

AMERICAN ART

New York 22 November 2016



CHRISTIE'S



AMERICAN ART

TUESDAY 22 NOVEMBER 2016

PROPERTIES FROM

Palmetto Hall:
The Jay P. Altmayer Collection
Property from the Collection of
Mrs. J. Insley Blair
Gift from the Collection of
Esther and Howard Freeman
Property from the Collection of
Mr. and Mrs. Allan Frumkin
Property from The Museum of
Modern Art, New York, Sold to
Benefit the Acquisitions Fund
Property from The Collection of
Roxanne Rosoman
Property from the Oak Ridge
Collection of J.J. Ryan
The Collection of
Paul and Elizabeth Wilson

AUCTION

Tuesday 22 November 2016
at 10.00 am (Lots 1-101)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	18 November	10.00 am - 5.00 pm
Saturday	19 November	10.00 am - 5.00 pm
Sunday	20 November	1.00 pm - 5.00 pm
Monday	21 November	10.00 am - 5.00 pm

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John Hays (#0822982)

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Christie's (#1213717)

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[50]

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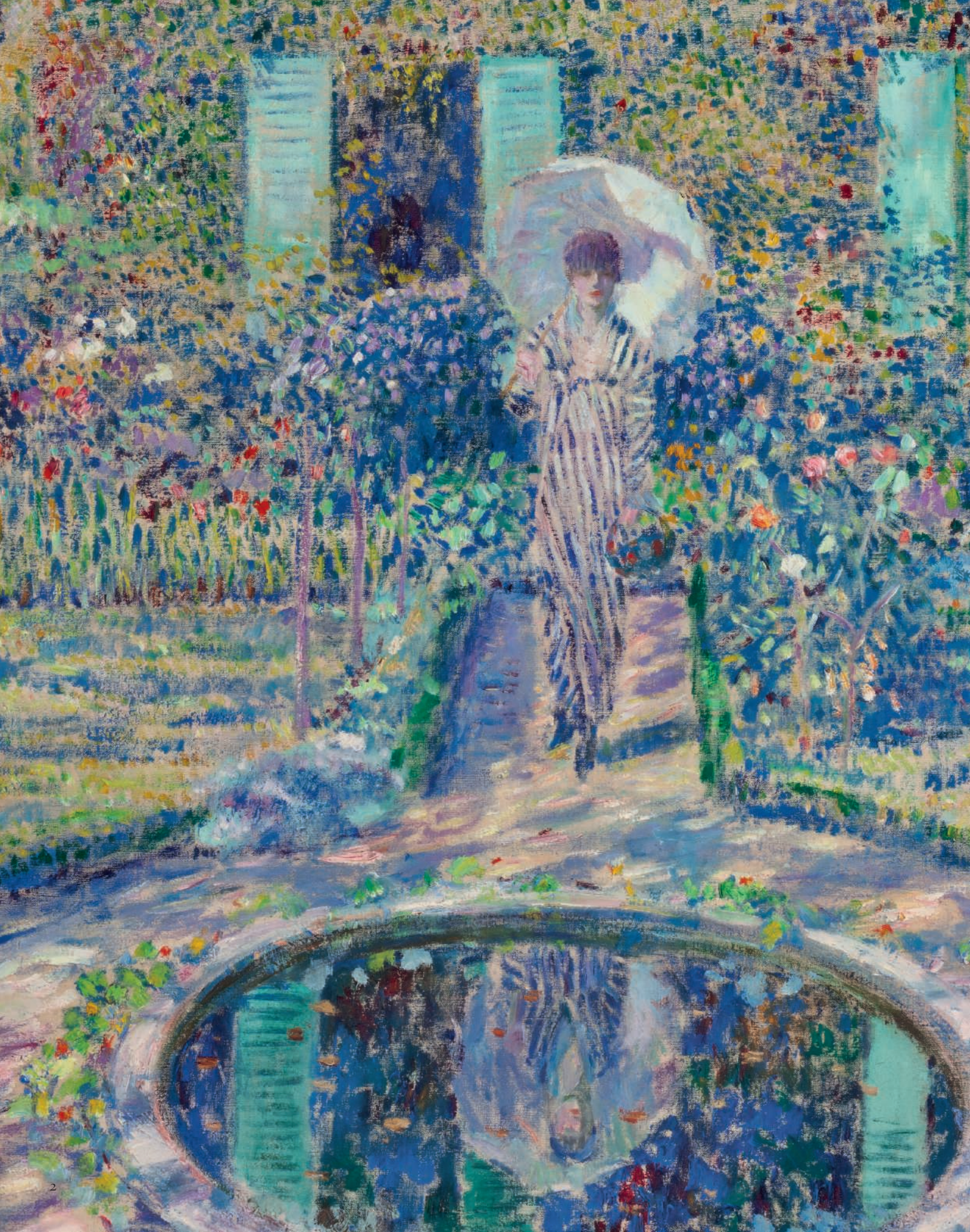
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CHRISTIE'S





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OPPOSITE:
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INSIDE FRONT COVER:
Lot 18

INSIDE BACK COVER:
Lot 20

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17/10/2016

CALENDAR OF UPCOMING AUCTIONS

AUCTION CALENDAR 2016

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

15 NOVEMBER
POST-WAR AND CONTEMPORARY
EVENING SALE
NEW YORK

16 NOVEMBER
IMPRESSIONIST AND MODERN
EVENING SALE
NEW YORK

16 NOVEMBER
POST-WAR AND CONTEMPORARY
MORNING SALE
NEW YORK

16 NOVEMBER
POST-WAR AND CONTEMPORARY
AFTERNOON SALE
NEW YORK

17 NOVEMBER
IMPRESSIONIST AND MODERN
WORKS ON PAPER
NEW YORK

17 NOVEMBER
IMPRESSIONIST AND MODERN
DAY SALE
NEW YORK

22 NOVEMBER
AMERICAN ART
NEW YORK

22-23 NOVEMBER
LATIN AMERICAN ART
NEW YORK

6 DECEMBER
IMPORTANT WATCHES
NEW YORK

6 DECEMBER
PHOTOGRAPHS:
THE CLASSICS
NEW YORK

7 DECEMBER
MAGNIFICENT JEWELS
NEW YORK

14 DECEMBER
FINE PRINTED BOOKS AND
MANUSCRIPTS,
INCLUDING AMERICANA
NEW YORK

13/10/2016

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*For general enquiries about this auction,
emails should be addressed to the Sale
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Chairman's Office
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PROPERTY FROM THE OAK RIDGE COLLECTION OF J.J. RYAN

Joseph J. Ryan (1913-1970), a grandson of Wall Street financier Thomas Fortune Ryan (1851-1928), had a supremely adventurous spirit, with passions including aviation and alpine climbing. Ryan also developed a fervor for collecting fine art, becoming a friend and key patron of Rockwell Kent. During the 1950s, Kent had been accused in Senator Joe McCarthy's witch hunt for communists, though the artist insisted he never belonged to the Communist party. Ryan continued to support Kent through his patronage of the artist's work, and even offered one of his own planes if the artist needed to leave the country. Ultimately, after the State Department confiscated Kent's passport, Kent settled the matter by taking his case to the Supreme Court, which ruled in his favor and returned his passport. Ryan, undeterred by the controversy, primarily purchased Kent's works through Macbeth Gallery through the mid-1960s. At his Oak Ridge estate in Virginia, which Kent had also been commissioned to paint, Ryan amassed a collection that also included other notable American artists' work, such as the powerful tempera by Andrew Wyeth, *The Sexton* (lot 33A).

Christie's is honored to offer Lots 1, 6, 33A and 75, which have descended in the family from the Oak Ridge Collection of J.J. Ryan.



J.J. Ryan with guide in the Swiss Alps.



PROPERTY FROM THE OAK RIDGE COLLECTION OF J.J. RYAN

1

ROCKWELL KENT (1882-1971)

Alaska Impression (Resurrection Bay)

signed 'Rockwell Kent' (lower right)

oil on panel

11 $\frac{7}{8}$ x 13 $\frac{7}{8}$ in. (30.2 x 35.2 cm.)

Painted circa 1918-19.

\$50,000-70,000

PROVENANCE:

The artist.

Macbeth Gallery, New York.

J.J. Ryan, Oak Ridge Estate, Arrington, Virginia, acquired from the above.

Private collection, Arrington, Virginia, gift from the above.

Acquired by the present owner from the above, 1995.

EXHIBITED:

(Possibly) New York, M. Knoedler & Co., Inc., *Alaska Paintings of Rockwell Kent*, March 1-12, one of nos. 16-37.

(Possibly) Pittsburgh, Pennsylvania, Carnegie Institute, *Rockwell Kent:*

Exhibition of Paintings, January-February 1924, one of nos. 2-7.

(Possibly) Chicago, Illinois, Art Institute Chicago, *Exhibition of Paintings by Rockwell Kent*, March-April 1924, one of nos. 2-7.

(Possibly) New York, Wildenstein Galleries, *Retrospective Exhibition of the Paintings and Drawings of Rockwell Kent*, April-May 1924, one of nos. 28-33.

This painting will be included in the *catalogue raisonné* currently being prepared by Richard V. West.

This work is included in Scott R. Ferris's catalogue of artwork by Rockwell Kent (1882-1971). We would like to thank him for his assistance with cataloguing this lot.

Likely referring to a group of paintings including the present work, Rockwell Kent wrote in a July 11, 1951 letter to Robert G. McIntyre of Macbeth Gallery, "I have also gotten out a number of small Alaska paintings on board. They measure only 12" x 16" but are exceptionally vivid impressions of momentary effects. If Jim [the late owner of the present work, J.J. Ryan] is interested in getting more Alaska pictures, I would certainly recommend his consideration of this group of small ones. I will get them in shape to show you the next time you come." A month later on August 18th, Kent wrote to Ryan himself regarding the works, sharing, "Mac [Robert McIntyre] drove over on Thursday...He came to see the eight small Alaska paintings which I had matted, and of which I had written to him. He liked them tremendously and took them all away with him." The present work was likely acquired by Ryan through Macbeth Gallery shortly afterward.



2

GEORGIA O'KEEFFE (1887-1986)

Two Petunias

pencil on paper

5 x 7½ in. (12.7 x 19.1 cm.)

Executed *circa* 1924.

\$50,000-70,000

PROVENANCE:

The artist.

Private collection, Arizona.

Private collection, New York, acquired from the above.



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

3

PATRICK HENRY BRUCE (1881-1936)

Still Life (Fruits and Vegetables)

signed 'Bruce' (lower right)

oil on canvas

19½ x 24 in. (49.6 x 61 cm.)

Painted *circa* 1911.

\$40,000-60,000

PROVENANCE:

The artist.

Mrs. Helen Kibbey Bruce, wife of the above.

William Kennedy, *circa* 1960.

Mr. and Mrs. Henry M. Reed, Montclair, New Jersey, *circa* 1970.

Private collection, Pittsburgh, Pennsylvania.

By descent to the present owner.

EXHIBITED:

Montclair, New Jersey, Montclair Art Museum, *American Still Life in New Jersey Collections*, October 25-December 13, 1970, no. 9.

New York, Robert Schoelkopf Gallery, *Four Americans*, January 7-31, 1975, no. 1.

LITERATURE:

H. Kramer, "Art; Sensual, Serene Sculpture," *New York Times*, January 25, 1975, p. 23.

J. Tannenbaum, "Four Americans," *Arts Magazine*, vol. 49, no. 7, March 1975, p. 10.

W.C. Agee, "Patrick Henry Bruce: A Major American Artist of Early Modernism," *Arts in Virginia*, vol. 17, Spring 1977, pp. 15, 17, illustrated.

W.C. Agee, B. Rose, *Patrick Henry Bruce: American Modernist, A Catalogue Raisonné*, New York, 1979, p. 171, no. B43, illustrated.

Patrick Henry Bruce likely painted the present work in the fall of 1911, inspired by his intense fascination with Paul Cézanne and guidance from his neighbor, friend and teacher Henri Matisse. Barbara Rose explains of this period of Bruce's career, "Bruce was painting in a highly assured Cézannesque style derived from Matisse...Using color contrast rather than light and shade to model form, between 1910 and 1912 Bruce began interpreting still life as a monumental subject. In Matisse's sculpture class, which Bruce also took, Matisse taught that the purpose of studying sculpture was to understand better how to present volume in painting. No one took him more literally than Bruce, who manages to give a high degree of sculptural relief to his plates of fruit and vases of flowers through the disposition of warm and cool colors arranged in ascending and descending chromatic scales, separated into individual brushstrokes, each of which represented another angled plane in space." (*Patrick Henry Bruce: American Modernist, A Catalogue Raisonné*, New York, 1979, p. 49)



PROPERTY FROM AN EAST COAST ESTATE

4

YASUO KUNIYOSHI (1889-1953)

Al Perkins Drying Fish

signed 'Y. Kuniyoshi' (lower right)

oil on canvas

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

Painted in 1922.

\$40,000-60,000

PROVENANCE:

The artist.

Samuel Lewisohn, New York, acquired from the above.

By descent to the late owners.

EXHIBITED:

New York, Daniel Gallery, *Recent Paintings and Drawings by Yasuo Kuniyoshi*, January 1923.

LITERATURE:

A. Brook, "February Exhibitions; Yasuo Kuniyoshi," *The Arts*, vol. 3, 1923, p. 126.
Fukutake Publishing, *Yasuo Kuniyoshi*, Okayama, Japan, 1991, pp. 73, 213, no. 74, illustrated.

T. Wolf, "'Yoshi's Choice,'" *Portland Monthly*, September 2012, p. 51.

In 1917, Yasuo Kuniyoshi met art patron Hamilton Easter Field, who invited the young Japanese artist and his girlfriend Katherine Schmidt for a summer at his artist's colony in Ogunquit, Maine. Living and working in the fishermen's shacks at Perkins Cove over the next few summers, Kuniyoshi created some of the great paintings of his early career, including the present work of a local fisherman.



PROPERTY FROM AN EAST COAST ESTATE

5

YASUO KUNIYOSHI (1889-1953)

Boy With Cow

oil on canvas
16½ x 20 in. (41 x 50.8 cm.)
Painted in 1921.

\$30,000-50,000

PROVENANCE:

The artist.
Samuel Lewisohn, New York, acquired from the above.
By descent to the late owners.

EXHIBITED:

New York, The Downtown Gallery, *Kuniyoshi Retrospective Loan Exhibition, 1921-1941*, May 5-29, 1942, no. 1, cover illustration.
London, The Tate Gallery, *American Painting from the Eighteenth Century to the Present Day*, June-July 1946.
New York, Whitney Museum of American Art, *Yasuo Kuniyoshi: Retrospective Exhibition*, March 27-May 9, 1948, no. 2.
Minneapolis, Minnesota, The Walker Art Center, *Pictures for the Home: An Exhibition at the Walker Art Center of 44 Contemporary American Paintings Assembled from Museums, Galleries, and Private Collections Throughout the Country*, May 21-July 2, 1950.
New York, The Metropolitan Museum of Art, *The Lewisohn Collection: A Catalogue of the Paintings, Water Colors and Drawings, Prints, and Sculpture Shown in a Special Exhibition*, November 2-December 2, 1951, pp. 14, 73, no. 45, illustrated.
Boston, Massachusetts, Boston University Art Gallery, *Retrospective Exhibition: Yasuo Kuniyoshi*, February 24-March 18, 1961, no. 3.
Austin, Texas, University of Texas at Austin, University Art Museum; Madison, Wisconsin, University of Wisconsin, Elvehjem Art Center; Athens, Georgia, University of Georgia, Georgia Museum of Art; Tokyo, Japan, Bridgestone Museum; Nagoya, Japan, Prefectural Museum of Aichi; Kobe, Japan, Hyogo

Prefectural Museum; Windsor, Canada, The Art Gallery of Windsor, *Yasuo Kuniyoshi, 1889-1953: A Retrospective Exhibition*, February 9, 1975-February 8, 1976.

LITERATURE:

Survey Graphic, vol. 31, 1942, p. 276, illustrated.
Y. Kuniyoshi, *Yasuo Kuniyoshi*, New York, 1945, n.p., illustrated.
"The Art Galleries; A Kuniyoshi Retrospective," *The New Yorker*, vol. 24, 1948, p. 72.
Fukutake Publishing, *Yasuo Kuniyoshi*, Okayama, Japan, 1991, pp. 71, 213, no. 69, illustrated.
The Shores of a Dream: Yasuo Kuniyoshi's Early Work in America, exhibition catalogue, Fort Worth, Texas, 1996, pp. 46, 60, illustrated.
G. Levin, "Between Two Worlds: Folk Culture, Identity, and the American Art of Yasuo Kuniyoshi," *Archives of American Art Journal*, vol. 43, no. 3/4, 2003, p. 9.

Yasuo Kuniyoshi's works from the 1920s frequently included cows, and he estimated that his fascination with the animal motivated about sixty paintings and drawings over a two to three year period. Explaining the inspiration behind these works, Kuniyoshi said, "The horse is a splendid animal, but the cow is more irregular. You can make more of it." (as quoted in *North American Prints, 1913-1947: An Examination at Century's End*, Syracuse, New York, 2006, p. 101) Indeed, although still largely realistic, the bovine in the early *Boy With Cow* of 1921 features an angular head and hindquarters and a massive body, which would become more exaggerated in his later works of the series, such as *Little Joe With Cow* (1923, Crystal Bridges Museum of American Art, Bentonville, Arkansas). Kuniyoshi later reflected in 1940, "I was painting cows and cows at the time because somehow I felt very near the cow. Besides I thought I understood the animal. You see I was born, judging by the Japanese calendar, in a 'cow year.' According to legend I believed my fate to be guided, more or less, by the bovine kingdom." (as quoted in *North American Prints, 1913-1947: An Examination at Century's End*, p. 101)

PROPERTY FROM THE OAK RIDGE COLLECTION OF J.J. RYAN

6

ROCKWELL KENT (1882-1971)

Iceberg; Sledge Dogs, Greenland

signed 'Rockwell Kent' (lower left)

oil on canvas laid down on panel

34 x 44½ in. (86.4 x 113 cm.)

Painted *circa* 1935-37 and 1952.

\$300,000-500,000

PROVENANCE:

The artist.

Macbeth Gallery, New York.

J.J. Ryan, Oak Ridge Estate, Arrington, Virginia, acquired from the above.

By descent to the present owner, 1970.

EXHIBITED:

(Probably) Washington, D.C., Gallery of Modern Masters, *Greenland Paintings and Prints: Rockwell Kent*, November 1-31, 1937, no. 12.

(Probably) Houston, Texas, Meinhard-Taylor Galleries, Inc., *Paintings, Lithographs, Wood Cuts by Rockwell Kent*, November 11-23, 1940, no. 11.

(Probably) New York, Wildenstein Galleries; Cincinnati, Ohio, A.B. Closson, Jr. Company; Los Angeles, California, Stendahl Art Galleries; Stockton, California, Haggin Memorial Art Galleries and San Joaquin Pioneer Museum; Milwaukee, Wisconsin, Milwaukee-Downer College, Chapman Memorial Library; Beloit, Wisconsin, Beloit College, Theodore Lyman Wright Art Hall; Pittsburgh, Pennsylvania, Carnegie Institute; Boston, Massachusetts, Boston Symphony Hall, *Know and Defend America*, February 1942-March 1943, no. 17.

LITERATURE:

S. Kent, "Rockwell Kent's Engagement with Life," *American Dialog*, vol. 6, no. 1, Autumn 1971, p. 21.

S.R. Ferris, E. Pearce, *Rockwell Kent's Forgotten Landscapes*, Camden, Maine, 1998, p. 82.

This painting will be included in the *catalogue raisonné* currently being prepared by Richard V. West.

This work is included in Scott R. Ferris's catalogue of artwork by Rockwell Kent (1882-1971). We would like to thank him for his assistance with cataloguing this lot.

Rockwell Kent traveled to Greenland on three occasions between 1929 and 1935. From July 1931 to October 1932, and then again from June 1934 to June 1935, he lived in the small community of Igdlorssuit, on Ubekjendt Eiland (Unknown Island). It was during the latter trip that Kent penned his tome about life in Greenland—*Salamina*—and painted *Iceberg*.

Marie Ahnighito Peary, born in Greenland and the daughter of the North Pole explorer Robert Edwin Peary, approved of Kent's observations of the native peoples and the terrain they inhabited. As she wrote in her review of Kent's then newly published *Salamina* for *The Saturday Review*: Kent's "word pictures" and illustrations are a "revelation to all those who think of Greenland as a desolate, unimpressive island, peopled with uncouth savages." As she knew from experience, the beauty and grandeur of the land were always present, but it took Kent to capture their majesty, to bring it all back home for the "less adventurous spirits to see and enjoy." (*The Saturday Review*, October 26, 1935, p. 11)

In *Iceberg*, also referred to as *Sledge Dogs, Greenland*, Kent depicts the most reliable means of transportation in the frozen terrain of Greenland: the dog sled. Here the artist is a documentarian as he captures the lifestyle, culture and events of a lost chapter in human history. In his introduction to his book *Greenland Journal*, he reflects on how his work became a "record, intimate and authentic, of the past, of a way of life that has vanished beyond recall, and of a people the remains of whose ancient, cultural identity are fast being submerged by the tides of 'progress.'" (*Greenland Journal*, New York, 1962, p. vii)

Before J.J. Ryan purchased *Iceberg*, Dan Burne Jones (Kent's biographer and author of *The Prints of Rockwell Kent: A Catalogue Raisonné*) and his wife Jacquie sought to acquire the painting. As *Iceberg* was already reserved for another collection, the artist set about duplicating the landscape of this composition and combined it thematically with *The Artist in Greenland* (Pushkin State Museum of Art, Moscow, Russia), to become another self-portrait (*The Artist in Greenland*, 1960, Baltimore Museum of Art, Baltimore, Maryland). A related composition, for its use of a dominant iceberg before which stands sledge dogs, is *Seal Hunter: Greenland* (The State Hermitage Museum, Saint Petersburg, Russia).



Rockwell Kent

GEORGIA O'KEEFFE (1887-1986)

Sand Hill, Alcalde

oil on canvas
16 x 30 in. (40.6 x 76.2 cm)
Painted in 1930.

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

PROVENANCE:

The Downtown Gallery, New York.
Private collection, Mount Kisco, New York, 1950.
Joan Ankrum Gallery, Los Angeles, California.
Kennedy Galleries, Inc., New York.
Acquired by the present owner from the above, 1972.

EXHIBITED:

San Francisco, California, John Berggruen Gallery, *Georgia O'Keeffe: Paintings and Watercolors*, September 7-October 15, 1977, no. 15.
San Francisco, California, John Berggruen Gallery, *A Selection of Paintings by Georgia O'Keeffe*, July 23-September 6, 1986, no. 9.
San Francisco, California, Fine Arts Museum of San Francisco, 1990, on loan.

LITERATURE:

B.B. Lynes, *Georgia O'Keeffe: Catalogue Raisonné*, vol. I, New Haven, Connecticut, 1999, p. 442, no. 727, illustrated.
N. Reilly, *Georgia O'Keeffe, A Private Friendship, Part I: Walking the Sun Prairie Land*, Santa Fe, New Mexico, 2007, p. 317.

Georgia O'Keeffe first visited New Mexico in 1929 and was immediately drawn to the vast beauty and color of the landscape. Lloyd Goodrich wrote of O'Keeffe's celebrated depictions of the region, "The Southwest has been painted often—but often badly, by artists who believe that a beautiful subject produces a beautiful picture. But O'Keeffe translates this landscape into the language of art. She models the hills so that they possess substance and weight. She carves their intricate folded and furrowed forms into powerful sculptural creations. The unbelievable colors of the desert are recorded without sweetening, in full-bodied earthy harmonies. Always her desert poetry is embodied in robust physical language, speaking to her senses." (*Georgia O'Keeffe Retrospective Exhibition*, New York, 1970, p. 22)

The distinct hills and mesas were the first scenes O'Keeffe painted upon her arrival in New Mexico, and she returned to the subject time and again. Jack Cowart writes, "By 1929 O'Keeffe confirmed that her truest, most consistent visual sources were in the American Southwest. These sources refreshed her physically, mentally, artistically. The sky, the vastness, the sounds, the danger of the plains, Badlands, canyons, rocks, and bleached bones of the desert struck her as authentic and essential to her life as well as to her art...She wanted to show her wonder. Indeed it is her wonder, her razor-sharp vision,

and her response to that vision that continue to astonish us. No artist has seen and painted like O'Keeffe, whose spiritual communion with her subject was of a special quality, unparalleled, and irreducible." (*Georgia O'Keeffe: Art and Letters*, New York, 1987, p. 5) O'Keeffe famously captured the rugged Southwestern topography in works such as *Sand Hill, Alcalde* with a modern style, emphasizing its undulating forms and crystalline light. The crisp outlines and subtle modeling of forms simultaneously create a sense of sculptural depth and of flattened design.

The present work depicts the sandy hills near Alcalde, New Mexico, roughly 40 miles southwest of Taos. During the summers of 1930 and 1931, O'Keeffe stayed at the H Ranch just south of the town along the Rio Grande as the guest of Marie Tudor Garland. She was immediately captivated by the spare landscape of the area, often driving out into the hills and using her Model A Ford as her studio. At the same time, O'Keeffe was also overwhelmed by this vast desert environment and almost feared its hidden dangers, writing to Henry McBride in 1931 from Alcalde: "It galls me that I haven't the courage to sleep out there in the hills alone—but I haven't." (as quoted in S.R. Udall, *Carr, O'Keeffe, Kahlo: Places of Their Own*, New Haven, Connecticut, 2000, p. 223) Still, she found a deep connection emotionally and artistically with the land, reflecting of her drives around Alcalde, "I think I never had a better time painting—and never worked more steadily and never loved the country more." (as quoted in R. Robinson, *Georgia O'Keeffe: A Life*, Hanover, New Hampshire, 1999, p. 359)

Her spiritual connection with this region is embodied in *Sand Hill, Alcalde*, where O'Keeffe utilizes semi-abstracted forms and wonderfully modulated hues to emphasize the mystical qualities of the desert site. Incorporating the natural world as well as the abstract one, the painting reflects the pictorial strategies that she had developed earlier in her career—an interest in a type of heightened realism that pushes an image to the edge of abstraction. O'Keeffe wrote of her approach, "I long ago came to the conclusion that even if I could put down accurately the thing that I saw and enjoyed, it would not give the observer the kind of feeling it gave me. I had to create an equivalent for what I felt about what I was looking at—not copy it." (as quoted in M.P. Balge-Crozier, "Still Life Redefined" in *Georgia O'Keeffe: The Poetry of Things*, Washington, D.C., 1999, p. 69) It is this layering of visual and spiritual interpretations of the landscape that makes *Sand Hill, Alcalde* a characteristically remarkable work.

Sand Hill, Alcalde relates closely to *Soft Grey Alcalde Hill* (circa 1929-30, Hirshhorn Museum and Sculpture Garden, Washington, D.C.) and *New Mexican Landscape* (1930, Museum of Fine Arts, Springfield, Massachusetts).



8

FAIRFIELD PORTER (1907-1975)

Lobster Boat, Morning

signed and dated 'Fairfield Porter 70' (upper right)—signed and dated again and inscribed with title (on the stretcher)

oil on canvas

27¾ x 31¾ in. (70.5 x 80.6 cm.)

Painted in 1970.

\$200,000-300,000

PROVENANCE:

The artist.

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

Mrs. Louise Ottinger, New York, acquired from the above, 1972.

By descent to the present owner.

EXHIBITED:

New York, Hirschl & Adler Galleries, Inc., *Recent Works by Fairfield Porter*, April 11-29, 1972, no. 21.

LITERATURE:

J. Ludman, "Checklist of the Paintings by Fairfield Porter," *Fairfield Porter: An American Classic*, New York, 1992, p. 300.

J. Ludman, *Fairfield Porter: A Catalogue Raisonné of the Paintings, Watercolors, and Pastels*, New York, 2001, p. 262, no. L726, illustrated.

Fairfield Porter's *Lobster Boat, Morning* was likely inspired by the view onto Penobscot Bay from Great Spruce Head Island, the Porter family's home in Maine. Fairfield's father James built a large two-story shingle house on the small, mile-long and half-mile-wide island in 1912, and the artist and his brothers grew up looking out onto the Barred Islands in the bay from its porch and lawn every summer. In 1954, Porter resumed his yearly summer trips to Maine, and the local landscape provided the inspiration for some of the most captivating paintings of his career, including *Lobster Boat, Morning*.

John T. Spike explains of Porter's routine when in Maine, "Porter established a productive working pattern that summer of 1954. He was notorious for always being the first to go off to bed at night, which was logistical, since he liked to get up hours before everybody else (sometimes as early as 5:30 A.M.) and start painting in his back-porch studio. This summer studio was half-immersed in the woods. The bristling branches of spruce trees pressed against its screens. The door opened onto a path lined with ferns and the occasional orange flower known as devil's paintbrush. The porch was bare, except for painting supplies lying about and a table, a chair or two, and maybe a book open on the floor and a spray of wildflowers in a glass of water, the fruit of somebody's morning walk. It was a place through which people were allowed to pass, but they did so with respect for the work that went on there." (*Fairfield Porter: An American Classic*, New York, 1992, p. 114)

One can imagine Porter painting *Lobster Boat, Morning* from this studio on a misty, early morning during his summer "painting season" of 1970, capturing his view onto the water partially obscured by the greenery dotted with flowers on the path in front of him. Reducing the lobster boat and neighboring isles to dark shadows on the pale, calm water, he accurately represents the scene while capturing the unique essence of a foggy day on the Maine coast. Porter described in a July 27, 1961 letter, "Maine is like this: each day is a different weather, and it is so intense, that by breakfast, you think that the weather has always been whatever it is that morning. One only remembers the other days of similar weather. And it is most changeable. The water is still icy, but once or twice it is bearable in the cove. We eat many lobsters, which I cook only until red, which is a little underdone...At night I am exhausted, after morning and afternoon paintings, plus cooking..." (as quoted in *Fairfield Porter: An American Classic*, pp. 162-63)

In *Lobster Boat, Morning*, Porter distills the character of Maine into his landscape through his focus on painterly brushwork and the distinct light of the summer morning. As exemplified by this work, "[Porter's] paintings convey a strong sense of place and presence, but for him the literal transcription of what he saw before him was beside the point. The actual subject was of little concern; rather it was in the paint itself that he found the life, the vitality, and the wholeness of the painting. He understood that the difference between realism and abstraction is not as simple as it seems...Rather than literally describing, Porter determined the relations and connections between things, and for him it was these relations that were the vital elements in a painting." (W.C. Agee, *Fairfield Porter: An American Painter*, Southampton, New York, 1993, p. 11)



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

9

MILTON AVERY (1885-1965)

Anemones

signed and dated 'Milton Avery 1945' (lower right)
oil and pencil on canvas
36 x 28 $\frac{1}{8}$ in. (91.4 x 71.4 cm.)
Painted in 1945.

\$400,000-600,000

PROVENANCE:

The artist.

Paul Rosenberg & Co., New York, and Durand-Ruel Galleries, New York,
acquired from the above, 1946.

Private collection, New York.

Christie's, New York, 26 May 1999, lot 139, sold by the above.

Acquired by the present owner from the above.

In *Anemones*, Milton Avery creates tension and balance through his selection of complementary and contrasting colors and shapes. By omitting extraneous details, Avery distills the image to its essence, rather than using traditional *chiaroscuro*, in order to modulate space in the composition. Avery sets the highly saturated palette of red, blue, green flowers and yellow table against the more muted tones of the blonde figure and interior. The broad swaths of color are both expressive and a way to suggest recession through the planes of color and their arrangement on the two-dimensional surface. Avery noted, "I do not use linear perspective, but achieve depth by color—the function of one color with another. I strip the design to the essentials; the facts do not interest me as much as the essence of nature." (as quoted in R. Hobbs, *Milton Avery: The Late Paintings*, New York, 2001, p. 51)

Painted in 1945, *Anemones* dates to a critical period in Avery's artistic evolution, marked by a decisive transformation in which the artist adopted the bright palette and reductive forms that have come to characterize his finest works. While Avery often denied the influence of Henri Matisse on his work, "saying that it was too hedonistic for his taste," (B. Haskell, *Milton Avery*, New York, 1982, p. 73), the influence of the French artist's

style is unmistakable in both palette and compositional elements, particularly in *Anemones*, where he has combined both figurative and still life elements. Indeed, Barbara Haskell writes, "Matisse remained a major impetus behind his striking adoption of saturated, arbitrary color. Although Avery's awareness of Matisse's work had preceded his affiliation in 1935 with the Valentine Gallery, his new alliance with Matisse's American dealer revitalized his interest in an artist whose sensibilities were much like his own...A similar desire impelled Avery, whose own commitment to color and to form reduction had been firmly established early in his career. But until his contact with Matisse's work, he had not totally embraced the Fauve attitude toward non-associative color, except in isolated paintings. Essentially, Matisse's example gave Avery license to extend the concerns he was already pursuing." (*Milton Avery*, p. 72)

Beyond their commanding presence and widespread appeal, Avery's bold works from the 1940s exerted a highly important influence on Post-War American painting and have been seen as critical forerunners. Avery's works from this period had a decisive impact on younger generations of artists such as Mark Rothko and Adolph Gottlieb, who looked to Avery's work to better employ expressive color in their own compositions. In a commemorative essay on the artist from 1965, Rothko commented, "There have been several others in our generation who have celebrated the world around them, but none with that inevitability where the poetry penetrated every pore of the canvas to the very last touch of the brush. For Avery was a great poet-inventor who had invented sonorities never seen nor heard before. From these we have learned much and will learn more for a long time to come." (as quoted in A.D. Breeskin, *Milton Avery*, exhibition catalogue, 1969, n.p.)

Hans Hoffman noted, "Avery was one of the first to understand color as a creative means. He knew how to relate colors in a plastic way. His color actually achieves a life of its own, sometimes lovely and gentle, at other times startlingly tart, yet always subtle and eloquent." (as quoted in *Milton Avery*, Manchester, Vermont, 1990, p. 1) *Anemones* embodies this subtlety and eloquence, employing bold hues set against a softer pastel palette with such an economy of means as to achieve maximum success and demonstrate the artist at the height of his abilities.



PROPERTY FROM AN AMERICAN COLLECTION

10

STUART DAVIS (1892-1964)

Twilight in Turkey

signed 'Stuart Davis' (upper left)—signed again, dated '1961' and inscribed with title (on the stretcher)

oil on canvas

14 x 18 in. (35.6 x 45.7 cm.)

Painted in 1961.

\$600,000-900,000

PROVENANCE:

The artist.

Estate of the above.

[With]Salander-O'Reilly Galleries, Inc., New York.

Acquired by the present owner from the above, 2003.

EXHIBITED:

New York, The Downtown Gallery, *Stuart Davis: Exhibition of Recent Paintings, 1958-1962*, April 24-May 19, 1962, no. 5.

New York, New School for Social Research, The Art Center, *Landscape in Recent American Painting*, February 12-March 7, 1963, no. 14.

Washington, D.C., National Collection of Fine Arts, Smithsonian Institution; Chicago, Illinois, Art Institute Chicago; New York, Whitney Museum of American Art; Los Angeles, California, University of California at Los Angeles, The Art Galleries, *Stuart Davis Memorial Exhibition, 1894-1964*, May 28-November 28, 1965, p. 82, no. 121.

Paris, France, Musée d'Art Moderne de la Ville de Paris; Berlin, Germany, Amerika Haus; London, American Embassy, *Stuart Davis, 1894-1964*, February 15-June 24, 1966, no. 42.

New York, Salander-O'Reilly Galleries, Inc., *Stuart Davis (1892-1964): Motifs and Versions*, November 2-December 27, 1988, no. 68, pl. 52, illustrated.

New York, Associated American Artists, *Stuart Davis: Drawings, Prints & Paintings*, December 4, 1991-January 4, 1992, illustrated.

San Francisco, California, John Berggruen Gallery, *Stuart Davis: Paintings and Works on Paper*, April 8-May 9, 1992, no. 13.

Vienna, Austria, Ulysses Gallery; New York, Ulysses Gallery, *Stuart Davis*, October 19-November 30, 1992, illustrated.

Koriyama, Japan, Koriyama City Museum of Art; Shiga, Japan, The Museum of Modern Art; Tokyo, Japan, Tokyo Metropolitan Teien Art Museum, *Stuart Davis: Retrospective*, July 8-November 26, 1995, p. 122, no. 80, illustrated.

LITERATURE:

M. Benedikt, "New York Letter: Stuart Davis, 1894-64," *Art International*, vol. 9, no. 8, November 20, 1965, p. 44.

M.L. Cosnil, "Retrospective au Musée d'Art Moderne: Stuart Davis," *Informations & Documents*, no. 225, March 1, 1966, p. 45, illustrated.

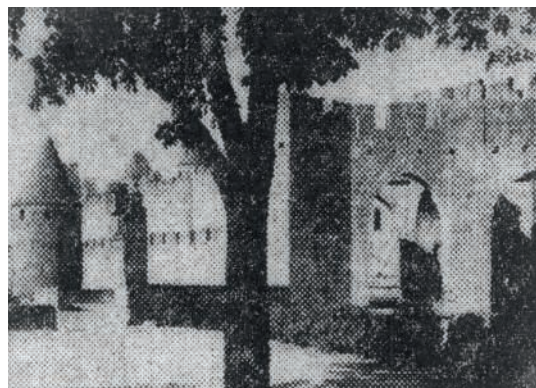
L.S. Sims, *Stuart Davis: American Painter*, New York, 1991, pp. 92, 312, fig. 83, illustrated.

H.M. Sheets, "Living with Art: Domestic Mix," *Artnews*, vol. 102, no. 5, May 2003, p. 106, illustrated.

A. Boyajian, M. Rutkowski, *Stuart Davis: A Catalogue Raisonné*, vol. II, New Haven, Connecticut, 2007, p. 457, illustrated.

In the best works of his late career, such as *Twilight in Turkey*, Stuart Davis pushes the limits of representation to their breaking point, reducing landscapes into collage-like compositions of bold color and sinuous linework that bear little resemblance to their source material. While Davis often revisited his own earlier work as the basis for his 1960s compositions, for the present work, he actually explored a new theme spurred by a March 18th, 1959 *New York Times* review of Hannah Closs's historical novel, *High Are the Mountains*, about the Medieval crusades in Southern France. Accompanying the article was a photo of a castle with the caption "A view of Carcassone, France," which Davis clipped from the newspaper and saved among his personal papers. While no explanation for his fascination with the scene is known, the image would inspire more than twenty-five oil paintings, gouaches, and drawings, including the present work *Twilight in Turkey, Terrace* (1962, San Diego Museum of Art, San Diego, California), and even Davis's final painting *Fin* (1962-64, Private Collection).

