

AMERICAN ART

Online Auction 16-22 September 2016



CHRISTIE'S



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FRONT COVER: LOT 3

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BACK COVER: LOT 15

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OPPOSITE: LOT 43 (detail)

OPPOSITE HOW TO BUY ONLINE: LOT 50 (detail)

OPPOSITE DIRECTORS PAGE: LOT 53 (detail)

INDEX: LOT 62 (detail)

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AMERICAN ART

Online Auction 16-22 September 2016

ONLINE AUCTION

16-22 September 2016

Bid Online at christies.com/americanartonline

(Lots 1-106)

This sale will begin closing at 12.00 pm EST on 22 September

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- iv. Select your account and fill in billing and shipping information and credit card details.
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- iv. You will have an opportunity to change these details when you check out and your credit card will not be automatically charged. You are now ready to bid in American Art.

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

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





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR

1

THOMAS HART BENTON (1889-1975)

Still Life (Synchromy)

oil and pencil on paper laid down on board
8½ x 5½ in. (21.6 x 14 cm.), sheet
Painted *circa* 1920-22.

\$20,000-30,000

PROVENANCE:

The artist.
Charles Pollock, gift from the above, *circa* 1929.
Private collection.
Salander-O'Reilly Galleries, Inc., New York, 1981.
Goldfield Galleries, Los Angeles, California.
Private collection, New York.
Christie's, New York, 16 March 1990, lot 319, sold by the above.

Sid Deutsch Gallery, Inc., New York.
Owings-Dewey Fine Art, Santa Fe, New Mexico.
Private collection, California, acquired from the above, 1993.
Sotheby's, New York, 2 December 2010, lot 78, sold by
the above.
Acquired by the present owner from the above.

EXHIBITED:

New York, Salander-O'Reilly Galleries, Inc., *Thomas Hart Benton: Synchromist Paintings 1915-1920 from a Private Collection*, December 2, 1981-January 30, 1982, no. 25, illustrated.

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.



2

MILTON AVERY (1885-1965)

Dune Bushes

signed and dated 'Milton Avery 1958' (lower left)

oil on canvasboard

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

Painted in 1958.

\$40,000-60,000

PROVENANCE:

The artist.

Florence Miller Family Collection, Palm Beach, Florida,
acquired from the above.

Harriet Griffin Fine Art, New York.

Acquired by the present owner from the above, 1984.

EXHIBITED:

Colorado Springs, Colorado, University of Colorado, The Gallery
of Contemporary Art, *Colorado Collects Art of the 20th Century*,
May 17-August 16, 1991.



3

ANDREW WYETH (1917-2009)

Pirates' Chest

signed 'Andrew Wyeth' (lower right)

watercolor on paper

14 $\frac{3}{4}$ x 22 $\frac{7}{8}$ in. (37.5 x 58.1 cm.)

Executed in 1938.

\$60,000-80,000

PROVENANCE:

Private collection, Chadds Ford, Pennsylvania, 1939.

Sale: Fine Arts Company of Philadelphia, Philadelphia, Pennsylvania, 1983.

[With] Newman Galleries, Philadelphia and Bryn Mawr, Pennsylvania, by 1984.

Jay Remer, West Chester, Pennsylvania.

Private collection, Delaware.

EXHIBITED:

Bryn Mawr, Pennsylvania, Newman Galleries, *Andrew Wyeth and the Wyeth Family*, October 1965.

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

Pirates' Chest belongs to a series of watercolors of pirate subjects that the artist created from his imagination following a trip to South Carolina with his father, N.C. Wyeth.



PROPERTY FROM THE COLLECTION OF DR. PAUL JAFFEE

4

ERNEST FIENE (1894-1965)

Night Canyon N.Y.

signed and dated 'E. Fiene. 56.' (lower right)—
inscribed with title (on the stretcher)

oil on canvas

21 $\frac{1}{8}$ x 13 in. (53 x 33 cm.)

Painted in 1956.

\$10,000-15,000

PROVENANCE:

Midtown Galleries, New York.

Sotheby's, New York, 24 October 1986, lot 338.

(Probably) Acquired by the present owner from the above.

5 No Lot

HARRIET WHITNEY FRISHMUTH (1880-1980)

Joy of the Waters

inscribed 'HARRIET W. FRISHMUTH Sc./© 1920' and stamped 'GORHAM CO. FOUNDERS/QBKK' (along the base)

bronze with greenish-brown patina

44 in. (111.8 cm.) high

Modeled in 1920.

\$50,000-70,000

PROVENANCE:

J.H. Small & Sons, Washington, D.C.

Private collection, Frankfort, Michigan,

acquired from the above, 1938.

By descent to the present owner.

LITERATURE:

C.N. Aronson, *Sculptured Hyacinths*, New York, 1973, pp. 26, 107-9, another example illustrated.

J. Conner, J. Rosenkranz, *Rediscoveries in American Sculpture: Studio Works 1893-1939*, Austin, Texas, 1989, pp. 37-38, 40-42, 191, another example illustrated.

T. Tolles, ed., *American Sculpture in the Metropolitan Museum of Art: A Catalogue of Works by Artists Born between 1865 and 1885*, vol. II, New York, 2001, p. 640.

J. Conner, L.R. Lehmbbeck, T. Tolles, F.L. Hohmann III, *Captured Motion, The Sculpture of Harriet Whitney Frishmuth: A Catalogue of Works*, New York, 2006, pp. 28-30, 37-38, 47-48, 67, 79n.80, 146-47, 200, 238, 277, no. 1920:1, another example illustrated.

Harriet Frishmuth's *Joy of the Waters*, modeled in 1920, is an elegant and charming sculpture exemplary of the exuberant female nude figures for which the artist is acclaimed. Frishmuth's desire to portray the "vibrant expression of the female form in self-assured abandon" is embodied in this vivacious bronze cast. (J. Conner, L.R. Lehmbbeck, T. Tolles, F.L. Hohmann III, *Captured Motion, The Sculpture of Harriet Whitney Frishmuth: A Catalogue of Works*, p. 28) *Joy of the Waters* was conceived in two sizes, the sixty-one inch model cast in 1917 and the forty-four inch model in 1920. The present work, cast from the smaller model, is one of fifty-four editions, which, considering its size and cost, speaks to Frishmuth's pride in the model as well as its enthusiastic reception among collectors. Frishmuth viewed *Joy of the Waters* as representative of her artistic capability. She "enjoyed the smaller, slimmer, and even more replicated *Joy*. She found that in this reduced size the rhythm and spirit of the design were better expressed." (*Captured Motion, The Sculpture of Harriet Whitney Frishmuth: A Catalogue of Works*, p. 29)



(alternate view)





7

JOHN MARIN (1870-1953)

Sea and Sail, Cape Split, Maine

signed and dated 'Marin 38' (lower right)

watercolor and charcoal on paper

15½ x 21⅞ in. (39.3 x 54.3 cm.)

Executed in 1938.

\$30,000-50,000

PROVENANCE:

Alfred Stieglitz, New York.

The Downtown Gallery, New York.

Margit Chanin, New York.

Joan and Lester Avnet, New York, by 1967.

Sid Deutsch Gallery, New York.

Christie's, New York, 19 May 2005, lot 191.

Acquired by the present owner from the above.

LITERATURE:

S. Reich, *John Marin: A Stylistic Analysis and Catalogue Raisonné*, vol. II, Tucson, Arizona, 1967, p. 694, no. 38.28, illustrated.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR

8

ANDREW WYETH (1917-2009)

Stephen Taber

signed with initials and inscribed 'Study of coaster/
carrying wood/AW' and inscribed with title (lower right)

pencil on paper

14½ x 18¾ in. (36.8 x 47.6 cm.), sight size

Executed in 1940.

\$15,000-25,000

PROVENANCE:

Dudley Rockwell, Cushing, Maine, brother-in-law of the artist.
Private collection, by descent.

Sale: Bruce Gamage, Jr. Antiques, Rockland, Maine, 24 August
2009, sold by the above.

John H. Surovek Fine Arts, Inc., Palm Beach, Florida, acquired
from the above.

Spanierman Gallery, LLC, New York.

Acquired by the present owner from the above, 2011.

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

The classic coasting schooner depicted here, *Stephen Taber*,
was built in 1871 and still sails today from Rockland
Harbor, Maine.



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

9

WOLF KAHN (B. 1927)

Landscape Bands

signed 'W Kahn' (lower left)—inscribed with title,
dated and numbered '#39-1990' (on the stretcher)
oil on canvas
42 x 53 in. (106.7 x 134.6 cm.)
Painted in 1990.

\$20,000-30,000

PROVENANCE:

The artist.

[With] Ameringer-Yohe Fine Art, New York.

Acquired by the present owner from the above, 2002.



10

WOLF KAHN (B. 1927)

Swamp at the Base of Monadnock

signed 'W Kahn' (lower right)—dated, numbered and inscribed with title '#24-1987 Swamp at the Base of Monadnok [sic]' (on the stretcher)—dated and numbered again (on the reverse) oil on canvas

22 $\frac{1}{8}$ x 28 $\frac{1}{4}$ in. (56.2 x 71.8 cm.)

Painted in 1987.

\$12,000-18,000

PROVENANCE:

B.R. Kornblatt Gallery, Washington, D.C.

Acquired by the present owner from the above.

Mount Monadnock is the most prominent mountain peak in southern New Hampshire, located in the towns of Jaffrey and Dublin in Cheshire County. The location is famous for its inclusion in the Transcendentalist writings of Ralph Waldo Emerson and Henry David Thoreau.



11

ANDREW WYETH (1917-2009)

On the Glenmere Road

signed 'Andrew Wyeth' (lower right)

watercolor and pencil on paper laid down on board
17 $\frac{7}{8}$ x 22 in. (45.4 x 55.9 cm.)

Executed in 1937.

\$50,000-70,000

PROVENANCE:

[With] Macbeth Gallery, New York, 1937.

Anna Lord Lloyd, Montclair, New Jersey.

By descent to the present owner.

EXHIBITED:

New York, Macbeth Gallery, *First Exhibition of Water Colors by Andrew Wyeth*, October 19-November 1, 1937, no. 25.

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

On the Glenmere Road depicts Charlie Hupper's house on the back road to Glenmere, Maine from Port Clyde.



12

ANDREW WYETH (1917-2009)

Tamarack House

signed 'Andrew Wyeth' (lower right)
watercolor and charcoal on paper
17 $\frac{7}{8}$ x 22 in. (45.4 x 55.9 cm.)
Executed in 1941.

\$50,000-70,000

PROVENANCE:

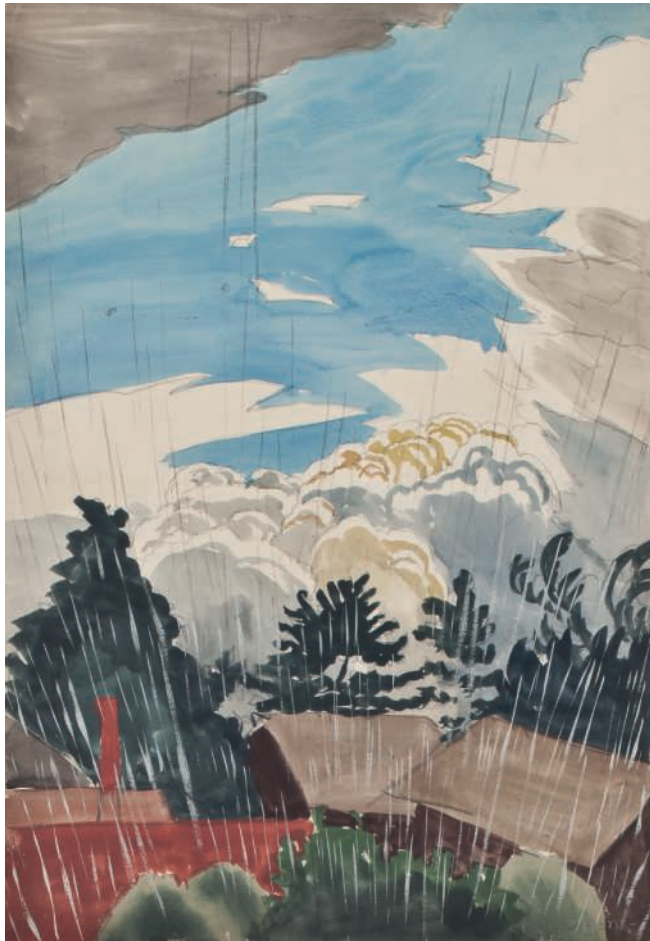
The artist.
[With] Macbeth Gallery, New York.
Private collection, acquired from the above, 1945.
M. Knoedler & Co., Inc., New York.
Lucy Bulkely Brainerd, acquired from the above, circa 1958.
By descent to the present owner.

EXHIBITED:

New York, Macbeth Gallery, *Third Exhibition of Water Colors by Andrew Wyeth*, October 7-27, 1941, no. 12.
Bloomington, Illinois, Withers Library, Russell Art Library, *Watercolors by Andrew Wyeth*, March 1943.
Galesburg, Illinois, Galesburg Civic Art League, *Watercolors by Andrew Wyeth*, April 26-May 9, 1943.
Easthampton, New York, Guild Hall, *American Water Color Society Rotary Group Exhibition*, 1945.

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

The present work depicts Tamarack House, located at 39 Horse Point Road, Port Clyde, Maine down the lane from N.C. Wyeth's summer home Eight Bells.



PROPERTY FROM THE COLLECTION OF BETSY DRAKE GRANT

13

CHARLES EPHRAIM BURCHFIELD (1893-1967)

Rain and Clouds

signed 'CE Burchfield' (lower right)—inscribed with title and dated 'June 17, 1916' (on the reverse)
watercolor, gouache and pencil on paper laid down on board
20¼ x 14 in. (51.4 x 35.6 cm.)
Executed in 1916.

\$12,000-18,000

PROVENANCE:

[With] Frank K.M. Rehn Galleries, New York, circa 1961-64.
[With] Felix Landau Gallery, Los Angeles, California.
(Probably) Acquired by the late owner from the above, by 1970.

LITERATURE:

J.S. Trovato, *Charles Burchfield: Catalogue of Paintings in Public and Private Collections*, Utica, New York, 1970, pp. 44, no. 102.
M. Baigell, *Charles Burchfield*, New York, 1976, p. 78, illustrated.

We would like to thank Nancy Weekly, Head of Collections/
The Charles Cary Rumsey Curator at the Burchfield Penney Art
Center, for her assistance with cataloguing this lot.

14 No Lot



15

FAIRFIELD PORTER (1907-1975)

Sara and Julie

signed and dated 'Fairfield Porter 75' (lower right)—
signed and dated again and inscribed with title (on the reverse)
oil on masonite
30 x 22 in. (76.2 x 55.9 cm.)
Painted in 1975.

\$60,000-80,000

PROVENANCE:

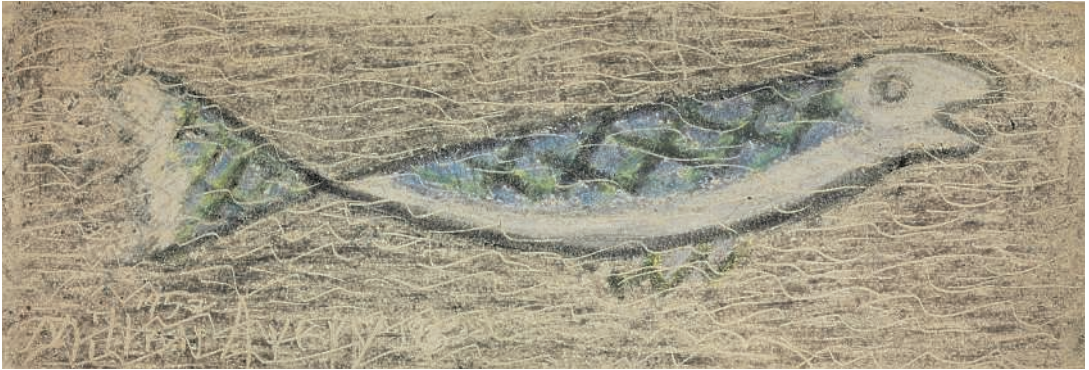
The artist.
Dr. Stanley M. Vickers, Huntington, New York, commissioned
from the above.
By descent to the present owner.

