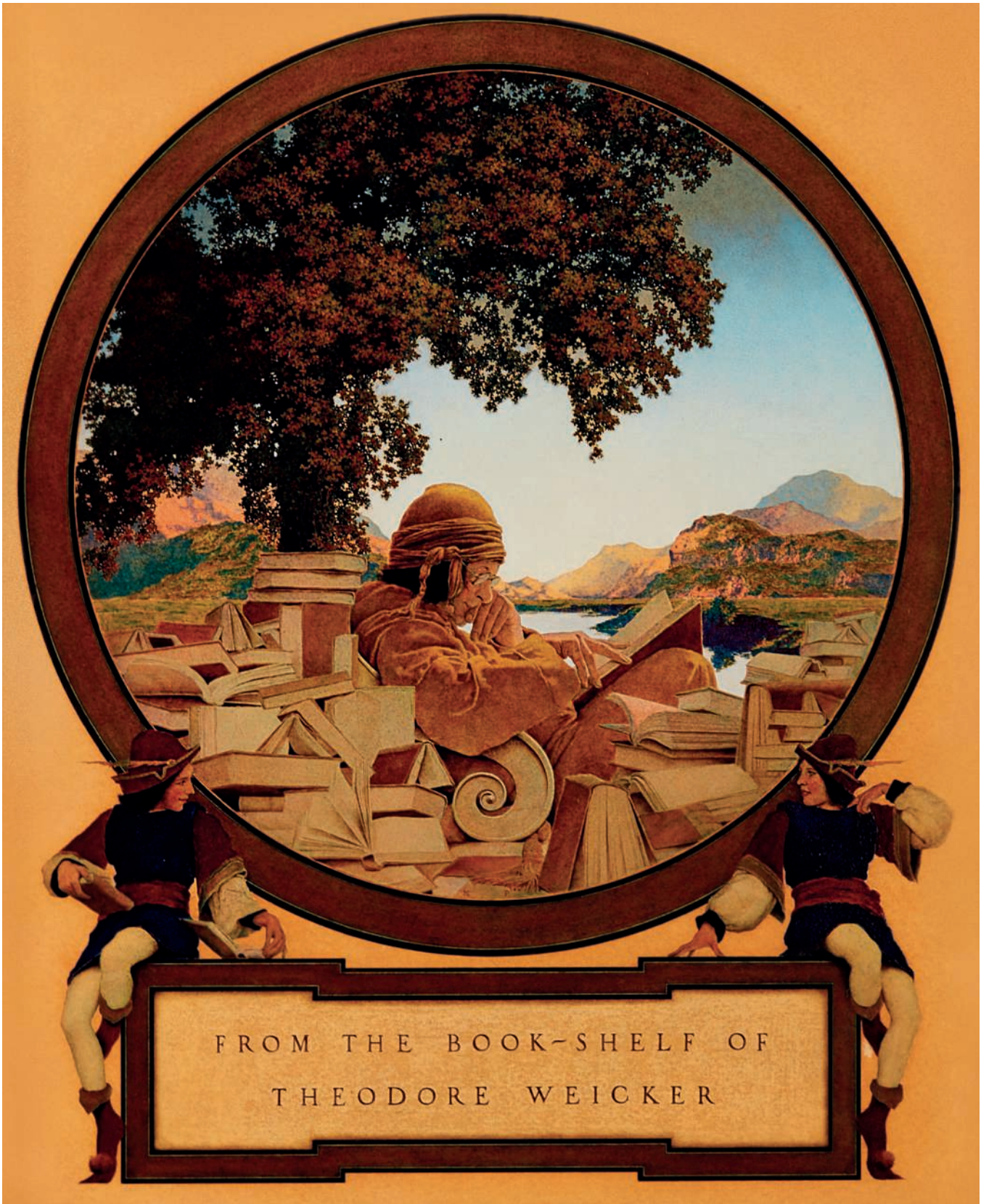
C. Ludwig, *Maxfield Parrish*, New York, 1973, pp. 206, 217, no. 697.

The present work was executed as the bookplate for Louise Saunders's
The Knave of Hearts, published by Scribner's in 1925.

Alma Gilbert Smith explains, "Not until 1920 did [Maxfield Parrish] agree to illustrate what was to become one of the most valuable children's books ever published, Louise Saunders's *Knave of Hearts*. Saunders was the wife of Maxwell Perkins, the editor of Scribner's. They summered in Cornish, New Hampshire, and were friends with the Parrishes. In a letter to J.H. Chapin of Scribner's, Parrish wrote on October 24, 1920: 'The reason I wanted to illustrate the *Knave of Hearts* was on account of the bully opportunity it gives for a very good time making the pictures. Imagination could run riot, not bound down by the period, just good fun and all sorts of things...' Parrish relished working three years on the twenty-six paintings for *Knave of Hearts*. He built an elaborate castle model in his fully equipped workroom to use in the illustrations for the book...*Knave of Hearts*, published in October 1925, was printed in rich colors on heavy coated paper. The illustrations were the highest quality reproductions that could be printed." (*Maxfield Parrish: The Masterworks*, Berkeley, California, 1992, pp. 49, 52)

Unfortunately, the high quality and large scale of the book was accompanied by an expensive price tag, which hampered sales of the publication. Regardless, *The Knave of Hearts* illustrations were a resounding success for Parrish, as Scott and Fowles Galleries in New York sold several of the original paintings from the series at a major Parrish exhibition in 1925 for a total of over \$50,000.

The present work was originally published with the simple inscription "This is the book of," allowing the reader to add his or her own name to the bookplate. This lettering was amended by the artist to its present state when purchased by Theodore Weicker, a leader in the pharmaceutical business who co-founded E.R. Squibb & Sons, which eventually merged into Bristol-Myers Squibb. He was also grandfather to U.S. Senator Lowell Weicker. The work has since descended in the family.



FROM THE BOOK-SHELF OF
THEODORE WEICKER

MAXFIELD PARRISH (1870-1966)

Old White Birch

signed 'Maxfield Parrish' (lower left)
oil on masonite
30¾ x 25 in. (78.1 x 63.5 cm.)
Painted *circa* 1937.

\$800,000-1,200,000

PROVENANCE:

The artist.

Austin M. Purves, Philadelphia, Pennsylvania, acquired from the above.

Betsey P.C. Purves, wife of the above.

Betsey P.C. Purves Trust, Philadelphia, Pennsylvania.

[With]Vose Galleries, Boston, Massachusetts, 1972.

Alma Gilbert, acquired from the above, *circa* 1972-73.

Mitzi Stauffer Sigall Briggs, Atherton, California, acquired from the above, 1973.

John Briggs, California, son of the above, gift from the above, 1979.

[With]Alma Gilbert, La Galeria, San Francisco, California, *circa* 1982-83.

Jim Nassikas and the Stanford Court Hotel, San Francisco, California, acquired from the above, 1983.

EXHIBITED:

Plainfield, New Hampshire, The Oaks: Maxfield Parrish Museum, *Opening Exhibition*, June 1978.

LITERATURE:

C. Ludwig, *Maxfield Parrish*, New York, 1973, pp. 177, 180, 214, no. 768, illustrated (as *Evening Shadows*; *The Old Birch Tree*).

Travel Holiday, vol. 167, 1987, p. 58.

A. Gilbert, *Maxfield Parrish: The Masterworks*, Berkeley, California, 1992, pp. 171-72, fig. 8.3, illustrated.

"Renaissance Stanford Court Hotel," *San Francisco in a Teacup*, San Francisco, California, 1999, p. 46.

A. Gilbert-Smith, *Maxfield Parrish: Master of Make-Believe*, Washington, D.C., 2005, p. 103.

A. Gilbert-Smith, *Maxfield Parrish: The Secret Letters (1936-1941)*, San Pedro, California, 2012, pp. 73, 78, illustrated.

The present work was published as the illustration for a 1940 Brown and Bigelow calendar as *Evening Shadows*.

While celebrated for his widely published illustrative works of fantastical subjects, Maxfield Parrish's true passion was capturing his surrounding landscape in bold tones and striking compositions. Although he experimented with landscapes throughout his career and incorporated elements into many of his commercial works, it was not until 1930, after he had achieved commercial success and financial security, that Parrish turned to paint exclusively landscapes without figures. While he relished his newfound artistic freedom, he continued to use his signature technique and palette that had won him much praise. This combination gave new life to Parrish's work, resulting in magical dreamscapes such as *Old White Birch*, in which his masterful handling of paint and keen understanding of color are at their zenith.

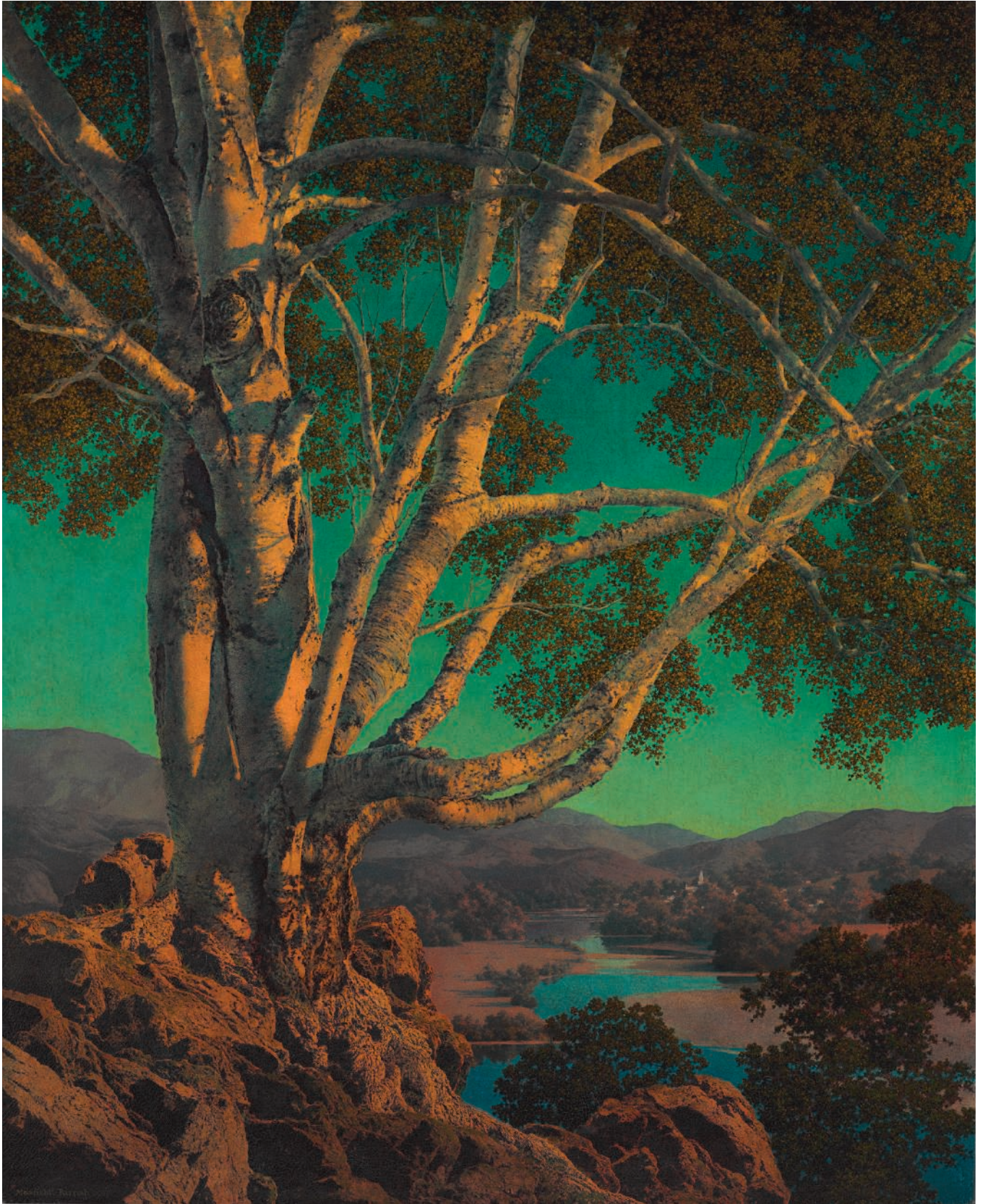
Old White Birch, also known as *The Old Birch Tree*, depicts the distinctive tree native to Parrish's home state of New Hampshire and is a tree typical in the New England landscapes that he so appreciated. "Maxfield Parrish

often said, "Only God can make a tree.' True enough, but I'd like to see Him paint one.' The statement reflects the kind of painting skill and knowledge of nature that Parrish knew was required for painting trees as he painted them—with subtle variations of color and gradations of light and shadow, accurately depicting light filtered through the layers of precisely detailed foliage." (as quoted in C. Ludwig, *Maxfield Parrish*, New York, 1973, p. 177) In the present work, the evening light from the setting sun creates dramatic shadows, and indeed the title given by the original publisher for this work was *Evening Shadows*. The birch's branches are shown covered half in deep violet shadow and half in the warmly lit, pale bark that glows orange in the sun. The Connecticut River, the longest river in New England that runs through New Hampshire, Vermont, Massachusetts and Connecticut, is depicted in the distance, and beyond the river are rolling violet hills.

As noted by Parrish scholar Alma Gilbert, who considers *Old White Birch* one of the best works of the artist's career, Parrish wrote about the present work in a letter to his secret lover Nancy Roelker in the summer of 1937, "I have spent the day retreating to the one thing that comforts me when I'm away from you: when I sit down to paint. I brought out to finish the work that has been waiting for me in the studio. It has had a long rest and I'm making great improvements to it, seeing it with fresh eyes after having spent an idyllic summer month with you living nearby.' The painting he's working on is *Old White Birch* which became one of the ten best of his career." (as quoted in Maxfield Parrish: *The Secret Letters*, San Pedro, California, 2012, p.78)

Central to *Old White Birch*'s beauty is Parrish's meticulous and time-consuming process of painting with glazes and his restrained use of bold pigments. Influenced by the Old Master painters, this was a meticulous process that resulted in magnificent luminosity and intensity of color. The artist expressed his aims concerning color, "Probably that which has a greater hold on me than any other quality is color. I feel it is a language but little understood; much less so than it used to be. To be a great colorist that is my modest ambition. I hope someday to express the child's attitude towards nature and things; for that is the purest and most unconscious." (Maxfield Parrish Papers, Hanover, New Hampshire) Parrish then repeatedly layered pure pigment and varnish to achieve a heightened vibrancy of colors and smooth, richly luminous surface. *Old White Birch*'s enamel-like saturation and intensity of hues is a trademark of Parrish's work. Parrish's signature shades of deep blues and violets create a beautiful contrast with the softly radiant orange that bathes the lit side of the branches.

In 1936, Parrish began painting landscapes for calendars by the Brown & Bigelow Publishing Company, and he would continue illustrating their calendars for 27 years. For the first five years of this partnership, Parrish painted one landscape for the calendar annually, including the present work that was published in 1940. Later he provided two illustrations annually—one for summer and another for winter. "Three landscapes were submitted to Brown and Bigelow in 1937 for consideration as possible future calendar subjects. The selection committee decided to use one of them, *The Country Schoolhouse*, in the 1940 calendar line and to make plates of the other two, *The Old Birch Tree* and *New Hampshire*, to be put in storage for future use. As it happened, *The Old Birch Tree* (Brown and Bigelow title: *Evening Shadows*) was used in the 1940 line, *New Hampshire* (Brown and Bigelow title: *Thy Templed Hills*) in the 1942 line, and *The Country Schoolhouse* was never published." (C. Ludwig, *Maxfield Parrish*, New York, 1973, pp. 175, 177)



NORMAN ROCKWELL (1894-1978)

Old Man and Boy: Halloween

signed 'Norman/Rockwell' (lower right)

oil on canvas

15 x 13 in. (38.1 x 33 cm.)

Painted in 1952.

\$1,000,000-1,500,000

PROVENANCE:

The artist.

Brown and Bigelow, St. Paul, Minnesota, commissioned from the above, circa 1952.

Private collection, acquired from the above, circa 1965.

Sotheby's, New York, 29 November 1990, lot 137, sold by the above.

Private collection.

Sotheby's, New York, 3 December 1992, lot 202, sold by the above.

The Fine Art Society, London.

The Forbes Collection, New York, acquired from the above.

Christie's, New York, *American Paintings, Drawings and Sculpture from the Forbes Collection*, 29 November 2001, lot 153, sold by the above.

Private collection, Midwest.

Sotheby's, New York, 22 May 2008, lot 107, sold by the above.

Acquired by the present owner from the above.

EXHIBITED:

New York, The Forbes Magazine Galleries, *200 Years of American Art from the Forbes Magazine Collection*, May-September 1999, no. 29.

New York, Christie's, *Illustrating America: Norman Rockwell & His Contemporaries*, November 30-December 20, 2013, p. 36, illustrated.

LITERATURE:

J. Wahl, *The Norman Rockwell Storybook*, New York, 1969, p. 21.

M. Moline, *Norman Rockwell Encyclopedia: A Chronological Catalog of the Artist's Work, 1910-1978*, Indianapolis, Indiana, 1979, p. 226.

L.N. Moffatt, *Norman Rockwell: A Definitive Catalogue*, vol. I, Stockbridge, Massachusetts, 1986, pp. 312-13, no. A131, illustrated.

C. Forbes, "The Forbes Magazine Collection," *American Art Review*, June 1999, pp. 128-141.

The present work was published as the autumn image of a 1952 Brown & Bigelow "Four Seasons" calendar.

Norman Rockwell began working with Brown & Bigelow in 1948 and their mutually beneficial relationship, highlighted by the annual "Four Seasons" calendar, extended until 1964. Rockwell's *Old Man and Boy: Halloween* was commissioned as the autumn illustration for the 1952 calendar. This specific series focuses, as indicated by the title, on an old man and young boy as they do a variety of seasonal activities: building a snow man; flying a kite; fishing and carving pumpkins. Charles Crofut, one of Norman Rockwell's favorite models, posed as the pumpkin carver alongside his young grandson Roy. A constant companion throughout their adventures is a beagle who takes a keen interest in each experience.

The extraordinary detail in every vignette of Rockwell's best works from the 1940s and 50s, such as *Old Man and Boy: Halloween*, is a result of a profound shift in his working methods. Around 1937, Rockwell, having previously relied on professional models who would sit hours on end, began to incorporate photography into his creative process. This method meant he could stage elaborate tableaux as subjects and capture the various expressions of his sitters in an instant. Rarely satisfied with a single photograph, the finished illustration was often a composite of many. Indeed, nearly fifty preparatory photographs were taken for the present work.

Everyday scenes and people, first appreciated by the artist at a young age, manifested themselves in his most iconic works, such as *Man and Boy: Halloween*, and allowed his paintings to become both universal and relatable. Thomas Buechner writes, "His subject was average America. He painted it with such benevolent affection for so many years that a truly remarkable history of our century has been compiled. Millions of people have been moved by his picture stories about pride in country, history, and heritage, about reverence, loyalty, and compassion. The virtues that he admires have been very popular, and because he illustrates them using familiar people in familiar settings with wonderful accuracy, he described the American Dream." (*Norman Rockwell: A Sixty Year Retrospective*, New York, 1972, p. 13)





PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

20

JOSEPH CHRISTIAN LEYENDECKER (1874-1951)

Arrow Collar Ad

oil on canvas

18½ x 24¼ in. (46 x 61.6 cm.)

Painted in 1914.

\$80,000-120,000

PROVENANCE:

Private collection, New York.

American Illustrators Gallery, New York.

Acquired by the present owner from the above.

LITERATURE:

Literary Digest, June 6, 1914, illustrated.

The Saturday Evening Post, February 18, 1939, illustrated.

L.S. Cutler, J.G. Cutler, National Museum of American Illustration, J.C.

Leyendecker: American Imagist, New York, 2008, p. 73, illustrated (as *Man and Woman with Horses*).

The present work was published as an advertisement for Arrow Collar men's shirts in the June 6th, 1914 issue of *Literary Digest* and the February 18th, 1939 issue of *The Saturday Evening Post*.



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

21

JESSIE WILLCOX SMITH (1863-1935)

When Daddy Was a Little Boy

signed 'Jessie Willcox Smith.' (lower left)
mixed media on paperboard
18½ x 16⅞ in. (47 x 42.9 cm.)
Executed circa 1903.

\$50,000-70,000

PROVENANCE:

Private collection.
American Illustrators Gallery, New York.
Acquired by the present owner from the above.

EXHIBITED:

Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts, 1904.
Philadelphia, Pennsylvania, Philadelphia Watercolor Club, 1904.

LITERATURE:

B. Sage, *Rhymes of Real Children*, New York, 1903, facing p. 8, illustrated.
B. Sage, *Rhymes of Real Children*, London, 1905, facing p. 8, illustrated.

H. Clopath, "Jessie Willcox Smith," *School Education*, vol. 25, no. 6, June 1906, p. 7.

E.D. Nudelman, *Jessie Willcox Smith: A Bibliography*, Gretna, Louisiana, 1989, pp. 42, 124.

L.S. Cutler, J.G. Cutler, National Museum of American Illustration, *Maxfield Parrish and the American Imagists*, Edison, New Jersey, 2004, p. 429, illustrated.

The present work was published as an illustration for Betty Sage's *Rhymes of Real Children*, printed by Duffield & Co. in 1903. "The illustrations in *Rhymes of Real Children*, painted in watercolor over charcoal, are among her most decorative, full of sensitivity and warmth." (E. Nudelman, *Jessie Willcox Smith, American Illustrator*, Gretna, Louisiana, 1990, p. 30) This painting brings to life the rhyme:

"When Daddy was a little boy,
All little boys were good,
And did just what their nurses,
And their parents said they should."

MAXFIELD PARRISH (1870-1966)

Poster for The Red Cross—Watching for Submarines and Distributing Food: A Four-Panel Work

each upper panel, signed 'Maxfield Parrish/Windsor./Vermont.'
(on the reverse); each lower panel, signed 'Maxfield Parrish' (lower right)
each, oil on board
each, 19 $\frac{1}{8}$ x 14 in. (50.5 x 35.6 cm.); overall, 40 x 28 in. (101.6 x 71.1 cm.)
Painted in 1918.

\$600,000-800,000

PROVENANCE:

Private collection, Ithaca, New York, 1919.
By descent to the present owner.

EXHIBITED:

Chadds Ford, Pennsylvania, Brandywine River Museum, *Maxfield Parrish: Master of Make-Believe*, June 1-September 2, 1974, p. 33, nos. 62-63 (as *Red Cross - World War I (Untitled Poster Design)*).

LITERATURE:

A.E. Gallatin, *Art and the Great War*, New York, 1919, n.p., illustrated.
"Brief Mention of New Books," *The Bookman*, vol. L, no. 6, February 1920, p. ii.
C. Ludwig, *Maxfield Parrish*, New York, 1973, pp. 111, 114, 213, fig. 82, illustrated (as *Untitled Poster for Red Cross*).
M.S. Sweeney, *Maxfield Parrish Prints*, Dublin, New Hampshire, 1974, p. 26.
P. Rice, *Classical America IV*, New York, 1977, p. 224, illustrated.
A.G. Smith, *Maxfield Parrish: Master of Make-Believe*, exhibition catalogue, Washington, D.C., 2005, p. 75.



World War I fund drive in front of the New York Public Library, ca. 1916. Underwood & Underwood Studios, photographer. Courtesy of the Archives of American Art, Smithsonian Institution, Washington, D.C.

From December 16-23, 1918, the New York chapter of the Red Cross transformed the whole of Fifth Avenue from Twenty-eighth to Fifty-sixth Streets into "The Avenue of Mercy," a spectacularly decorated pedestrian plaza for parading supporters to celebrate the recent resolution of World War I and fundraise for the aid organization. To evoke the holiday season's spirit of charity, garlands of evergreen were strung on the lampposts and the iconic Red Cross flag decorated every building interspersed with posters simply coaxing, "Give!" In addition, the artist community of New York generously contributed to the festivities with painted posters to be hung along the route of the block party. Walt Kuhn, the successful organizer of the 1913 Armory Show, directed over fifty of the best painters, sculptors and illustrators of the time in creating work related to the charitable cause. Participants included James Montgomery Flagg, Arthur B. Davies, Charles Dana Gibson, William Zorach, Randall Davey, Max Weber, Boardman Robinson, Edward Hopper, Louis Bouché and Guy Pène du Bois.

As described in the *New York Times* in anticipation of the event, "The posters are being made by a number of America's most famous painters, poster artists, and cartoonists. Each poster will be seven feet by ten, illustrating vividly some part of the work of the Red Cross. They will be set in a general scheme of decorations which includes lining the avenue from the Plaza to Madison Square with Christmas trees. Many of the posters will be centred [sic] in front of the Public Library, where they will be hung on a decorative paneled screen thirty feet high and extending along the entire Fifth Avenue front of the Library. The rest will be placed at regular intervals ten feet above the sidewalls on buildings up and down the avenue...For a month artists have been working on their posters at Penguin, an artists' club on West Fifteenth Street. The posters present the widest possible variety of subjects and styles." ("Posters for Fifth Avenue," *New York Times*, December 10, 1918)

As one of the leading illustrators of the day, Maxfield Parrish was a notable participant in this great artistic collaboration. As Parrish described in a December 4th, 1918 letter to his friend Martin Birnbaum, "When last in New York I...got all tied up with some work for the Red Cross, working day + night on some...things for their Christmas shindig." (Martin Birnbaum papers, Archives of American Art, Smithsonian Institution) The fruit of his tireless effort was the present work, four panels embodying the good deeds and greater purpose of the Red Cross institution. The two top panels reflect a more spiritual approach to the topic, depicting frothy, silver-lined clouds against a bright blue sky with the Red Cross symbol at center, wreathed in the same holiday garlands which decorated Fifth Avenue. By contrast, the two lower segments of the composition specifically illustrate accomplishments of the Red Cross, incorporating Parrish's characteristic quirky characters to demonstrate the medical care and food supplies the organization provides to those in need. As Coy Ludwig describes, "In contrast to many war posters, these panels reflect some humanitarian aspects of the tragic conflict, and express something of Parrish's own personal philosophy." (*Maxfield Parrish*, New York, 1973, p. 111)

Signifying the importance of Parrish's work to the Red Cross event, the present composition was recreated in large-scale by scene painters and exhibited with pride of place in front of the New York Public Library. The following year, the works were purchased for a recently returned World War I veteran and have since descended in the family.



THE GAIL AND JOHN LIEBES COLLECTION



John and Gail Liebes

It is rare to encounter a collection of fine art so profoundly moving as that of Gail and John Liebes. Intimate in scale and suffused with a quiet, enigmatic beauty, this exceptional group of paintings, prints, drawings and sculpture is, at heart, a testament to the remarkable spirit of Gail Liebes. “If the persona of any collector can be accurately described by the qualities of their art,” wrote gallerist Vance Jordan, “Gail Liebes would be that individual.” Throughout their shared journey in art, Gail and John Liebes lived in dialogue with the inspirational and the beautiful—a legacy in connoisseurship worthy of celebration.

ART AND SPIRIT

John M. Liebes was born in San Francisco in 1930. Raised in the Westwood neighborhood of Los Angeles, he graduated from the University of California Los Angeles before enlisting with the U.S. Army Signal Corps. The opportune conclusion of the Korean War allowed Mr. Liebes to narrowly avoid the conflict, and he returned to Los Angeles to work in the insurance industry. It was at the Westwood Bridge Club that John Liebes met Gail Kuntz, an Illinois native who had recently graduated cum laude from Lake Forest College. Clever and convivial, she was a perfect complement to the witty Mr. Liebes. Indeed, whether in family, philanthropy, or fine art, Gail and John Liebes came to enjoy a truly enduring partnership. Their marriage in 1956 heralded the joining of two generous spirits: the scholarly young woman with a budding passion for art, and the gregarious, fourth-generation Californian with a love of sea and sport.

SUBTLE BEAUTY

The Liebeses’ achievements in art were at once widely celebrated and intimately held, a reflection of the couple’s innate understanding of the public and private role of artistic production. It was Gail Liebes who first drew her husband to collecting, when she began to build an understated yet

striking assemblage of English furniture and fine art in the early years of their marriage. Her philosophy of collecting was simple and sincere, eschewing pretense and extravagance in favor of the rare and the beautiful. The intimacy of the couple’s Los Angeles residence facilitated a thoughtful, discriminating acquisition that ultimately resulted in a collection of outstanding power and immediacy. By the 1970s, the home was “packed with treasures,” writes art historian Michael Quick, “that the alert visitor had to find... by responding to their quiet beauty.” It was this pursuit of the understated that led Gail Liebes to Japanese art, with fine examples of lacquerware, screens, furniture, and prints by figures such as Hokusai, Utamaro, and Hiroshige joining the collection.

It was not until 1984 that Gail and John Liebes began to collect American art, when they acquired John La Farge’s *Hollyhocks*, a transcendent vertical still life from 1863. Gail Liebes was taken not only by the picture’s refined Japanese aesthetic, but by the visual riches that revealed themselves with sustained contemplation and study. “Impact was important,” Vance Jordan later noted of the Liebeses’ collecting, “but only if it was succeeded by subtlety, complexity, and emotional depth.” In 1985, the couple acquired their second work of American art: John Singer Sargent’s masterful *Francois Flameng and Paul Helleu*. It was said that, upon first seeing the painting at a New York gallery, Gail Liebes gasped. Set against a vibrant red backdrop, this arresting double portrait exudes a power reaching far beyond its modest dimensions—an achievement in virtuosity that would become a hallmark of the Liebes Collection.

For more than half a century, John Liebes stood as a leader in Los Angeles real estate. It was a prodigious career that, from the outset, was built upon the integrity and honesty for which he was known. In the early 1960s, Mr. Liebes co-founded Moss & Company alongside a group of friends who had







Los Angeles County Museum of Art (LACMA), Los Angeles, California.
Photo by Robert B. Moffatt.



Renwick Gallery, Smithsonian American Art Museum, Washington, D.C.
Photo by Kathleen Tyler Conklin.

met playing recreational volleyball. If the circumstances of the co-founders' alliance were unique, so was their commitment to collaborative decision-making and bold thinking. In the years to come, Mr. Liebes would help grow Moss & Co. into one of California's premier real estate firms. During this same period, Gail and John Liebes celebrated the birth of their two children, Chris Liebes and Alison Liebes Gardner.

For Gail and John Liebes, the purchase of *Francois Flameng and Paul Helleu* was a momentous occasion. While the collectors' enthusiasm for fine art had grown during their years together, the magnitude of this 1985 acquisition indicated a new commitment to the category of American art. In the decade that followed, the Liebeses focused their energies on the transfixing works of late-nineteenth and early-twentieth century American artists. With her keen eye and intellect, Gail Liebes carefully acquired a choice selection of works by figures such as Soren Emil Carlsen, Dennis Miller Bunker, Fairfield Porter, Thomas Wilmer Dewing, and James McNeill Whistler, in addition to La Farge and Sargent. When placed alongside the collectors' Japanese prints and decorative art, these masterworks of American art resonated with a heightened intensity. The wonder of the Liebes Collection brought fresh insight and inspiration with each

A LEGACY IN COLLECTING

In building their extraordinary assemblage of fine art, John and Gail Liebes became respected patrons of the arts and philanthropy. They were especially dedicated to the Los Angeles County Museum of Art, where Mrs. Liebes demonstrated her passion for the arts as a volunteer and docent. At LACMA, the couple provided significant financial support and leadership, underwriting the acquisition of major works of American art for the museum's permanent collection in addition to endowing the Gail and John Liebes Curatorship of American Art. The Liebeses' generosity was matched by their beloved presence within the LACMA community. As members of

the American Art Council, they traveled the country in discussion with fellow collectors and museum curators. Gail Liebes, for her part, could often be found in front of a work of art, absorbed in quiet thought. "I have known very few individuals," Michael Quick observed, "who responded to art with her sensitivity or were as deeply moved by great art."

Gail and John Liebes were generous benefactors of philanthropic causes, particularly within the arts and education. Following his wife's death in 2000, Mr. Liebes continued in this same tradition of giving. In addition to providing financial bequests to cultural institutions such as Washington's Renwick Gallery, the greater Smithsonian American Art Museum, and the American Youth Symphony, John Liebes served on the boards of the UCLA Medical Center Santa Monica and the Los Angeles Waterkeepers. In 2007, he established the Gail K. Liebes '53 Memorial Scholarship at Lake Forest College, where his wife had served as a trustee. The collectors' long-term support of Gail Liebes's *alma mater* encompassed the purchase of printmaking equipment for the Lake Forest art department, the renovation of art history study spaces, and new storage facilities for the college museum's permanent collection. The generosity of the Liebes family has ensured that future generations of Lake Forest students can, like the young Gail Kuntz Liebes herself, discover the abundant riches of fine art.

Gail and John Liebes held an abiding, deeply shared love of art. Through Gail Liebes's decades-long commitment to scholarship and connoisseurship, the couple came to possess a collection unique in its thoughtful significance. When describing a work of art, Mrs. Liebes would often employ the Japanese word *shibui*, a term denoting the subtle, exceptional beauty at the heart of her collecting. It was this belief in the power of art that forever enriched the lives of Gail and John Liebes—individuals whose legacy continues to inspire.