In *Twilight in Turkey*, Davis magnifies and crops the original French landscape to focus on only one wall of the façade and the tree, "which defines and anchors the space, and divides the picture in half...The division of the composition seems to aid and abet two of Davis's cryptic aims, which he jotted down on [*Drawing for 'Bois,'* a small drawing inspired by the clipping]: 'Method—Content—simultaneous' and 'Disappearance of the Identification Image'; both comments indicate Davis's desire to submerge the subject in the process of making the picture. By dividing a painting in half, Davis created, in a sense, two separate paintings, each of which becomes removed from the overall design and from the known and familiar image of the subject." On top of the divided color planes of red and yellow in *Twilight in Turkey*, Davis also explores "a free-flowing, cursive type of drawing, which [serves] to counter, or set in relief, the pronounced rectilinearity of a paintings' Cubist-based grid." (W.C. Agee, "Stuart Davis in the 1960s: 'The Amazing Continuity,'" *Stuart Davis: American Painter*, New York, 1991, pp. 91-92) By utilizing this technique of overlaying the flat shapes that broadly define the compositional space with an alternative schema of curving outlines, Davis creatively obscures the landscape and transforms *Twilight in Turkey* into a mystery of form and color to be deciphered by the curious viewer.



Photograph clipped from *The New York Times* by Stuart Davis.





PROPERTY FROM THE COLLECTION OF ROXANNE ROSOMAN

11

GUY PÈNE DU BOIS (1884-1958)

Girl on Bicycle

signed and dated 'Guy Pène Du Bois '25' (lower right)

oil on panel

21 $\frac{1}{2}$ x 17 $\frac{3}{8}$ in. (54.9 x 45.4 cm.)

Painted in 1925.

\$60,000-80,000

PROVENANCE:

The artist.

Estate of the above.

[With]Graham Gallery, New York.

Acquired by the present owner from the above.

EXHIBITED:

New York, Kraushaar Galleries, *Exhibition of Paintings and Drawings by Guy Pène du Bois*, November 3-15, 1925, no. 1.

Brooklyn, New York, Brooklyn Museum, *Exhibition by the New Society of Artists*, November 19, 1928-January 1, 1929, no. 52.

New York, Graham Gallery, *Guy Pène du Bois, 1884-1958: Paintings of 20 Younger Years, 1913-1933*, November 19-December 14, 1963, no. 21 (as *The Cyclist*).

Water Mill, New York, Parrish Art Museum, *Guy Pène du Bois, 1884-1958*, July 10-August 2, 1964, no. 28 (as *The Cyclist*).

New York, Graham Gallery, *Guy Pène du Bois, 1884-1958*, January 6-31, 1970, no. 18 (as *The Cyclist*).



PROPERTY FROM THE COLLECTION OF ROXANNE ROSOMAN

12

GUY PÈNE DU BOIS (1884-1958)

The Appraisal

signed 'Guy Pène du Bois' (lower right)

oil on canvas

29 x 20 in. (73.7 x 50.8 cm.)

Painted *circa* 1935.

\$60,000-80,000

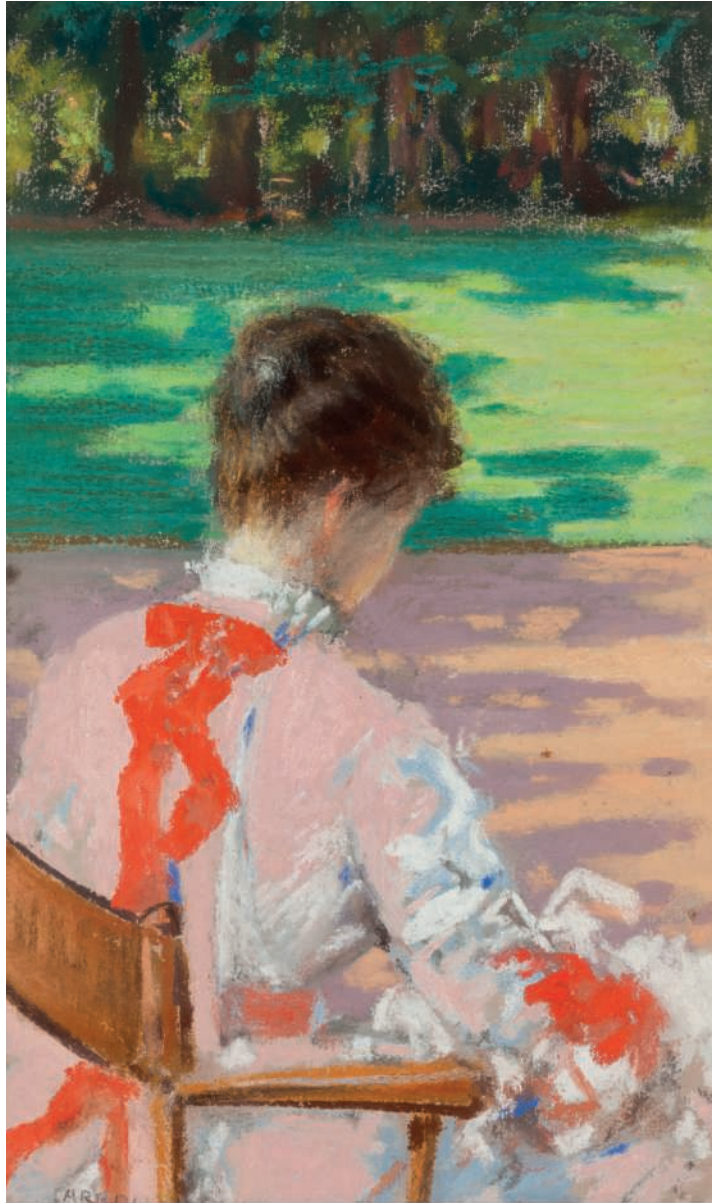
PROVENANCE:

The artist.

Estate of the above.

[With]Graham Gallery, New York.

Acquired by the present owner from the above.



DISTINGUISHED AMERICAN ART FROM A NEW YORK PRIVATE COLLECTION

13

JAMES CARROLL BECKWITH (1852-1917)

A Study With Sunlight

signed 'Carroll Beckwith.' (lower left)

pastel on paper

8½ x 5½ in. (21.6 x 13 cm.)

Executed by 1890.

\$100,000-150,000

PROVENANCE:

Livingston Galleries, New York.
Francis E. Fowler III, Los Angeles, California.
Sotheby's, New York, 20 May 1998, lot 1.
Berry-Hill Galleries, Inc., New York.
Acquired by the present owner from the above, 1999.

EXHIBITED:

New York, Hermann Wunderlich & Company, *Fourth Exhibition of the Society of Painters in Pastel*, May 1-27, 1890, no. 8.

New York, Berry-Hill Galleries, Inc., *Intimate Revelations: The Art of Carroll Beckwith (1852-1917)*, December 1, 1999-January 15, 2000, pp. 25, 63, 106, 142, fig. 36, illustrated.

LITERATURE:

"The Painters in Pastel," *New York Sun*, May 17, 1890, p. 6.

A similar composition by James Carroll Beckwith executed in oil (*Mrs. Clifford Richardson Reading*, circa late 1880s) is in the collection of Smith College Museum of Art, Northampton, Massachusetts.



(actual size)

DISTINGUISHED AMERICAN ART FROM A NEW YORK PRIVATE COLLECTION

14

EVERETT SHINN (1876-1953)

Paris Music Hall

signed and dated 'E Shinn/1900' (lower left)
watercolor, charcoal and gouache on paper laid down on board
4 x 4 $\frac{3}{4}$ in. (10.2 x 12.1 cm.)
Executed in 1900.

\$80,000-120,000

PROVENANCE:

Private collection, New York.
Berry-Hill Galleries, Inc., New York.
Acquired by the present owner from the above, 2000.

EXHIBITED:

New York, Berry-Hill Galleries, Inc., *Everett Shinn: The Spectacle of Life*,
November 28, 2000-January 13, 2001.

DISTINGUISHED AMERICAN ART FROM A NEW YORK PRIVATE COLLECTION

15

FREDERICK CARL FRIESEKE (1874-1939)

The Garden

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

oil on canvas

25½ x 32 in. (64.8 x 81.3 cm.)

Painted in 1913.

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

PROVENANCE:

The artist.

Private collection, acquired from the above.

Private collection, Oregon, by descent.

Estate of the above.

Christie's, New York, 21 May 1998, lot 116, sold by the above.

Berry-Hill Galleries, Inc., New York, acquired from the above.

Acquired by the present owner from the above, 2000.

EXHIBITED:

San Francisco, California, Palace of Fine Arts, *Panama-Pacific International Exposition*, February 20-December 4, 1915, pp. 75, 139, no. 4095.

LITERATURE:

E. Neuhaus, *The Galleries of the Exposition: A Critical Review of the Painting,*

Statuary and the Graphic Arts in the Palace of Fine Arts, Panama-Pacific

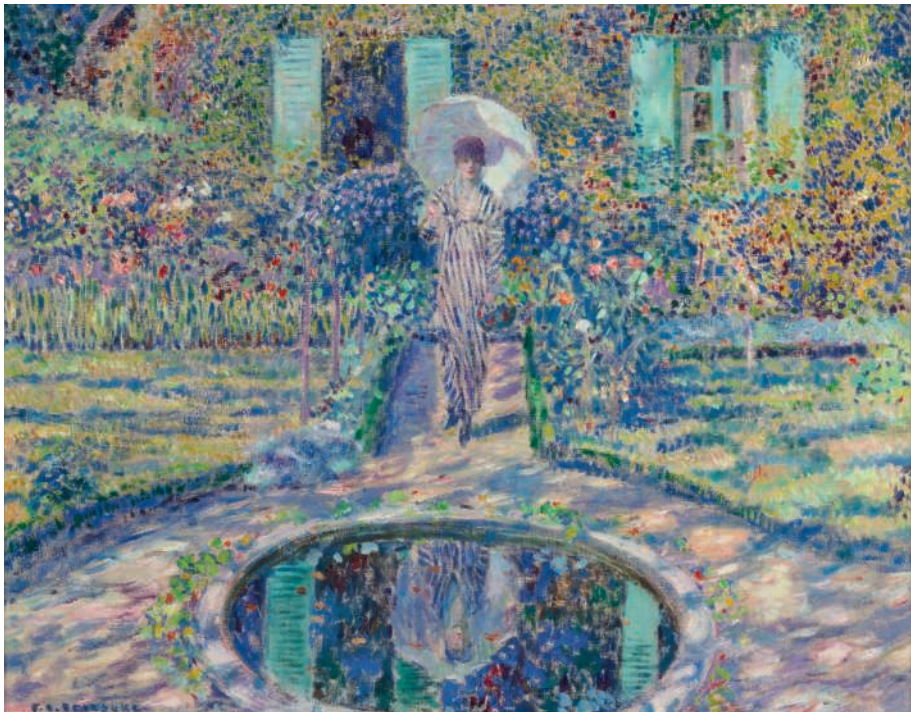
International Exposition (with Awards), San Francisco, California, 1915, p. 85.

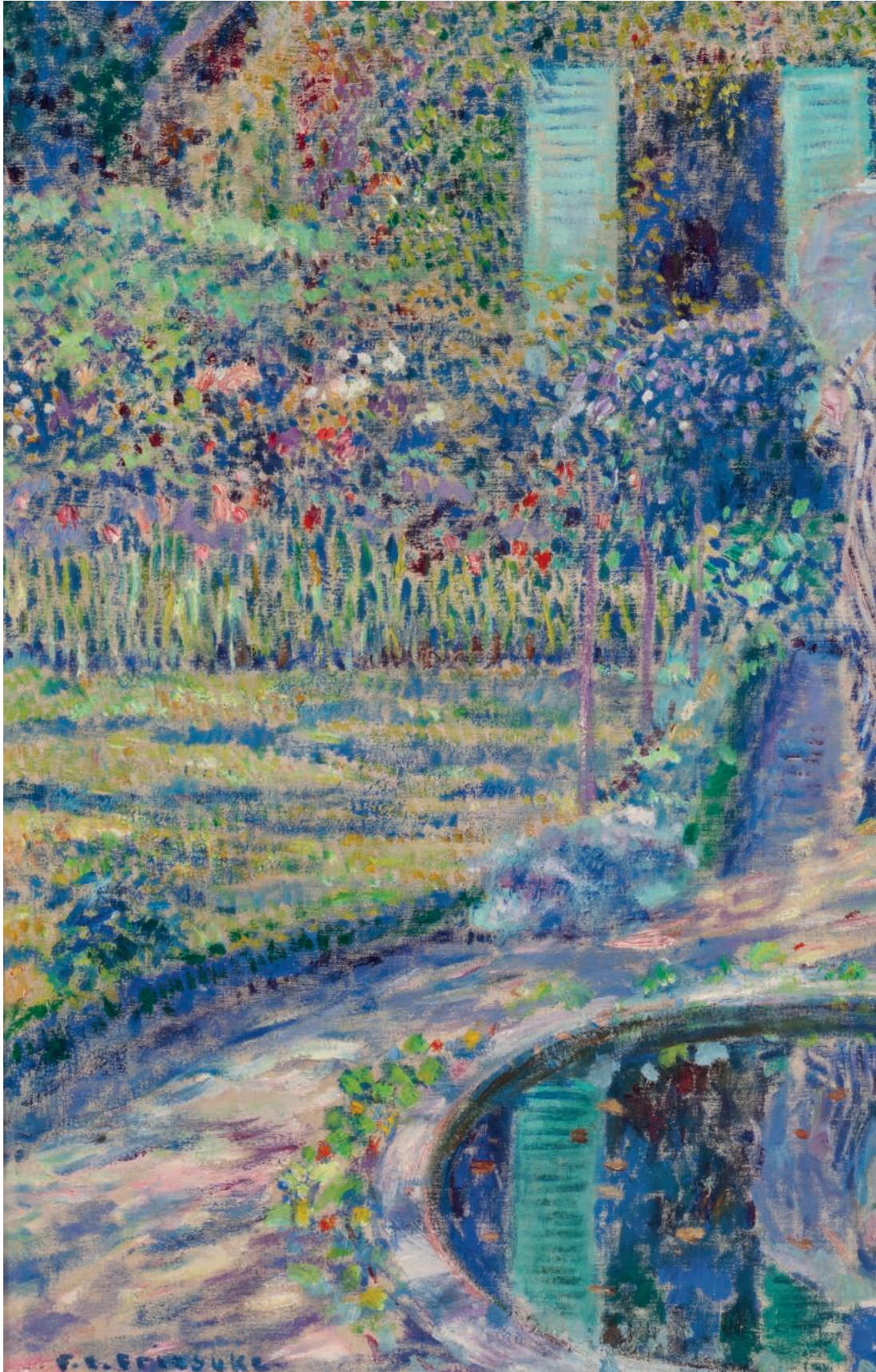
Berry-Hill Galleries, Inc., *American Paintings VIII*, New York, 1999, pp. 116-17,

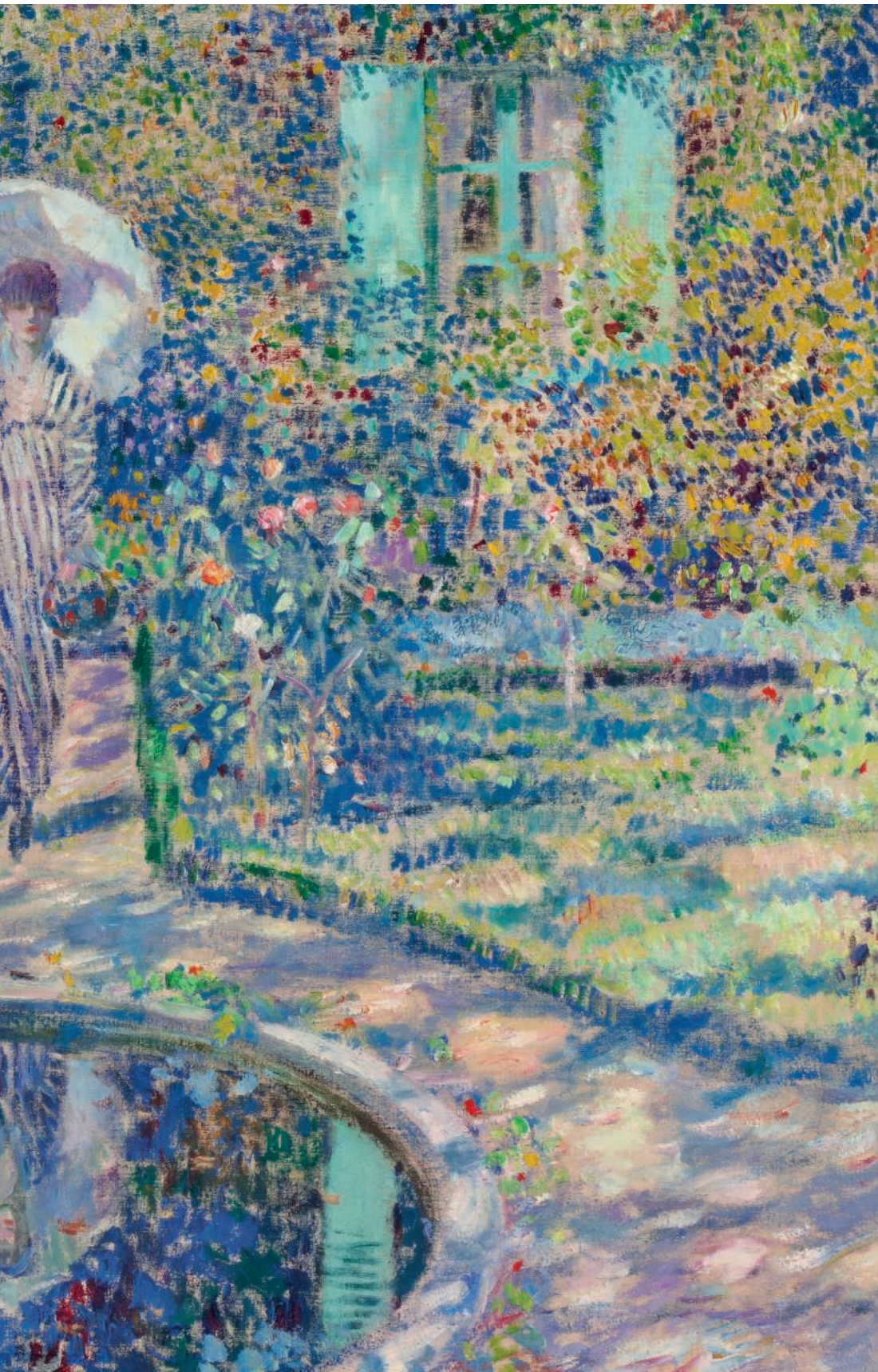
illustrated.

M.B. Hill, *On Foreign Soil: American Gardeners Abroad*, New York, 2005, p. 66, cover illustration.

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









William B. Johnston's sister, Marion Whitman, in the Friesekes' garden, circa 1914. Telfair Museums, Savannah, Georgia. Courtesy of the Johnston-Farr Family and the Telfair Museum of Art.

Frederick Frieseke's garden in Giverny, the setting for a number of his finest pictures, is depicted in *The Garden* with dazzling color and vitality. Executed at the height of his career, *The Garden* is a superb example of Frieseke's favorite motif and the very best of this series.

In the summer of 1906, Frieseke settled in Giverny where the landscape, sunshine and freedom to paint as he wanted inspired him to remain for almost two decades. Giverny was an artist colony led by French Impressionist Claude Monet that had been favored by American artists including Theodore Butler, Willard Metcalf, Richard Miller, Theodore Robinson and Guy Rose. Notice of the group of American Impressionists appeared swiftly in the press. In October 1887, a critic for *The Art Amateur* suggested that the development of an Impressionist expatriate style was immediate and profound: "Quite an American colony has gathered, I am told, at Givernay [*sic*], seventy miles from Paris, on the Seine, the home of Claude Monet, including our Louis Ritter, W. L. Metcalf, Theodore Wendell [*sic*], John Breck, and Theodore Robinson of New York. A few pictures just

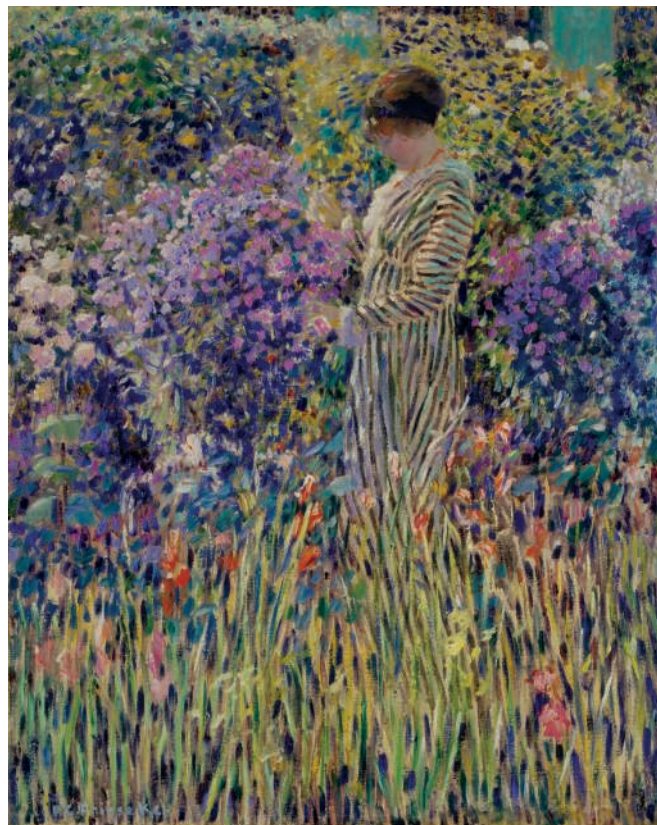
received from these young men show that they have got the blue-green color of Monet's impressionism and 'got it bad.'" ("Boston Art and Artists," *The Art Amateur*, 17, no. 5, October 1887, p. 93, as quoted in R. H. Love, *Theodore Earl Butler: Emergence from Monet's Shadow*, Chicago, Illinois, 1985, p. 59)

After arriving in Giverny, Frieseke lived in Theodore Robinson's former house, next door to Monet. The intricate and extravagant garden of the French Impressionist painter had a significant impact on Frieseke while Frieseke's own house also had a "beautiful old garden, running riot with flowers, vines and trees." (W.H. Gerdtts, *Monet's Giverny: An Impressionist Colony*, New York, 1993, p. 172) As exemplified by *The Garden*, Frieseke's backyard provided the primary inspiration for his most dazzling Giverny compositions. A *New York Times* interviewer visiting the artist there described, "There is a tangle of flowers, with a pool in the center, a crooked old apple tree at one end. It has often been painted by that early impressionist, Theodore Robinson, who occupied the house for years. The

house is painted yellow and its blinds are green. But it is almost hidden on the garden side by trellises of roses, clematis, and passion vines." Continually inspired by this environment, Frieseke told the reporter, "We've remodeled the house, decorated it, and with the garden, it serves as my studio from April to December...I have a small room in which I store my canvases and painting traps and show my pictures. But I seldom use it to work in...I never paint inside unless driven in by the weather." (C.T. MacChesney, "Frieseke Tells Some of the Secrets of His Art," *New York Times*, June 7, 1914, sec. 6, p. 7)

This passion for painting *en plein air* reflects Frieseke's emphasis on natural sunlight in his work. In his own words, he always chose to paint "sunshine, flowers in sunshine; girls in sunshine; the nude in sunshine." ("Frieseke Tells Some of the Secrets of His Art," p. 7) Here, Frieseke captures a woman shading herself with a parasol from the bright light pervading the garden scene. Enveloped by the variegated scene surrounding her, she blends into the pattern of dotted flowers and plants. The result is a cohesive tapestry of color and light which evokes the essence of a spring day in the countryside. Frieseke reflected on his technique to achieve this effect, "I know nothing about the different kinds of gardens, nor do I ever make studies of flowers. My one idea is to reproduce flowers in sunlight. I do not suggest detail by form, [but use] strokes of color in oil to produce the effect of vibration, completing as I go...I usually make my first notes and impressions with dashes of tempera, then I paint over this with small [strokes] as I have to keep it as pure as possible or the effects of brilliancy will be lost...The longer I paint the stronger I feel that we should be more spontaneous...If you are looking at a mass of flowers in the sunlight, out of doors, you see a sparkle of spots of different colors—then paint them that way...Often one obtains accidental notes out of doors which really construct the picture." ("Frieseke Tells Some of the Secrets of His Art," p. 7)

Through this philosophy of spontaneous, short brushstrokes and its jewel-like palette, *The Garden* transforms "the simple, though hardly rustic, everyday life of relaxed enjoyment of sunshine and flowers" into a brilliant display of greens, blues and purples with hints of reds, yellows and the lighter tones of revealed canvas. The sun-filled scene is further dramatized through the blue-striped dress worn by the sitter and also seen in her reflection. As David Sellin describes Frieseke's *Lady in a Garden* (circa 1912, Terra Foundation for American Art, Chicago, Illinois), "the stripes are like blue flames licking upward from the blades and blossoms to envelope the figure, blending her in scintillating harmony with the flowering masses behind—a flower among her flowers." (*Frederick Carl Frieseke: The Evolution of an American Impressionist*, exhibition catalogue, Savannah, Georgia, 2001, p. 88) Such striking patterns were innovative and influential within the Giverny art scene, as Dr. William H. Gerdtz notes, "it was Frieseke who introduced into the repertory of Giverny painting the concern for rich, decorative patterns, related to the art of Edouard Vuillard, Pierre Bonnard, and the other Nabi painters. There are patterns of furniture, patterns of parasols, patterns of fabric and wall coverings, patterns of light and shade, and patterns of flowers, all played off one another in bright sunshine." (*Monet's Giverny: An Impressionist Colony*, New York, 1993, p. 172) In *The Garden*, as in his other works from this period, the



Frederick Carl Frieseke, *Lady in a Garden*, 1912. Daniel J. Terra Collection, Chicago, Illinois. Image courtesy of the Terra Foundation for American Art, Chicago/Art Resource, NY.

artist's dappled treatment of sunlight, the direction and texture of his brushstrokes and contrasts of light and shadow create a patterned harmony reminiscent of the Post-Impressionists.

The Garden is a masterful example of Frieseke's garden paintings and conveys the full vision of the artist's lively Impressionist style. The vitality of Giverny and the quiet reflection of the model are poignantly recorded as he successfully creates an idyllic image that embraces the scene in its most beautiful and picturesque form. Indeed, this painting was included in Frieseke's all-around grand prize-winning exhibition at the 1915 Panama-Pacific Exposition, which inspired contemporary critic Eugen Neuhaus to proclaim, "canvases like *The Garden* and *The Bay Window* are the real jewels of light and color...Frieseke's clear, joyous art is typically modern, and expresses the best tendency of our day." (*A Critical Review of the Paintings, Statuary, and the Graphic Arts in the Palace of Fine Arts of the Panama-Pacific International Exposition*, San Francisco, California, 1915, pp. 84-85)



DISTINGUISHED AMERICAN ART FROM A NEW YORK PRIVATE COLLECTION

16

KARL ALBERT BUEHR (1865-1952)

Jeune Fille dans une Barque

signed and dated 'K.A. Buehr. 1912' (lower right)—signed again with initials and dated again 'K·A·B·/12' (lower left)

oil on canvas

28¾ x 36¼ in. (73 x 92.1 cm.)

Painted in 1912.

\$80,000-120,000

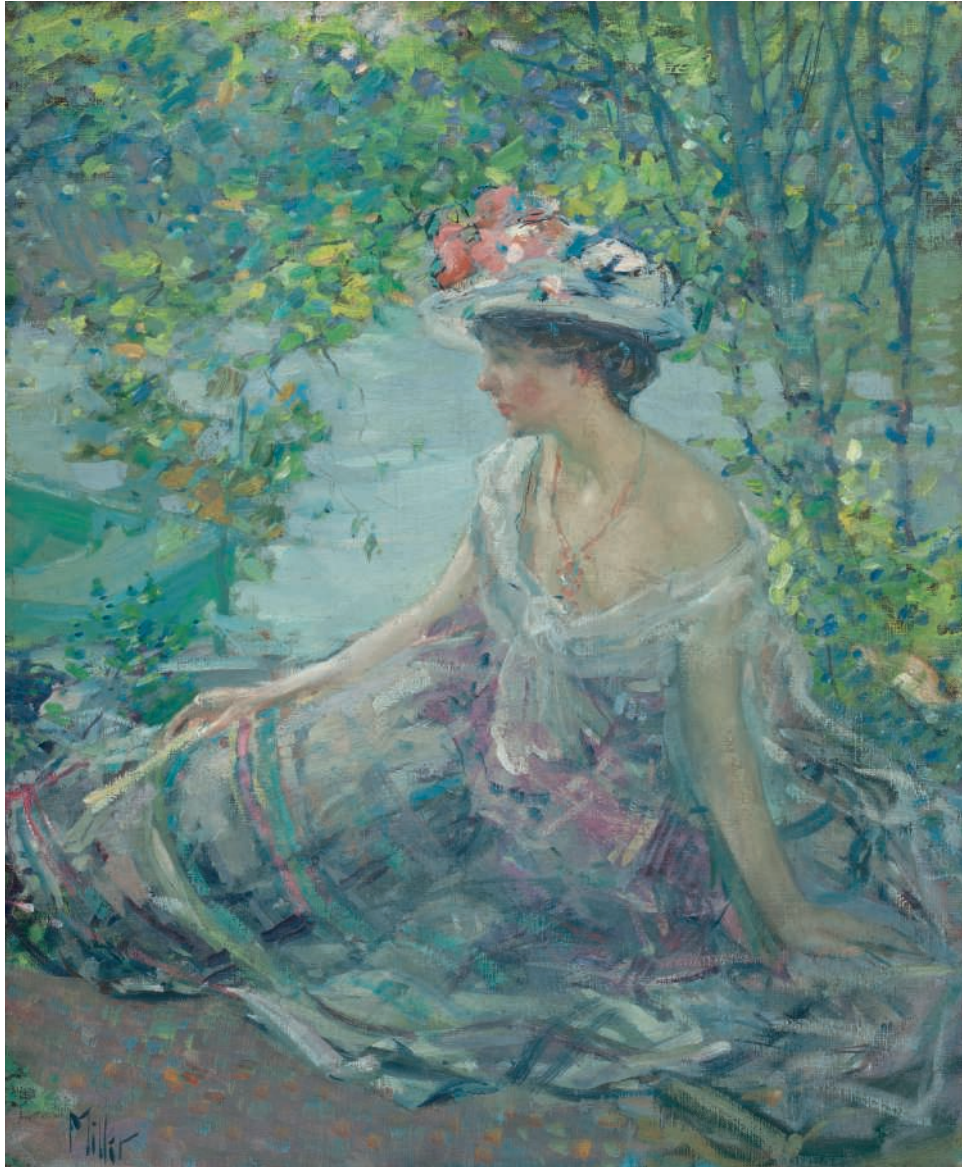
PROVENANCE:

Berry-Hill Galleries, Inc., New York.

Acquired by the present owner from the above.

EXHIBITED:

New York, Berry-Hill Galleries, Inc., *French Impressions*,
May-June 2004, cover illustration.



DISTINGUISHED AMERICAN ART FROM A NEW YORK PRIVATE COLLECTION

17

RICHARD EDWARD MILLER (1875-1943)

Summer Idyll

signed 'Miller' (lower left)
oil on canvas
28¾ x 23¾ in. (73 x 60.3 cm.)
Painted circa 1910-14.

\$100,000-150,000

PROVENANCE:

Private collection, Argentina.
Christie's, New York, 9 December 1983, lot 240, sold by the above.
Hirschl & Adler Galleries, Inc., New York, acquired from the above.
Private collection, acquired from the above, 1985.
[With]Hirschl & Adler Galleries, Inc., New York.
Acquired by the present owner from the above, 1999.

GIFT FROM THE COLLECTION OF ESTHER AND HOWARD FREEMAN



From their first date aboard a sailboat in 1935, Esther and Howard Freeman shared a remarkable enthusiasm for their passions in life—whether it be sailing off Cape Cod, traveling, Howard’s inventions or Esther’s art collection. Passing along these loves to their children and grandchildren, the Freemans have left a legacy that still resounds strongly in their communities of Worcester and Cape Cod, Massachusetts.

Howard Freeman established himself as one of the great inventors and engineers of our age, applying his problem-solving skills and ingenuity to everyday issues. He dramatically improved how firefighters use water to fight flames with his invention, the “Waterfog” nozzle, saving dozens of ships and thousands of lives in World War II, and even contributed to the Manhattan Project. Founding his own firm Jamesbury, Howard and his valve innovations led the company through quick expansion, winning contracts with the U.S. Navy for the nuclear submarine fleet and NASA’s space program while establishing a reputation as an exceptional manager and leader in the Worcester community.

As Howard himself frequently remarked, the art collection was undoubtedly his wife Esther’s. With her passion, steadfastness and focus, and through a close relationship with the Worcester Art Museum and frequent trips to New York City, the collection took shape over many years. Incorporating the high points of American 19th century and Impressionist painting, Esther collected works by Winslow Homer, Childe Hassam, Willard Metcalf, Mary Cassatt, and many others. Another highlight of Esther’s collection was the masterful *Arrangement in Pink and Gray (Afternoon Tea)* by Edmund Charles Tarbell, which she later gifted to the Worcester Art Museum.

Howard reflected, “In the fall of 1975, Esther expressed a desire (or even a need) to collect paintings and outlined her thoughts and a plan to me. Esther wanted to ‘collect those American artists who, about the turn of the century, had traveled to France to study with the French Impressionists and then returned to this country.’ As Esther described it, these artists did two things. First, they painted the charming pictures that she loved. Secondly, they had a great impact on the history of American art. Esther wanted to collect



Edmund Charles Tarbell, *Arrangement in Pink and Gray (Afternoon Tea)*, 1894. Worcester Art Museum, Worcester, Massachusetts. Image courtesy of the Worcester Art Museum, Massachusetts, USA/Bridgeman Images.

those artists who did both. I was delighted and supportive but told Esther that she would be the only collector in our family, and that I would stay in the background. Of course I would be supportive in every way. And she did and I did. And, as it turned out, it was a wonderful decision with a very significant impact on our lives.”

Within the Freemans’ art collection, Frank Weston Benson’s *The Reader* held a particularly sentimental place. Benson’s painting *My Three Daughters* in the Worcester Art Museum was one of Esther’s favorites, and according to her husband, “It probably was this painting, more than any other, which prompted her strong desire to collect.” When *The Reader* came up for auction in 1976,

this similarly compelling work by Benson immediately caught Esther’s eye and the Freemans planned to bid well over the high estimate for the work. However, they were outbid during the sale, leaving Esther practically in tears. A loving husband, Howard realized the mistake they had made in not acquiring the work and soon afterwards secretly negotiated with the winning bidder to purchase the painting from him. The following week, Howard revealed the happy surprise to Esther, and the painting and its story held a place of honor in their home and memories for decades thereafter.

Christie’s is honored to offer *The Reader*, which was gifted from the Collection of Esther and Howard and Freeman to the current owners, as Lot 18.

GIFT FROM THE COLLECTION OF ESTHER AND HOWARD FREEMAN

18

FRANK WESTON BENSON (1862-1951)

The Reader

signed 'F.W. Benson' (lower left)
oil on canvas
25 $\frac{3}{8}$ x 30 $\frac{1}{4}$ in. (64.5 x 76.8 cm.)
Painted in 1906.

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

PROVENANCE:

The artist.
Macbeth Gallery, New York.
Joseph T.P. Sullivan, New York.
Sotheby's, New York, 28 October 1976, lot 116, sold by the above.
Hirschl & Adler Galleries, Inc., New York, acquired from the above.
Collection of Esther and Howard Freeman, Worcester, Massachusetts,
acquired from the above, 1976.
Gift to the present owners from the above, 2006.

EXHIBITED:

Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts, *106th Annual Exhibition*, February 5-March 26, 1911, no. 301, illustrated.
Cincinnati, Ohio, Cincinnati Art Museum, *18th Annual Exhibition of American Art*, May 20-July 22, 1911, no. 93, illustrated.
New York, Macbeth Gallery, *Thirty Paintings by Thirty Artists*, January 1912.
Worcester, Massachusetts, Worcester Art Museum, *American Impressionism: Paintings of Promise*, October 5, 1997-January 4, 1998, pp. 14, 30, 32, 45, pl. 5, back cover illustration.
Rockland, Maine, Farnsworth Art Museum, *Impressionist Summers: Frank W. Benson's North Haven*, June 16-October 21, 2012, pp. 52-53, 127, fig. 46, illustrated.
Manchester, New Hampshire, Currier Museum of Art, 2009-16, on extended loan.