LITERATURE:

J. Ludman, "Checklist of the Paintings by Fairfield Porter,"
Fairfield Porter: An American Classic, New York, 1992, p. 308.
J. Ludman, *Fairfield Porter: A Catalogue Raisonné of the
Paintings, Watercolors, and Pastels*, New York, 2001, p. 317,
no. L945.

The present portrait of Julie and Sara Vickers was
commissioned by their father Dr. Stanley M. Vickers in 1975.

Please note the present lot includes a letter from Fairfield
Porter to Dr. Vickers dated March 30, 1975 discussing this
commission.



16

16

MILTON AVERY (1885-1965)

Fish

signed 'Milton Avery' and dated twice '1952' (lower left)
crayon on paper

3½ x 10 in. (8.9 x 25.4 cm.)

Executed in 1952.

\$5,000-7,000

PROVENANCE:

The artist.

Estate of the above.

Private collection, acquired from the above.

Sotheby's, New York, 14 March 2001, lot 194, sold by the above.

Sotheby's, New York, 31 March 2004, lot 15.

Acquired by the present owner from the above.

17

CHARLES SHEELER (1883-1965)

The Great Tree

signed and dated 'Sheeler. 1956' (lower right)—signed and dated
again and inscribed with title (on the reverse)

ink, wash and pencil on paper laid down on board

6⅞ x 4½ in. (17.5 x 11.4 cm.), image;

12 x 8 in. (30.5 x 20.3 cm.), sheet

Executed in 1956.

\$6,000-8,000

PROVENANCE:

The artist.

[With]The Downtown Gallery, New York.

Terry Dintenfass, Inc., New York.

Private collection, Vermont.



17

EXHIBITED:

Los Angeles, California, Landau Gallery, April 1957.
Iowa City, Iowa, State University of Iowa, *The Quest of Charles Sheeler: 83 Works Honoring His 80th Year*, March 17-April 14, 1963, no. 71.
University Park, Pennsylvania, Pennsylvania State University;
New York, Terry Dintenfass, Inc., *Charles Sheeler; The Works on Paper*, February 10-April 20, 1974, pp. 42-43, 81, no. 60, pl. XIX, illustrated.

LITERATURE:

L.N. Dochterman, *The Stylistic Development of the Work of Charles Sheeler*, vol. II, Ph.D. dissertation, State University of Iowa, 1963, p. 530, illustrated.

In 1956, Charles Sheeler visited his friend Ansel Adams in San Francisco and began to explore Yosemite as a source of subject matter. The resulting works are some of Sheeler's only pure landscapes. In these paintings, Sheeler sought to express nature's beauty through abstract forms. In the present work, the "design of the tree bark is recognized for its essential abstract pattern. Painted after Sheeler had seen the giant Sequoia trees, the total design is created of amoeba-like shapes. About the time he painted that picture, Sheeler wrote in a letter to William Carlos Williams: 'Then there are my heroes the Sequoias—probably the most impressive manifestation of nature I have seen—of course there is the amoeba, and that's wonderful, also.'" (J. Driscoll, *Charles Sheeler; The Works on Paper*, University Park, 1974, p. 62)

ANDREW WYETH (1917-2009)

After the Rain

signed 'Andrew Wyeth' (lower left)
 watercolor and pencil on paper
 17 x 29¼ in. (43.2 x 75.6 cm.)
 Executed in 1939.

\$80,000-120,000

PROVENANCE:

[With] Macbeth Gallery, New York, 1939.
 Anna Lord Lloyd, Montclair, New Jersey.
 By descent to the present owner.

EXHIBITED:

New York, Macbeth Gallery, *Second Exhibition of Watercolors by Andrew Wyeth*, October 10-30, 1939, no. 25.

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

Over the course of three generations, the New England state of Maine has played an important role in the lives of the Wyeth family and their artistic legacy. Andrew Wyeth's father N.C. owned a family home, known as Eight Bells, in Port Clyde and the young Andrew spent many summers there before purchasing his own residence nearby. Many of Andrew's most celebrated works are the result of his time spent in the state, including *Wind from the Sea* (1947, National Gallery of Art, Washington, D.C.), *Christina's World* (1948, Museum of Modern Art, New York), and *Sandspit* (1953, Museum of Fine Arts, Boston, Massachusetts).

Finding inspiration in the familiar subjects that surrounded his everyday life in Maine, Wyeth was able to elevate the seemingly mundane to a highly regarded and thought provoking subject. In *After the Rain* Wyeth depicts the Lowell and Cushman houses on Horse Point Road in Port Clyde, at a relatively ordinary moment after a New England squall. Yet, Wyeth infuses the work with life through his deft brushwork, heightening the scene with dramatic explosions of strokes forming a blustery wind and a sky filled with dark, nebulous gray clouds, rendered as much with the absence of pigment as with pigment itself. Upon closer inspection, Wyeth's seemingly dreary palette comes to life with vivid, saturated colors. In addition to the broad spectrum of greens, from a light chartreuse to a deep emerald, Wyeth has cleverly incorporated a deep rouge and a dramatic cobalt blue, enhancing the complexity of the scene.

At the composition's center, two mysterious men, one cloaked in a rain coat and the other apparently in top hat and tails, represent the meeting of Andrew Wyeth's two celebrated genres—fantastical subjects inspired by his father's love for adventure, and precisely rendered realism that distinctly represents the people and places of his beloved Maine and Pennsylvania. The result here is an ambiguous, poignant narrative of coastal Maine; a scene of deceptively picturesque quietude, yet one where the air is thick with a sense of mystery.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR

19

JOHN ATHERTON (1900-1952)

Abstract Harbor Scene

signed 'Atherton' (lower right)

oil on canvas

23 x 30 in. (58.4 x 76.2 cm.)

\$5,000-7,000

PROVENANCE:

Koltnow Gallery, New York.

Private collection, New England.

Kaminski Auctions, Beverly, Massachusetts, 7 April 2013,
lot 5214.

Godel & Co., New York.

Acquired by the present owner from the above, 2014.



PROPERTY FROM THE BASS MUSEUM OF ART,
SOLD TO BENEFIT THE ACQUISITIONS FUND

20

CHAIM GROSS (1904-1991)

Happy Mother

inscribed 'CHAIM/GROSS/1958' and 'Bedi-Rassy N.Y.'
(along the base)

bronze with brown patina

52 in. (132.1 cm.) high

Cast in 1958.

\$25,000-35,000

PROVENANCE:

The artist.

Alexander Rittmaster, Woodmere, New York,
commissioned from the above, 1958.

Mr. and Mrs. John Madden, Coconut Grove, Florida; Dr. and Mrs.
Joseph Brenner, New Orleans, Louisiana; Mr. and Mrs. Peter
Rittmaster, London, by descent.

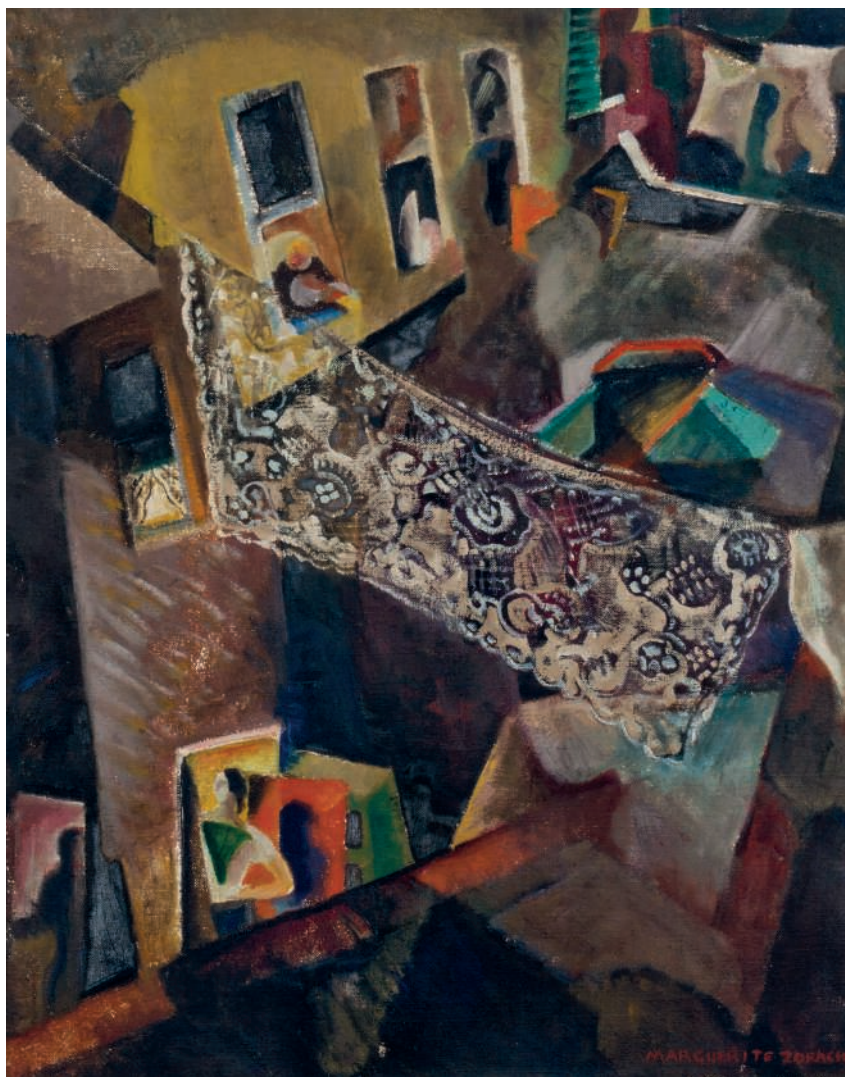
Gift to the present owner from the above, 1981.

LITERATURE:

F. Getlin, *Chaim Gross*, New York, 1974, n.p., pl. 158, another
example illustrated.

"Sculptor Gross' Bronze to be Unveiled," *The Jewish Floridian*,
December 4, 1981, p. B1, illustrated.

The present work was cast in an edition of six. Other casts
of *Happy Mother* are in the collections of Wichita State
University, Wichita, Kansas; Albert Einstein College of
Medicine of Yeshiva University, New York; Columbus Museum
of Art, Columbus, Ohio; Hubert Humphrey Federal Building,
Washington, D.C.



21

MARGUERITE THOMPSON ZORACH (1887-1968)

Wash Day, New York City

signed 'Marguerite Zorach' (lower right)

oil on canvas

20 $\frac{1}{8}$ x 16 in. (51.1 x 40.6 cm.)

Painted circa 1925.

\$25,000-35,000

PROVENANCE:

Kraushaar Galleries, Inc., New York.

Acquired by the late owner from the above, 1968.

According to the artist's grandson Jonathan Zorach, the present work depicts a view from Marguerite and William Zorach's apartment on West 10th St., above the Cushman bakery.



PROPERTY FROM THE ESTATE OF DANIEL W. DIETRICH II

22

CARROLL CLOAR (1913-1993)

Howe's Cash Grocery
signed 'Carroll Cloar' (lower right)
tempera on masonite
21½ x 31 in. (54.6 x 78.7 cm.)
Painted in 1963.

\$15,000-25,000

PROVENANCE:

Landau-Alan Gallery, New York.
Acquired by the late owner from the above, 1967.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR

23

EDWIN WALTER DICKINSON (1891-1978)

Our Ford, High Head

signed and dated twice 'EW Dickinson 1934' (lower right)—
dated again (lower left)—signed and dated again
(on the reverse)

oil on canvas

14 x 23 $\frac{7}{8}$ in. (35.6 x 60.6 cm.)

Painted in 1934.

\$20,000-30,000

PROVENANCE:

Sheldon Dick, New York.

The artist.

Antoinette Dickinson Van Sickle, Seneca Falls, New York,
sister of the above.

Private collection, New York, *circa* 1980.

Sotheby's, New York, 5 April 2012, lot 128.

Debra Force Fine Art, Inc., New York.

Acquired by the present owner from the above, 2013.

EXHIBITED:

New York, James Graham & Sons, *Edwin Dickinson:
Retrospective*, February 1-March 11, 1961.

This work is no. 225 in the Edwin Dickinson *catalogue raisonné*
available at www.edwindickinson.org.

According to the artist's journal, the present work was painted
on July 11, 1934 at High Head Ocean Beach on Cape Cod. The
Ford automobile depicted was purchased by Dickinson the
month before on June 23rd.



24

MILTON AVERY (1885-1965)

Still Life

signed 'Milton Avery' (upper right)

oil on canvas

19 1/8 x 34 in. (48.6 x 86.4 cm.)

Painted *circa* early 1930s.

\$60,000-80,000

PROVENANCE:

Marguerita Mergentime, New York.

By descent to the present owner.

The original owner of the present work, Marguerita Mergentime, was a renowned textile and fabric designer who studied under the influential Austrian-American architect and designer Frederick John Kiesler. Mergentime's important commissions included multiple works for the lounges of Radio City Music Hall at Rockefeller Center.

A very similar still life by Avery is in the collection of the Milton Avery Trust, New York.



25

CHARLES EPHRAIM BURCHFIELD
(1893-1967)

House Corner

signed with initials in monogram and dated 'CEB/1937'
(lower right)

watercolor on paper
15 $\frac{1}{8}$ x 11 $\frac{1}{8}$ in. (39.7 x 28.3 cm.)
Executed in 1937.

\$30,000-50,000

PROVENANCE:

Mr. and Mrs. Lawrence A. Fleischman, New York.
Kennedy Galleries, Inc., New York.

Martha Parrish & James Reinish, Inc., New York.
Bernard Goldberg Fine Arts, LLC, New York.
Christie's, New York, 5 December 2002, lot 140.
Acquired by the present owner from the above.

EXHIBITED:

Mason City, Iowa, Charles H. MacNider Museum, *John Marin/Charles Burchfield*, September 17-November 12, 1995.
New York, Kennedy Galleries, Inc., *Charles E. Burchfield: Romantic Lands*, November 10-December 31, 1998, no. 25.

The present work is related to Charles Burchfield's *Two Fence Posts* (1937) in the collection of the Art Institute Chicago, Chicago, Illinois, which depicts a reverse view of this turquoise fence documented as being "West of Studio, Gardenville, N.Y."

We would like to thank Nancy Weekly, Head of Collections/
The Charles Cary Rumsey Curator at the Burchfield Penney Art Center, for her assistance with cataloguing this lot.



26

CHARLES EPHRAIM BURCHFIELD (1893-1967)

Night Landscape (Autumn Twilight)

signed and dated 'C. Burchfield/1920' (lower right)
watercolor, charcoal and pencil on paper laid down on board
16 $\frac{3}{8}$ x 21 $\frac{1}{8}$ in. (41.6 x 55.6 cm.)
Executed in 1920.

\$30,000-50,000

PROVENANCE:

Private collection, Hackensack, New Jersey.
Christie's, New York, 9 December 1983, lot 276A,
sold by the above.
Private collection, North Bellmore, New York,
acquired from the above.
Christie's, New York, 4 December 2003, lot 107,
sold by the above.
Acquired by the present owner from the above.

We would like to thank Nancy Weekly, Head of Collections/
The Charles Cary Rumsey Curator at the Burchfield Penney Art
Center, for her assistance with cataloguing this lot.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR

27

EDWARD HENRY POTTHAST (1857-1927)

Twilight

signed 'E. Potthast' (lower left)

oil on canvasboard

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

Painted circa 1910.

\$20,000-30,000

PROVENANCE:

Mr. and Mrs. J.C. Haefelin, Wynnewood, Pennsylvania, by 1975.

Bernard Goldberg Fine Arts, LLC, 2006.

Private collection, Massachusetts.