THE GAIL AND JOHN LIEBES COLLECTION

23

DENNIS MILLER BUNKER (1861-1890)

Larmor

signed, inscribed and dated indistinctly 'To Joe./D.M. Bunker/1884.'

(lower left)

oil on panel

4 $\frac{7}{8}$ x 8 $\frac{1}{2}$ in. (12.4 x 21.6 cm.)

Painted in 1884.

\$40,000-60,000

PROVENANCE:

The artist.

Joseph T. Evans, gift from the above.

Mr. Graham Williford, New York, by 1978.

[With]Beacon Hill Fine Art, New York.

Robert Rubin, New York, acquired from the above, 1996.

[With]Debra Force Fine Art, Inc., New York.

Acquired by the late owners from the above, 2002.

EXHIBITED:

(Possibly) Boston, Massachusetts, Noyes & Blakeslee Gallery, *Exhibition of Paintings by Dennis M. Bunker*, 1885, one of nos. 13 or 20 (as *Notre Dame de Larmor*).

New Britain, Connecticut, New Britain Museum of American Art, *Dennis Miller Bunker Rediscovered*, April 1-May 7, 1978, no. 12.

Boston, Massachusetts, Museum of Fine Arts; Denver, Colorado, Denver Art Museum, *Dennis Miller Bunker: American Impressionist*, January 13-June 4; October 14-December 31, 1995, pp. 33, 134, 171, 181, no. 16, illustrated.

Pont-Aven, France, Musée de Pont-Aven, *Peintres Américains en Bretagne, 1864-1914*, June 24-September 25, 1995, p. 22, no. 9, illustrated (as *Vue de Larmor, le matin*).

New York, Beacon Hill Fine Art, *American Painters on the French Scene, 1874-1914*, April 23-July 12, 1996.

New York, Debra Force Fine Art, Inc., *Images de la France: American Artists in Paris, 1880 to 1925*, November 1-December 21, 2002, pp. 16-17, illustrated.

During the summers of 1883 and 1884, Dennis Miller Bunker left Paris where he was studying at the École des Beaux-Arts to travel to the French countryside with fellow students Charles A. Platt and Kenneth R. Cranford. Eschewing the popular American artist colonies in Brittany, such as Pont-Aven and Concarneau, Bunker and his friends instead chose to settle in the more isolated coastal town of Larmor. In the present work, Bunker presents the townscape under a band of textural, cloudy blue sky, which is only interrupted by the towering spire of Notre Dame de Larmor. In the foreground, Bunker's characteristic impressive detail captures the grassy fields dotted with farm animals.

A larger version of this composition entitled *Brittany Town Morning, Larmor* is in the collection of the Terra Foundation for American Art, Chicago, Illinois. Erica Hirshler writes, "*Brittany Town Morning, Larmor* was the most important painting Bunker made in Larmor. In it, he abandoned the moody soft light and indistinct compositions of his previous summer's work and created an image of great clarity and mesmerizing strength...Bunker's friend Joe Evans must have admired [*Brittany Town Morning, Larmor*], which he could have seen when he visited Bunker in the fall or later, when Bunker's work was exhibited in New York at the National Academy of Design in April 1885, for Bunker inscribed a small version of the composition to him." (*Dennis Miller Bunker: American Impressionist*, exhibition catalogue, Boston, Massachusetts, 1994, pp. 32-33)



THE GAIL AND JOHN LIEBES COLLECTION

24

JOHN LA FARGE (1835-1910)

Military Reception and War-Dance in Our Honor at Sapapali, Samoa. Sunday, Oct. 25th, 1890; Early Evening

inscribed with title (upper margin)

watercolor and gouache on paper

5¼ x 10 in. (13.3 x 25.4 cm.), image; 8 x 10½ in. (20.3 x 26.7 cm.), sheet

Executed circa 1890-91.

\$40,000-60,000

A watercolor of similar subject by John La Farge resides in the collection of the Brooklyn Museum of Art, Brooklyn, New York.

PROVENANCE:

The artist.

Martin Brimmer, Boston, Massachusetts, acquired from the above, 1895.

Charles H. Parker, Boston, Massachusetts.

Mrs. H. Gates (Winifred Perkins Wadsworth) Lloyd III, Haverford, Pennsylvania.

Christie's, New York, 24 April 1981, lot 55, sold by the above.

Hirschl & Adler Galleries, Inc., New York, acquired from the above.

Private collection, Santa Fe, New Mexico, acquired from the above, 1982.

Fenn Galleries, Ltd., Santa Fe, New Mexico, 1988.

Butterfields, San Francisco, California, 1 May 1991, lot 5090.

The Jordan-Volpe Gallery, New York.

Acquired by the late owners from the above, 1991.

EXHIBITED:

New York, Durand-Ruel Galleries, *Paintings, Studies, Sketches and Drawings,*

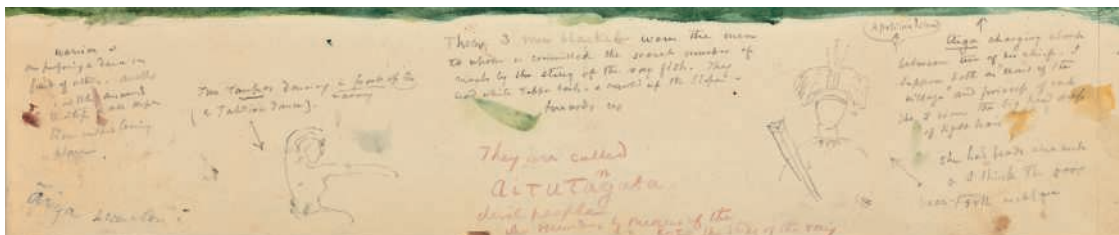
Mostly Records of Travel, 1886 and 1890-91, by John La Farge, 1895, no. 79.

New Haven, Connecticut, Yale University Art Gallery; Andover,

Massachusetts, Phillips Academy, Addison Gallery of American Art,

John La Farge's Second Paradise: Voyages in the South Seas, 1890-1891,

October 19, 2010-March 27, 2011, pp. 21, 23, 211, no. 17, fig. 23, illustrated.



(detail of lower margin)

JAMES MCNEILL WHISTLER (1834-1903)

Fondamente dei Mori

signed with artist's butterfly device (lower right)

pastel and chalk on brown paper

8 x 11¼ in. (20.3 x 29.8 cm.)

Executed *circa* 1879-80.

\$300,000-500,000

PROVENANCE:

The artist.

Lady Meux, Theobalds, Hertfordshire, England, gift from the above, by 1904.

The Earl of Sandwich, Kent, England.

Sotheby's, London, 3 April 1963, lot 21, sold by the above.

Thomas Agnew & Sons, Ltd., London, acquired from the above.

Private collection, acquired from the above, 1965.

Thomas Agnew & Sons, Ltd., London, acquired from the above.

Spanierman Gallery, LLC, New York, acquired from the above, 1967.

Private collection, acquired from the above.

Thomas Colville Fine Art, New Haven, Connecticut.

Acquired by the late owners from the above, 1992.

EXHIBITED:

London, Fine Art Society, *Venice Pastels*, January 29-April 1, 1881, p. 4, no. 44.

London, Thomas Agnew & Sons, Ltd., *Drawings & Watercolours, 1860-1960*, June 2-27, 1964, p. 4, no. 5, illustrated (as *A Venetian Canal*).

New York, Vance Jordan Fine Art, Inc., *Poetic Painting: American Masterworks from the Clark and Liebes Collections*, October 29-December 7, 2001, pp. 10, 21, 36, pl. 9, illustrated.

LITERATURE:

Daily Telegraph, February 5, 1881.

"Mr. Whistler's 'Venice Pastels,'" *The Queen*, February 12, 1881.

M. Menpes, *Whistler as I Knew Him*, London, 1904, n.p., no. 27, illustrated (as *Venice*).

M.F. Macdonald, *James McNeill Whistler: Drawings, Pastels and Watercolors: A Catalogue Raisonné*, New Haven, Connecticut, 1995, p. 279, no. 760, illustrated.

A. Grieve, *Whistler's Venice*, New Haven, Connecticut, 2000, pp. 102-03, fig. 115, illustrated.

M.F. MacDonald, *Palaces in the Night: Whistler in Venice*, Berkeley, California, 2001, pp. 43, 45, 99, fig. 45, illustrated.

In September of 1879, James McNeill Whistler traveled to Venice to begin work on a set of a dozen etchings depicting the fabled city. The etchings were commissioned by the Fine Art Society in London, which also provided the artist with a stipend to support him for a planned three-month visit. He stayed for over a year, producing some fifty etchings along with several paintings and pastels. They were, as noted by one art historian, "some of the most innovative things he had ever done." (R. Dorment, M.F. MacDonald, *James McNeill Whistler*, London, 1984, p. 179)

For his subject matter, Whistler all but ignored the broader canal views and well-traveled attractions of Venice, preferring instead to depict lesser-known corners of the city, as he does here with *Fondamente dei Mori*. Highly representative of Whistler's best Venice pastels, the present work exemplifies his signature style, using a dark paper to provide a foil for his deft color notes of pinks, blues, whites and oranges. He renders details with a fine black line, thoughtfully placing the most telling architectural elements and a few figures busily moving along the quay enlivening the scene with added color and movement.

According to Whistler scholar Margaret F. MacDonald, "the view appears to combine elements from several houses on the Fondamente dei Mori, which Whistler probably drew from the bridge over the canal. The name of the quay comes from the two statues of Moors which stand against the houses. The quay is distinctly off the beaten track. It might well have interested him because it included the house of Jacopo Tintoretto, one of the artists he admired greatly." (*James McNeill Whistler: Drawings, Pastels and Watercolors: A Catalogue Raisonné*, New Haven, Connecticut, 1995, p. 279).

A contemporary review of Whistler's 1881 exhibition at the Fine Art Society in London commented on the present work, specifically noting "the agitated little crowd on the narrow quay, where the moored boats are all deserted, and the gables houses jostle one another, seemingly, as they look down on the sight at their feet" and continued to describe *Fondamente dei Mori* "among the most striking examples" in the exhibition. (*Daily Telegraph*, February 5, 1881) Likewise, *The Queen* critic thought it "one of the better works—more definite in subject and expression of an idea." ("Mr. Whistler's 'Venice Pastels,'" *The Queen*, February 12, 1881)

In its intimate depiction of an everyday narrative, *Fondamente dei Mori* represents a dramatic departure from the grand evocations of Venice characteristic of earlier artists such as Canaletto, Guardi and Turner. "By contrast," writes Richard Dorment, "Whistler's vision of Venice was essentially new. He was the first major artist to stray off the Grand Canal along the stagnant backwater canals, the first to penetrate the secret cortiles and high bare salons of impoverished palazzos. He set out to depict the lagoon on hot moonless nights, when the only light gleams from riding lamps swaying on the prows of silent gondolas. 'I have learned to know a Venice in Venice,' he wrote, 'that the others seem never to have perceived.'" (*James McNeill Whistler*, p. 179)



Canaletto (Giovanni Antonio Canal), *Venice: Santa Maria della Salute*. Metropolitan Museum of Art, New York, George T. Delacorte Jr. Gift, 1959..



SOREN EMIL CARLSEN (1853-1932)

Copper Bowl, White Vase, Cloth and Onions

signed 'Emil·Carlsen·' (upper left)

oil on canvas

30 x 24 in. (76.2 x 61 cm.)

Painted *circa* 1890.

\$100,000-150,000

PROVENANCE:

The Jordan-Volpe Gallery, New York.

Acquired by the late owners from the above, 1986.

EXHIBITED:

New York, Vance Jordan Fine Art, Inc., *Quiet Magic: The Still-Life Paintings of Emil Carlsen*, October 28-December 10, 1999, p. 71, pl. 18, illustrated.

New York, Vance Jordan Fine Art, Inc., *Poetic Painting: American Masterworks from the Clark and Liebes Collections*, October 29-December 7, 2001, pp. 8, 14, 27, pl. 2, illustrated.

LITERATURE:

J.M. Holzer, *The Art of Emil Carlsen: Mastery of the Mundane*, B.A. thesis, Princeton University, 1997, p. 34, pl. 2, illustrated.

K.L. Jensen, *Soren Emil Carlsen: The Hammershoi of Manhattan*, Gylling, Denmark, 2008, p. 40, fig. 22, illustrated.

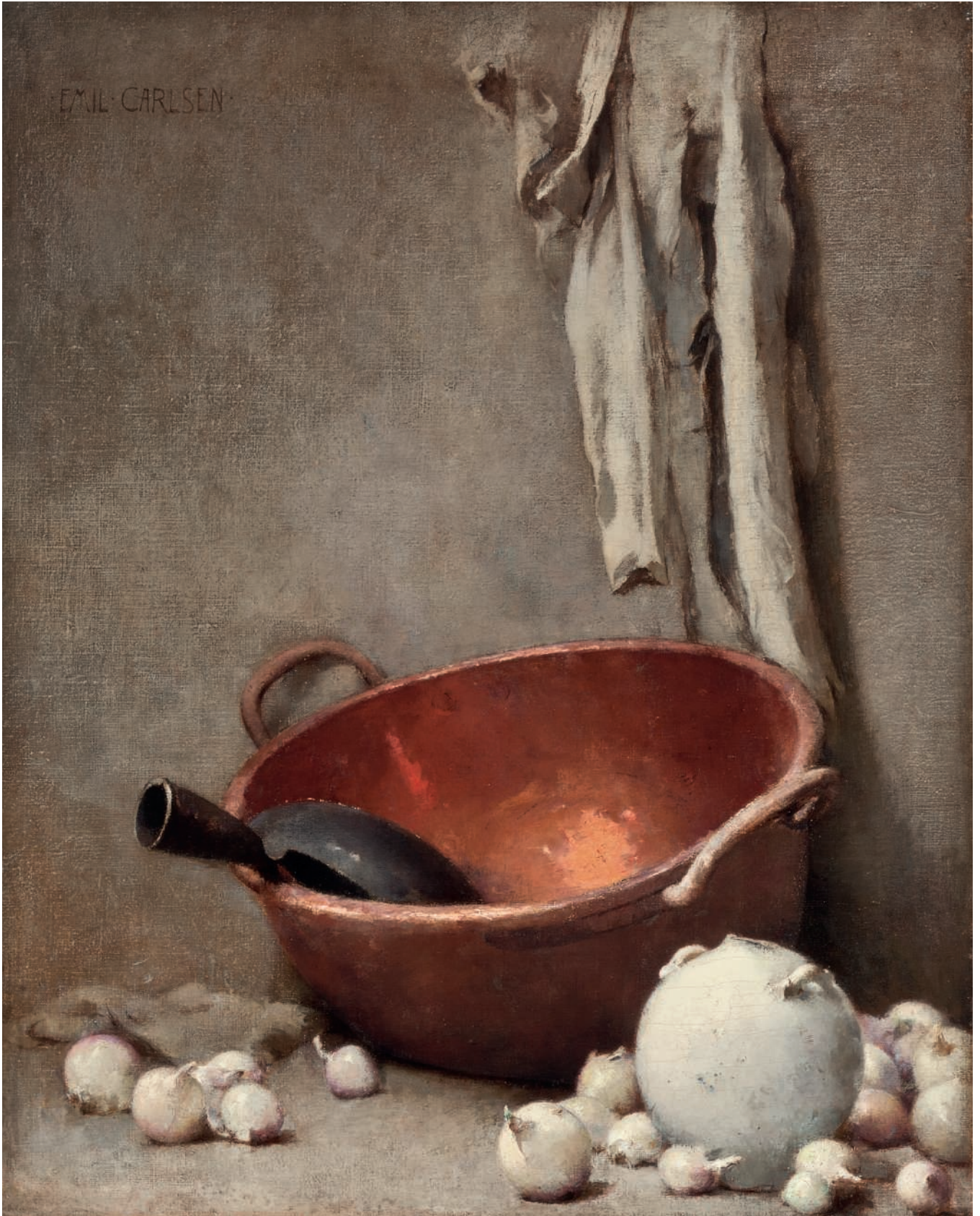
Exhibiting deceptive simplicity and modesty, Emil Carlsen arranges his still-life compositions with a thoughtfulness that belies a deeper spiritual understanding of subject that in turn transcends the traditional definition of the genre. In both color and form, *Copper Bowl, White Vase, Cloth and Onions* demonstrates Carlsen's unrivaled handling of paint to capture an emotional narrative in an otherwise static subject matter.

In 1917, noted collector, critic and museum patron Duncan Phillips wrote: "In spite of the fact that Carlsen is a constant student of nature and a laborious and devout technician, and that his pictures are outwardly faithful representations of things as they are without any insane befuddlement of abstractization [*sic*], yet I shall endeavor to point out a certain quality of classic abstraction in his work which gives to his art an unintentional symbolism more significant than the obvious algebra of the theoretical abstractionist. In the work of Carlsen we are privileged to share the intimacies of a rather unique sensibility which is all the more self-revealing for being genuinely unselfconscious." ("Emil Carlsen," *The International Studio*, vol. LXI, no. 244, June 1917, p. 105)



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EMIL CARLSEN



JOHN SINGER SARGENT (1856-1925)

François Flameng and Paul Helleu

signed and inscribed 'à mon ami Flameng/John S. Sargent' (upper right)
oil on canvas
20¾ x 17 in. (52.7 x 43.2 cm.)
Painted circa 1880.

\$1,200,000-1,800,000

PROVENANCE:

The artist.
François Flameng, one of the sitters, gift from the above.
Gotte Flameng, daughter of the above, 1923.
Madame Charles Treillard, niece of the above.
Private collection, Chile.
Coe Kerr Gallery, New York, 1985.
Acquired by the late owners from the above, 1985.

EXHIBITED:

New York, Whitney Museum of American Art; Chicago, Illinois, Art Institute of Chicago, *John Singer Sargent*, October 7, 1986-April 19, 1987, p. 176, fig. 128, illustrated.
Tokyo, Japan, Isetan Museum of Art; Yamaguchi, Japan, The Yamaguchi Prefectural Museum of Art; Kumamoto, Japan, The Kumamoto Prefectural Museum of Art; Shiga, Japan, The Museum of Modern Art, *John Singer Sargent: Sargent Exhibition in Japan*, January 26-June 11, 1989, pp. 51, 136-37, no. 9, illustrated.
Los Angeles, California, Los Angeles County Museum of Art, *American Paintings in Southern California Collections: From Gilbert Stuart to Georgia O'Keeffe*, March 17-May 26, 1996, p. 86, illustrated.
New York, Vance Jordan Fine Art, Inc., *Poetic Painting: American Masterworks from the Clark and Liebes Collections*, October 29-December 7, 2001, pp. 7, 13, 26, pl. 1, cover illustration.
Washington, D.C., Smithsonian American Art Museum, *Variations on America: Masterworks from American Art Forum Collections*, April 13-July 29, 2007, pp. 48-49, illustrated.
London, National Portrait Gallery; New York, The Metropolitan Museum of Art, *Sargent: Portraits of Artists and Friends*, February 12-October 4, 2015, pp. 38-39, no. 5, illustrated.

LITERATURE:

P.G. Hamerton, "The French in Holland," *Scribner's Magazine*, vol. 16, July 1894, p. 65, illustrated.
R. Barrie, *My Log*, Philadelphia, Pennsylvania, 1917, p. 113, illustrated (as *François Flameng and (above) John Sargent*).
W.H. Downes, *John S. Sargent: His Life and Work*, Boston, Massachusetts, 1925, p. 260.
C.M. Mount, *John Singer Sargent: A Biography*, New York, 1955, p. 429, no. 8214.
D. McKibbin, "A Complete Checklist of Sargent's Portraits," *Sargent's Boston, with an Essay & a Biographical Summary*, Boston, Massachusetts, 1956, p. 96.
C.M. Mount, *John Singer Sargent: A Biography*, London, 1957, p. 338, no. 8214.
C.M. Mount, *John Singer Sargent: A Biography*, New York, 1969, p. 438, no. 8214.
R. Ormond, E. Kilmurray, *John Singer Sargent: The Early Portraits*, vol. 1, New Haven, Connecticut, 1998, pp. 94, 246, no. 90, illustrated.
L.T. Jordan, *John Singer Sargent's Images of Artists in an International Context*, Ph.D. dissertation, Emory University, 1999, pp. 74, 90-91, 94-95, 248, 312, no. 26, fig. 30, illustrated.
"Two Distinguished Private American Collections Unveiled at Vance Jordan," *Antiques and the Arts Weekly*, October 2, 2001.
G. Haggerty, "Poetic Paintings," *ARTnews*, vol. 101, no. 1, January 2002, p. 118.
H. Cotter, "Subjects of Affection," *New York Times*, July 3, 2015, p. C17.
Masters of Art: John Singer Sargent, Hastings, England, 2015, illustrated.



John Singer Sargent in Paris, ca. 1884.

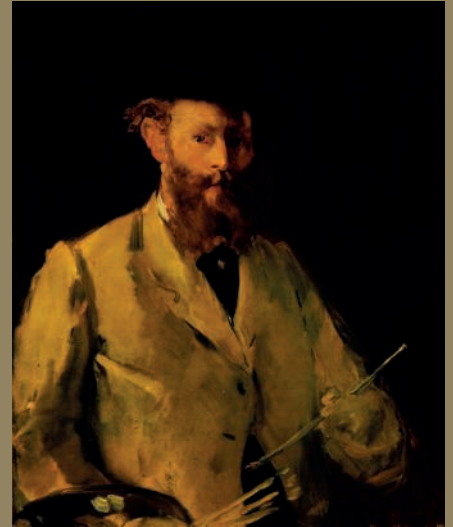




John Singer Sargent, *Carolus-Duran*, 1879. Sterling and Francine Clark Art Institute, Williamstown, Massachusetts.



John Singer Sargent, Claude Monet, Alice Helleu and Paul Helleu (left to right), Paris, 1889.



Édouard Manet, *Autoportrait à la palette*, ca. 1879. Private collection, New York.

While John Singer Sargent was undoubtedly one of the most significant portraitists of the fin-de-siècle glitterati, both in America and abroad, the artist's more casual depictions of his friends and colleagues—the fellow creative minds and intelligentsia of the era—represent an arguably more meaningful segment of his *oeuvre*. He could experiment stylistically while representing subjects more inherently sympathetic and reminiscent of his own daily life. *François Flameng and Paul Helleu* exemplifies this part of Sargent's career, depicting two of his artist friends in an interesting juxtaposition of postures with expressive brushwork and a modern use of cropping. As declared by Sargent scholar Richard Ormond in the catalogue for the recent exhibition *Sargent: Portraits of Artists and Friends* at the National Portrait Gallery and The Metropolitan Museum of Art, works such as *François Flameng and Paul Helleu*, and the underlying relationships captured in them, are not only some of the most visually captivating of Sargent's career but also "reveal him as a deeply cultured man immersed in the arts of his time." (*Sargent: Portraits of Artists and Friends*, London, 2015, p. 7)

Born in Florence to expatriate American parents, Sargent grew up as a true cosmopolitan, learning from experience on travels across Europe with his family. Fluent in French, German and Italian as well as English, he was also an accomplished pianist. In 1874, at age eighteen, he moved to Paris to ambitiously pursue his career as an artist in the cultural capital of the world. Marc Simpson writes, "One striking element discernible in Sargent's Parisian activities is his open approach to the fields that mattered to him: art, music, literature and the spectacle...He associates with artists, writers, dramatists and musicians of multiple generations and of disparate sensibilities. In this he matches the openness of Paris itself, a metropolitan crazy-quilt of achievement that prompted Walter Benjamin to declare it the 'Capital of the Nineteenth Century.'" ("Sargent in Paris, 1874-85: The Omnivore's Delight," *Sargent: Portraits of Artists and Friends*, p. 31)

In addition to taking classes at the École des Beaux-Arts, Sargent also became the star pupil in the Paris studio of Carolus-Duran, a fashionable and flamboyant society portraitist. Indeed, as a sign of his confidence in his student, Carolus-Duran offered to sit for Sargent himself. The resulting painting earned an honorable mention and significant critical praise at the Paris Salon of 1879, with a contemporary reviewer proclaiming, "It would not be possible for a pupil to pay a more dignified homage to his master." (L. de Beaumarchez, "Le Salon de 1879: Autres Portraits," *La Presse*, June 2, 1879, no. 2, as quoted in *Sargent: Portraits of Artists and Friends*, p. 32) This early

success with a painting of a fellow artist, drawing from the sitter's own fame and Sargent's close relationship with his subject, helped establish Sargent as a leading portrait artist of the time.

Painted shortly after the pivotal Carolus-Duran portrait (now in the collection of the Sterling and Francine Clark Art Institute, Williamstown, Massachusetts), *François Flameng and Paul Helleu* similarly personifies Sargent's familiar relationships with other Parisian artists and their impact on his career. Fellow artists were not only readily accessible models for a portraitist experimenting and establishing his reputation, but also perfect sitters with which to employ his personal knowledge of their personalities to create a deeply impactful embodiment of character. Ormond explains, "Most of his sketches were of friends, usually of artists, to whom he occasionally presented the finished work if he considered it successful. The tradition of painting informal heads of one's fellow artists, as a testimonial of friendship and admiration, was common in France, where the spirit of professional camaraderie was much stronger than it was, for example, in England. It is interesting to notice the variety of Sargent's contacts in the French art world...He was becoming a known and established figure in Paris, with a wide circle of acquaintances. They ranged from the popular landscapist, Jules Cazin, and the history painter, François Flameng, to such avant-garde artists as Monet, Rodin and Mary Cassatt." (*John Singer Sargent: Paintings, Drawings, Watercolors*, p. 20)

In the present work, François Flameng occupies the foreground of the composition, archly staring out at the viewer with his chin tilted high in a gesture of confidence. Flameng was a French artist known for his portraiture as well as history paintings, depicting subjects from the Venice Carnival to Louis XIV at Versailles. Later in his career, he became famous for his romanticized paintings of World War I and notably designed France's first bank notes. Among his many honors, Flameng was granted France's highest civilian honor, the Legion d'Honneur, and was elected into the National Academy of Design. Unfortunately, not much is known about Flameng's relationship with Sargent, although they perhaps met through Auguste Rodin. In addition to gifting the present work to Flameng, Sargent's Venetian landscape *Venise par temps gris* (circa 1882, Private collection) is also inscribed to this artist friend.

Sargent had a well-documented, long-lived friendship with the other sitter of the present work, Paul Helleu, who Sargent fondly nicknamed Leuleu. Ormond notes, "Sargent was drawn to several younger painters...To them, Sargent was a guiding light and an inspiration. He advised them on their



John Singer Sargent, *An Out-of-Doors Study (Paul Helleu Sketching with His Wife)*, 1889. Brooklyn Museum, New York.

work, introduced them to potential patrons and took an informed interest in the furthering of their careers." ("Sargent and the Art," *Sargent: Portraits of Artists and Friends*, p. 19) This sort of relationship certainly applies to Sargent's friendship with Helleu; the two men met when Sargent was twenty-two and Helleu eighteen, and the younger man was immediately impressed with Sargent's experienced, cultured demeanor. Sargent purchased a pastel from Helleu when he was struggling, a gesture which greatly boosted his friend's confidence and career, and continued to introduce and promote him even several years later. A frequent companion on trips around Europe and at cafés in Paris, Helleu acted as model for Sargent several times, including for a gestural pastel in the Harvard University Art Museums, Cambridge, Massachusetts, and a striking oil painting of him sketching *en plein air* with his wife (*An Out-of-Doors Study*, 1889, Brooklyn Museum, New York).

In the present work, Sargent depicts Helleu in profile as a mysterious, dark-bearded figure lurking in the background. His quiet, thoughtful attitude and demure black clothing provide a stark contrast to Flameng's challenging expression, verdant green jacket and quirky facial hair in the foreground. An unusual portrait placing these two men's heads in direct juxtaposition, Elaine Kilmurray proposes that "the composition may have been inspired by sections of Frans Hals' *The Banquet of the Officers of the St George Civic Guard* (1616, Franz Hals Museum, Haarlem, The Netherlands), which Sargent copied when he visited Haarlem with Ralph Curtis and Francis Brooks Chadwick in 1880. These partial copies show male heads in close-up and in close relationship with each other. Sargent's broadly and rapidly brushed [*François Flameng and Paul Helleu*] uses a similar dynamic." (*Sargent:*

Portraits of Artists and Friends, p. 38) Indeed, Sargent's renowned ability to capture both the subtle nuances of human flesh and clothing as well as the personality of his sitters is beautifully evidenced here through his vigorous, fluid brushwork interrupted in places with a pop of pink for a pocket square or frazzled staccato lines for an unruly mustache. Reflecting more modern artistic devices, Sargent also creatively crops the work, cutting out Helleu's forehead to draw attention even further to the two faces of his sitters. These little details elevate the portrait to the magnificence and eloquence on which Sargent's reputation as a portraitist was built. "He was by instinct an aesthete and a modernist. His insistence in his own art on the material of paint, on the flux and instability of surface textures, on condensed forms and odd angles of perspective reveals him to be thoughtful and forward-thinking." (R. Ormond, "Sargent and the Art," *Sargent: Portraits of Artists and Friends*, p. 9)

Simpson reflects, "More than a place to study his craft...Paris was also where Sargent established the patterns of thought and action that would inform the later decades of his career, even after his move to London in 1886." ("Sargent in Paris, 1874-85: The Omnivore's Delight," *Sargent: Portraits of Artists and Friends*, p. 23) *François Flameng and Paul Helleu* articulately embodies these complex developments Sargent underwent in his early career in the French capital. The work is both a striking example of a portraitist's unique style, which would gain unmatched popularity in the years to come, and a memento of the synergetic relationships Sargent established with fellow creative figures of the Parisian art world.

JOHN LA FARGE (1835-1910)

Hollyhocks

encaustic on panel
34½ x 15½ in. (86.7 x 39.7 cm.)
Painted in 1863.

\$600,000-800,000

PROVENANCE:

The artist.
Sale: Messrs. Peirce & Company, Boston, Massachusetts, *The Paintings of Mr. John La Farge, to be Sold at Auction*, 20 November 1878, lot 10.
John Chandler Bancroft, Boston, Massachusetts, acquired from the above.
Mrs. R.L. Adlercron, Grantham, England, daughter of the above, 1901.
Mrs. Christopher Blackie, Lincolnshire, England, daughter of the above, 1939.
Sotheby's, New York, 8 December 1983, lot 191, sold by the above.
The Jordan-Volpe Gallery, New York.
Acquired by the late owners from the above, 1984.

EXHIBITED:

New York, National Academy of Design, *38th Annual Exhibition*, April 14-June 24, 1863, no. 78.
Boston, Massachusetts, Williams and Everett Gallery, February 1864.
Brooklyn, New York, Brooklyn Art Association, *Fall Exhibition*, December 7-11, 1869, no. 260.
New Haven, Connecticut, Yale School of the Fine Arts, *Third Annual Exhibition*, 1871, no. 65.
Paris, France, Cercle des Arts, 1872.
London, Royal Academy, *Annual Exhibition*, 1872, no. 230.
Philadelphia, Pennsylvania, Fairmount Park, *Centennial Commission International Exhibition*, 1876, no. 167.
New York, Society of American Artists, *First Exhibition*, March 6-April 5, 1878, no. 97.
Pittsburgh, Pennsylvania, Carnegie Institute, *Works of John La Farge*, March 27-April 10, 1901, p. 8, no. 89.
New York, The Jordan-Volpe Gallery, *Les Amis: American Painters in France, 1865 to 1890*, May 1984, no. 20.
Washington, D.C., National Museum of American Art, Smithsonian Institution; Pittsburgh, Pennsylvania, Carnegie Museum of Art; Boston, Massachusetts, Museum of Fine Arts, *John La Farge*, July 10, 1987-April 24, 1988, pp. 22, 257, no. 8, fig. 7, illustrated.
New York, The Jordan-Volpe Gallery, *Nature Vivante: The Still Lifes of John La Farge*, April 28-June 9, 1995, pp. 30-31, 54, 76, 118, 144, no. 13, pl. 11, illustrated.
New York, Vance Jordan Fine Art, Inc., *Poetic Painting: American Masterworks from the Clark and Liebes Collections*, October 29-December 7, 2001, pp. 4, 7, 17, 29-30, pl. 4, illustrated.
Washington, D.C., Smithsonian American Art Museum, *Variations on America: Masterworks from American Art Forum Collections*, April 13-July 29, 2007, pp. 52-54, illustrated.