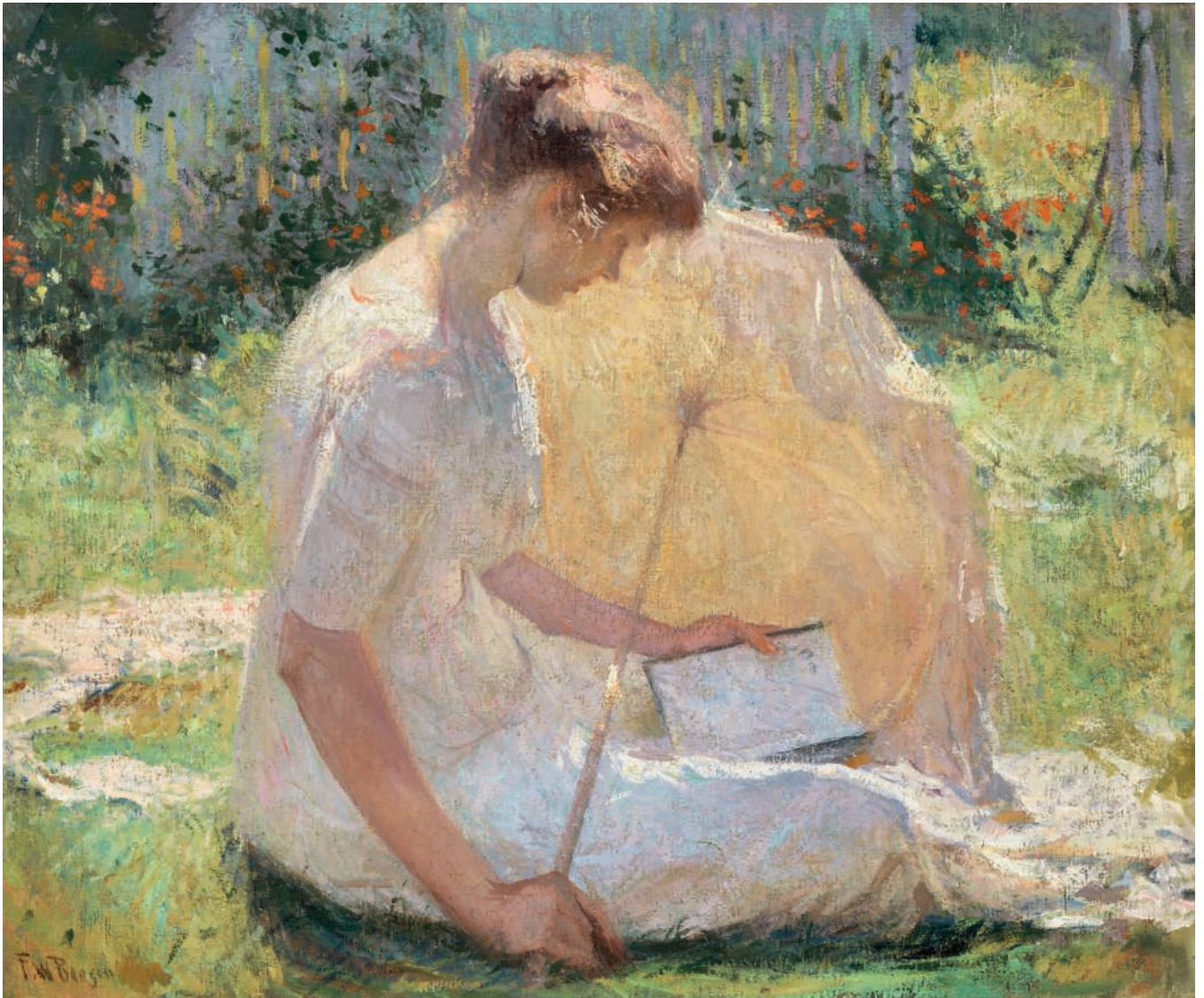
LITERATURE:

"Art At Home and Abroad; Excellent Examples of the 'Movement of Life' at the Pennsylvania Academy Exhibition," *New York Times*, February 5, 1911.
"In the Galleries," *Arts and Decoration*, February 1912, p. 152, illustrated.
Spanierman Gallery, LLC, *Frank W. Benson: The Impressionist Years*, exhibition catalogue, New York, 1988, pp. 20-21, fig. 2, illustrated (as *The Reader—A Summer Idyll*).
Berry-Hill Galleries, Inc., *Frank W. Benson: A Retrospective*, exhibition catalogue, New York, 1989, pp. 18, 19, fig. 9, illustrated.
F.A. Bedford, *Frank W. Benson: American Impressionist*, New York, 1994, pp. 10, 47, 123-24, pl. 78, illustrated.

We are grateful to Faith Andrews Bedford, author of the biography *Frank W. Benson: American Impressionist*, *The Sporting Art of Frank Benson*, and *Impressionist Summers: Frank W. Benson's North Haven*, for her assistance in cataloguing this lot.



Frank W. Benson photographed while painting *Mother and Child*, New Castle, New Hampshire, 1894. Phillips Library, Peabody Essex Museum, Salem, Massachusetts. Courtesy of the Phillips Library, Peabody Essex Museum, Salem, Massachusetts.





Frank Weston Benson, *Eleanor*, 1907. The Museum of Fine Arts, Boston, Massachusetts. Image courtesy of the Museum of Fine Arts, Boston, Massachusetts, USA, The Hayden Collection - Charles Henry Hayden Fund/Bridgeman Images.

A leader of the Boston School of art and a member of “The Ten,” Frank Weston Benson is one of the best-known American artists to adapt the Impressionist aesthetic to create his own signature style. Fusing the spontaneity of Claude Monet with a more traditional Academic emphasis on form, he created sun-drenched evocations, the best of which are magnificent depictions of his own children and the bright light of summer. *The Reader* epitomizes these popular turn-of-the-century paintings of Benson’s children outdoors, and it is also one of the most successful at capturing the luminosity he is known for achieving throughout his career.

Born and raised in Salem, Massachusetts, Benson first studied art at the School of the Museum of Fine Arts in Boston before traveling in 1883 to the Académie Julian in Paris. Tending early in his career toward studio portraits under the glow of an oil lamp or fireplace, Benson started exploring a more Impressionist use of light during his student days in Paris. By the time the artist arrived home from abroad, the acceptance of this new French style was spreading rapidly, and Impressionist exhibitions were being held in multiple American cities.

The beginnings of Benson’s evolution toward his signature American Impressionist style can be seen as early as 1887. The painting *In Summer* (Private Collection) of that year portrays a profile of Benson’s future wife Ellen in her parents’ backyard, foreshadowing his later habit of depicting family outdoors. Two years later, when the artist was promoted to instructor at the School of the Museum of Fine Arts, his budding family began to take summer vacations further afield in New England. On trips to Dublin, New Hampshire, Benson had the opportunity to experiment with Impressionism by frequently painting directly from nature. In fact, in New Hampshire, he

created his first *plein air* painting of his family, entitled *Mother and Children* (Unlocated) and featuring his wife Ellen, daughter Eleanor and son George in a flowery meadow. By the time he painted *The Sisters* of 1899 (Terra Foundation for American Art, Chicago, Illinois), featuring his younger two children, Elizabeth and Sylvia, Benson’s style had evolved to incorporate a dazzlingly bright palette and dappled, energetic brushwork.

Beginning in 1901, North Haven, a twelve square-mile island in Penobscot Bay, Maine, fulfilled Benson’s desire for a remote retreat. Recalling his first impression of the island, Benson said, “From the moment we saw it, North Haven felt like home.” He remembered looking over to his wife and children and thinking, “This is it. This is where I want to paint her. And them.” (Faith Andrews Bedford, *Impressionist Summers: Frank W. Benson’s North Haven*, New York, 2012, p. 23) Benson and his family returned to North Haven Island every year and eventually bought Wooster Farm, a rambling homestead bordered on three sides by the sea. Embodied in works like *The Reader*, it was during those summers in Maine that, according to critics of the period, Benson finally achieved his goal of becoming a truly accomplished Impressionist. Breaking away from winters spent inside his Boston studio, Benson used the time at North Haven to create his happiest and most energetic paintings. Sheila Dugan explains, “Benson’s images of life at Wooster Farm highlight its idyllic qualities and convey the energy, freedom, and playfulness of his youthful subjects. The paintings give no hint of the fog banks that often roll in on summer afternoons or of the damp gray days that seem to last for weeks. When he painted his family, Benson’s interest in the outdoor light and atmosphere extended only to bright, clear, calm weather.” (Frank W. Benson: *The Impressionist Years*, New York, 1988, p. 17)



Eleanor posing for *The Reader*. Phillips Library, Peabody Essex Museum, Salem, Massachusetts.
Courtesy of the Phillips Library, Peabody Essex Museum, Salem, Massachusetts.

In the present work, the artist depicts his eldest daughter Eleanor enjoying a beautiful summer day reading outside while perched under the shade of her parasol. Using dabs of bright white pigment, Benson creates glints of sunshine on the back of her neck and highlights in her hair and dress, which viscerally evoke the heat and beating sun of the season. At the same time, the verdant greens and cooler tones under the shadows of Eleanor's umbrella capture the pleasure of leisure in the shade on such a blistering summer afternoon. In addition to this contrast between sun and shadow, the composition also effectively balances linear and natural forms, juxtaposing the stark vertical lines of the white picket fence in the background with the graceful curves of Eleanor's body and the draped sweep of the umbrella. Pops of red flowers add further visual interest to the largely green and yellow palette of the peaceful painting. Indeed, Dugan contends, "Benson's main intention is one of blending the components of the woman with the surrounding floral environment, in essence establishing her as the main flower among all the others." (*Frank W. Benson: The Impressionist Years*, p. 22) It is through this convergence of portraiture and landscape that "Benson was able to capture the very spirit of life, the joie de vivre, in his style of Impressionism." (*The Art of Frank W. Benson: American Impressionist*, Salem, Massachusetts, 2000, p. 29)

As with many of his *plein air* compositions, Benson used photography as an aid for the present composition, capturing the fleeting moment for reference when adding the finishing touches to the oil back in his Boston studio. Not only a consummate painter, Benson had an astounding ability to exactly frame a photograph to mimic what he sought to capture during his hours painting out-of-doors. However, despite working from the acute detail of a photo, *The Reader* is certainly not a photorealistic work. In fact,

Eleanor herself once said, "He always made us more beautiful than we were." (*The Art of Frank W. Benson: American Impressionist*, p. 29) Rather, his paintings, such as *The Reader*, are a unique combination of impressionist and formal technique in a style long considered distinctly Benson, who himself was both a member of the divergent Impressionist group, The Ten, and a full Academician. In 1921, Lorinda Munson Bryant wrote, "Mr. Benson's brushwork has caught a certain brightness of colour and light that speaks a language of its own. No one could mistake his manner of entangling the sunlight in the hair and garments of his open air figures." (*Frank W. Benson: The Impressionist Years*, p. 45)

With this balance of realism and impressionism, sunlight and shadow, *The Reader* is a prime example of the Maine summer paintings that embody the pinnacle of Benson's career-long play with light. It is as if he captured in this outwardly simple scene the two words that Henry James called the most beautiful in the English language: summer afternoon. As Faith Andrews Bedford describes, "These carefree, sun-drenched paintings—inspired by the light, life, and landscape of Wooster Farm—were but a passing moment, a brief coda in a career that spanned more than sixty years. But the underlying theme of these works is seen in everything he did. He once explained, 'I simply follow the light, where it comes from, where it goes.'" (*Impressionist Summers: Frank W. Benson's North Haven*, Rockland, Maine, 2012, p. 62)

19

WILLIAM MERRITT CHASE (1849-1916)

Shinnecock

signed 'Wm M Chase.' (lower right)

oil on panel

6½ x 9½ in. (16.5 x 24.1 cm.)

Painted *circa* 1895.

\$400,000-600,000

PROVENANCE:

Sale: John McInnis, Amesbury, Massachusetts, 8 June 2002.

Berry-Hill Galleries, Inc., New York.

Acquired by the present owner from the above, 2002.

LITERATURE:

R.G. Pisano, *William Merritt Chase: Landscapes in Oil*, New Haven, Connecticut, 2009, pp. 109-10, no. L.220, illustrated.

William Merritt Chase once declared, "If one can paint a fence-rail well, it is far better than an unsuccessful attempt at the most sublime scenery, for it is not what one does, but the way it is done." (as quoted in R.G. Pisano, *Summer Afternoon: Landscape Paintings of William Merritt Chase*, Boston, Massachusetts, 1993, p. 13) Following this precept, some of the finest accomplishments of Chase's career capture simple, everyday views of the public spaces of leisure life in the late nineteenth century. Incorporating modern perspectives, bold brushstrokes and a meticulous attention to color variation, Chase transformed the parks of New York City and the dunes and hills of Long Island into innovative views full of vitality and light. With his uniquely American form of Impressionism, Chase would not only create *plein air* gems, such as the present work, but also inspire an entire school of landscape artists to continue in his tradition.

In 1890, Chase was invited to Shinnecock, near the village of Southampton on the eastern end of Long Island, by Mrs. William S. Hoyt, an amateur painter and summer resident of the rapidly developing area. "Southampton had become a summer resort for New Yorkers and, by the nineties, rivaled Newport, Rhode Island, as a vacation retreat. The Long Island Railroad opened the far eastern portions of the island to settlement by offering frequent service to the city. The rolling, sandy hills stretched along the southern coast, an area Chase had visited in the 1880s with the Tile Club. The terrain between Shinnecock and Peconic Bay was covered with low brush resembling the heather of the Scottish Highlands and a coarse wire grass. Wildflowers produced a garden effect in the spring. Chase knew the clear skies, ever changing light, and soft air from his previous sojourn, and accepted the invitation to return." (K.L. Bryant, Jr., *William Merritt Chase: A Genteel Bohemian*, Columbia, Missouri, 1991, p. 150)

Encouraged by this beautiful landscape and the efforts of Samuel Parrish and Mrs. Henry Kirke Porter, Chase was soon convinced to join in efforts to start the Shinnecock Hills Summer School of Art. Chase had an enormous natural gift for teaching, and over his eleven summers there, his school developed into one of the strongest of its kind in the country. Dedicated to painting out of doors, directly from nature, "Chase and his pupils," writes Ron Pisano, "were interested in capturing fleeting impressions of the landscape, swiftly painted and filled with bright sunlight." (*A Leading Spirit in American Art: William Merritt Chase, 1849-1916*, Seattle, Washington, 1983, p. 121) He became particularly known for his spirited advice to his students about ideal Impressionistic technique. "Among his admonitions were the following: Take the first thing that you see on leaving your door. Anything in nature is good enough to paint. Stop that squinting. Try to see nature as you should, with your eyes wide open. Hold up a card with a square hole in it, and put what you see through the opening in your canvas...Why not begin with color at once and work with a brush loaded with paint, rather than with black and white?" (*William Merritt Chase: A Genteel Bohemian*, p. 157)

Following his own suggestions, Chase produced some of his most original and purely Impressionist landscapes during his summers at Shinnecock, of which the present work is a highly characteristic example. Indeed, here Chase transforms a nondescript scene amongst the grassy hills of eastern Long Island into an immersive experience of color and texture, which accurately captures the unique aspects of the location yet also encourages the eye to follow the intricate patterns of nature's beauty. Keeping the foreground the most painterly area, with the handling becoming tighter and more controlled in the distance, he creates a realistic sense of perspective with the Ponquogue Point lighthouse just visible along the horizon. The bright green vertical of a lone tree, dashes of red flowers and two puffy white clouds create an off-center focal point at left, adding to the sense that this is not a composed setting but rather a freshly conceived and spontaneously depicted spring landscape. Working directly from nature, Chase presents in *Shinnecock* pure painting and his Impressionist style at its best.



JOHN LESLIE BRECK (1860-1899)*Garden, Ironbound Island, Maine*

signed 'J. Breck' (lower right)
oil on canvas
28½ x 48½ in. (72.4 x 123.2 cm.)
Painted circa 1896.

\$700,000-1,000,000

PROVENANCE:

Dwight Blaney, Boston, Massachusetts.
Ben White's Restaurant, Norwood, Massachusetts.
Janice Mahoney, acquired from the above, circa 1975.
Jeffrey Brown, Lincoln, Massachusetts, and Berry-Hill Galleries, Inc.,
New York, acquired from the above, 1975.
Private collection, acquired from the above.
[With]Berry-Hill Galleries, Inc., New York.
Daniel J. Terra Collection, Chicago, Illinois, acquired from the above, 1989.
Terra Foundation for American Art, Chicago, Illinois, gift from the above.
Christie's, New York, 29 November 2000, lot 26, sold by the above
(as *Flower Garden at Annisquam*).
Berry-Hill Galleries, Inc., New York, acquired from the above.
Acquired by the present owner from the above, 2000.

EXHIBITED:

(Possibly) Boston, Massachusetts, Jordan Art Gallery, *New England Artists: Oil and Water Colors*, November 19, 1894-January 16, 1895, no. 19
(as *In the Front Yard*).

LITERATURE:

M.B. Hill, *Grandmother's Garden: The Old Fashioned American Garden, 1865-1915*, New York, 1995, pp. 74-75, cover illustration.
J. Becker, *Visions of Home: American Impressionist Images of Suburban Leisure and Country Comfort*, Carlisle, Pennsylvania, 1997, p. 58.

We would like to thank Jeffrey Brown for his assistance with cataloguing this work.



Edith Blaney at the cottage on Ironbound.

Garden, Ironbound Island, Maine is the most ambitious work John Leslie Breck created during his five week stay on the small, privately owned island Ironbound, off the coast of Mt. Desert in Maine. Ironbound was owned by fellow American Impressionist and member of the artist's group The St. Botolph Club, Dwight Blaney, and he and his family had several homes which dotted the island best known for its forbidding cliffs and dramatic views of the Atlantic. *Garden, Ironbound Island, Maine* depicts Margaret Blaney's garden off of her veranda (which was captured by John Singer Sargent in Lot 89) and the ocean views in the distance. Breck has created an audacious profusion of flowers and rendered them in a veritable symphony of bold colors.

A pioneer of the early American Impressionist movement and perhaps its most lauded artist in the last decade of the 19th century, Breck spent several foundational years at Giverny in the inner circle of Claude Monet, who undoubtedly influenced both the subject matter and stylistic execution of Breck's garden paintings. Following a brief romance with Monet's stepdaughter Blanche Hoschédé-Monet and some success in the French art scene, Breck debuted his Impressionist style in 1890 at the St. Botolph Club in Boston and in 1892, settled permanently in Auburndale, a suburb of Boston. His subsequent work reveals the extent of Monet's influence as well as a distinct and innovative New England aesthetic.

Breck's time in Giverny had a profound influence on the direction of his painting. "Breck was primarily a Tonal landscape painter, but in the five years that he lived in close proximity to Monet, the undisputed master of the garden picture, he produced a number of dazzling, highly Impressionistic garden paintings. *Garden at Giverny (In Monet's Garden)*, circa 1887, and *Garden at Giverny*, circa 1890, are fine examples of Breck's new high-keyed, lusciously textured style. Alternating broad strokes of paint with feathery touches, he builds up the dense garden growth. It is likely that these paintings were in Breck's first one-person show, which took place in Boston at the St. Botolph Club in 1890. Although critical reaction was generally negative—the works being considered too radical—the garden paintings elicited excitement." (Musée d'Art Americain Giverny, *Lasting Impressions: American Painters in France, 1865-1915*, Chicago, Illinois, 1992, p. 146)

In *Garden, Ironbound Island, Maine*, Monet's influence is evident although the distinct New England landscape and the vibrant, high-keyed palette distinguish Breck's brand of Impressionism. The layered poppies and deep recessive landscape demonstrate a practiced hand, evolved since the artist's time in Giverny. The richly textured surface emulates the dazzling palette, and together the patterning of the surface and color are in rhythmic unison. While period photographs have confirmed that a small garden existed off the porch of the home, Breck has adopted artistic license here to dramatic effect. Historical garden expert May Brawley Hill wrote on the work, "A group of Boston Impressionists and avid gardeners, John Leslie Breck, Ross Turner, and Dwight Blaney often painted old-fashioned gardens, frequently their own. Breck painted Blaney's house and garden on Ironbound Island, Maine, on a visit...filling the whole dooryard of the cottage with an unlikely profusion of giant poppies." She goes on to report that photographs of the house and yard reveal the veritable lack of flowers, thus emphasizing Breck's inventive creativity. (M. Hill, *Grandmother's Garden: The Old Fashioned American Garden*, New York, 1995, p. 74)

Garden, Ironbound Island, Maine is one of the most important works by the artist left in private hands and it embodies all of the hallmarks of his lauded, mature style in which he incorporates the influence of Monet but adapts those techniques to create a distinct vision, uniquely American, all of his own. Indeed, an art critic for the *Boston Journal* wrote that his works of the mid-1890's "caught the very spirit of New England." (as quoted in M.S. Breck, "John Leslie Breck," unpublished essay for the 1922 Breck exhibition at the St. Botolph Club)









DISTINGUISHED AMERICAN ART FROM A NEW YORK PRIVATE COLLECTION

21

EDWARD HENRY POTTHAST (1857-1927)

On the Beach

signed 'E Potthast' (lower left)—signed again and inscribed 'To Miss Margaret Buckner/with compliments of/Edw H Potthast' (on the reverse)
oil on paperboard laid down on paperboard
4 $\frac{7}{8}$ x 7 $\frac{1}{4}$ in. (12.4 x 18.4 cm.)
Painted in 1917.

\$60,000-80,000

PROVENANCE:

The artist.
Miss Margaret Buckner, gift from the above, 1917.
Berry-Hill Galleries, Inc., New York.
Acquired by the present owner from the above, 2002.

This painting will be included in the forthcoming *catalogue raisonné* of Potthast's work being compiled by Mary Ran.



DISTINGUISHED AMERICAN ART FROM A NEW YORK PRIVATE COLLECTION

22

ROBERT WILLIAM VONNOH (1858-1933)

Poppies

signed and dated '-94-Vonnoh' (lower left)

oil on board

23 x 21 in. (58.4 x 53.3 cm.)

Painted in 1894.

\$100,000-150,000

PROVENANCE:

Berry-Hill Galleries, Inc., New York.

Acquired by the present owner from the above, 2001.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

23

HARRIET WHITNEY FRISHMUTH (1880-1980)

Crest of the Wave

inscribed 'HARRIET W FRISHMUTH ©' and stamped
'ROMAN BRONZE WORKS' (along the base)
bronze with greenish-brown patina
66 in. (167.6 cm.) high
Modeled in 1926.

\$250,000-350,000

PROVENANCE:

John W. Mecom, Jr. Collection, Houston, Texas.
Sotheby's, New York, 21 September 1994, lot 101,
sold by the above.
Acquired by the present owner from above.

LITERATURE:

C. Aronson, *Sculptured Hyacinths*, New York, 1973,
pp. 158-61, another example illustrated.
J. Conner, J. Rosenkranz, *Rediscoveries in American
Sculpture: Studio Works, 1893-1939*, Austin, Texas, 1989,
p. 39.
J. Conner, L.R. Lehmbbeck, T. Tolles, F. Hohmann III, *Captured
Motion: The Sculpture of Harriet Whitney Frishmuth*,
New York, 2006, pp. 37, 48, 86, 105, 250-51, 277, no. 1926:1,
another example illustrated.

Harriet Frishmuth's *Crest of the Wave* was originally commissioned by Frank J. Hogan of Washington, D.C. Frishmuth's close friend Ruth Talcott writes, "Whitney says that one day a gentleman came to the studio in Sniffen Court and said that he admired the fountain in his neighbor's garden in Washington, D.C. and was telling his neighbor so. His neighbor told him that the fountain statue was *Joy of the Waters*, by Harriet Whitney Frishmuth. And the gentleman told Whit he wanted one like it for his garden. But Harriet told him that she didn't want to sell another *Joy* that would be right next door to the first client; she didn't think that would be fair." (*Sculptured Hyacinths*, New York, 1973, p. 158) As a result, Frishmuth designed a work, modeled by her frequent model Desha, that would exude an energetic spirit similar to her *Joy of the Waters*, and also fulfill Hogan's request "to have the body played upon by water at all times when the fountain is in use." (*Captured Motion: The Sculpture of Harriet Whitney Frishmuth*, New York, 2006, p. 37)

Crest of the Wave went on to become one of Frishmuth's most popular sculptures, with over 300 casts sold of the smaller 21 in. size created as a working model. Only 22 examples, including the present work, were cast in the original, life-size 66 in. version. Other examples are in the collections of the Ball State University Museum of Art, Muncie, Indiana; Canton Museum of Art, Canton, Ohio; Currier Museum of Art, Manchester, New Hampshire; Hunter Museum of American Art, Chattanooga, Tennessee; Marjorie McNeely Conservatory at Como Park, St. Paul, Minnesota; and the Reading Public Museum, Reading, Pennsylvania.





24

MARY CASSATT (1844-1926)

Simone in a Round-Backed Upholstered Chair

signed 'Mary Cassatt' (lower right)
pastel on brown paper laid down on board
19¾ x 17¾ in. (50.2 x 44.1 cm.)
Executed *circa* 1900-01.

\$250,000-350,000

PROVENANCE:

(Probably) [With] Ambrose Vollard, Paris, France.
Lilienfeld Galleries, New York, *circa* late 1940s.
M.R. Schweitzer Gallery, New York, acquired from the above, 1962.
Private collection, *circa* early 1970s.
By descent to the present owner.

EXHIBITED:

Hanover, New Hampshire, Dartmouth College, Hopkins Art Center,
Impressionism 1865-1885, 1962 (as *Blond-haired Little Girl*).
(Possibly) New York, M.R. Schweitzer Gallery, *A Group of American Painters*,
1963, no. 4.
New York, M.R. Schweitzer Gallery, *Americans, Sung and Unsung*, 1965, no. 2
(as *Ellen Mary Cassatt*).
Albuquerque, New Mexico, University of New Mexico, University of New
Mexico Art Gallery; San Francisco, California, M.H. de Young Memorial
Museum, *Impressionism in America*, February 9-May 5, 1965, p. 23, no. 5,
illustrated (as *Mistress Mary Ellen Cassatt*).

LITERATURE:

Art Quarterly, vol. 25, no. 1, Spring 1962, p. 87, illustrated.
A.D. Breeskin, *Mary Cassatt: A Catalogue of Oils, Pastels, Watercolors and
Drawings*, Washington, D.C., 1970, p. 171, no. 435, illustrated.

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

25

CHILDE HASSAM (1859-1935)

Sunset: Ironbound, Mt. Desert, Maine

signed and dated 'Childe Hassam 1896' with artist's crescent device (lower left)—signed again with initials and dated again (on the reverse prior to lining)

oil on canvas

26 x 30 in. (66 x 76.2 cm.)

Painted in 1896.

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

PROVENANCE:

The artist.

Miss Mary Moore, New York, by 1922.

The artist, acquired from the above.

American Academy of Arts and Letters, New York, by bequest from the above, 1935.

Milch Galleries, New York, 1951.

John Fox, Boston, Massachusetts, acquired from the above, 1951.

Jacob B. Gerstein, New York, acquired from the above, 1957.

Babcock Galleries, New York, acquired from the above, by 1960.

Buchholz Gallery, Philadelphia, Pennsylvania.

John Morrin, New York, acquired from the above, 1966.

Berry-Hill Galleries, Inc., New York, by 1990.

Acquired by the present owner from the above, 2000.

EXHIBITED:

(Probably) New York, Montross Gallery, *Exhibition of Pictures by Childe Hassam*, February 1-14, 1911, no. 9 (as *Iron-bound at Sunset*).

Ithaca, New York, Cornell University, Goldwin Smith Hall, *Exhibition of Paintings and Sculptures by Contemporary American Artists*, May 1912.

Cincinnati, Ohio, Cincinnati Art Museum, *Twenty-First Annual Exhibition of American Art*, May 23-July 31, 1914, p. 11, no. 54.

New York, Babcock Galleries, *Childe Hassam*, 1960, no. 9.

Washington, D.C., The White House, Yellow Oval Room, on extended loan, circa 1977-1989.

Nagoya, Japan, Matsukaya Art Museum; Nara, Japan, Nara Prefectural Museum of Art; Hiroshima, Japan, Hiroshima Museum of Art, *World Impressionism and Pleinairism*, March 21-July 28, 1991, pp. 196-97,

no. 80, illustrated.

New York, Berry-Hill Galleries, Inc., *A Room of Hassams*,

May 6-June 26, 1993.

LITERATURE:

N. Pousette-Dart, ed., *Distinguished American Artists: Childe Hassam*, New York, 1922, illustrated (as *Sunset Ironbound, Bar Harbor*).

D. McCardle, "High-Priced Art for the Carters," *Washington Post*, August 14, 1977.

B. Gamarekian, "The Carters' Favorites," *The New York Times Magazine*, January 29, 1978, p. 16, illustrated.

White House Historical Association, *The White House: A Historic Guide*, Washington, D.C., 1979, pp. 84-85, illustrated.

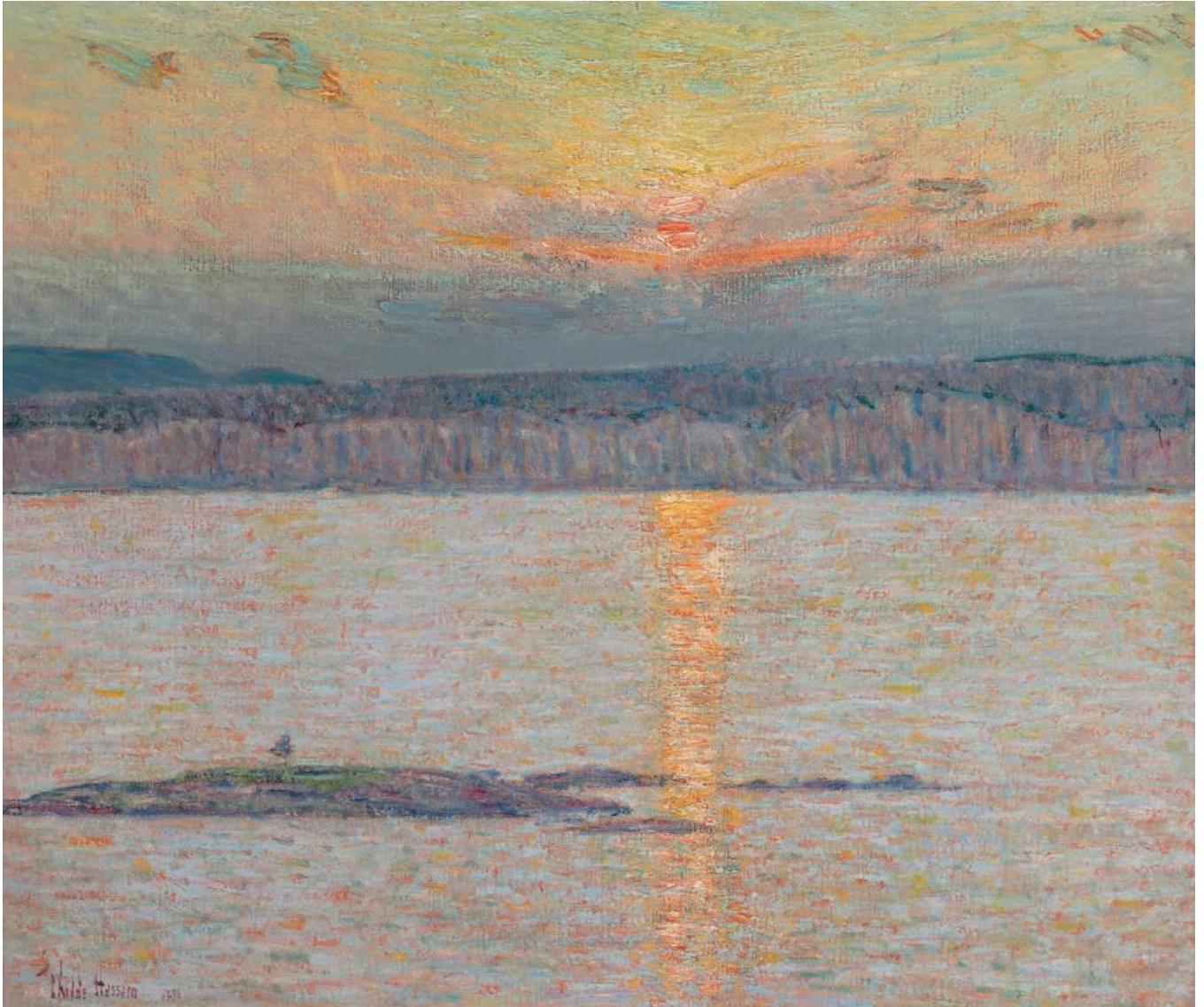
"The Private White House Apartments of President and Mrs. Ronald Reagan," *Architectural Digest*, December 1981, pp. 106-07, illustrated.

Berry-Hill Galleries, Inc., *American Paintings VI*, New York, 1990, pp. 116-17, illustrated.

J. Wilmerding, *The Artist's Mount Desert: American Painters on the Maine Coast*, Princeton, New Jersey, 1994, pp. 154-55, illustrated.

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.





President Ronald Reagan and his wife Nancy Reagan with the present lot in the Yellow Oval Room of the White House in Washington, D.C., November 22, 1981. Photo by David Hume Kennerly/Getty Images.

Sunset: Ironbound, Mt. Desert, Maine belongs to an important and daring series of works in which Childe Hassam investigates the effects of color and light off the Atlantic coast. Hassam focuses on the expanse of the sea inhabited only by a small jetty of land, creating horizontal bands that verge on abstraction. Through deft handling of steady yet broken brushstrokes *Sunset: Ironbound, Mt. Desert, Maine* becomes a brilliant Impressionist display. His sophisticated treatment of paint combined with a jewel-like palette emphasizes Hassam's atmospheric effects. In *Sunset: Ironbound Island, Mt. Desert* Hassam captures the rejuvenating color and warmth of summer composed of bright pinks and yellows and bathes the work with a warm glow that does not diffuse the scene, but imbues the water and sky with form and texture.

Hassam wrote: "The fact is, the sort of atmosphere they like to see in a picture they couldn't breathe in for two minutes. I like air that is breathable. They are fond of that rich brown tone in a painting. Well, I am not, because it is not true...This blue that I see in the atmosphere is beautiful, because it is one of the conditions of this wonderful nature all about us. If you are looking toward any distant object, there will be between you and that object air, and the deeper and denser the volume of air, the bluer it will be." (as quoted in A.E. Ives, "Talks with Artists: Childe Hassam on Painting Street Scenes," *Art Amateur*, 27 October 1892, p. 116) Nowhere is this quest for a pure depiction of the atmosphere he sought to capture as successful than in *Sunset: Ironbound Island, Mt. Desert*, a thoroughly modern distillation of the effects of sunlight on calm blue waters.

Hassam began to develop his Impressionistic style during his extended stay in France from 1886 to 1889, a period during which he closely studied and adopted aspects of the Impressionist technique, approach and choice of subject matter, which he molded to suit his own aesthetic objectives. Hassam studied at the Académie Julian in Paris, though his experience at the school was neither favorable nor beneficial to his art. Hassam wrote: "The Julian Academy is the personification of routine...It is nonsense. It crushes all originality out of the growing men." (as quoted in U. Hiesinger, *Childe Hassam: American Impressionist*, New York, 1994, p. 32) Working independently of the Académie, Hassam learned his most important artistic lessons on his own.

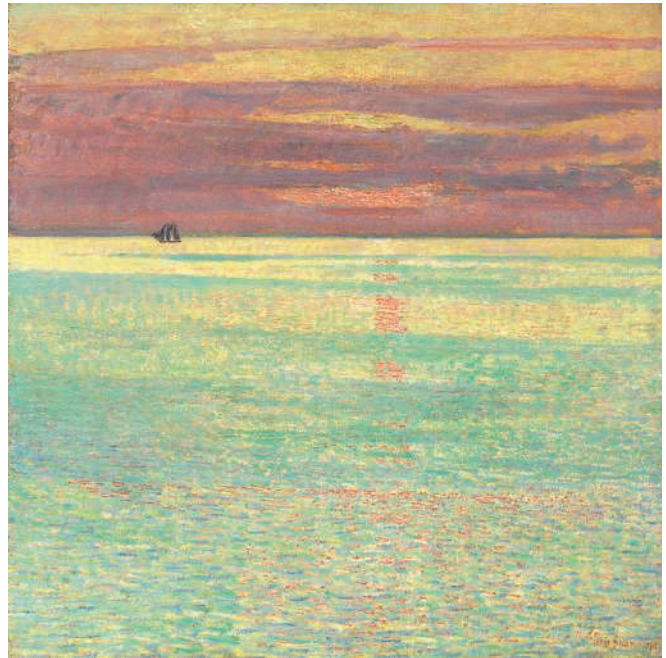
Upon Hassam's return from abroad, he took up a studio in New York City but spent every summer up and down the coast of New England. Most of these summer months were spent with Celia Thaxter, poet, avid gardener, and proprietor of the Appledore House on Appledore Island in the Isles of Shoals. Her death in 1894 prompted Hassam to seek out new destinations as sources for artistic inspiration. In the summer of 1896, Hassam visited the small, privately owned island of Ironbound. He was visiting the home of fellow artist, Dwight Blaney, whose family owned the property just off the coast of Winter Harbor, in Mount Desert, a popular and particularly fashionable vacation destination.

In these picturesque summer locales, such as the Isles of Shoals and Ironbound Island, Hassam had infinite subject matter at his disposal to which he could apply his particular brand of Impressionism. Although he absorbed various tenets of the movement and began to focus on bright light and adopted short quick brushstrokes, Hassam consistently rejected the classification of Impressionist. Donaldson F. Hoopes writes, "If the search for the equivalent in paint of the light of nature involved borrowing some of the Impressionists' innovations, then he borrowed, but at no time in his career did Hassam subordinate the emotional content of the represented image to a supremacy of color or technique." (*Childe Hassam*, p. 13) Hassam did not believe in depicting views exactly as they were in nature, rather he preferred to model them to his compositional vision. He maintained, "The definition so often given of the work of modern painters in landscape—which is, that they take a motif anywhere, as if looking out of an open window, and painting it just as they see it—is partly erroneous, only a half truth. These painters do try to give you frankly the aspect of the thing seen in its fundamental and essential truths: but that they do not place things as they feel they should be placed to get the balance and beauty of the whole, well seen within the frame, is a mistaken idea." (*Childe Hassam: American Impressionist*, p. 131)

Hassam's visions of twilight were deeply influenced by James McNeill Whistler's innovative *Nocturnes* and aesthetic theories regarding light discussed in the *Ten O'Clock Lectures*. In fact, Hassam's summer reading on Appledore Island, included this well-known treatise. Much like Whistler, Hassam was not concerned with duplicating specific light in his twilight and nighttime works, but rather utilizing light to create a harmonious effect. Whistler's *Nocturne: Blue and Silver—Chelsea* of 1871 (Tate Gallery, London) is evocative of Hassam's works of this time such as *Sunset: Ironbound Island, Mt. Desert*, painted twenty five years later. In the painting, Whistler captures the ephemeral effects of light and weather. His palette is restricted to subdued colors and he reduces every detail. He has painted a quiet scene on the Thames as a barge slowly makes its way down the river just after sundown. As Hassam does in *Sunset: Ironbound, Mt. Desert, Maine*, Whistler presents the work from a bird's eye view as varying shades of blue pervade the scene with scattered reflections of light glimmering on the water's surface.



James Abbott McNeill Whistler, *Nocturne: Blue and Silver - Chelsea*, 1871. Tate Modern, London. © Tate, London 2016.



Childe Hassam, *Sunset at Sea*, 1905 and 1911. Private Collection, Boston, Massachusetts.

In *Sunset: Ironbound, Mt. Desert, Maine*, Hassam uses a tapestry of brushwork and a lively palette in a style more abstract and which anticipates his masterwork, *Sunset at Sea* (1905 and 1911, Private Collection), painted a decade later off the coast of Appledore. Hassam adopts a varied and vibrant palette, building his composition horizontally in textured bands of color. From the water-filled lower half of the canvas to the intermediary darker zones of layered island forms, to the skyscape lightening upwards, Hassam organizes his canvas in a series of separate forms. Just to the right of center, the line of warm, dramatic sunlight creates balance, anchoring the composition and flattening the landscape. Through smaller, broken brushstrokes and intertwined warm and cool tones, Hassam achieves the water's shimmering effect. "In each case, the act of painting is clearly paramount, and the visual impact of pure, brilliant pigments is sufficient to carry the picture. Such works support the generalization in Hassam's obituary that he 'could create design by color.' Whistler's impact is clear, and Hassam welcomed it." (D.P. Curry, *Childe Hassam: An Island Garden Revisited*, New York, 1990, pp. 175-76)

Sunset: Ironbound, Mt. Desert, Maine, and its highly developed, patterned surface, serves as a superlative example of Hassam's seascapes from this period and conveys the full vision of Hassam's lively Impressionist style. The tranquility and serenity of this image is poignantly recorded, and he successfully creates an idyllic composition that embraces the sea in its most beautiful and picturesque form. Rather notably, *Sunset: Ironbound, Mt. Desert, Maine* holds a position of significant stature in American history, hanging in the Yellow Oval Room of the White House from around 1977 to 1989. The room, a space for official entertaining, was regularly used as a pre-dinner gathering space for heads of state. Hassam's piece, together with works by Thomas Moran, David Kennedy and Andrew Melrose hung adjacent to the fireplace, over which hung a landscape by Jasper F. Cropsey.