Avery Galleries, Bryn Mawr, Pennsylvania.

Acquired by the present owner from the above, 2010.

EXHIBITED:

Evansville, Indiana, Evansville Museum of Arts and Science,
The Art of Edward Henry Potthast, March 16-April 13, 1975.



PROPERTY OF A PRIVATE AMERICAN COLLECTION

28

GIFFORD BEAL (1879-1956)

Lobstermen on the Shore

oil on canvas

28 $\frac{1}{8}$ x 60 in. (71.4 x 152.4 cm.)

\$50,000-70,000

PROVENANCE:

The artist.

Estate of the above.

Kraushaar Galleries, Inc., New York.

Acquired by the present owner from the above.

EXHIBITED:

New York, Kraushaar Galleries, Inc.; Greensburg, Pennsylvania, Westmoreland Museum of American Art, *Gifford Beal, At the Water's Edge: Fishing Paintings from the 1920s and 1930s*, October 16, 1999-April 16, 2000, pp. 13, 16, illustrated.

Gifford Beal's *Lobstermen on the Shore* is a powerful example from a body of works that the artist completed in the 1920s and 1930s on summer trips to Rockport, Massachusetts. Jeffrey Wechsler wrote of this series of fishermen paintings:

"As a group, these works bespeak a profound respect for the individuals depicted and the labor they engaged in... His painting methodology bends to the service of his subject matter, the continuity of the fisherman's hard labor set against and in the permanent presence of the sea." (*Gifford Beal: At the Water's Edge*, exhibition catalogue, New York, 1999, p. 3)

In the present work, a trio of men carry their lobster cages down to the sea, where a dark silhouette of a fourth figure is already at the dock. Set against a vivid, sun-dappled sea of complementary oranges and blues and a deep red sky, the deeply shadowed, monumental figures in *Lobstermen on the Shore* are painted in a large scale format that heightens the visual drama, though the physical action of the men appears slow and steady. The work is also imbued with an impersonal atmosphere as the three brooding figures in the foreground are turned away from the viewer. The single figure in the distance, who does face the viewer, has his face concealed in dark shadow. Wechsler commented on this recurring aspect throughout the fishermen works, noting that when "Beal averts the faces of these figures from the viewer; their role as timeless archetype is emphasized over their individuality." (*Gifford Beal: At the Water's Edge*, p. 5)

ROBERT HENRI (1865-1929)

Laughing Youngster (Patience)

signed 'Robert Henri' (lower left)—signed again and inscribed with record book number and 'Laughing Youngster' (on the reverse)—inscribed 'Patience' twice (along the tacking edges)

oil on canvas

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

Painted in 1915.

\$120,000-180,000

PROVENANCE:

Private collection, Wisconsin.

Private collection, Wisconsin, by descent.

Christie's, New York, 30 November 2006, lot 43, sold by the above.

Acquired by the present owner from the above.

EXHIBITED:

Milwaukee, Wisconsin, Milwaukee Art Museum, *Wisconsin Collects*, September 11-November 1, 1987.

In addition to his role as an influential teacher and a leader of the Ashcan school, Robert Henri is perhaps best remembered for his spirited portraits of children. In the present work, Henri depicts a young gypsy girl named Patience in the artist's classic style: a portrait of a child shown three-quarter length and painted in dashing strokes of color.

Rather than painting commissioned subjects, Henri himself chose his sitters based on the vitality and character they emanated. "At home in New York City and especially on his various travels in the United States and trips to Europe, he would seek out 'types,' individuals previously unknown to him whom he would ask to pose for a portrait. These were non-commercial efforts executed simply because the character of the subject attracted him. He began to call these 'My People,' sitters who represented a cross-section of races and cultures... As he said, he liked to paint 'My People,' 'whoever they may be, wherever they may exist, the people through whom dignity of life is manifest, that is, who are in some way expressing themselves naturally along the lines Nature intended for them.'" (W.I. Homer, "Robert Henri as a Portrait Painter," *My People: The Portraits of Robert Henri*, Seattle, Washington, 1994, p. 13)

In the summer of 1915, Henri and his wife Linda accompanied George and Emma Bellows to Ogunquit, Maine. Henri described Ogunquit as, "a sort of straggling village made up of quiet-seeking respectables and natives and a considerable

artist's colony..." Regarding the models, "there were plenty of children ready to earn the money, but they were...not inspiring..." (as quoted in B.B. Perlman, *Robert Henri: His Life and Art*, New York, 1991, p. 118) By August, Henri changed his opinion after finding a settlement of gypsies who served as models, including the present sitter, Patience. Henri enthusiastically wrote, "It appears that after all our coming here will prove a rather good thing for I already have a few things that are very good. Particularly of a gypsy child laughing—I think it is one of my very best in this type of work." (as quoted in V.A. Leeds, *My People: The Portraits of Robert Henri*, p. 34)

As demonstrated by *Laughing Youngster (Patience)*, Henri's works from 1915 owe much of their power to the artist's particularly strong use of color. "Likely influenced by his exposure to the European Fauves and Expressionists at the Armory Show, Henri's experimentation with unusual and vivid palettes and color combinations reached a climax in the Ogunquit portraits, particularly in the more than twenty canvases of Maine gypsies with the similarly vibrant background colors." (*My People: The Portraits of Robert Henri*, p. 34) Utilizing vigorous brushwork to juxtapose bright reds with a complementary saturated green background, *Laughing Youngster (Patience)* exemplifies the hallmarks that make Henri's portraits some of his most coveted work, distilling the essence of a young gypsy girl into an iconic image of humanity.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR

30

REGINALD MARSH (1898-1954)

The Queen Mary

signed and dated 'Reginald Marsh Oct. 19, 1936' and inscribed with title (lower right)

watercolor and pencil on paper

14 x 20 in. (35.6 x 50.8 cm.)

Executed in 1936.

\$10,000-15,000

PROVENANCE:

Private collection, Scarsdale, New York.

Christie's, New York, 31 May 1985, lot 279, sold by the above.

The Forbes Collection, acquired from the above.

Christie's, New York, *American Paintings, Drawings and Sculpture from the Forbes Collection*, 29 November 2001, lot 130, 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 27-September 5, 1999, no. 64.

Set in New York Harbor, the present work was likely executed in preparation for The U.S. Custom House Murals, which Reginald Marsh painted in 1937 for a commission by the Treasury Relief Art Program.



PROPERTY FROM THE ESTATE OF DANIEL W. DIETRICH II

31

REGINALD MARSH (1898-1954)

Tug Boats, New York

signed and dated 'Reginald Marsh '38' (lower right)

watercolor and pencil on paper

14 $\frac{1}{8}$ x 20 in. (35.9 x 50.8 cm.)

Executed in 1938.

\$12,000-18,000

PROVENANCE:

The artist.

Private collection, acquired from the above.

Sotheby's, New York, 4 March 2009, lot 118, sold by the above.

William B. Dietrich, Philadelphia, Pennsylvania.

By descent to the late owner.



PROPERTY FROM AN IMPORTANT MIDWEST COLLECTION

32

WILLIAM JAMES GLACKENS (1870-1938)

The Castaway Brokers "I Am A Ruined Man!"

signed 'W. Glackens' (lower right)—signed again and inscribed 'The Castaway Brokers' (on the reverse)
ink, wash and gouache on paper
11½ x 15 in. (29.2 x 38.1 cm.), image;
13½ x 17 in. (34.3 x 43.2 cm.), overall
Executed in 1903.

\$7,000-10,000

PROVENANCE:

Hirschl and Adler Galleries, Inc., New York.
Christie's, New York, 23 September 1992, lot 211.
Acquired by the present owner from the above.

LITERATURE:

G.R. Chester, "The Castaway Brokers: From the Almost Veracious Memoirs of Oliver Thumm," *The Saturday Evening Post*, vol. 175, no. 42, April 18, 1903, p. 4, illustrated.
N.E. Allyn, E.H. Hawkes, *William Glackens: A Catalogue of His Book and Magazine Illustrations*, Wilmington, Delaware, 1987, p. 28, no. 594.

This present work was published as an illustration for George Randolph Chester's story *The Castaway Brokers* in the April 18th, 1903 edition of *The Saturday Evening Post*.



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

33

EVERETT SHINN (1876-1953)

The Arch, Washington Square

signed and dated 'Everett Shinn/1929.' (lower left)—
inscribed 'Washington Arch' (on the reverse)
watercolor, charcoal and pastel on paperboard
12½ x 18 in. (30.8 x 45.7 cm.)
Executed in 1929.

\$30,000-50,000

PROVENANCE:

Private collection, New Jersey.
Christie's, New York, 6 December 1985, lot 230,
sold by the above.
Acquired by the present owner from the above.

EXHIBITED:

New York, Berry-Hill Galleries, Inc., *Everett Shinn: The Spectacle of Life*, November 28, 2000-January 13, 2001, pp. 57, 135, 174, pl. 22, illustrated.
New York, Berry-Hill Galleries, Inc., *Homage to the Square: Picturing Washington Square, 1890-1965*, May 23-July 13, 2001, pp. 110, 172, pl. 10, illustrated.

LITERATURE:

J.J. Wong, *The Early Work of Everett Shinn (1897-1911): Art at the Crossroads of a New Century*, Ph.D. dissertation, City University of New York, 2002, p. 171, fig. 163, illustrated.



PROPERTY FROM AN IMPORTANT MIDWEST COLLECTION

34

WILLIAM JAMES GLACKENS
(1870-1938)

Roses

signed and dated 'W. Glackens/36' (lower left)
oil on canvas
20¾ x 15½ in. (52.7 x 38.5 cm.)
Painted in 1936.

\$30,000-50,000

PROVENANCE:

Cincinnati Art Galleries, LLC, Cincinnati, Ohio.
Acquired by the present owner from the above.

EXHIBITED:

Saint Louis, Missouri, City Art Museum of Saint Louis;
Washington, D.C., National Collection of Fine Arts, Smithsonian
Institution; New York, Whitney Museum of American Art,
William Glackens in Retrospect, November 18, 1966-June 11,
1967, no. 73, illustrated.

HARRIET WHITNEY FRISHMUTH (1880-1980)

The Star

inscribed 'HARRIET W. FRISHMUTH 1918'
(on the base)—stamped and numbered
'GORHAM CO. FOUNDERS Q505 #31' with
foundry device (along the base)
bronze with greenish-brown patina
18¾ in. (47.6 cm.) high on a 1⅞ in. (2.9 cm.) base
Modeled in 1918.

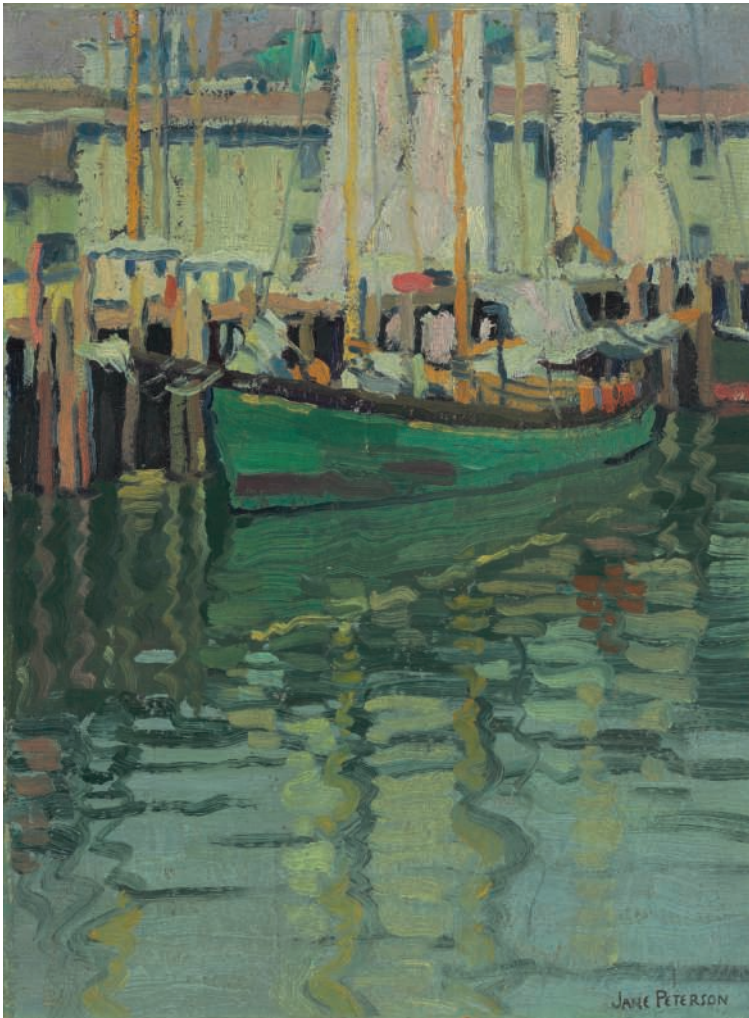
\$12,000-18,000

LITERATURE:

The Gorham Company, Bronze Division,
Famous Small Bronzes, New York, 1928,
pp. 34-35, another example illustrated.
C.N. Aronson, *Sculptured Hyacinths*,
New York, 1973, pp. 101-05, 206,
another example illustrated.
J. Conner, J. Rosenkranz, *Rediscoveries in
American Sculpture: Studio Works 1893-1939*,
Houston, Texas, 1989, pp. 35, 38-39, 42,
other examples illustrated.
J. Conner, L.R. Lehmbbeck, T. Tolles, F.L.
Hohmann III, *Captured Motion, The Sculpture
of Harriet Whitney Frishmuth:
A Catalogue of Works*, New York, 2006,
pp. 20, 30-31, 66-67, 79n80, 99, 106, 107n10,
143-45, 148, 220, 237, 277,
no. 1918:3, illustrated.

"With *The Star*, Frishmuth and [her favorite
model] Desha explored a more restrained
mood—emotion contained within, passion
was expressed more cerebrally than
physically. In an interview late in life,
Frishmuth explained that *The Star* was a
three-dimensional expression of advice
received from her mother: 'You must reach for
the unattainable.'" (J. Conner, L.R. Lehmbbeck,
T. Tolles, F.L. Hohmann III, *Captured Motion,
The Sculpture of Harriet Whitney Frishmuth:
A Catalogue of Works*, New York, 2006, p. 30)





PROPERTY FROM THE COLLECTION OF DR. PAUL JAFFEE

36

JANE PETERSON (1876-1965)

Harbor Scene

bears signature 'Jane Peterson' (lower right)

oil on board

16 x 12 in. (40.6 x 30.5 cm.)

\$6,000-8,000

We are grateful to Jonathan Joseph for confirming the authenticity of this lot.