LITERATURE:

"New Pictures at Williams & Everett's," *Boston Evening Transcript*, February 9, 1864, p. 1.
"Fresh Art in Boston," *Boston Evening Transcript*, February 18, 1864, p. 1.
"Art Notes," *New York Evening Post*, September 19, 1872, p. 1.
F.A. Walker, ed., *International Exposition, 1876: Reports and Awards Group XXVII*, Philadelphia, Pennsylvania, 1877, p. 30.
"Fine Arts: The Society of American Artists," *New York Evening Mail*, March 5, 1878, p. 4.
"Old and Young Painters," *New York Times*, March 17, 1878, p. 5.
"The Society of American Artists," *The World*, March 30, 1878, p. 5.
"Art and Artists," *Boston Evening Transcript*, November 21, 1878, p. 6.
"Sale of Mr. La Farge's Paintings," *Boston Daily Advertiser*, November 21, 1878, p. 2.
"The La Farge Collection," *The Boston Globe*, November 21, 1878, p. 4.
"The La Farge Paintings," *Boston Post*, November 22, 1878, p. 3.
C.E. Clement, L. Hutton, *Artists of the Nineteenth Century and Their Works*, Boston, Massachusetts, 1879, p. 30.
H. La Farge, *Catalogue Raisonné of the Works of John La Farge*, unpublished manuscript, 1934-74, p. 36.
K.A. Foster, "The Still-Life Painting of John La Farge," *The American Art Journal*, vol. XI, no. 3, July 1979, p. 32.
H.A. La Farge, "John La Farge and the 1878 Auction of His Works," *The American Art Journal*, vol. XV, no. 3, Summer 1983, pp. 13, 16, fig. 11, illustrated.
H. Adams, "Picture Windows," *Art and Antiques*, vol. 3, April 1984, p. 96, illustrated.
H. Adams, "The Mind of John La Farge," *John La Farge*, New York, 1987, p. 22, illustrated.





John La Farge, *Hollyhocks*, ca. 1881, opalescent leaded glass.

Long considered one of America's most complex and innovative artists, John La Farge worked in a variety of mediums to produce successes in a multitude of styles, among them his ambitious, early efforts in still-life painting. Freely disclosing the hand of the artist, and often brilliantly colored, these works present flattened forms with an emphasis on the ethereal qualities of the object and its surroundings. Henry Adams writes of such works, "La Farge avoided obvious formulas, choosing modest motifs and unusual vantage points and composing his painting from color and light rather than outlines." (*John La Farge*, 1987, p. 25) Painted in 1863, *Hollyhocks* stands as one of the artist's most elaborate nature-in-nature compositions and reveals a forward-looking approach while also incorporating a range of art historical techniques, notably from Japanese art and the Pre-Raphaelites.

La Farge's fascination with art began at a young age and was reinforced at the age of 21 with an 1856 trip to Europe where he frequented museums and salons, often copying the work of European masters, and briefly studied painting with Thomas Couture. In the fall of 1857 this cultural immersion was cut short when La Farge's father, John Frederick, a staunch opponent to his son's artistic inclinations, fell ill. Six months later John Frederick passed away. La Farge received a significant inheritance and promptly tossed aside business endeavors and embraced his long-standing desire to become an artist.

Soon thereafter, La Farge was introduced to William Morris Hunt, a former pupil of Thomas Couture and a devotee of French art, who was setting up a studio in Newport, Rhode Island, where he would teach painting. Only Hunt's second pupil, La Farge arrived in the spring of 1859. After quickly mastering his mentor's oil techniques La Farge grew frustrated and sought a new direction with a specific focus on light and color. La Farge wrote, "There [in the open air] I wished to apply principles of light and color of which I had learned little. I wished my studies from nature to indicate something of this, to be free from recipes, as far as possible, and to indicate very carefully, in every part, the exact time of day and circumstances of light. This of course is the most ambitious of all possible ideas, and though attempted to some extent through several centuries from time to time it is only recently that all the problems have been stated, in intention at least, by modern painters." (J. Yarnall, *John La Farge In Paradise: The Painter and His Muse*, 1995, p. 22)

No location proved more influential during these years than the rural town of Middleton, located one mile from Newport, and the unique topography of a square mile tract known as Paradise. James Yarnall writes, "Paradise is crossed from north to south by a series of seven puddingstone ridges...These ridges run like fingers toward the sea, often submerged beneath land, but at times rising into miniature mountains called the Paradise Hills or Paradise Rocks." (*John La Farge In Paradise: The Painter and His Muse*, p. 4) By 1861, La Farge and Margaret, his wife, began renting a house at Paradise and, despite recently purchasing an ample home in the heart of Newport, were soon visiting the area with great regularity. Absorbed by the sweeping views to the ocean, La Farge was also drawn to Nelson's Pond and the intimate oak-hickory forest set

at the base of one of the looming puddingstone ridges. "Hollyhocks seeds must have been carried by birds into the woods from gardens of the J. Nelson house on the puddingstone ledge above...La Farge dubbed this the 'Sacred Grove' after the glen where the classical poet Virgil (70-19 B.C.) supposedly derived inspiration for writing..." (John La Farge *In Paradise: The Painter and His Muse*, pp. 33, 47)

La Farge's exploration of Paradise and the "Sacred Grove" resulted in a range of still-life paintings but none more dramatic than his nature-in-nature compositions of hollyhocks. *Hollyhocks* and *Red Hollyhocks* (Private collection) were both produced in 1863 while *Hollyhocks and Corn* (Museum of Fine Arts, Boston, Massachusetts) was completed in 1865. The three works were painted in encaustic, a mix of oil and wax, and mark La Farge's earliest use of the medium. In the years that followed this series, La Farge largely limited his use of encaustic to decorative works; however, hollyhocks continued to appear in his watercolors and his stained glass windows.

In *Hollyhocks*, La Farge's free manner of painting and his subtle evocation of color and light imbue the work with an overwhelming sense of beauty and fragility. The flowers, varying in red and white, and set against a contrasting green, yellow and brown background, spiral towards the faint traces of blue sky revealed at the top of the composition. While the direct manner of painting anticipates later artist developments, the vertical, asymmetrical arrangement reflects Japanese influences and the color harmony and overall mood recall the Pre-Raphaelites. Recognizing the merits of the picture, La Farge submitted it to the Royal Academy in 1872. Yarnall notes, "La Farge also exhibited the picture widely both before and after the London showing: the National Academy of Design in 1863 (no. 78); the Brooklyn Art Association in 1869 (no. 260); the Philadelphia Centennial Exposition of 1876 (no. 167); and the Society of American Artists in 1878 (no. 97). John Chandler Bancroft purchased *Hollyhocks* at La Farge's one-man auction held in 1878 in 1878 at Pierce and Company in Boston..." (Nature Vivante: *The Still Lives of John La Farge*, 1995, p. 118).

Hollyhocks is at once a forward-looking composition and an adaptation of historical techniques, which the artist masterfully presents with his unique artistic voice. Acknowledging La Farge's unprecedented influence and imagination, Henry Adams writes, "Although not trained in France, La Farge alone of nineteenth-century painters in America made contributions that are comparable to progressive French developments...Indeed, La Farge's advances often preceded their closest European counterparts. He was collecting Japanese prints before Félix Bracquemond and Whistler, making plein-air landscapes before the first French Impressionist exhibition, and painting in Tahiti a year before Gauguin...Brilliant, uneven, intellectually challenging, La Farge had one of the greatest creative minds in nineteenth century American art." (John La Farge, 1987, p. 71)



Utagawa Hiroshige, *One Hundred Famous Views of Edo (No. 30)*, 1857. Brooklyn Museum, Brooklyn, New York, Gift of Anna Ferris.

29

JOHN LA FARGE (1835-1910)

Bowl of Flowers

signed with conjoined initials and dated 'JLaF. '63.' (lower left)

oil on canvas

9½ x 16 in. (24.1 x 40.6 cm.)

Painted in 1863.

\$200,000-300,000

PROVENANCE:

Antique shop, Virginia, circa 1947-48.

Marguerite Kumm, Falls Church, Virginia, 1949.

The Jordan-Volpe Gallery, New York, 1988.

Thomas Colville Fine Art, New Haven, Connecticut.

Acquired by the late owners from the above, 1992.

EXHIBITED:

Washington, D.C., Corcoran Gallery of Art, *Privately Owned: A Selection of Works of Art from Collections in the Washington Area*, February 10-March 30, 1952, no. 258.

New York, The Jordan-Volpe Gallery, *Nature Vivante: The Still Lifes of John La Farge*, April 28-June 9, 1995, pp. 18, 80, 120, no. 17, pl. 15, illustrated.

New York, Vance Jordan Fine Art, Inc., *Poetic Painting: American Masterworks from the Clark and Liebes Collections*, October 29-December 7, 2001, pp. 10, 16, 31, pl. 4, illustrated.

Washington, D.C., Smithsonian American Art Museum, *Variations on America: Masterworks from American Art Forum Collections*, April 13-July 29, 2007, pp. 55-56, illustrated.

LITERATURE:

"The Still Lifes of John La Farge at Jordan-Volpe Gallery," *Antiques and the Arts Weekly*, April 21, 1995, pp. 86-87, illustrated.

A. Page, "Stateside," *Antique Collector*, vol. 66, May 1995, p. 32.

G. Glueck, "Gallery Watch," *New York Observer*, vol. 9, May 15, 1995, p. 19.

P. Karmel, "Art in Review; John La Farge," *New York Times*, June 2, 1995, p. C29.

John La Farge's unusual artistic background and broad range of influences manifest themselves in his early still-life paintings. With an approach that ran counter to the dominant direction of American art, namely the Hudson River school, La Farge sought, through visible brushstrokes, to reveal his hand in these intimate and delicate portrayals. In reference to these paintings, James Yarnall writes, "These still lifes of flowers on table tops or window sills are among the best pictures of La Farge's career, brimming with light and color, imbued with organic presence." (*John La Farge in Paradise: The Painter and his Muse*, Newport, Rhode Island, 1995, p. 25) In *Bowl of Flowers* the vivid colors of the pansies, zinnias, roses and poppies contrast against the dark bowl and the modulated curtain. Henry Adams notes, "Before La Farge, American still-life specialists had tended to concentrate on fruit and costly objects rather than the more ethereal loveliness of flowers. La Farge's still lifes, on the other hand, are almost exclusively flower paintings...He loved the decorative quality of flowers, painting them not as botanical specimens but as evokers of mood and complex poetic and lyric associations. An almost indefinable Oriental quality, at once delicate and unexpected, pervades these works." ("The Mind of John La Farge," *John La Farge*, Washington, D.C., 1987, p. 21)



John La Farge, *Agathon to Erosanthe (Votive Wreath)*, 1861. Colby College Museum of Art, Waterville, Maine, The Lunder Collection, 2013.178.





THE GAIL AND JOHN LIEBES COLLECTION

30

JOSEPH STELLA
(1877-1946)

Blue Ivy, Bittersweet and Leaves

signed 'Joseph Stella' (lower right)
silverpoint and colored crayon on paper
13 $\frac{1}{8}$ x 10 $\frac{3}{4}$ in. (33.3 x 27.3 cm.)
Executed *circa* 1920.

\$12,000-18,000

PROVENANCE:

Mary Lublin Fine Arts, Inc., New York.
Acquired by the late owners from the above, 1997.



THE GAIL AND JOHN LIEBES COLLECTION

31

JOSEPH STELLA
(1877-1946)

Peach

silverpoint and colored crayon on paper
8 x 6 in. (20.3 x 15.2 cm.)
Executed *circa* 1920.

\$2,000-3,000

PROVENANCE:

Mrs. Mary C. Stella, Glen Head, New York.
[With]Richard York Gallery, New York, 1990.
Acquired by the late owners from the above, 1992.

EXHIBITED:

New York, Richard York Gallery, *Joseph Stella: 100 Works on Paper*,
October 5-November 17, 1990, no. 48.



THE GAIL AND JOHN LIEBES COLLECTION

32

WILLIAM ZORACH
(1887-1966)

Head of a Young Woman

signed and dated 'Zorach/1957' (on the reverse)

granite

6¾ in. (17.1 cm.) high on a 2 in. (5.1 cm.) marble base

Carved in 1957.

\$4,000-6,000

PROVENANCE:

The artist.

Harold Spaulding, New York, acquired from the above.

[With] Steve Newman Fine Arts, Stamford, Connecticut, 1991.

Acquired by the late owners from the above, 1992.

This unique work has been assigned Zorach Collection number 453.





THE GAIL AND JOHN LIEBES COLLECTION

33

JOHN B. FLANNAGAN (1895-1942)

Ram

granite
13 in. (33 cm.) high
Executed *circa* 1930-31.

\$20,000-30,000

PROVENANCE:

Mr. and Mrs. Edward M.M. Warburg, New York, by 1942.
Beth Urdang Gallery, Boston, Massachusetts and Chicago, Illinois.
Acquired by the late owners from the above, 1991.

EXHIBITED:

New York, Museum of Modern Art, *The Sculpture of John B. Flannagan*, October 28-November 29, 1942, pp. 17, 38, no. 10, illustrated.
Pittsburgh, Pennsylvania, Carnegie Institute, *Forerunners of American Abstraction*, November 18, 1971-January 9, 1972, p. 37, no. 43.
New York, Vance Jordan Fine Art, Inc., *Poetic Painting: American Masterworks from the Clark and Liebes Collections*, October 29-December 7, 2001, pp. 9, 25, pl. 13, illustrated.

LITERATURE:

W.R. Valentiner, "The Simile in Sculptural Composition," *The Art Quarterly: Detroit Institute of Arts*, vol. X, no. 4, Autumn 1947, pp. 272, 275, fig. 21, illustrated.

R.J. Forayth, *John B. Flannagan: His Life and Works*, Ph.D. dissertation, University of Minnesota, 1965, pp. 311, 320, no. 93, illustrated.

H.B. Teilman, "Forerunners of American Abstraction," *Carnegie Magazine*, December 1971, p. 422, illustrated.

The present work was created *circa* 1930-31, during John Flannagan's first stay in Ireland, his ancestral home. Erhard Weyhe, the owner of Flannagan's long-time gallery, Weyhe's Bookstore, sent the artist and his bride to the scenic western coast of Ireland for a year as a combination wedding gift and business investment. The region is known for its stunning, rocky cliffs and plentiful, grazing sheep, as seen in this charming stone sculpture. As emulated by the present work, Flannagan once observed, "I would like my sculpture to appear as rocks, left quite untouched and natural, and, as you have said, inevitable." (as quoted in *The Sculpture of John B. Flannagan*, exhibition catalogue, New York, 1942, p. 9)

Another sculpture of a ram by Flannagan, *circa* 1929, is in the collection of the Norton Museum of Art, West Palm Beach, Florida.

FAIRFIELD PORTER (1907-1975)

The Porch Door

signed and dated 'Fairfield Porter 62' (upper right)
liquitex on canvas
24 x 20 in. (61 x 50.8 cm.)
Painted in 1962.

\$100,000-150,000

PROVENANCE:

The artist.
Marjory M. Turon, gift from the above.
David and Susan Workman, Stanford, California.
Hirschl & Adler Galleries, Inc., acquired from the above, 1984.
Acquired by the late owners from the above, 1984.

EXHIBITED:

Bogotá, Columbia, American Embassy, 1962-64, on extended loan.
Carbondale, Illinois, Southern Illinois University, Mr. and Mrs. John Russell Mitchell Gallery, *Fairfield Porter Paintings*, November 1-27, 1964, illustrated.
White Plains, New York, Westchester Art Society, *Group Exhibition*, January 18-February 9, 1965.
Cleveland, Ohio, Cleveland Museum of Art, *The Genre Art of Fairfield Porter*, August 9-September 11, 1966.
New York, Tibor de Nagy Gallery, *Fairfield Porter*, April 4-23, 1970.

LITERATURE:

"Illinois Artist Shows Works at SIU Gallery," *The Daily Egyptian*, vol. 46, no. 32, Carbondale, Illinois, November 4, 1964, p. 5, illustrated.
J. Ludman, *Fairfield Porter: A Catalogue Raisonné of His Prints*, Westbury, New York, 1981, p. 139, fig. XVIII, illustrated.
J. Ludman, "Checklist of the Paintings by Fairfield Porter," *Fairfield Porter: An American Classic*, New York, 1992, p. 262.
J. Ludman, *Fairfield Porter: A Catalogue Raisonné of the Paintings, Watercolors, and Pastels*, New York, 2001, p. 190, no. L400.

Fairfield Porter is renowned for his bold paintings of quiet domestic life, enhanced by his progressive interpretations of light and color while rendering daily life in his family homestead on Penobscot Bay, Maine. *The Porch Door* is a seminal example from the artist's work of the 1960s, capturing his admiration for the interior narratives of French masters, such as Henri Matisse and Pierre Bonnard, yet rendered in a style and language distinctly his own. In his lifelong pursuit of realistic, non-abstract subjects, however, Porter was far ahead of his time, particularly in painting portraits of his family and friends and their everyday environments.



Richard Diebenkorn, *Interior with a Book*, 1959. The Nelson-Atkins Museum of Art, Kansas City, Missouri, Gift of the Friends of Art, F63-15 © The Richard Diebenkorn Foundation

The Porch Door, painted in 1962, incorporates more abstract forms, a brighter color scheme and freer, more immediate impressions of his subjects. With a confident use of color and light, Porter eschewed traditional techniques of contour and form, and the inherent lack of spontaneity that follows. Instead, in works such as *The Porch Door*, he strove for a freshness and vitality similar to the abstract painters of his generation, but grounded in a less theoretical, more realistic approach. William C. Agee notes, "[Porter's] paintings convey a strong sense of place and presence, but for him the literal transcription of what he saw before him was beside the point. The actual subject was of little concern; rather it was in the paint itself that he found the life, the vitality, and the wholeness of the painting. He understood that the difference between realism and abstraction is not as simple as it seems...Rather than literally describing, Porter determined the relations and connections between things, and for him it was these relations that were the vital elements in a painting." (*Fairfield Porter: An American Painter*, Southampton, New York, 1993, p. 11) Porter uses a bold sense of both vertical and horizontal line to establish space and tension in the scene, juxtaposing interior and exterior, sun and shade and finally realism and abstraction. The interior setting is devoid of human presence, but the chairs haphazardly strewn through the two rooms hint that conversation has just ceased and the inhabitants have only recently moved on, providing the painting with a haunting melancholy and stillness. Yet, Porter's distinct handling of the paint and attention to form, light and color activate the scene with a richly composed surface.

Often considered the artist's best works, Porter's paintings from the last fifteen years of his life are looser in style and incorporate more abstract forms and colors, allowing him to record freer and more immediate impressions of his subjects. Kenworth Moffett writes that "[Porter's] mature paintings ask to be considered in the context of American Art. Most obviously, they relate to that realist tendency we find in Homer and Hopper...It is not that Porter was influenced by Homer or Hopper, but that all three were American realists who found the same thing. With Porter, this light was explored for its own sake and for what it did to color...He saw his surroundings through the medium of paint and so became a 'painter's painter,' admired for the boldness and sensitivity visible in the aesthetic choices, especially the handling, color, tone juxtapositions, and 'weights.' This is very much what Porter's pictures are about. For all of their tact and understatement, Porter's mature paintings can be very bold when it comes to painterly values. His pictures seem ordinary, 'but the extraordinary is everywhere.'" (*Fairfield Porter: Realist Painter in an Age of Abstraction*, Boston, Massachusetts, 1982, p. 38)

A kinship to Richard Diebenkorn's work from the same period similarly establishes a formal play of shape and form and an affinity towards the interplay of representation and abstraction. Rejecting the stricter concepts of their Abstract Expressionist contemporaries, both Porter and Diebenkorn succeeded in creating their own language of landscape painting in the 1960s. The success and strength of *The Porch Door* is perhaps best elucidated in the artist's own words: "When I paint I try not to see the object as what it is; I try to see only very concrete shapes which have no association except as themselves. I try not to know what is there, but only to see where one thing (color, tone, value) ends and another begins, and also to see its, perhaps it would be accurate enough to say, texture. I don't mind anyone else seeing things and animals etc., if it doesn't annoy them. I suppose you see these shapes, because I, in my effort to see very specific shapes, though of what I don't care, do make these shapes insofar as I make them concrete, like recognizable other objects..." (F. Porter to Allen C. Dubois, April 8, 1863, as quoted in W.C. Agee, et al., *Fairfield Porter: An American Painter*, exhibition catalogue, Southampton, New York, 1993, p. 77)





PROPERTY SOLD TO BENEFIT THE GROTON SCHOOL

35

ANDREW WYETH (1917-2009)

Lobster Buoy

signed 'Andrew Wyeth' (lower right)
watercolor and pencil on paper laid down on board
17 $\frac{7}{8}$ x 21 $\frac{7}{8}$ in. (45.4 x 55.6 cm.)
Executed in 1940.

\$80,000-120,000

PROVENANCE:

The artist.
Private collection, Cambridge, Massachusetts, acquired from the above.
Private collection, Washington, D.C., son of the above, by descent.
Gift to the present owner from the above.

EXHIBITED:

New Delhi, India; Calcutta, India; Bombay, India; Madras, India; *American Water Colour Exhibition: American Federation of Art Traveling Exhibition*, January 1, 1954-December 31, 1955.
Tokyo, Japan, National Museum of Modern Art, *American Watercolor Exhibition*, August 1-September 30, 1956.
Islesboro, Maine, Islesboro Towne Hall, *Dry Brush and Watercolors by Andrew Wyeth*, July 29-August 6, 1962.

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

The present work depicts Sherwood Cook's dock in Martinsville, Maine. Cook was married to Gwendolyn James, the sister of Andrew Wyeth's wife Betsy. Following a successful career in New York City and service with the Navy, Cook returned to Maine to manage his family's lobster business. Wyeth's brother-in-law and his lobster buoys provided inspiration for the artist on a number of occasions.



36

ANDREW WYETH
(1917-2009)

Maine Coast Interlude

signed 'Andrew Wyeth' (lower right)
watercolor and pencil on paper
22¼ x 30 in. (56.5 x 76.2 cm.)
Executed in 1940.

\$150,000-250,000

PROVENANCE:

Anna Lord Lloyd, Montclair, New Jersey, 1941.
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 depicts Walt Anderson on Horse Point, Port Clyde, Maine looking across to Little Caldwell Island. Anderson was a close friend and frequent model for Wyeth, who the artist described as "a wonderful Maine boy, part American Indian, part Finnish. I knew him from when he was thirteen and we sailed together and fooled around in boats and dories." (*Andrew Wyeth: Autobiography*, Kansas City, Missouri, 1995, p. 69)

GEORGE WESLEY BELLOWS (1882-1925)

Rock Bound

signed 'Geo Bellows.' (lower left)
oil on panel
18 x 22 in. (45.7 x 55.9 cm.)
Painted in 1913.

\$300,000-500,000

PROVENANCE:

The artist.
Mrs. George Bellows, Sr., Columbus, Ohio, gift from the above, 1915.
Estate of the artist, 1925.
Emma S. Bellows, wife of the artist.
Estate of the above, 1959.
[With]H.V. Allison & Co., Inc., New York.
Dr. & Mrs. J.B. Yasinow, Philadelphia, Pennsylvania, acquired from the above, 1968.
Private collection, Baltimore, Maryland, by descent.
Christie's, New York, 2 December 2004, lot 50, sold by the above.
Acquired by the late owner from the above.

EXHIBITED:

New York, H.V. Allison & Co., Inc., *George Bellows*, May 7-29, 1968, no. 5.

LITERATURE:

Artist's Record Book A, p. 266.
E.S. Bellows, *The Paintings of George Bellows*, New York, 1929, n.p., no. 43, illustrated.
C.H. Morgan, *George Bellows: Painter of America*, New York, 1965, p. 171.
D. Braider, *George Bellows and the Ashcan School of Painting*, New York, 1971, p. 89.
C.A. Green, *George Bellows: Works from the Permanent Collection of the Albright-Knox Art Gallery*, exhibition catalogue, Buffalo, New York, 1981, pp. 6, 11n6.

To be included in the forthcoming *catalogue raisonné* of the paintings of George Bellows being prepared by Glenn C. Peck. An online version of the catalogue is available at www.hvallison.com.

Every summer from 1911 until 1916, George Bellows searched out cooler climates for new artistic inspiration away from the heat of New York City. Maine was his favorite destination, and he would spend months there on extended vacations, visiting either coastal communities such as Camden or Ogunquit, or ferrying out to the islands of Monhegan and Matinicus. Bellows first traveled to Monhegan during the summer of 1911 at the invitation of his close friend and fellow artist, Robert Henri. Though only three miles long and one-half mile wide, the isle's raw beauty, dramatic coastline and roiling sea provided the ideal scenery for Bellows' direct, bravura style. He explored every hill and dale and was captivated by the variety of pictorial possibilities, writing, "The Island is endless in its wonderful variety. It's possessed of enough beauty to supply a continent." (as quoted in S. Cash, "Life at Sea, 1911-1917" in C. Brock, *et al.*, *George Bellows*, Washington, D.C., 2012, p. 160) Bellows was so inspired by the distinctive character of the topography and its inhabitants that he returned two summers later, painting some of the most vibrant and visceral depictions of nature of his career.

On his first trip to Monhegan, Bellows primarily painted sketches on small panels measuring 11 by 15 inches, which would often provide inspiration for large studio canvases upon his return to New York. When he returned in 1913, Bellows instead chose to work on a larger scale, which still allowed him to carry his easel around the island to work *en plein air*, but also permitted grander compositions that were final works in their own right. He executed about 100 panels measuring 15 by 20 inches as well as a few even larger panels at 18 by 22 inches, including the present work. Indeed, Bellows boasted in a letter to gallerist William Macbeth, "I am...getting some very complete pictures...I am delighted with some of them...These panels are twice as big as the old ones and a long way removed from quick sketches." (as quoted in F. Kelly, "Bellows and the Sea," *The Paintings of George Bellows*, New York, 1992, p. 152)

While the size of Bellows' compositions became dramatically larger on the 1913 trip, their scope became much smaller than his earlier panoramic views of the island; as a result, the best of the 1913 panels, including *Rock Bound*, present isolated views of coastline, evocative of the violent seaside but also magnified and cropped almost to the point of abstraction. Sarah Cash expounds, "he generally shifted his focus from depicting large forms of the island to painting inventively designed vignettes describing patches of shore and fishermen at work. The crash of surf on rocks, however, became his favored subject; these dynamically composed views, executed with correspondingly vigorous and loaded brushwork, attest to the continuing influence of Homer, particularly his late seascapes." (as quoted in S. Cash, "Life at Sea, 1911-1917" in C. Brock, *et al.*, *George Bellows*, pp. 161-62)

In the present painting, Bellows captures foamy, crashing waves sweeping through a rocky inlet. Rich purples, blues and black create the imposing, craggy rocks of the Maine shoreline, while wisps of cool white and sea-foam green represent the spray of the ocean currents. These strong, bright colors, perhaps inspired by the Fauvist and Expressionist works recently seen at the seminal Armory Show, are another advancement in Bellows' 1913 panels. Bellows himself asserted the importance of color in his work from this summer, writing, "I painted a great many pictures and arrived at a pure kind of color which I never hit before. And which seems to me cleaner and purer than most of the contemporary effort in that direction." (as quoted in M. Quick, "Technique and Theory: The Evolution of George Bellows's Painting Style," *George Bellows*, Fort Worth, Texas, 1992, p. 43)

Yet, while the foreground of the present composition is composed of these rich hues and sharp, angular forms, the background recedes into smoother brushwork and more muted tones that shroud the scene in a foggy atmosphere. This moody contrasting element brings into play the motif of the overwhelming power of nature, which is often found in Bellows' best work. Here, the artist has deliberately removed the sky, and really any normative vantage points, creating a sense of uneasy displacement along with emphasizing the life energy of the rumbling surf. Ironically, due to these modern compositional devices, the moment becomes primordial, seeming to date back to life's earliest formation when little but rocks and sea existed. As embodied by these large and expressive Monhegan panels, such as *Rock Bound*, "This series may represent Bellows's purest attempt to isolate natural forces and to suggest through the clashing of rock and sea the ebb and flow of man's eternal struggle with life's challenges." (J.M. Keny, "Brief Garland: A Life of George Bellows," *Timeline*, vol. 9, nos. 5-6, October-December 1992, p. 25)



WINSLOW HOMER (1836-1910)

Shepherdess Resting

gouache, watercolor and pencil on paper laid down on board
5¾ x 8¼ in. (14.6 x 21 cm.)
Executed in 1878.

\$400,000-600,000

PROVENANCE:

(Probably) Sale: Wm. A. Butters & Co., Chicago, Illinois, 10 December 1879.
Charles D. Hamill, Chicago, Illinois, (probably) acquired from the above.
Mrs. Dudley, Chicago, Illinois, gift from the above, 1882.
Katherine Dudley, Paris, France, daughter of the above, by bequest, *circa* 1935.
Weyhe Gallery, New York, *circa* 1935.
Charles M. Ayer, New York, *circa* 1935.
Parke-Bernet, New York, 14 March 1940, lot 74, sold by the above.
Babcock Galleries, New York, acquired from the above.
Valentine Gallery, New York.
Arthur Bradley Campbell, Palm Beach, Florida.
Parke-Bernet, New York, 27 October 1954, lot 22, sold by the above.
William Woodward, acquired from the above.
Meredith Long Gallery, Houston, Texas, by 1978.
Acquired by the present owner from the above.

LITERATURE:

L. Goodrich, A.B. Gerdtz, *Record of Works by Winslow Homer: 1877 to March 1881*, vol. III, New York, 2008, p. 155, no. 731, illustrated.

Having established himself as a respected artist in the 1860s with his moving depictions of Civil War soldiers, Winslow Homer solidified his place as a great American artist with his paintings of nostalgic rural life in the following decade. During a time of Restoration for the country, Homer's concentration on the simple ways of the past, exemplified by his shepherdesses, reflected the need for hope and peace in the nation. At the same time, his tendency toward a contemplative mood in his works acknowledged the feelings of the public in a time of national uncertainty, as well as his own personal disquietude as he approached middle age. Encompassing several of the most important themes from this era of Homer's career, as well as exhibiting his unmatched skill with the media of watercolor and gouache, *Shepherdess Resting* is a beautiful example from one of Homer's most acclaimed series.

Shepherdess Resting was painted at Houghton Farm, a working homestead in Mountainville, New York, owned by Homer's first and most important patron, Lawson Valentine. The Homers and Valentines had known each other since their childhood in Cambridge, Massachusetts, and the families became closer when Winslow's brother Charles joined Valentine & Company as chief chemist and then chairman. A varnish manufacturer who eventually owned approximately forty works by the artist, Valentine purchased Houghton Farm in 1876. Homer first visited the property that year, and he soon returned for an extended stay in the summer and fall of 1878.

Executed during this second trip to the farm, *Shepherdess Resting* depicts a single shepherdess in traditional costume standing under the shade of a verdant green tree. The work showcases Homer's expert application of bright, full-bodied watercolors to recreate the lights and shadows of a sunny day in the country. The dark greens and browns of the tree and the shaded foreground area are offset by the intense green of the sun-bathed grass in the background. Critic Susan N. Carter praised the virtuoso representation of sunlight in this series, writing in 1879, "We have rarely seen anything more pure and gentle than the little American girl...half hidden away in dark shade of the trees, with her sheep at her side. The picture, too, is delightful in *chiaro-oscuro*. But it takes an artist as well informed as Mr. Homer to dare to contrast such a dark, clear shadow with the brilliant dash of sunshine which isolates the little shepherdess from the spectator, and throws her woody retreat into a poetical remoteness." (as quoted in N. Cikovsky, Jr. and F. Kelly, *Winslow Homer*, New Haven, Connecticut, 1995, p. 162) William Laffan of the *New York Sun* similarly praised the series, declaring, "To Mr. Homer belongs the distinction of having discovered the American shepherdess and introduced her to the public in studies that are more essentially and distinctively pastoral than anything that any American artist has yet attempted." (as quoted in M.C. Conrads, *Winslow Homer and the Critics: Forging a National Art in the 1870s*, exhibition catalogue, Kansas City, Missouri, 2001, p. 151)



FREDERIC EDWIN CHURCH (1826-1900)

A New England Lake

signed 'F. Church' (lower right)

oil on canvas

30 x 42 in. (76.2 x 106.7 cm.)

Painted in 1854.

\$3,500,000-5,500,000

PROVENANCE:

David David Gallery, Philadelphia, Pennsylvania.

Dr. Theodore E. Stebbins, Connecticut.

Douglas Collins, Massachusetts.

Kennedy Galleries, Inc., New York.

Acquired by the late owner from the above, *circa* late 1960s.

EXHIBITED:

New York, National Academy of Design, *Twenty-Ninth Annual Exhibition*,
March 22-April 25, 1854, no. 124.

New York, Kennedy Galleries, Inc., *American Masters: 18th to 20th Centuries*,
March 10-April 3, 1971, p. 14, fig. 11, illustrated (as *New England Landscape*).

LITERATURE:

"Academy of Design," *The Evening Mirror*, New York, April 18, 1854, p. 2.

New-York Historical Society, *National Academy of Design Exhibition Record, 1826-1860*, vol. I, New York, 1943, p. 81, no. 124.

National Collection of Fine Arts, Smithsonian Institution, *Frederic Edwin Church*, exhibition catalogue, Washington, D.C., 1966, p. 30.

The Kennedy Quarterly, vol. VII, no. 4, December 1967, p. 252, fig. 262,
illustrated (as *New England Landscape*).

F. Kelly, G. Carr, *The Early Landscapes of Frederic Edwin Church, 1845-1854*,
Fort Worth, Texas, 1987, pp. 75, 125-27, fig. 33, illustrated.