26

RICHARD EDWARD MILLER (1875-1943)

Tea-Time

oil on canvas
39½ x 32 in. (100.3 x 81.3 cm.)
Painted circa 1914.

\$600,000-800,000

PROVENANCE:

Private collection, France.
Sale: Bayeux Auction House, Bayeux, France, *An Exceptional Series of 12 Works by Richard Emil Miller (1875-1943), American Impressionist*, 14 July 1991, lot 45.
Spanierman Gallery, LLC, New York.
Private collection, acquired from above, 1991.
Berry-Hill Galleries, Inc., New York.
Acquired by the present owner from the above, 2001.

LITERATURE:

Berry-Hill Galleries, Inc., *American Paintings and Sculpture VIII*, New York, 1999, pp. 120-21, illustrated.

Richard E. Miller's *Tea-Time*, an elegant and sumptuous work, exemplifies the artist's celebrated, luminous images of young women in luxurious interiors that often open to gardens. A decorative painting in the Impressionist style, *Tea-Time* demonstrates Miller's mastery of brushwork and color to produce a richly textured canvas. Miller executed this work around 1914 while living in the French countryside with a circle of American painters, called the Giverny Group.

Miller's status as a painter flourished after 1910 through his association in Giverny with artists such as Frederick Frieseke, Lawton Parker and Guy Rose. During the time he spent with his cohort of American artists in France, Miller explored and expanded his technique and palette. He moved away from more traditional brown tones and into the adventurous greens and purples seen in *Tea-Time*. In this period of his career, Miller "came into his own as a painter. Combining virtuosic brushwork and highly individual coloring with the subject he painted now almost exclusively—young women, singly or in pairs, in interiors." (M.L. Kane, *A Bright Oasis: The Paintings of Richard E Miller*, New York, 1997, p. 30)

Tea-Time is representative of the type of Impressionist painting Miller created in Giverny in the early twentieth century, which reflects his belief that "art's mission is not literary, the telling of a story, but decorative, the conveying of a pleasant optical sensation." (R. Zellman, *American Art Analog*, New York, 1986, p. 764) The intimate portrait shows a pensive, serene young woman seated near a window that opens out towards a sun filled garden. The textures and colors inside the room glow from the warm light that filters in through the shutters on either side of the window and the yellow parasol. Miller's Impressionist style is evident in his brushwork which rhythmically stipples and textures the canvas with color. The graceful woman is adorned with delicate, richly colored fabrics that reflect the color and texture of the garden outside, bringing a sense of balance and order to the canvas.

Like his colleagues, Miller rigorously pursued artistic experimentation with color and brushwork. However, because of the influence of his formal academic training, which was traditional and conservative, Miller had a style distinct from other Impressionist artists. Critics and historians have noted his uniquely lower toned palette, a fact which prompted artist Guy Pène du Bois to describe Miller's works as "soft and yet brilliant, delicate and yet with a semblance of radicalism...a lesson in compromise." (*A Bright Oasis: The Paintings of Richard E Miller*, p. 33) This idea of a compromise is entrenched in his painting *Tea-Time*, in which Miller achieves balance through his use of contrasts, such as shadow and light, cool and warm colors, indoor and outdoor settings, and realistic and decorative representations.

While the Impressionist works of Miller and Frederick Frieseke, a fellow impressionist in Giverny, are closely associated, Miller had a more gradual conversion to the French style than did his compatriot. Miller's mode of "Decorative Impressionism" evidences "a conscious concern for patterning and an emphasis on the two-dimensional surface that went beyond traditional Impressionism. Like Frieseke, Miller's preferred subject matter was consistently the female figure, nude or clothed, most often placed in an intimate, luxurious interior. Even when Miller's boudoir or landscape backgrounds are enlivened with voluptuous color and loose brushwork, his treatment of the figure remains firm and classically drawn." (Musée d'Art Américain Giverny, *Lasting Impressions: American Painters in France*, Chicago, Illinois, 1992, p. 195)

As Miller turned to stronger and more adventurous colors, he intensified the reflection of these colors on his figures' skin, creating a highly artificial, decorative surface while maintaining traditional figuration. Although *Tea-Time* is representational, the emphasis on color, texture and light reveals Miller's Modernist interest in structure over subject. Miller plays with paint in *Tea-Time* to create a dazzling and textured surface rather than purely descriptive forms. The sheen of the green neckline of the dress highlights and colors the woman's neck, while the yellow tones of the parasol cast a golden glow on her face. Although the painting has detailed elements, such as the woman's contemplative face and delicate hands, the canvas is primarily composed of visible strokes and patches of paint that leave "floating flecks of color, many independent of literal description." (*A Bright Oasis: The Paintings of Richard E Miller*, p. 33)

Tea-Time, composed with deftly handled brushwork and rich colors, combines Miller's traditional training with his progressive interest in the Impressionist style to form a balanced composition. The airy, verdant garden outside and the female figure in the sun-dappled room come together to form an intimate and idyllic scene that is both serenely composed and highly decorative. This work exudes grace, beauty and warmth, embodying the full vision of the lively Impressionist style Miller developed in Giverny.



CHILDE HASSAM (1859-1935)

Bastille Day, Boulevard Rochechouart, Paris

signed and dated 'Childe Hassam./Paris 14th July 1889.' with artist's crescent device (lower left)—dated again and inscribed 'Boulevard Rochechouart' (on the reverse)

oil on panel

7¼ x 9¾ in. (18.4 x 23.8 cm.)

Painted in 1889.

\$600,000-800,000

PROVENANCE:

Charles Arnott, New Jersey, circa 1925.

Private collection, by bequest from the above.

Sotheby's, New York, 5 December 1996, lot 3, 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.

Childe Hassam's paintings of street scenes decorated in flags are enduring visual testaments of national pride and democratic ideals. While the artist expressed his own American patriotism in his later works depicting flags soaring down Fifth Avenue in New York during World War I, his fascination with flag subjects began much earlier, while abroad in France in the 1880s. During this period, Hassam painted *Bastille Day, Boulevard Rochechouart, Paris*, which was inspired by the street life of Paris that had become the central theme of his art during his time there. With passages of staccato brushwork, and a sophisticated command of color, atmosphere and light, the present work represents one of Hassam's early successful forays into Impressionism and one of his earliest flag subjects.

Hassam moved to Paris in 1886, where he would stay for three years, with the intent of "refining his talent in the larger crucible of contemporary art." (D.F. Hoopes, *Childe Hassam*, New York, 1982, p. 13) While in Paris, Hassam began his studies at the Académie Julian. However, his experience at the school was not entirely to his liking, finding more routine and conformity in its method than innovation. In time he would reject it altogether and by 1888, Hassam stopped attending the Academy in order to refine the tenets of Impressionism on his own. *Bastille Day, Boulevard Rochechouart, Paris* captures Hassam's innovative melding of contemporary styles and his fascination with the everyday scenes unfolding around him.



Edouard Manet, *The Rue Mosnier with Flags*, 1878. The J. Paul Getty Museum, Los Angeles, California. Digital image courtesy of the Getty's Open Content Program.

Bastille Day, what English-speaking countries call the French National Day, or *La Fête Nationale*, observes the storming of the Bastille on July 14, 1789, an important battle in the French Revolution. The Bastille was a prison that held political dissidents and the fortress came to symbolize the autocratic monarchy. Shortly after the Bastille was overtaken by common Parisians, feudalism was demolished and several weeks later, the Declaration of the Rights of Man and of the Citizen was proclaimed. The present painting from 1889 marks the centennial of the battle, which was a significant celebration in the French capital. Rather than display a lively festival though, Hassam has chosen to depict a market street in his own neighborhood of Montmartre, where women stroll seemingly as part of their everyday routine. The flags hanging above the figures are paramount, taking up much of the upper right portion of the composition. By emphasizing the flags in this quiet vignette, the artist implies the patriotic fervor that was found elsewhere throughout the city on this milestone date.

Bastille Day, Boulevard Rochechouart, Paris finds precedent in paintings of street scenes decorated with flags by the French Impressionists, including Édouard Manet and Claude Monet, of which Hassam was likely familiar. There was a period from 1871-77, following the end of the Franco-Prussian War, where decorations and large gatherings, such as Bastille Day celebrations, were banned in France to discourage antigovernment protests. Ilene Fort notes, "The 1878 festivities signified that the government of the Third Republic was stable and that the country was again on the road to material and cultural progress. The celebrations were on a grand scale during which, according to newspaper accounts and illustrations, buildings disappeared under a flurry of banners." (*The Flag Paintings of Childe Hassam*, exhibition catalogue, Los Angeles, California, 1988, pp. 83-84) Both Manet and Monet painted street scenes decorated with flags during this lively reincarnation of the tradition in 1878 for the *Fête de la Paix* (Celebration of Peace). Hassam may have had the opportunity to see Monet's *The Rue Montorgueil, Festival of June 30, 1878* (1878, Musée d'Orsay, Paris, France) in Paris when it was exhibited in the early summer of 1889 at the Galerie Georges Petit. This work by Monet is a large vertical canvas looking down a crowded, lively avenue from a high vantage point—compositionally it is similar to the flag paintings Hassam would create decades later of Fifth Avenue. *Bastille Day, Boulevard Rochechouart, Paris* is more similar in subject to Manet's quiet street scene *The Rue Mosnier with Flags* (1878, The J. Paul Getty Museum, Los Angeles, California), which is also a ground level vantage point dappled with flags.

In *Bastille Day, Boulevard Rochechouart, Paris*, Hassam depicts a momentary, quotidian scene on what was a momentous holiday for the French people. Nevertheless, this everyday vignette is energized through lively brushstrokes in golds, greens, and of course, red, white and blue. The color, light and atmosphere of the work is infused with a restrained sense of movement, indicative of a quieter neighborhood of the city. Applying his inimitable style to an urban view, Hassam brings together the essential elements which would come to define his greatest achievements in American Impressionism.





DISTINGUISHED AMERICAN ART FROM A NEW YORK PRIVATE COLLECTION

28

BESSIE POTTER VONNOH (1872-1955)

Allegresse

inscribed 'Bessie Potter Vonnoh/NO. 10' (on the base)—
inscribed 'ROMAN BRONZE WORKS. N.Y.' (along the base)
bronze with greenish-brown patina
25½ in. high (64.8 cm.)
Modeled in 1920.

\$50,000-70,000

PROVENANCE:

Berry-Hill Galleries, Inc., New York.
Acquired by the present owner from the above, 2003.

LITERATURE:

National Sculpture Society, *Exhibition of American Sculpture Catalogue*,
New York, 1923, p. 241.
National Sculpture Society, *Contemporary American Sculpture*, New York,
1929, p. 322.
B.G. Proske, *Brookgreen Gardens Sculpture*, Murrells Inlet, South Carolina,
1968, p. 82 (as *L'Allegresse*).
The Detroit Institute of Arts, *Sculpture in the Detroit Institute of Arts*,
Detroit, Michigan, 1969, p. 50.

J. Conner, J. Rosenkranz, *Rediscoveries in American Sculpture: Studio Works 1893-1939*, Austin, Texas, 1989, pp. 165, 167.
C. S. Rubenstein, *American Women Sculptors: A History of Women Working in Three Dimensions*, Boston, Massachusetts, 1990, p. 113.
"Bessie Potter Vonnoh," *American Arts Quarterly*, vol. 26, no. 2, Spring 2009, another example illustrated.
J. Aronson, *Bessie Potter Vonnoh: Sculptor of Women*, exhibition catalogue, Cincinnati, Ohio, 2009, pp. 180-82, another example illustrated.

With its title meaning joy or mirth in French, Bessie Potter Vonnoh's *Allegresse* is an exuberant sculpture inspired by images of the Three Graces of antiquity and modeled after the poses of professional dancers. The work was awarded the Elizabeth N. Watrous Gold Medal of the National Academy of Design in 1921, allowing the artist to join her husband Robert Vonnoh as a full member of the Academy.

Other examples of *Allegresse* are in the collections of the Detroit Institute of Art, Detroit, Michigan, and the Corcoran Gallery of Art, Washington, D.C.

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

29

**BESSIE POTTER VONNOH
(1872-1955)**

Springtime of Life

inscribed 'Bessie Potter Vonnoh/© 2' (on the base)—
stamped 'ROMAN BRONZE/WORKS N-Y-'
(along the base)

bronze with greenish-brown patina

67 in. (170.2 cm.) high

Modeled circa 1924-25.

\$100,000-150,000

LITERATURE:

"Sculpture-in-the-Open-Air," *Landscape Architecture Magazine*, vol. 18, 1927, p. 314.

Arts Magazine, vol. 2, 1927, p. 3, another example illustrated.

Art and Archaeology, vol. 25, 1928, p. 307.

The American Magazine of Art, vol. 19, p. 390.

J. Conner, J. Rosenkranz, *Rediscoveries in American Sculpture: Studio Works, 1893-1939*, Austin, Texas, 1989, p. 167.

S.E. Menconi, *Uncommon Spirit: Sculpture in America, 1800-1940*, exhibition catalogue, New York, 1989, p. 54.

J. Aronson, *Bessie Potter Vonnoh: Sculptor of Women*, exhibition catalogue, Cincinnati, Ohio, 2009, pp. 178, 190-91, 204, 221, another example illustrated.

Describing Bessie Potter Vonnoh's *Springtime of Life*, Julie Aronson writes, "the sculpture portrays an adolescent girl amidst representatives of the natural world. The willowy lines of the nude figure are a trait often seen in Vonnoh's garden sculpture. At the girl's foot is a charming rabbit modeled on a docile creature the artist borrowed from the Zoological Society...When placed in a garden or fountain setting, *Springtime of Life*, piped so that water ran off the shell in the girl's hand, was seen to great advantage. In 1928 it won the prize for the best single figure at the Outdoor Sculpture Exhibition of the Philadelphia Art Alliance, where it adorned a large pool in the middle of Rittenhouse Square." (*Bessie Potter Vonnoh: Sculptor of Women*, exhibition catalogue, Cincinnati, Ohio, 2009, p. 190)



CHILDE HASSAM (1859-1935)

In the Doorway

signed and dated twice 'Childe Hassam 1888/C.H. 1927'
with artist's crescent device (lower left)

oil on board
18 x 14 $\frac{3}{4}$ in. (45.7 x 37.5 cm.)
Painted in 1888.

\$800,000-1,200,000

PROVENANCE:

Mr. Luther A. Weller, Woburn, Massachusetts, until 1926.
[With] Macbeth Gallery, New York, 1926.
F.A. Cohen, Syracuse, New York, acquired from the above, 1927.
Mr. Giles H. Stilwell, Syracuse, New York, acquired from the above, 1927.
Syracuse Museum of Fine Arts (later the Everson Museum), Syracuse,
New York, gift from the above, 1927.
[With] Meredith Long Gallery, Houston, Texas and Hirschl & Adler
Galleries, Inc., New York, 1974.
The Herschede Collection, Cincinnati, Ohio, acquired from the above, 1975.
Christie's, New York, 4 December 2003, lot 58, sold by the above.
Berry-Hill Galleries, Inc., New York, acquired from the above.
Acquired by the present owner from the above.

EXHIBITED:

Buffalo, New York, Buffalo Fine Arts Academy, Albright Art Gallery, *Exhibition of a Retrospective Group of Paintings Representative of the Life Work of Childe Hassam, N.A.*, March 9-April 8, 1929, p. 18, no. 128.
Cincinnati, Ohio, Cincinnati Art Museum, *Cincinnati Collects Paintings*, March 31-May 15, 1983.
New York, Berry-Hill Galleries, Inc., *French Impressions*, May-June 2004, illustrated.

LITERATURE:

J.S. Czestochowski, "Childe Hassam: Paintings from 1880 to 1900," *American Art Review*, vol. 5, January 1978, pp. 40-51, 101, no. 4, illustrated.

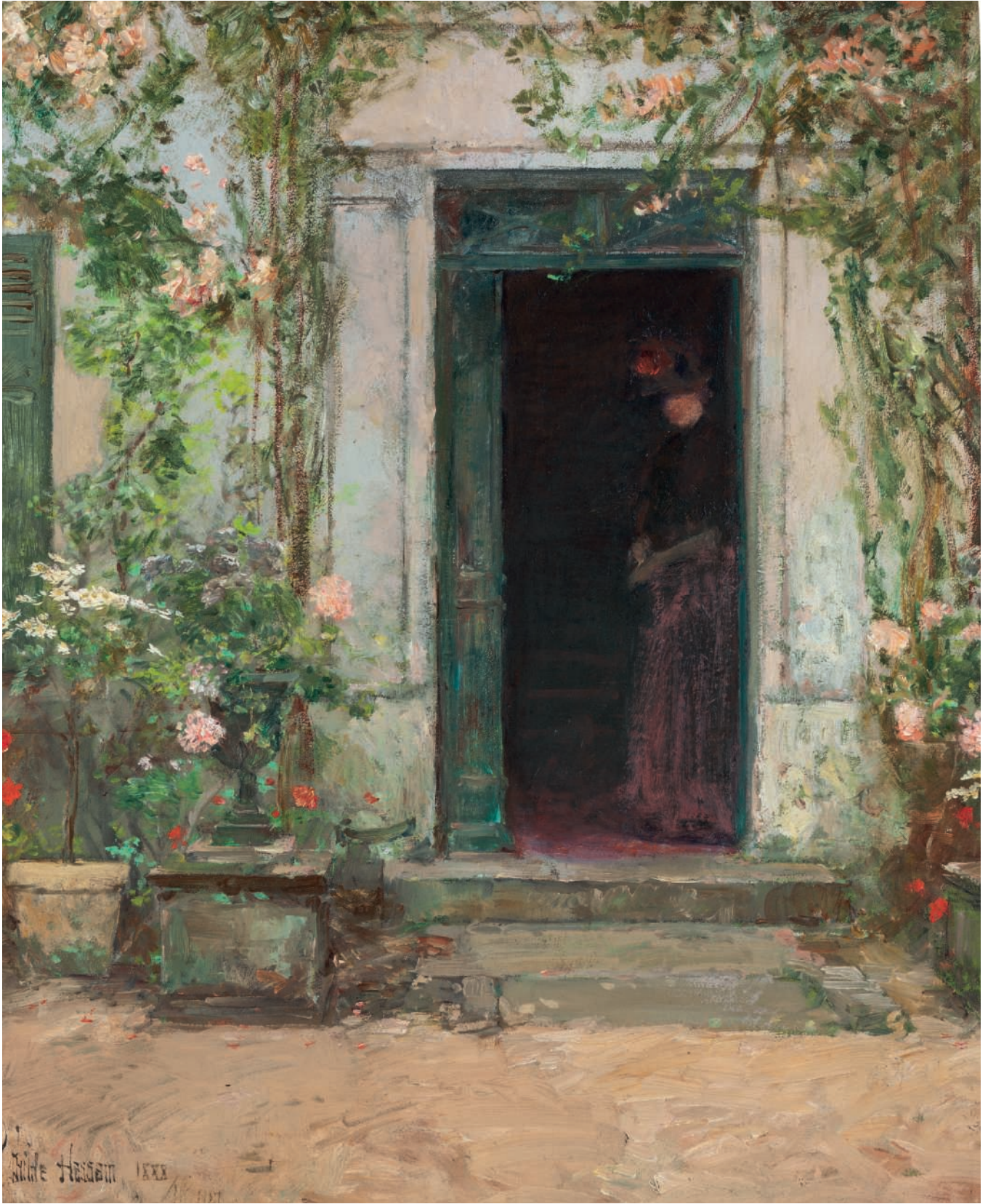
We would like to thank the Hassam *catalogue raisonné* committee for their assistance with cataloguing this work.

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

In 1886, following several years of success in Boston as a painter and watercolorist, Childe Hassam set sail for Paris with his wife Maud. Paris in the 1880s attracted a host of American artists seeking to immerse themselves in the ways of Impressionism, and inspired by this synergistic environment, Hassam would remain in France for the next three years. While he could not afford much travel out of the city, the Hassams formed a close friendship with the Blumenthal family, who lived in Villiers-le-Bel in the Oise Valley, approximately ten miles northeast of Paris. Visits to their home in the French countryside were a welcome escape from the bustle of Paris, with Hassam writing, "I wish we were at the Shoals for this summer but we will really go to Villiers-le-Bel and I shall paint in a charming old French garden." With "a walled enclosure that included formal terraces, flower beds, winding paths, earthen walkways, and benches set beneath shade trees," this pleasant, rustic home proved to be a brilliant source of creativity for the artist, inspiring some of the most romantic works of his career, such as *In the Doorway*. (U.W. Hiesinger, *Childe Hassam: American Impressionist*, New York, 1994, p. 50)

In the present painting, Hassam depicts the Blumenthal estate with particularly wonderful effects of light and shadow, contrasting the bright, blooming outdoors with a dark, indiscernible interior populated by a mysterious woman. Energized through broken brushstrokes and effective pops of color, Hassam creates a dreamy atmosphere, inspiring a contemporary critic to proclaim of his works from this period, "We should fail to do justice to the artist if we did not call attention at the same time to the delightful effects of sunlight which he skillfully manages in several garden scenes, where the soft breath of summer can almost be felt." (as quoted in W. Gerds, *Childe Hassam: Impressionist*, New York, 1999, p. 172)

Here Hassam formulates much of the scene with muted browns, greens and grays; yet, from this subdued color scheme emerges the brilliance of the red and pink of the flowers surrounding the doorway, the rosy detail of the woman's hat topping her muted silhouette, and the bright white of the daisies in the yellow pot at left. Hassam's works painted in Villiers-le-Bel featured some of his most brilliant hues painted to date, and exhibit his stylistic shift while in France to a more Impressionistic use of color and brushwork. William Gerds writes, "Hassam's paintings of lovely women in the garden attached to the Blumenthal house are some of his finest Impressionist works, and, though far more infused with everyday narrative, recall the garden pictures by Claude Monet and other French Impressionist masters." (*Childe Hassam: Impressionist*, p. 171) A triumph of refined color and light, *In the Doorway* epitomizes this melding of styles that would come to define the power and creativity of Hassam's unique form of American Impressionism.



WILLIAM MERRITT CHASE (1849-1916)

A Memory: In the Italian Villa

signed 'Wm M. Chase.' (lower right)
oil on canvas
29¼ x 36¼ in. (74.3 x 92.1 cm.)
Painted *circa* 1910.

\$700,000-1,000,000

PROVENANCE:

The artist.
Willis J. Polk, St. Louis, Missouri, acquired from the above.
Willis J. Polk, Jr., St. Louis, Missouri, by descent.
Hirschl & Adler Galleries, Inc., New York.
Mr. Frank Sinatra, New York.
Gerald Peters Gallery, Santa Fe, New Mexico.
Private collection, Arizona, acquired from the above.
Christie's, New York, 29 November 2007, lot 199, sold by the above.
Acquired by the present owner from the above.

EXHIBITED:

Indianapolis, Indiana, John Herron Art Museum, *Chase Centennial Exhibition*, 1949.

LITERATURE:

W. Peat, *Checklist of Known Work by William M. Chase*, Indianapolis, Indiana, 1949.
B. Weber, S.K. Gillespie, *Chase Inside and Out: The Aesthetic Interiors of William Merritt Chase*, New York, 2004, p. 72, fig. 47, illustrated.
R.G. Pisano, *William Merritt Chase: Still Lives, Interiors, Figures, Copies of Old Masters and Drawings*, vol. 4, New Haven, Connecticut, 2010, pp. 118-19, no. I.50, illustrated.



Photo of Chase's villa; Interior of the Villa Silli, Florence, *circa* 1910. Collection of the Chase Family.

William Merritt Chase's interiors have been repeatedly acknowledged as some of the finest accomplishments of American Impressionism. The collector Duncan Phillips, for instance, praised their evocative qualities, "Whether it is the sumptuous splendor of a Venetian palace, shades from the summer sun, or just a perspective of rooms, in which one would like to live, the charm of a Chase interior is immediate. It is more than a trick of cool light on reflecting surfaces, mahogany table-tops and hard wood floors. It is the hint of once familiar moments long forgotten, a sentiment of the quiet dignity of a patrician home." (as quoted in R. Pisano, *William Merritt Chase*, New York, 1982, p. 64)

Late in his career William Merritt Chase traveled frequently throughout Europe, and around 1910 he purchased the Villa Silli, a fifteenth-century manse located outside of Florence. During his years there, Chase conducted his painting classes and often entertained fellow artists, including Irving Wiles and James Carroll Beckwith, who described the villa as "perfectly beautiful" and in fact had encouraged Chase to purchase it. *A Memory: In the Italian Villa* captures the artist's love of the light and color of the Italian countryside, hinted at by the glimpse of his garden through the doorway and his principal subject matter over his entire career—the female figure.

Combining Chase's work as an artist of landscapes and interiors, *A Memory: In the Italian Villa* most likely depicts the principal sitting room in the Villa Silli, which was set on the side of a hill and had a panoramic view of the surrounding countryside. Nearby were an olive grove, pomegranate trees, an old cypress tree, as well as an orangerie. In addition, the villa's garden included an impressive oleander bush that stood eight feet tall and provided lavish bouquets. Chase furnished the interior of the villa with a variety of Italian antiques, which included gilded furniture in the main sitting room and highly glazed tile floors.

Chase arranged the composition of *A Memory: In the Italian Villa* to evoke the villa's old world charm. Outside, brilliant Mediterranean light shines on the garden. Inside, it reflects off the glazed floor and illuminates the face of an elegant, seated woman with her head to the side looking toward the open door. Her poise and grace add a note of refinement to the charming rusticity of the villa. The strong sun provides a counterpoint to the coolness, subdued hues and soft light of the interior, evoking the quiet and refined lifestyle of many American expatriates at the turn of the century, and in particular Chase's consistent interest in the more refined moments of domestic life.

Grace and elegance inspired Chase and lie at the heart of his most successful compositions, such as *A Memory: In the Italian Villa*. It is as if Chase had sought to recreate a quiet and serene memory, as he suggests with his title, outside the bustle and attentions of his public life. He brings together in a single composition his passion for garden imagery, interiors, still life and the female figure to create near the end of his career an artistic summary of his lifetime achievement in the arts.





32

HARRIET WHITNEY FRISHMUTH (1880-1980)

Peter Pan

inscribed "#7 HARRIET W. FRISHMUTH. 1936" and stamped
'ROMAN BRONZE WORKS INC. N.Y.' (along the base)

bronze with brown patina

19 in. (48.3 cm.) high; 26 in. (66 cm.) long

Modeled circa 1935-36.

\$60,000-80,000

PROVENANCE:

Private collection, New York, circa 1970s.

By descent to the present owner.

LITERATURE:

Brookgreen Gardens, *Sculpture By Harriet Whitney Frishmuth*, Murrell's Inlet, South Carolina, 1937, n.p., another example illustrated.

"Harriet Whitney Frishmuth, American Sculptor," *The Courier*, vol. IX, no. 1, Syracuse, New York, 1971, p. 29, another example illustrated.

J. Conner, L.R. Lehmbek, T. Tolles, F.L. Hohmann III, *Captured Motion, The Sculpture of Harriet Whitney Frishmuth: A Catalogue of Works*, New York, 2006, pp. 85, 266, 277, no. 1935:3, another example illustrated.

Harriet Frishmuth wrote of the inspiration for *Peter Pan*: "A cousin of mine whom I never met always wanted one of my pieces. After her death, her husband, Dr. Craig, came to the studio and asked me if I could make a Peter Pan to place between her grave and his in Laurel Hill Cemetery, Philadelphia, as she had an affinity for Peter Pan and hated being 'grown up.' I told the little boy who posed for the piece the story of Peter Pan and said to him, 'If you were out in the dark, in the woods, and you looked up at the stars for the very first time, what position would you take?' He looked at me with his eyes bright and said, 'I'd take this pose' and sat right down on the model table in the pose of my Peter Pan." ("Harriet Whitney Frishmuth, American Sculptor," *The Courier*, vol. IX, no. 1, Syracuse, New York, 1971, p. 29)

Peter Pan was cast in an edition of ten, five by Gorham and five by Roman Bronze Works. Unfortunately, the originally commissioned sculpture for Florence Frishmuth Craig's memorial was stolen in 1971. Other examples of *Peter Pan* are in the collections of the Forest Lawn Museum, Glendale, California, and the New Britain Museum of American Art, New Britain, Connecticut.



33

JOHN KOCH (1909-1978)

Interior—Dining Room

signed 'Koch' (lower left)
oil on canvas
40 x 34 in. (101.6 x 86.4 cm.)
Painted in 1956.
\$70,000-100,000

PROVENANCE:

Frederick P. Close, Bronxville, New York.
By descent to the present owner.

EXHIBITED:

New York, Museum of the City of New York, *John Koch in New York, 1950-1963*,
November 6, 1963-January 1, 1964, pp. 5, 41, illustrated.

LITERATURE:

The Studio, vols. 155-56, 1958, p. 60.
The New York Cultural Center, *John Koch*, exhibition catalogue, New York,
1973, pp. 8, 25, no. 14, illustrated.

PROPERTY FROM THE OAK RIDGE COLLECTION OF J.J. RYAN

33A

ANDREW WYETH (1917-2009)

The Sexton

signed 'Andrew Wyeth' (lower right)

tempera on panel

21 x 39 in. (50.3 x 99 cm.)

Painted in 1950.

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

PROVENANCE:

Macbeth Gallery, New York.

J.J. Ryan, Oak Ridge Estate, Arrington, Virginia,
acquired from the above, 1952.

By descent to the present owner from the above, 1970.

EXHIBITED:

New York, Macbeth Gallery, *Andrew Wyeth*,

November 21-December 9, 1950, no. 4.

Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts,

One Hundred and Forty-Sixth Exhibition of Paintings and Sculpture,

January 21-February 25, 1951.

Washington, D.C., The Corcoran Gallery of Art, *Twenty-Second Corcoran*

Biennial of Contemporary American Oil Paintings, April 1-May 16, 1951.

Manchester, New Hampshire, Currier Gallery of Art; Rockland, Maine,

William A. Farnsworth Library and Art Museum, *Paintings and Drawings*

by Andrew Wyeth, July 7-September 8, 1951, illustrated.

Jacksonville, Florida, Jacksonville Art Museum, *Andrew Wyeth: Southeastern*

Collections, January 19-April 19, 1992, illustrated.

Nagoya, Japan, Aichi Prefectural Museum of Art; Tokyo, Japan,

The Bunkamura Museum of Art; Fukushima, Japan, Fukushima Prefectural

Museum of Art; Kansas City, Missouri, The Nelson-Atkins Museum of Art,

Andrew Wyeth Retrospective, February 3-November 26, 1995, no. 17, pp. 42,

236, 267, illustrated.

LITERATURE:

"The Sexton," *Art News*, December 1950.

R. Meryman, *Andrew Wyeth*, New York, 1968, pp. 115, 173, illustrated.

C. Twardy, "Andrew Wyeth: A Manipulator with Style," *Orlando Sentinel*,

February 2, 1992.

A. Wyeth, T. Hoving, *Andrew Wyeth: Autobiography*, exhibition catalogue,

Boston, Massachusetts, 1995, p. 30, illustrated.

W. Griffin, "Wyeth fans flock to auction—Christina Olson furniture

fetches total of \$7,755," *Bangor Daily News*, November 1, 1999.

D. Cateforis, ed., *Rethinking Andrew Wyeth*, Berkeley, California,

2014, illustrated.

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





Andrew Wyeth, *Winter Fields*, 1942. Whitney Museum of American Art, New York. © Andrew Wyeth / Artists Rights Society (ARS), New York

The Sexton represents the enduring, metaphoric motifs of isolation and mortality that captivated Andrew Wyeth throughout his career. This penetrating depiction of a gravedigger was painted in 1950, during a period of significant artistic output in the years following the death of his father, N.C. Wyeth, and soon after receiving resounding critical acclaim when, in 1948, The Museum of Modern Art acquired one of his paintings. The emotive power of the subject and the exquisite execution on display in *The Sexton* demonstrates Wyeth's technical mastery of the tempera medium and positions the work among the artist's most significant. The artist wrote of the present work:

"An old lady had died—this was in Maine—and I went over to the graveyard, the same one where my wife Betsy's mother is buried. I heard this sound of a pickax hitting the dirt, and there was Waino Mattson, the Finn who worked in the quarries and also dug the graves. There he was at work, swigging on a bottle of beer. The shape of the grave in the rocky soil impressed me, and that amazing man down there digging away. He's the sexton, of course. I changed the title. Didn't like the first one—She Didn't Winter Well."

(Andrew Wyeth: *Autobiography*, exhibition catalogue, Boston Massachusetts, 1995, p. 30)

The passage of time and inevitability of death are prevailing themes explored throughout Wyeth's *oeuvre*. Morbidity is overtly depicted in Wyeth's many works featuring animal corpses, such as *Winter Fields* (1942, Whitney Museum of American Art, New York). Anne Classen Knutson further observed, "These *momento mori* themes are treated more extensively in Wyeth's series of figures in the landscape. A key to these works lies in the sudden violence of his father's death. In October 1945, N.C. Wyeth and his three-year-old grandson (the child of Andrew's brother, Nathaniel) were hit and killed by a train at a crossing in Chadds Ford. N.C.'s shocking death changed Andrew Wyeth forever. At the age of twenty-eight, his youthful optimism and sense of immortality were abruptly derailed, and his work began to reflect an increasing mortality... His father's death had brought him



Andrew Wyeth, *Winter*, 1946. North Carolina Museum of Art, Raleigh, North Carolina. © Andrew Wyeth / Artists Rights Society (ARS), New York



Andrew Wyeth, *Christina's World*, 1948. The Museum of Modern Art, New York. Image courtesy of the Museum of Modern Art/SCALA/Art Resource, NY. © Andrew Wyeth / Artists Rights Society (ARS), New York.

to life, Wyeth said, since it caused him to commit to serious themes. 'It gave me reason to paint, and emotional reason. I think it made me.'" (A.C. Knutson, A. Wyeth in "Andrew Wyeth's Language of Things," *Andrew Wyeth: Memory & Magic*, p. 58)

During this pivotal period, a lone figure in an ochre field became a recurring theme for Wyeth. *Winter, 1946* (1946, North Carolina Museum of Art, Raleigh, North Carolina) is the first tempera painted after his father's death, and the uncharacteristic inclusion of the date in the title signifies the importance of this time to the artist. Wyeth described the out-of-control nature of the boy running downhill in *Winter, 1946* and how it represented his own overwhelming emotions after the abrupt nature of N.C.'s death. (as quoted in W.M. Corn, *The Art of Andrew Wyeth*, exhibition catalogue, Boston, Massachusetts, 1975, p. 58) The boy's isolation on the field could express the major personal loss of a father as well as the professional loss of his artistic teacher. Most notably, two years later in 1948, Wyeth completed *Christina's World* (Museum of Modern Art, New York). The work depicts Betsy Wyeth's physically disabled neighbor Christina Olson isolated on a hill. Paralyzed from the waist down, Christina is seen using her arms to drag herself toward her home, which looms in the distance. Immediately recognizing the significance of this picture and this period in the artist's career, The Museum of Modern Art purchased *Christina's World*.

Wyeth painted *The Sexton* just two years later during this pinnacle of acclaim. The subjects in *Winter, 1946*, *Christina's World*, and *The Sexton* all exhibit autonomy and are viewed in isolation. The young boy in *Winter, 1946* is unaccompanied as he casually runs down the hill, a liberating experience for someone his age. Meanwhile, in *Christina's World*, Christina Olson demonstrates strong independence maneuvering herself across the field without assistance, defiantly rejecting the aid of a wheelchair. And, in *The Sexton* Waino Mattson determinedly toils alone in the dirt, working diligently to accomplish his task.

Wyeth's enduring fascination with the past and present is grounded in the permanence of the familiar landscapes in the countryside surrounding his Pennsylvania and Maine homes, which served as the settings for nearly all of his work. The setting for *The Sexton* is the Cushing cemetery in Maine, near where the Mattsons and the Wyeths lived, though the anonymous landscape doesn't indicate a specific place or time. The task of grave-digging is also an ageless job, as is Waino Mattson's other laborious line of work in the quarries. In Wyeth's paintings that feature figures within landscapes, including *The Sexton*, he regularly explores merging the individual with the environment. In *The Sexton*, very similar brushwork is used for the grass and the figure's hair, visually and metaphorically unifying the man with the land in which he works. The dry grass field in the present work, painted intricately down to the individual blades, is textural and rhythmic and blankets the tightly cropped composition, further refining our focus to the figure and his undertaking.

This rich medium of tempera is critical to the success of *The Sexton*, endowing the scene with the most subtle layers of color and allowing for great precision of detail while retaining the refined surface and sense of atmosphere that are so integral to Wyeth's paintings. The artist says of the medium, "I love the quality of the colors: the earths, the terra verde, the ochers, the Indian reds, and the blue-reds. They aren't artificial. I like to pick the colors up and hold them in my fingers. Tempera is something with which I build—like building in great layers the way the earth itself was built. Tempera is not the medium for swiftness..." (as quoted in *Andrew Wyeth: Autobiography*, exhibition catalogue, Boston, Massachusetts, 1995, p. 11) Tempera allows Wyeth to suggest a sense of timelessness and imbue *The Sexton* with the stillness and mystery that is emblematic of his finest work.



DISTINGUISHED AMERICAN ART FROM A NEW YORK PRIVATE COLLECTION

34

JASPER FRANCIS CROPSEY (1823-1900)

Sunset on Greenwood Lake

signed and dated 'J.F. Cropsey 1877' (lower left)

oil on canvas

14½ x 24½ in. (36.8 x 62.2 cm.)

Painted in 1877.

\$150,000-250,000

PROVENANCE:

(Probably) Parke-Bernet, New York, 15-17 December 1938, lot 67.
 John Levy Galleries, New York, by 1944.
 M. Knoedler & Co., Inc., acquired from the above, 1944.
 John Jacob Astor III, New York, acquired from the above, 1944.
 Wildenstein & Co., New York, and Hirschl & Adler Galleries, Inc., New York,
 acquired from the above, 1986.
 Altman/Burke Fine Art, Inc., New York, by 1989.
 Edward Wilson, Fund for Fine Arts, Inc., Chevy Chase, Maryland.
 Berry-Hill Galleries, Inc., New York, 1998.
 Acquired by the present owner from the above, 1999.