37

FERN ISABEL COPPEDGE (1883-1951)

Village on the Stream

signed 'Fern I Coppedge.' (lower right)

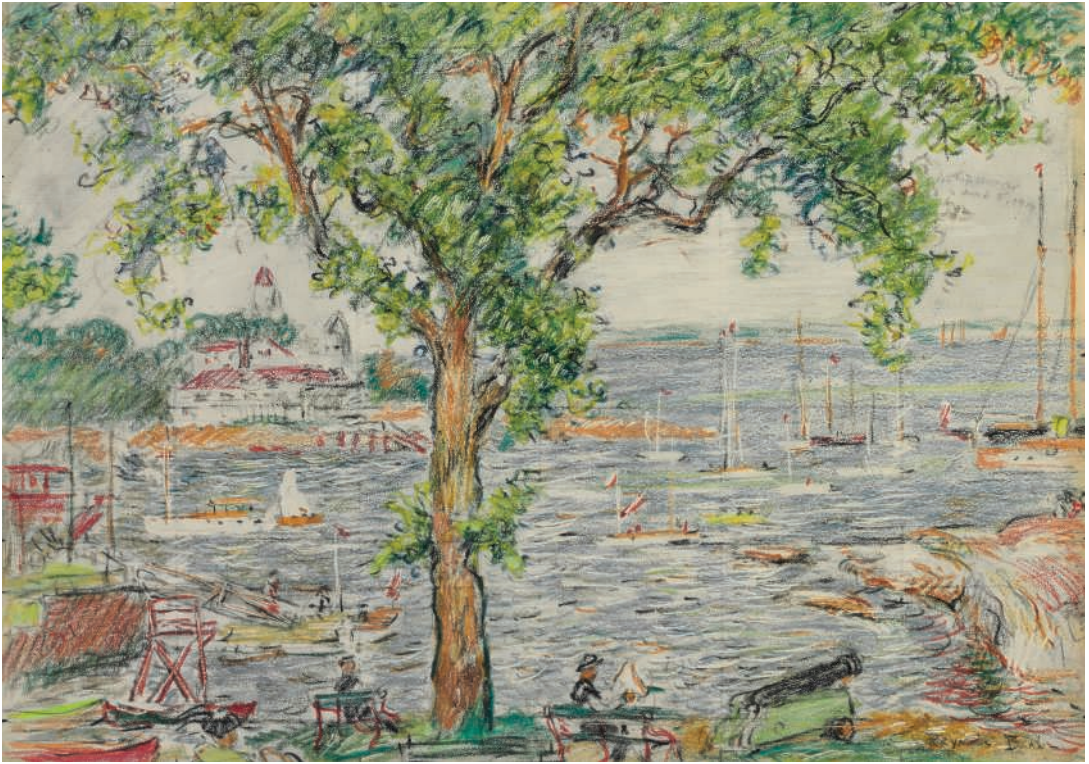
oil on canvas

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

\$12,000-18,000

PROVENANCE:

Private collection, Missouri.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR

38

REYNOLDS BEAL (1867-1951)

Echo Bay, New Rochelle

signed 'Reynolds Beal' (lower right)—inscribed and dated 'New Rochelle/June 5, 1914' (upper right)—dated again and inscribed with title (on the reverse)

colored crayon, charcoal and pencil on paperboard
9 7/8 x 14 in. (25.1 x 35.6 cm.)

Executed in 1914.

\$10,000-15,000

PROVENANCE:

Sotheby's Arcade, New York, 30 March 1999, lot 208.
Owen Gallery, New York.

Acquired by the present owner from the above, 1999.

EXHIBITED:

New York, Owen Gallery, *American Impressionists*,
April 21-June 16, 1999.

LITERATURE:

S. Bressler, *Reynolds Beal: Impressionist Landscapes and Seascapes*, London, 1989, p. 105, no. 135.

The present work is a study for a 29 x 36 in. oil painting of the same title (Private Collection).

Reynolds Beal inscribed on the reverse of the present work:

"Haley Lever saw the oil painting I made from this sketch and decided this was the place he wanted to live—on his return from England—but could not find the place when he went to New Rochelle with his wife.

"Geoffrey Parsons said to me when I was staying with him and Carle—'Why don't you make your paintings like your [studies]'—Your sketches and your esthetic—very beautiful—full of life—but your paintings look like the work of an old man with a velvet jacket + clay pipe etc. Following his advice I changed my style."



PROPERTY FROM AN IMPORTANT MIDWEST COLLECTION

39

HAYLEY LEVER (1876-1958)

Boats in Harbor, Gloucester

signed 'Hayley Lever' (lower right)

oil on canvas

20¼ x 24¼ in. (51.4 x 61.6 cm.)

Painted in 1911.

\$20,000-30,000

EDWARD WILLIS REDFIELD (1869-1965)

Monhegan Fishing Boats

signed 'EW Redfield.' (lower right)—signed again and inscribed with title (on a label affixed to the stretcher)

oil on canvas

26 x 31¼ in. (66 x 80.6 cm.)

Painted in 1928.

\$100,000-150,000

PROVENANCE:

The artist.

Estate of the above.

Lee Hume, grandson of the artist.

Grand Central Art Galleries, Inc., New York.

Lillian Koch, Bernardsville, New Jersey.

Christie's, New York, 23 May 1990, lot 199, sold by the above.

Acquired by the present owner from the above.

EXHIBITED:

Philadelphia, Pennsylvania, Newman Galleries, *Edward Willis Redfield: A Retrospective of His Work*, October 23-November 30, 1968.

Allentown, Pennsylvania, Allentown Art Museum; Youngstown, Ohio, Butler Institute of American Art, *Edward Redfield: First Master of the Twentieth Century Landscape*, September 20, 1987-April 2, 1988, p. 87, no. 32, illustrated.

LITERATURE:

J. Curtis, W. Curtis, F. Lieberman, *Monhegan: The Artist's Island*, Camden, Maine, 1995, p. 163, illustrated.

J.M.W. Fletcher, *Edward Willis Redfield (1869-1965), An American Impressionist: His Paintings and The Man Behind the Palette*, Lahaska, Pennsylvania, 1996, pp. 48, 139, 149, 170, no. 438, fig. 11, illustrated.

J.M.W. Fletcher, *Edward Willis Redfield, An American Impressionist (1869-1965): The Redfield Letters, Seven Decades of Correspondence Plus 426 Photographs of His Paintings in Two Volumes*, vol. 1, Lahaska, Pennsylvania, 2002, p. 200, no. 92, illustrated.

This painting is included in the forthcoming *catalogue raisonné* on Redfield by Tom Folk Ph.D., AAA.

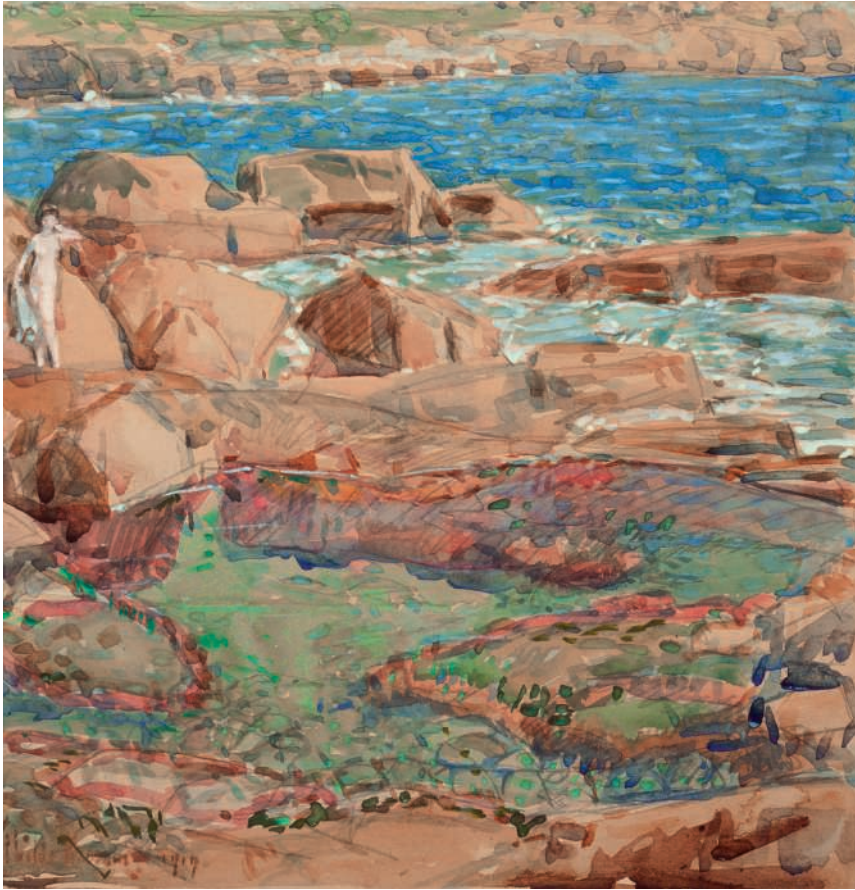
Edward Redfield's *Monhegan Fishing Boats* exudes the peaceful, quiet warmth of a summer afternoon spent along Maine's rugged shoreline. With a characteristic flourish of brushwork and vibrant colors, the artist depicts bright white sailboats amidst the sparkling water, rocky beaches and breezy atmosphere of the New England coast in his unique American Impressionist style.

The artist colony on Monhegan Island, Maine, founded in the mid-1800s, was fully established by the turn of the century, drawing artists such as Robert Henri, George Bellows and Edward Hopper. As early as 1903 Redfield and his wife Elise began spending summers there, joining Henri and his wife for the season. Henri noted the impression made by Redfield on the Monhegan Islanders, "slinging the paint over big canvases, astounding the natives and astounding the local artists with his rapidity as well as his results..." (as quoted in B. Perlman, ed., *Revolutionary Realism: The Letters of John Sloan and Robert Henri*, Princeton, New Jersey, 1996, p. 74)

Redfield was so taken with the beauty of Monhegan Island and its surroundings that he eventually bought a home in nearby Boothbay and spent almost every vacation in and around the area. The salt air, clear skies and brilliant hues of the terrain inspired the artist to produce magnificent jewel-toned paintings, such as the present work. In the Maine landscape Redfield particularly found inspiration in "the power of the sea and the work of people in relation to it." (C. Kimmerle, "Edward W. Redfield," *American Art Review*, vol. XVI, no. 4, August 2004, p. 105)

As such, *Monhegan Fishing Boats* features an impressive view of not only the craggy landforms and kaleidoscopic cool water of the island, but also the sailors and fishermen who work and play on the ocean and call Maine home. All is depicted with rich impasto and patterned hatches of brushwork, adding liveliness and effervescence to the scene. Through this dashing, individual Impressionist technique, Redfield conjures a specific season and time of day, "glorifying American landscape painting with a veracity and force that is astonishing the eyes of the Old World." (as quoted in J.N. Lauvrik, *Edward Redfield: Landscape Painter*, New York, 1910, p. 29)





41

CHILDE HASSAM (1859-1935)

The Pretty Pool, Bass Rocks

signed and dated 'Childe Hassam-1919' with artist's crescent device (lower left)
watercolor, gouache and pencil on paper
10¼ x 9⅞ in. (26 x 25.1 cm.)
Executed in 1919.

\$20,000-30,000

PROVENANCE:

The artist.

Harry G. Salsinger, Detroit, Michigan,
acquired from the above, 1925.

Private collection, by descent.

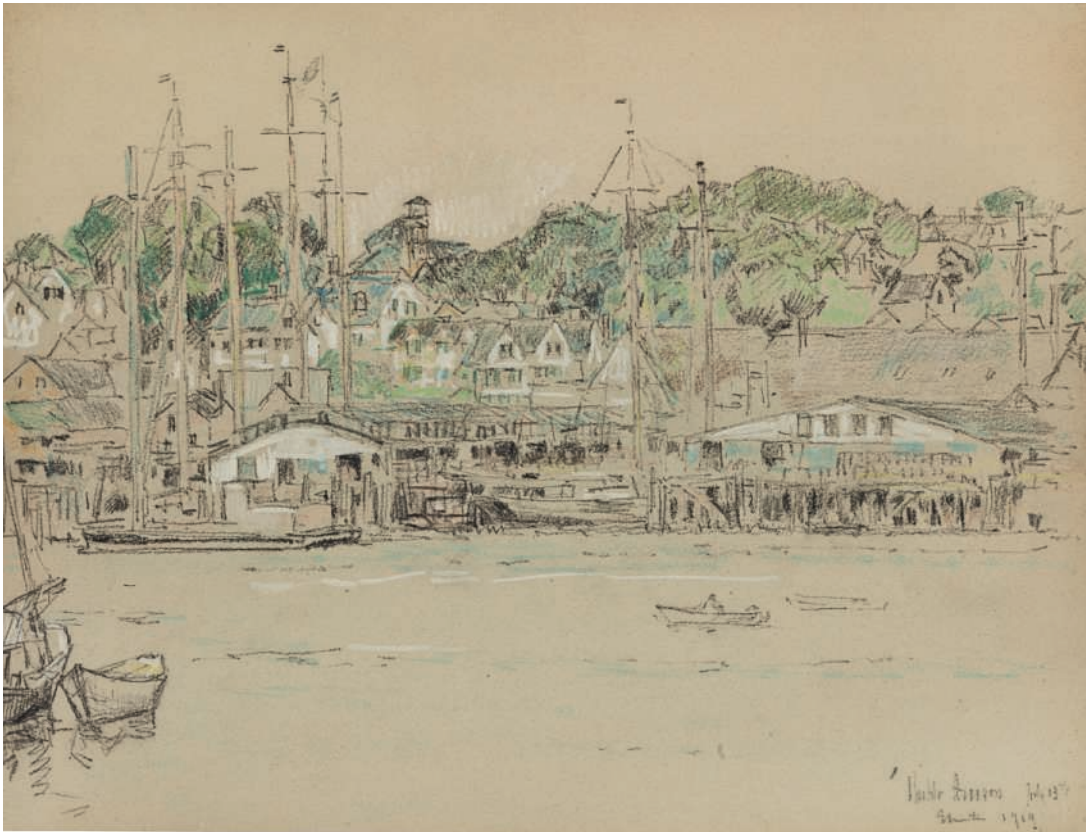
DuMouchelles, Detroit, Michigan, 26 November 1978, lot 18,
sold by the above.

Acquired by the present owner from the above.

We would like to thank the Hassam *catalogue raisonné* committee for their assistance with cataloguing this work.

This work will be included in Stuart P. Feld and Kathleen M. Burnside's forthcoming *catalogue raisonné* of the artist's work.

The present work is executed on the reverse of the cover of an auction catalogue for *Japanese Color Prints The Collection of Mrs. Adolph Borie of New York* held on May 1st and 2nd, 1919 at The Walpole Galleries, New York.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR

42

CHILDE HASSAM (1859-1935)

Gloucester, Inner Harbor

signed and dated 'Childe Hassam July 13th/Gloucester 1919'
with artist's crescent device (lower right)

pastel, charcoal and colored pencil on paper

8 $\frac{3}{8}$ x 10 $\frac{7}{8}$ in. (21.3 x 27.6 cm.)

Executed in 1919.

\$40,000-60,000

PROVENANCE:

Dr. Robert A. Cooke, New York, circa 1920.

Private collection, by descent.

Sotheby's, New York, 1 December 1999, lot 20, sold by the above.

Acquired by the present owner from the above.

We would like to thank the Hassam *catalogue raisonné* committee for their assistance with cataloguing this work.

This painting will be included in Stuart P. Feld's and Kathleen M. Burnside's forthcoming *catalogue raisonné* of the artist's work.

The present work is related to a 1923 etching by Childe Hassam, published in Royal Cortissoz's *A Catalogue of the Etchings and Dry-Points of Childe Hassam, N.A.* as no. 226.

CHILDE HASSAM (1859-1935)

Landscape with Brook

signed with artist's crescent device and dated indistinctly
'Childe Hassam ****' (lower right)

oil on canvas

23¾ x 20 in. (60.3 x 50.8 cm.)

\$100,000-150,000

PROVENANCE:

Sophie L. Shell, Dearborn, Michigan, *circa* 1947.