F. Kelly, *Frederic Edwin Church and the National Landscape*, Washington, D.C.,
1988, pp. 75-78, fig. 50, illustrated.

F. Kelly, *et al.*, *Frederic Edwin Church*, exhibition catalogue, Washington, D.C.,
1989, p. 161, illustrated.

G. Carr, *Frederic Edwin Church: Catalogue Raisonné of Works of Art at Olana State Historic Site*, vol. I, New York, 1994, pp. 203, 206.

“The vastness and the glory of this continent were yet unrevealed to us... Our civilization needed exactly this form of art expression at this period, and the artist appeared.”

S.G.W. BENJAMIN







A true artist-explorer, Frederic Edwin Church traveled the globe to invigorate his artistic career. While he eventually settled at Olana in upstate New York, his numerous journeys allowed him to catalogue within his memory and sketchbooks environmental details from across New England and from as far-flung locales as the tropical lands of South America and Jamaica, the foreboding icebergs of the Arctic and the ancient cities of Europe and the Middle East. On each trip, Church recorded the local flora, topography and atmosphere with astonishing detail, which upon his return to the studio would be incorporated into tremendous sublime renderings that capture the true feeling of a place, if not one exact location. Painted directly after his return from his first trip to Colombia and Ecuador in 1853, *A New England Lake* reveals the artist at a critical moment of his career on the verge of mass celebrity. At once embodying the essence of his beloved New England region yet also reflecting the atmosphere of the newly experienced South American tropics, *A New England Lake* demonstrates how Church's worldly wanderlust spirit inspired him to develop his unique, transcendent vision of the American landscape.

In the present work, Church integrates imagery from the mountains and lakes of Vermont and Maine into a magnificent panorama of placid waters and fertile forests under hazy, distant peaks and a dramatic, colorful sky. Perhaps particularly inspired by Bigelow Mountain in Maine, the vista resembles a sketch of that location from August 1852 in the collection of the Olana State Historic Site. As praised by a reviewer when *A New England Lake* was exhibited at the National Academy of Design in 1854, "The lake is a precious little bit of water, lying in the immediate foreground, the fading (sun setting) light softly toned away into deepening shadow...A boat containing a single figure is gliding quietly in the semi-obscurity. A point of finely wooded land juts out into the lake from the left, with cows standing on the sandy shore and in the water. In the background are bold and characteristic mountains. In the middle ground, which descends abruptly to the wooded margin of the lake, are pasture fields and patches of wood. The clouds and skies are in the artist's usual style—the former pretty highly tinted. The reflections of the water, and the water itself, are fine—about as good as we should fancy possible to art. The sentiment of the picture is of mingled quiet, solitude and sublimity." ("Academy of Design," *The Evening Mirror*, New York, April 18, 1854, p. 2)

Indeed, as in the best of Church's work, the thoughtful placement of man within a quiet yet dynamic environment of land, water and sky invites the viewer to join Church within his peaceful perception of American scenery. The glowing pink clouds set amidst the bright blue expanse of sunny sky spark musings on the awesomeness of nature. Gerald Carr reflects, "Church bids his viewers to linger with his painted re-creations, and, by extension, to linger with him. Taking the viewer, as it were, by his hand, giving him the vast expanses in which to roam, he enjoins him to perambulate, probe, and ponder. He highlights figures, human-made objects, animals, and individual and clustered natural features...Clothing his distances with tangible, breathable atmosphere, he devises lighting effects intense, subtle, supple, and steady. He gives trademark prominence to his skies. At length, after the beholder has turned away, Church entreats an escorted return visit." (*In Search of the Promised Land: Paintings by Frederic Edwin Church*, exhibition catalogue, New York, 2000, p. 20)

In *A New England Lake*, this 'tangible, breathable atmosphere' largely derives from Church combining the features of his classic American landscape compositions with the new type of humidity and sunlight he experienced while in South America. As Franklin Kelly explains of the artist's records and sketches from his first exploration in 1853, "With Humboldtian precision he noted the different types of animals and foliage, but sometimes the broader views melded North and South in his mind. As he wrote to his sister: '...in some places [it] might resemble New England were it not for the tropical foliage.'" (*Frederic Edwin Church and the National Landscape*, Washington, D.C., 1988, p. 75) This contemplation of the similarities between the environments was manifested in his artwork upon his return back home. For example, perhaps it is not solely coincidence that the trees and peninsular outcropping at the center of *A New England Lake* seem to mirror the left side of a graphite etching from the banks of the River Magdalena in Colombia known as *Tropical Lagoon* (Olana State Historic Site, Hudson, New York).

In addition to possible specific inspirations from sketches executed overseas, the overall sense of light and drama in the present work seems to foreshadow Church's South American works of the next years, which would gain him a global reputation. In fact, Carr suggests that the intense, glowing white light grazing the tree tops at right anticipates the bold sun at the center of *The*



Frederic Edwin Church, *Tropical Lagoon*. Olana State Historic Site, Hudson, New York.



(detail)



Frederic Edwin Church, *The Andes of Ecuador*, 1855. Reynolds House Museum of American Art, Winston-Salem, North Carolina.

Andes of Ecuador (1855, Reynolda House Museum of American Art, Winston-Salem, North Carolina), while Kelly posits that *La Magdalena* (1854, private collection), submitted to the National Academy the following year, is almost a tropical version of *A New England Lake*. As in *A Country Home* (1854, Seattle Art Museum, Seattle, Washington), Church's other 1854 submission to the Academy, "An indelible South American tone also permeates *A New England Lake*. The sky is much like that in *A Country Home*, but with an even greater sense of moist, glowing atmosphere that makes works such as *Home by the Lake* of 1852 seem almost airless in comparison. The mingling of northern and southern characteristics apparent in Church's writings and sketches from his 1853 trip was carried over into his finished paintings...He had seen a new world and a different landscape, and this was causing him to look with different eyes at the familiar territory of North America." (*Frederic Edwin Church and the National Landscape*, p. 77)

Executed during this momentous turning point in his career, *A New England Lake* represents the culmination of Church's early years perfecting his notion of New England topography, but also a pivotal change in style integrating the more dramatic light and aura which would create his blockbuster works of the following years, such as *Heart of the Andes* (1859, The Metropolitan Museum of Art, New York). Combining the discoveries from his first worldly travels with his years of experience in his more immediate New England environment, in *A New England Lake*, "What Church had managed to elevate was the very substance of everyday American life, a feat no other landscape painter of his era could equal." (*Frederic Edwin Church and the National Landscape*, p. 77)



Frederic Edwin Church, *A Country Home*, 1854. Seattle Art Museum, Seattle, Washington, Gift of Mrs. Paul C. Carmichael.

PROPERTY FROM AN IMPORTANT BALTIMORE COLLECTION

40

ALFRED JACOB MILLER (1810-1874)

Pawnee Running a Buffalo

signed and dated 'A. Miller 1854' (lower right)

oil on canvas

20 x 24 in. (50.8 x 61 cm.), oval

Painted in 1854.

\$1,000,000-1,500,000

PROVENANCE:

The artist.

William C. Wilson, Baltimore, Maryland, commissioned from the above, 1854.

By descent to the present owner.

LITERATURE:

The Artist's Record Book, 1854.

M.C. Ross, "Account of Indian Pictures," *The West of Alfred Jacob Miller*,

Norman, Oklahoma, 1951, p. XXXIV.

R. Tyler, ed., *Alfred Jacob Miller: Artist on the Oregon Trail*, Fort Worth, Texas, 1982, p. 316, no. 364 (as *Pawnee Chasing a Buffalo*).



Alfred Jacob Miller, *William C. Wilson*. Private Collection





Alfred Jacob Miller, *The Halt*, ca. 1837. Sheldon Museum of Art, University of Nebraska-Lincoln, Lincoln, Nebraska, Gift of Norman Hirschl, U-372.1961.

Following American Independence and the War of 1812, Anglo-Americans who had comfortably established a foothold in the eastern United States adopted a sentimental consideration of native inhabitants that, combined with the rise of Romanticism, resulted in an idealization of the Indian. Notions such as the 'Noble Savage' and the 'Vanishing Race' quickly rose out of this purveying cultural sentiment, embodied in literary works like James Fenimore Cooper's *The Last of the Mohicans* of 1826. Additional interest was similarly inspired in the American fur trade by publications such as Washington Irving's *The Adventures of Captain Bonneville*, as well as newspaper stories such as the exploits of Hugh Glass, himself an adopted member of the Pawnee, whose dramatic bear mauling and subsequent search for revenge resulted in his being branded a revenant. The incurring fascination with Native Americans and the West resulted in expeditions to the new territory by explorers and artists alike, including George Catlin and Karl Bodmer, following routes already established by fur traders and expedited by the introduction of steamships on the upper Missouri.

In June 1837, Alfred Jacob Miller undertook his own expedition to the West, departing St. Louis for the Green River, in present day Wyoming, in the company of Scottish nobleman Sir William Drummond Stewart. During his trip, Miller created over 150 preliminary sketches and watercolors, which he later used to create finished compositions in both watercolor and oil, many in his studio on the grounds of Stewart's ancestral home in Scotland. The subjects of these works were most frequently genre scenes of life in the American West, including depictions of fur trappers, Native Americans and of Stewart himself. The activities depicted, and the manner in which they

were rendered, were often as appropriate for a Scottish aristocrat as they were for the inhabitants of the American West. Such consideration was likely grounded in Miller's own Euro-centric artistic development. Having spent the years from 1832 to 1834 copying Old Master paintings in the Louvre and the Vatican, and more closely observing the work of French Romantic painters, Miller was greatly influenced by the thematic and compositional designs of both European predecessors, such as Peter Paul Rubens, as well as his contemporaries, such as Eugene Delacroix. Evidence of these influences in his art may have provided the initial attraction for Stewart, who would have been equally as likely to encourage him in this direction after securing his commission.

Once settled back in his native Baltimore in 1842, Miller continued to complete works that catered to the young aristocracy of a new nation that was already transfixed by Romanticism, most obviously in the landscape paintings of Thomas Cole and Frederic Edwin Church. "Miller's paintings were dreamy, timeless, and quintessentially Romantic." (F. Flavin, "The Adventurer - Artists of the Nineteenth Century and the Image of the American Indian," *Indian Magazine of History*, 2002, p. 1) As a genre scene, works such as *Pawnee Running a Buffalo* evoked an emotional response from contemporary viewers and further fed pervasive Romantic notions of Native Americans as living in glorifying harmony with the natural world; "Painted by Romantics, Indians appeared noble, natural, and native. These Indians—Indians of the Plains—dressed in buckskins, rode horses, hunted buffalo, lived in tepees, and wore feathers; in short, they were unmistakably Indians." ("The Adventurer - Artists of the Nineteenth Century and the Image of the American Indian," *Indian Magazine of History*, p. 2)

Around the time of the creation of the present work, Baltimore's elite could be categorized into either established, independently wealthy families, or younger, mercantile individuals actively developing their wealth. Patrons from both groups, among them William C. Wilson, the original owner of the present work, visited Miller in his studio and purchased pre-made oil paintings, or selected themes from a watercolor portfolio to be executed in oil. *Pawnee Running a Buffalo* is recorded in Miller's record book as having been purchased by Wilson in 1854, with its likely companion painting, *The Halt* (Sheldon Museum of Art, Lincoln, Nebraska), for a sum of \$140. *The Halt* features a private interlude, a flirtatious moment on the American frontier that may have alluded to national optimism for an amicable relationship between white Americans and Native Americans. The painting is thematically and stylistically grounded in works like Rubens' *The Judgment of Paris* (1638, Museo Nacional del Prado, Madrid, Spain). *Pawnee Running a Buffalo*, in contrast, is a dramatic, action packed canvas, featuring a regal Indian gallantly handling his white steed as they bound across the prairie in pursuit of an American Bison. The work itself is reminiscent of Delacroix's *The Lion Hunt* (1854, Musée des Beaux-Arts de Bordeaux, Bordeaux, France), who was in turn inspired by engravings of Rubens' hunting scenes. In addition to these references to much admired Old Masters, Miller further appealed to his Euro-centric audience via the studied depiction of his Western horses. While the distinct confirmation of his white stallion could be a reflection of Delacroix's own propensity for Arabian horses, it was doubtfully accurate to the Spanish mustangs common on the American plains. Instead, this form may have been consciously chosen by Miller or his patron in reflection of a great interest in thoroughbred racing amongst the Baltimore elite; Wilson himself was listed as a subscriber to *American Turf Register*, the primary racing publication of the day.

While Miller cannily catered to his patron's primary interests in works such as *Pawnee Running a Buffalo*, the present work is notably free from that portion of Miller's *oeuvre* dedicated to aggrandizing his aristocratic European patron. Instead, Miller, or possibly Wilson, has chosen as his protagonist a Native American rather than the patron himself. Yet, Miller maintains aristocratic themes by transferring a sense of leisurely sport to his native subject. The result is a figure regally rendered with dignified posture and expression, in a crown of feathers and buckskin outfit that is dripping with jewels, who is identifiably independent, free, honorable and brave. Evidence of Miller's own

sentiment towards his subject can be found in his annotations accompanying some 200 watercolors created for William T. Walters in 1858, including a composition related to the present work. One might draw parallels between the Indian men he painted and noblemen in his description of a member of the Snake Indians as having the “bearing...of a prince—courageous and self-reliant”, or in his remark that a Crow chief in “his behavior...was full of dignity, and such as you might look for in a well-bred civilized gentleman.” (as quoted in L. Strong, “Images of Indigenous Aristocracy in Alfred Jacob Miller,” *American Art*, vol. 13, no. 1, Spring 1999, p. 68) Within these notes Miller also describes his Native subjects as “lords of the prairie,” a reflection of the larger Romantic sentiment for Native Americans within contemporary society.

In addition to featuring a Native American instead of a wealthy European, in *Pawnee Running a Buffalo* Miller has chosen an iconic American prize for his hunter—a buffalo. Although the animal played an integral role in the lives of Native Americans, it also served as the quintessential mythical trophy for Eastern audiences and European hunters alike. By the mid-19th century, trading that had begun within native communities as gift exchange had become a purely economic transaction. To Miller’s Baltimore audience, many of whom had direct interest in the fur trade, *Pawnee Running a Buffalo* represented a romantic era, one devoid of the tragedy already looming on the horizon. In reality, by the time of the work’s commission, the American Bison was already experiencing a dramatic decline. The threat to the species was observed by numerous period chroniclers, including John James Audubon, who remarked in 1843, “This cannot last. Even now there is a perceptible difference in the size of the herds. Before many years the buffalo, like the Great Auk, will have disappeared; surely this should not be permitted.” (as quoted in E.J. Dolin, *Fur, Fortune, and Empire*, 2010, p. 303) But it was not stopped, only accelerated in the years following the Civil War when railroads made their way into the vast plains, bringing with them a massive influx of hunters set on taking one of the mythic American beasts. Following the final buffalo hunt, in Texas in 1887, a calculation of those animals that once roamed North American in numbers as large as 30 million, resulted in an assessment of just 1,091. While *Pawnee Running a Buffalo* had served as a romantic and reverential portrayal of the ‘Noble Savage’ and the mysteries of the American West near the peak of the American fur trade, Albert Bierstadt’s famous *Last Buffalo* (1888, Whitney Western Art Museum, Cody,



George Catlin, *Buffalo Chase, a Single Death*. Smithsonian American Art Museum, Washington, D.C., Gift of Mrs. Joseph Harrison, Jr.

Wyoming), created three decades after *Pawnee Running a Buffalo*, more poignantly drew attention to the demise of the species and the individuals that relied so heavily upon it.

Ultimately, Miller’s romantic depiction of a regal native in the midst of a brave act, perhaps designed as a novel rendition of an aristocratic pursuit for a contemporary audience, represents for eternity the unique, inextricably linked relationship of the Native American and the American Bison; “In the annals of human history there has perhaps never been another animal that has proved more integral to the cultural, spiritual, or economic fabric of a people than the buffalo was to the Plains Indians.” (*Fur, Fortune, and Empire*, p. 297) In turn, Miller’s mature work, exemplified by *Pawnee Running a Buffalo*, went beyond the documentary focus of George Catlin and Karl Bodmer in its embodiment of Romanticism and its emphasis on the glorification of its subject, representing some of the earliest truly artistic renditions of the American West. Such works have proven so powerful so as to inform an entire notion of early Native Americans, and in the process, created an archetype of the inhabitants of the West that has carried on for generations.

Albert Bierstadt, *The Last of the Buffalo*, ca. 1888. Buffalo Bill Center of the West, Cody, Wyoming; Gertrude Vanderbilt Whitney Trust Fund Purchase. 2.60.



THOMAS MORAN (1837-1926)

The Grand Cañon of the Colorado, Near the Junction of the Little Colorado, Moran Point

signed with initials in monogram and dated 'TMoran./1892' and signed again with initials in monogram (lower right)—inscribed with title and dated again 'Augt 29th 1892' (lower left)

watercolor, gouache and pencil on paper laid down on board

16½ x 23½ in. (41.9 x 59.7 cm.)

Executed in 1892.

\$250,000-350,000

PROVENANCE:

The artist.

(Probably) Gustave H. Buek, Brooklyn and East Hampton, New York, acquired from the above.

(Probably) Estate of the above.

(Probably) Sale: Anderson Galleries, New York, *American Water Colors: The Collection Formed by the Late G.H. Buek, Easthampton, L.I.*, 4 November 1927, lot 58, sold by the above.

(Probably) Leroy Ireland, acquired from the above.

Senator Edward Hall Moore, Oklahoma, *circa* 1940s.

Isabella M. Penrod, niece of the above, by descent from the above, 1950.

By descent to the late owner.

LITERATURE:

(Probably) C.C. Clark, *Thomas Moran's Watercolors of the American West*, Ph.D. dissertation, Case Western Reserve University, 1981, p. 283, no. 118 (as *The Grand Canyon of the Colorado*).

(Probably) C. Clark, *Thomas Moran: Watercolors of the American West*, Austin, Texas, 1980, p. 139, no. 118 (as *The Grand Canyon of the Colorado*).

The stunning and remarkable terrain of the American West engrossed the American public of the late nineteenth century. Thomas Moran's watercolors of the subject rank among the most significant accomplishments in the history of Western American art, proving integral to the creation of the National Park system. Painted in 1892, *The Grand Cañon of the Colorado, Near the Junction of the Little Colorado, Moran Point* manifests the profound veneration and wonder that Moran harbored for his favorite subject. Here he presents an intimate, romantic vision of the landscape through a grand panorama that captures the unique character and majesty of the Grand Canyon.

In *The Grand Cañon of the Colorado, Near the Junction of the Little Colorado, Moran Point*, Moran takes as his vantage point a high outlook, underscoring the vastness of the Canyon, which is further heightened by the dramatic spires shooting up from its floor. Moran presents a spectacular expanse of rugged peaks and atmospheric valleys; throughout, there is a dramatic play of light and shadow on the fantastic natural forms, heightened by his celebrated ability to capture the various colors and textures that characterize the Canyon. The left portion of the vista is cloaked in a delicate fog that rises from the unseen river below, creating a luminous, silver lining that accentuates the peaks and valleys.

Works such as this conveyed the grandeur of the West to the American public, capturing their imagination and largely influencing their concept of the region. To today's viewers they convey a dynamic moment in the nation's expansion and a powerful vision of a then distant region. Carol Clark writes, "Moran's western canvases and watercolors depicted areas of great significance to the American public; they conferred historical legitimacy to a land lacking human associations and presented a stage for the unfolding drama of a nation's future. Moran's American landscape could also rise in status by association with historical themes. As America viewed her land, especially the West, as part of a natural historical past destined to determine a great future, Americans began to accept landscape painting in oil and watercolor as an integral and formative element of this destiny." (*Thomas Moran: Watercolors of the American West*, Austin, Texas, 1980, p. 35) It was the finest accomplishment of Moran's career that he transformed the allure of the West into an integral part of the American identity.





42

GEORGE DE FOREST BRUSH (1855-1941)

A Young Shoshone

signed 'Geo de Forest Brush' (lower right)—inscribed with title (lower left)
oil on canvas laid down on board
13¾ x 10¼ in. (34 x 26 cm.)
Painted in 1882.

\$150,000-250,000

PROVENANCE:

Grand Central Art Galleries, Inc., New York.
Mr. Henry E. Ellsworth, acquired from the above, 1932.
By descent to the present owners.

EXHIBITED:

New York, Grand Central Art Galleries, Inc., *Retrospective Exhibition of Paintings by George de Forest Brush*, January 7-18, 1930.
Hartford, Connecticut, Wadsworth Atheneum, *Paintings in Hartford Collections*, 1936, no. 22.
New Haven, Connecticut, Yale University Art Gallery, *American Art from Alumni Collections*, 1968, no. 121, illustrated.

New York, Berry-Hill Galleries, Inc.; Manchester, New Hampshire, Currier Gallery of Art; Youngstown, Ohio, Butler Institute of American Art; Nashville, Tennessee, Fine Arts Center at Cheekwood, *George de Forest Brush, 1855-1941: Master of the American Renaissance*, November 13, 1985-July 6, 1986, p. 63, no. 9, illustrated.
Washington, D.C., National Gallery of Art, Smithsonian Institution; Seattle, Washington, Seattle Art Museum, *George de Forest Brush: The Indian Paintings*, September 14, 2008-May 24, 2009, pp. 12, 138-39, no. 4, illustrated.

The present work was painted on George de Forest Brush's visit to Wyoming's Wind River Reservation in the spring and summer of 1882. Patricia Junker explains, "His painterly *A Shoshone Youth*, an oil sketch, may have been made as a source for imaginative pictures. It is an affecting portrayal of human emotion, a depiction of a young man's vulnerability and, perhaps, fear...Though few pure portraits are now extant among Brush's Indian works, the evidence of the touchingly lifelike examples that are known reveals that close character study was fundamental to Brush's Indian works. It was also key in eliciting considered viewer response in a period when emotions about American Indians ran high." (*George de Forest Brush: The Indian Paintings*, Washington, D.C., 2008, p. 138)



43

FREDERIC REMINGTON (1861-1909)

*It Was One of These...That Caused Him
to Rein Up His Horse So Suddenly*

signed 'Frederic Remington' (lower right)

ink, wash and gouache on paper

25¾ x 19¼ in. (65.4 x 48.9 cm.)

Executed circa 1900.

\$50,000-70,000

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:

R.L. Ketchum, "A Samaritan of the 'L-Bar,'" *The Cosmopolitan*, vol. XXX,
January 1901, p. 271, illustrated.

H. McCracken, *Frederic Remington: Artist of the Old West*, Philadelphia,
Pennsylvania, 1947, p. 128.

P.H. Hassrick, M.J. Webster, *Frederic Remington: A Catalogue Raisonné of
Paintings, Watercolors and Drawings*, vol. II, Cody, Wyoming, 1996, p. 720,
no. 2510, illustrated.

The present work was first published in *The Cosmopolitan* magazine in 1901 as an illustration for R.L. Ketchum's short story, "A Samaritan of the 'L-Bar.'"

The tale's unlikely hero is "Hen Hawk" Hawkins, who has finally made his fortune in a lucky land deal after working five long years in the West. With the money in hand, he can finally return home to marry his beloved Holly. However, as seen in the present work, when setting out east across the empty plains, a sudden storm develops and Hen startles at the first flakes of the blizzard. Ketchum writes, "The wind had shifted around in the north; dull, gray clouds hid the blue and gold that had made the early day so fair. Two or three flakes of snow were visible now and then. It was one of these striking Hen on the cheek that had caused him to rein up his horse so suddenly and make the able remark... 'Hullo! Wa-al, I'll be tee-totally doggoned!'" (p. 272)

Wandering in the dangerous cold towards safety, Hen finds a pretty young mother and child huddled in an overturned stagecoach, their driver killed by the elements. Knowing they too would freeze to death, he sends them away on his horse, leaving himself stranded on the plain. Two days later, kind strangers find Hen Hawk nearly frozen and nurse him back to health. However, all is not well for the story's hero, as he finds that the woman he saved in the storm has fled town with all his money. Forced to return back to the ranch, his friends tease, "saddle-bags [are] only for whiskey." (p. 273)



PROPERTY FROM THE COLLECTION OF LOIS AND HARRY HORVITZ

44

FREDERIC REMINGTON (1861-1909)

The Broncho Buster

inscribed 'Copyright BY/Frederic Remington' and stamped 'ROMAN BRONZE WORKS N Y' (on the base)—inscribed 'No 161-' (under the base)

bronze with dark greenish-brown patina

22¼ in. (56.5 cm.) high

Cast in 1915.

\$60,000-80,000

PROVENANCE:

Tiffany & Co., New York.

Private collection, acquired from the above, 1916.

Orlando H. Frati, Sr., Bangor, Maine, by 1982.

Acquired by the late owners by 1989.

LITERATURE:

H. McCracken, *Frederic Remington: Artist of the Old West*, New York, 1947, n.p., pl. 41, another example illustrated.

P. Hassrick, *Frederic Remington*, Fort Worth, Texas, 1973, p. 33, no. 53, another example illustrated.

M.E. Shapiro, *Cast and Recast: The Sculpture of Frederic Remington*, exhibition catalogue, Washington, D.C., 1981, pp. 63-69, 88, another example illustrated.

M.E. Shapiro, P. Hassrick, *Frederic Remington: The Masterworks*, New York, 1988, p. 172, pls. 47-48, another example illustrated.

J. Ballinger, *Frederic Remington*, New York, 1989, p. 74, another example illustrated.

M.D. Greenbaum, *Icons of the West: Frederic Remington's Sculpture*, Ogdensburg, New York, 1996, pp. 51-64, 180, another example illustrated.

Frederic Remington's *The Broncho Buster* is one of the most iconic artworks of the American frontier. The bronze sculpture of a cowboy breaking in a wild horse was an immediate success, symbolizing all that was triumphant and heroic of the West. The artist observed, "my oils will all get old and watery... my watercolors will fade—but I am to endure in bronze...I am doing a cowboy on a bucking bronco and I am going to rattle down through the ages." (as quoted in P. Hassrick, *Frederic Remington: The Masterworks*, New York, 1988, p. 182)



PROPERTY FROM THE COLLECTION OF LOIS AND HARRY HORVITZ

45

FREDERIC REMINGTON (1861-1909)

Major Wallace F. Randolph, 3rd Artillery

signed 'Frederic Remington.' (lower left)—inscribed 'Maj. Wallace Randolph—'
(on the reverse)

ink, wash and gouache on paper

12½ x 18½ in. (31.8 x 47 cm.), image; 17½ x 22 in. (44.5 x 55.9 cm.), sheet

Executed in 1894.

\$30,000-50,000

PROVENANCE:

Colonel and Mrs. Francis H. Parker, Rome, New York.

Mr. and Mrs. John M. Parker, Owego, New York.

Sotheby Parke-Bernet, New York, 28 April 1976, lot 86.

Private collection.

Stephen V. O'Meara, Inc., Scottsdale, Arizona.

Acquired by the late owners from the above, 1989.

LITERATURE:

"Chicago Under the Law; The Great Railway Strikes—with the United States Troops in Chicago," *Harper's Weekly*, July 28, 1894, p. 705, illustrated.

H. McCracken, *Frederic Remington: Artist of the Old West*, Philadelphia, Pennsylvania, 1947, p. 138.

P.H. Hassrick, M.J. Webster, *Frederic Remington: A Catalogue of Paintings, Watercolors and Drawings*, vol. II, Cody, Wyoming, 1996, p. 514, no. 1846, illustrated.

The present work was published as an illustration for "Chicago Under the Law," Frederic Remington's second article about the 1894 Pullman Strike for *Harper's Weekly* magazine.

Workers from the Pullman Palace Car Company, a manufacturer of railroad cars, went on strike after management slashed their already low wages without reducing any costs associated with company-owned housing. Out of sympathies with the Pullman workers, the American Railway Union instituted a boycott of all Pullman cars, snarling rail traffic west of Chicago. Eventually, the anger of certain strikers boiled over into a riot, which resulted in President Grover Cleveland's deployment of cavalry troops, under the command of General Nelson A. Miles, to quash the strike. Remington travelled to Chicago at the request of his friend Miles to write about the incident. In the present work, he depicts Army Major Wallace Randolph who, according to Remington, "is here from Fort Riley with his war paint on, and a new kind of shell, which he is very anxious to try." ("Chicago Under the Law," *Harper's Weekly*, July 28, 1894, p. 703)



46

WILLIAM HERBERT DUNTON (1878-1936)

The Day Herder

signed 'W. Herbert Dunton' (lower left)
oil on canvas
20 x 16 $\frac{1}{8}$ in. (50.8 x 41 cm.)
Painted in 1913.

\$120,000-180,000

PROVENANCE:

W.L. Anderson, Pueblo, Colorado.
Mary Hutchings Nooe, Boerne, Texas, acquired from the above, circa 1920s.
Private collection, San Antonio, Texas, by descent.
By descent to the present owners.

EXHIBITED:

New York, The Milch Galleries, *Exhibition of Paintings by W. Herbert Dunton of the Old West*, February 9-28, 1914, no. 7.
El Paso, Texas, Panhandle Cattleman's Association Convention, *Paintings of the Old West*, March 1-4, 1914, no. 2.
El Paso, Texas, Woman's Club, September 16, 1914.
Orange, Texas, Stark Museum of Art, *The Art and Life of W. Herbert Dunton*, October 1984-September 1, 1985, pp. 55, 75, 155-56, 217, fig. 11-17, illustrated.
Canyon, Texas, Panhandle Plains Historical Museum, *Enchanted: Taos Art from Texas Collections*, September 5-November 15, 1998, no. 22.

LITERATURE:

"Exhibitions Now On; Paintings of the Old West," *American Art News*, vol. XII, no. 19, February 14, 1914, p. 6.
"Society; Reception for Mr. Dunton," *El Paso Morning Times*, September 17, 1914.

This painting will be included in the forthcoming *catalogue raisonné* of the artist's work being prepared by Michael R. Grauer, Associate Director for Curatorial Affairs/Curator of Art and Western Heritage, Panhandle-Plains Historical Museum, Canyon, Texas.

According to Michael Grauer, after William Herbert Dunton started visiting Taos in about 1912, he shifted from primarily in-studio painting to becoming a fully *plein-air* artist. Grauer explains, "Between about 1909 and 1918 in both Mexico and the area around Taos, Dunton posed and painted *en plein air* lone cowboys or Indians or groups of cowboys or Indians, and sometimes *vaqueros*. There is a series of vertical paintings of lone cowboys—which probably incorporate the same model posed in the same spot in the Taos desert—all done between about 1912 and 1916, and most either 20 by 16 or 16 by 12 inches."



PROPERTY FROM THE COLLECTION OF LOIS AND HARRY HORVITZ

47

EANGER IRVING COUSE (1866-1936)

A Pueblo Indian Weaver

signed '©/E-I-Couse-' (lower left)

oil on canvas
30 x 36 in. (76.2 x 91.4 cm.)
Painted in 1911.

\$150,000-250,000

PROVENANCE:

The artist.
Estate of the above.
Fenn Galleries, Santa Fe, New Mexico, circa 1988.
Biltmore Galleries, Scottsdale, Arizona.
(Probably) Acquired by the late owners from the above.

This painting will be included in Virginia Couse Leavitt's forthcoming *catalogue raisonné* of the artist's work.

As a result of this stylistic change, Dunton attracted significant interest from critics of the period. For example, Grauer notes, "*The New York Herald* (1914) reported that 'he paints right out of doors—begins, finishes and even signs his paintings out in the open.' *Scribner's* (1916) noted that Dunton 'believes in painting direct from nature, and spares himself no trouble to get his effects, setting forth at times with models and half a dozen ponies...to paint them in a wind-storm, with his canvas anchored against the stiff breeze by big boulders.'" (unpublished letter, 2016)

Additionally, in a review of the 1914 Milch Galleries exhibition in which the present work was included, the *American Art News* critic extolled, "Not since the days when Remington made his reputation as a painter of far Western pictures, has anything been presented of that section of the country giving its atmosphere, feeling and poetry, as do the twelve canvases shown. A native of Maine, the artist early traveled to the Far West in search of distinctive American subjects. In the present display he proves his knowledge of drawing, cleverness of composition and sense of color... 'The Day Herder,' 'The Crossing,' and 'Breakfast of the Grizzly Hunters,' are serious, good works." (February 14, 1914, p. 6)



PROPERTY FROM THE COLLECTION OF LOIS AND HARRY HORVITZ

48

OLAF CARL SELTZER
(1877-1957)

Cowboy at Rest

signed 'O.C. Seltzer.' (lower left)

oil on canvasboard

11¼ x 9½ in. (29.8 x 24.1 cm.)

\$15,000-25,000

PROVENANCE:

(Probably) Acquired by the late owners circa 1987.



PROPERTY FROM THE COLLECTION OF LOIS AND HARRY HORVITZ

49

OLAF CARL SELTZER
(1877-1957)

Blackfoot Warriors (Piegans)

signed 'O.C. Seltzer.' (lower left)

oil on canvas

20 x 30¼ in. (50.8 x 76.8 cm.)

\$70,000-100,000

PROVENANCE:

Snuff Garrett, Fandango Ranch, Paradise Valley, Arizona, circa 1978.

Acquired by the late owners from the above, 1990.