EXHIBITED:

Cleveland, Ohio, Cleveland Museum of Art; Utica, New York, Munson-Williams-Proctor Institute; Washington, D.C., National Collection of Fine Arts, Smithsonian Institution, *Jasper F. Cropsey, 1823-1900*, July 8, 1970-January 3, 1971, p. 103, no. 68 (as *Sunset, Lake George*).
 New York, Altman/Burke Fine Art, Inc., *The American Landscape: Paintings of the Hudson River School and Related Works*, November 30, 1989-January 16, 1990, pp. 38-39, cover illustration (as *Sunset, Lake George*).

LITERATURE:

W.S. Talbot, *Jasper F. Cropsey, 1823-1900*, PhD dissertation, New York University, 1972, pp. 193, 461, no. 202, illustrated (as *Sunset on Lake George*).

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

While this work has been historically identified as Lake George, the composition more closely resembles Cropsey's paintings of Greenwood Lake in Orange County, New York.



DISTINGUISHED AMERICAN ART FROM A NEW YORK PRIVATE COLLECTION

35

JASPER FRANCIS CROPSEY (1823-1900)

Autumn Foliage in the White Mountains (Mount Chocorua)

signed and dated 'J.F. Cropsey/1862' (lower right)—signed again and inscribed with title (on a label affixed to the reverse)

oil on board

12¼ x 19½ in. (31.1 x 49.6 cm.)

Painted in 1862.

\$60,000-80,000

PROVENANCE:

Sale: Messrs. Foster, Pall Mall, London, 29 April 1863, lot 57.
 Alfred Morrison, by 1887.
 George F. McMurray Collection, Glendale, California, by 1960.
 Trinity College Collection, Hartford, Connecticut.
 Richard A. Manoogian, Taylor, Michigan, by 1989.
 Alexander Gallery, New York, 1989.
 Berry-Hill Galleries, Inc., New York.
 Acquired by the present owner from the above, 1997.

EXHIBITED:

London, Royal Academy, 1862, no. 288 (as *Autumn in the White Mountains, America*).
 (Possibly) Liverpool, England, Liverpool Society of Fine Arts, circa 1862 (as *Autumn in the White Mountains, America*).
 Pasadena, California, Pasadena Art Museum, *American Paintings of the Nineteenth Century: The George F. McMurray Collection*, November 30, 1960-January 4, 1961, p. 24, no. 21 (as *White Mountain Landscape*).

LITERATURE:

"Fine Arts. The Royal Academy Exhibition.—Third Notice," *Illustrated Times*, May 24, 1862, p. 55 (as *Autumn in the White Mountains*).
 C.E. Clement, L. Hutton, *Artists of the Nineteenth Century and Their Works*, vol. 1, Boston, Massachusetts, 1879, pp. 173-74 (as *Autumn in the White Mountains*).
 C. Campbell, M.S. Blaine, *New Hampshire Scenery: A Dictionary of Nineteenth-Century Artists of New Hampshire Mountain Landscapes*, Canaan, New Hampshire, 1985, p. 45.
 M. Kimmelman, "Cropsey's Seasonal Vistas a Steady Wave of Grace and Harmony," *New York Times*, May 27, 2001, p. 30, illustrated.
 K.W. Maddox, A.M. Speiser, ed., *Jasper Francis Cropsey: Catalogue Raisonné, Works in Oil, Volume One: 1842-1863*, New York, 2013, p. 366, no. 680, illustrated.

The present work depicts Mount Chocorua in the distance. A very similar work, *Autumn Foliage* (1858), is in the collection of the North Carolina Museum of Art, Raleigh, North Carolina.



36

SANFORD ROBINSON GIFFORD (1823-1880)

Sunrise on the Seashore

signed and dated 'SR Gifford 1865' (lower right)

oil on canvas

11¾ x 19¾ in. (29.9 x 50.2 cm.)

Painted circa 1865-67.

\$250,000-350,000

PROVENANCE:

John Thompson Wilson, by 1880.

Josephine Burrell.

Isabella Egenton Kinnan Burnham, niece of the above,
wedding gift from the above, 1882.

By descent to the present owner.

EXHIBITED:

New York, The Metropolitan Museum of Art, *The Memorial Collection of the Works of the Late Sanford R. Gifford*, October 1880-May 1881, pp. 4, 10, no. 125 (as *Sunset*).

LITERATURE:

The Metropolitan Museum of Art, *Gifford Memorial Catalogue*, New York, 1881, p. 31, no. 410 (as *Sunset on the Sea*).

I. Weiss, *Poetic Landscape: The Art and Experience of Sanford R. Gifford*, Newark, New Jersey, 1987, pp. 162, 243.

A letter from the recognized expert, Dr. Ila Weiss, accompanies this lot.

Dr. Ila Weiss writes that "this exquisite and important example of Gifford's work" depicts the same view of the New Jersey coastline as *Long Branch* of 1864 (Private Collection), a painting also 11 by 19 inches which includes figures within this setting. "Both are orange-lit sunrise effects at the seashore, with similar cloud, wave, and wet sand reflections, but *Long Branch* adds fishermen and boats, and shows the sun full-orbed and bisected by a stratum of blue haze. *Sunrise on the Seashore* omits the figures to focus on

the elemental effects of colored light and atmosphere, with the yellow and orange sunlight diffused through dense haze near the horizon; a contrasting crescent moon and a star added above; lower, more intensely lighted clouds; and a larger effect of reflection on the wet sand."

Sunrise on the Seashore is also likely related to a "lost masterpiece of that title dated 1867, 23 by 42 inches, which was owned by Robert Hoe and which was also exhibited at the Metropolitan Museum's Loan Collection of 1880-1881. This painting had profoundly impressed artists and critics when it was exhibited at the National Academy in 1867. In *Book of Artists* (1867), Henry T. Tuckerman described it as 'depicting only sea and sky as they appear at sunrise from the low shores of New Jersey at Long Branch, with no accessories—bare, solitary, vast, elemental nature—with such truth in wave and air, in strand and horizon, in light and perspective as to captivate the eyes, as the lone sea-shore itself does in sublime reality.'...Gifford's fellow artist John F. Weir felt the image personally and profoundly: 'Mr. Gifford has expressed in this picture...that depth of being which echoes 'like pulses beating in mid air' to the sound of the monotonous waves breaking the beach...Each wave is filled with a sense of motion, limped, changeful in color, and comprehended in some higher, unifying action.'"

Because of its relation to the later, missing masterwork, "*Sunrise on the Seashore* may have been sketched and left unfinished at about the time of the *Long Branch* painting, then perhaps worked on again in preparation for the exhibition piece of 1867...At that time Gifford may have decided it would be more appropriate to date the painting to its original conception, recalling that as 1865. This conjectural scenario is in keeping with the artist's practice." (unpublished letter, March 17, 1998) A close inspection of the inscription furthers this hypothesis, as Weiss writes, "the signature and date were overpainted at some time, seemingly in Gifford's hand, but the '5' is especially emphatic which seems to support my supposition. The original inscription is not legible." (unpublished letter, October 12, 2016)



PALMETTO HALL: THE JAY P. ALTMAYER COLLECTION

37

ALBERT BIERSTADT (1830-1902)

Storm Over Conway Meadow, New Hampshire

signed with conjoined initials 'ABierstadt' (lower right)

oil on canvas

19¾ x 26¾ in. (50.2 x 67.9 cm.)

Painted *circa* 1862.

\$200,000-300,000

PROVENANCE:

(Possibly) Vose Galleries, Boston, Massachusetts.

Maxwell Galleries, San Francisco, California.

Acquired by the late owner from the above, 1960.

Depicting New Hampshire's Moat Mountain Range, White Horse Ledge, and Cathedral Ledge, the present work is almost identical to Albert Bierstadt's *Moat Mountain, Intervale, New Hampshire* in the collection of the Currier Museum of Art, Manchester, New Hampshire.

ALBERT BIERSTADT (1830-1902)

In Platte River Country

signed with conjoined initials and dated 'ABierstadt/64.' (lower right)
oil on board
12 x 18 in. (30.5 x 45.7 cm.)
Painted in 1864.

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

PROVENANCE:

Gerald Peters Gallery, Santa Fe, New Mexico.
Mr. G.N. Parrott, Dallas, Texas.
Sandra Wilson Fine Arts, Santa Fe, New Mexico.
Private collection, Arizona, acquired from the above, 1990.
Christie's, New York, 29 November 2007, lot 182, sold by the above.
Acquired by the present owner from the above.

EXHIBITED:

Dallas, Texas, Dallas Museum of Art, *Visions of the West*,
September 28-November 30, 1986, no. 4.

Albert Bierstadt's paintings of the untamed American West are some of the most significant historical and artistic accomplishments of the nineteenth century. While other artists had made expeditions throughout the area as early as the 1830s, few could rival Bierstadt in his ability to convey the grandeur of this wondrous region to the American public. Painted from sketches of his 1860s trips West, *In Platte River Country* depicts an expansive landscape populated only with two unobtrusive men on horseback in the lower right corner. The light is vivid, emphasizing Bierstadt's vision of a pristine West.

As early as 1859 Bierstadt traveled the frontier with Colonel Frederick Lander's U.S. Government Expedition. Following the Platte River to the Wind River Mountains, the artist first witnessed the grandeur and beauty of the unspoiled Western landscape. However, it was Bierstadt's 1863 overland journey to California which provided him the pictorial material used to create some of his most successful works. Accompanied by Fitz Hugh Ludlow, a prominent figure in New York literary circles, Bierstadt traveled a southerly route arriving in San Francisco in July. After several days in the city, Bierstadt and Ludlow, joined by the artists Enoch Wood Perry and Virgil Williams, ventured to Yosemite via the Mariposa Grove of giant Sequoias. Camping and sketching for seven weeks, Bierstadt gathered ample material to complete several major oil paintings during the next eight years in New York.

The remarkable and raw American landscape captivated Bierstadt, who described it in one of the many letters he sent back East for publication in *The Crayon*: "If you can form any idea of the scenery of the Rocky Mountains and of our life in this region, from what I have to write, I shall be very glad; there is indeed enough to write about—a writing lover of nature and Art could not wish for a better subject. I am delighted with the scenery...We see many spots in when we look up and measure the mighty perpendicular cliffs that rise hundreds of feet aloft, all capped with snow, we then realize that we are among a different class of mountains; and especially when we see the antelope stop to look at us, and still more the Indian, his pursuer, who often stands dismayed to see a white man sketching alone in the midst of his hunting grounds." (as quoted in G. Hendricks, "The First Three Western Journeys of Albert Bierstadt," *The Art Bulletin*, September 1964, p. 337)

Bierstadt's *In Platte River Country*, painted in 1864, captures these glorious elements that he witnessed, and the serenity of an unblemished wilderness. The strong horizontals of the river, tree line and open sky are balanced by the sturdy verticals of the trees and cliffs. Although the layers of the composition help organize the painting into horizontal bands, the open view of the flatlands allows for easy movement into the landscape. The land is easily traversable, open and inviting. The intricately detailed figures, rocks and grasses of the immediate foreground carry the viewer's eye to a more hazy and suggestive distance of unending natural beauty, emphasized by the reflection of the landscape in the river. An almost spiritual light brings to this terrain a majesty and purity, lending the overall composition the feeling of a divinely inspired Garden of Eden. Although he often chose to paint landscapes without figures, in this work, Bierstadt includes two diminutive men to underscore the magnificence and power of nature, while hinting at the encroaching development of the West.

A year before *In Platte River Country*, Bierstadt painted a masterwork of an almost identical scene. Measuring 36 by 57½ inches, *North Fork of the Platte, Nebraska* (1863, Manoogian Collection) is a more developed composition with several additional figures. Bierstadt has also rendered more detail in the background mountains, which similarly present the effects of dramatic light and shadow. A writer for the *Post* in 1863 wrote, "The 'North Fork of the Platte, Nebraska'...is a picture of broader lights and distances. Its breadth of light in the background, especially, is indeed admirable. Its rock painting is particularly vigorous. Great tabular masses of limestone, upended and broken into successive ledges—their ruin partly bold and staring, partly veiled under tender foliage—are more picturesque than any remains of British abbeys, and in the symmetry amid destruction give almost a similar suggestion of the work of man. The sky and water of this landscape are pure to the last degree." (as quoted in *Albert Bierstadt: Art and Enterprise*, Brooklyn, New York, 1990, p. 197)

After viewing one of Bierstadt's paintings, a writer for *The Crayon* commented on his success at presenting the largely unexplored frontier, "The scenery of this section of our territory has for a long time been a matter of curiosity to lovers of landscape, who have been excited yet not satisfied by the vague and contradictory reports of explorers. Through the better expression of the brush we can now form some idea of it, Mr. Bierstadt's pencil being true and too powerful to be questioned." (N.K. Anderson, "Wondrously Full of Invention: The Western Landscapes of Albert Bierstadt," *Albert Bierstadt: Art and Enterprise*, p. 74)

Among these achievements are Bierstadt's two versions of *In Platte River Country*, which stand out in his *oeuvre* for their monumentality and grandeur. In summarizing Bierstadt's artistic legacy, Gordon Hendricks writes, "his successes envelop us with the beauty of nature, its sunlight, its greenness, its mists, its subtle shades, its marvelous freshness. All of these Bierstadt felt deeply. Often he was able, with the struggle that every artist knows, to put his feelings on canvas. When he succeeded in what he was trying to do—to pass along some of this own passion for the wildness and beauty of the new West—he was as good as any landscapist in the history of American art." (*Albert Bierstadt: Painter of the American West*, New York, 1973, p. 10)



FREDERIC CHURCH (1826-1900)*Rough Surf, Mount Desert Island, Maine*

inscribed and dated 'Mt. Desert. 1850' (lower left)
oil on board laid down on board
12 x 16 in. (30.5 x 40.6 cm.)
Painted in 1850.

\$800,000-1,200,000

PROVENANCE:

The artist.
Private collection, by descent.
The Field Club, Oteora, New York, gift from the above, 1942.
Berry-Hill Galleries, Inc., New York.
Acquired by the present owner from the above.

EXHIBITED:

(Possibly) New York, American Art-Union, 1851.
Boston, Massachusetts, Museum of Fine Arts, *The New Path: Ruskin and the American Pre-Raphaelites*, July 3-September 8, 1985.
Dallas, Texas, Dallas Museum of Art; Washington, D.C., Corcoran Art Gallery; Williamstown, Massachusetts, The Sterling and Francine Clark Institute, *The Painted Sketch: American Impressions from Nature, 1830-1880*, June 21, 1998-May 9, 1999.

LITERATURE:

Berry-Hill Galleries, Inc., *American Paintings III*, New York, 1985, p. 31, illustrated.
J. Thronk, "Art Notebook: Berry Hill—Old Glories of the New World," *Architectural Digest*, vol. 42, September 1985, p. 82, illustrated.
P.J. Belanger, *Inventing Acadia: Artists and Tourists at Mount Desert*, exhibition catalogue, Rockland, Maine, 1999, pp. 49-50, fig. 29, illustrated.
F. Kelly, J. Wilmerding, *American Masters from Bingham to Eakins: The John Wilmerding Collection*, exhibition catalogue, Washington, D.C., 2004, p. 44.

This painting will be included in Gerald Carr's forthcoming *catalogue raisonné* of the artist's oil paintings.

In mid-nineteenth century America, Frederic Edwin Church was acclaimed by critics and the public alike as the preeminent artist of his day. "Church was a gentleman who ranked at the top of his profession, and had a claim to something mysteriously more: no one else could make pictures quite like his; they struck deeper into the heart of American life. That is why 'Mr. Church' was the nation's 'first' landscape painter, when landscape painting was the nation's first art." (D.C. Huntington, *The Landscapes of Frederic Church: Vision of an American Era*, New York, 1966, p. x) No other painter of the time so fully expressed the majesty found in our nation's natural world. Among his most notable compositions, Church's depictions of Maine inspired awe from period observers and stimulated not just the next generation of painters, but an entire tradition of art in the region.

Frederic Church began his career under the tutelage of the leading American landscapist of the previous generation, Thomas Cole. Cole was the master of the heroic landscape, creating dramatized impressions of nature with strong spiritual messages. From the beginning, Church's ability to follow in Cole's footsteps as the leader of the Hudson River School, while incorporating Cole's ideas into his own more objective recordings of nature, was evident. Indeed, in 1849, twenty-two-year-old Church was elected as the youngest full member of the National Academy of Design.

The following year, in 1850, Church followed in his mentor's footsteps and set off on a sketching tour of Maine. Directly after accepting Church as a student, in the summer of 1844 Cole had travelled for the first time to Mount

Desert Island, Maine, leaving Church behind to settle in at his studio in the Catskills. Cole meticulously filled his sketchbook with more than a dozen drawings of the region, which he returned with to his studio and shared with his protégé. For his own trip, Church traveled by train to Portland in southern Maine and then boarded a steamer and a schooner to complete the journey to Mount Desert. During this first journey, Church not only recorded his impressions in pencil and oil, but also in verse, publishing them anonymously in the November 1850 issue of the *Bulletin of the American Art Union*.

In *Rough Surf, Mount Desert Island, Maine*, rather than depict a more traditional panorama of the Maine landscape, Church instead focuses on a close-up view of the spirited dance of waves on the rocky coast. A modern, yet difficult perspective to accurately capture, Church lamented, "[w]e tried painting them, and drawing them and taking notes of them, but cannot suppress a doubt that we shall neither be able to give actual motion nor roar to any we may place upon canvas." (as quoted in J.K. Howat, *Frederic Church*, New Haven, 2005, p. 33) Despite this humble statement, in the present work, Church masterfully captures the frothy scene with both immediacy and drama, which is likely the result of both his first hand observation in the field and his meticulous development within the confines of his studio. In *Rough Surf, Mount Desert Island, Maine*, "[t]he unmistakable feeling of plein-air execution is conveyed by the informality of the composition; the scene was viewed at an angle from which the artist could study the patterns on the moving water as it crashed against the rocks and receded, frothing, out to sea. Broad, sure strokes define the rocky shoreline, a solid foil to the fluid, nuanced strokes that make up the foaming water. Church's brush dances over the expanse of water, creating a rhythmic sweep punctuated by stippled whitecaps and foam." (E.J. Harvey, *The Painted Sketch: American Impressions from Nature, 1830-1880*, New York, 1998, p. 155)

Following his initial trip to Maine in 1850, Church would take more than a dozen trips to the state over the course of thirty years. The painter's popular depictions of Maine propelled tourists to explore in person the previously underappreciated landmarks, with his paintings essentially acting as advertisements. By 1872, Church's great influence on the tourist industry of the area inspired Harper's to write, "Church's pictures of scenery at Mount Desert were seen in the exhibitions of the National Academy. At one time or another most of all the noted artists have followed on sketching tours, and it is chiefly by this means, in the first instance, that Mount Desert has become so popular as a watering place...Now, most of the visitors to Mount Desert, even the prosaic folk, go prepared to enjoy the picturesque, the beautiful, the sublime." ("Mount Desert," *Harper's New Monthly Magazine*, vol. 45, no. 267, August 1872, p. 324)

Perhaps even more important than his influence on the public was his direct influence on the generations of painters that have followed in his footsteps. From Winslow Homer to John Marin, George Bellows and Marsden Hartley to Richard Estes, Church's love of Maine, and the popularity of his resulting works, was arguably the spark for an important Maine tradition in American art. The public appreciation of America's wilderness as depicted by Church also invigorated artists, such as Albert Bierstadt and Thomas Moran, to explore the nation's yet undiscovered areas, and over the long term created a national appreciation for preserving such sites through national parks, such as Acadia National Park on Mount Desert Island. In works such as *Rough Surf, Mount Desert Island, Maine*, Church offers a vision of an unspoiled, wild landscape. He presents in such works the prospect of a new kind of painting, drawn from the past, particularly from Cole, and pointing to a new understanding of American identity, as understood through its unique and magical natural world.





PROPERTY FROM A NEW YORK PRIVATE COLLECTION

40

WILLIAM BRADFORD (1823-1892)

Sunset Glow on Sea and Land

signed 'Wm Bradford/NY' (lower right)

oil on canvas

18 x 30 in. (45.7 x 76.2 cm.)

\$100,000-150,000

PROVENANCE:

Private collection, Pennsylvania.

Christie's, New York, 30 January 2008, lot 277, sold by the above.

Acquired by the present owner from the above.

41

**WILLIAM TROST RICHARDS
(1833-1905)**

Coastal Scene with Sailboats

signed and dated 'Wm T. Richards. 1873.'
(lower left)

watercolor and gouache on paper
10 x 15¾ in. (25.4 x 40 cm.)

Executed in 1873.

\$25,000-35,000

PROVENANCE:

Sotheby's, New York, 30 November 1989, lot 14.
Acquired by the present owner from the above.



42

WILLIAM TROST RICHARDS (1833-1905)

Breaking Waves

signed and dated 'Wm T. Richards./98.'
(lower left)

oil on canvas
28 x 48 in. (71.1 x 121.9 cm.)

Painted in 1898.

\$60,000-80,000

PROVENANCE:

Private collection, Rhode Island.
By descent to the present owner.

DISTINGUISHED AMERICAN ART FROM A NEW YORK PRIVATE COLLECTION

43

JAMES EDWARD BUTTERSWORTH (1817-1894)

Yachts Racing, New York Harbor

oil on metal
9 in. (22.9 cm.) diameter, image;
11¼ in. (29.8 cm.), overall

\$20,000-30,000

PROVENANCE:

Quester Gallery, Stonington, Connecticut.
Acquired by the present owner from the above.

The present work depicts a pair of cutter yachts racing in upper New York Bay between Castle Garden, seen on the left decorated with flags, and Castle William on the right.



DISTINGUISHED AMERICAN ART FROM A NEW YORK PRIVATE COLLECTION

44

JAMES EDWARD BUTTERSWORTH (1817-1894)

Running for the Finish: Sloops Racing

signed 'J E Buttersworth' (lower right)
oil on canvas
12 x 16 in. (30.5 x 40.6 cm.)

\$50,000-70,000

PROVENANCE:

Quester Gallery, Stonington, Connecticut.
Acquired by the present owner from the above.

LITERATURE:

R. Schaefer, *J.E. Buttersworth: 19th-Century Marine Painter*, Mystic, Connecticut, 2009, p. 232 (as *Running for the Finish*).

The present work depicts a paddle steamer of the the U.S. Mail Steamship Company, possibly the *S.S. Central America*, outward bound in lower New York harbor.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR

45

**JAMES EDWARD BUTTERS WORTH
(1817-1894)**

Cornelia and Magic Rounding Buoy 8½

signed 'J.E. Buttersworth' (lower right)

oil on canvas

22¼ x 34 in. (56.5 x 86.4 cm.)

\$250,000-350,000

PROVENANCE:

Bonhams, New York, 30 January 2015, lot 94.

Acquired by the present owner from the above.

In the present work, James Buttersworth captures the dramatic race between two smaller centerboard schooners, *Cornelia* and *Magic*, skirting buoy 8½ through regaling winds and rutted waves during the 1874 yachting season. *Cornelia*, depicted on the right, was built by J. McGarrick in 1873 for Dr. J.H. Vlondy, a former commodore of the Jersey City Yacht Club. *Magic*, shown in the lead at left, was owned by William T. Garner, a soon-to-be Vice Commodore of the New York Yacht Club. Built in 1857, *Magic* was the winner of the 1870 America's Cup.

Magic bested *Cornelia* in all three contests of 1874—the New York Yacht Club Regatta, the Ladies' Regatta of the New York Yacht Club and the Annual Regatta of the Brooklyn Yacht Club—in what would be both yachts' last season of competition. The setting of buoy 8½ seen here is illustrated in many of Buttersworth's works, and the placement likely identifies this particular race as the New York Yacht Club Regatta. During that course, *Magic* broke free from her competitors to win her class, while *Cornelia* placed third.

FITZ HENRY LANE (1804-1865)

Southwest Entrance to Camden Harbor

oil on canvas
18½ x 30 in. (47 x 76.2 cm.)
Painted circa late 1850s.

\$800,000-1,200,000

PROVENANCE:

Private collection, Newport, Rhode Island.
Christie's, New York, 2 December 1988, lot 33, sold by the above.
Acquired by the present owner from the above.

This painting will be included in the Fitz Henry Lane Online *catalogue raisonné* under the direction of the Cape Ann Museum www.fitzhenrylaneonline.org.

Southwest Entrance to Camden Harbor is one of Fitz Henry Lane's most successful forays in the luminous idiom, characterized by an emphasis on openness, clarity and sense of preternatural calm. Lane's talent in transposing the light of the changing times of day is evident in the varied golden tones reflected on the water's surface. Notably, paintings of dusk appeared with greater frequency during the final years of Lane's career, which, according to noted Lane scholar, John Wilmerding, can be seen as the artistic embodiment of feelings of culmination and fulfillment. In this work, the artist's refined use of color, deliberately applied nuances of tinted light and crystalline surfaces of calm water, embody the hallmarks that would define Lane's unique and celebrated pictorial vision. Earl A. Powell writes that Lane's works, "so eloquent in their prophetic silence, depict a moment in time as if frozen, and evoke a mood of transcendental silence that is an important reflection of the American imagination at mid-century." (*Paintings by Fitz Hugh [sic] Lane*, exhibition catalogue, Washington, D.C., 1988, p. 47)

Lane was born in 1804 in Gloucester, Massachusetts, where his father worked as a sail maker. Paralyzed from the waist down at a young age, Lane was not able to participate in the mercantile pursuits of his father's business and instead spent countless hours carefully drafting the intricate details of rigging and sails and was incredibly well-versed in the anatomy of a ship, from the construction of the hull to every minute detail in the rigging. In 1832, at the age of 28, Lane moved to Boston, to pursue employment with Pendleton's Lithography, the best known lithography firm in the city. Lane's training in the rigorous art of lithography clearly informs his paintings and it is in the exacting detail and ambitious draftsmanship of these early prints that one can see the foundation for his work in oil, the first known of which was painted in 1840. Around 1847, Lane moved both his studio and his permanent residence from Boston to his native Gloucester.

The coast of Maine was both a familiar and favorite subject matter for the artist, as he first began traveling to this region in late 1840s. *Southwest Entrance to Camden Harbor* is one of several paintings depicting Penobscot Bay, just off of Camden, Maine. During this period, Lane explored Penobscot Bay and nearby Mount Desert Island, often anchoring his boat in quiet, pristine coves to sketch in his drawing book and record the brilliant effects of light and atmosphere that typify the coast. With an economy largely dependent on coastal shipping, the Camden area was, at mid-century,

known for its bustling harbor and shared certain similar characteristics to Gloucester, Massachusetts, Lane's principal residence. Acknowledging the evolution of modern industrial and technological developments, Lane's *Southwest Entrance to Camden Harbor* includes a modest rowing boat in the foreground, a large central boat carrying a cargo of lumber and, barely visible on the far right horizon, a paddle steamer.

Lane painted several variations of this vantage point, modifying the ships and vessels, as well as the effects of light and weather. As John Wilmerding notes, "The profile of the hills is always the same, and only the placement of the vessels in the foreground is altered...Of interest here are the large lumber schooners in the foreground, so typical of that day. Penobscot Bay was often dotted with these vessels, heavily laden with either wood or granite, in passage from eastern Maine to Portland or Boston." (*Fitz Hugh [sic] Lane*, New York, 1971, p. 66) One other such view is in the collection of the Farnsworth Art Museum in Rockland, Maine. The *catalogue raisonné*, currently underway with the Cape Ann Historical Society notes: "This painting is closely related to the great *Camden Mountains from the South Entrance to the Harbor* at the Farnsworth Museum in Rockland, Maine. It is taken from the same drawing Lane did on his 1855 trip to Penobscot Bay with his friend Joseph Stevens, who later noted on the drawing 'from the boat on our return to Rockland.' [The present work] is a slightly smaller version, 18" x 30", of the Farnsworth painting but is not a direct copy showing subtle but important variations to the composition.... Both works have the same gold and brown tonality of the indirect sunset reflections on the water at the entrance to the harbor and are taken from an identical vantage point. In this version the sun has not quite set and is lighting up the corner of Negro Island (now Curtis Island) and the sails of the lumber schooner. The sky is lighter with more reds and yellows. The Farnsworth version is from a few minutes later, the sun has set and the light is indirect with an overall dusky palette. The vessels have been slightly re-arranged in the two versions, this version shows the left foreground boat with two masts, not one, and the sails being raised or lowered. The right foreground shows a double-ended skiff rowed by two men while the Farnsworth version has no skiff but a similarly placed floating log at the same angle. In front of the lighthouse island there is a sloop heading to the left that isn't in the Farnsworth version, which has a distant lumber schooner in the shadow of the island on the left not in this version. The larger lumber schooner in the left center of this painting has been moved to the right center in the Farnsworth painting, and here the distant steamship has been moved from the far right to the center of the Farnsworth painting." (S. Holdsworth, "Camden Mountains from the South Entrance to the Harbor, (inv. 290)." Fitz Henry Lane Online, Cape Ann Museum, <http://fitzhenrylaneonline.org/catalog/entry.php?id=290>)

Bathed in the warm light of dusk *Southwest Entrance to Camden Harbor* demonstrates the artist's ability to elevate the quotidian into scenes of subtle poetry. The overall composition evokes a feeling of calm and transcendence, and suggests an equilibrium between landscape and ocean, as well as atmosphere and light. John Wilmerding writes, "His first Maine twilights were ones, we feel, of awe and reverence, thanksgiving for day's fulfillment and the certainty to time's perpetual renewal." (*The Artist's Mount Desert: American Painters on the Maine Coast*, Princeton, New Jersey, 1994, p. 67)





PROPERTY FROM A NEW YORK PRIVATE COLLECTION

47

ASHER BROWN DURAND (1796-1886)

After a Summer Shower

oil on canvas

25 x 36 in. (63.5 x 91.4 cm.)

\$70,000-100,000

PROVENANCE:

Private collection, Sheffield, Massachusetts, *circa* 1945.

Private collection, Maryland, by descent.

Christie's, New York, 1 December 2005, lot 69, sold by the above.

Acquired by the present owner from the above.



PROPERTY FROM THE COLLECTION OF MRS. J. INSLEY BLAIR

48

DAVID GILMORE BLYTHE (1815-1865)

Union Troops Entraining

signed 'Blythe' and bears inscription 'Presented to/Gen Jos. P B. Ward' (lower left)

oil on canvas

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

Painted circa 1861.

\$60,000-80,000

PROVENANCE:

General Joseph P.B. Ward.

Acquired by the late owner by 1936.

EXHIBITED:

New York, Whitney Museum of American Art, *Paintings by David G. Blythe/ Drawings by Joseph Boggs Beale*, April 7-May 7, 1936, p. 14, no. 36.
Washington, D.C., National Collection of Fine Arts, Smithsonian Institution;
Rochester, New York, University of Rochester, Memorial Art Gallery;
Pittsburgh, Pennsylvania, Carnegie Institute, *The World of David Gilmour Blythe*, October 17, 1980-July 5, 1981, pp. 180-81, no. 207.

LITERATURE:

Panorama, vol. 1, no. 4, January 1946, p. 41.

D. Miller, *The Life and Work of David G. Blythe*, Pittsburgh, Pennsylvania, 1950, pp. 79, 82, 131.

Portraying the departure of the Thirteenth Regiment of Pennsylvania Volunteers at the Pennsylvania Station in 1861, David Gilmour Blythe's *Union Troops Entraining* exemplifies his enthusiastic support of the cause. Indeed, for the last five years of his life, Blythe's production would consist almost entirely of Civil War paintings. Following Lincoln's call for volunteers, the Thirteenth Regiment assembled, and Blythe, although too old to join himself, followed. One member of the regiment wrote of Blythe, "He was a welcome guest at any mess he fell in with in constant wandering around." (as quoted in D. Miller, *The Life and Work of David G. Blythe*, Pittsburgh, Pennsylvania, 1950, p. 80) With his brother Andrew enlisted in the Union Army, Blythe was eager to depict the spirit of the soldiers, as evidenced by his *Union Troops Entraining*. The present work captures the artist's optimism for the war. In the foreground, a young man leaves his father and mother for the noble cause. Crowds of volunteers stretch as far as the eye can see, bidding loved ones farewell. Dorothy Miller writes on the effects of this particular event at the station, "The blare and throb of the music, the uniforms, and the emotional farewells seem to have stirred [Blythe] deeply, for months later he painted *Union Troops Entraining*." (*The Life and Work of David G. Blythe*, p. 79)

EDWARD MORAN (1829-1901)

Commerce of Nations Rendering Homage to Liberty

signed and dated 'Edward Moran 1876.' (lower left)

oil on canvas

95 x 70½ in. (241.3 x 179.1 cm.)

Painted in 1876.

\$700,000-1,000,000

PROVENANCE:

The artist.

Joseph W. Drexel, New York, acquired from the above, 1880.

By descent to the present owner.

EXHIBITED:

New York, Palette Association, *Reception for Bartholdi*, October 1876.

New York, Century Association, *Meeting of the American Committee on the Statue of Liberty*, January 2, 1877.

(Possibly) Paris, France, *Banquet in Honor of General Grant*, November 6, 1877.
New York, Union League Club, 1880.

LITERATURE:

J.F. Packard, *Grant's Tour Around the World*, Philadelphia, Pennsylvania, 1880, pp. 145-46.

"New York Topics; The Value of a Big Picture," *Boston Evening Transcript*, August 9, 1889, p. 4.

"Bogus Pictures; An Interesting Letter from a Deceased New York Banker to His Artist Friend," *Montreal Daily Witness*, August 9, 1889, p. 3.

A. Gschaedler, *True Light on the Statue of Liberty and Its Creator*, Narberth, Pennsylvania, 1966, pp. 51, 58 (as *Liberty Lighting the World's Commerce*).

M. Pachter, F. Wein, eds., *Abroad in America: Visitors to the New Nation, 1776-1914*, exhibition catalogue, Washington, D.C., 1976, p. 222, illustrated (as *The Unveiling of the Statue of Liberty Enlightening the World*).

P.D. Schweizer, *Edward Moran: American Marine and Landscape Painter*, exhibition catalogue, Wilmington, Delaware, 1979, pp. 44-45, illustrated.

J.B. Bell, R.I. Abrams, *In Search of Liberty: The Story of the Statue of Liberty and Ellis Island*, Garden City, New York, 1984, pp. 28-29, 52, illustrated (as *Liberty Lighting the World's Commerce*).

P. Provoyeur, J.E. Hargrove, *Liberty: The French-American Statue in Art and History*, exhibition catalogue, New York, 1986, pp. 147, 282n63-64, no. 347, frontispiece illustration.

B. Moreno, *The Statue of Liberty Encyclopedia*, New York, 2000, p. 16 (as *The Nations Paying Homage to Liberty*).

B. Moreno, *Images of America: The Statue of Liberty*, Charleston, South Carolina, 2004, p. 61.

H. Marcovitz, *Statue of Liberty: A Beacon of Welcome and Hope*, New York, 2014, n.p. (as *Liberty Enlightening the World's Commerce*)

Regarded as one of America's most prominent 19th century marine painters, Edward Moran's artistic career began in Pennsylvania under the tutelage of James Hamilton and Paul Weber. Working in the same Philadelphia studio as his brother and fellow artist, Thomas Moran, the two achieved immediate recognition for their distinctive styles. In 1862, Moran traveled to England and continued his studies at the Royal Academy before returning to America and, in 1872, settling in New York City. During this pivotal period in his career, Moran met French sculptor Frédéric Auguste Bartholdi, and learned of his plan to design a monumental statue on Bedloe's Island in New York Harbor, which would serve as an icon of freedom and liberty. To support the cause and inspire patriotic enthusiasm for Bartholdi's undertaking, Moran painted and proudly displayed *The Commerce of Nations Paying Homage to Liberty* in 1876.

The original concept of the Statue of Liberty was proposed by French law professor and politician Edouard René de Laboulaye, but it was alongside Bartholdi that a concrete vision was established. The project was formally announced in 1875 and it was determined that the French would finance the statue and the Americans would cover the cost of the foundation and pedestal. Early models of the statue adhere very closely to the finished version and serve as a testament to Bartholdi and Laboulaye's carefully considered concept of liberty and how best to express it. As Bartholdi moved forward with fabrication, much consideration was given to promoting the statute and raising the necessary funds. To bring exposure, Bartholdi sought an artist that was up to the challenge of painting a work that equaled his grand vision. "In Moran the French sculptor discovered a colleague who recognized the potential of fusing aesthetics and propaganda in art...Moran recognized as fully as Bartholdi the value of art as a document for the public. On a more profound, personal level, the American painter identified a kindred spirit in the French sculptor." (P. Provoyeur, J.E. Hargrove, *Liberty: The French-American Statue in Art and History*, New York, 1986, p. 147). While French citizens, both rich and poor, supported the campaign with donations, American fundraising was slower to develop. In an effort to stimulate broader interest and enthusiasm in the project, Moran painted the present work and displayed it prominently. As noted, "Completed sometime in 1876, and acclaimed at the Palette Club reception in October, the work now served as a banner for the fledgling pedestal campaign, exhibited at social and business functions of the American Committee, at an art exhibition held at New York's Union League in 1880, and possibly at the banquet honoring Ulysses S. Grant held in Paris in 1877. In 1880, Joseph W. Drexel acquired the painting at the reported price of ten thousand dollars—amply testifying to its appeal." (*Liberty: The French-American Statue in Art and History*, p. 147) The work was also produced on an engraved certificate that was subsequently presented to individuals who contributed to the cause.

In *The Commerce of Nations Paying Homage to Liberty* Moran approximates certain elements of the neoclassical female figure and the base on which she stands. Peacefully reigning over the dynamic scene, the statue, with a torch, representative of progress, raised in her right hand and a tablet, evoking the concept of law, held firmly in her left, draws the viewer into the composition. With fog shrouding the low horizon line and the bottom of the pedestal one's gaze is gradually drawn to the activity in the foreground. "Passengers, consisting of family groups as well as sailors, address each other as they traverse the harbor in busy concourse. Most conspicuously, the Commerce of Nations takes place beneath the Stars and Stripes and the Tri-Color." (*Liberty: The French-American Statue in Art and History*, p. 147) Among these figures is the original owner Joseph W. Drexel's daughter. As is characteristics of Moran's best work, he enhances the drama with a striking, luminist sky and a tranquil, green-blue sea.