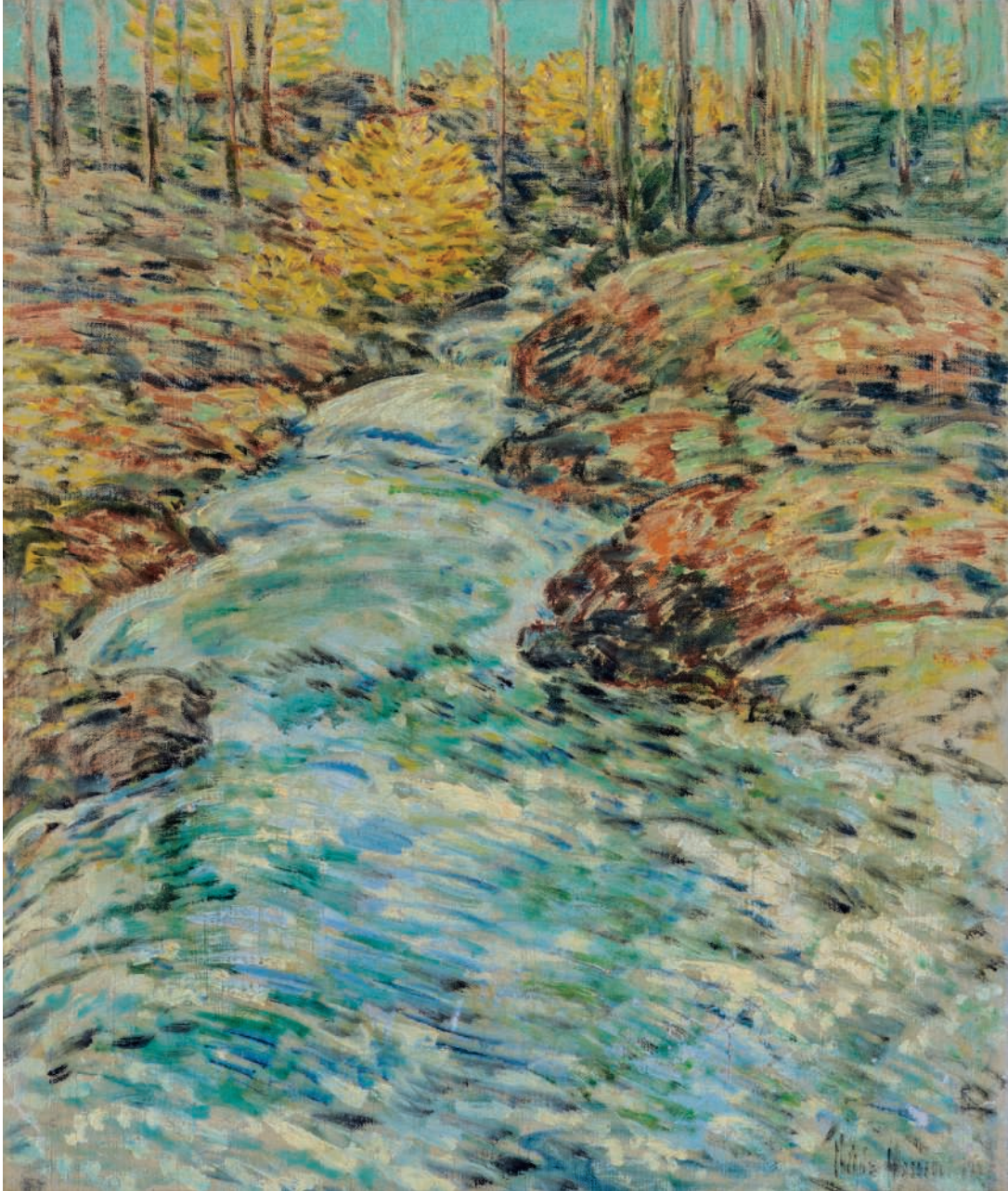
By descent to the present owner, 2009.

We would like to thank the Hassam *catalogue raisonné* committee for their assistance with cataloguing this work.

This work will be included in Stuart P. Feld and Kathleen M. Burnside's forthcoming *catalogue raisonné* of the artist's work.

After refining his Impressionist palette and techniques in France, in works like *Landscape with Brook*, Childe Hassam looked to the New England landscape to experiment with texture and color. Composed of varying swatches and strokes of brilliant yellows, oranges, and blues, *Landscape with Brook* transforms a wooded scene into an explosion of color, texture and light. Hassam's affinity for New England, including places that may have inspired the present work such as Old Lyme and Cos Cob, stems from his traditional New England upbringing, deep rooted in American culture and patriotism. Jay Cantor writes, "In keeping with the increasing retrospection of his work, his visits to Portsmouth, Gloucester, Newport, Old Lyme, and Cos Cob provided opportunities for him to reclaim his patrimony and assert his Americanness at a time of expanding foreign incursions. Hassam had become seriously interested in his own ancestry and genealogy, and he enjoyed tracing the direct line from his New England forebears back to their Anglo-Saxon roots. After interviewing Hassam for an article about his etchings, Carlo Beuf noted: "This American painter, powerfully built, with bull neck and torso of an athlete, is generally considered the exponent *par excellence* of French Impressionism this side of the Atlantic. This, however, does not prevent him from being one of the most representative North Americans, one of the most Anglo-Saxon types, that I have ever met.'" ("*Hassam's Twentieth-Century Work*," in *Childe Hassam, Impressionist*, New York, 1999, p. 108)

Likely painted in the early fall, just when the rich, golden tones are encroaching upon the verdant leaves of the summer months, *Landscape with Brook* is a glorious celebration of the American landscape. Depicting from a close vantage point a stream in the middle of the woods, the work celebrates the changing of the seasons. Rich, textural surfaces comprised of a myriad of brushstrokes emphasize the materiality of the paint. The palette alternates between the warm tones of the turning foliage to the crisp cool hues of the water. Instead of using color to delineate space and define the composition, Hassam has used a variety of broken brushstrokes to create a patterned surface with rhythm that suggests the quick movement of the water. Ulrich Hiesinger notes that his "mosaic like patterning produces not the atmospheric quality of a soft continuous dissolve, but a fracturing of space through the alternation of light and shade." (*Childe Hassam*, New York, 1994, p. 115) In works such as *Landscape with Brook*, Hassam's treatment of the surface becomes paramount, creating a decorative, almost tactile surface that simultaneously heralds the flatness of the canvas and bestows subtle, atmospheric effects.





PROPERTY OF THE HONOLULU MUSEUM OF ART,
SOLD TO BENEFIT THE ACQUISITIONS FUND

44

DAVID HOWARD HITCHCOCK
(1861-1943)

Hawaiian Shoreline

signed 'D. Howard Hitchcock' (lower left)

oil on canvas laid down on board

19 $\frac{7}{8}$ x 35 $\frac{3}{4}$ in. (50.5 x 90.8 cm.)

Painted *circa* 1900.

\$20,000-30,000

PROVENANCE:

Patches Damon Holt, Honolulu, Hawaii.

Bequest to the present owner from the above, 2003.



PROPERTY OF THE HONOLULU MUSEUM OF ART,
SOLD TO BENEFIT THE ACQUISITIONS FUND

45

DAVID HOWARD HITCHCOCK (1861-1943)

Mo'momi on Moloka'i

signed 'D. Howard Hitchcock' (lower right)

oil on canvas laid down on masonite

15 $\frac{7}{8}$ x 30 in. (40.3 x 76.2 cm.)

Painted in 1912.

\$15,000-25,000

PROVENANCE:

Al Bardi, Honolulu, Hawaii.

Acquired by the present owner from the above with funds from
Frances Damon Holt in memory of John Dominis Holt, 2001.



46

WILLIAM TROST RICHARDS
(1833-1905)

Coastal Landscape

signed and dated 'Wm T. Richards. 1901.' (lower left)

oil on canvas

22 x 36 in. (55.9 x 91.4 cm.)

Painted in 1901.

\$60,000-80,000

PROVENANCE:

Private collection, Massachusetts, 1907.

By descent to the present owner.



47

WILLIAM TROST RICHARDS
(1833-1905)

Sunset at Cape Ann, Massachusetts

signed and dated 'Wm T. Richards. 1902.' (lower left)

oil on canvas

23 x 37¼ in. (58.4 x 94.6 cm.)

Painted in 1902.

\$60,000-80,000

PROVENANCE:

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

Private collection, Massachusetts, by 1930.

By descent to the present owner.



48

SAMUEL LANCASTER GERRY (1813-1891)

The Four Seasons: A Set of Four Works

Winter, Spring, Summer, signed 'S.L. Gerry' (lower right)—
Autumn, signed 'S.L. Gerry' (lower left)
each, oil on panel
each, 10 $\frac{1}{8}$ x 8 in. (25.7 x 20.3 cm.)
Painted circa 1857.

(4)

\$7,000-10,000

PROVENANCE:

[With]Berry-Hill Galleries, Inc., New York.
Michael Rosenfeld, New York.
Acquired by the present owner from the above, 1987.

EXHIBITED:

Boston, Massachusetts, Boston Athenaeum, 1857
(*Autumn* and *Summer* only).
Cleveland, Ohio, Cleveland Museum of Art, *Art For Collectors*,
October 5-November 7, 1971.



49

GEORGE INNESS (1825-1894)

In the Woods, Montclair, New Jersey

signed 'G. Inness' (lower right)

oil on canvas

40¼ x 30¾ in. (102.2 x 76.8 cm.)

Painted circa 1888-91.

\$20,000-30,000

PROVENANCE:

The artist.

Estate of the above.

Sale: Fifth Avenue Art Galleries, New York, *Executor's Sale of Paintings by the Late George Inness, N.A.*, 12-14 February 1895, lot 152, sold by the above.

Mrs. Lawrence, 1895.

[With] John Levy Galleries, New York.

Albert R. Jones, Kansas City, Missouri.

Private collection, by descent.

Sotheby's, New York, 27 May 1999, lot 119A, sold by the above.

Acquired by the present owner from the above.

EXHIBITED:

New York, American Fine Arts Society, *Exhibition of the Paintings Left by the Late George Inness*, December 27, 1894, no. 49.

LITERATURE:

L. Ireland, *Works of George Inness*, Austin, Texas, 1965, p. 318, no. 1266, illustrated.

M. Quick, *George Inness: A Catalogue Raisonné*, vol. II, New Brunswick, New Jersey, 2007, p. 338, no. 1030, illustrated.

MARTIN JOHNSON HEADE (1819-1904)

Girls in an Orchard

signed 'M.J. Heade' (lower right)

oil on canvas

21 x 36 in. (53.3 x 91.4 cm.)

Painted circa 1874-75.

\$150,000-250,000

PROVENANCE:

Private collection, Long Island, New York.

Dr. Elton Yasuna, Worcester, Massachusetts, by 1975.

Private collection, children of the above, by descent.

[With]Hirschl & Adler Galleries, Inc., New York, 1986.

Acquired by the present owner from the above, 1987.

LITERATURE:

T.E. Stebbins, Jr., *The Life and Works of Martin Johnson Heade*, New Haven, Connecticut, 1975, pp. 84, 99, 247, no. 177, pl. 3, illustrated.

F.H. Goodyear, "Review of *The Life and Works of Martin Johnson Heade* by Theodore Stebbins," *Art Journal*, vol. 36, 1977, p. 362.

George Walter Vincent Smith Art Museum, *Arcadian Vales: Views of the Connecticut River Valley*, exhibition catalogue, Springfield, Massachusetts, 1981, p. 76.

T.E. Stebbins, Jr., *The Life and Work of Martin Johnson Heade: A Critical Analysis and Catalogue Raisonné*, New Haven, Connecticut, 2000, pp. 114-15, 260, no. 236, illustrated.

Depicting the Connecticut River Valley, the present work is related to Martin Johnson Heade's *April Showers* of 1868 in the collection of the Museum of Fine Arts, Boston, Massachusetts.

While Hudson River School painters generally focused on capturing the awesome magnificence of the American topography, in *Girls in an Orchard* and other works from this series, Heade depicts the more tender aspects of nature in springtime by melding his traditional, representational approach to the landscape with an experimental technique resembling Impressionism. Theodore E. Stebbins, Jr. explains, "True, [*April Showers*] celebrates nature, but it did so through color and by means of the subtlest depiction of cloudy skies and falling rain the artist had yet achieved...a few years later he made a series of related works, all of them depicting meadows next to the marshes; in some, one can see haying in the distance. Both *Girl on a Hillside*, *Apple Blossoms* [1874, Fine Arts Collection of the Hartford Steam Boiler Inspection and Insurance Company, Hartford, Connecticut] and *Girls in an Orchard* look as if the painter has selected a section of *April Showers* for a close up. In the later works, composition

and brushwork are even more informal and freshly observed, as Heade attempted to capture the glorious pink-and-white hues of the blossoming trees with tiny dabs of paint. We feel here that the painter instinctively wanted to make a bright, sunlit Impressionist painting, but as he had never seen one, he lacked the tools." (*The Life and Work of Martin Johnson Heade: A Critical Analysis and Catalogue Raisonné*, New Haven, Connecticut, 2000, pp. 114-15)

Through this unique and innovative blending of styles, Heade created a series of paintings that seem to truly embody the essence of an idyllic spring day in the Connecticut countryside. Indeed, contemporary critics very much admired the series; "*April Showers*...received favorable reviews in both New York and Boston, one writer especially admiring 'the contrast of the various greens and of the lights and shadows, and the bright, rich colors of the apple blossoms in the front middle ground,' while a Boston critic described the 'apple and peach blossoms, lying just in the hush of a summer shower.'" (*The Life and Work of Martin Johnson Heade: A Critical Analysis and Catalogue Raisonné*, p. 114)





PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

51

GEORGE HENRY DURRIE (1820-1863)

Rural Winter Scene

signed 'Durrie' (lower left)

oil on board

7¾ x 12¼ in. (19.7 x 31.1 cm.)

Painted circa 1858.

\$60,000-80,000

PROVENANCE:

Joseph Fisher Collection.

Adelson Galleries, Boston, Massachusetts, 1971.

Coe Kerr Gallery, New York, 1977.

Private collection, Beverly Hills, California.

Christie's, New York, 7 December 1984, lot 32, sold by the above.

Acquired by the present owner from the above.

EXHIBITED:

Santa Barbara, California, Santa Barbara Museum of Art,

A Winter's Tale: Snow Scenes in Art, November 7, 1981-

January 17, 1982.

LITERATURE:

M.Y. Hutson, *George Henry Durrie (1820-1863), American Winter Landscapist: Renowned Through Currier and Ives*, Santa Barbara, California, 1977, p. 222, no. 181.



52

ASHER BROWN DURAND (1796-1886)

View of Esopus Creek, Ulster County, New York

oil on canvas
20 x 27 in. (50.8 x 68.6 cm.)
Painted in 1850.

\$40,000-60,000

PROVENANCE:

Mrs. John Brough, Madison, Indiana, 1850.
Alexander Gallery, New York.
Private collection, 1987.
Christie's, New York, 20 November 2006, lot 96,
sold by the above.
Questroyal Fine Art, LLC, New York.
Acquired by the present owner from the above.

EXHIBITED:

New York, National Academy of Design, *25th Annual Exhibition*,
April 15-July 6, 1850, no. 198.
New York, American Art-Union, 1850, no. 217.

LITERATURE:

The Albion, vol. 1X, no. 17, April 27, 1850, p. 201.
D.B. Lawall, *Asher B. Durand: A Documentary Catalogue of the
Narrative and Landscape Paintings*, New York, 1978, p. 83,
no. 145.

53

EDWARD NORTON GRIFFITH (1858-1948)

Still Life of Books, Brush, Inkwell and a Pen on a Table

signed and dated 'Irvington, N.J./March 24th 1902/'

Edw. N. Griffith' (on one of the papers tucked under the open book)

oil on canvas

50 x 38 in. (127 x 96.5 cm.)

Painted in 1902.

\$80,000-120,000

PROVENANCE:

Hirschl & Adler Galleries, Inc., New York.

Acquired by the present owner from the above, 1987.

Edward Norton Griffith, born in New Jersey in 1858 to a Methodist minister, is renowned for his intricately detailed *trompe l'oeil* paintings. Griffith moved with his wife to Florida in 1900 where he spent the remainder of his life working intermittently as a carpenter, house painter and artist. In his lifetime, Griffith exhibited and sold many of his paintings at the Society of Independent Artists in New York. The present work, *Still Life of Books, Brush, Inkwell and a Pen on a Table* of 1902, is exemplary of Griffith's *oeuvre* and the *trompe l'oeil* style executed in large scale. Griffith's works reveal a strong influence of the celebrated *trompe l'oeil* master William Henry Harnett, though his approach is distinguished from Harnett's in the romantic touch with which he paints his realistic scenes. The warm, glowing light in *Still Life of Books* falls on the opened and tattered books, giving the scene a homey feeling. Depicting an open desk and loose leaflets of paper, Griffith paints a scene from a room that feels lived in, rather than a still life composed in a studio. The religious books and newspaper that reflect the painter's own religious upbringing are also effective for conveying a sense of unstaged realism, while pointedly exhibiting the painter's exceptional skill in depicting the minutest of details.