PROPERTY FROM THE COLLECTION OF LOIS AND HARRY HORVITZ

50

FRANK TENNEY JOHNSON (1874-1939)

Through the Starlit Hours

signed and dated 'F. Tenney Johnson ANA/1935' (lower left)—
signed and dated again and inscribed with title (on the stretcher)
oil on canvas
25 x 30 $\frac{1}{8}$ in. (63.5 x 76.5 cm.)
Painted in 1935.

\$150,000-250,000

PROVENANCE:

Harold McCracken, Cody, Wyoming, by 1974.
Biltmore Galleries, Scottsdale, Arizona.
Acquired by the late owners from the above, 1990.

EXHIBITED:

Los Angeles, California, The Biltmore Hotel, Biltmore Salon, *Under Western Skies*, November 4-30, 1935, no. 9.

LITERATURE:

A.M. Cook, "F. Tenny [sic] Johnson's Art on Display; Boyhood Ambition Realized," *Los Angeles Herald*, November 6, 1935 (as *Through Starlit Hours*).

"Frank Tenney Johnson Represents the Great West," *Saturday Night*, November 6, 1935 (as *Through Starlight Hours*).

H. McCracken, *The American Cowboy*, Garden City, New York, 1973, p. 161, illustrated.

H. McCracken, *The Frank Tenney Johnson Book: A Master Painter of the Old West*, Garden City, New York, 1974, p. 199, illustrated.

In a review of the 1935 Biltmore Salon exhibition in which the present work was included, *Los Angeles Herald* critic Alma May Cook praised, "In the exhibition opening this week Mr. Johnson has 16 canvases, all breathing the western life that is slowly giving way to 'civilization'... 'Lure of the Rockies' might be termed a fulfillment of his childhood dreams, as might also the canvas entitled 'Through Starlit Hours,' for he has achieved the dream of his childhood and become not only a cowboy, but a painter of cowboy life." (November 6, 1935) The reviewer for *Saturday Night* similarly acclaimed the exhibition, writing, "Frank Tenney Johnson, A.N.A. and the Biltmore Salon should be put in the guide books as among our chief attractions during the current month... Break away from the world of spare tires and monoxide gas. Trail the footsteps of one of the few remaining cowboy painters. Through the magic of his art you follow the clock around from 'Morning Clouds' to eight adventures in mountain moonlight." (November 6, 1935)



PROPERTY FROM A WEST COAST INSTITUTION

51

VICTOR WILLIAM HIGGINS (1884-1949)

Rug Pattern (Still Life with Zinnias)

signed 'Victor Higgins-' (lower left)

oil on canvas

54¼ x 60¼ in. (137.8 x 153 cm.)

Painted circa 1945.

\$150,000-250,000

PROVENANCE:

The artist.

Acquired by the present owner from the above, 1946.

EXHIBITED:

Pittsburgh, Pennsylvania, Carnegie Institute, n.d. (as *Interior Still Life*).
Pomona, California, Pomona First Annual Spring Exhibition, 1946.

LITERATURE:

D.A. Porter, *Victor Higgins: An American Master*, exhibition catalogue, Salt Lake City, Utah, 1991, p. 236, no. 252, illustrated.

Victor Higgins scholar Dr. Dean A. Porter writes, "In each of the floral still lifes from the 1940s, there is a sense of convention in the arrangement of the flowers, the handsome vases and the patterned fabrics. By themselves, these facets of the picture do not proclaim the modernism of Higgins.

No, in these pictures, the modernism is the tilted tabletop, the bird's-eye view of the composition, and the abstract configurations of the background. Interior framing devices are created by overlapping planes and sharp angles. Just when it appears that Higgins followed a formula, he rejected it, allowing himself the freedom to be unpredictable." (*Victor Higgins: An American Master*, exhibition catalogue, Salt Lake City, Utah, 1991, p. 234)

Rug Pattern (Still Life with Zinnias) is the largest canvas ever painted by the artist. Porter explains of the present work, "The composition...encourages a comparison with Higgins's 1929 John C. Shaffer prizewinner *Zinnias*. Compositionally, the vase of zinnias and gladiolas is placed on a short-legged, circular table, whereas in the earlier still life, the flowers are pictured on a braided carpet on the floor. In both examples an open door serves as a backdrop for the floral arrangements. The door, the same that we see in *Adobe Doorway*, opens into the room of the spectator while revealing a second room to the right.

"As was his custom by the forties, Higgins played with the angular patterns of braided carpets and Indian blankets, whether positioned on the floor, hanging from a wall, or draped across the seat of a chair. Although Higgins painted a tilted floor in his earlier still lifes and in *Adobe Doorway*, the angle of the floor increased dramatically over time. The sense of tension is enhanced by angles that fall into discord with circular patterns, horizontal shapes, or right angles. The still life remained his experimental laboratory." (*Victor Higgins: An American Master*, pp. 236-37)

MAYNARD DIXON (1875-1946)

The Prairie

signed and dated 'Maynard Dixon/1915' (lower left)—
signed again and inscribed with title (on the stretcher)

oil on canvas

62 x 78 in. (157.5 x 198.1 cm.)

Painted in 1915.

\$600,000-800,000

PROVENANCE:

John Howell Bookstore, San Francisco, California.

Private collection, Texas, by 1972.

Coeur d'Alene, Reno, Nevada, 24 July 2004, lot 140.

Private collection, acquired from the above.

Sotheby's, New York, 23 May 2007, lot 184, sold by the above.

Acquired by the present owner from the above.

EXHIBITED:

San Francisco, California, John Howell Bookstore, 1969-70.

LITERATURE:

W.M. Burnside, *Maynard Dixon: Artist of the West*, Provo, Utah, 1974, p. 157.

D.J. Hagerty, *The Art of Maynard Dixon*, Layton, Utah, 2010, pp. 42-44, fig. 23, illustrated.

Maynard Dixon's depictions of the sweeping landscape of the American West incorporate the artist's unique modern aesthetic to dramatically emphasize the vastness of the natural environment. As the largest studio painting of his career, *The Prairie* is a particularly ambitious and stunning example of these compositions featuring Dixon's trademark low horizon and marching cloud formations. Through these techniques, Dixon creates an awesome vision of the seemingly infinite landscape of the West.

Born in 1875 in Fresno, California, Dixon spent the majority of his life exploring and documenting the scenery of California and the Southwest. After a number of years as a successful illustrator, 1912 marked a turning point for his career. Shifting his focus to studio painting, he explored a modern approach in parallel with the American modernists on the East Coast. Dixon lived in New York from 1908 through 1912, where he was involved in the artist community and formed a friendship with Ashcan painter Robert Henri, organizer of the Independent Artists Exhibition. In New York, Dixon would have been very aware of the bold work coming out of the Ashcan and Modernist painters, and this influence helped inspire the stylistic shift in his work upon returning to the West. Dixon reflected, "My return from New York...marked the beginning of my real development. I was getting a new direction rather than a new manner, and beginning to find myself...I saw and always had seen something wonderful here in America. As a painter, then, I date from 1912." (as quoted in W. Burnside, *Maynard Dixon: Artist of the West*, Provo, Utah, 1974, p. 59)

In 1915, Dixon was living in San Francisco and had the opportunity to further develop his modernist focus through the city's Panama Pacific International Exposition, held to celebrate the 400th anniversary of the discovery of the Pacific and the rebuilding of the city after the 1906 earthquake. 11,400 works of American and European art were displayed, including Modernist works from the 1913 Armory Show. Dixon showed three works in the exposition, one of which received a bronze medal. More importantly, he credited the 'modern' sector, meaning the gallery with the French and American Impressionists and the American painters George Bellows, Robert Henri, John Sloan and William Glackens, for "revising his ideas about color and the possibilities of

space relations in his compositions." (D.J. Hagerty, *Desert Dreams: The Art and Life of Maynard Dixon*, Layton, Utah, 1993, p. 79) Before this seminal West Coast exhibition, California artists were relatively sheltered from the developments in American and European art; "...because of their geographic isolation, relying upon themselves and their surroundings, western artists somehow managed to maintain their individuality, interpreting the environment with remarkable force and intensity." (*Desert Dreams: The Art and Life of Maynard Dixon*, p. 79) While still maintaining this unique Western approach to American art, the bold brushwork and simplicity of design in *The Prairie* embody the innovative ideas and techniques Dixon absorbed during his time in New York and then later at the 1915 exposition.

In *The Prairie*, Dixon employs his newfound modernist aesthetic to depict a great expanse of the Arizona landscape under a vast Western sky. As Donald Hagerty writes, "During the several months exploring Arizona, Dixon managed to paint nearly sixty works. Among these works is *The Prairie*, his largest studio-produced canvas to date, which pictured cowboys herding cattle across the vast open range around Holbrook, overshadowed by the dark and towering cumulus cloud formations." (*The Art of Maynard Dixon*, Layton, Utah, 2010, p. 44) In *The Prairie*, Dixon emphasizes the flat, sprawling horizon by allowing the sky to comprise a majority of the composition. He masterfully captures the desert sunlight as it shines through the clouds, and further highlights the enormity of the landscape, and the canvas, by painting the cowboys and herd of cattle in very small scale. This overwhelming composition is balanced and grounded with the skillfully arranged sagebrush in the foreground.

At the time when the present work was painted in 1915, there was strong demand for Dixon's studio paintings by both private collectors and museums, including the de Young Museum in San Francisco, which purchased *Corral Dust* (1915) that same year. Major works by Dixon, such as *The Prairie*, which demonstrate his unique vision and modern approach to landscape painting, established the artist's enduring legacy and serve as a profound record of the American West in the early 20th century.

“I saw and always had seen something wonderful here in America.”

MAYNARD DIXON









PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

53

NEWELL CONVERS WYETH (1882-1945)

The horse fell with his rider to the bottom of the cliff

signed 'N.C. Wyeth' (lower right)

oil on canvas

40¼ x 30 in. (102.2 x 76.2 cm.)

Painted in 1927.

\$150,000-250,000

PROVENANCE:

The artist.

Mrs. N.C. Wyeth, wife of the above.

[With]M. Knoedler & Co, Inc., New York, 1956.

Hirschl & Adler Galleries, Inc., New York, 1973.

Mr. and Mrs. Frank E. Fowler, Lookout Mountain, Tennessee, acquired from the above, 1973.

Collection of H. Lauren Lewis, acquired from the above, 1985.

[With]Frank E. Fowler, Lookout Mountain, Tennessee, 1998.

American Illustrators Gallery, New York, acquired from the above, 1998.

Acquired by the present owner from the above.

EXHIBITED:

Wilmington, Delaware, Wilmington Society of the Fine Arts, *N.C. Wyeth, N.A. 1882-1945: Memorial Exhibition*, January 7-27, 1946, no. 44 (as *Fall of the Blind Horse*).
Washington, D.C., Corcoran Gallery of Art, *Memorial Exhibition of Paintings and Drawings by N.C. Wyeth 1882-1945*, May 19-June 9, 1946, no. 27 (as *Fall of the Blind Horse*).

New York, M. Knoedler & Co, Inc., *Exhibition of Paintings by N.C. Wyeth, 1882-1945*, October 29-November 23, 1957, no. 96 (as *The Blind Rider and Blind Horse*).

Lubbock, Texas, West Texas Museum, *Exhibition of Paintings by the Wyeths*, October 11-December 20, 1959, no. 30.

Greenville, South Carolina, Greenville County Museum of Art, *N.C. Wyeth*, March 9-May 26, 1974, p. 19, no. 84, illustrated (as *Horse and Rider Fell Off the Cliff*).

Albany, Georgia, Banks Haley Gallery, *N.C. Wyeth: A Loan Exhibition*, January 7-February 9, 1981, no. 13, cover illustration (as *The horse, not being guided by his rider...fell...to the bottom of the cliff*).

Memphis, Tennessee, Memphis Brooks Museum of Art; Montgomery, Alabama, Montgomery Museum of Fine Arts; Raleigh, North Carolina, North Carolina Museum of Art, *Howard Pyle and the Wyeths: Four Generations of American Imagination*, September 1, 1983-April 1, 1984, pp. 44, 95, no. 32, illustrated.

LITERATURE:

J. Verne, *Michael Strogoff: A Courier of the Czar*, New York, 1927, facing p. 312, illustrated.

R. Layton, "Inventory of Paintings in the N.C. Wyeth Studio, 1950," unpublished manuscript, Wyeth Family Archives, p. 7.

"Stouthearted Heroes of a Beloved Painter," *Life*, vol. 43, no. 24, December 9, 1957, p. 95, illustrated.

D. Allen, D. Allen, Jr., *N.C. Wyeth: The Collected Paintings, Illustrations and Murals*, New York, 1972, p. 222.

C.B. Podmaniczky, *N.C. Wyeth: A Catalogue Raisonné of Paintings*, London, 2008, p. 497, no. 1.1051, illustrated.

The present work was published as an illustration for Jules Verne's *Michael Strogoff: A Courier of the Czar*, printed by Scribner's in 1927.



54

NEWELL CONVERS WYETH (1882-1945)

The Raft of Odysseus (Neptune Battles with Odysseus)

signed 'N.C. Wyeth/©' (lower left)

oil on canvas

48 x 38 in. (121.9 x 96.5 cm.)

Painted in 1929.

\$300,000-500,000

PROVENANCE:

The artist.

Mrs. T. Whitney Blake, Katonah, New York, acquired from the above, 1930.
Reuben Gordon.

Samuel Saber, gift from the above, 1970.

Gift to the present owner, daughter of the above, circa 1990.

EXHIBITED:

Boston, Massachusetts, St. Botolph Club, *An Exhibition of Illustrations for The Odyssey by N.C. Wyeth*, January 17-February 1, 1930, no. 9.

Wilmington, Delaware, Wilmington Society of the Fine Arts, *Exhibition of Paintings by N.C. Wyeth*, February 28-March 14, 1930, no. 24 (as *Neptune Battles with Odysseus*).

LITERATURE:

G.H. Palmer, trans., *The Odyssey of Homer*, Boston, Massachusetts, 1929, n.p., illustrated.

D. Allen, D. Allen, Jr., *N.C. Wyeth: The Collected Paintings, Illustrations and Murals*, New York, 1972, p. 213.

C. Podmaniczky, *N.C. Wyeth: A Catalogue Raisonné*, vol. II, London, 2008, p. 513, no. I.1097, illustrated.

The present work was published as an illustration for Herbert Palmer's translation of Homer's *The Odyssey*, printed by Houghton Mifflin in 1929.

No small feat for an illustrator to create imagery for one of the best known texts in history, *The Odyssey*, the publisher Houghton Mifflin contacted Newell Convers Wyeth, the leading illustrator of the time. The artist was already beloved by the public for his work for Scribner's Classic, illustrating such colorful stories as *Treasure Island* and *Robinson Crusoe*, and his work was in high demand.

The present work was printed in the 1929 edition of *The Odyssey* alongside a passage of text describing Neptune's wrathful actions, when, "...a great wave broke on high and madly plunging whirled his raft about; far from the raft he fell and sent the rudder flying from his hand. The mast snapped in the middle under the fearful tempest of opposing winds that struck, and far in the sea canvas and sail-yard fell. The water held him long submerged; he could not rise at once after the crash of the great wave, for the clothing which divine Calypso gave him weighed him down. At length, however, he came up, spitting from his mouth the bitter brine which plentifully trickled also from his head. Yet even then, spent as he was, he did not forget his raft, but pushing on amid the waves laid hold of her, and in her middle got a seat and so escaped death's ending. But her the great wave drove along its current, up and down." (C.H. Palmer, trans., *The Odyssey of Homer*, Boston, Massachusetts, 1929, pp. 66-67)

55

NORMAN ROCKWELL (1894-1978)

Tides of Memory "Linda's dream was yours and mine—
but her ship came in...and through the front door"

signed 'Norman/Rockwell' (lower right)

oil on paperboard

18 $\frac{3}{4}$ x 15 in. (47.3 x 38.1 cm.), image; 19 $\frac{1}{4}$ x 15 $\frac{3}{4}$ in. (48.9 x 40 cm.), overall

Painted in 1936.

\$300,000-500,000

PROVENANCE:

The artist.

Bernard Danenberg Galleries, Inc., New York.

Private collection.

Private collection, London.

American Illustrators Gallery, New York.

Acquired by the present owner from the above.

LITERATURE:

G.M. Hillman, "Tides of Memory," *American Magazine*, October 1936, p. 30, illustrated.

T. Buechner, *Norman Rockwell: Artist and Illustrator*, New York, 1970, p. 322, illustrated.

L.N. Moffat, *Norman Rockwell: A Definitive Catalogue*, vol. II, Stockbridge, Massachusetts, 1986, pp. 598-99, no. S52, illustrated.

J.G. Cutler, L.S. Cutler, National Museum of American Illustration, *Norman Rockwell's America*, Newport, Rhode Island, 2012, pp. 98-99, illustrated.

The present work was published as an illustration for Gordon Malherbe Hillman's short story "Tides of Memory" in the October 1936 issue of *American Magazine*.

"Tides of Memory" relates the story of Linda Craven, the last of the once prominent Craven family. Three hundred years before, her ancestors founded the town of Good Harbor. Today, the Depression has hit the town, and Linda has lost her job at the bank and her sense of security along with it. Still, when her long lost uncle Captain Thatcher arrives at her doorstep with nowhere else to go, she immediately sets to making a home for the old man. He restores her sense of purpose and inspires her new business. When he dies, it is revealed that the man once thought destitute left his large estate solely to Linda, and the distant relatives who turned their backs on the Captain during his life contest the will. In the present work, Linda is seen with her attorney friend as she is bracing for an uphill battle. In the end, forty of the seaworn captains and ladies of the once-thriving town testify to the goodhearted generosity of Linda Craven. Her security lies not in money—which she does win—but rather in the people she has always had.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR

56

FRANK EARLE SCHOONOVER (1877-1972)

As the Canoe Swept By...

signed and dated 'Frank E Schoonover—/1950' (lower right)—
dated again 'April 1950' (on the reverse)

oil on canvas

28 x 46 in. (71.1 x 116.8 cm.)

Painted in 1950.

\$100,000-150,000

PROVENANCE:

The artist.

Mr. and Mrs. William Stanier, commissioned from the above, 1950.

Mr. and Mrs. Stephen K. Leech, by descent.

Alma Leech, by descent.

Darryl Leech, Atlanta, Georgia, by descent.

[With]Schoonover Studios, Ltd., Wilmington, Delaware.

Private collection, 2005.

Bonhams, San Francisco, California, 11 December 2012, lot 203.

Acquired by the present owner from the above.

LITERATURE:

H.C. Pitz, "Frank E. Schoonover: An Exemplar of the Pyle Tradition,"
American Artist, November 1964, p. 65, illustrated.

F.E. Schoonover, *The Edge of Wilderness*, Toronto, Canada, 1974, p. 156,
illustrated (as *The Canoeists*).

J.R. Schoonover, L.S. Smith, L. Dean, *Frank E. Schoonover: Catalogue Raisonne*,
vol. II, New Castle, Delaware, 2009, pp. 655, 702-03, no. 2450, illustrated.

The present composition was originally created by Frank E. Schoonover as an illustration for Laurie York Erskine's "Why Craig Laughed" in the May 1940 issue of *The American Boy—Youth's Companion*. The work depicts the story's line: "As the canoe swept by, Tom caught a glimpse of Crawford, but what he saw sent through him a chill of horror."

Unfortunately, on March 2, 1950, the original painting was destroyed in a cabin fire in Vermont. That same year, at the request of the work's owner Mr. William Stainer, Schoonover painted the present version to replace the lost work.



PROPERTY FROM THE COLLECTION OF HERBERT AND MONA HYMAN

57

NORMAN ROCKWELL (1894-1978)

Private Enterprise "A smart guy would have thought of something else to do"

signed with initials 'N/R' (lower right)

oil on canvas

17 x 24 in. (43.2 x 61 cm.)

Painted in 1935.

\$150,000-250,000

PROVENANCE:

The artist.

Henriette W. Kaylor, Larchmont, New York, gift from the above, 1937.

M.K. Gish, Odessa, Texas, grandson of the above, by bequest, 1963.

Nelda Lee, Inc., Odessa, Texas, acquired from the above, 1982.

P.R. Zeech, Odessa, Texas, acquired from the above, 1982.

[With]Nelda Lee, Inc., Odessa, Texas.

Titus Paul Gallery, Ventura, California.

Acquired by the present owners from the above.

LITERATURE:

N. Matson, "Private Enterprise," *Woman's Home Companion*, vol. LXII, no. 11, November 1935, p. 8, illustrated.

M. Moline, *Norman Rockwell Encyclopedia: A Chronological Catalog of the Artist's Work, 1910-1978*, Indianapolis, Indiana, 1979, p. 127, illustrated.

L.N. Moffatt, *Norman Rockwell: A Definitive Catalogue*, vol. II, Stockbridge, Massachusetts, 1986, p. 811, no. S695, illustrated.

The present work was published as an illustration for Norman Matson's short story "Private Enterprise" in the November 1935 issue of *Woman's Home Companion*.

Private Enterprise depicts Wally Young, a young man trying to make his way in the world by starting a trucking company with his newly-purchased \$15 "draggie-tailed wreck with narrow tires and rickety sides, needing paint, needing everything from the look of it." Through his affluent girlfriend Marion Miller, Wally books his first job with her Uncle George to transport his antique furniture to New York City. Unfortunately, three days later, Wally is missing, apparently never returned from what should have been a one-day trip. Frantic with worry, Marion drives off in the middle of the night toward New York, stopping to ask about Wally along the way, until finally she finds him pulled over and sleeping on the side of the road in a different car than the one in which he left. Everything that went wrong could have; when his truck broke down, he guarded his precious cargo outside overnight and then had to buy a Model-T with the last of his money to complete the trip. Then, he ran out of gas in his new car on the way home and was stranded overnight yet again. When explaining this series of unfortunate events to Marion, Wally laments, "A smart guy would have thought of something else to do."

Regardless, Wally's dedication to completing the job despite the odds earned the respect of his customer Uncle George, who praised, "You can say 'impractical,' you can say he should have wired me, should have called a garage in on the job, knowing I'd pay for it. Point is, he contracted to do a job, himself: he did it, even though it hurt. *He did it himself!* That's what I like. Individualism! I liked him from the first, anyway." Despite his hardships, Wally comes away with a new job with Uncle George's railroad and the renewed dedication of his girlfriend Marion. (N. Matson, "Private Enterprise," *Woman's Home Companion*, vol. LXII, no. 11, November 1935)

58

NORMAN ROCKWELL (1894-1978)

Promising Talent

signed 'Norman/Rockwell' (lower right)

oil on canvas

27 x 24 in. (68.6 x 61 cm.)

Painted in 1917.

\$300,000-500,000

PROVENANCE:

Mr. Mansfield, Ohio, 1980.

Mr. McManus, Connecticut, 1985.

Lynch Fine Arts, West New York, New Jersey.

Titus Paul Gallery, Ventura, California.

Acquired by the present owners from the above.

LITERATURE:

American Boy, June 1917, cover illustration.

L.N. Moffatt, *Norman Rockwell: A Definitive Catalogue*, vol. I, Stockbridge, Massachusetts, 1986, pp. 4-5, no. C3, illustrated.

The present work was published as the cover illustration of the June 1917 issue of *American Boy*.

American Boy was a monthly magazine published from 1899 to 1941 featuring action stories and advertising targeted towards young boys. With a wide circulation of 300,000 readers, the magazine was the most popular of its kind, proudly bearing on each cover the slogan, "The Biggest, Brightest, Best Magazine for Boys in All the World." From 1917 to 1920, Rockwell designed five covers for the publication, creating some of the earliest examples of his work featuring his favorite subject—the antics and ambitions of young boys.

Promising Talent, Rockwell's second cover for *American Boy*, was published just a few months into World War I on an issue including headlines like "A Yankee's Adventures With the British Flyers" and "The Story of a Boy in the United States Army." However, rather than focusing on the war directly, the artist instead creates a light-hearted scene of two apparently tone-deaf boys singing and playing their hearts out to the dismay of their elderly audience. Through the overtly humorous facial expressions and body language of the models, Rockwell provides comic relief for his audience during the hard times of war, only hinting toward the patriotism pervading the nation by including an American flag pin on the singer's collar.

As with the best of Rockwell's work, especially his paintings of mischievous boys, the captivating spirit of the characters and extraordinary level of detail in *Promising Talent* leads the viewer to imagine a whole narrative surrounding the amusing one-frame story presented. As Deborah Solomon writes, "He was extraordinarily observant and he had a precise feel for clothing, skin, and the surfaces of things...he favored certain types—boys with the right allotment of freckles and red hair, the right expression of innocence and grit." Indeed, a 1923 *Boston Globe* article reported, "His favorite subject is boys, good, wholesome boys not of the Smart Alec type." (*American Mirror: The Life and Art of Norman Rockwell*, New York, 2013, pp. 94, 101) This enthusiasm for his subject earned him the nickname Boy Illustrator, and these early successes, including *Promising Talent*, demonstrate the wit and levity which helped establish Rockwell as America's most popular illustrator.





59

ROBERT RIGGS
(1896-1970)

*"Goliath hit him with the first clean right hand
of the evening"*

signed 'Riggs' (lower right)
tempera on panel
19 x 24 in. (48.3 x 61 cm.)
Painted in 1952.

\$40,000-60,000

PROVENANCE:

Private collection, New York.
Christie's, New York, 10 March 1989, lot 334, sold by the above.
Acquired by the present owner from the above.

LITERATURE:

W. Fay, "One-Punch O'Dowd," *The Saturday Evening Post*, October 4, 1952,
p. 37, illustrated.

The present work illustrates William Fay's short story *One-Punch O'Dowd*, which was published in the October 4th, 1952 issue of *The Saturday Evening Post*.

In Fay's story, down-and-out manager "Flexible" Flynn experiences a change of heart after desperation drives him to enlist novice fighter Goliath O'Dowd to take a beating from boxing champion Rocky Falco. However, as seen in the present work, Goliath wins the fight in a stunning turn of events, leaving Flexible "in no position to explain Goliath's success as the most miraculous and heaven-assisted strike since Moses smote the rock." Still, the new champ had to go on to defend his title. "Goliath took punishment as some men take Martinis," eventually winning his second fight and proving that perseverance and love will beat all odds. (*The Saturday Evening Post*, October 4, 1952, p. 152)



60

HENRY KOERNER (1915-1991)

The Lifeguard

oil on masonite
42 x 48 in. (106.7 x 121.9 cm.)
Painted circa 1951-52.

\$150,000-250,000

PROVENANCE:

The artist.
Private collection, Pittsburgh, Pennsylvania, acquired from the above.
By descent to the present owner.

EXHIBITED:

New York, Midtown Galleries, *20 Years of the Midtown Galleries: A Pictorial Survey of Twenty Years' Activity in the Promotion of Outstanding Contemporary American Art*, June 4-28, 1952.
Washington, D.C., Corcoran Gallery of Art, *The Twenty-Third Biennial Exhibition of Contemporary American Oil Paintings*, March 15-May 3, 1953, no. 106.

LITERATURE:

R.M. Coates, "The Art Galleries; Summer Summing Up," *The New Yorker*, June 21, 1952, p. 86.

Depicting a 'bonfire of the vanities' at Coney Island, *The Lifeguard* is one of the most significant and monumental works from the pivotal 1950-52 period of Henry Koerner's career. Accordingly, upon its exhibition in 1952, *The New Yorker* critic Robert M. Coates praised "the really impressive 'The Lifeguard' by Henry Koerner," writing, "Koerner, incidentally, adds considerably to his stature with this picture...In this new picture, he seems to have regained his assurance. It's a study of a man sitting, back to the spectator, on one of those thronelike wooden platforms used by beach guards. The lower part of the edifice is stacked with a sort of pawnshop-window parody of man's possessions—rings, watches, cameras, telescopes, ukuleles, and so on—all threatened, while their guardian stares sternly off to sea, by a fire just beginning to eat at the base of the structure...the symbolism is clear and well integrated, and the mingling of irony and wistfulness that underlies it gives it a haunting evocativeness." ("The Art Galleries; Summer Summing Up," *The New Yorker*, June 21, 1952, p. 86)



61

HARRIET WHITNEY FRISHMUTH (1880-1980)

Dream Days (Daydreams)

inscribed 'HARRIET W. FRISHMUTH 1939' (on the base)—
inscribed 'ROMAN BRONZE WORKS INC. N.Y.' (along the base)
bronze with greenish-brown patina
17½ in. (44.5 cm.) high on a ½ in. (1.27 cm.) marble base
Modeled in 1939.

\$40,000-60,000

PROVENANCE:

Private collection, Sacramento, California.
Conner-Rosenkranz, LLC, New York.
Acquired by the present owner from the above, 1999.

LITERATURE:

C.N. Aronson, *Sculptured Hyacinths*, New York, 1973, pp. 39, 50-51, 55-56, 192-93, 216, other examples illustrated (as *Daydreams*).
J. Conner, L.R. Lehmbek, T. Tolles, F.L. Hohmann III, *Captured Motion, The Sculpture of Harriet Whitney Frishmuth: A Catalogue of Works*, New York, 2006, pp. 49, 85-86, 108-11, 210-11, 249, 267, no. 1939:2, illustrated.

Dream Days is one of the last sculptures designed by Harriet Frishmuth, modeled in 1939 following her move from New York City to Philadelphia. The artist first conceived this pose for a sculpture in 1925, originally creating a unique life-size bronze of this figure standing with crossed arms and tilted head, but draped in a hooded garment. Dancer Rose Yasgore served as model for the present smaller, nude version, which was cast in an edition of 14 from 1939-68. This cast is one of seven produced at Roman Bronze Works; the other half bear a Gorham foundry mark.

Frishmuth was particularly fond of *Dream Days*, reflecting: '...I had a feeling I would like to try a new way of looking at a form. I wanted the lines to flow smoothly from one end of the figure to the other...*Daydreams* [sic] is a sculptor's sculpture; takes a sculptor to really appreciate it. And personally, I think it is one of the nicest ones that I have done.' (as quoted in C.N. Aronson, *Sculptured Hyacinths*, New York, 1973, pp. 55-56)



62

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

Snow Balling

signed 'Moses.' (lower left)—dated 'March 6, 1957,' and inscribed with title and '1766,' (on a label affixed to the reverse)

oil, glitter and pencil on board
 12 x 16 in. (30.5 x 40.6 cm.)

Painted in 1957.

\$50,000-70,000

PROVENANCE:

Galerie St. Etienne, New York.

Private collection, New York, acquired from the above, circa 1960.

By descent to the present owner.

LITERATURE:

N. Kramer, *The Grandma Moses Storybook*, New York, 1961, p. 14, illustrated.

W. H. Armstrong, *Barefoot in the Grass: The Story of Grandma Moses*, Garden City, New York, 1970, n.p., illustrated.

O. Kallir, *Grandma Moses*, New York, 1973, p. 318, no. 1277, illustrated.

This work, painted on March 6, 1957, was assigned number 1766 by the artist and entered into her record book on page 73.

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

63

PAUL MANSHIP (1885-1966)

Garden of Eden—Sundial

inscribed '©/•PAUL•MANSHIP•SCULP•1941•' (on the base)—
inscribed 'Bedi-Rassy Art' (along the base)
bronze with greenish-brown patina
36¼ in. (92.1 cm. high)
Modeled in 1941; cast *circa* 1965-66.

\$250,000-350,000

PROVENANCE:

The artist.
Estate of the above, until about 1985.
Sotheby's, New York, 6 December 1985, lot 221.
Hirschl & Adler Galleries, Inc., New York, acquired from the above.
Acquired by the present owner from the above, 1985.

EXHIBITED:

New York, Hirschl & Adler Galleries, Inc., *From the Studio: Selections of American Sculpture, 1811-1941*, April 26-June 6, 1986, p. 77, no. 50, illustrated.

LITERATURE:

The National Sculpture Society, *American Sculptor Series, Book 2: Paul Manship*, New York, 1947, p. 51, another example illustrated.
E. Murtha, *Paul Manship*, New York, 1957, p. 182, no. 420, pl. 94, another example illustrated.
J. Manship, *Paul Manship*, New York, 1989, pp. 153, 156-57, pls. 148, 150, another example illustrated.

Modeled in 1941, *Garden of Eden—Sundial* was initially commissioned by Marie Louise Speed for the gardens surrounding her Louisville, Kentucky estate. John Manship, the artist's son, writes, "The only important work that Manship did at this time was the *Garden of Eden—Sundial*, the last of his sundials intended for private gardens. It is a handsome piece, with a massive but compact composition in which the figures of Adam and Eve are intertwined with the Tree of Life." (*Paul Manship*, New York, 1989, p. 157) The base of the sculpture is decorated with symbols of the Zodiac in low relief. *Garden of Eden—Sundial* is a beautiful example of Manship's talent for rendering human form in a fashion that is simultaneously classical and modern.

Another cast of this sculpture is in the collection of the Smithsonian American Art Museum, Washington, D.C.



PAUL MANSHIP (1885-1966)

Leda

marble

68 in. (172.7 cm.) high

Carved circa 1957-59.

\$300,000-500,000

PROVENANCE:

The artist.

John Paul Manship and Margaret Cassidy, by descent.

Estates of the above.

LITERATURE:

Minnesota Museum of Art, *Paul Manship: Changing Taste in America*, St. Louis, Missouri, 1985, p. 144.