Originally assembled in Paris in 1884, the statue was subsequently disassembled, crated, loaded onto a French steamer, shipped across the Atlantic and on June 17, 1885 it arrived in the New York port. While construction encountered various delays, reassembly of the statue eventually got underway and on October 28, 1886, a dedication ceremony was held. To commemorate this iconic moment Moran, still captivated by Bartholdi's vision, painted *Unveiling of the Statue of Liberty Enlightening the World* (1886, Museum of the City of New York, New York). "Perhaps more than any other image, Moran's [*The Commerce of Nations Paying Homage to Liberty*] embodies the entire network of complex associations inherent in the statue, from simple emotional patriotism and pride in nationalistic politics and economic disputes." (*Liberty: The French-American Statue in Art and History*, p. 147)





50

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

Over the River to Grandma's House on Thanksgiving Day
 signed 'Moses.' (lower left)—dated '1943. Nov 1th [sic]' and inscribed with title 'Over the/River to Gran/mas House on thanksgiven [sic] day.' and '465.' (on a label affixed to the backing board)
 oil and glitter on masonite
 21¼ x 35½ in. (54 x 90.5 cm.)
 Painted in 1943.

\$150,000-250,000

PROVENANCE:

The artist.
 Otto Kallir, acquired from the above, 1943.
 Mrs. Lytle Hull, acquired from the above, circa 1944.
 (Possibly) Sale: Sotheby Parke-Bernet, New York, circa 1977.
 Spanierman Gallery, LLC, New York, 1977.
 Hammer Galleries, New York and Galerie St. Etienne, New York, acquired from the above, 1978.
 Private collection, acquired from the above, 1978.
 Arts, Ltd., Oklahoma City, Oklahoma.
 Oklahoma Publishing Company, Oklahoma City, Oklahoma, acquired from the above.
 Acquired by the present owner from the above, 2012.

LITERATURE:

O. Kallir, *Grandma Moses*, New York, 1973, pp. 292, 296, no. 301, illustrated (as *Over the River to Grandma's House*).

This work, painted on November 1, 1943, was assigned number 465 by the artist and entered into her record book on page 24.

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



51

**JOSEPH CHRISTIAN LEYENDECKER
(1874-1951)**

Stoking the Furnace

signed with conjoined initials 'JCLeyendecker' (lower right)

oil on canvas

30 $\frac{1}{8}$ x 23 $\frac{1}{8}$ in. (76.5 x 58.7 cm.)

Painted in 1938.

\$70,000-100,000

PROVENANCE:

The artist.

Private collection, Cleveland, Ohio, acquired from the above.

By descent to the present owner.

LITERATURE:

The Saturday Evening Post, October 15, 1938, cover illustration.

J. Cohn, *Covers of The Saturday Evening Post*, New York, 1998, p. 168, illustrated.

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

J.C. Leyendecker: American Imagist, New York, 2008, p. 164, illustrated.

The present work was published as the cover illustration of the October 15th, 1938 issue of *The Saturday Evening Post*.



PROPERTY FROM A PRIVATE COLLECTION, COLORADO

52

DAVID BREGA (B. 1948)

Well Travelled

signed 'David Brega—' (lower right)

oil on masonite

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

Painted in 1985.

\$25,000-35,000

PROVENANCE:

The artist.

[With] Alexander Gallery, New York.

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

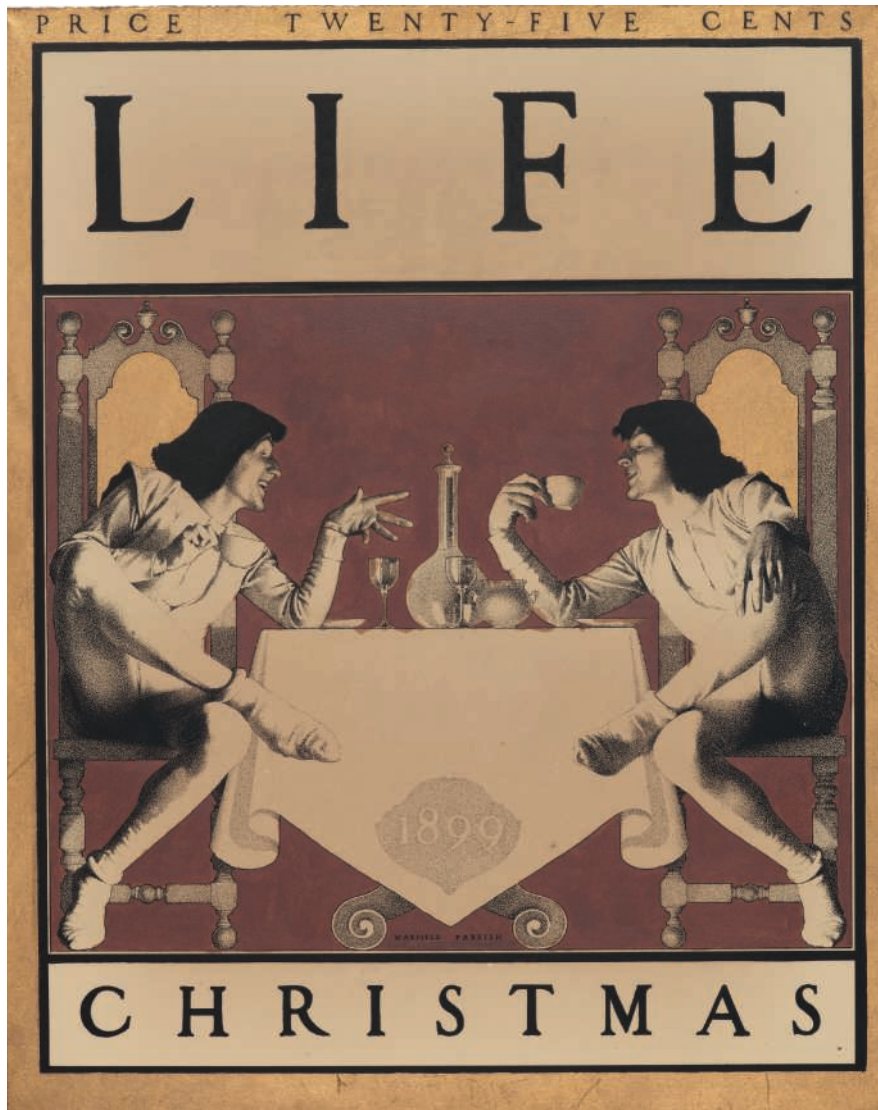
[With] Island Weiss Gallery, New York.

Acquired by the present owner from the above.

EXHIBITED:

New York, Alexander Gallery, *David Brega, trompe l'oeil: The Provocative Language of Illusion*, October 31-November 22, 1986.

The present work depicts a copy of the January 30th, 1932 issue of *The Saturday Evening Post*, featuring Norman Rockwell's cover illustration *Girl Asking Directions in French*.



53

MAXFIELD PARRISH (1870-1966)

Christmas Cover Design for Life Magazine

signed 'Maxfield Parrish' (lower center)

oil, ink and gold leaf on paper

15 x 12 in. (38.1 x 30.5 cm.)

Executed in 1899.

\$100,000-150,000

PROVENANCE:

Mr. and Mrs. Robert Scoville, New York.

Frederick Keppel & Company, New York.

Judge Willis Vickery, Cleveland, Ohio, acquired from the above.

Scott & Fowles, New York.

Mrs. Stevenson Scott, New York.

Parke-Bernet, New York, *English Period Furniture and Decorations, Paintings*

and Drawings, Georgian Silver, Bronzes, Gold Snuff Boxes, Oriental Rugs,

26 April 1946, lot 233, sold by the above.

Victor D. Spark, New York.

George and Joan Dillon, Kansas City, Missouri, acquired from the above, 1969.

By descent to the present owner from the above.

LITERATURE:

Life, December 2, 1899, cover illustration.

C. Ludwig, *Maxfield Parrish*, New York, 1973, p. 210, no. 247 (as *Christmas 1899*).

The present work was published as the cover of the December 2nd, 1899 issue of *Life* magazine.

54

NORMAN ROCKWELL (1894-1978)

The Lighthouse Keeper's Daughter

signed 'Norman/Rockwell' (lower right)

oil on canvas

29 x 27 in. (73.7 x 68.6 cm.)

Painted in 1923.

\$400,000-600,000

PROVENANCE:

Berry-Hill Galleries, Inc., New York.

Acquired by the late owner from the above, by 1981.

LITERATURE:

The Literary Digest, July 28, 1923, cover illustration.

The Grade Teacher, June 1947, cover illustration.

N. Rockwell, *The Norman Rockwell Album*, Garden City, New York, 1961, p. 26, illustrated.

T. Buechner, *Norman Rockwell: Artist and Illustrator*, New York, 1970, n.p., figs. 22, 173, illustrated.

L.N. Moffatt, *Norman Rockwell: A Definitive Catalogue*, vol. 1, Stockbridge, Massachusetts, 1986, pp. 62-63, no. C167, illustrated.

Through numerous illustrations appearing in publications such as *The Saturday Evening Post* and *The Literary Digest*, Norman Rockwell's timeless images of everyday America entered the homes of millions of people. His descriptive painting style and ability to encapsulate the traditional and nearly universal values shared in the American experience contributed to his tremendous popularity and rendered him hugely successful. *The Lighthouse Keeper's Daughter* serves as a primary example of Rockwell's skillful ability to present an enduring and heartwarming image that continues to resonate with the public even decades after its creation.

At the age of eighteen, in 1912, Rockwell had his own studio in New York City and was supporting himself doing advertising work for local companies. During his tenure as Art Editor at *Boy's Life*, Rockwell was granted access to several other periodicals and soon found himself working freelance by providing covers and story illustrations for many other magazines. During the late 1910s, illustration jobs were becoming increasingly competitive as magazines were incorporating more photographic images into their layout and rising costs in book publishing were limiting opportunities for illustrators in that field. It is probably due only to his talent and drive that Rockwell was largely unaffected by this trend. "At an age when most young men are leaving college, Norman already ranked as one of America's leading illustrators." (A.L. Guptill, *Norman Rockwell: Illustrator*, New York, 1946, p. 72)

In 1916, one of Rockwell's illustrations appeared on the cover of *The Saturday Evening Post* for the first time. This great achievement was a windfall for the artist leading to commissions from a variety of magazines, including *Collier's*,

The Literary Digest and *Life*. "By 1938, Rockwell's illustrations—on calendars, in books and magazines, tacked up on bedroom walls, often framed—were a familiar presence in the American home and had been for a long time."

(S. Murray, *Norman Rockwell At Home in Vermont: The Arlington Years, 1939-53*, Bennington, Vermont, 1997, p. 5) Although at times filled with self-doubt, Rockwell was innately aware of the public's interest, wants and needs and ceaselessly delivered highly marketable works with incredible proficiency and alacrity.

Recognizing the readership's nostalgia for childhood innocence, Rockwell produced *The Lighthouse Keeper's Daughter* for the cover of the July 28th, 1923 issue of *The Literary Digest*. The present work is a charming depiction of a little girl sewing a button onto her father's coat. Focused and determined, the girl, with feet that barely reach the ground, intently goes about her task. *The Lighthouse Keeper's Daughter* is executed in Rockwell's signature descriptive style of finely drawn, clear realism with a wealth of fascinating detail. In discussing his career, Rockwell commented, "I was showing the America I knew and observed to others who might not have noticed. And perhaps, therefore, this is one function of the illustrator. He can show what has become so familiar that it is no longer noticed. The illustrator thus becomes a chronicler of his time." (as quoted in *Norman Rockwell: A Definitive Catalogue*, Stockbridge, Massachusetts, 1986, p. xii) With *The Lighthouse Keeper's Daughter*, Rockwell succeeds in capturing the nostalgia of childhood that is as familiar today as it was nearly a century ago when he painted this charming work.



55

MAXFIELD PARRISH (1870-1966)

The Old Mill

signed and dated 'Maxfield Parrish 1942' (lower left)—
signed and dated again and inscribed with title and '#1348' (on the reverse)
oil on masonite
22 $\frac{7}{8}$ x 18 $\frac{1}{2}$ in. (58.1 x 47.3 cm.)
Painted in 1942.

\$800,000-1,200,000

PROVENANCE:

The artist.
Private collection, by descent.
Private collection, Massachusetts.
Estate of the above.
Christie's, New York, 2 December 1988, lot 177, sold by the above.
Private collection, New York, acquired from the above.
[With]American Illustrators Gallery, New York.
Private collection, Santa Barbara, California, acquired from the above.
[With]Island Weiss Gallery, New York.
Private collection, Wyoming, acquired from the above.
[With]Island Weiss Gallery, New York.
Acquired by the present owner from the above.

EXHIBITED:

Tokyo, Japan, Isetan Museum of Art; Osaka, Japan, Museum of Art, Kintetsu;
Yamanashi, Japan, Yamanashi Prefectural Museum of Art; Stockbridge,
Massachusetts, Norman Rockwell Museum, *Maxfield Parrish: A Retrospective*,
April 20-December 31, 1995, pp. 140, 168, no. 87, illustrated (as *Old Mill*
(*Thy Rocks and Rills*)).

LITERATURE:

C. Ludwig, *Maxfield Parrish*, New York, 1973, pp. 180, 214, no. 782, illustrated.
M.S. Sweeney, *Maxfield Parrish Prints: A Collector's Guide*, Dublin,
New Hampshire, 1974, p. 10 (as *Thy Rocks and Rills*).
W. Holland, D. Congdon-Martin, *The Collectible Maxfield Parrish*, Atglen,
Pennsylvania, 1993, p. 136.
L.S. Cutler, J.G. Cutler, *Maxfield Parrish: A Retrospective*, San Francisco,
California, 1995, p. 146, illustrated (as *Old Mill (Thy Rocks and Rills)*).

Although Maxfield Parrish consistently incorporated landscape elements into his compositions, it was not until the 1930s when he began to approach it as his primary subject. Painted in 1942, *The Old Mill* is a superb example of Parrish's mature work, exhibiting many of the most compelling features of his celebrated style and meticulous technique. The present landscape, with a sky full of idyllic white clouds and a vividly-hued babbling stream, was featured as the summer illustration in a 1944 Brown & Bigelow calendar under the title *Thy Rocks and Rills*.

Parrish began experimenting with landscape painting in the 1890s, painting and sketching around Cape Ann, Massachusetts and introducing landscape elements into his magazine and book illustrations. The turn of the century brought two consecutive commissions from *Century Magazine*, which had a profound effect on his landscape painting. During the winters of 1901-02 and 1902-03, Parrish traveled around Arizona to produce a series of paintings for Ray Stannard Baker's article "The Great Southwest." Parrish was

immediately fascinated by the region's brilliant range of color and dramatic light, both of which created impressive effects against the unusual terrain. As Coy Ludwig explains, "the southwestern sunrises and sunsets, with their reflections of brilliant orange hues and shadows of purple and blue, and the craggy terrain of the canyons became forever a part of Parrish's artistic vocabulary." (*Maxfield Parrish*, New York, 1973, p. 171) In between trips to the Southwest, Parrish went on another influential excursion, this time to Italy where he spent three months observing and gathering material to illustrate Edith Wharton's *Italian Villas and Their Gardens*. The subtle light and coloring Parrish found in Italy served as a balance to the dramatic topography and atmosphere of the Southwest. As in his best landscapes, the influence of both these Southwestern and Italian sojourns can be seen here in the present work. While the terrain and structures of *The Old Mill* indicate a New England landscape, the blue-violet mountains and pinkish-orange highlights are particularly reminiscent of Parrish's Southwestern palette.

In 1936, Parrish began painting landscapes for calendars by the Brown & Bigelow Publishing Company, and he would continue illustrating their calendars for 27 years. For the first five years of this partnership, Parrish painted one landscape for the calendar annually. Later he provided two illustrations annually—one for winter and another for summer—including *The Old Mill*. "The dimensions of many of Parrish's landscapes painted in the 1930s were around 30" x 24", but in the early 1940s he began to make them about 22 $\frac{1}{2}$ " x 18", as he felt that his smaller paintings seemed to him more aesthetically successful than the larger ones. It was a wise decision, for his brilliant, enamellike surfaces and intricately detailed subjects called for the smaller size." (*Maxfield Parrish*, p. 177) Parrish's smaller scale works very successfully for the composition in the present work, where the broad areas of pigment depicting the mountains, clouds, and sky are balanced by the intricate complexity of the lower half of the composition. The prominent structure is the mill, tucked into large leafy trees, while a series of village buildings in the distance carry the viewer further into the composition. The flowing turquoise water falls in rapids through the rocks, until it floods into the foreground and off the bottom edge of the canvas. The prominently-featured large trees and rocks are painted in a manner unique to Parrish, using cut-out silhouettes, and this technique can be said to be the single most common element of his landscapes. The mill is also painted in dramatic silhouette, down to the smallest detail of wheel spokes set against a dark doorway.

Central to *The Old Mill's* beauty is Parrish's time-consuming process of painting with glazes and a controlled use of bold pigments. Influenced by the Old Master painters, this was a meticulous process that resulted in magnificent luminosity and intensity of color. *The Old Mill* exhibits all of the hallmarks in subject and technique that are found in Parrish's best landscape paintings. Parrish explained his approach to landscape painting, which comes to fruition in *The Old Mill*, "I feel that the broad effect, the truth of nature's mood attempted, is the most important, has more appeal than the kind of subject. 'Broad effect' is a rather vague term, but what is meant is that those qualities which delight us in nature—the sense of freedom, pure air and light, the magic of distance, and the saturated beauty of color, must be convincingly stated and take the beholder to the very spot. If these abstract qualities are not in a painting it is a flat failure." (as quoted in *Maxfield Parrish*, p. 175)



56

NEWELL CONVERS WYETH (1882-1945)

"Hands Up!"

signed and dated 'N.C. Wyeth/-06-' (lower left)

oil on canvas

43 x 30 in. (109.2 x 76.2 cm.)

Painted in 1906.

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

PROVENANCE:

William W. Haas, San Francisco, California, 1942.

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

Walter Reed Bimson, Phoenix, Arizona.

Valley National Bank of Arizona Collection.

Acquired by the present owner from the above.

EXHIBITED:

Tucson, Arizona, University of Arizona Museum of Art, *The West and Walter Bimson: Paintings, Watercolors, Drawings and Sculpture Collected by Mr. Walter Reed Bimson*, April-June 1971, pp. 158, 221, illustrated (as *Holdup in the Canyon*).

Chadds Ford, Pennsylvania, Brandywine River Museum; New York, New York Cultural Center, *N.C. Wyeth*, May 20-December 31, 1972, no. 32.

Tucson, Arizona, Tucson Museum of Art, *Arizona Collects the West*, October 16-December 7, 1983 (as *Hold-Up in the Canyon*).

Lenigrad, USSR, Academy of the Arts of the USSR; Moscow, USSR, Academy of the Arts of the USSR; Washington, D.C., Corcoran Gallery of Art; Dallas, Texas, Dallas Museum of Art; Chicago, Illinois, Terra Museum of American Art; Tokyo, Japan, Setagaya Art Museum; Milan, Italy, Palazzo Reale; Cambridge, England, Fitzwilliam Museum; Chadds Ford, Pennsylvania, Brandywine River Museum, *An American Vision: Three Generations of Wyeth Art*, March 11, 1987-November 22, 1988, pp. 90, 199, no. 2, illustrated.

Chadds Ford, Pennsylvania, Brandywine River Museum; Portland, Maine, Portland Museum of Art; Tulsa, Oklahoma, Thomas Gilcrease Institute of American History and Art, *N.C. Wyeth's Wild West*, September 8, 1990-April 7, 1991, pp. 57, 75, 81, no. 21, illustrated.

Scottsdale, Arizona, Scottsdale Center for the Arts, *Romance of the Range: The Horse in Western Art*, October 27-December 8, 1991 (as *Holdup in the Canyon*).

LITERATURE:

C.P. Connolly, "The Story of Montana," *McClure's Magazine*, vol. 27, no. 4, August 1906, frontispiece illustration.

B.J. Wyeth, *The Wyeths: The Letters of N.C. Wyeth, 1901-1945*, Boston, Massachusetts, 1971, p. 167.

D. Allen, D. Allen, Jr., *N.C. Wyeth: The Collected Paintings, Illustrations and Murals*, New York, 1972, pp. 36, 266, illustrated.

J. Serven, "Wagons of the West," *Arizona Highways*, vol. 52, no. 4, April 1976, p. 43, illustrated.

J.H. Duff, *The Western World of N.C. Wyeth*, Cody, Wyoming, 1982, p. 14.

M. Ennis, "From the Wyeth House to the White House," *Texas Monthly*, October 1987, pp. 146, 148.

K.F. Jennings, *N.C. Wyeth*, New York, 1992, p. 30, illustrated.

C.B. Podmaniczky, *N.C. Wyeth: Catalogue Raisonné of Paintings*, vol. 1, Chadds Ford, Pennsylvania, 2008, pp. 144-45, no. 1.135, illustrated.





Charles Schreyvogel, *My Bunkie*, 1899. The Metropolitan Museum of Art, New York. Image courtesy of the Metropolitan Museum of Art, New York, USA/Bridgeman Images.

"*Hands Up!*" was published as a color frontispiece illustration of the August 1906 issue of *McClure's Magazine*, accompanying Part I of C.P. Connolly's *The Story of Montana*. On May 23, 1906, N.C. Wyeth excitedly explained to his mother about this commission, writing: "Well—this has been another loud week. Full of opportunities, some of which I am trying hard to realize. Mr. Pyle blew in like a whirlwind last Saturday and presented me with the leading article for *McClure's* for the coming months, or rather the months following August. The subject for the first installment is "A Montana Hold-Up." I have already started it and it's most surely the strongest thing I ever did of its kind. [Stanley] Arthurs said, 'It's the most original thing you've done in a long while.' That meant a great deal coming from *him*. I have to finish the picture by Thursday so you see I have to hustle. I started Monday morning to lay it in (a huge canvas), and finished the 'lay in' by 12 o'clock." (as quoted in B.J. Wyeth, *The Wyeths: The Letters of N.C. Wyeth, 1901-1945*, Boston, Massachusetts, 1971, p. 167)

Connolly's tale that Wyeth illustrated was publicized as "a series of articles which will tell fully and accurately the story of the personal and political feuds, the legal and business wars which have kept the State of Montana in turmoil from the beginning..." ("The Story of Montana," *McClure's Magazine*,

vol. 27, no. 4, August 1906, p. 346) In the first chapter titled "The Reign of Lawlessness and Its Overthrow by the Vigilantes—The Beginnings of Law and Order in Montana," which the present work accompanied, the author recounts the gold rush of the 1860s when rumors of great opportunity quickly drew men from both the East and California to try their luck in Alder Gulch, southwestern Montana, where Bill Fairweather had struck gold. Connolly writes, "Ten thousand people rushed into that gulch within ninety days after the discovery of the gold-beds. Out of Alder Gulch was taken, in pans, gold aggregating one hundred millions of dollars. It yielded a greater amount of gold, perhaps, than any other field on our continent. A city was founded and called Virginia City." ("The Story of Montana," *McClure's Magazine*, vol. 27, no. 4, August 1906, p. 348)

As seen in the present work, where the opportunity for great wealth develops, so does the opportunity for great crime. "The population of Alder Gulch soon became a law unto itself." ("The Story of Montana," p. 348) Road-agents swore membership into gangs, and the trails out of the village were under constant surveillance by the criminals looking for an opportunity to steal another man's newly hard-earned fortune. Connolly goes on to explain how the trials of these men and the rise of the eventual "Vigilante" United

States Senator, Colonel Wilbur F. Sanders, brought about a formal legal system in the wild lands of Montana. However, for a time, even the sheriff of the town could not be trusted, as he became the secret leader of the predatory bands of men. In a tale which may have inspired the present scene, Connolly recounts, "As sheriff, he was likely to know when each man who had made his 'stake' proposed to depart with his treasure, and by what route he intended to leave. Through him this information was promptly disseminated among the outlaws. The sheriff, piloting the unsuspecting victims, with their treasure, through dangerous mountain passes, gave the signal which brought about the little party a troop of highwaymen who, after securing the gold-dust, often resorted to massacre to conceal evidence or prevent possible betrayal." ("The Story of Montana," p. 349)

What better subject for N.C. Wyeth, whose quintessential characters of strong, heroic men are routinely faced with harrowing circumstances full of drama and suspense. In *"Hands Up!"* Wyeth cleverly immerses the viewer into the story, with the perspective implying that the figure being held up in the wagon is staring right down the gun barrel held by the viewer himself. The crime literally occurs in the shadows, the artist employing stark contrast between the bright light of the Montana plains and the cool danger in the blind curves of its ravines. Amidst this darkness, the whites of the horses' frightened eyes seem to project the feelings of the trapped gold miners on the wagon. "He has an extraordinary skill at capturing the quality of light itself, not merely its symbolic representation in the arrangement of planes and their shadows, and he exercises it to the fullest, with an almost offhand delight in his mastery. His compositions are massive, with the play of great bodies, or loom of rock, or rise of tree, or the bulk of something fashioned by builders. There is substance to his forms and reality to his objects." (D. Allen, D. Allen, Jr., *N. C. Wyeth: The Collected Paintings, Illustrations and Murals*, New York, 1972, p. 11)

As the artist himself noted, *"Hands Up!"* stands as one of N.C. Wyeth's strongest compositions from a period during which Scribner's declared that Wyeth's Western pictures have "no equal in his field." The painting, prompting the viewer to wonder what will happen next in this particular story, yet also evoking a general nostalgia for the Old West, epitomizes the technical and compositional skill, and unmatched sense of visual narrative, which has garnered N.C. Wyeth fame as one of America's foremost illustrators.



Historic American Buildings Survey Courtesy of Historical Society of Montana, Southwest corner of Wallace & Jackson Streets, Virginia City, Madison County, MT. Courtesy of Prints and Photographs Division, Library of Congress (HABS MONT,29-VIRG,2-2).



N.C. Wyeth's *"Montana" The Last Stand* as published in the September 1906 issue of *McClure's Magazine*.



57

**OSCAR EDMUND BERNINGHAUS
(1874-1952)**

Indian With Ponies

signed 'O.E. Berninghaus/Taos. NM.' (lower right)

oil on board

9 x 13 in. (22.9 x 33 cm.)

Painted circa 1920s.

\$40,000-60,000

PROVENANCE:

The artist.

Private collection, St. Louis, Missouri, acquired from the above.

By descent to the present owner.

LITERATURE:

(Possibly) G. E. Sanders, *Oscar E. Berninghaus, Taos, New Mexico: Master Painter of American Indians and the Frontier West*, Taos, New Mexico, 1985, p. 127 (as *On the Mesa or Indian With Ponies*).

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



58

**ERNEST MARTIN HENNINGS
(1886-1956)**

Indian Councilman

signed 'E.M. Hennings' (lower left)—
signed again and inscribed with title
(on a label affixed to the frame)
oil on canvasboard
14 x 13⁷/₈ in. (35.6 x 35.2 cm.)

\$50,000-70,000

PROVENANCE:

Valley National Bank of Arizona Collection.
Acquired by the present owner from the above.

EXHIBITED:

Tucson, Arizona, Tucson Museum of Art, *Arizona Collects the West*,
October 16-December 7, 1983.

CHARLES MARION RUSSELL (1864-1926)

Dynamite! "A slather of rock and stones come out of the mouth and began to dump down promiscuous on the scenery"

signed and dated 'CM Russell/1905' with artist's skull device (lower left)

watercolor, gouache and pencil on paper

12½ x 17⅞ in. (31.8 x 43.5 cm.)

Executed in 1905.

\$70,000-100,000

PROVENANCE:

Walter Reed Bimson, Phoenix, Arizona.

Valley National Bank of Arizona Collection.

Acquired by the present owner from the above.

EXHIBITED:

Tucson, Arizona, University of Arizona Museum of Art, *The West and Walter Bimson: Paintings, Watercolors, Drawings and Sculpture Collected by Mr. Walter Reed Bimson*, April-June 1971, p. 145, illustrated.

Phoenix, Arizona, Phoenix Art Museum; Palm Springs, California, Palm Springs Desert Museum, *The Popular West: American Illustrators 1900-1940*, April 2-November 21, 1982, p. 48, no. 38, illustrated.

Scottsdale, Arizona, Scottsdale Center for the Arts, *Romance of the Range: The Horse in Western Art*, October 27-December 8, 1991.

LITERATURE:

S.E. White, "Arizona Nights," *McClure's Magazine*, vol. 26, no. 3, January 1906, p. 292, illustrated.

K. Yost, *Charles M. Russell, The Cowboy Artist: A Bibliography*, Pasadena, California, 1948, p. 122.

K. Yost, F.G. Renner, *A Bibliography of the Published Works of Charles M. Russell*, Lincoln, Nebraska, 1971, p. 86.

The present work has been assigned number CR.PC.28 by the Charles M. Russell *Catalogue Raisonné* Committee.

The present work was published as an illustration for Stewart Edward White's *Arizona Nights* in the January 1906 issue of *McClure's Magazine*, accompanying Part I entitled "Uncle Jim's Yarn: The Indian Story."

In *Arizona Nights*, Uncle Jim recounts his closest call ever with the Apache tribes, who raided the Galiuro Mountain region of Arizona in the days of the famed leader Geronimo. Jim was working the Ole Virginia mine one day, laying down dynamite before climbing out of the shaft for the afternoon, when he spotted a dozen Indians resting at the nearby watering hole. When the sputtering of sparks attracted their attention to him, Jim was stuck between a fuse about to blow and a dangerous band of Indians out for blood. Jumping out of the mine hole, he was out of luck until one of the dynamite sticks blew off up the shaft. Jim recalled, "'Boom!' say she, plenty big; and a slather of rocks and stones come out of the mouth and began to dump down promiscuous on the scenery. I got one little one in the shoulder-blade, and found time to wish my ore dump had a roof. But those renegades caught it square in the thick of trouble. One got knocked out entirely for a minute by a nice piece of country rock in the head." (S.E. White, "Arizona Nights," *McClure's Magazine*, vol. 26, no. 3, January 1906, p. 295) Driven off by the flurry of debris falling on their heads, the Apaches rode away in a hurry, leaving Jim safe for the time being. However, the Indians' new knowledge of the Ole Virginia mine would cause trouble for him the next day.





60

**ERNEST MARTIN HENNINGS
(1886-1956)**

The Pause

signed 'E.M. Hennings' (lower right)—signed again
and inscribed with title (on a label affixed to the frame)
oil on canvasboard
14 x 14 in. (35.6 x 35.6 cm.)

\$30,000-50,000

PROVENANCE:

Valley National Bank of Arizona Collection.
Acquired by the present owner from the above.

EXHIBITED:

Tucson, Arizona, Tucson Museum of Art, *Arizona
Collects the West*, October 16-December 7, 1983.



61

**ERNEST MARTIN HENNINGS
(1886-1956)**

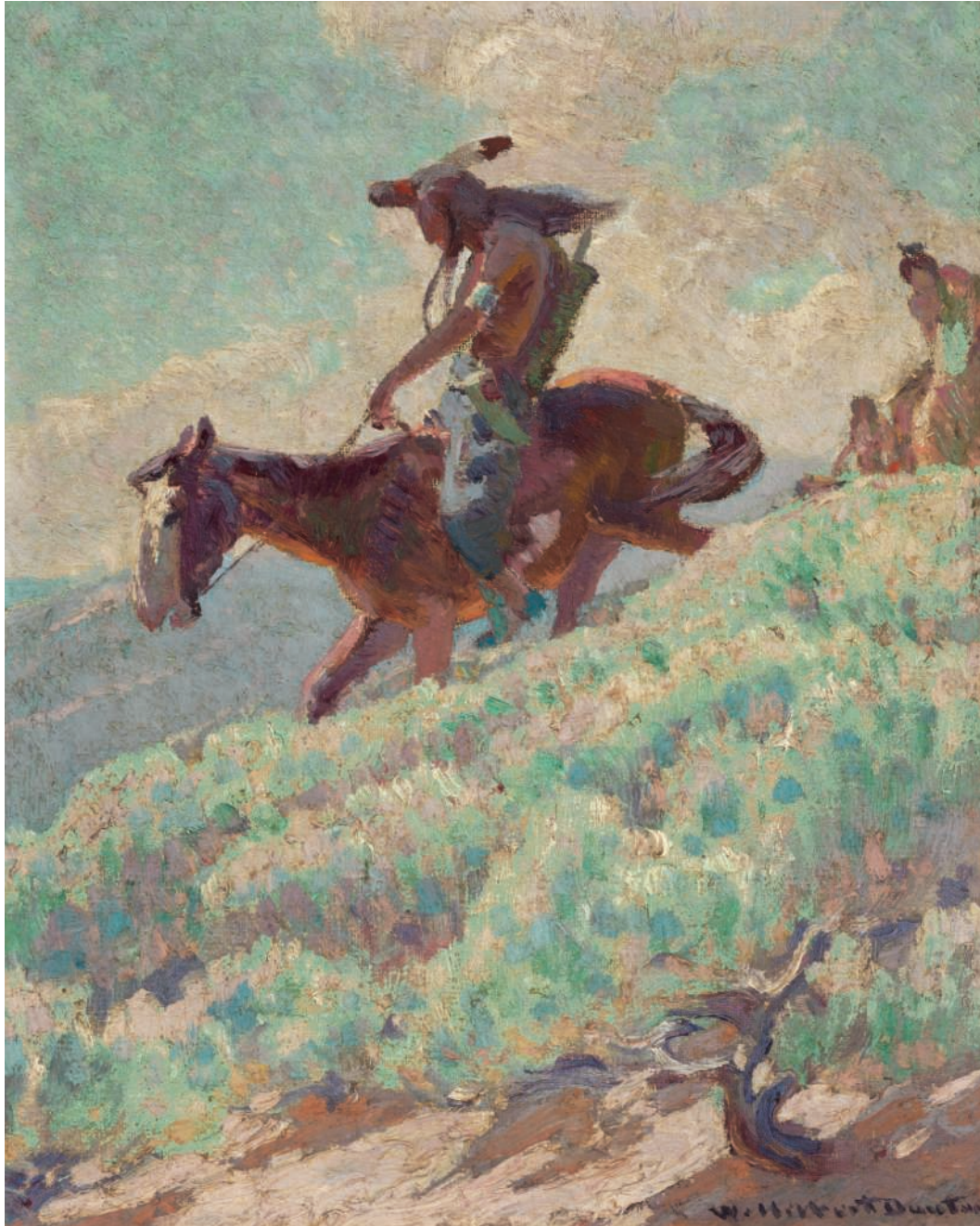
Octogenarian

signed 'E.M. Hennings' (lower right)—signed again
and inscribed with title (on a label affixed to the frame)
oil on canvasboard
14 x 14 in. (35.6 x 35.6 cm.)

\$30,000-50,000

PROVENANCE:

Valley National Bank of Arizona Collection.
Acquired by the present owner from the above.



62

WILLIAM HERBERT DUNTON (1878-1936)

Blackfeet

signed 'W. Herbert Dunton' (lower right)
oil on canvas laid down on board
10 x 8 in. (25.4 x 20.3 cm.)
Painted circa 1912-18.

\$30,000-50,000

PROVENANCE:

Hardy's Art Store, Colorado Springs, Colorado.
Private collection, acquired from the above, circa 1950.
By descent to the present owner.

EXHIBITED:

New York, Salmagundi Club, *Thumb-box Exhibition*, n.d.

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

THOMAS MORAN (1837-1926)

Castle Butte, Green River, Wyoming

signed with initials in monogram and dated 'TMoran NA/1900' (lower left)
watercolor, ink and pencil on paper
19¾ x 15½ in. (50.2 x 39.3 cm.)
Executed in 1900.

\$500,000-700,000

PROVENANCE:

W. Graham Arader III, New York.
Museum of Western Art, Denver, Colorado.
Christie's, New York, 1 June 1984, lot 125A, sold by the above.
W. Graham Arader III, New York, acquired from the above.
The Transco Energy Company, 1984.
Sotheby's, New York, *The Transco Energy Company Collection of American Watercolors*, 3 December 1992, lot 14, sold by the above.
Acquired by the present owner from the above.

EXHIBITED:

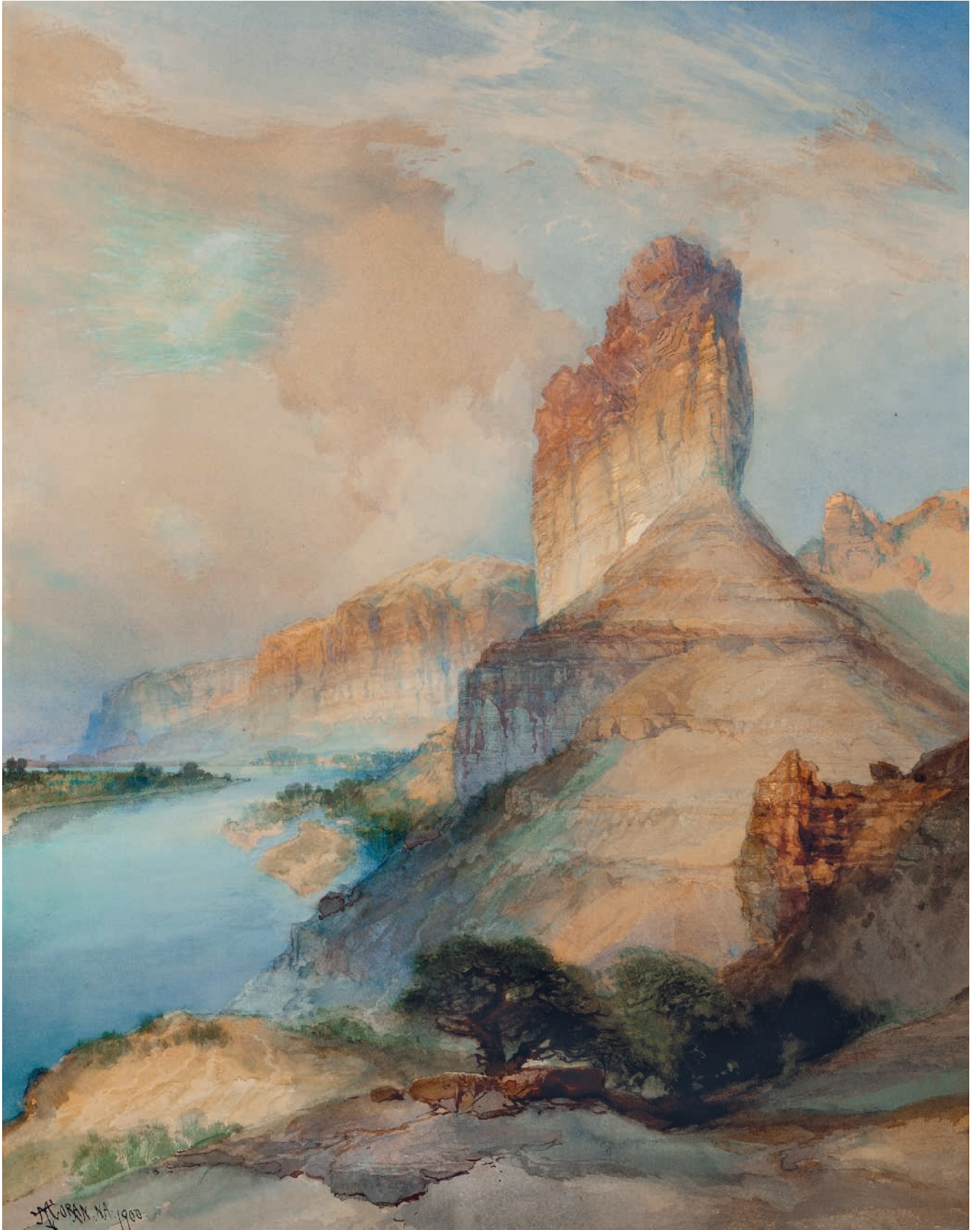
Houston, Texas, Museum of Fine Arts, *Art of the American West*,
March 23-April 18, 1982, pl. 4, illustrated.
Denver, Colorado, Denver Art Museum; Philadelphia, Pennsylvania,
Pennsylvania Academy of the Fine Arts; Brooklyn, New York, Brooklyn
Museum; Fort Worth, Texas, Amon Carter Museum; Richmond, Virginia,
Virginia Museum of Fine Arts; Washington, D.C., Corcoran Gallery of Art;
Birmingham, Alabama, Birmingham Museum of Art; Indianapolis, Indiana,
Indianapolis Museum of Art; Baltimore, Maryland, Walters Art Gallery;
Tokyo, Japan, The Shoto Museum, *Contemplating the American Watercolor:
Selections from the Transco Energy Company Collection, Houston, Texas*,
May 1985-April 1992, pl. 22, illustrated.