Other works by Griffith are in the collections of the Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts, and the Montclair Art Museum, Montclair, New Jersey.





PROPERTY OF A NEW YORK COLLECTOR

54

HENRY FARRER (1843-1903)

Sunset, Gowanus Bay, New York

signed and dated 'H. Farrer. 1881' (lower left)
watercolor and pencil on paper laid down on board
25¼ x 39¾ in. (65.4 x 100 cm.)
Executed in 1881.

\$20,000-30,000

PROVENANCE:

Beck Shoe Corporation, New York.
Shearson Lehman Hutton, New York.
[With]Berry-Hill Galleries, Inc., New York.
Acquired by the present owner from the above, circa late 1980s.

LITERATURE:

C. Finch, *Nineteenth-Century Watercolors*, New York, 1991,
pp. 225, 227, pl. 301, illustrated.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR

55

FRANCIS AUGUSTUS SILVA
(1835-1886)

Cape Elizabeth, Maine

signed and dated 'F.A. Silva 83' and inscribed with title
(lower left)

oil on canvas

6¾ x 15½ in. (17.1 x 39.3 cm.)

Painted in 1883.

\$40,000-60,000

PROVENANCE:

Megan Moynihan Fine Art, New York.

Acquired by the present owner from the above, 1997.

EXHIBITED:

New York, Berry-Hill Galleries, Inc., *Francis A. Silva: In His Own Light*, April 24-June 28, 2002, pp. 103, 138, pl. 37, illustrated.



PROPERTY OF THE HONOLULU MUSEUM OF ART,
SOLD TO BENEFIT THE ACQUISITIONS FUND

56

LIONEL WALDEN (1861-1933)

Seascape—Waves

signed 'Lionel Walden' (lower left)

oil on canvas

32 x 46 in. (81.3 x 116.8 cm.)

Painted *circa* 1925.

\$30,000-50,000

PROVENANCE:

Patches Damon Holt, Honolulu, Hawaii.

Bequest to the present owner from the above, 2003.



57

MAURICE BRAUN (1877-1941)

Eucalyptus Grove

signed 'Maurice Braun' (lower right)

oil on board

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

\$10,000-15,000

PROVENANCE:

William A. Karges Fine Art, Los Angeles, California.

Acquired by the present owner from the above, 2001.



58

EDWIN WILLARD DEMING
(1860-1942)

Indians Hunting Buffalo

oil on canvas
28 $\frac{1}{8}$ x 34 $\frac{3}{4}$ in. (71.4 x 87 cm.)

\$5,000-7,000

PROVENANCE:

Butler Institute of American Art, Youngstown, Ohio.
Christie's, New York, 12 September 2007, lot 130,
sold by the above.

Acquired by the present owner from the above.



59

ERNEST MARTIN HENNINGS
(1886-1956)

Taos Valley, Taos, New Mexico

signed indistinctly 'E.M. Hennings' (lower right)

oil on canvas

9½ x 14½ in. (23.2 x 35.9 cm.)

\$10,000-15,000

PROVENANCE:

Goldfield Galleries.

Christie's, Los Angeles, California, 19 June 2002, lot 4,
sold by the above.

Acquired by the present owner from the above.



60

WILLIAM KEITH (1838-1911)

Stream Through the Valley

signed and dated 'W. Keith./S.F. 1901.' (lower left)

oil on canvas

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

Painted in 1901.

\$20,000-30,000

PROVENANCE:

Mr. and Mrs. A. Hunter Land, II.

San Francisco Museum of Modern Art, gift from the above, 1985.

Christie's, Los Angeles, California, 29 October 2008, lot 26, sold by the above.

Acquired by the present owner from the above.



DEACCESSIONED BY THE MCMASTER MUSEUM OF ART, MCMASTER UNIVERSITY,
TO FUND FUTURE ACQUISITIONS

61

THOMAS HILL (1829-1908)

Yosemite

signed and dated 'T. Hill./1889.' (lower right)

oil on canvas

34 x 26 $\frac{7}{8}$ in. (86.4 x 68.3 cm.)

Painted in 1889.

\$40,000-60,000

PROVENANCE:

John Gibson Eastwood and Colin Kerr Eastwood,
Pasadena, California.

Gift to the present owner from the above, by 1978.

62

ALFRED JACOB MILLER (1810-1874)

Wind River Mountains—Indians Chasing Deer

oil on canvas
17¾ x 24 in. (45.1 x 61 cm.)
Painted in 1853.

\$100,000-150,000

PROVENANCE:

The artist.
William C. Wilson, Baltimore, Maryland,
commissioned from the above, 1853.
By descent to the present owner.

LITERATURE:

R. Tyler, ed., *Alfred Jacob Miller on the Oregon Trail*, exhibition catalogue and catalogue raisonné, Fort Worth, Texas, 1982, p. 324, no. 376.

In June 1837, Alfred Jacob Miller undertook his first 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. Writing of the Wind River region of the Rocky Mountains depicted in the present work, Miller fondly recalled in his notes, “We scrambled over rocks, through briars and brushwood, crossed rapid streams and ascended steep acclivities. We at last found ourselves on the borders of these beautiful Lakes, and were richly repaid for all our difficulties.” (as quoted in R. Tyler, *Alfred Jacob Miller on the Oregon Trail*, Fort Worth, Texas, 1982, pl. 74)

Once settled back in his native Baltimore in 1842, Miller completed oil paintings inspired by his travels and catered to the commissions of the Baltimorean elite. Patrons such as William C. Wilson, the original owner of the present work, would visit Miller in his studio and purchase pre-made oil paintings, or select themes from a watercolor portfolio to be executed in oil. Embodying a similar Romanticism as the works of Hudson River School icons Thomas Cole and

Frederic Edwin Church, Miller’s resulting paintings capture the topography and Native American way of life that the artist experienced on his travels, but also evoke the majesty and wildness of the storied, untouched American West. Indeed, “Miller thought that the Rocky Mountain lakes that he visited with Stewart were among the most striking he had ever seen, giving an idea of the ‘sublimity and beauty’ of the region. Miller did not identify the specific lakes that he painted, although among them surely were Boulder, Frémont, Willow, and New Forks lakes, all within Bridger National Forest today.” (*Alfred Jacob Miller on the Oregon Trail*, pl. 73)

This ‘sublimity’ of the landscape is particularly emphasized in *Wind River Mountains—Indians Chasing Deer* through the inclusion of diminutive Indian figures in the foreground chasing after a deer just visible above the water as he tries to make his escape by crossing the lake. Executed with bold hues of white and red and in beautiful detail, especially considering their scale, the hunters are nonetheless overshadowed by the misty landscape around them, further underscoring the mysterious, adventurous aspects of the West that fascinated Miller’s Baltimore patrons.





PROPERTY FROM A WEST COAST INSTITUTION

63

WILLIAM SAMUEL PARROTT (1844-1915)

Shoshone Falls, Snake River, Idaho

signed 'W.S. Parrott' (lower right)

oil on canvas

42 x 60½ in. (106.7 x 153.7 cm.)

Painted circa 1880.

\$15,000-25,000

PROVENANCE:

Private collection.

Gift to the present owner from the above.

EXHIBITED:

New York, Whitney Museum of American Art, *The American Frontier: Images and Myths*, June 26-September 16, 1973, p. 61, no. 50.

LITERATURE:

"The American Frontier: Images and Myths," *The Connoisseur*, vol. 184, 1973, p. 132, fig. 3, illustrated.



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

64

SAMUEL S. CARR (1837-1908)

Picking Flowers in a Meadow

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

oil on canvas

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

\$10,000-15,000

PROVENANCE:

Sotheby's, New York, 3 December 1987, lot 104A.

Acquired by the present owner from the above.



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

65

ROBERT M. PRATT (1811-1880)

The Young Connoisseur

oil and pencil on canvas

12¼ x 9¾ in. (31.1 x 24.8 cm.), image

\$20,000-30,000

PROVENANCE:

Sotheby's, New York, 6 December 1984, lot 53.
Acquired by the present owner from the above.



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

66

JOHN FERGUSON WEIR (1841-1926)

Little Girl Reading

dated 'Dec. 1860' (lower left)

watercolor, gouache and pencil on brown paper

laid down on paper

9¼ x 7 in. (23.5 x 17.8 cm.)

Executed in 1860.

\$8,000-12,000

PROVENANCE:

Alexander Gallery, New York.

Acquired by the present owner from the above, 1984.



PROPERTY FROM THE ESTATE OF JOE AND LEE JAMAIL

67

GEORGE INNESS (1825-1894)

The Beeches

signed and dated 'G. Inness 1894' (lower right)

oil on canvas

42 x 32 in. (106.7 x 81.3 cm.)

Painted in 1894.

\$50,000-70,000

PROVENANCE:

The artist.

Estate of the above.

Sale: Fifth Avenue Art Galleries, New York, *Executor's Sale of Paintings by the Late George Inness, N.A.*, 12-14 February 1895, lot 130, sold by the above.

Alfred Corning Clark, acquired from the above.

Elizabeth Scriven Clark, by descent, 1896.

Robert Sterling Clark, by descent, 1909.

[With]M. Knoedler & Co., Inc., New York, 1913.

[With]Holland Galleries, New York, 1914.

James Buchanan Brady, New York.

Sale: American Art Galleries, New York, 14 January 1918, lot 64, sold by the above.

Holland Galleries, New York, acquired from the above.

Mr. and Mrs. Elmer E. Smathers, New York.

Parke-Bernet, New York, 6 March 1948, lot 94, sold by the above.

Mrs. S.A. Bradfield, North Carolina.

Samuel Bradfield, North Carolina.

Adams Davidson Galleries, Washington, D.C., by 1979.

Sotheby's, New York, 23 April 1981, lot 65.

[With]Meredith Long & Company, Houston, Texas.

Christie's, New York, 4 December 1987, lot 98.

Private collection.

[With]Meredith Long & Company, Houston, Texas.

Acquired by the present owner from the above.

LITERATURE:

M. Quick, *George Inness: A Catalogue Raisonné*, vol. 2, New Brunswick, New Jersey, 2007, pp. 441-42, no. 1150, illustrated.



PROPERTY FROM A WEST COAST INSTITUTION

68

GEORGE INNESS (1825-1894)

St. Andrews, New Brunswick

signed and dated 'G. Inness 1893' (lower right)

oil on canvas

32¼ x 42½ in. (82 x 107 cm.)

Painted in 1893.

\$60,000-80,000

PROVENANCE:

The artist.

Estate of the above.

Sale: Fifth Avenue Art Galleries, New York, *Executor's Sale of Paintings by the Late George Inness, N.A.*, 12-14 February 1895, lot 47, sold by the above.

D.B. Samuels, acquired from the above.

Lyman G. Bloomingdale, New York.

Estate of the above.

Sale: American Art Galleries, New York, *Collection of Oil Paintings Formed by the Late Lyman G. Bloomingdale*, 22 November 1928, lot 68, sold by the above.

Milch Galleries, New York, acquired from the above.

Sale: Anderson Galleries, New York, 2 March 1933, lot 79.

J.L. Mendel.

[With]Milch Galleries, New York, 1948.

[With]Leroy Ireland, New York, 1948.

Dr. T. Edward and Tullah Hanley, Bradford, Pennsylvania, acquired from the above, 1949.

Gift to the present owner from the above, 1969.

LITERATURE:

M. Quick, *George Inness: A Catalogue Raisonné*, vol. II, New Brunswick, New Jersey, 2007, pp. 401-02, no. 1104, illustrated.



PROPERTY FROM THE COLLECTION OF LOIS AND HARRY HORVITZ

69

MICHAEL B. COLEMAN (B. 1946)

Split Horn Bonnet—Blackfeet Camp

signed '© Michael Coleman—' (lower right)—inscribed with title
(on a label affixed to the reverse)

oil on masonite
20 x 15 $\frac{7}{8}$ in. (50.8 x 40.3 cm.)

\$4,000-6,000

PROVENANCE:

The artist.
(Probably) Acquired by the late owners from the above.

PROPERTY FROM
THE COLLECTION OF LOIS AND HARRY HORVITZ

70

MICHAEL B. COLEMAN (B. 1946)

Pack Dogs—Hudson Bay Co.

signed 'Michael Coleman—/©'
(lower right)—inscribed with title and
dated 'Sept. 1989.' (on a label affixed to
the reverse)

oil on masonite
19 $\frac{7}{8}$ x 23 $\frac{7}{8}$ in. (50.5 x 60.6 cm.)
Painted in 1989.

\$5,000-7,000

PROVENANCE:

The artist.
(Probably) Acquired by the late
owners from the above.



70

PROPERTY FROM
THE COLLECTION OF LOIS AND HARRY HORVITZ

71

MICHAEL B. COLEMAN (B. 1946)

Winter—North American Bison

signed 'Michael Coleman—/©'
(lower left)—inscribed with title and
dated 'Dec. 1990.' (on a label affixed to
the reverse)

oil on masonite
24 x 36 in. (61 x 91.4 cm.)
Painted in 1990.

\$7,000-10,000

PROVENANCE:

The artist.
(Probably) Acquired by the late
owners from the above.



71



PROPERTY FROM THE COLLECTION OF LOIS AND HARRY HORVITZ

72

CHARLIE DYE (1906-1972)

To the Tune of Old Blue's Bell

signed 'Charlie Dye' with artist's device and conjoined 'CA'
(lower right)

oil on masonite

24 x 36 in. (61 x 91.4 cm.)

\$20,000-30,000

PROVENANCE:

Biltmore Galleries, Scottsdale, Arizona.

(Probably) Acquired by the late owners from the above.

In the years following the American Civil War thousands of settlers from the East travelled westward across the United States in search of a new life. Resourceful cattlemen, including Charles Goodnight and Oliver Loving, saw an opportunity to supply these new inhabitants with beef, sending vast herds of cattle overland from their ranches in Texas to markets in Kansas, Colorado and other states. Vastly outnumbered, cowhands driving these herds often relied upon a lead steer, the most famous of which was Goodnight's Old Blue. *To the Tune of Old Blue's Bell* features the steer proudly leading a herd with his distinct gold bell. Old Blue is said to have led thousands of cows on the over 200 mile journey from Goodnight's JA Ranch in Texas to markets in Dodge City, Kansas, over the course of multiple trips, before being retired on Goodnight's ranch near Palo Duro Canyon.

PROPERTY FROM THE COLLECTION OF LOIS AND
HARRY HORVITZ

73

OSCAR EDMUND BERNINGHAUS (1874-1952)

Indian Warrior

signed 'O.E. Berninghaus' (lower right)
watercolor, gouache, ink and charcoal
on paperboard
17¾ x 9½ in. (45.1 x 24.1 cm.)

\$8,000-12,000

This work will be included in the Kodner
Gallery Research Project on the artist,
Oscar Edmund Berninghaus, 1874-1952.



73

PROPERTY FROM THE COLLECTION OF
KATE WEBB HARRIS, SHELBURNE, VERMONT

74

HARRY JACKSON (1924-2011)

Lone Hand

inscribed '© H. Jackson/61.' and '18.'
(on the base)
bronze with dark brown patina
15½ in. (39.3 cm.) high on a 1 in. (2.5 cm.) base
Modeled in 1961.

\$4,000-6,000

PROVENANCE:

Mr. and Mrs. Harry Havemeyer Webb,
Shelburne, Vermont.
By descent to the late owner.

LITERATURE:

F. Getlin, *Harry Jackson*, New York, 1969,
p. 86, another example illustrated.
J. Walker, et al., *Harry Jackson: Forty Years
of His Work, 1941-81*, New York, 1981, p. 77,
another example illustrated.
L. Pointer, D. Goddard, *Harry Jackson*,
New York, 1981, p. 172, another example
illustrated.
P. Smith, *Harry Jackson: 30 Years of Working
in Versilia*, Camaiore, Italy, 1985, p. 33,
another example illustrated.