J. Manship, *Paul Manship*, New York, 1989, pp. 188-89, pls. 170, 179, illustrated.

C. Dunwiddie, "Paul Manship: An Early Modernist..." *Sculpture Review*, vol. 39, no. 1, 1990, p. 26, illustrated.

Leda incorporates much of what Manship loved about sculpture—a beautiful subject in a sensuous material that recalls ancient myths, the passage of time and the night sky. This sculpture also represents the final solution to a theme Manship explored throughout his career—a nude woman with arms raised, often to dress her hair. Manship's early drawings first reveal this penchant, which can be observed in numerous bronzes as well. From the start, he must have wanted to execute this subject specifically in marble as these sketches and sculptures sometimes incorporate drapery or other devices that suggest compositions designed to support a standing figure in stone. About 1920 Manship created a plaster that replaced the drapery with cherubic boys in a work that was then titled *Cassandra*. Unfortunately, Manship lacked the time and resources to realize this theme until later in life when he created this marble for his own pleasure. At that time, he also renamed the sculpture *Leda* after the popular mother of twins Castor and Pollux, who are immortalized in the constellation Gemini.

Correspondence in the Manship Family archives documents how Manship carefully selected the Italian carver who helped to translate his plaster of *Leda* into marble. The sculpture was finished by Manship at his Lanesville estate in Gloucester, Massachusetts, where he ultimately installed this unique marble under a gazebo he designed with espaliered pear trees.



Manship's *Leda* in Gazebo.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR

65

**JAMES EDWARD BUTTERSWORTH
(1817-1894)**

A Gaff Rigged Racing Cutter

signed 'Jas. Buttersworth' (lower right)

oil on canvas

12 x 20 in. (31.1 x 50.8 cm.)

Painted *circa* 1893.

\$50,000-70,000

PROVENANCE:

Hirschl & Adler Galleries, Inc., New York, 1981.

Acquired by the present owner from the above, 1981.



66

ALFRED THOMPSON BRICHER
(1837-1908)

Sunset

signed and dated 'A.T. Bricher./1871' (lower left)

oil on canvas

22½ x 39¼ in. (56.2 x 99.7 cm.)

Painted in 1871.

\$100,000-150,000

PROVENANCE:

Sotheby's, New York, 15 March 1995, lot 24.

Acquired by the present owner from the above.



67

JASPER FRANCIS CROPSEY (1823-1900)

October on the Hudson

signed and dated 'J.F. Cropsey/1886' (lower left)
oil on canvas
18 x 38¼ in. (45.7 x 15.1 cm.)
Painted in 1886.

\$80,000-120,000

PROVENANCE:

Sale: New York, Ortgies & Co., New York, 31 March 1887, lot 69.
(Possibly) Sale: Lihou Art Gallery, New York, 26 February 1889, lot 78A.
William Collins.
Estate of the above.
Sale: Fifth Avenue Art Galleries, New York, *Executors' Sale of the Paintings Collected by the Late William Collins, together with the Collection of Paintings Made by W.P. Naylor, of New Jersey*, 1 February 1905, lot 80, sold by the above.
H. Alloway, Goshen, New York, acquired from the above.
Estate of the above.
Sale: Anderson Galleries, New York, 5 March 1926, sold by the above.
George Face, New Lebanon, New York, (possibly) acquired from the above.
By descent to the present owner, circa 1960.

EXHIBITED:

New York, National Academy of Design, *61st Annual Exhibition*, April 5-May 15, 1886, no. 54.
Chicago, Illinois, Chicago Interstate Industrial Exposition, September 1-October 16, 1886, no. 74.

LITERATURE:

C.M. Kurtz, *National Academy Notes including the Complete Catalogue of the Spring Exhibition, National Academy of Design*, no. 6, 1886, pp. 13, 116, drawing illustrated.
(Probably) "Art Notes," *Puck*, vol. 19, April 14, 1886, p. 99.
"Mr. Cropsey's Paintings," *New York Times*, March 31, 1887.
"The Cropsey Sale," *New York Times*, April 1, 1887, p. 4.
"Paintings Sold At Auction," *American Art Annual*, vol. 5, 1905-06, p. 60.
E.M. Foshay, B. Finney, M. Brennecke, *Jasper F. Cropsey: Artist and Architect*, exhibition catalogue, New York, 1987, p. 166.

This painting will be included in a forthcoming volume of the *catalogue raisonné* of the works of Jasper Francis Cropsey by the Newington-Cropsey Foundation, Hastings-on-Hudson, New York.

The artist's pen and ink drawing of the present work, published in the *National Academy Notes* of 1886, is in the collection of The Newington-Cropsey Foundation.



68

SANFORD ROBINSON GIFFORD
(1823-1880)

On the Androscoggin

signed and dated 'S R Gifford/1863' (lower left)

oil on canvas

12¾ x 22¾ in. (32.4 x 57.8 cm.)

Painted in 1863.

\$200,000-300,000

PROVENANCE:

The artist.

Robert Gordon, New York, acquired from the above.

Mrs. Lucy Tinker, New Milton Village, Hampshire, England.

Sotheby Parke-Bernet, New York, 21 April 1977, lot 17.

Acquired by the present owner from the above.

LITERATURE:

I. Weiss, *Poetic Landscape: The Art and Experience of Sanford R. Gifford*, Newark, Delaware, 1987, pp. 216-17, illustrated.

K.J. Avery, F. Kelly, eds., *Hudson River School Visions: The Landscapes of Sanford R. Gifford*, exhibition catalogue, New York, 2003, p. 120.

The present work possibly depicts Mount Madison, part of the Presidential Range of New Hampshire.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR

69

ALFRED THOMPSON BRICHER (1837-1908)

Narragansett Bay

signed and dated 'ATBricher/'72' (lower left)

oil on canvas

12 x 22½ in. (30.5 x 56.2 cm.)

Painted in 1872.

\$80,000-120,000

PROVENANCE:

Childs Gallery, Inc., Boston, Massachusetts.

Private collection, Connecticut.

[With]Hirschl & Adler Galleries, Inc., New York, 1985.

International corporate collection, acquired from the above, 1985.

Sotheby's, New York, 28 November 2001, lot 15, sold by the above.

Vance Jordan Fine Art, Inc., New York.

Acquired by the present owner from the above, 2002.

EXHIBITED:

Indianapolis, Indiana, Indianapolis Museum of Art; Springfield, Massachusetts, George Walter Vincent Smith Art Museum, *Alfred Thompson Bricher, 1837-1908*, September 12, 1973-January 13, 1974, p. 54, no. 28A, illustrated.



PROPERTY FROM THE ESTATE OF DONALD LUCKER

70

JOHN FREDERICK KENSETT (1816-1872)

Lily Pond, Newport, Rhode Island

signed with conjoined initials and dated 'J.F.K./1867' (lower left)
oil on canvas
10 x 18 in. (25.4 x 45.7 cm.)
Painted in 1867.

\$250,000-350,000

PROVENANCE:

The artist.

(Probably) Josiah O. Low, Brooklyn, New York, 1867.

(Possibly) Abraham M. Cozzens, New York, by 1868.

George Whitney, Philadelphia, Pennsylvania.

Estate of the above.

Sale: American Art Galleries, New York, *Collection of Modern Paintings formed by the late Mr. George Whitney of Philadelphia*, 16 December 1885, lot 173, sold by the above.

J.S. White, acquired from the above.

Doyle, New York, 5 December 2001, lot 15.

Driscoll Babcock Galleries, New York, acquired from the above.

Acquired by the late owner from the above.

EXHIBITED:

(Probably) New York, National Academy of Design, *42nd Annual Exhibition*, April 16-July 4, 1867, no. 233.

LITERATURE:

Scrapbook of materials relating to George Whitney's art collection, circa 1885, Papers relating to the sale of George Whitney's art collection, Archives of American Art, Smithsonian Institution.

L. Ferber, *William Trost Richards: American Landscape and Marine Painter*, Ph.D. dissertation, Columbia University, 1980, pp. 236, 252.

M. Tsaneva, *John Frederick Kensett: 113 Masterpieces*, Raleigh, North Carolina, 2014, n.p., illustrated.

This painting will be included in the forthcoming John F. Kensett *catalogue raisonné* being prepared under the direction of Dr. John Driscoll.

The present work is related to Kensett's *Almy's Pond* (circa 1860) in the collection of the Los Angeles County Museum of Art, Los Angeles, California.

MARTIN JOHNSON HEADE (1819-1904)

Pink Orchids and Hummingbird on a Twig

signed and dated 'M.J. Heade/1875' (lower left)

oil on canvas

18 x 24 in. (45.7 x 61 cm.)

Painted in 1875.

\$600,000-800,000

PROVENANCE:

Private collection, North Carolina, circa 1930.

By descent to the present owner.

LITERATURE:

T.E. Stebbins Jr., *The Life and Work of Martin Johnson Heade: A Critical Analysis and Catalogue Raisonné*, New Haven, Connecticut, 2000, p. 314, no. 456, illustrated.

Martin Johnson Heade's fascination with tropical flora and fauna began on his trip to Brazil where he studied and painted hummingbirds. The exquisite, jewel-toned colors and inherent exoticism of these two subjects made them naturally appealing to an artistic eye. This sentiment was further enhanced when he traveled to Jamaica in 1870 and encountered the vast array of orchids native to the region. Heade's attraction to these specimens reflects, in part, the emerging parallel interest in South America and the sciences during the second half of the nineteenth century which many artists explored. His paintings of orchids and hummingbirds simultaneously manifest the nineteenth century fascination with recording the natural world and the Victorian sense of nature and its unpredictable power. *Pink Orchids and Hummingbird on a Twig* embodies one of the most enduring themes in the artist's oeuvre.

Although Heade began his career as a portrait painter, his repertoire began to expand when he arrived in New York in 1858 and occupied a studio in the famed Tenth Street Studio Building. Almost immediately, Heade befriended Frederic Edwin Church, the already well-known artist who was considered to be the leader of the American Landscape School among colleagues and art enthusiasts. Church, who had recently completed arguably his most ambitious picture at the time, *Niagara* (1957, The Corcoran Gallery of Art, Washington, D.C.), provided Heade with the inspiration to explore new painting techniques and travel to exotic locals. Church had previously visited Colombia and Ecuador in 1853 and again in 1857, having been inspired by Alexander von Humboldt's popular publication, *Cosmos*, and later resulting in his famed painting, *Heart of the Andes* (1859, The Metropolitan Museum of Art, New York). As Church did, Heade would paint the most important works of his career based on his subsequent travels to Central America, South America and the Caribbean Islands. These trips, three over the course of approximately six years, included Brazil from 1863 to 1864, Nicaragua and Colombia in 1866, and Colombia, Panama and Jamaica in 1870. Informed by these experiences, *Pink Orchids and Hummingbird on a Twig*, is a premier example of the artist's success with painting nature.

The *Boston Transcript* reported on August 12, 1863 that, "M.J. Heade Esq., the artist so well known for his landscapes... is about to visit Brazil, to paint those winged jewels, the hummingbirds, in all their variety of life as found beneath the tropics," (as quoted in T. Stebbins, Jr., *The Life and*

Work of Martin Johnson Heade: A Critical Catalogue Raisonné, New Haven, Connecticut, 2000, p. 61) The newspaper was undoubtedly referring to Heade's long-time dream of producing an illustrated book on the species which he would have titled *The Gems of Brazil*, had it been published. This goal would have been the direct impetus for his first trip in 1863, which would have provided him with valuable material and accessibility to more than three hundred species of the bird, whereas the United States only retains one species that has not migrated to the equinoctial climates.

Over the course of his sojourns, Heade's depictions of hummingbirds evolved. The artist's first hummingbirds were smaller and positioned closer to their nests, whereas the hummingbirds of the second trip were a slightly larger size, less dependant on their nests. It was only after Heade traveled to Jamaica in 1870 that the orchid became a key element of the hummingbird compositions. The present work, painted in 1875, displays Heade's thoughtful development in the positioning of orchids and hummingbirds together. *Pink Orchids and Hummingbird on a Twig* is composed of two, exquisitely detailed pink orchids on long stems which have been placed noticeably higher in the composition than Heade's later pictures of this subject. This arrangement can also be seen in *Two Hummingbirds with an Orchid* (High Museum of Art, Atlanta, Georgia) also of 1875, where the flower has a more prominent place in the picture as a result of its elongated form.

Pink Orchids and Hummingbird on a Twig depicts an amethyst woodstar hummingbird (*Calliphlox amethystine*) next to a *Cattleya labiata* orchid. The specific species of each would have been carefully chosen by the artist, who was intrigued by their interaction with one another. He saw this relationship as a metaphor for nature's larger system. As the hummingbird pollinates the flower, the circle of life and thus fecundity of nature is continued. Similar to his contemporaries, Heade was interested in the complicated structure of the natural world, which he chose to work out within these intimate compositions.

In the present composition, Heade chose to filter sun through the haze creating a dramatic play of light and shadow that enhances the snaking silhouette of the flower and the arc of its frilled petals. The orchid is simultaneously delicate and powerful, seducing the boldly colored hummingbird that sips its nectar. The rich and complementary pinks and greens of these primary subjects combine with the more subdued hues of the tropical forest to evoke the fecundity and vibrancy of nature. Heade chose to further accentuate this pairing by placing them against a misty, tropical background, subtle enough in its beauty to allow the hummingbird and orchids to stand out in their grandeur.

Heade once said, "From early boyhood I have been almost a monomaniac on hummingbirds," ("Didymus," *Forest and Stream*, April 14, 1892, p. 348 in T. Stebbins, *The Life and Work of Martin Johnson Heade: A Critical Catalogue Raisonné*, p. 61) a statement that would be substantiated by the paintings he produced for more than thirty years. Heade's interests were admired by many during his lifetime, including Church, who owned a hummingbird and orchid picture which hangs at his home Olana to the present day. In comparison to his contemporaries' choice of South American subject matter, Heade's hummingbird and orchid pictures rank among the most unique and beautiful. *Pink Orchids and Hummingbird on a Twig* is a masterful composition that combines the most celebrated subject matter of the nineteenth century with the artist's brilliant talents.



GEORGE INNESS (1825-1894)

Summer, Montclair

signed and dated 'G. Inness 1887' (lower right)

oil on canvas

38 x 28½ in. (96.5 x 72.4 cm.)

Painted in 1887.

\$250,000-350,000

PROVENANCE:

Mr. and Mrs. John J. Albright, Buffalo, New York, by 1907.

George B. Harrington, Chicago, Illinois, by 1925.

Miss Mary Bates Harrington, Chicago, Illinois, by descent.

Estate of the above.

Christie's, New York, 25 May 2000, lot 43, sold by the above.

Acquired by the late owner from the above.

EXHIBITED:

Buffalo, New York, Buffalo Fine Arts Academy, Albright Art Gallery, *Loan Collection of Paintings Owned by Citizens of Buffalo*, October 10-24, 1907, no. 75, illustrated.

Buffalo, New York, Buffalo Fine Arts Academy, Albright Art Gallery, *Seventh Annual Exhibition of Selected Paintings by American Artists*, May 21-September 2, 1912, pp. 23, 39, no. 79, illustrated.

St. Louis, Missouri, City Art Museum, *Seventh Annual Exhibition of Selected Paintings by American Artists*, September 1912, p. 48, no. 62 (as *Summer*).

Buffalo, New York, Buffalo Fine Arts Academy, Albright Art Gallery, *Paintings by the Late George Inness Owned by Buffalonians*, December 14, 1918-March 1919.

Buffalo, New York, Buffalo Fine Arts Academy, Albright Art Gallery, *Exhibition of Paintings and Tapestries Collected by Mr. and Mrs. John J. Albright*, June 2-September 6, 1921, pp. 5, 15, no. 1, illustrated.

Buffalo, New York, Buffalo Fine Arts Academy, Albright Art Gallery, *George Inness Centennial Exhibition, 1825-1925*, October 30-November 30, 1925, no. 34.

Chicago, Illinois, Terra Museum of American Art, by 1995-2000, on loan.

LITERATURE:

"The Loan Collection of Paintings Owned by Citizens of Buffalo," *Academy Notes*, vol. 3, no. 6, Buffalo, New York, November 1907, p. 97, illustrated.

"Paintings by the Late George Inness Owned by Buffalonians, on Exhibition at the Albright Art Gallery," *Academy Notes*, vol. 14, no. 2, Buffalo, New York, April-June 1919, pp. 42-43, illustrated.

The International Studio, vol. 74, no. 296, November 1921, p. 3.

The Buffalo Arts Journal, vol. 7, no. 8, November 1925, p. 9, illustrated.

L. Ireland, *Works of George Inness*, Austin, Texas, 1965, p. 312, no. 1246, illustrated.

M. Possley, "Greek Fugitive Charged in the Case of the Purloined Paintings," *Chicago Tribune*, February 17, 1988, n.p.

M. Quick, *George Inness: A Catalogue Raisonné*, vol. 2, New Brunswick, New Jersey, 2007, pp. 212-14, no. 914, pl. 189, illustrated.

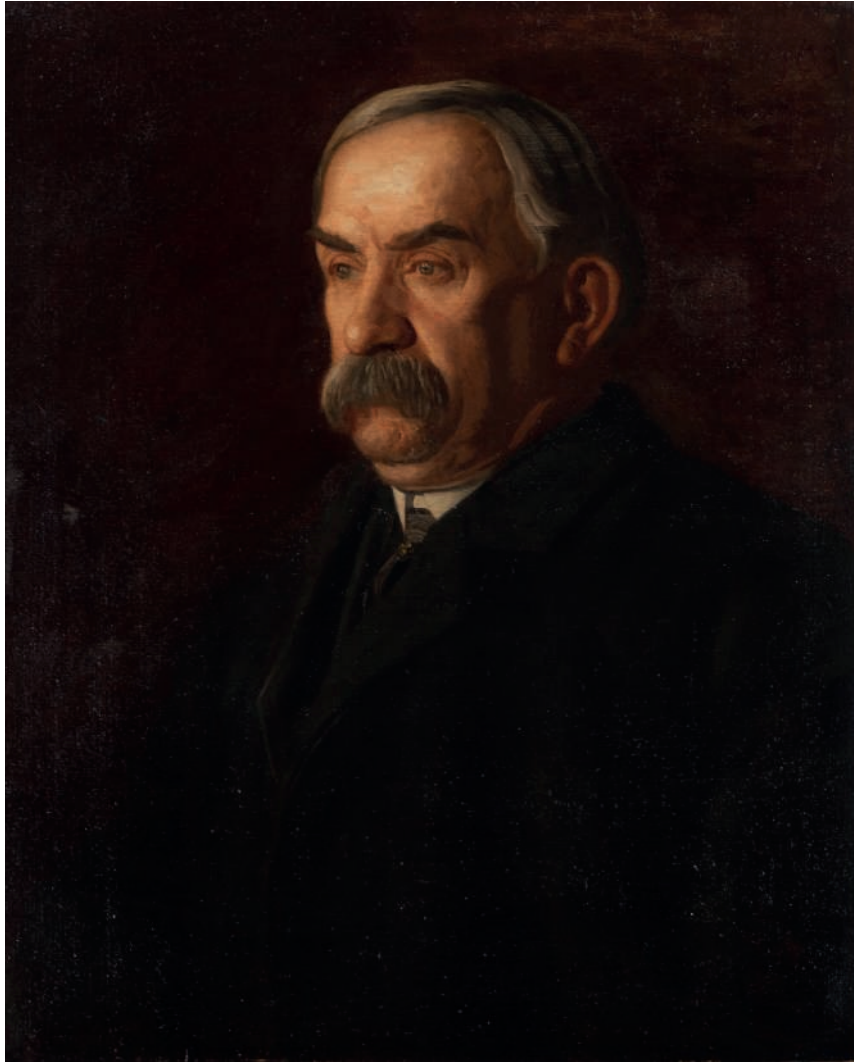
George Inness distinguished himself among the Hudson River School painters with his lifelong pursuit of a more modern aesthetic of landscape painting. Unlike his contemporaries who focused chiefly on creating realistic canvases of nature's vastness, Inness felt that "paintings were not necessarily pictures, 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., M. Quick, *George Inness*, Los Angeles, California, 1985, p. 19) In his paintings, particularly evident in his later works, Inness sought to capture more elusive and spiritual aspects of nature on his canvas. In the final decade of his life, he produced an extraordinary series of landscapes that are highly subjective and modern in approach. *Summer, Montclair* from 1887 epitomizes the artist's interest in looking at landscape painting in a new way, and his quest to bring a deeper emotional component into his compositions. Painted just seven years prior to his death, *Summer, Montclair* encapsulates Inness's exploration of atmospheric changes and expression through his sophisticated use of color and light.

Following a retrospective exhibition organized by the American Art Association in 1884, Inness devoted himself to achieving a complete synthesis of formal portrayal of nature and art as a means to express emotion. The central component of this synthesis was color, which he described as 'the soul of a painting.' Forms, on the other hand, though still based in the observation of nature, were softened by atmospheric effects and dissolved by light. Inness relished in capturing the colors of changing seasons and times of day, and works such as *Summer, Montclair* underscore the artist's signature style of the late 1880s.

Summer, Montclair was painted after the artist's decision to settle permanently in the small town of Montclair. Residing full-time in the quiet New Jersey countryside enabled Inness to focus intently on the changing atmospheric conditions of the day and season. In the present work, Inness has depicted the moments following a brief rainstorm and its subsequent effects on the landscape. *Summer, Montclair* depicts a lush generously-sized pasture with a townscape in the distance, as evidenced by a church spire and red-roofed buildings jutting upwards beyond the tree line in the background. A herd of cattle quietly graze in a sunlit spot in the middle-ground, while a babbling brook in the foreground is nearly fully enveloped in shadow. The ominous storm cloud slowly makes its way out of the composition, allowing scattered spots of blue sky to peek out from behind the remaining dense cloud cover. Using color as a vehicle for expression, Inness has employed a saturated palette of vibrant greens and blues to relay a feeling of renewed hope after the passing storm. While areas of the landscape still appear hazy and damp, the contrasting sun-drenched middle-ground and dappled blue sky imbues the work with a sense of revitalization, leading the viewer to believe that the warm sunlight will fully bathe the composition in just a few moments.

All of the artistic devices evident in *Summer, Montclair* work together to fully reveal Inness' complete synthesis of nature. The painting's contrasting areas of light and shadow and dramatic color scheme induce the spiritual response that Inness strove to achieve in the last decade of his career.





PROPERTY FROM THE SAINT CHARLES BORROMEO SEMINARY

73

THOMAS EAKINS (1844-1916)

James A. Flaherty

signed with conjoined initials and dated 'TE-1903' (upper right)

oil on canvas

27 x 22 in. (68.6 x 55.9 cm.)

Painted in 1903.

\$150,000-250,000

PROVENANCE:

The artist.

Knights of Columbus Home, Philadelphia, Pennsylvania,
acquired from the above, 1903.

Gift to the present owner from the above, 1955.

EXHIBITED:

Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts, *Memorial
Exhibition of the Works of the Late Thomas Eakins*, December 23, 1917-
January 13, 1918, p. 88, no. 54.

Philadelphia, Pennsylvania, Philadelphia Museum of Art, 1969.

Harrisburg, Pennsylvania, William Penn Museum, 1976.

LITERATURE:

L. Goodrich, *Thomas Eakins: His Life and Work*, New York, 1933, p. 196, no. 377.

S. Shendler, *Eakins*, Boston, Massachusetts, 1967, p. 47, fig. 99, illustrated.

G. Hendricks, *The Life and Work of Thomas Eakins*, New York, 1974, pp. 253,
350, no. CL-331, illustrated.

L. Goodrich, *Thomas Eakins*, vol. II, Washington, D.C., 1982, pp. 78, 192, 225.

W.I. Homer, *Thomas Eakins: His Life and Art*, New York, 1992, p. 228.

S.D. Kirkpatrick, *The Revenge of Thomas Eakins*, Binghamton, New York,
2006, p. 474.

James A. Flaherty (1853-1937) was a prominent layman in the Catholic community of Philadelphia and a distinguished lawyer. He was also a Supreme Knight of the Philadelphia Council of the Knights of Columbus. Upon the completion of the present work, the committee of the Knights of Columbus wrote to Eakins, "We wish to extend to you our thanks for the life-like portrait which you have produced of that gentleman." (as quoted in L. Goodrich, *Thomas Eakins*, vol. II, p. 192)



74

JOHN FREDERICK KENSETT
(1816-1872)

Almy Pond

signed with conjoined initials 'JF.K.' (lower right)

oil on canvas

10 $\frac{1}{8}$ x 18 in. (25.7 x 45.7 cm.)

\$120,000-180,000

PROVENANCE:

Alexander Gallery, New York.

Acquired by the present owner from the above, 1987.

This painting will be included in the forthcoming John F. Kensett *catalogue raisonné* being prepared under the direction of Dr. John Driscoll.



PROPERTY FROM THE ESTATE OF ANTON J. LISICKY

75

LEVI WELLS PRENTICE
(1851-1935)

Peaches

signed 'L.W. Prentice.' (on the basket)

oil on canvas

12 x 22 in. (30.5 x 55.9 cm.)

\$30,000-50,000

PROVENANCE:

The artist.

Imogene Prentice, daughter of the above, by descent.

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



PROPERTY FROM THE ESTATE OF ANTON J. LISICKY

76

LEVI WELLS PRENTICE
(1851-1935)

Tomatoes, Melon, Peppers and Red Currants

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

oil on canvas

10 x 12 $\frac{1}{8}$ in. (25.4 x 30.8 cm.)

\$20,000-30,000

PROVENANCE:

The artist.

Imogene Prentice, daughter of the above, by descent.

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



77

JOHN SINGER SARGENT (1856-1925)

San Geremia

watercolor and pencil on paper
12 x 18 in. (30.5 x 45.7 cm.)
Executed circa 1903-07.

\$70,000-100,000

PROVENANCE:

The artist.
Brooklyn Museum, Brooklyn, New York, acquired from the above, 1909.
M. Knoedler & Co, Inc., New York, 1926.
Payne Whitney, acquired from the above, 1926.
Joan Whitney Payson, daughter of the above, 1927.
By descent to the present owner.

EXHIBITED:

(Possibly) London, Carfax & Co., *Water Colours by John S. Sargent*, June 1908, no. 32 (as *Palazzo Labia*).
New York, M. Knoedler & Co., Inc.; Boston, Massachusetts, Boston Art Club, *Water Color Drawings by John Singer Sargent and Edward Darley Boit*, February 15-April 10, 1909, no. 15 (as *Palazzo Labbia*).
Brockton, Massachusetts, Brockton Art Center, 1978.

Portland, Maine, Westbrook College, Joan Whitney Payson Gallery, 1977-91, on extended loan.

Waterville, Maine, Colby College Museum of Art, *The Joan Whitney Payson Collection*, February 9-June 10, 1992.

Waterville, Maine, Colby College Museum of Art, *The Joan Whitney Payson Collection*, 1992-2015, on occasional loan.

Portland, Maine, Portland Museum of Art, 1991-2015, on extended loan.

LITERATURE:

W.H. Downes, *John S. Sargent: His Life and Work*, Boston, Massachusetts, 1925, p. 269 (as *Palazzo Labbia*).

R. Ormond, *John Singer Sargent: Paintings, Drawings, Watercolours*, London, 1970, p. 257.

The Joan Whitney Payson Gallery of Art, Portland, Maine, 1977, n.p., no. 22, illustrated.

R.H. Newall, "Payson Gallery Art is Notable," *Bangor Daily News*, May 27, 1977, p. 15 (as *The Palazzo Labia*).

W. Adelson, et al., *Sargent's Venice*, New Haven, Connecticut, 2006, pp. 75, 77, fig. 66, illustrated (as *The Church of San Geremia, Venice*).

R. Ormond, E. Kilmurray, *John Singer Sargent: Venetian Figures and Landscapes, 1898-1913*, vol. VI, New Haven, Connecticut, 2009, pp. 219-20, 251-52, no. 1160, illustrated.



78

JAMES McNEILL WHISTLER
(1834-1903)

Marine

signed with artist's butterfly device (lower right)

oil on panel

5½ x 9¼ in. (14 x 23.5 cm.)

Painted *circa* 1898-1901.

\$70,000-100,000

PROVENANCE:

William O'Leary Fine Arts, Detroit, Michigan.

Henry Glover Stevens, Detroit, Michigan, acquired from the above, 1913.

Alice Woodruff Owen, Detroit, Michigan, niece of the above.

Mary Owen Harper, Detroit, Michigan, daughter of the above.

By descent to the present owner.

This work will be included in the forthcoming online revised *catalogue raisonné* being prepared by Professor Margaret MacDonald of the University of Glasgow.

In a letter included with this lot, Professor MacDonald writes of *Marine*, "The fluid brushstrokes on the deep green sea, and the drier strokes on the bright grey and blue sky, suggest a late date, between 1898 and 1901. I think it most likely that it was done in Pourville in 1899. It is similar in some ways to *The Shore, Pourville* [The Ashmolean Museum, University of Oxford, Oxford, England] and *Green and Silver: The Great Sea* [The Hunterian Museum, University of Glasgow, Glasgow, Scotland] among others."

The present work has been in the same family collection for over a century. The original purchaser, Henry Glover Stevens, notably bequeathed another work by Whistler entitled *Arrangement in Gray: Portrait of the Painter* (*circa* 1872) to the Detroit Institute of Arts, Detroit, Michigan.

FREDERICK CARL FRIESEKE (1874-1939)

Cherry Blossoms

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

oil on canvas

32 x 25½ in. (81.3 x 64.8 cm.)

Painted by 1913.

\$400,000-600,000

PROVENANCE:

Private collection, France.

Christie's, New York, 2 December 1998, lot 11, sold by the above.

Acquired by the present owner from the above.

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.

Frederick Carl Frieseke's *Cherry Blossoms* is a superb example of the artist's mature Impressionist style. In *Cherry Blossoms*, Frieseke's garden in Giverny, France, is depicted with dazzling color and vitality as a female figure dappled in sunlight leisurely enjoys the outdoor space. Executed by 1913, during a period of incredibly creative output, the present work was painted when Frieseke had achieved the comfort of a solid reputation among critics and could relish in the artistic freedom and inspiration he found in his Giverny garden.

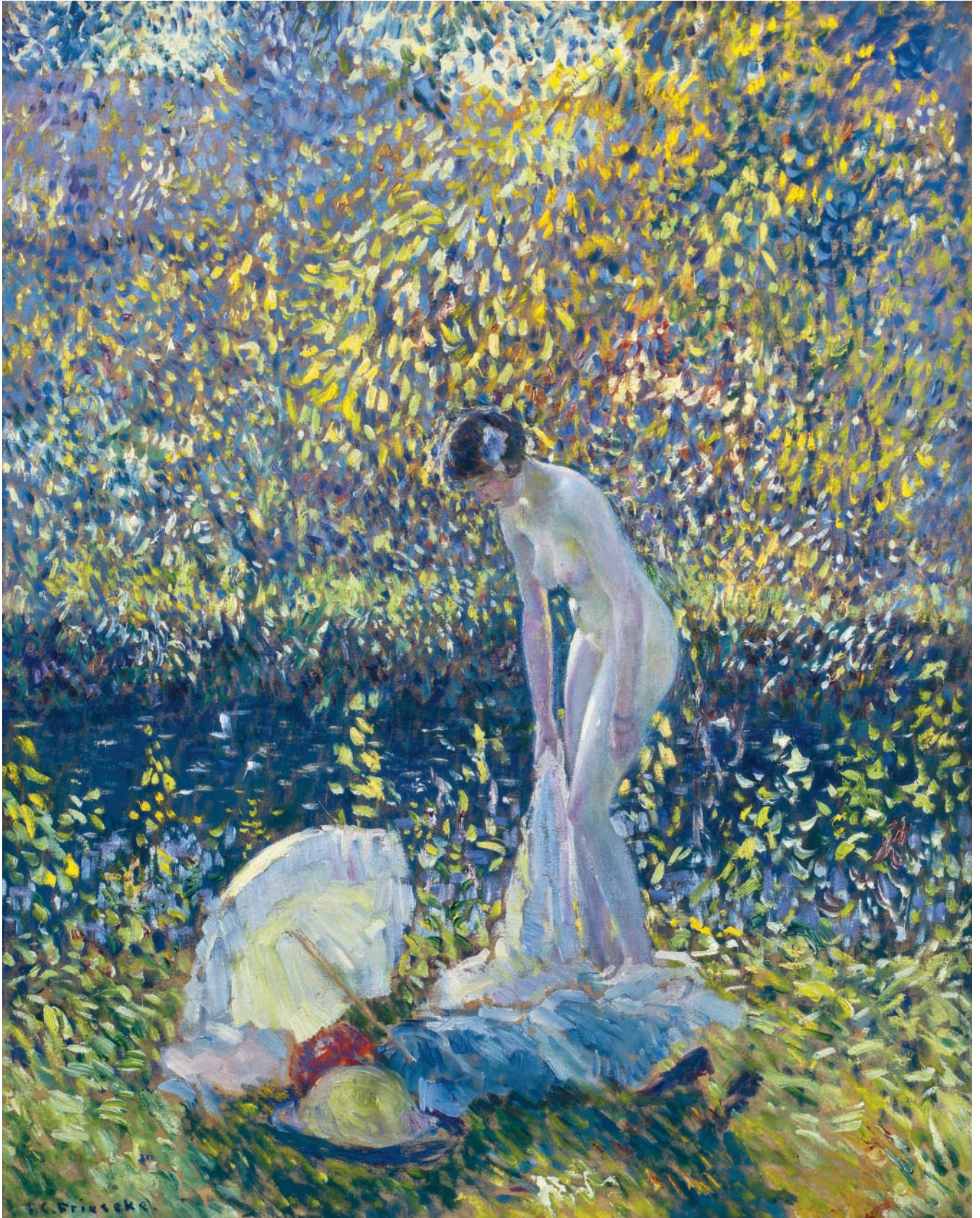
In the summer of 1906, Frieseke settled in Giverny, an artist colony led by French Impressionist Claude Monet that had been favored by American artists including Theodore Butler, Willard Metcalf, Richard Miller, Theodore Robinson and Guy Rose. After arriving in Giverny, Frieseke lived in Theodore Robinson's former house, next door to Monet. The intricate and extravagant garden of the French Impressionist painter had a significant impact on Frieseke, and Frieseke's own house also had a "beautiful old garden, running riot with flowers, vines and trees." (W.H. Gerdtts, *Monet's Giverny: An Impressionist Colony*, New York, 1993, p. 172) His work in Giverny often incorporated his garden either as seen through the window of an interior or as the backdrop for a model.