Thomas Moran first travelled to the West in 1871, via the Union Pacific Railroad to Green River City, on his way to join Dr. Ferdinand V. Hayden and his surveying expedition of Yellowstone, Wyoming Territory. The painter at once inspired and was inspired by an upswell of interest in the region. The American public's imagination was captivated by stories and images from this distant, and still relatively wild, part of the country. "[F]ollowing the Civil War, when capital and labor were freed from destructive conflict and redirected toward what was viewed as constructive growth, the American West functioned as both an iconic symbol of national identity and a resource to be used in transforming the nation from a wilderness republic into an industrial power." (N.K. Anderson, "The Kiss of Enterprise: The Western Landscape as Symbol and Resource," in W.H. Truettner, ed., *The West as America: Reinterpreting Images of the Frontier, 1820-1920*, Washington, D.C., 1991, p. 240)

Upon disembarking from the train in Green River City, Moran was greeted by an unexpectedly grand panorama, "a landscape unlike any other. The striated sandstone cliffs with their yellow, orange, red, and lavender bands were ideally suited to a painter who found his inspiration in the color of J.M.W. Turner." ("The Kiss of Enterprise: The Western Landscape as Symbol and Resource," p. 246). In awe of the natural beauty of the place, Moran stayed briefly in Green River City before setting off for Yellowstone, but not before making several small-scale field sketches with assiduous notations that he would later adapt into larger-scale works back in his New York studio. The Green River became one of the artist's favorite Western subjects, one that became quintessentially his, and inspired some of his most majestic and iconic images in the visual history of the American West.

Castle Butte, Green River, Wyoming spectacularly captures the domineering silhouette of the most prominent formation within the area's geological formations. In soft tones of richly painted yellow and orange hues, Moran skillfully captures varying textures in the scene, using a variegated paint surface to convey the butte's rough sandstone façade. Contrasting the warm landforms, the sky is a bright, crystalline blue, and acts as a backdrop that further highlights the cliffs' majesty. At the base of the orange and violet cliffs, contrasting rich, deep greens of foliage ground the composition. As the precipice pushes forward and upward from this point, a placid river snakes back through the panorama, acting as a cool counterbalance to the fiery formations. Together with the cliffs in the distance, the river leads the viewer through the landscape, underscoring its expansiveness while conjuring visions of an untamed wilderness.

In reality, Moran consciously omitted the presence of man and industrial encroachment in his depictions of the area, acknowledging instead its pure natural majesty. Paintings like *Castle Butte, Green River, Wyoming* were so appealing not because they served as literal transcriptions of the landscape, but because they spoke to viewers' romantic conceptions of the West. Today they remain icons that capture a dynamic moment in our nation's expansion and a potent vision of a distant time and a unique, distinctly American place.



J. H. CURAN. N.Y. 1900.

WILLIAM ROBINSON LEIGH (1866-1955)

The Narrowing Circle

signed 'W.R. Leigh.' (lower right)
oil on canvas laid down on masonite
25¾ x 36 in. (65.4 x 91.4 cm.)
Painted in 1916.

\$500,000-700,000

PROVENANCE:

O'Brien Galleries, Scottsdale, Arizona.
Walter Reed Bimson, Phoenix, Arizona, acquired from the above, 1954.
Valley National Bank of Arizona Collection.
Acquired by the present owner from the above.

EXHIBITED:

New York, Snedecor Gallery, *Summer Show of American Paintings*, July 1916.
New York, National Academy of Design, *Winter Exhibition*, December 16, 1916-January 14, 1917, p. 20, no. 123.
New York, Snedecor Gallery, *William R. Leigh*, April 1917.
Tucson, Arizona, Tucson Art Center, *Art Collected by Banks in Arizona*, 1966.
Tucson, Arizona, University of Arizona Museum of Art, *The West and Walter Bimson: Paintings, Watercolors, Drawings and Sculpture Collected by Mr. Walter Reed Bimson*, April-June 1971, p. 109, illustrated.
Tucson, Arizona, Tucson Museum of Art, *Arizona Collects the West*, October 16-December 7, 1983.

LITERATURE:

"Snedecor's Summer Show," *American Art News*, vol. XIV, no. 36, July 15, 1916, p. 3.
"The National Academy of Design: Winter Exhibition—1916-1917," *The Art World*, vol. 1, no. 5, February 1917, p. 306.
"Western Scenes by W.R. Leigh at Snedecor's," *The Brooklyn Daily Eagle*, April 1, 1917, p. 33.
Babcock Galleries, *Paintings of the West*, New York, 1920, n.p., illustrated.
"Paintings of the West," *El Palacio*, vol. VIII, no. 1, January 31, 1920, p. 184.
J. DuBois, *W.R. Leigh: The Definitive Illustrated Biography*, Kansas City, Missouri, 1977, p. 85, illustrated.

From a young age, William Robinson Leigh showed immense talent as an artist, attending the Maryland Institute in Baltimore before enrolling in 1883 at the Royal Academy in Munich, where he spent the next twelve years. Leigh emerged an accomplished draftsman with a strong sense of composition, vigorous brushwork and his renowned high keyed palette—all present in *The Narrowing Circle*. Even while studying in Europe, the young artist dreamt of the American West, painting his earliest known Western work, *The Gambler* (1892, Private Collection), while immersed in his studies. Leigh explained, "I have always felt that the West was the place for me. Even in Europe (as a student), I had this in my mind as my objective, and consistently worked and planned to the end that I might go there and paint." (as quoted in P.H. Hassrick, *100 Years of Western Art from Pittsburgh Collections*, exhibition catalogue, Pittsburgh, Pennsylvania, 1982, p. 18)

Upon his return to the United States in 1896, Leigh settled in New York City and accepted a position as an illustrator for *Scribner's* magazine and others, while also trying to establish himself as a professional artist. The opportunity for Leigh to explore the West first came in 1906, when he was invited to travel on assignment to Laguna, New Mexico. Unable to finance the expedition in its entirety, Leigh appealed to the manager at the Santa Fe Railroad advertising division and secured a train ticket in exchange for

executing an image of the Grand Canyon for use in a calendar. In September of that year, Leigh arrived in Laguna and was awe struck by his surroundings, recalling, "I stood alone in a strange and thrilled scene. At last I was on the land where I was to prove whether I was fit—worthy of the opportunity—able to do it justice..." (as quoted in D.D. Cummins, *William Robinson Leigh: Western Artist*, Norman, Oklahoma, 1980, pp. 86-87) Fortunately, Leigh's training in Munich paid off and he set about to create truly Western art, grounded in his love of narrative subjects and his impression of the natural Western landscape.

In works like *The Narrowing Circle*, Leigh remained true to that Munich training, striving for a realistic and highly finished composition. The artist captures the drama, which was intricately linked to life in the Old West in the minds of the general public, with keen attention to not only detail and light but, perhaps most importantly, to design. The result prompted one period reviewer to observe upon its exhibition at the National Academy of Design: "William R. Leigh's 'The Narrowing Circle' is an astonishingly well drawn and dramatic frontier battle scene." ("The National Academy of Design: Winter Exhibition—1916-1917," *The Art World*, vol. 1, no. 5, February 1917, p. 306)

Set at midday, *The Narrowing Circle* features Leigh's characteristic palette of warm oranges, pinks and blues, as the action unravels on a dry, rugged terrain that is unmistakably Western. Distinct drama and narrative unravel within each of Leigh's fore, middle and backgrounds, as the painter characteristically thrusts the scene upon his viewer. In the foreground, the sinewy bodies of the characters, one of which tumbles from his horse, seem to nearly fall out of the picture and into the lap of the viewer. At the same time, Leigh's central, most prominent figure rises up, powerfully set in dark tones against a light background, demanding our attention. These dynamic elements, strung together with an S-shaped design, establish incredible tension that heightens the sense of impending danger. All the while, despite having placed the viewer squarely on the doorstep of the main action, the real narrative of the picture, alluded to in its title, takes place in the background. The circle of Indians defined across the front of the composition, and just faintly seen across the background, narrows on their target, seen within the absent space at middle right down the barrels of the active shooters in the foreground. The success of this complex design is apparent and would come to define many of Leigh's best works. Perhaps most notably, Leigh would return to the composition of *The Narrowing Circle* in his equally theatrical *Custer's Last Stand* (1939, Woolaroc Museum, Bartlesville, Oklahoma).

The Narrowing Circle is exemplary of Leigh's technical prowess, unique style and his ability to capture the drama of the Old West through his masterfully designed narrative. Leigh's most successful early compositions, such as the present work, are grounded in the artist's own personal fascination with the West and that of a generation gripped by the popular myths pervasive in literature and illustration. Such works not only laid the groundwork for his entire career, but also for those myths to later be presented for public consumption on the big screen.





65

HENRY BALINK (1882-1963)

Governor of San Juan

signed 'Henry Balink/Santa Fe' (upper right)

oil on canvas

11½ x 9¾ in. (29.5 x 23.8 cm.)

\$6,000-8,000

PROVENANCE:

Walter Reed Bimson, Phoenix, Arizona.

Valley National Bank of Arizona Collection.

Acquired by the present owner from the above.



66

FRANK P. SAUERWEIN (1871-1910)

Apache Head

signed and dated '1901/F.P. Sauerwein.' (lower left)

oil on canvas laid down on board

11½ x 9¾ in. (29.2 x 24.4 cm.)

Painted in 1901.

\$3,000-5,000

PROVENANCE:

W.T. Scott, Denver, Colorado, 1937.

Walter Reed Bimson, Phoenix, Arizona.

Valley National Bank of Arizona Collection.

Acquired by the present owner from the above.

LITERATURE:

M.R. Grauer, E.M. Harrison, S. Holmes, *Frank Paul Sauerwein: An Early Master Painter of the American Southwest*, Santa Fe, New Mexico, 2002, p. 151.



67

HERMAN WENDLEBORG HANSEN (1854-1924)

Renegade Apaches

signed 'H.W. Hansen' (lower left)

watercolor, gouache and pencil on paperboard

23 $\frac{3}{8}$ x 35 $\frac{3}{8}$ in. (60 x 91.1 cm.)

\$25,000-35,000

PROVENANCE:

Walter Reed Bimson, Phoenix, Arizona.

Valley National Bank of Arizona Collection.

Acquired by the present owner from the above.

EXHIBITED:

Tucson, Arizona, University of Arizona Museum of Art, *The West and Walter Bimson: Paintings, Watercolors, Drawings and Sculpture Collected by Mr. Walter Reed Bimson*, April-June 1971, p. 88, illustrated.

MAYNARD DIXON (1875-1946)

Studies for 'Grass Land' and 'Ploughed Land' Murals

Grass Land, signed and dated 'Maynard Dixon/1938' (lower right);
Ploughed Land, signed and dated 'Maynard Dixon/1938' (lower left)
each, oil on canvas
each, 40 x 100 in. (101.6 x 254 cm.)
Painted in 1938.

\$50,000-70,000

PROVENANCE:

Aleck Ludvig Wilson, circa 1938.
By descent to the present owners.

Maynard Dixon's *Grass Land* and *Ploughed Land* murals for the 1939 Golden Gate International Exposition at San Francisco's Treasure Island demonstrate his enduring influence as an artist of the iconic American West. The Exposition centered on the theme "Pageant of the Pacific" and specifically on Ralph Stackpole's colossal *Pacifica* statue, while celebrating the completion of the Golden Gate and Bay Bridges. Stackpole's sculpture, the largest of his career at 81 feet tall, personified the spirit of exploration in the Pacific as a monumental woman, standing stoically with hands raised. Dixon's designs were painted directly onto the enormous building adjacent to *Pacifica* by Foster and Kleiser, the renowned advertising billboard company, and earned the nicknames *Earth* and *Rain* from the publicity department. In 1941, Treasure Island was repurposed as a naval station, resulting in the demolition of the Exposition's buildings, Stackpole's *Pacifica* and the unfortunate destruction of Dixon's murals. Thus, the present studies for the *Grass Land Mural* and *Ploughed Land Mural* constitute some of the few surviving remnants of Dixon's project.

Dixon once said of the significance of public works, "I believe...that one of the most important ways in which system may be expressed for the people is through the decoration of public buildings, that through interpreting subjects of American history and American conditions in our own temper we may develop an American expression." (as quoted in D.J. Hagerty, "Visions and Images: Maynard Dixon and the American West," from the California Academy of Sciences, *Maynard Dixon: Images of the Native American*, San Francisco, California, 1981, p. 21) The present murals represent just such

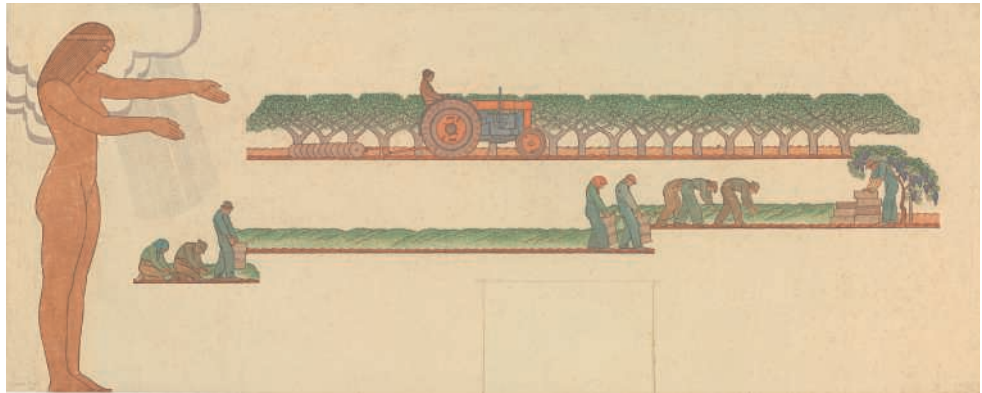
an attempt by Dixon to develop an American visual culture. A tribute to the agricultural and industrial achievements of California, *Grass Land* and *Ploughed Land* symbolize the rich farming and cattle ranching traditions of the state. On the occasion of such triumphant technological advancements as the Golden Gate and Bay bridges and the construction of Treasure Island itself, Dixon's murals stood as further evidence of America's resilience. The standing figures, presumably Father Sun and Mother Earth from the Native American tradition, tower above the farmers and cattle ranchers, exemplifying Dixon's perpetual fascination with Native American culture in the West. In his book *The Art of Treasure Island* from 1939, Eugen Neuhaus describes the achievement of Dixon's murals: "On one side is a decorative design, 'Ploughed Land,' on the opposite side 'Grass Land.' Both designs have a charm that results from a clear and simple use of form and color... these decorations in their straightforwardness reflect qualities long recognized in his easel paintings. The color scale is conscientiously restricted to the warm earth hues characteristic of the palette of the fresco painter." (E. Neuhaus, *The Art of Treasure Island*, Berkeley, California, 1939, p. 112)

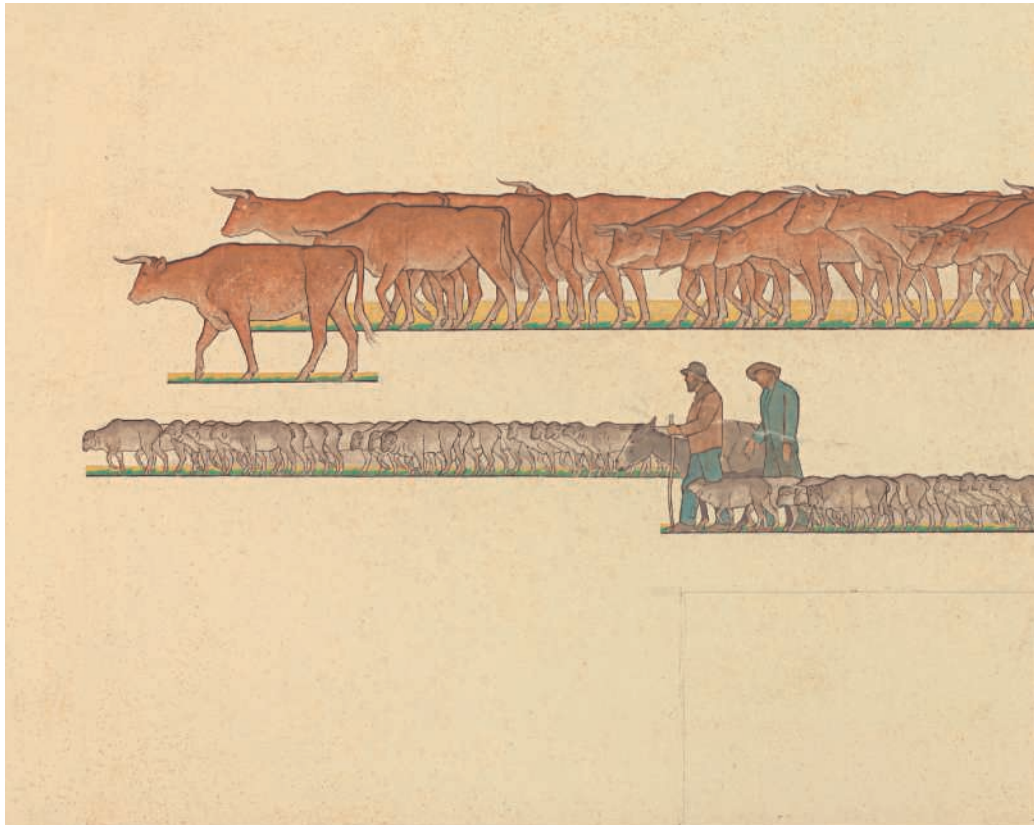
Epitomized by these murals, Dixon sought to create work that both reflected the truth of his time and inspired the American people in the midst of hardships. Fully aware of the havoc wreaked on the American people by the Great Depression and the Dust Bowl, he remained continually committed to capturing the natural beauty, wonder and vastness of the Western landscape and its people's traditions. Later in 1939, when Dixon and his wife left San Francisco for Tucson, he reflected on this purpose, "I've done all right as far as I've gone, but I'm not done yet. People need more than ever some realization of this country's pioneer strength—some of its stark simplicity. It's got to carry us through this evil period." (as quoted in D.J. Hagerty, "Visions and Images: Maynard Dixon and the American West," from the California Academy of Sciences, *Maynard Dixon: Images of the Native American*, San Francisco, California, 1981, p. 33)

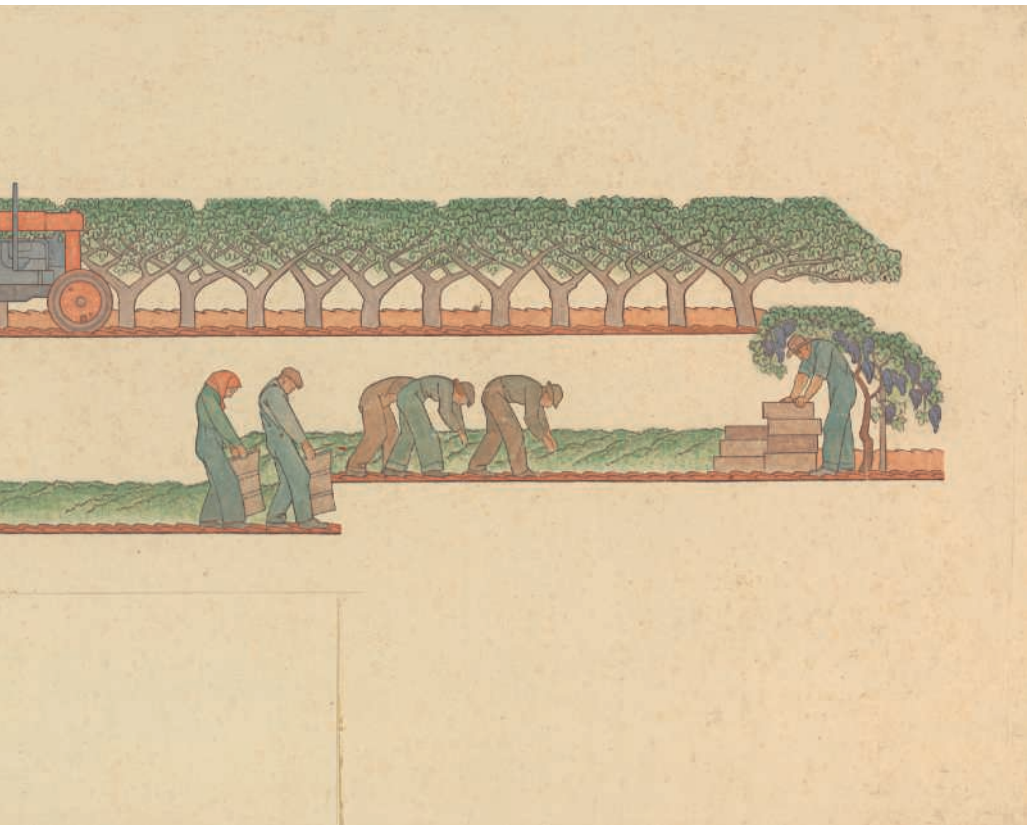
The present studies were acquired around the time of the International Exposition by Aleck Ludvig Wilson, the first in a renowned family line of San Francisco architects graduating from the University of California at Berkeley. While Aleck was not a significant art collector, as his son Paul would become, he was an artist and highly involved in the ambitious architectural project of Treasure Island, where he would have seen Dixon's final murals.



Maynard Dixon, *Grass Land* and *Ploughed Land* Murals, 1939. Images courtesy of Anne Schnoebelen, GGIE Research Associates.







JOHN SLOAN (1871-1951)*Corpus Christi Procession*

signed '—John Sloan—' (lower right)—signed again and inscribed with title and 'SF 25' (on the stretcher)—inscribed '960' (along the tacking edge)

oil on canvas

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

Painted in 1925 and 1932.

\$300,000-500,000

PROVENANCE:

ACA Galleries, New York, by 1969.

Kraushaar Galleries, New York.

Acquired by the present owner from the above, 1982.

EXHIBITED:

New York, Kraushaar Galleries, *A Collection of Paintings by John Sloan*, January 26-February 12, 1926, no. 11.

Buffalo, New York, Buffalo Fine Arts Academy, *Twenty-second Annual Exhibition of Selected Paintings by American Artists*, April 29-June 24, 1928, no. 108.

San Francisco, California, California Palace of the Legion of Honor, *Painters of the Southwest*, November 1-December 31, 1928.

New York, American Academy of Arts and Letters, *Exhibition of Work by Living Members*, November 13, 1930-May 15, 1931, no. 107.

New York, Wanamaker Galleries; Philadelphia, Pennsylvania, Wanamaker Galleries, *John Sloan: Paintings, Etchings, and Drawings*, November 1939-January 1940, no. 13.

Colorado Springs, Colorado, Colorado Springs Fine Art Center, *Artists West of the Mississippi Annual*, August-September 1945.

New York, ACA Galleries, *Major Acquisitions Including the Lester Avnet Collection of American Paintings*, May 1969, no. 66, illustrated.

Coral Gables, Florida, Lowe Art Museum, *In Search of the Present: The American Prophets*, February 22-March 25, 1973, no. 48.

New York, Kraushaar Galleries, *The American Scenes of John Sloan*, April 6-May 1, 1976, no. 19.

New York, IBM Gallery of Science and Art; Wilmington, Delaware, Delaware Art Museum; Columbus, Ohio, Columbus Museum of Art; Fort Worth, Texas, Amon Carter Museum, *John Sloan: Spectator of Life*, April 26, 1988-January 1, 1989, no. 102, illustrated.

LITERATURE:

San Francisco Examiner, November 11, 1928, illustrated.
Art News, August 1945.

V.W. Brooks, *John Sloan: A Painter's Life*, New York, 1955, p. 158.

T. Folk, "The Western Paintings of John Sloan," *Art and Antiques*, vol. 5, March-April 1982, p. 107, illustrated.

R. Elzea, *John Sloan's Oil Paintings: A Catalogue Raisonné*, part two, Newark, Delaware, 1991, pp. 274-75, no. 734, illustrated.

John Sloan "spent 32 summers in Santa Fe, New Mexico, from 1918 to 1950. Like many other early 20th-century painters, Sloan was attracted to the West for its subject matter...Sloan's long time mentor and close personal friend, Robert Henri, spent a great deal of time in Santa Fe. It was Henri's praise for New Mexico—he said it was the finest place in the world to paint—that eventually persuaded Sloan to go West." (T. Folk, "The Western Paintings of John Sloan," *Art and Antiques*, vol. 5, March-April 1982, p. 100) After his first drive out to New Mexico with fellow artist Randall Davey and their wives in the summer of 1918, Sloan fell in love with the land and eventually purchased an old adobe house on Garcia Street, designing a studio with an observation platform in the backyard.

As seen in Sloan's *Corpus Christi Procession*, "many of his Santa Fe paintings are reminiscent of his urban scenes in both composition and treatment of subject matter. In some cases it even seems as if his New York characters have been transported to Santa Fe." ("The Western Paintings of John Sloan," p. 101) Indeed, Van Wyck Brooks writes, "He delighted in the old adobe houses, the crooked streets, the churches, the tall poplars, the cathedral in the brilliant sunshine, though he noted that strong sunlight was neutralizing and that in New Mexico light the streets of the city were curiously grey. The plaza had some of the appeal for him that Madison Square Garden had had in New York and he painted scenes of it at noon and in the evening with the promenaded concert and young people strolling about or sitting on benches." (*John Sloan: A Painter's Life*, New York, 1955, p. 158)

In the present work, Sloan not only captures the vivid colors of the communal spaces and crowds of the Southwest, but also the unique assimilation of various cultures; the ceremonies of the Catholic Church on Corpus Christi Day are seen in the context of the Native American traditions of the town as well as American patriotism, evidenced by the proudly waving flags along the processional route. In addition to this juxtaposition of customs, Sloan also carefully positions the bustling street scene amidst untouched rolling hills along the horizon and a bright blue expanse of sky. As a result of these compositional and thematic contrasts, in *Corpus Christi Procession* Sloan celebrates not only the people of Santa Fe but also the natural aspects of the West which drew him there.





70

THOMAS HART BENTON (1889-1975)

Negro Head

signed 'Benton' (lower right)
watercolor on paper
20 $\frac{1}{8}$ x 16 $\frac{1}{8}$ in. (51.1 x 41 cm.)
Executed circa 1924.

\$40,000-60,000

PROVENANCE:

The artist.
Thomas Hart Benton Testamentary Trust.
John H. Surovek Gallery, Palm Beach, Florida.
Private collection, New York, acquired from the above.
Heritage, New York, 7 May 2016, lot 68127, sold by the above.
Acquired by the present owner from the above.

EXHIBITED:

New York, Daniel Gallery, *In Missoura*, 1924.

LITERATURE:

H. Adams, *Thomas Hart Benton: Drawing from Life*, New York, 1990,
pp. 95-96, pl. 81, 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.



71

THOMAS HART BENTON (1889-1975)

Study for 'Swing Your Partner'

signed 'Benton' (lower right)
oil and ink on paper laid down on board
8 5/8 x 13 in. (21.9 x 33 cm.)
Painted circa 1945.

\$200,000-300,000

PROVENANCE:

The artist.
Acquired by the present owner from the above, circa 1957-61.

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.

The present work is a study for Thomas Hart Benton's 23 x 32 in. watercolor *Swing Your Partner* of 1945 (Private Collection). Demonstrating Benton's penchant for lively dramatic composition, this chaotic scene features a room of energetic figures in a flurry of activity, their caricaturized bodies tumbling through a crowded dance floor. The sinuous forms of the dancers and musicians energize the arrangement, lending a sense of instability to the work. Indeed, the entire room appears to have been tousled and shaken, its occupants on the verge of a mass collision under the blaring lights.

Throughout his work, Benton challenged what it meant to be an artist in America. Forsaking his Parisian modernist training, Benton sought to create work that was authentic to the American experience, seen here in his portrayal of a rural dance. A folk music enthusiast, Benton repeatedly drew on vernacular songs, often using lyrics as titles for his paintings and depicting musicians playing traditional folk instruments. In direct contrast to prevalent themes of American modernization, Benton's folk scenes offer an undeniable sense of nostalgia, employing a distinctively American visual vocabulary. As Matthew Baigell writes of the artist, "Benton belonged to the last generation of artists who considered seriously the dreams and myths of the country." (*Thomas Hart Benton*, New York, 1974, p. 14). The artist's depiction of a rural Midwestern dance in *Swing Your Partner* evokes the carefree and untroubled life of small town America, unencumbered by the futile efforts of the modern city.

MILTON AVERY (1885-1965)

Sitters by the Sea

signed 'Milton Avery' (lower right)

oil on canvas

28½ x 36½ in. (71.4 x 91.8 cm.)

Painted in 1933.

\$200,000-300,000

PROVENANCE:

Milton Avery Trust.

Grace Borgenicht Gallery, Inc., New York.

Sanford B. Cohl, New York.

Christie's, New York, 5 May 1982, lot 11, sold by the above.

Acquired by the present owner from the above.

EXHIBITED:

San Francisco, California, Gallery Reese Palley, *Milton Avery*, September 1968, p. 10.

Louisville, Kentucky, University of Louisville, Allen R. Hite Art Institute, *Milton Avery: Paintings and Drawings, 1929-1962*, January 9-29, 1965, no. 4.

Lincoln, Nebraska, University of Nebraska, Sheldon Memorial Art Gallery;

Little Rock, Arkansas, Arkansas Art Center, *Milton Avery, 1893-1965*,

April 3-June 26, 1966, pp. 17, 35, no. 4, illustrated.

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

Brooklyn, New York, Brooklyn Museum; Columbus, Ohio, Columbus Gallery of Fine Arts, *Milton Avery*, December 12, 1969-May 31, 1970, no. 7, illustrated.

Austin, Texas, University of Texas Art Museum; Summit, New Jersey, Summit

Art Center; Washington, D.C., Phillips Collection, *Milton Avery—Drawings and*

Paintings, December 5, 1976-June 19, 1977.

Sarasota, Florida, John and Marble Ringling Museum of Art, *Milton Avery*

Retrospective Exhibition, September 23-October 31, 1977.

Wichita, Kansas, Wichita State University, Edwin A. Ulrich Museum of Art,

Milton Avery: Paintings and Prints, December 7, 1977-January 15, 1978.

Edmonton, Canada, Edmonton Art Gallery; Banff, Canada, Walter Phillips

Gallery; Windsor, Canada, Windsor Art Gallery; Saskatoon, Canada, Mendel

Art Gallery; Hamilton, Canada, Art Gallery of Hamilton, *Milton Avery*,

September 1978-April 1979.

New York, Grace Borgenicht Gallery, Inc., *Milton Avery: Paintings of the*

Thirties, February 2-28, 1980, no. 12, illustrated.

New York, Whitney Museum of American Art; Pittsburgh, Pennsylvania,

Carnegie Institute; Fort Worth, Texas, Fort Worth Art Museum; Buffalo,

New York, Albright-Knox Art Gallery; Denver, Colorado, Denver Art Museum;

Minneapolis, Minnesota, Walker Art Center, *Milton Avery*, September 15,

1982-October 30, 1983, pp. 34, 49, 153, no. 18, illustrated.

LITERATURE:

B.L. Grad, *Milton Avery*, Royal Oak, Michigan, 1981, n.p., no. 1, illustrated.

M. Price, *Milton Avery, Early and Late*, exhibition catalogue, Annandale-on-Hudson, New York, 1981, p.1n11.

M.J. Price, *The Paintings of Milton Avery*, PhD dissertation, University of Michigan, 1982, pp. 61-62, no. 55, illustrated.

H. Kramer, "Milton Avery," *The New York Times Magazine*, August 29, 1982, pp. 32, 38, illustrated.

J. Snyder, *Against the Stream: Milton Avery, Adolph Gottlieb, and Mark Rothko in the 1930s*, Katonah, New York, 1994, p. 25.

J. Baal-Teshuva, N. Levis, *Mark Rothko: 1903-1970: Pictures as Drama*,

New York, 2003, pp. 22, 24, illustrated.

A. Neset, *Arcadian Waters and Wanton Seas: The Iconology of Waterscapes in Nineteenth Century Transatlantic Culture*, New York, 2009, p. 196.

K.E. Willers, *Milton Avery & the End of Modernism*, New Paltz, New York, 2011, n.p.

Painted in 1933, *Sitters by the Sea* stands as an important early example of Milton Avery's famed aesthetic of color field-based, abstracted realism, foreshadowing his greatest works of the following decades. As Barbara Haskell writes, "his paintings of the early thirties were clearly the progenitors of his mature style. *Sitters by the Sea* shares with late paintings a minimization of detail and flattening of form into large fields of uniform color which lock together as abstract arrangements. Even Avery's characteristic three-tiered division of space into sky/sea/land is already evident in the earlier work." (*Milton Avery*, exhibition catalogue, New York, 1982, p. 49) Marla Price affirms, "As a portent of Avery's mature style of the forties and fifties, *Sitters by the Sea* is one of the most important paintings of the thirties." (*The Paintings of Milton Avery*, PhD dissertation, University of Michigan, 1982, pp. 61-62)

Furthermore, Karl Emil Willers posits that the nascent style and technique of *Sitters by the Sea* represents a philosophy toward the interaction between people, objects and environments that underlies much of Avery's best work. *Sitters by the Sea* "clearly embodies all the elements of a style that he would further refine and experiment with, but never really depart from, for the remainder of his career. The painting depicts people sitting, and one child standing, upon a beach contemplatively surveying the broad expanse of sea and sky which extends before them. Illusionistic detail has been removed from the scene...There emerges a direct, almost naive presentation of the commonplace—and a contemplative stillness-of-moment characteristic of Avery's late works...In *Sitters by the Sea* there are no hard edges or sharp lines dividing one color area from another. There is instead a scumbling of borders dividing color shapes, causing them to merge and bleed into one another. These muted edges, combined with the studied use of closely valued hues, result in a mingling of objects with the space surrounding them. Thus, Avery's painting comes to express the continuity between material objects and the light and space in which they exist." (*Milton Avery & The End of Modernism*, New Paltz, New York, 2011, n.p.)

Beyond its influence as one of the earliest examples of Avery's mature approach, *Sitters by the Sea* also resonates as a key moment in Avery's career due to his rare inclusion of African American figures in the scene. The work was likely inspired by visits to Coney Island, as suggested by the catamaran-type beached boat upon which the figures appear to be resting and which is also seen in some of Avery's other Coney Island paintings. Featuring what appears to be a small white child heading toward the water with African American adults looking on, the painting suggests similar themes as *The Nursemaid* of 1934 in the collection of The Barnes Foundation, Philadelphia, Pennsylvania.





73

JOHN MARIN (1870-1953)

New York Series: From Weehawken Heights

signed and dated 'Marin 50' (lower right)

oil on canvas

22 x 28 in. (55.9 x 71.1 cm.)

Painted in 1950.

\$250,000-350,000

PROVENANCE:

The Downtown Gallery, New York.

Private collection, Miami, Florida, acquired from above, circa 1950.

Private collection, New York, by descent.

Sotheby's, New York, 3 December 2008, lot 58, sold by the above.

Acquired by the present owner from the above.

EXHIBITED:

New York, The Downtown Gallery, *John Marin*, December 27, 1950-
January 27, 1951, one of nos. 9-10.

Los Angeles, California, Dolby Theatre at Hollywood & Highland Center,
Architectural Digest Greenroom at the 85th Annual Academy Awards,
February 24, 2013.

LITERATURE:

Art News, vol. XLIX, January 1951, p. 28, illustrated.

S. Reich, *John Marin: A Stylistic Analysis and Catalogue Raisonné*, part II,
Tucson, Arizona, 1970, p. 786, no. 50.42, illustrated.

Please note the present lot retains its original frame by the artist.



PROPERTY FROM THE COLLECTION OF MR. AND MRS. ALLAN FRUMKIN

74

CHARLES SHEELER (1883-1965)

View of Central Park

signed 'Sheeler.' (lower right)
conté crayon on paper
9 x 9 $\frac{1}{2}$ in. (22.9 x 24.4 cm.)
Executed in 1932.

\$200,000-300,000

PROVENANCE:

Edith Gregor Halpert Collection, New York, by 1961.
Mr. Harry Spiro, Metairie, Louisiana.
Acquired by the late owners from the above, 1973.

EXHIBITED:

Allentown, Pennsylvania, Allentown Art Museum, *Charles Sheeler: Retrospective Exhibition*, November 17-December 31, 1961, p. 19, no. 16 (as *View of Central Park #2*).