The present cast is number 18 from
an edition of 40.



74



75

OSCAR EDMUND BERNINGHAUS (1874-1952)

Corpus Christi Day—Trampas, New Mexico

signed 'O.E. Berninghaus—' (lower left)

gouache and pencil on board

7 $\frac{1}{8}$ x 8 $\frac{1}{8}$ in. (18.1 x 20.6 cm.), image;

12 x 11 $\frac{1}{4}$ in. (30.5 x 29.8 cm.), overall

\$10,000-15,000

PROVENANCE:

Alonzo and Elizabeth Lilly, Denver, Colorado.

By descent to the present owner.

This work will be included in the Kodner Gallery Research Project on the artist, Oscar Edmund Berninghaus, 1874-1952.



76

FREDERIC REMINGTON (1861-1909)

Dragoon Officer in Street Dress and Gendarme, St. Petersburg: *A Pair of Works*

Dragoon Officer in Street Dress, signed and inscribed 'Frederic Remington./-Berlin-' (lower right)—inscribed '- dragoon office street dress.' (lower center); *Gendarme, St. Petersburg*, signed 'Frederic Remington' (lower right)—partially inscribed 'Gendarme St. Petersb/sketch from hotel/ms "why we left Ru" (upper right)

each, ink, wash and gouache on paperboard

Dragoon Officer in Street Dress, 17¼ x 9 in. (45.1 x 22.9 cm.),

image; 21¼ x 11½ in. (55.2 x 28.3 cm.), overall

Gendarme, St. Petersburg, 17¼ x 9 in. (45.1 x 22.9 cm.),

image; 21¼ x 12 in. (55.2 x 30.5 cm.), overall

(2)

\$7,000-10,000

PROVENANCE:

Ernst and France Gregory Tyler, New York.
Mr. & Mrs. Marion Sims Wyeth, Katonah, New York,
gift from the above, 1948.

By descent to the present owner.

LITERATURE:

Gendarme, St. Petersburg, P. Bigelow, "Why We Left Russia,"
Harper's Magazine, vol. LXXXVI, no. 512, December 1892,
p. 303, illustrated.

Dragoon Officer in Street Dress, P. Bigelow, "Side Lights on
the German Soldier," *Harper's Magazine*, vol. LXXXVII, no. 518,
November 1893, p. 214, illustrated.

P.H. Hassrick, M.J. Webster, *Frederic Remington: A Catalogue
Raisonné of Paintings, Watercolors and Drawings*, vol. I,
Cody, Wyoming, 1996, pp. 446, 457, nos. 1549, 1587,
engravings illustrated.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

77

NORMAN ROCKWELL (1894-1978)

Child With Toys

signed 'Norman/Rockwell' (lower left)

ink and pencil on paper

7¼ in. (19.7 cm.), diameter; 10¼ x 9½ in. (26 x 25.1 cm.), overall

Executed in 1973.

\$8,000-12,000

PROVENANCE:

The artist.

The Franklin Mint, commissioned from the above.

Acquired by the present owner from the above.

LITERATURE:

L.N. Moffatt, *Norman Rockwell: A Definitive Catalogue*, vol. I, Stockbridge, Massachusetts, 1986, pp. 408-09, no. A407, illustrated.

78

NORMAN ROCKWELL (1894-1978)

Father and Son Hanging the Wreath

signed and dated 'Norman/Rockwell/1974'
(lower right)

ink and pencil on paper

7½ in. (19.1 cm.), diameter;

10¼ x 9⅞ in. (26 x 25.1 cm.), overall

Executed in 1974.

\$8,000-12,000

PROVENANCE:

The artist.

The Franklin Mint, commissioned from the above.

Acquired by the present owner from the above.

LITERATURE:

L.N. Moffatt, *Norman Rockwell: A Definitive Catalogue*,
vol. I, Stockbridge, Massachusetts, 1986, pp. 394-95,
no. A331, illustrated.

The present work was commissioned for the Franklin
Mint's silver Christmas plate series.



78

79

NORMAN ROCKWELL (1894-1978)

Santa Claus Reading Book on Good Boys and Girls

signed 'Norman/Rockwell' (lower left)

ink and pencil on paper

7¼ in. (18.4 cm.), diameter;

13¼ x 13¼ in. (33.7 x 33.7 cm.), overall

Executed in 1973.

\$8,000-12,000

PROVENANCE:

The artist.

The Franklin Mint, commissioned from the above.

Acquired by the present owner from the above.

LITERATURE:

L.N. Moffatt, *Norman Rockwell: A Definitive Catalogue*,
vol. I, Stockbridge, Massachusetts, 1986, pp. 410-11,
no. A410, illustrated.



79



80

PROPERTY OF THE PAUL AND GLORIA FREDERICK COLLECTION,
MILWAUKEE, WISCONSIN

80

JOSEPH FRANCIS KERNAN (1878-1958)

Horseshoes

signed 'J.F.-Kernan-' (lower right)—signed again and
inscribed 'Painted by/Kernan/in U.S.A.'

(on the reverse)

oil on canvas

28 $\frac{3}{8}$ x 23 $\frac{1}{4}$ in. (71.5 x 59.1 cm.)

\$6,000-8,000

PROVENANCE:

Leger Galleries Inc., White Plains, New York.



81

PROPERTY OF THE PAUL AND GLORIA FREDERICK COLLECTION,
MILWAUKEE, WISCONSIN

81

JOSEPH FRANCIS KERNAN (1878-1958)

Talking Politics

signed 'J.F.-Kernan-' (lower right)

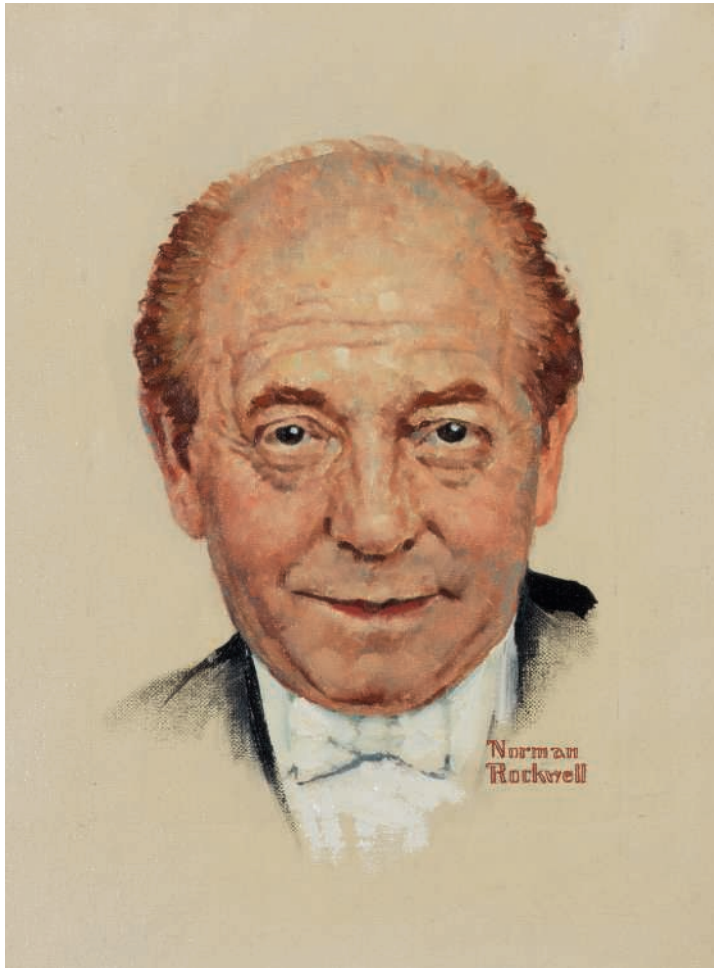
oil on canvas

24 $\frac{1}{4}$ x 20 $\frac{1}{4}$ in. (61.6 x 51.4 cm.)

\$5,000-7,000

PROVENANCE:

Leger Galleries Inc., White Plains, New York.



82

NORMAN ROCKWELL (1894-1978)

Portrait of Eugene Ormandy

signed 'Norman/Rockwell' (lower right)

oil on canvasboard

13½ x 10½ in. (34.3 x 26.7 cm.)

Painted circa 1965.

\$30,000-50,000

PROVENANCE:

Pierre Mion, Lovettsville, Virginia.

Heritage Auctions, Dallas, Texas, 17-18 November 2005,

lot 30656.

Acquired by the present owner from the above.

LITERATURE:

L.N. Moffatt, *Norman Rockwell: A Definitive Catalogue*, Stockbridge, Massachusetts, 1986, vol. II, p. 999, no. P106, illustrated.

Eugene Ormandy (1899-1985) was a world-renowned conductor, who was associated with The Philadelphia Orchestra for 44 years beginning in 1936. Ormandy was awarded the Presidential Medal of Freedom by Richard Nixon in 1970. In 1973, he conducted the first American symphony to perform in the People's Republic of China to audiences that had been isolated from Western classical music for decades.



83

83

YASUO KUNIYOSHI
(1889-1953)

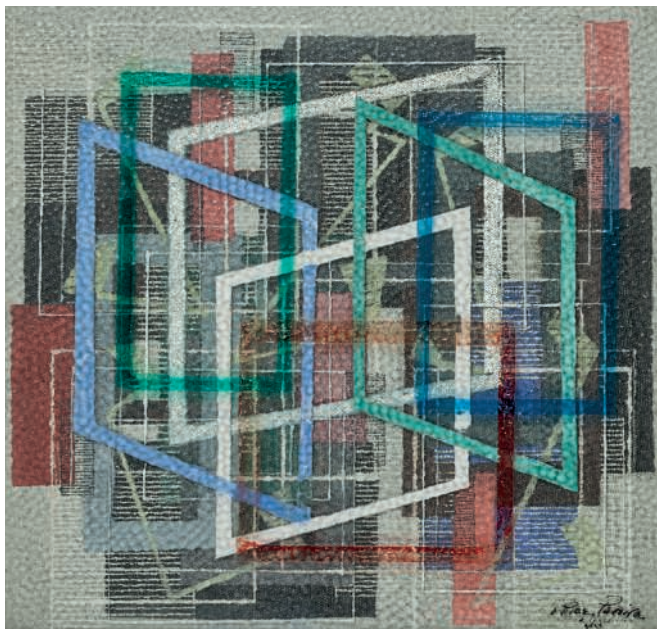
Miss Grace

signed and dated 'Kuniyoshi 21'
(lower center)
ink and wash on paper
12½ x 9½ in. (30.8 x 24.1 cm.), image;
15½ x 11½ in. (39.3 x 29.2 cm.), overall
Executed in 1921.

\$8,000-12,000

PROVENANCE:

The Downtown Gallery, New York.
Irving Brown, Brooklyn, New York,
acquired from the above, 1952.
Estate of the above.
Christie's, New York, 2 March 2006,
lot 148, sold by the above.
Acquired by the present owner from
the above.



84

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

84

IRENE RICE PEREIRA
(1902-1971)

Refraction with Radium Motifs

signed and dated 'I. Rice Pereira 45'
(lower right of paper)—signed and dated
again (lower right of center glass)
mixed media on glass and paper
15 x 15½ in. (31.8 x 39.3 cm.), sight size
Executed in 1945.

\$12,000-18,000

PROVENANCE:

Acquired by the late owners, 1964.

85

JACK LEVINE (1915-2010)

Magic for the Millions
signed 'JLevine' (lower left)
oil on canvas
50 x 20½ (127 x 51.1 cm.)
Painted in 1948.

\$20,000-30,000

PROVENANCE:

The Downtown Gallery, New York.
Mr. & Mrs. Sidney Gerber, Bellevue,
Washington.
Gift to the present owner from the above.

EXHIBITED:

San Francisco, California, San Francisco
Museum of Art, *25th Anniversary
Exhibition*, October 1960.
New York, The Jewish Museum,
Jack Levine: Retrospective Exhibition,
November 7, 1978-January 28, 1979,
no. 21.

LITERATURE:

M.W. Brown, S.R. Frankel, J. Levine,
Jack Levine, New York, 1989,
pp. 44-45, illustrated.
J. Marter, *The Grove Encyclopedia of
American Art*, vol. 1, New York, 2011, p. 147.





86

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

A Winter Eve

signed 'Moses.' (lower right)—dated '1945./Oct 12.' and inscribed with title and '1070.' (on a label affixed to the reverse)
oil and glitter on masonite
8 x 9 $\frac{7}{8}$ in. (20.3 x 25.1 cm.)
Painted in 1945.

\$10,000-15,000

PROVENANCE:

The artist.
Private collection, great-niece of the above.
By descent to the present owner.

LITERATURE:

O. Kallir, *Grandma Moses*, New York, 1973, p. 298, no. 550, illustrated (as *Winter Evening*).

This work, painted on October 12, 1945, was assigned number 1070 by the artist and entered into her record book on page 38.

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



PROPERTY FROM AN IMPORTANT MIDWEST COLLECTION

87

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

Autumn

dated 'July 7, 1958,' and inscribed with title and '1841'
(on a label affixed to the reverse)
oil on masonite
11 $\frac{7}{8}$ x 16 in. (30.2 x 40.6 cm.)
Painted in 1958.

\$20,000-30,000

PROVENANCE:

Betty McCart, Eagle Bridge, New York, the artist's daughter,
by 1973.

The Galerie St. Etienne, New York.

Acquired by the present owner from the above, 2003.

LITERATURE:

O. Kallir, *Grandma Moses*, New York, 1973, p. 320,
no. 1351, illustrated.

This work, painted on July 7, 1958, was assigned number 1841
by the artist and entered into her record book on page 82.

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



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

88

GEORGE WRIGHT (AMERICAN, 19TH CENTURY)

A Monopolise

signed and dated 'George Wright/1887' (lower right)

oil on canvas

27 x 34 in. (68.6 x 86.4 cm.)

Painted in 1887.

\$15,000-25,000

PROVENANCE:

Sotheby's, New York, 30 May 1985, lot 68.

Hirschl & Adler Galleries, Inc., New York.

Acquired by the present owner from the above, 1986.



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

89

GEORGE WRIGHT (AMERICAN, 19TH CENTURY)

An Anxious Moment

signed and dated 'George Wright/1892' (lower right)

oil on canvas

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

Painted in 1892.

\$10,000-15,000

PROVENANCE:

Sotheby's, New York, 30 May 1985, lot 67.

Hirschl & Adler Galleries, Inc., New York.

Acquired by the present owner from the above, 1986.

LITERATURE:

L.M. Edwards, *Domestic Bliss: Family Life in American Painting, 1840-1910*, exhibition catalogue, Yonkers, New York, 1986, p. 82.

Describing the situation depicted in the present work, Lee M. Edwards writes, "In *An Anxious Moment* of 1892, [a] male suitor stands to one side as his sweetheart and her mother attempt to persuade a doubtful father that the young man will be suitable." (*Domestic Bliss: Family Life in American Painting, 1840-1910*, exhibition catalogue, Yonkers, New York, 1986, p. 82)



PROPERTY OF A NEW YORK COLLECTOR

90

ELIZABETH NOURSE (1859-1938)

Study for 'La Veillée'

signed and dated 'E. Nourse '98' (lower left)
crayon and charcoal on brown paper laid down on masonite
55 x 41 $\frac{3}{4}$ in. (139.7 x 106 cm.)
Executed in 1898.

\$10,000-15,000

PROVENANCE:

Mrs. Hammond, Evanston, Illinois, 1912.

EXHIBITED:

Paris, France, Société Nationale des Beaux-Arts, *Salon de 1899*,
May 1899, p. 28.

Chicago, Illinois, Art Institute Chicago, *Twenty Fourth Annual
Exhibition of Water Colors, Pastels, and Miniatures by American
Artists*, May 7-June 5, 1912, p. 31, no. 167.

LITERATURE:

"Some of the Water Colors in 'Democratic' Art Exhibition,"
Chicago Daily Tribune, May 11, 1912, p. 3, illustrated.