Although he lived in Giverny for nearly two decades, Frieseke never considered himself a French Impressionist. He declared, "I am not an expatriate. I often return to the states, and I look forward to finally locating there. I stay on here because I am more free to and there are not the Puritanical restrictions which prevail in America...I can paint a nude in my own garden or down by the fish pond and not be run out of town." (as quoted in M. Domit, *Frederick Frieseke, 1874-1939*, Savannah, Georgia, 1974, p. 10) Indeed, the artist's works featuring nude figures, including *Cherry Blossoms*, are among the finest expressions of American Impressionism. The woman in the present work has piled her parasol and clothing on the ground as she perhaps prepares to, or as just come out from, a dip into the pond behind her. Moussa M. Domit notes, "Frieseke's real and most consistent interest from the beginning seems to have been in painting the nude or draped figure, especially 'in sunshine' or in dappled shade of trees, or under an umbrella

but also in the delicate light of indoors. Clearly his reputation in Europe was mainly as a painter of nudes. German and Italian, as well as French, critical interest centered on this aspect of his work, and writers were unanimous in praising his skills." (*Frederick Frieseke, 1874-1939*, p. 12)

Frieseke's high-keyed palette and thick impasto are masterfully executed in the present work. Through deft handling of short, broken brushstrokes, *Cherry Blossoms* becomes a brilliant visual display of color and light. This sophisticated handling of paint combined with a jewel-like palette emphasizes Frieseke's effect of a sun-filled day and the contrasting shadows. In *Cherry Blossoms*, Frieseke mixes deep shades with light pastels of greens, blues and yellows, which are set off by dashes of white and red. Frieseke's brushwork imbues the lush garden with form and texture. Dr. William H. Gerdtts has noted that "it was Frieseke who introduced into the repertory of Giverny painting the concern for rich, decorative patterns, related to the art of Édouard Vuillard, Pierre Bonnard, and the other Nabi painters. There are patterns of furniture, patterns of parasols, patterns of fabric and wall coverings, patterns of light and shade, and patterns of flowers, all played off one another in bright sunshine..." (*Monet's Giverny: An Impressionist Colony*, p. 172) In *Cherry Blossoms* as in his other works from this period, the artist's dappled use of sunlight, the direction and texture of his brushstrokes and contrasts of light and shadow create a patterned harmony reminiscent of the Post-Impressionists.

Frieseke's Impressionist methods come together in *Cherry Blossoms* to form a highly successful, complete and balanced composition. In the present work, one can quickly identify Frieseke's adherence to the academic "principles of reduction of visual detail for the purpose of clarifying and unifying the expressive whole." (B.L. Summerford, *A Retrospective Exhibition*, San Francisco, California, 1982, p. 17) *Cherry Blossoms* conveys the full vision of the artist's lively Impressionist style; the vitality of the garden and the quiet moment of the model are poignantly recorded as he successfully creates an idyllic image that embraces the scene in its most beautiful and picturesque form.



F.C. Frieseke

JOHN SINGER SARGENT (1856-1925)

At Broadway

oil on canvas
18¼ x 24¼ in. (46.4 x 61.6 cm.)
Painted *circa* 1885.

\$500,000-700,000

PROVENANCE:

Mrs. Frank Millet, Broadway, England.
William H. Holston Gallery, New York.
William Church Osborn, New York, 1928.
Mrs. William H. Osborn, daughter-in-law of the above, by descent.
Christie's, New York, 24 May 1995, lot 23, sold by the above.
The Jordan-Volpe Gallery, New York.
Acquired by the present owner from the above, 1997.

EXHIBITED:

London, Royal Academy, *Exhibition of Works by the Late John S. Sargent, R.A.*, January 14-March 13, 1926, p. 83, no. 576 (as *At Broadway*, 1886).
New York, Coe Kerr Gallery, *Sargent at Broadway: The Impressionist Years*, May 1-June 14, 1986, p. 89, pl. XIV, illustrated (as *Landscape at Broadway*).

LITERATURE:

W.H. Downes, *John S. Sargent: His Life and Work*, London, 1926, p. 372.
E. Charteris, *John Sargent*, London, 1927, pp. 82, 84, 283.
C.M. Mount, *John Singer Sargent: A Biography*, New York, 1955, p. 445, no. K863.
C.M. Mount, *John Singer Sargent: A Biography*, London, 1957, p. 366, no. K863.
C.M. Mount, *John Singer Sargent: A Biography*, New York, 1969, p. 465, no. K863.
M. Simpson, *Reconstructing the Golden Age: American Artists in Broadway, Worcestershire, 1885 to 1889*, Ph.D. dissertation, Yale University, 1993, pp. 316-317, fig. 101, illustrated.
R. Ormond, "Sargent's Art," *John Singer Sargent*, exhibition catalogue, London, 1998, p. 29 (as *Landscape at Broadway*).
R. Ormond, E. Kilmurray, *John Singer Sargent: Figures and Landscapes, 1883-1899*, vol. V, New Haven, Connecticut, 2010, pp. 105-06, 342, no. 857, illustrated.
Masters of Art: John Singer Sargent, Hastings, England, 2015, n.p., illustrated (as *Landscape at Broadway*).

John Singer Sargent executed *At Broadway* in the summer or fall of 1885, while visiting with his friends and fellow American artists Francis Davis Millet and Edwin Austin Abbey at Millet's rented house in the village of Broadway in the Cotswolds. Sargent had recently left Paris in the wake of the scandal surrounding *Madame X*, and he travelled to England where he could reassess his career and consider future plans.

Sargent came to Broadway after sustaining an accident while swimming in the Thames during a boating trip, and Millet and Abbey encouraged him to recuperate with them in the Cotswolds. The atmosphere at Broadway was festive and relaxing, as Sargent was in the company of good friends, including the writers Henry James and Edmund Gosse, as well as the painters Alfred Parsons and Frederick Barnard. In this comfortable setting away from the critics of Paris and London, Sargent pursued his painting, experimenting with unusual compositions and recording the effects of light on the rural landscape.

Sargent's working method at Broadway was unusual for its day, and was a continuation of methods he had practiced while painting in Nice two years earlier. According to Sargent's friend Edmund Gosse, the artist "was accustomed to emerge, carrying a large easel, to advance a little way into the open, and then suddenly to plant himself down nowhere in particular, behind a barn, opposite a wall, in the middle of a field...his object was to acquire the habit of reproducing precisely whatever met his vision without the slightest previous 'arrangement' of detail, the painter's business being, not to pick and choose, but to render the effect before him, whatever it may be..." (as quoted in E. Charteris, *John Sargent*, London, 1927, p. 77.) *At Broadway* reflects Gosse's observations, as Sargent has painted the picture without traditional rules regarding landscape composition. The branches and leaves of a tree jut into the upper left corner of the canvas, and the artist has cropped the top of another tree in the center of the composition. Instead of arranging the landscape with traditional elements as focal points, Sargent transforms sunlight into the subject of the picture, enhancing it as it shimmers through the leaves and moves across the green meadow.

Sargent's fascination with the effects of light was the result, in part, of his friendship with Claude Monet. As Marc Simpson has noted, Sargent's landscapes painted at Broadway reveal the influence of Monet's landscapes of Giverny, such as *Pré à Giverny* of 1885 (Museum of Fine Arts, Boston), which Sargent had seen while visiting Monet in France. (*Reconstructing the Golden Age: American Artists in Broadway, Worcestershire, 1885 to 1889*, Ph. D. dissertation, Yale University, 1993, pp. 316-317) In *At Broadway*, Sargent focuses on the effects of light, carefully observing its qualities at a particular moment and energetically dashing gold pigment across the canvas. The spontaneity of the brushwork suggests that he worked rapidly, perhaps racing to apply the paint before the setting sun disappeared behind the horizon. Sargent's interest in the observation of light at precise moments as seen in *At Broadway* anticipates the working methods of his early masterwork, *Carnation, Lily, Lily, Rose* (Tate Gallery, London), which he worked on intermittently from the summer and fall of 1885 until the fall of 1886.



DANIEL GARBER (1880-1958)

Yonder Hill

signed 'Daniel Garber.' (lower left)

oil on canvas

42 x 50¼ in. (106.7 x 127.6 cm.)

Painted in 1914, *circa* late 1930s and *circa* 1948.

\$400,000-600,000

PROVENANCE:

The artist.

Estate of the above, 1958.

Mary Franklin Garber, by 1968.

Estate of the above, 1968.

John Franklin Garber, by 1978.

[With]Janet Fleisher Gallery, Philadelphia, Pennsylvania, 1979.

Private collection, New Jersey, acquired from the above, 1979.

[With]Spanierman Gallery, LLC, New York.

Acquired by the present owner from the above, 2000.

EXHIBITED:

Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts, *110th Annual Exhibition*, February 7-March 28, 1915, no. 537 (as *The Hill Over Yonder*).

Boston, Massachusetts, Vose Galleries, *Exhibition of Paintings by American Artists*, April 26-July 17, 1915, no. 4.

Oberlin, Ohio, American Federation of Arts traveling exhibition, *circa* 1915-16.

Erie, Pennsylvania, Art Club of Erie, *Selected Works by American Artists*, March 3-24, 1916, no. 15.

Toledo, Ohio, Toledo Museum of Art, *Paintings by the New Hope Group of Painters*, September 1916, no. 115.

Rochester, New York, University of Rochester, Memorial Art Gallery, *Paintings by the New Hope Group of Painters*, November 1916, no. 98.

Cincinnati, Ohio, Cincinnati Art Museum, *Special Exhibition of Paintings by the New Hope Group of Painters*, December 1916, no. 21.

Detroit, Michigan, Detroit Museum of Art, *Paintings by the New Hope Group*, January 1917, no. 55.

Pittsburgh, Pennsylvania, Carnegie Institute, *Exhibition of Paintings by the New Hope Group of Painters*, March 5-28, 1917, no. 20.

Washington, D.C., Corcoran Gallery of Art, *Exhibition by the New Hope Group of Painters*, April 3-22, 1917, no. 19.

Trenton, New Jersey, A.V. Manning Sons Company, *Exhibition of Paintings by the New Hope Group of Painters*, May 1917.

Boston, Massachusetts, Boston Art Club, *Exhibition of Contemporary American Painting*, October 18-November 10, 1929, no. 26.

Pittsburgh, Pennsylvania, Carnegie Institute, *Painting in the United States, 1948*, October 14-December 12, 1948, no. 243.

Philadelphia, Pennsylvania, Janet Fleisher Gallery, *Daniel Garber (1880-1958): American Impressionist*, March 14-April 21, 1979.

New York, Spanierman Gallery, LLC, *Tranquil America: A Century of Painting, 1840-1940*, November 4, 2000-January 30, 2001, no. 69, illustrated.

LITERATURE:

The Artist's Record Book I, p. 15, lines 25-27.

The Artist's Record Book II, p. 91.

"Current Notes," *Arts & Decoration*, vol. 5, no. 9, July 1915, p. 367 (as *The Hill from Yonder*).

L.B. Hankin, "Daniel Garber (1880-1958)," *Antiques & Fine Art*, Spring 2006, p. 141, fig. 3, illustrated.

L. Humphries, *Daniel Garber: Catalogue Raisonné*, New York, 2006, vol. I, pp. 90, 140, vol. II, pp. 99, 105, 111, 117, 120, 261, no. P328, illustrated.

One of the most celebrated artists of the New Hope School, Daniel Garber blends verdant colors, fastidious draftsmanship and soft brushstrokes with a poetic sensibility to create dream-like landscapes of tranquility. In a 1922 interview, the artist explained, "My work is different, perhaps, from that of the general landscape painter in that I have a mass of detail in the mass. After all, one's job is to get everything in and yet keep it all as a whole, like an orchestra—everything working in harmony to produce one feeling or emotion." (as quoted in L. Humphries, *Daniel Garber Catalogue Raisonné*, vol. I, New York, 2006, p. 88) Reflecting this gestalt, sentimental approach to his subject, as epitomized by *Yonder Hill*, Garber creates painted tapestries that have distinct layers of foliage, water and farmland, yet also evoke an overall sense of unity through their subdued tonality and intricate interwoven brushwork.

In *Yonder Hill*, Garber captures the breathtaking vistas seen from Bucks County, Pennsylvania across the Delaware River toward New Jersey, a view he first painted in *September Fields* of 1912 (Saint Louis Art Museum, St. Louis, Missouri). A master of color, Garber has blended brilliant complimentary hues of blue, purple and green to create a shimmering backdrop for the bright blue flowing river and lush green foliage in the foreground. The work is suffused with a soft golden sunlight, which seems to shine upon the figure and horse at the edges of the composition, yet the subtle modulation of color throughout captures a landscape in transition and a quiescence that alludes to the tranquil passage of time. Scattered hints of orange and yellow suggest the impending fall which will soon threaten the effervescence of this sunny September day. The harmonious contrast between the saturated hues of the near shore with the more subtle patchwork palette on the far bank creates a visual splendor that is representative of Garber's greatest works.

Interestingly, the layered patterns of *Yonder Hill* are the product of years of reflecting upon and revising the work to reach its ideal finished state. Lance Humphries explains, "Garber exhibited his canvases frequently, and some of his pictures may have been out of his possession and traveling for a number of years. This absence allowed him to constantly see his works with fresh eyes...For instance, in *Yonder Hill*, Garber returned to the canvas at a much later date, perhaps in the 1930s. By this time, he was no longer as interested in the wiry tree forms that originally appeared in the foreground. These trees were either removed, or repainted in full leaf, and in a manner much more consistent with his then current vision. Probably at this same time as well he added the distant line of mountaintops that peek over the ridge on the far side of the river. Even later, in the 1940s, Garber added both a horse and the figure of a young girl to this composition, acquiescing a narrative interest that would develop late in his career." (*Daniel Garber: Catalogue Raisonné*, vol. I, New York, 2006, p. 90) Incorporating these stylistic elements from across his decades of painting, the final, perfected version of *Yonder Hill* exemplifies the intricate, peaceful landscapes for which Garber is best known.





82

WILLIAM MERRITT CHASE (1849-1916)

The Big Tree Shadow

signed 'Wm M. Chase.' (lower left)
oil on canvas
19¾ x 24¼ in. (49.2 x 61.6 cm.)
Painted circa 1886.

\$200,000-300,000

PROVENANCE:

Private collection.
Sale: American Art Association, New York, *Sale of Mrs. I.N. Seligman, William H. Sharp and Others*, 29-29 January 1926, lot 51, sold by the above.
John J. Campbell, New York.
Estate of the above.
Sale: American Art Association, New York, *Property of the Estate of the Late John J. Campbell of New York, Together with Paintings from other Collections*, 25 January 1935, lot 45, sold by the above.
Bernard Danenberg Galleries, Inc., New York, by 1969.
Sale: Trosby Auction Galleries, Palm Beach, Florida, April 1970.
Mildred and Clarence Long, Indianapolis, Indiana, acquired from the above.
By descent to the present owner.

EXHIBITED:

Philadelphia, Pennsylvania, Philadelphia Art Club, *14th Annual Exhibition*, November 17-December 14, 1902, no. 41.
New York, Bernard Danenberg Galleries, Inc., *Recent Acquisitions*, Winter 1969, p. 8, no. 15, illustrated (as *Big June Shadow*).
New York, Bernard Danenberg Galleries, Inc., *One Hundred Recent Acquisitions by American Artists*, Spring-Summer 1969, p. 13, no. 22, illustrated (as *Big June Shadow*).

New York, Bernard Danenberg Galleries, Inc., *American Masters*, Spring-Summer 1970, p. 9, no. 16, illustrated (as *Big June Shadow*).
Plymouth, Indiana, The Plymouth Arts Commission, *Collectors Art Exhibit*, March 1-9, 1975.
Indianapolis, Indiana, Indianapolis Museum of Art, 1975-2015, on extended loan.
Mobile, Alabama, The Fine Arts Museum of the South, *The Ripening of American Art: Duveneck & Chase*, October 16-November 25, 1979, no. 32.
New York, Owen Gallery, *American Impressionism*, November 1-December 17, 1994 (as *The Big June Shadow*).

LITERATURE:

W.D. Peat, "Checklist of Known Work by William Merritt Chase," *Centennial Exhibition*, exhibition catalogue, Indianapolis, Indiana, 1949, n.p.
D. Milgrome, *The Art of William Merritt Chase*, Ph.D. dissertation, University of Pittsburgh, 1969, p. 216, no. 18.
K.L. Bryant, Jr., *William Merritt Chase: A Genteel Bohemian*, Columbia, Missouri, 1991, pp. 118, 284.
R.G. Pisano, *William Merritt Chase: Landscapes in Oil*, vol. 3, New Haven, Connecticut, 2009, p. 43, no. L.81, illustrated.

According to Ronald G. Pisano, *The Big Tree Shadow* "most likely depicts an area in Brooklyn where Chase painted during the summer months in the mid-1880s. He created many paintings of the waterfront areas of Brooklyn, which appear here in the distant background on the right side of the composition. A large steamship enters the composition from the right. On the left side are smoking chimneys of industrial plants. Although one does not usually associate industrial landscapes with Chase, he included smokestacks on the horizon of his landscape paintings as early as 1882, when he painted *Outskirts of Madrid* [Yale University Art Museum, New Haven, Connecticut]." (*William Merritt Chase: Landscapes in Oil*, vol. 3, New Haven, Connecticut, 2009, p. 43)



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FUTURE ACQUISITIONS

83

JOHN LESLIE BRECK (1860-1899)

Giverny Hillside

signed 'Breck' (lower left)
oil on canvas
18¼ x 21⅞ in. (46.4 x 55.6 cm.)
Painted circa 1887-91.

\$50,000-70,000

PROVENANCE:

Berry-Hill Galleries, Inc., New York.
Daniel J. Terra Collection, Chicago, Illinois, acquired from the above, 1987.
Gift to the present owner from the above, 1987.

EXHIBITED:

Chicago, Illinois, Terra Museum of American Art, *Selections from the Permanent Collection: Americans at Home and Abroad*, November 6-29, 1987.
Chicago, Illinois, Terra Museum of American Art, *An American Revelation: The Daniel J. Terra Collection*, February 28-October 1, 1988.
Chicago, Illinois, Terra Museum of American Art, *American Painters in France, 1830-1930*, June 14-September 3, 1989.
Giverny, France, Musée d'Art Américain Giverny, *Impressions de Toujours: Les Peintres Américains en France, 1865-1915 (Lasting Impressions: American Painters in France, 1865-1915)*, June 1, 1992-October 31, 1995, pp. 146-47, 152, pl. 16, illustrated.
Giverny, France, Musée d'Art Américain Giverny, April 1-July 1, 2001, on loan.
Giverny, France, Musée d'Art Américain Giverny, *D'une Colonie à Une Collection: Le Musée d'Art Américain Giverny Fête Ses Dix Ans (From a Colony to a Collection: Celebrating the Tenth Anniversary of the Musée d'Art Américain Giverny)*, March 30-November 30, 2002.
Chicago, Illinois, Terra Museum of American Art, *En Plein Air: American Painters in Giverny*, March 8-May 25, 2003.
Hamilton, Canada, Art Gallery of Hamilton, *Into the Light: The Paintings of William Blair Bruce (1859-1906)*, May 24-October 5, 2014, pp. 102, 245, no. 41, illustrated.

LEON SHULMAN GASPARD (1882-1964)

New Year's Day Celebration in Smolensk

signed and dated 'Leon Gaspard/Smolensk/1935' (lower right)
oil on linen laid down on board
24 x 24 in. (61 x 61 cm.)
Painted in 1935.

\$150,000-250,000

PROVENANCE:

The artist.

Dr. Norman Grant Tufford, Michigan, acquired from the above.

Private collection, by descent.

Sale: Frank H. Boos Gallery, Troy, Michigan, 27 July 1990, lot 140,
sold by the above.

Private collection, Texas.

Christie's, New York, 30 November 1994, lot 51, sold by the above.

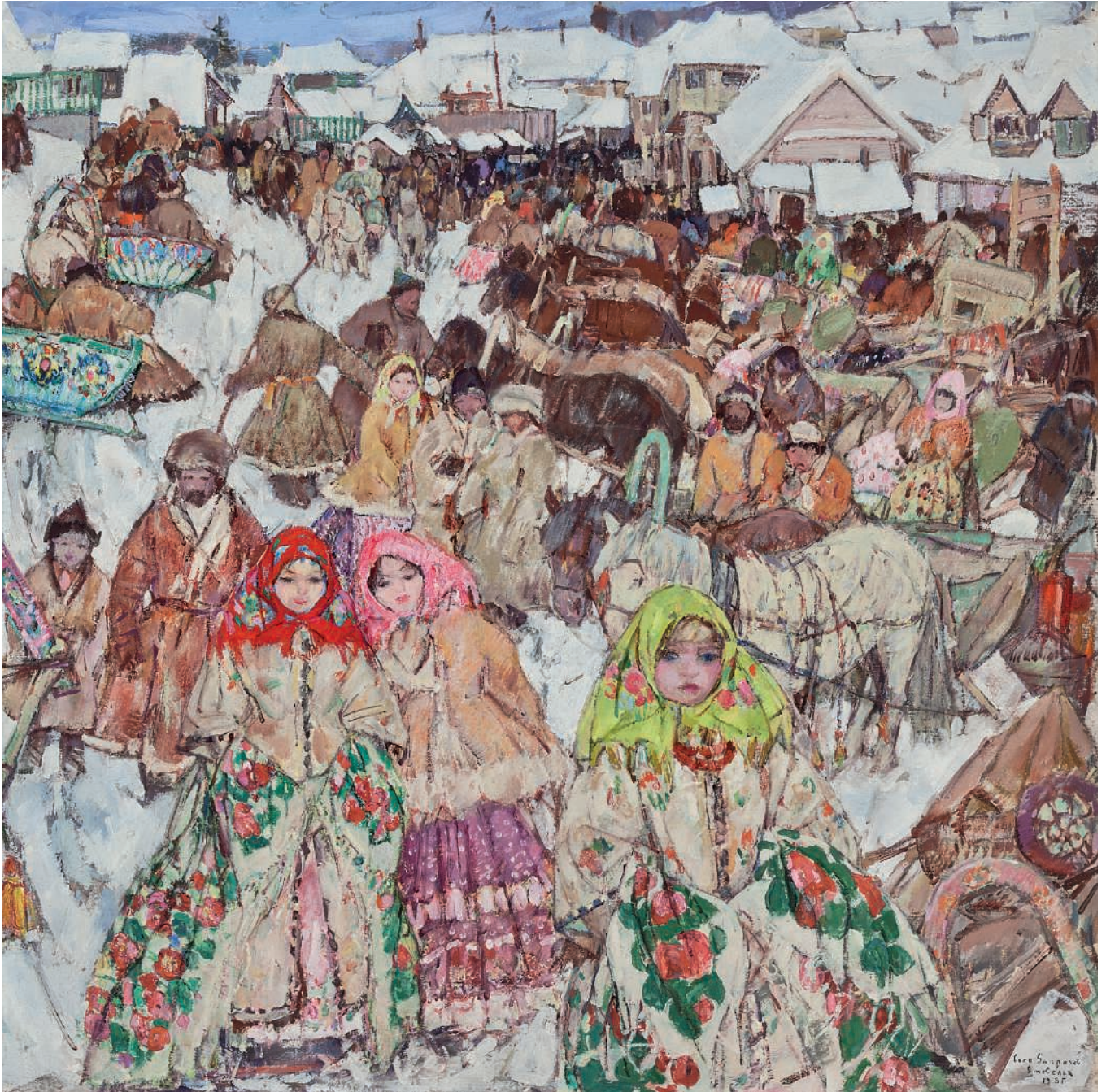
Acquired by the present owner from the above.

Whether of the American Southwest, the Far East or his native Russia, Leon Gaspard's most celebrated canvases capture the folk ways of local cultures. Among his most distinctive paintings are his lively depictions of Russian villages and their people.

Born in Vitebsk, Russia in 1882, as a young boy Gaspard often travelled the Russian countryside with his father, a trader, visiting neighboring towns such as the village of Smolensk where his uncle lived. Encouraged by his parents to pursue his artistic talents, Gaspard moved to Paris to study at the Académie Julian and became enthralled by the creative climate of the city, living there for approximately twenty years, and participating on several occasions in the Paris Salon. While in France, Gaspard met and fell in love with Evelyn Adell, an American ballet dancer. Following their marriage in 1909, the couple embarked on a two-year honeymoon via horseback through Siberia. Through expeditions like this and others, Gaspard developed an intimate understanding of the unique peoples and cultures of his homeland, which he would carry with him for the rest of his career.

Likely based on his vivid memories of Russia, *New Year's Day Celebration in Smolensk* was executed after Gaspard settled permanently in Taos, New Mexico. Gaspard "moved to Taos on the cusp of two generations of artists to settle there; the first primarily made up of academically trained artists, the second of modernists. Gaspard is therefore a bridge both chronologically and stylistically, painting in an Impressionist style in the tradition of the artist who had uprooted the academic tradition in France, paving the way for the twentieth-century modernists who followed." (D. Strong in P. Buster, et al., *An American Palette: Works from the Collection of John and Dolores Beck*, Orlando, Florida, 2000, p. 56)

As in his best work, here Gaspard composes a richly colored tapestry of exotic peoples and a snow-filled landscape. Gaspard paints in his characteristic dashing style with bold brushwork that imbues the work with a vigorous and expressive surface. The use of shockingly bright colors to depict throngs of peasants creates a dramatic but harmonious representation of life in the village of Smolensk during the excitement of a holiday celebration. *New Year's Day Celebration in Smolensk* manifests Gaspard's unique worldly experience and powerful style, traits that distinguish him from his peers and contribute to the timeless appeal of his paintings.



85

THEODORE EARL BUTLER (1860-1936)

The Artist's Children, James and Lili

signed 'TE Butler 96' (lower left)

oil on canvas

45¾ x 45½ in. (116.2 x 115.9 cm.)

Painted in 1896.

\$30,000-50,000

PROVENANCE:

The artist.

Estate of the above.

James Butler, son of the artist.

Maxwell Gallery, San Francisco, California, 1972.

Mr. Harold Byrd.

R.H. Love Galleries, Inc., Chicago, Illinois.

Acquired by the present owner from the above, 1987.

EXHIBITED:

(Possibly) Paris, France, Galerie Vollard, 1897 (as *Interieur*).

San Francisco, California, Maxwell Galleries, Ltd., *Theodore Earl Butler (1860-1936)*, *American Impressionist: Exhibition*, June 16-July 15, 1972, p. 10, illustrated.

New York, Bernard Danenberg Galleries, Inc., 1973.

Chicago, Illinois, Signature Galleries, *Theodore Earl Butler (1860-1936): American Impressionist*, 1976, p. 17, no. 7, illustrated.

Fresno, California, Fresno Arts Center, *200 Years of American Painting*, November 20-December 30, 1977, p. 7, illustrated (as *Children with a Loop*).

Chicago, Illinois, R.H. Love Galleries, Inc.; Mobile, Alabama, Fine Arts Museum of the South; Jacksonville, Florida, Cummer Gallery of Art; St. Petersburg, Florida, Museum of Fine Arts; Greensburg, Pennsylvania, Westmoreland County Museum of Art; Wilkes-Barre, Pennsylvania, Sordoni Art Gallery; Chattanooga, Tennessee, Hunter Museum of Art; Youngstown, Ohio, The Butler Institute of American Art; Oklahoma City, Oklahoma, Oklahoma Museum of Art; Laramie, Wyoming, University of Wyoming Art Museum; Springfield, Missouri, Springfield Art Museum; Baton Rouge, Louisiana, Louisiana Museum of Arts and Sciences; Osh Kosh, Wisconsin, Paine Art Center; Memphis, Tennessee, The Dixon Gallery and Gardens; Hagerstown, Maryland, Washington County Museum of Fine Arts, *Theodore Earl Butler: Emergence from Monet's Shadow*, January 13, 1984-April 26, 1987, pp. 167-71, pls. 27-29, illustrated.

Giverny, France, Musée d'Art Américain Giverny, *Impressions de Toujours: Les Peintres Américains en France, 1865-1915* (Lasting Impressions: American Painters in France, 1865-1915), June 1, 1992-October 31, 1995, pp. 172-73, pl. 26, illustrated.

Giverny, France, Musée d'Art Américain Giverny, *Giverny: Une Impression Américaine (Giverny, An American Impression)*, April 1-November 1, 1998.

Giverny, France, Musée d'Art Américain Giverny, *Giverny: Intérieurs, Extérieurs (Giverny: Inside and Out)*, April 1-October 31, 2000.

Giverny, France, Musée d'Art Américain Giverny, *Giverny au Fil des Saisons (Giverny in All Seasons)*, April 1-November 30, 2001.

Giverny, France, Musée d'Art Américain Giverny, *Visages de l'Amérique: de George Washington à Marilyn Monroe (Faces of America: From George Washington to Marilyn Monroe)*, April 1-October 31, 2004.

Giverny, France, Musée d'Art Américain Giverny; San Diego, California, San Diego Museum of Art, *Impressionist Giverny: A Colony of Artists, 1885-1915*, April 1-October 1, 2007, pp. 132, 204, fig. 1, illustrated.

Old Lyme, Connecticut, Florence Griswold Museum of Art; Albany, New York, Albany Institute of History & Art, *Impressionist Giverny: The Americans, 1885-1915, Selections from the Terra Foundation for American Art*, May 3, 2008-January 4, 2009.

Kitakyushu, Japan, Kitakyushu Municipal Museum of Art; Tokyo, Japan, The Bunkamura Museum of Art; Okayama, Japan, Okayama Prefectural Museum of Art, *Monet and the Artists of Giverny: The Beginning of American Impressionism*, October 9, 2010-April 10, 2011, pp. 114-15, 188, no. 62, illustrated.

LITERATURE:

J. Crane, "While giants basked in the glory, Butler cast an impressive shadow," *The Evening Independent*, St. Petersburg, Florida, June 7, 1984, p. 3-B.

R. Gomes, *Impressions of Giverny: A Painter's Paradise, 1883-1914*, San Francisco, California, 1995, pp. 69-70, 114, pl. 45, illustrated.

C. Joyes, *The Taste of Giverny: At Home with Monet and the American Impressionists*, Paris, France, 2000, p. 65, illustrated.

A.L. Morgan, *The Oxford Dictionary of American Art and Artists*, Oxford, England, 2007, p. 69.

J. Houston, et al., *In Monet's Garden: Artists and the Lure of Giverny*, exhibition catalogue, London, 2007, pp. 62-63, fig. 27, illustrated.

This work will be included in Patrick Bertrand's forthcoming *catalogue raisonné* of the work of Theodore Earl Butler.

Richard H. Love writes of the present work by Theodore Earl Butler, "In 1896, he did produce one major work which is clearly his finest canvas... While Monet was working diligently on his river scenes, Butler stayed at home with [his wife] Suzanne and produced his masterpiece. With Suzanne conspicuously absent from the scene, Butler placed his son and daughter directly in the center of a large composition he entitled *The Artist's Children, James and Lili*. Clearly Butler's masterpiece, this brilliantly colored painting not only foreshadows but surpasses [Édouard] Vuillard's work of five or more years later...although Butler has depicted a corner in his house, the whole scene gives the impression of a small stage, replete with backdrop, stage curtains at left, and a stage exit door at the right. Just as Degas presented to us similar views of an actual theater performance, Butler has granted us a privileged glimpse of his children acting out their roles in the theater of real life, the intimacy of his home...Seeming to shimmer in colorful space, surfaces scintillate and vibrate to present an elusive quality, in which the main subjects have been momentarily interrupted in their skit for all time. Butler's picture is art on several levels; it is synthesis." (*Theodore Earl Butler: Emergence from Monet's Shadow*, Chicago, Illinois, 1985, pp. 167, 170)





PROPERTY FROM A SIGNIFICANT PRIVATE COLLECTION

86

FREDERICK CARL FRIESEKE (1874-1939)

Woman Before A Mirror (Femme Au Miroir)

signed 'F.C. Frieseke.' (lower right)—signed again and inscribed
'Femme au Miroir Glasgow' (on the stretcher)

oil on canvas

36½ x 29 in. (92.7 x 73.6 cm.)

Painted by 1911.

\$200,000-300,000

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.

Please note this lot includes the original frame by Hermann Dudley Murphy.

PROVENANCE:

Macbeth Galleries, New York.

Vose Galleries, Boston, Massachusetts, 1916.

Campanile Galleries, Inc., Chicago, Illinois.

Parke-Bernet, New York, 22 October 1969, lot 68, sold by the above.

Parke-Bernet, New York, 7 April 1971, lot 38.

Grand Central Art Galleries, Inc., New York.

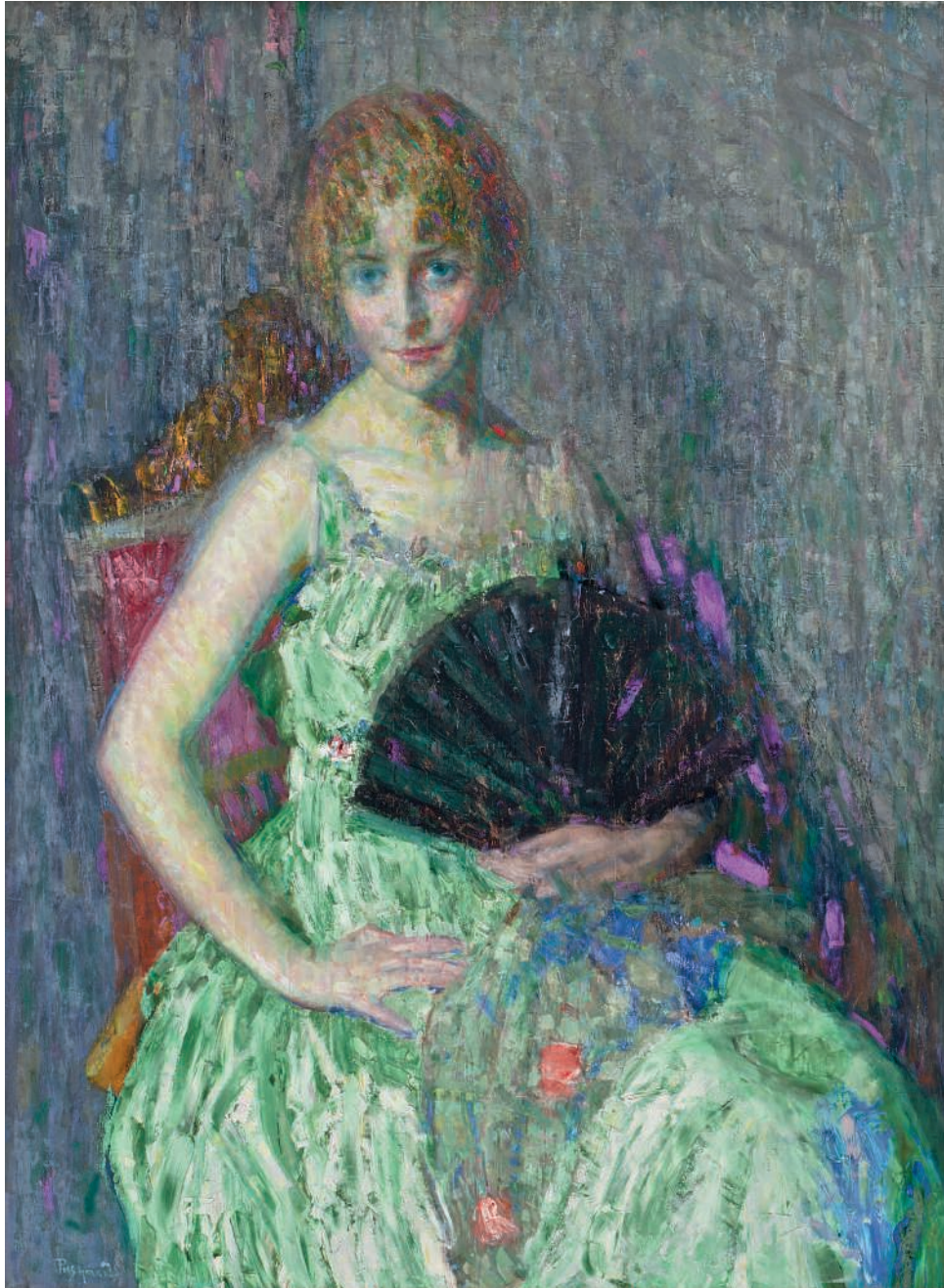
Private collection, Texas, acquired from the above, 1971.

Sotheby's, New York, 30 November 2000, lot 19, sold by the above.

Hollis Taggart Galleries, New York.

Acquired by the present owner from the above, 2002.

Nicholas Kilmer explains that *Woman Before a Mirror* "is Frieseke at his most opulent and elegant. The model, although not nude, is in such a state of dishabille that her prospective nudity is not in question. The aura of the painting's subject is of great intimacy, even tenderness; and surely an aspect of the painting's presence, and its power, is the palpable intimacy it conveys... The flowers on the dressing table, whether asters or chrysanthemums, declare this to be an autumn picture, probably executed in Giverny, where by the time of its composition the Friesekes were spending all but the worst winter months."



87

HOVSEP T. PUSHMAN
(1877-1966)

Harmony in Silver and Green

signed 'Pushman' (lower left)
oil on panel
45 x 33¼ in. (114.3 x 84.5 cm.)

\$50,000-70,000

PROVENANCE:

The artist.
Pushman family collection.
Acquired by the present owner from the above, circa 2003-04.

EXHIBITED:

(Possibly) Detroit, Michigan, Detroit Museum of Art, *Paintings by Hovsep Pushman*, March 1918, no. 20 (as *Portrait in Harmony of Silver and Green*).
(Possibly) Rochester, New York, Memorial Art Gallery, *Paintings by Hovsep Pushman and a Group of New York Artists*, April 1918, no. 32 (as *Portrait in Harmony of Silver and Green*).

PROPERTY FROM THE DR. GERALD AND MYRA DORROS FAMILY COLLECTION

Over the course of several decades, the collectors Dr. Gerald and Myra Dorros have shared many journeys that have taken them across the world, from Venice, to Bhutan to Zanzibar and many others. They have also shared an equally exciting journey in art collecting as enthusiastic patrons of American Art as far reaching as their travels, including American Modernism, Color Field and Abstract Expressionism. Featured in the Dr. Gerald and Myra Dorros Family Collection are Helen Frankenthaler, Morris Louis and Milton Avery, who redefined not only the traditional debate between abstraction and figuration, but also re-wrote the rules surrounding the art object itself. The works in this collection encapsulate that sense of innovation and together offer a perspective on one of the most pioneering periods in recent art history.

88

MILTON AVERY (1885-1965)

March in Pink

signed 'Milton Avery' (lower left)
oil and pencil on canvas
36¼ x 28¼ in. (92.1 x 71.8 cm.)
Painted in 1941.

\$250,000-350,000

PROVENANCE:

The artist.
Milton Avery Trust.
[With]Riva Yares Gallery, Scottsdale, Arizona.
Acquired by the present owners from the above, 2001.

EXHIBITED:

Scottsdale, Arizona, Riva Yares Gallery; Santa Fe, New Mexico, Riva Yares Gallery, *Milton Avery: Major Paintings, 1929-1962*, March 13-July 5, 1999, pp. 8, 32, illustrated.

Particularly admired for his figural paintings, which reduce form and face to their most basic shapes, Milton Avery drew constant inspiration from his friends and family around him. As his wife Sally Michel recalled in a 1967 interview, "if you were around you would have your picture painted too. Anybody that was around ended up in a painting. That's the way it was." (Oral history interview with Sally Michel Avery, November 3, 1967, Archives



Consuelo Kanaga, *March Avery*, 1950s. Brooklyn Museum, New York, Gift of Wallace B. Putnam from the Estate of Consuelo Kanaga.

of American Art, Smithsonian Institution) It is no wonder then that Sally and their daughter March were especially frequent models for the artist. Of March, Sally explained, "Well, she was a continual inspiration. I mean she was always there. Milton was always painting her and as a matter of fact, [in 1947], the Durand-Ruel Gallery put on an exhibition of Milton's entitled, 'My Daughter, March.'...And it was the paintings that Milton had done of March from the time she was a baby until she was around 14 or 15." (Oral history interview with Sally Michel Avery) Indeed, this show featuring portraits of March was notably Avery's first retrospective exhibition, and the works portraying his daughter remain some of the most poignant examples from his prolific career.

Painted in 1941, *March in Pink* depicts Avery's daughter at the age of nine and, as emphasized by the title, superbly demonstrates the unique way he transformed the familiar faces around him into studies of pure color. As Robert Hobbs explains, "Avery began in the early 1940s...to pare his forms to a minimum so that he could emphasize radiant fields of color stemming from his early Impressionist period. These soft, ambient areas, each consisting of one dominant color scumbled or lightly brushed over a background of subtly variegated hues, create the illusion of an embracing environment even though they are resolutely flat and painterly." (*Milton Avery*, New York, 1990, p. 122) Here, March is executed with Fauvist flair in shades of bright pink; her dress, vest, hair and even her body and face all fall along a rosy spectrum, their features minimally outlined within these fields of color. Further abstracting the portrait, the intense pink hue bleeds into the background, blurring the line between figure and environment. As a result, the largely impassive portrait of March seated calmly with arms demurely in her lap takes on a feeling of vibrancy and intensity belied by its simple composition. This emotional use of striking color would influence many of Avery's artist friends. "Although color as a vehicle of emotional and spatial effects had become an accepted pictorial strategy in Europe, it had yet to find a secure foothold in America. Avery's exploitation of it served as a beacon for artists like Mark Rothko and Adolph Gottlieb who were struggling to forge an aesthetic path apart from social realism." (B. Haskell, *Milton Avery: Paintings from the Collection of the Neuberger Museum of Art*, Purchase, New York, 1994, p. 6)

While *March in Pink* very much centers on potent color to the exclusion of detail, Avery's intimate knowledge of his daughter also allows him to recognizably capture her unique face shape and expression with just a few descriptive lines. Praising this ability to balance representation with modern experimentation, Adelyn Breeskin explains, "The distortion of shapes is bold but accurate, and his simplifications always retain sufficient identity with his subject to be entirely readable." (*Milton Avery*, New York, 1959, p. 4) As seen in *March in Pink*, through this distinctive hyper-pigmented and minimalized realism, "Avery allows each element to contribute precisely what is needed. He turns a moment observed, a simple sketch, into a timeless monumental work." (E.E. Rathbone, *Discovering Milton Avery: Two Devoted Collectors, Louis Kaufman and Duncan Phillips*, Washington, D.C., 2004, p. 29)



STUART DAVIS (1892-1964)

Cigarettes

signed 'Stuart Davis' (lower right)—signed again and dated '1927'
(on the reverse)

gouache and pencil on paperboard

9½ x 18¾ in. (24.1 x 47.6 cm.)

Executed in 1927.

\$200,000-300,000

PROVENANCE:

The artist.

Louis Schapiro, Boston, Massachusetts, acquired from the above, 1941.

The Downtown Gallery, New York, by 1962.

Dr. and Mrs. Marvin Gliedman, Atlantic Beach, New York, acquired from the above, 1969.

[With] James Goodman Gallery, Inc., New York.

Gerald and Kathleen Peters, Santa Fe, New Mexico, acquired from the above, 2002.

Acquired by the present owner from the above.

EXHIBITED:

New York, The Downtown Gallery, *Stuart Davis and Frank Osborn*, November 26–December 9, 1927, no. 9.

New York, Valentine (Dudensing) Gallery, *Exhibition—Paintings and Water Colors: Glenn Coleman and Stuart Davis*, April 23–May 12, 1928, no. 19.

New York, Rand School of Social Science, *Third Exhibition in Connection with the Rand School*, January 5–February 18, 1931, no. 6.

Buffalo, New York, Buffalo Fine Arts Academy, Albright Art Gallery, *An International Exhibition Illustrating the Most Recent Development in Abstract Art*, February 18–March 8, 1931, no. 18.

New York, The Downtown Gallery, *Summer 1960: Paintings in Aquamedia, Drawings, Sculpture by Gallery Roster*, June 7–30, 1960.

Lisbon, Portugal, American Embassy, *Art in Embassies*, March 1961–July 1962.

Washington, D.C., Corcoran Gallery of Art, *The Edith Gregor Halpert Collection*, September 28–November 11, 1962.

Santa Barbara, California, Santa Barbara Museum of Art; Honolulu, Hawaii, Honolulu Academy of Arts; San Francisco, California, California Palace of the Legion of Honor, *Loan Exhibition from the Edith Gregor Halpert Collection*, August 6, 1963–February 9, 1964, no. 9.

Washington, D.C., National Collection of Fine Arts, Smithsonian Institution; Chicago, Illinois, Art Institute of Chicago; New York, Whitney Museum of American Art; Los Angeles, California, University of California at Los Angeles, The Art Galleries, *Stuart Davis Memorial Exhibition, 1894-1964*, May 28–November 28, 1965, pp. 47, 64, 73, no. 67, illustrated.

Paris, France, Musée d'Art Moderne de la Ville de Paris; Berlin, Germany, Amerika Haus; London, American Embassy, *Stuart Davis, 1894-1964*, February 15–June 24, 1966, no. 24.

LITERATURE:

E.A. Jewell, "Davis Tames a Shrew," *New York Times*, April 29, 1928, sec. 20, p. 18.

P. Moses, "Stuart Davis Show: Art with a Wollop," *Chicago Daily News*, August 21, 1965, Panorama p. 6, illustrated.

K. Wilkin, W.C. Agee, *Stuart Davis (1892-1964): Black and White*, exhibition catalogue, New York, 1985, n.p.

A. Boyajian, M. Rutkoski, *Stuart Davis: A Catalogue Raisonné*, vol. II, New Haven, Connecticut, 2007, p. 551, no. 1116, illustrated.

While the present work was executed in 1927, Ani Boyajian and Mark Rutkoski suggest, "It is likely that [Davis later] added the word 'Tabac' and the other elements present in this work that are not found in this gouache's related drawing *Study for 'Cigarettes'*, 1927. It is unlikely that Davis would have included the word 'Tabac' in the original 1927 composition, which was made prior to his 1928–29 stay in Paris." (*Stuart Davis: A Catalogue Raisonné*, vol. II, New Haven, Connecticut, 2007, p. 551)

This editing after the work's initial conception is a frequent theme within Davis' career. Indeed, *Cigarettes* exemplifies this notion of continuity in Davis' work, at once part of the famous proto-Pop, ad-inspired tobacco series including masterworks like *Lucky Strike* (1921) and *Odol* (1924, both Museum of Modern Art, New York) but also very much a post-Eggbeater example of American cubism as well as an abstraction with French-inspired billboard lettering. As such, the work embodies Davis' reflection: "I feel that my tobacco pictures are an original note without parallel so far as I can see. It is along these lines I wish to develop...I too will express it in pictures—America—the wonderful place we live in." (as quoted in *Stuart Davis: American Painter*, New York, 1991, p. 151)



90

MILTON AVERY (1885-1965)

*Sketchers on the Rocks and Vermont Landscape:
A Double-Sided Work*

Sketchers on the Rocks, signed and dated 'Milton Avery 1948' (lower left);
Vermont Landscape, signed 'Milton Avery' (lower right)
gouache and watercolor on paper
22½ x 31 in. (57.2 x 78.7 cm.)
Sketcher on the Rocks, executed in 1948; *Vermont Landscape*,
executed circa 1940-41.

\$200,000-300,000

PROVENANCE:

The artist.

Sally Avery, wife of the above.

Private collection, Woodstock, New York, 1967.

[With]Martha Parrish & James Reinish, Inc., New York.

Acquired by the present owner from the above, 2009.

EXHIBITED:

Rockland, Maine, Farnsworth Art Museum, *Maine Collects: Treasures from
Maine's Private Collections*, June 27, 2015-March 6, 2016.

While the landscape side of this work was probably executed in Vermont
circa 1940-41, *Sketchers on the Rocks* from 1948 likely depicts Milton Avery's
daughter March with a family friend at Pemaquid Point in Maine.



(verso)



(recto)



PROPERTY FROM THE ESTATE OF DONALD LUCKER

91

GEORGE BENJAMIN LUKS
(1867-1933)

Sunset at Williamsport

signed 'George Luks' (lower right)
watercolor and gouache on paper
13 $\frac{7}{8}$ x 19 $\frac{7}{8}$ in. (35.2 x 50.5 cm.)
Executed *circa* 1922.

\$20,000-30,000

PROVENANCE:

The artist.
Samuel Ross Ballin, acquired from the above.
Charlotte Ballin, wife of the above.
Pensler Galleries, Washington, D.C.
Richard York Gallery, New York, acquired from the above, 1993.
Acquired by the late owner from the above, 1993.



PROPERTY FROM THE ESTATE OF JEAN PARDEE

92

MILTON AVERY

(1885-1965)

Evening Stroll

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

oil on canvasboard

22 x 28 in. (55.9 x 71.1 cm.)

Painted in 1961.

\$100,000-150,000

PROVENANCE:

Tirca Karlis Gallery, Provincetown, Massachusetts.

Acquired by the late owner from the above, 1965.



(actual size)

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR

93

ARTHUR G. DOVE

(1880-1946)

Primaries

signed 'Dove' (lower center)
gouache on paper laid down on canvas
5 $\frac{3}{8}$ x 7 $\frac{1}{8}$ in. (13.7 x 18.1 cm.)
Executed in 1940.

\$70,000-100,000

PROVENANCE:

An American Place, New York.
Sotheby Parke-Bernet, New York, 20 April 1979, lot 202C.
Private collection.
Sotheby Parke-Bernet, New York, 25 October 1979, lot 188, sold by the above.
Andrew Crispo Gallery, Inc., New York, acquired from the above.
Sotheby's, New York, 3 December 1987, lot 328, sold by the above.
Private collection, New York, acquired from the above.
Thomas Colville Fine Art, New Haven, Connecticut.
Acquired by the present owner from the above, 2011.

EXHIBITED:

New York, An American Place, *Arthur G. Dove: Exhibition of New Oils and Water Colors*, March 30-May 14, 1940, no. 18.

New York, Andrew Crispo Gallery, *20th Century American Painting and Sculpture*, April-June 1980.

New York, Andrew Crispo Gallery, *American Works on Paper*, February-March 1982, no. 24.

LITERATURE:

A.L. Morgan, *Arthur Dove: Life and Work, with a Catalogue Raisonné*, Newark, New Jersey, 1984, pp. 265, 267, no. 40.13, illustrated.



(actual size)

THE COLLECTION OF KIPPY STROUD

94

ARTHUR G. DOVE

(1880-1946)

At the End of the Pond

signed 'Dove.' (lower center)

watercolor and ink on paper

5 x 7 in. (12.7 x 17.8 cm.)

Executed in 1941.

\$30,000-50,000

PROVENANCE:

[With] The Downtown Gallery, New York.

Private collection, acquired from the above, circa 1960s.

Sloan's Auctioneers, North Bethesda, Maryland, 23 May 1999, lot 1332.

Owings-Dewey Fine Art, Santa Fe, New Mexico, 1999.

Private collection, acquired from the above, 2000.

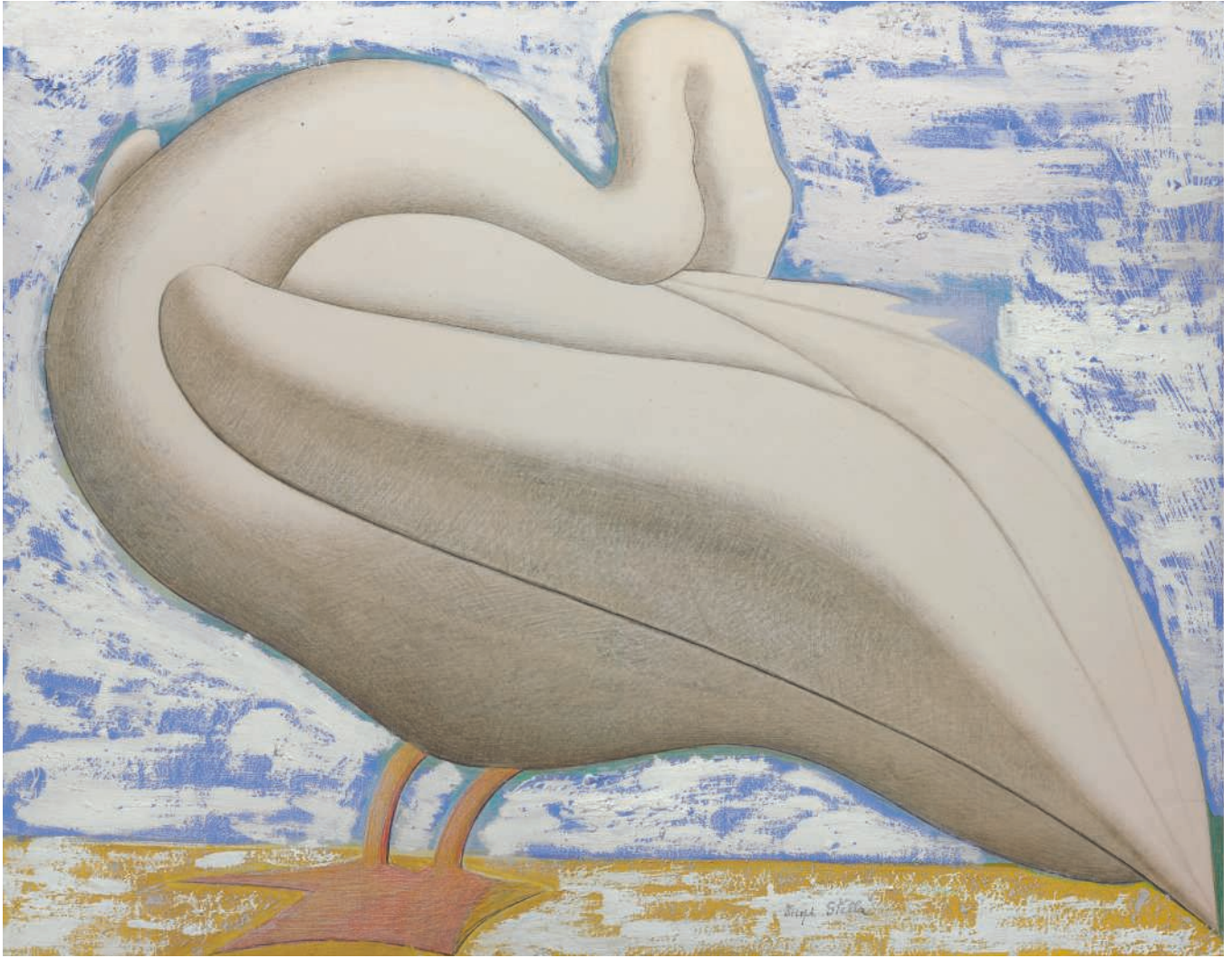
Tibor de Nagy Gallery, New York.

Christie's, New York, 5 December 2013, lot 7.

Acquired by the late owner from the above.

EXHIBITED:

New York, Alexandre Gallery, *Arthur Dove Watercolors*, May 13-June 16, 2006, pp. 84-85, fig. 29, illustrated.



THE COLLECTION OF KIPPY STROUD

95

JOSEPH STELLA

(1877-1946)

White Swan

signed 'Joseph Stella' (lower right)
gouache, silverpoint and crayon on paper laid down on paper
22½ x 28½ in. (57.2 x 72.4 cm.)
Executed *circa* 1924-25.

\$20,000-30,000

PROVENANCE:

Richard York Gallery, New York.
Acquired by the late owner from the above, 1990.

Writing about another swan composition by Joseph Stella, Joann Moser explains, "A form that recurs in several of Stella's drawings and paintings is that of a swan, an image favored by the Symbolists not only for its elongated, curvilinear silhouette, but also for the play on words inherent in the French word for swan, *cygne*, and its homonym *signe*, or sign, a sonorous word simultaneously evoking sense and image. Recalling [Stéphane] Mallarmé's famous sonnet of the swan, Stella's hallucinatory image in cool colors is a visual equivalent of Symbolist poetry by an artist who sought to unite visual art, music, and poetry in a single expression." (*Visual Poetry: The Drawings of Joseph Stella*, Washington, D.C., 1990, p. 107)



THE COLLECTION OF KIPPY STROUD

96

JOSEPH STELLA

(1877-1946)

White Swan with Flower

signed 'Joseph/Stella' (center right)

gouache, silverpoint and crayon on paper laid down on paper
20½ x 30½ in. (51.1 x 77.5 cm.)

Executed *circa* 1924-25.

\$20,000-30,000

PROVENANCE:

Richard York Gallery, New York.

Acquired by the late owner from the above, 1990.



PROPERTY FROM THE ESTATE OF JEAN PARDEE

97

MILTON AVERY

(1885-1965)

Three Sheep

signed and dated 'Milton Avery 1963' (lower left)

oil and pencil on canvasboard

8 $\frac{7}{8}$ x 11 $\frac{1}{8}$ in. (22.5 x 30.2 cm.)

Painted in 1963.

\$15,000-25,000

PROVENANCE:

Gallery 14, Inc., Palm Beach, Florida.

Acquired by the late owner from the above, 1964.



PROPERTY FROM THE ESTATE OF JEAN PARDEE

98

MILTON AVERY

(1885-1965)

Badminton

signed and dated 'Milton Avery/1948' (lower right)

watercolor and pencil on paper

22¼ x 31 in. (56.5 x 78.7 cm.)

Executed in 1948.

\$40,000-60,000

PROVENANCE:

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

Acquired by the late owner from the above, 1970.

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8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the "Bid Live" icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a

lot for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

- The auctioneer can at his or her sole option:
- refuse any bid;
 - move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
 - withdraw any **lot**;
 - divide any **lot** or combine any two or more **lots**;
 - reopen or continue the bidding even after the hammer has fallen; and
 - in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™ (as shown above in paragraph B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the

auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$100,000, 20% on that part of the **hammer price** over US\$100,000 and up to and including US\$2,000,000, and 12% of that part of the **hammer price** above US\$2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1 (a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full

catalogue description before bidding.

- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This **additional warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, providing that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.
- Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
 - You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashier's Department. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Cashier's Department, whose details are set out in paragraph (d) below.

(iii) Cash

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Cashier's Department only

(iv) Bank Checks

You must make these payable to Christie's Inc. and there may be conditions.

(v) Checks

You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Cashiers' Department, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Cashier's Department by phone at +1 212 636 2495 or fax at +1 212 636 4939.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**;
- At the end of the 7th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection", unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this,

we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- we can, at our option, reveal your identity and contact details to the seller;
- we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- we can take any other action we see necessary or appropriate.

- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within 7 days from the date of the auction.

- You may not collect the **lot** until you have made full and clear payment of all amounts due to us.
- If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the auction, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

2 STORAGE

- If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
 - charge you storage fees while the **lot** is still at our saleroom; or

- (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Art Transport at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant countries laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

- (d) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.
- (f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(f) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller

under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce

a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE TYPE: means having all capital letters. **warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

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.

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• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office

EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com

07/03/16

STORAGE AND COLLECTION

STORAGE AND COLLECTION

All lots will be stored free of charge for 35 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday-Friday. Lots may not be collected during the day of their move to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

Failure to collect your property within 35 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Client Service Center on +1 212 636 2000.

Charges	All Property
Administration (per lot, due on Day 36)	\$150.00
Storage (per lot/day, beginning Day 36)	\$12.00

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality.
Please contact CFASS New York for details and rates: Tel + 1 212 636 2070, storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center
20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
nycollections@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9:30 AM - 5:00 PM
Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)
62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
nycollections@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9:30 AM - 5:00 PM
Monday-Friday except Public Holidays



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Property of H.F. 'Gerry' Lenfest
LYONEL FEININGER (1871-1956)
Figures on the Seashore (On the Beach)
signed 'Feininger' (lower left); signed and dated 'Lyonel Feininger 1933' (on the reverse);
signed and dated again and titled 'Lyonel Feininger 1933 "Figures on the Seashore"' (on a label affixed to the stretcher)
oil over black Conté crayon on canvas
15 ¾ x 20 ½ in. (40 x 52.3 cm.)
Painted in 1933
\$300,000-500,000

IMPRESSIONIST & MODERN ART

DAY SALE

New York, 13 May 2016

VIEWING

30 April - 12 May 2016

20 Rockefeller Plaza

New York, NY 10020

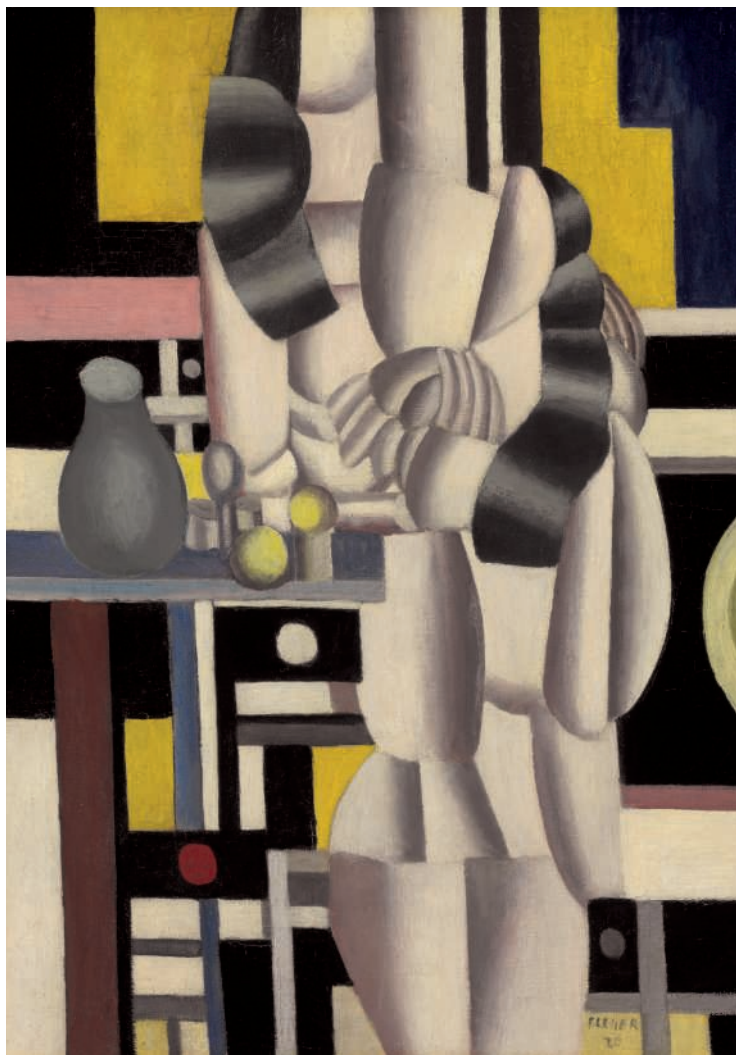
CONTACT

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CHRISTIE'S



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Property from the Estate of Hope G. Solinger
FERNAND LÉGER (1881-1955)

Les femmes à la toilette

signed and dated 'F. LÉGER 20' (lower right); signed and dated again,
titled and inscribed 'F.LEGER 20 Les deux femme a la toilette l'ETAT' (on the reverse)

oil on canvas

25½ x 18¼ in. (65.3 x 46.5 cm.)

Painted in 1920

\$2,500,000-4,500,000

IMPRESSIONIST & MODERN ART

EVENING SALE

New York, 12 May 2016

VIEWING

30 April - 12 May 2016

20 Rockefeller Plaza

New York, NY 10020

CONTACT

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CHRISTIE'S



MARK ROTHKO (1903-1970)

No. 17

oil on canvas

91 ½ x 69 ½ in. (232.5 x 176.5 cm.)

Painted in 1957

\$30,000,000-40,000,000

© 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York

POST-WAR AND CONTEMPORARY ART

EVENING SALE

New York, 10 May 2016

VIEWING

30 April - 10 May 2016

20 Rockefeller Plaza

New York, NY 10020

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CHRISTIE'S



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Property from an Important West Coast Collection
ANDY WARHOL (1928-1987)
Two Multicolored Marylins (Reversal Series)
Synthetic polymer and silkscreen ink on canvas
18 1/8 x 28 in. (46 71.1 cm.)
Painted in 1979-1986.
\$1,800,000-\$2,500,000

POST-WAR AND CONTEMPORARY ART

MORNING SALE

New York, 11 May 2016

VIEWING

29 April - 10 May 2016

20 Rockefeller Plaza

New York, NY 10020

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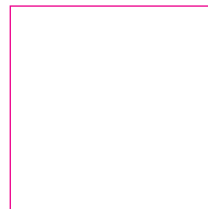
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RICHARD ESTES (B. 1932)
Bubble Pond
oil on board
14 x 22 ½ in. (35.6 x 57.2 cm.)

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(detail of Lot 37)





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