M.A.H. Burke, *Elizabeth Nourse, 1859-1938: A Salon Career*,
Washington, D.C., 1983, p. 170, illustrated.

We are grateful to Mary Alice Burke for confirming the
authenticity of this lot.



PROPERTY OF THE TERRA FOUNDATION FOR AMERICAN ART,
SOLD TO BENEFIT FUTURE ACQUISITIONS

91

LILLA CABOT PERRY (1848-1933)

Self-Portrait

signed and dated 'L.C. Perry-/1897' (upper left)

oil on canvas

39¼ x 29 in. (99.7 x 73.7 cm.)

Painted in 1897.

\$10,000-15,000

PROVENANCE:

The artist.

Estate of the above.

Hirschl & Adler Galleries, Inc., New York.

Marvin Sadik, Washington, D.C.

Mr. & Mrs. John Mason, Washington, D.C.

Marvin Sadik, Washington, D.C.

Berry-Hill Galleries, Inc., New York.

Acquired by the present owner from the above, 1988.

EXHIBITED:

Santa Fe, New Mexico, Santa Fe East Gallery, *Lilla Cabot Perry: Days to Remember*, April 16-May 31, 1983.

Giverny, France, Musée d'Art Américain Giverny, *Impressions of Giverny*, April 1-October 31, 1997.

Giverny, France, Musée d'Art Américain Giverny, *Giverny: An American Impression*, April 1-November 1, 1998.

Chicago, Illinois, Terra Museum of American Art, *On Process: Studio Themes*, January 13-March 4, 2001.

Chicago, Illinois, Terra Museum of American Art, *(Re)Presenting Women*, October 16, 2001-January 13, 2002.

Giverny, France, Musée d'Art Américain Giverny, *From a Colony to a Collection: Celebrating the Tenth Anniversary of the Musée d'Art Américain Giverny*, March 30-June 16, 2002.

Hamburg, Germany, Bucerius Kunst Forum, *High Society: American Portraits of the Gilded Age*, June 6-August 31, 2008, pp. 42, 120-21, illustrated.

LITERATURE:

E. E. Hirshler, *A Studio of Her Own: Women Artists in Boston, 1870-1940*, exhibition catalogue, Boston, Massachusetts, 2001, pp. 80-82, 87, 89, 93, 147, 148, 190, illustrated.

E. Kennedy, S. Lévy, *Faces of America: Portraits of the Terra Foundation for the Arts Collection, 1770-1940*, exhibition catalogue, Chicago, Illinois, 2004, pp. 27, 29, 33, illustrated.



92

JOHN GEORGE BROWN (1831-1913)

Thanksgiving Dinner

signed and dated 'J.G. Brown N.A./1877:' (lower right)

oil on canvas

21 x 17 in. (53.3 x 43.2 cm.)

Painted in 1877.

\$15,000-25,000

PROVENANCE:

Marbella Gallery, New York.

Kodner Gallery, St. Louis, Missouri, acquired from the above.

Christie's, New York, 10 March 1989, lot 41, sold by the above.

Acquired by the present owner from the above.

EXHIBITED:

(Probably) Springfield, Massachusetts, Gill's Galleries, 1878.

LITERATURE:

(Probably) *Springfield Daily Republican*, Springfield, Massachusetts, January 21, 1878.

We would like to thank Martha Hoppin for her assistance with cataloguing this lot.

The *Springfield Daily Republican* likely described the present work in a January 21, 1878, article about an exhibition at Gill's Galleries, writing, "In figure painting we note first a perfect sample of J.G. Brown's work in his 'Thanksgiving Dinner'—a ruddy and sturdy boy gnawing with appetite a turkey-bone which he has evidently selected from the basket of cold victuals at his side."



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

93

SEYMOUR JOSEPH GUY (1824-1910)

Boy Fishing at 58½ East 10th Street

signed with initials in monogram and dated 'S.J. Guy. N.A./1871'

(lower right)

oil on canvas

12 x 9 in. (30.5 x 22.9 cm.)

Painted in 1871.

\$30,000-50,000

PROVENANCE:

Private collection, Houston, Texas.

Christie's, New York, 7 December 1984, lot 50, sold by the above.

Acquired by the present owner from the above.



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

94

LEMUEL MAYNARD WILES (1826-1905)

From Waldorf, West Park

signed and dated 'L.M. Wiles/1877' (lower right)—signed and dated again and inscribed with title (on the reverse)

oil on board

18½ x 12½ in. (47 x 31.8 cm.)

Painted in 1877.

\$8,000-12,000

PROVENANCE:

The artist.

Mrs. J.A. Frothingham, Brooklyn, New York,
acquired from the above, 1877.

Private collection, Maine.

Christie's, New York, 5 December 1986, lot 121,
sold by the above.

Acquired by the present owner from the above.

The present work depicts a view from Waldorf, the summer estate of John Jacob Astor III (1822-1890) located at West Park-on-the-Hudson in the town of Esopus, Ulster County, New York. Today the site is part of Marist College.

We would like to thank Geoffrey K. Fleming, Director at the Southold Historical Society, for his assistance with cataloguing this lot.



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

95

SEYMOUR JOSEPH GUY (1824-1910)

The Interesting Book

signed 'SJ Guy' (lower right)

oil on canvas

8½ x 10¾ in. (21.6 x 26.4 cm.)

\$25,000-35,000

PROVENANCE:

William Selnick.

Astor Galleries, Kingston, New York.

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

Private collection, Hawaii, acquired from the above, 1976.

Christie's, New York, 29 November 2007, lot 196,
sold by the above.

Acquired by the present owner from the above.



96

JOHN FRANCIS MURPHY (1853-1921)

Corner of a Wood Lot

signed and dated 'J Francis Murphy. 1908' (lower right)

oil on canvas

16 x 22 in. (40.6 x 55.9 cm.)

Painted in 1908.

\$3,000-5,000

PROVENANCE:

Senator Edward Hall Moore, Oklahoma, acquired *circa* 1928.

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

By descent to the late owner.



97

HOMER DODGE MARTIN (1836-1897)

Mount Chocorua

signed and dated 'H.D. Martin/1860' (lower left)

oil on canvas

21 x 36 in. (53.3 x 91.4 cm.)

Painted in 1860.

\$10,000-15,000

PROVENANCE:

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.



98

CHARLES SPRAGUE PEARCE
(1851-1914)

Woman in White Dress and Straw Hat

signed 'Charles Sprague Pearce./Paris—' (lower left)

oil on cradled panel

13 $\frac{7}{8}$ x 10 $\frac{9}{16}$ in. (35.2 x 26.4 cm.)

Painted circa 1880.

\$10,000-15,000

PROVENANCE:

(Probably) Alonzo and Elizabeth Lilly, Denver, Colorado.

By descent to the present owner.

EXHIBITED:

New York, The Jordan-Volpe Gallery, Inc., *A Rare Elegance:*

The Paintings of Charles Sprague Pearce (1851-1914),

October 23-December 4, 1993, pp. 22, 53, 81, no. 4, illustrated.

The present work depicts Louise Catherine Bonjean, whom Charles Sprague Pearce would marry in 1888.



99

WILLIAM MERRITT CHASE (1849-1916)

Feeding the Baby

signed 'Wm. M. Chase' (lower left)
oil on panel
21¼ x 14¾ in. (54 x 37.5 cm.)
Painted in 1887.

\$40,000-60,000

PROVENANCE:

(Possibly) Sale: Fifth Avenue Art Galleries, New York, *Sale of Works by William M. Chase*, 6 March 1891, lot 64 (as *A Mother's Joy*).
Mr. Daniel Kurkland, Philadelphia, Pennsylvania.
Mrs. Daniel Kurkland, Philadelphia, Pennsylvania.
Estate of the above.
Sale: Hyannis, Massachusetts, Richard A. Bourne Co., Inc., *The Estate of Mrs. Daniel Kurkland*, 22 October 1976, sold by the above.
Mr. Johannes R. Kraemer, Wilmington, Delaware.

Private collection, Bermuda.

Christie's, New York, 25 May 1989, lot 118, sold by the above.
Acquired by the present owner from the above.

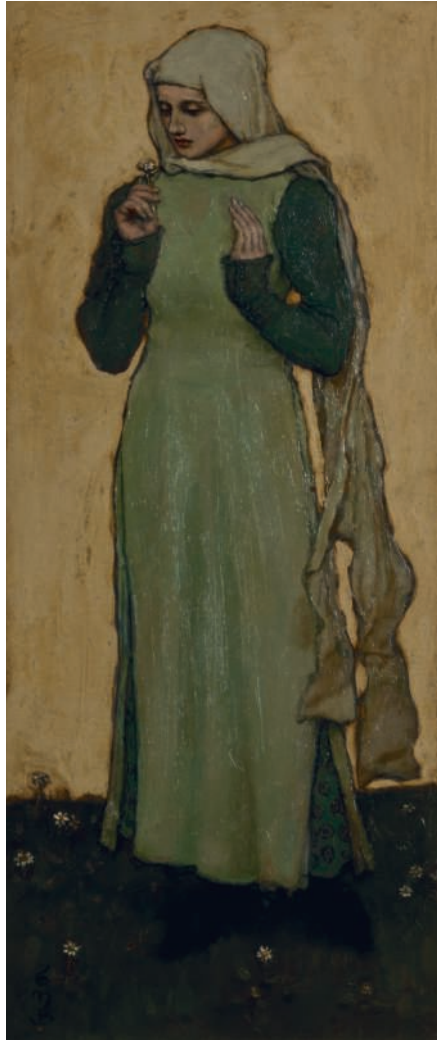
EXHIBITED:

Buffalo, New York, Buffalo Fine Arts Academy, Albright Art Gallery, *Second Annual Exhibition of Selected Paintings by American Artists*, May 31-September 1, 1907, p. 15, no. 16.

LITERATURE:

R.G. Pisano, C.K. Lane, D.F. Baker, *William Merritt Chase: Portraits in Oil*, vol. 2, New Haven, Connecticut, 2006, pp. 75, 84, 101, no. OP.150, illustrated.

Ronald G. Pisano writes of the present work, "This painting depicts the artist's wife, Alice Gerson Chase, feeding their firstborn child, Alice Dieudonné Chase, born in February 1887. The work is one of a series depicting Chase's wife and his firstborn child...Although *Feeding the Baby* might have been exhibited under another title—and was exhibited at least once under the present title—it is more likely that it hung in the Chase home while the larger works treating the same theme were exhibited and/or sold." (*William Merritt Chase: Portraits in Oil*, vol. 2, New Haven, Connecticut, 2006, p. 75)



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

100

GEORGE HENRY BOUGHTON (1833-1905)

Pride and Humility: A Pair of Works

Pride, signed with initials 'G/H/B' (lower right);
Humility, signed with initials 'G/H/B' (lower left)
each, oil on board
each, 17½ x 7¼ in. (44.5 x 18.4 cm.)

\$10,000-15,000

(2)

PROVENANCE:

J.H. Warren, Hoosac Falls, New York, by 1885.
Private collection, Upstate New York.
Guarisco Gallery Ltd., Washington, D.C.
Acquired by the present owner from the above, 1998.

EXHIBITED:

New York, The Seventh Regiment Armory, *The International Fine Art Fair*, May 8-13, 1998.

LITERATURE:

J.D. Champlin, Jr., ed., *Cyclopedia of Painters and Paintings*, vol. I, Port Washington, New York, 1885, p. 188.



101

HENRY RODERICK NEWMAN
(1843-1917)

Duomo, Florence

signed and dated 'HR Newman 1879' (lower left)

watercolor on paper

21 x 12 in. (53.3 x 30.5 cm.)

Executed in 1879.

\$10,000-15,000

PROVENANCE:

Private collection, Florida.

Acquired by the present owner
from the above.



PROPERTY FROM THE COLLECTION OF KATE WEBB HARRIS, SHELBURNE, VERMONT

102

GEORGE BROWNE (1918-1958)

Autumn Harvest—Ruffed Grouse and Apple Tree

signed 'George Browne' (lower left)—inscribed with title and signed again (on the stretcher)

oil on canvas

24 $\frac{1}{8}$ x 36 in. (61 x 91 cm.)

\$6,000-8,000

PROVENANCE:

The artist.

Mr. and Mrs. Harry Havemeyer Webb, Shelburne, Vermont,
acquired from the above.

By descent to the late owner.

Sportsman Harry Havemeyer Webb, the son of noted American Art collector Electra Havemeyer Webb, was a close friend and patron of painter George Browne, himself an active outdoorsman. The pair were known to hunt together, including at the family's Adirondack estate Nehasane. *Autumn Harvest—Ruffed Grouse and Apple Tree* features Browne's characteristically practiced brushwork, subtle use of light and shadow and his careful attention to detail and accuracy in his subject. The scene is likely reminiscent of one that the two might have found on the Webb family property, Shelburne Farms, in Vermont.



PROPERTY FROM THE COLLECTION OF KATE WEBB HARRIS, SHELBURNE, VERMONT

103

GEORGE BROWNE (1918-1958)

Autumn Afternoon—Pintails

signed 'George Browne' (lower right)—inscribed with title and signed again (on the stretcher)

oil on canvas

24 $\frac{1}{8}$ x 36 in. (61 x 91 cm.)

\$5,000-7,000

PROVENANCE:

The artist.

Mr. and Mrs. Harry Havemeyer Webb, Shelburne, Vermont, acquired from the above.

By descent to the late owner.

LITERATURE:

D. Webster, W. Kehoe, *Decoys at Shelburne Museum*, Shelburne, Vermont, 1961, p. 36, illustrated.



104

PROPERTY FROM THE COLLECTION OF KATE WEBB HARRIS, SHELburnE, VERMONT

104

EDMUND HENRY OSTHAUS (1858-1928)

Setters in the Field

signed 'Edmund Osthaus' (lower left)
watercolor on paper
21¼ x 29 in. (54 x 73.7 cm.)

\$5,000-7,000

PROVENANCE:

The Sportsman's Gallery, New York.
(Probably) Mr. and Mrs. Harry Havemeyer
Webb, Shelburne, Vermont.
By descent to the late owner.



105

PROPERTY FROM THE COLLECTION OF KATE WEBB HARRIS, SHELburnE, VERMONT

105

EDMUND HENRY OSTHAUS (1858-1928)

Two Setters

signed 'Edmund Osthaus' (lower right)
watercolor on paper
21 x 29½ in. (53.3 x 74.9 cm.)

\$5,000-7,000

PROVENANCE:

The Sportsman's Gallery, New York.
(Probably) Mr. and Mrs. Harry Havemeyer
Webb, Shelburne, Vermont.
By descent to the late owner.



PROPERTY FROM THE COLLECTION OF KATE WEBB HARRIS, SHELBURNE, VERMONT

106

AIDEN LASSELL RIPLEY (1896-1969)

Getting Ready

signed and dated 'A. Lassell Ripley 1940' (lower left)—
inscribed with title (on the reverse)
watercolor, gouache and pencil on paper
21 x 31½ in. (53.3 x 79.1 cm.)
Executed in 1940.

\$8,000-12,000

PROVENANCE:

(Probably) Mr. and Mrs. Harry Havemeyer Webb,
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By descent to the late owner.

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"With inscription ..."

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

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29/04/16



Property From The Estate of The Baroness Mary McFall De Gunzburg
SCHOOL OF FONTAINEBLEAU, 16TH CENTURY

Venus and Cupid

oil on panel · 11 $\frac{1}{2}$ x 16 $\frac{1}{2}$ in. (28.9 x 42.3 cm.)
\$30,000-50,000

OLD MASTER PAINTINGS

New York, 26 October 2016

VIEWING

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

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CHRISTIE'S



AMERICAN ART

New York, 22 November 2016

VIEWING

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FREDERICK CARL FRIESEKE (1874-1939)

The Garden

oil on canvas · 25½ x 32 in. (64.77 x 81.28 cm.)

Painted circa 1915

\$1,500,000 – 2,500,000



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