LITERATURE:

C. Troyen, E.E. Hirshler, *Charles Sheeler: Paintings and Drawings*, Boston, Massachusetts, 1987, p. 144.

The present work was inspired by a commission from Abby Aldrich Rockefeller, one of Charles Sheeler's most important patrons, for "a view of Central Park looking east from the American Museum of Natural History,

a vista of which she was particularly fond, and which construction in the park was about to alter. To produce this view Sheeler most likely surveyed Central Park from a room (now used for storage) in the sixth-floor rotunda at the southeast corner of the museum. In the immediate foreground he shows the entrance road from 77th Street and the north-south drive along the lake; in the far distance, the view opens out to include the Ramble at upper left and the profiles of buildings visible beyond the lake's eastern shore. The body of water in the lower right corner of the drawing—most likely the section of the park beloved by Mrs. Rockefeller and soon to change—is the northern half of an hourglass-shaped pond that was part of Frederick Law Olmsted and Calvert Vaux's original plans for Central Park...Both the broad vista and the wealth of detail depicted by Sheeler suggest he originally may have used his camera to record the scene, as was his practice in those days." (*Charles Sheeler: Paintings and Drawings*, Boston, Massachusetts, 1987, p. 144)

Sheeler eventually made two drawings in conté crayon of this view, the present, smaller version and the final 18 x 19 in. drawing inscribed to Mrs. Rockefeller. Contrasting rich blacks with the white of the paper and lighter tones in the distance, both versions feature strong linear elements and charming details, such as the mother and child just entering the park at lower right, to create "a sentimental portrait of the park designed to please Sheeler's much-admired patron." (*Charles Sheeler: Paintings and Drawings*, p. 144)

75

ROCKWELL KENT (1882-1971)

Frozen Falls (Alaska); Ice Curtains

signed 'Rockwell Kent' (lower right)

oil on canvas laid down on board

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

Painted *circa* 1919 and 1952.

\$200,000-300,000

PROVENANCE:

The artist.

Macbeth Gallery, New York.

J.J. Ryan, Oak Ridge Estate, Arrington, Virginia, acquired from the above.

By descent to the present owner, 1970.

EXHIBITED:

New York, M. Knoedler & Co., Inc., March 1-12, 1920, no. 7.

Venice, Italy, *XII Esposizione Internazionale d'Arte della Città di Venezia*,

April 15-October 31, 1920, no. 1010.

Washington, D.C., Frazers Stable Gallery, December 20, 1977-January 7, 1978.

(Possibly) Pittsburgh, Pennsylvania, Carnegie Institute, *Rockwell Kent:*

Exhibition of Paintings, January-February 1924, no. 19 (as *Frozen Fall*).

(Possibly) Chicago, Illinois, Art Institute Chicago, *Exhibition of Paintings*

by Rockwell Kent, March-April 1924, no. 14 (as *Frozen Fall*).

(Possibly) New York, Wildenstein Galleries, *Retrospective Exhibition of*

the Paintings and Drawings of Rockwell Kent, April-May 1924, no. 21

(as *Frozen Fall*).

LITERATURE:

H. McBride, "Paintings by Rockwell Kent on View at Knoedler's-In Other

Galleries," *New York Sun*, March 21, 1920.

"The Alaska Paintings of Rockwell Kent," *New York Times*, March 7, 1920.

F. Watson, "Rockwell Kent, Incorporated," *Arts & Decoration*, March 25, 1920.

B. Forgey, "Rockwell Kent: In His Paintings, a Paradox Recalled," *Washington*

Star, December 20, 1977, illustrated (as *Frozen Fall*).

J.M. Wien, "Origin Stories No. 4: Rockwell Kent Paintings in Focus," *Rockwell*

Kent Review, vol. XLI, 2015-16.

This painting will be included in the *catalogue raisonné* currently being prepared by Richard V. West.

This work is included in Scott R. Ferris's catalogue of artwork by Rockwell Kent (1882-1971). We would like to thank him for his assistance with cataloguing this lot.

Frozen Falls (Alaska); Ice Curtains is from a small series of strikingly modern compositions that Rockwell Kent painted of a frozen waterfall on Fox Island, Alaska. "The frozen fall was located on Fox Island at the northwestern edge of Northwest Harbor—the deep-cove that the artist, his namesake son Rocky and the old Swedish trapper Lars Olsen called home." (J. Milgram Wien, "Origin Stories No. 4: Rockwell Kent Paintings in Focus," *Rockwell Kent Review*, vol. XLI, 2015-16, p. 19) The Arctic wilderness inspired Kent to cultivate his keen and lively vision of nature and combine it with his gift of manipulating masses and proportions. The sky, mountain formations and water are reduced to essential forms in the present work, where the vivid vertical brushstrokes of the frozen fall are balanced by the horizontal bands of dark clouds and sea.

According to Scott Ferris: "Rockwell Kent, with his son Rockwell, 'found Fox Island on Sunday, August twenty-fifth, 1918, and left there finally on the seventeenth of the following March.' Two other works included in this series are what are known today as *Frozen Waterfall, Alaska* (originally known as *Sun and Ice* as well as *Sun and Sea*, Art Gallery of Hamilton, Hamilton, Canada) and *Frozen Fall, Alaska* (Plattsburgh State Art Museum, Plattsburgh, New York).

"*Frozen Falls (Alaska)* was originally titled *Ice Curtains* before the artist reworked the painting to its current presentation. Now only faintly visible as pentimenti, a *circa* 1920 photograph of the painting by Peter A. Juley & Son reveals that there were three dominant mountain peaks, as well as a second waterfall on the left side. This supports Kent's journal entry in which he states, 'This afternoon I painted at the northern end of the beach almost beneath a frozen waterfall, an emerald of huge size and wonderful form.' (Kent, journal entry for February 14, 1919, as quoted in *Wilderness: A Journal of Quiet Adventure in Alaska*, New York, 1920, pp. 184, 187) The form of the waterfall on the right, as well as its supporting rocky cliff, is virtually untouched from its original form.

"A reviewer for the *New York Times* praised the original form of this painting: 'One of his titles is 'Ice Curtains,' and the drapings [*sic*] of frozen color associate themselves in one's mind with the drama of the Vikings. Only a race of giants could people such wilderness on a scale appropriate to the setting.' ("The Alaska Paintings of Rockwell Kent," *New York Times*, March 7, 1920) And Henry McBride of the *New York Sun* opined: 'The far north is gaunt and bare. The artist is more emphatic upon that point than any other traveler who got as far north as Resurrection Bay, but if I, as a critic, stand shoulder to shoulder with [other viewers] for a moment, it is not so much because of Mr. Kent's drastic simplifications as it is for the true effects of light that he dispenses and his genuine instincts for form and color.' ("Paintings by Rockwell Kent on View at Knoedler's-In Other Galleries," *New York Sun*, March 21, 1920)" (S. Ferris, unpublished letter, October 2016)





PROPERTY FROM THE COLLECTION OF ROXANNE ROSOMAN

76

ELIE NADELMAN (1882-1946)

Head of a Woman

inscribed 'ALEXIS RUDIER./Fondeur. Paris.' (on the back of the neck)

bronze with dark brown patina

13 in. (33 cm.) high on a 6 in. (15.2 cm.) marble base

Modeled *circa* 1912-13.

\$80,000-120,000

PROVENANCE:

The artist.

Helena Rubinstein, acquired from the above.

Parke-Bernet, New York, *Modern Paintings and Sculpture—Part One: The Collection of Helena Rubinstein*, 20 April 1966, lot 21, sold by the above.

Robert Schoelkopf Gallery, New York.

Acquired by the present owner from the above, 1968.

EXHIBITED:

(Possibly) London, Paterson's Gallery, *Nadelman*, 1911.

New York, Whitney Museum of American Art, *Elie Nadelman: Sculptor of Modern Life*, April 3-July 20, 2003, p. 62, fig. 66, illustrated.

Brighton, England, Royal Pavilion Art Gallery, on extended loan, *circa* 1989-2016.

LITERATURE:

A.T. Spear, "Elie Nadelman's Early Heads," *Allen Memorial Art Museum Bulletin*, vol. 28, Spring 1971, pp. 210-11, fig. 8, illustrated (as *Female Head*).

Barbara Haskell writes of Elie Nadelman's sculptures from his 1912-13 period in Paris, such as the present work: "During this period Nadelman worked primarily in bronze, translating the economically linear forms of his drawings into willowy figures with graceful, curvilinear gestures and lithe, adolescent bodies topped with coiffures of tight ringlets...Inflected with the graceful rhythms and linear curves of Jugendstil, Nadelman's bronzes did not merely modernize the past...The tubular necks and geometrically stylized facial features of these works echoed the formal and conceptual simplicity of Constantin Brancusi's sculpture." (*Elie Nadelman: Sculptor of Modern Life*, exhibition catalogue, New York, 2003, pp. 51, 56)

A very similar bronze by Nadelman, also known as *Head of a Woman circa* 1912-13, is in the collection of the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.



77

GASTON LACHAISE (1882-1935)

The Peacocks [LF 315/LF 198]

inscribed 'G. LACHAISE/© 1922' and 'ROMAN BRONZE WORKS N-Y'
(on the base)

parcel-gilt bronze

22¾ in. (56.8 cm.) high on a ½ in. (1.3 cm.) black marble base;
56½ in. (143.5 cm.) long

Modeled in 1918; cast circa 1923-29.

\$250,000-350,000

PROVENANCE:

The artist.

C.W. Kraushaar Galleries, New York, acquired from the above, by 1929.

Private Collection, New York, acquired from the above.

Kraushaar Galleries, New York, acquired from the above.

Ambrose Associates, Los Angeles, California, acquired from the above, 1994.

Private collection, California, acquired from the above.

Gerald Peters Gallery, New York, acquired from the above, 2008.

Acquired by the present owner from the above.

EXHIBITED:

New York, Seventh Regiment Armory, *The Art Show*, February 24-28, 1994.

New York, Gerald Peters Gallery, *Gaston Lachaise: A Modern Epic Vision*,

November 15-December 21, 2012, pl. 46, illustrated.

LITERATURE:

C.W. Kraushaar Art Galleries, *An Important Collection of Paintings and Bronzes by Modern Masters of American and European Art*, exhibition catalogue, New York, 1922, n.p., another example listed.

A.E. Gallatin, *Gaston Lachaise*, New York, 1924, pp. 13, 51, pl. 14, an unidentified example illustrated.

D.B. Goodall, "Gaston Lachaise: Sculptor," PhD dissertation, Harvard University, 1969, vol. 1, pp. 187, 397-400, 416n116, 530, 560n158, 161; vol. 2, pp. 137-38, 485-86, pl. LXIII, another example illustrated.

Arts and Crafts in Detroit, exhibition catalogue, Detroit, Michigan, 1977, pp. 100-01, no. 86, another example illustrated.

American Art in the Newark Museum: Paintings, Drawings and Sculpture, Newark, New Jersey, 1981, pp. 259, 412, another example illustrated.

Hirschl & Adler Galleries, Inc., *Carved and Modeled: American Sculpture 1810-1940*, exhibition catalogue, New York, 1982, p. 86, another example illustrated.

Phillips Collection, *The Phillips Collection: A Summary Catalogue*, Washington, D.C., 1985, p. 130, no. 1009, another example illustrated.

Pennsylvania Academy of the Fine Arts, *American Art from the Collection of Vivian and Meyer P. Potamkin*, exhibition catalogue, Philadelphia, Pennsylvania, 1989, p. 5, 11, another example illustrated.

S. Hunter, *Lachaise*, New York, 1993, pp. 70-73, 242, another example illustrated.

S. James-Gadzinski, M.M. Cunningham, *American Sculpture in the Museum of American Art of the Pennsylvania Academy of the Fine Arts*, Philadelphia, Pennsylvania, 1997, pp. 204-05, another example illustrated.

J.M. Marter, *American Sculpture in the Metropolitan Museum of Art*, vol. II, New York, 2001, p. 671, no. 311, another example illustrated.

J.D. Burke, et al., *St. Louis: Painting, Sculpture, the Decorative Arts (The Saligman Collection)*, Portland, Oregon, 2012, pp. 90-91, 202, another example illustrated.

Bernard Goldberg Fine Arts, LLC, *Gaston Lachaise: For the Love of Woman*, exhibition catalogue, New York, 2016, pp. 6-7, 13n19, 32-33, fig. 11, another example illustrated.

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

Gaston Lachaise's resplendent sculpture of three peacocks both expresses his vision of those magnificent birds as manifestations of fundamental force, and displays his profound empathy for all wild creatures. The work's plaster model, created in 1918, was first presented at the Bourgeois Galleries, New York, in February-March 1918, and reproduced in the following year (*Vanity Fair*, vol. 12, no. 2, April 1919, p. 25). The initial bronze cast was made in June 1922, the same month in which the sculptor obtained a copyright for the work. Thirteen additional casts were made between 1923 and 1929, including the present example. All of these casts were sold by Lachaise to John Kraushaar, director of the C.W. Kraushaar Galleries, New York, and no other examples were ever made. The model, last mentioned in 1932, is lost. Six of the casts are now in public collections: the Phillips Collection, Washington, D.C.; the Detroit Institute of Arts, Detroit, Michigan; The Metropolitan Museum of Art, New York; the Newark Museum, Newark, New Jersey; the Philadelphia Museum of Art, Philadelphia, Pennsylvania; and the Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania. Two of the fourteen casts are presently unlocated. *The Peacocks* has been given the identification number LF 315/LF 198 by the Lachaise Foundation, New York.



PROPERTY FROM THE MUSEUM OF MODERN ART, NEW YORK,
SOLD TO BENEFIT THE ACQUISITIONS FUND

78

JEWETT CAMPBELL (1912-1999)

Reflected Glory

oil on canvas
16 $\frac{1}{8}$ x 20 in. (41 x 50.8 cm.)
Painted in 1939.

\$20,000-30,000

PROVENANCE:

Guy Mayer Gallery, New York.
Acquired by the present owner from the above, 1942.

EXHIBITED:

Richmond, Virginia, Virginia Museum of Fine Arts, *Jewett Campbell*, November 14-30, 1941, (possibly) no. 5.
New York, Guy Mayer Gallery, *Paintings by Jewett Campbell*, 1942.
New York, The Museum of Modern Art, *Recent Acquisitions: The Work of Young Americans*, June 17-July 25, 1943.
New York, The Museum of Modern Art, *American Paintings from the Museum Collection*, December 23, 1948-March 13, 1949.
New York, The Museum of Modern Art, *XXVth Anniversary Exhibition: Paintings from the Museum Collection*, October 19, 1954-February 6, 1955.
New York, The Museum of Modern Art, *America Seen: Between the Wars*, April 25-August 7, 1961.

The Museum of Modern Art Circulating Exhibition,
The American Scene Between the Wars, November 1961-March 1964.
New York, Gracie Mansion, July 14-August 1, 1966, on loan.
Richmond, Virginia, Virginia Commonwealth University, January 4-February 1, 1985.

LITERATURE:

A.H. Barr, Jr., ed., *Painting and Sculpture in The Museum of Modern Art*, New York, 1942, n.p., no. 78.
A. Legg, ed., *Painting and Sculpture in The Museum of Modern Art, With Selected Works on Paper: Catalog of the Collection*, New York, 1977, p. 21, no. 243.
A. Legg, M.B. Smiley, eds., *Painting and Sculpture in The Museum of Modern Art: Catalog of the Collection, with Selected Works on Paper*, New York, 1988, p. 22.

Born in New Jersey, Jewett Campbell attended the Art Students League of New York and Cooper Union before moving to Virginia to spend over forty years as a professor of painting and printmaking at Virginia Commonwealth University. While his early work contained notes of romanticism, his paintings evolved into a geometric style as seen in *Reflected Glory*.

Campbell's *The Skaters* of 1940 is in the collection of The Museum of Modern Art, New York.



79

MILTON AVERY (1885-1965)

March Relaxed

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

oil on canvas

20 x 36 in. (50.8 x 91.4 cm.)

Painted in 1943.

\$150,000-250,000

PROVENANCE:

Milton Avery Trust.

[With]Alpha Gallery, Boston, Massachusetts.

Linda Hyman Fine Arts, New York, acquired from the above, circa 2001.

Private collection, New York.

Acquired by the present owner from the above.

EXHIBITED:

New York, Grace Borgenicht Gallery, Inc., *Milton Avery: Portraits 1928-1963*,

Family and Friends, February 1-27, 1986, illustrated.

During the 1940s, Milton Avery painted several portraits of his daughter March, depicting her reposed in personal and introspective scenes. As his wife Sally Michel said in a 1967 interview, "Well, [March] was a continual inspiration. I mean she was always there. Milton was always painting her and as a matter of fact, [in 1947], the Durand-Ruel Gallery put on an exhibition of Milton's entitled, 'My Daughter, March.'...And it was the paintings that Milton had done of March from the time she was a baby until she was around 14 or 15." (Oral history interview with Sally Michel Avery, November 3, 1967, Archives of American Art, Smithsonian Institution) Indeed, this show featuring portraits of March was notably Avery's first retrospective exhibition, and the works portraying his daughter remain some of the most poignant examples from his prolific career. In *March Relaxed* of 1943, Avery captures March at age 11 as an exaggerated figure reclined on a couch with her eyes cast downward, engaged in a leisurely read. With thick, black outlines surrounding all of the features of the scene, Avery draws particular attention to the flat shapes of high-key color creating the composition.

80

CHARLES EPHRAIM BURCHFIELD (1893-1967)

Butterfly Festival

signed with initials in monogram and dated 'CEB/1949-56'
(lower right)—signed and dated again and inscribed with title
(on a piece of the original backing)

watercolor, gouache and pencil on paper laid down on board
37 x 25¾ in. (94 x 65.4 cm.)

Executed in 1949-56.

\$400,000-600,000

PROVENANCE:

Frank K.M. Rehn Galleries, New York.

Acquired by the present owner from the above, 1963.

EXHIBITED:

Clinton, New York, Hamilton College, Edward W. Root Art Center,

Paintings by Charles E. Burchfield, May 13-June 10, 1962, no. 34.

LITERATURE:

J.S. Trovato, *Charles Burchfield: Catalogue of Paintings in Public and Private Collections*, Utica, New York, 1970, p. 264, no. 1140.

In *Butterfly Festival*, Charles Ephraim Burchfield captures the motion, the energy and the rustling hums and vibrations of the environment in a brightly animated palette. Burchfield's bold, glowing yellows reverberate outward and behind the butterflies, each caught in a moment of active flight. Circular formations in the foliage underneath appear to radiate, providing light from below. The 1950s marked a period of transition for Burchfield, as his works grew increasingly expressionist in appearance. Burchfield infused such fantastical compositions with undeniable dynamic movement. Reflecting on the artist's production at this period, Burchfield expert Matthew Baigell writes, "He could keep butterflies in constant motion, as if they were intoxicated, he once said, 'by the sheer ecstasy of existence.'" (*Charles Burchfield*, New York, 1976, p. 170) The objects and figures found in Burchfield's scenes appear layered, often indistinguishable as separate elements. The butterflies and their fluttering wings blend with the flora and fauna below, an amalgamation of moving parts. Baigell continues, "One sees trees, insects, and birds; feels the wind; and hears the forest sounds. Each of these elements is isolated, experienced for a few moments, and then mixed with the other elements. The time sequences for each are then stretched out and simultaneously intensified and presented as if they all occurred as Burchfield was able to respond to them at a single instant." (*Charles Burchfield*, p. 175)





PROPERTY FROM A PRIVATE COLLECTION

81

CHARLES EPHRAIM BURCHFIELD (1893-1967)

Crows at Twilight

signed with initials in monogram and dated 'CEB/1948' (lower right)
watercolor and gouache on paper laid down on board
35 x 26 in. (88.9 x 66 cm.)
Executed in 1948.

\$80,000-120,000

PROVENANCE:

[With] Kennedy Galleries, Inc., New York.
Acquired by the present owner from the above, 1978.

EXHIBITED:

New York, Kennedy Galleries, Inc., *Charles E. Burchfield: Watercolors and Drawings, 1915-1966*, October 15-November 1, 1975, no. 22.
New York, Kennedy Galleries, Inc., *Charles E. Burchfield: The Middle Years, 1929 to 1950*, October 24-November 25, 1978, no. 45.

In the present work, Charles Burchfield has depicted a small flock of black crows perched on bare tree branches, on the eaves of a clapboard house and on the rooftop of a small spring house, all set within a vast and gloomy winter landscape. The relatively muted palette and gangly trees create a sense of melancholy that permeates the entire composition. Yet, despite the leafless, spindly branches that frame the work, the presence of the crows and small green leaves that peek out through the snow in the foreground hint at the imminent spring season ahead and give hope that life will soon return to the desolate landscape. Burchfield's affinity for sharply defined dichotomies—life and death as in the present work—can be seen throughout the later period of his career. "For Burchfield trees often want to be paired with dark birds, even if that bird is not an actual bird but a cloud in the shape of a bird's wing. In other words, the significance of these symbols for Burchfield was that he could use them to indicate contrasts." (N.V. Maciejunes, M.D. Hall, *The Paintings of Charles Burchfield: North by Midwest*, New York, 1997, p. 114)



82

ANDREW WYETH (1917-2009)

Game Warden

signed 'Andrew Wyeth' (lower right)
watercolor and charcoal on paper
21 $\frac{1}{8}$ x 29 $\frac{5}{8}$ in. (53.7 x 75.2 cm.), sight size
Executed in 1952.

\$100,000-150,000

PROVENANCE:

Private collection, Wilmington, Delaware, 1952.
Private collection, Bedford Hills, New York, by 2001.
Gift to the present owner from the above.

EXHIBITED:

New York, Macbeth Gallery, June 1952.
Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts,
Fifth Annual International Exhibition of Watercolors, Prints, Drawings,
October 19-November 23, 1952.
Newark, Delaware, University of Delaware, Institute of Delaware History
and Culture, *Art in Contemporary Society*, March 24-31, 1954, illustrated.
Chadds Ford, Pennsylvania, Brandywine River Museum, *Winter Gallery*,
November 28, 1975-January 11, 1976.

Chadds Ford, Pennsylvania, Brandywine River Museum, *Brandywine Heritage
Gallery*, September 11-November 22, 1981.

Jackson, Mississippi, Mississippi Museum of Art; Greenville, South Carolina,
Greenville County Museum of Art; Savannah, Georgia, Telfair Museum of Art,
Andrew Wyeth: Close Friends, February 3-December 31, 2001, pp. 20, 154,
illustrated.

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

The present work depicts Andrew Wyeth's neighbor Fred Strand, who
worked and lived with his wife Sarah in the historic John Chad house,
which was built in 1725 and serves as the namesake for Wyeth's hometown
of Chadds Ford, Pennsylvania. Showing him here in the marsh below
Chad house, Wyeth fondly recalled of Strand, "Each Spring Fred Strand
whitewashed the rail fence that encloses my studio half-acre and touched
up the stuccoed walls. At the end of the day, after a little nip, I would be
rewarded by a 'soft shoe' dance to the tune of 'Jubba dis and jubba dat/Jubba
catch the yellow cat,' ending with a buck and a wing." (*Andrew Wyeth: Close
Friends*, exhibition catalogue, Jackson, Mississippi, 2001, p. 20)

PROPERTY OF A PHILADELPHIA ESTATE

83

ROBERT HENRI (1865-1929)

Dark Bridget Lavelle

signed 'Robert Henri' and inscribed with record book number (on the reverse)
oil on canvas
28 $\frac{1}{8}$ x 20 in. (71.4 x 50.8 cm.)
Painted in 1928.

\$300,000-500,000

PROVENANCE:

The artist.
Estate of the above.
Chapellier Galleries, New York.
Mr. and Mrs. Herbert M. Iselin, Westchester, New York.
Private collection, New York.
Berry-Hill Galleries, Inc., New York.
Acquired by the late owner from the above, by 1983.

In the latter years of his life, Robert Henri, leader of the Ashcan school, dedicated his practice almost wholly to the portraiture of children, spending every summer from 1924 to 1928 painting in Ireland. In 1923, Henri wrote in his seminal text *The Art Spirit*, "If you paint children you must have no patronizing attitude toward them. Whoever approaches a child without humility, without wonderment and without infinite respect, misses in his judgment of what is before him, and loses an opportunity for a marvelous response. Children are greater than the grown man." (as quoted in V.A. Leeds, *My People: The Portraits of Robert Henri*, exhibition catalogue, Seattle, Washington, 1994, pp. 237-38). Capturing this vivacity of the Irish children, Henri's works of this period, such as *Dark Bridget Lavelle*, feature a particularly active, expressive brushstroke and a vibrantly animated palette.

In the present work, Henri depicts the young model Bridget Lavelle wearing a dress of bright blues, reds and oranges, boldly contrasted against the darkness of the background. Indeed, the description of the work in the artist's journal emphasizes this use of color: "Dark Bridget Lavelle...blue, red, orange on black...3 black buttons." A resident of Achill Island, "Dark Bridget Lavelle" was one of Henri's favorite models of this period, along with "Blonde Bridget Lavelle," two Bridget O'Malleys, Mary Ann Cafferty, Anthony Lavelle and several others who together constitute the final portraits of the artist's famed *oeuvre*. Reflecting on his summers in Ireland painting children, Henri wrote, "The village—old, old Ireland with the most beautiful bunch of children I ever saw, all anxious to pose...I plunged into work...it seemed there were things in paint here for me and I have been at it with wild enthusiasm and there are some good results." (as quoted in V.A. Leeds, *Robert Henri: The Painted Spirit*, New York, 1994, p. 30)



84

**HARRIET WHITNEY
FRISHMUTH
(1880-1980)**

Longing (The Wish)

inscribed 'HARRIET W. FRISHMUTH 1929
©' (on the base)—stamped 'GORHAM CO.
FOUNDERS QHBV' and inscribed 'OM 787'
(along the base)

bronze with greenish-brown patina
15 ½ in. (39.4 cm.) on a ¾ in. (1.9 cm.) black
marble base

Modeled in 1929; cast circa 1930-47.

\$40,000-60,000

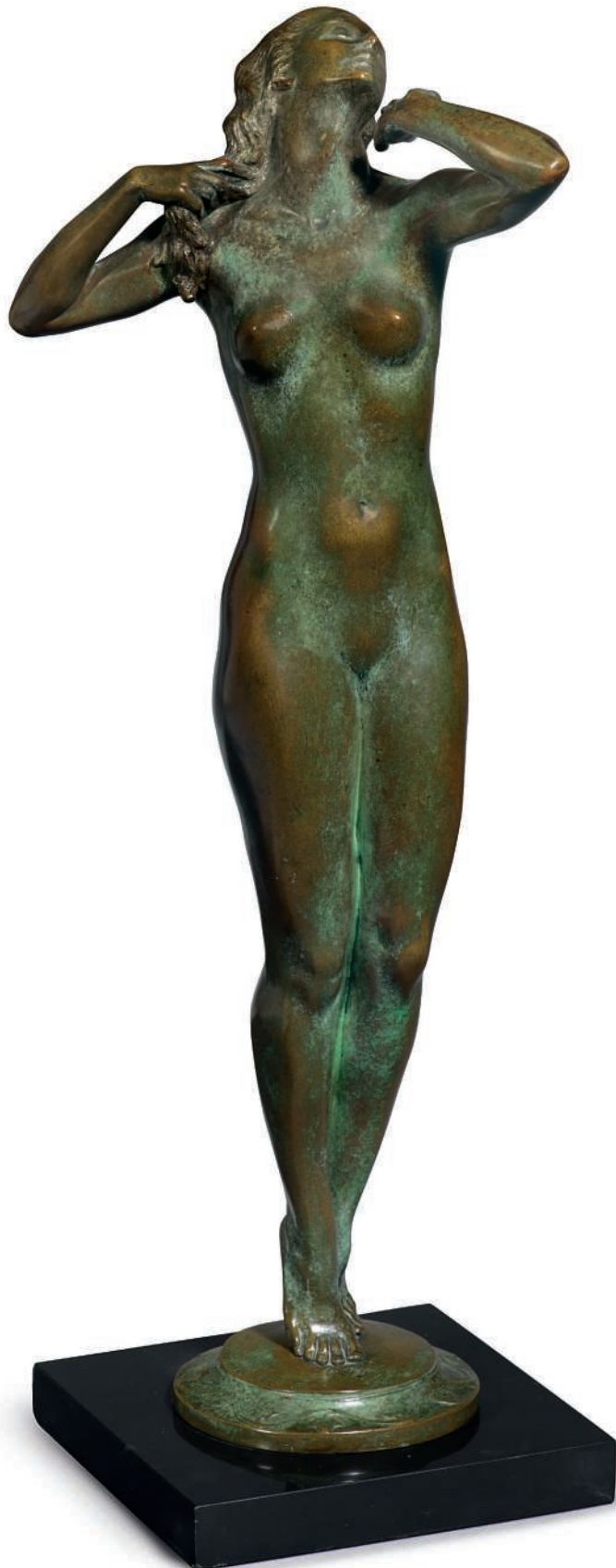
PROVENANCE:

Graham Gallery, New York.
Acquired by the present owner from the above.

LITERATURE:

C.N. Aronson, *Sculptured Hyacinths*, New York,
1973, p. 41, the plaster 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. 49, 84, 97, 116-19, 202, 204-05, 261,
no. 1929:8, illustrated.

Cast in an edition of nineteen, Harriet Frishmuth fondly described *Longing (The Wish)* as a "lovely ripened bronze." (as quoted in *Captured Motion, The Sculpture of Harriet Whitney Frishmuth: A Catalogue of Works*, p. 84) Through her wistful upward gaze and inviting gesture, the model is captured in a singular moment of yearning.





85

ROBERT HENRI (1865-1929)

Beatrice Whittaker

inscribed with record book number (on the reverse)

oil on canvas

32 x 26 in. (81.3 x 66 cm.)

Painted in 1919.

\$150,000-250,000

PROVENANCE:

Violet Organ, sister-in-law of the artist.

By descent to the present owner.

EXHIBITED:

New York, Berry-Hill Galleries, Inc., *Robert Henri (1865-1929): Selected Paintings*, June 11-July 18, 1986, p. 37, no. 29, illustrated.

New York, Gerald Peters Gallery, *Robert Henri: The Painted Spirit*, October 27-December 10, 2005, pp. 31, 72-73, pl. 23, cover illustration.

86

IRVING RAMSAY WILES (1861-1948)

Idleness

signed 'Irving R. Wiles' (lower right)

oil on canvas

26 x 36 in. (66 x 91.4 cm.)

Painted *circa* 1889.

\$400,000-600,000

PROVENANCE:

[With]Bernard & S. Dean Levy, Inc., New York.

Acquired by the late owner from the above, by 1981.

EXHIBITED:

(Possibly) Detroit, Michigan, Detroit Arts Club, 1889, no. 1377.

We would like to thank Geoffrey K. Fleming, Executive Director of the Huntington Museum of Art, Huntington, West Virginia, for his assistance with cataloguing this lot.

In 1879, at the young age of eighteen, Irving Ramsay Wiles enrolled in the New York Arts Student League and studied with American artists James Carroll Beckwith, Thomas Wilmer Dewing and, most notably, William Merritt Chase. Wiles studied in New York for two years forming a life-long friendship with the elder Chase and developed a solid foundation that supported him for the rest of his career. He proceeded to Paris in 1882 and spent his first months at the Académie Julian under the direction of Gustave Boulanger and Jules Joseph Lefebvre, before studying and refining his style with Emile Auguste Carolus-Duran. In 1884, Wiles returned to United States and promptly took a studio on Twenty-Third Street in New York City not far from Chase who continued to occupy his famous space in the main gallery of the Tenth Street Studio. Quiet and intimate, *Idleness* depicts a female artist, likely in the artist's own artistic space inspired by Chase's studio, seated before an easel in a relaxed atmosphere of elegance and comfort.

Designed by Richard Morris Hunt, the Tenth Street Studio Building was a facility which housed studios for some of the best known American artists of the nineteenth century. Students familiar with Chase's studio in the building recall, "a knock at Mr. Chase's door was the 'open sesame' to a magical change. A high studded room hung with tapestries and armour, and filled with beautiful carved furniture and rare old bric-a-brac, opened before us." (R.G. Pisano, *William Merritt Chase: Leading Spirit in American Art*, Seattle, Washington, 1983, p. 44) This unique space was the subject of many of Chase's finest works, and became one of the most celebrated spaces in New York for its splendor and for Chase's promotion of a new way of painting, Impressionism. For Wiles, it is quite likely that he drew his inspiration for *Idleness* from both his teacher's earlier works and the space itself.

Oriental rugs, decorative vases, wall hangings and paintings surround the seated woman in Wiles' *Idleness*. This is often the case in his portraits and demonstrates his propensity to place his sitters within a well-defined, solitary space. The figure, with eyes intently captivated by her easel, seems to be lost in contemplation. As she sits silently in an elegant pink and white dress, the viewer ponders the nature of the composition that firmly holds her gaze. *Idleness* exemplifies many of the Impressionist techniques Wiles developed while studying with Chase. The artist's use of wide, short brushstrokes and naturalistic color is reminiscent of Chase's well-known studio pictures. Meanwhile, the varied use of color in the oriental carpet, frames and wall decorations emphasize the artist's skill with golds, reds and royal blues. Wiles' choice to highlight these elements against a darker background allows them to stand out from the shadows and act as small jewels on the canvas.

Chase maintained his space in the Tenth Street Studio Building until 1895, which coincided with the building's decline. After Chase's death in 1919, those close to him recalled the profound respect he had for Wiles in particular, "A few days before his death, Chase was able to talk to only a few of his most intimate friends. When Irving Wiles visited him, in spite of his weakness, he sent to his studio for some canvases which he loved and which he wanted to show his painter friend." (Ala Story as quoted in William D. Paul, Jr., *The Art of Irving Ramsey Wiles*, Missouri, 1971, p. 14) This friendship was still significant to Wiles in 1924 when New York University Students asked him to formally present a bronze sculpture in memory of the artist. At the unveiling, Wiles thoughtfully stated: "On behalf of the committee, I take great pleasure in presenting to New York University, this memorial to William Merritt Chase, erected by his pupils, to be an everlasting tribute to his fame as a teacher and guide and consecrated to his memory for his great kindness as a friend to all of us." (*William Merritt Chase, A Leading Spirit in American Art*, p. 145)



DENNIS MILLER BUNKER (1861-1890)*Olga E. Gardner*

signed and dated 'D.M. Bunker/1888' (upper right)

oil on canvas

63 x 43½ in. (160 x 110.5 cm.)

Painted in 1888.

\$600,000-800,000

PROVENANCE:

The artist.

Mr. and Mrs. George Augustus Gardner, Boston, Massachusetts, acquired from the above.

Olga Eliza Gardner (Monks), daughter of the above, the sitter.

By descent to the present owner.

EXHIBITED:

Boston, Massachusetts, Isabella Stewart Gardner Museum, *Dennis Miller Bunker and His Circle*, January 13-June 4, 1995, pp. 7, 61, no. 11, fig. 3, illustrated.

Boston, Massachusetts, Museum of Fine Arts; Chicago, Illinois, Terra Museum of American Art; Denver, Colorado, Denver Art Museum, *Dennis Miller Bunker: American Impressionist*, January 13-December 31, 1995, pp. 174, 182, no. 31.

LITERATURE:

R.H.I. Gammell, *Dennis Miller Bunker*, New York, 1953, pp. 29, 52, 54, pl. 12, illustrated.

In Dennis Miller Bunker's short life and career at the end of the nineteenth century, he painted highly refined and beautifully executed portraits for America's elite. *Olga E. Gardner* is one such example, depicting a member of the prominent Boston family. The elegance and sophistication of the present work exemplifies the hallmarks that propelled Bunker's popularity as one of the most sought after portraitists of the period. Bunker's biographer, R.H. Ives Gammell, praised the significance of *Olga E. Gardner*, noting that Bunker "painted Mr. [George Augustus] Gardner's children, John Lowell Gardner, 2nd, and the lovely Miss Olga Gardner, whose portrait takes its place among the finest things in American Art." (*Dennis Miller Bunker*, New York, 1953, p. 29)

During the final months of 1887, Bunker became friends with Isabella Stewart Gardner, a major patron of the arts and an aunt of Olga Gardner, and John Singer Sargent, both of whom would become key supporters. The close friendship with Sargent was particularly impactful on the younger artist's career and development of technique. By December 1887, Sargent had painted a portrait of Bunker which he gave the sitter as a Christmas gift. Shortly thereafter, following Sargent's first solo exhibition in Boston that included the portrait of Bunker, Sargent left for New York. His departure from Boston opened opportunities for Bunker to inherit his clientele. Portraits of several members of the Gardner family, including Olga Gardner, were included in this influx of commissions that Bunker received in 1888.

Bunker's portrait of Olga's father, *George Augustus Gardner* (1888, Museum of Fine Arts, Boston, Massachusetts), which closely preceded the commission of the portraits of his children, shows an Impressionistic handling and composition that can be considered a direct influence of Sargent. Gammell observes, "The excellent portrait of George Augustus Gardner shows the degree to which Bunker benefited from association with his older colleague, while in the lovely picture of Miss Olga Gardner he achieved something very much his own in which the newly acquired qualities are thoroughly assimilated." (*Dennis Miller Bunker*, p. 52) In the present work, which exhibits a fundamentally Academic style composition of a seated figure, Bunker emphasizes the striking contrast of Olga's bright skin tone and golden embellishments of her gown against the dark, simple background and her rich, deep burgundy dress. The sitter's posture is poised and her expression is delicate. Erica Hirshler writes of *Olga E. Gardner*, "His image of Olga Gardner combines the sensitivity of his earlier portrayal of Anne Page with a fresh ease. In portraiture, Sargent's legacy to Bunker was confidence, and his new self-assurance brought Bunker to the forefront of art in Boston." (*Dennis Miller Bunker: American Impressionist*, exhibition catalogue, Boston, Massachusetts, 1995, p. 53)



JOHN SINGER SARGENT (1856-1925)

George Frederick McCorquodale

signed and dated 'John S. Sargent/1902' (upper left)

oil on canvas

58¼ x 38 in. (148 x 96.5 cm.)

Painted in 1902.

\$300,000-500,000

PROVENANCE:

The sitter.

By descent to the late owner from the above.

EXHIBITED:

London, Royal Academy, *The One Hundred and Thirty-fifth Exhibition*, May 4-August 3, 1903, no. 453.

Liverpool, England, Walker Art Gallery, *Thirty-third Autumn Exhibition of Pictures and Sculpture*, September 14, 1903-January 2, 1904, no. 59.

Liverpool, England, Walker Art Gallery, *Fifty-third Autumn Exhibition, including a Collective Exhibit of Works by the Late John S. Sargent, R.A.*, September 19-December 12, 1925, no. 139.

London, Royal Academy, *Exhibition of Works by the Late John S. Sargent, R.A., Winter Exhibition*, January 14-March 13, 1926, p. 50, no. 330.

LITERATURE:

C.L.H., "Art; A Choice Among Many," *Academy*, vol. LXIV, May 9, 1903, p. 467.

A.L. Baldry, "The Royal Academy Exhibition of 1903," *Art Journal*, 1903, p. 176.

"The Royal Academy—I," *Illustrated London News*, vol. CXXII, May 16, 1903, p. 756.

"The Royal Academy Annual," *Punch*, May 6, 1903, pp. 322-23, caricature illustrated.

D.S. MacColl, "The Academy," *Saturday Review*, May 9, 1903, p. 586.

W.H. Downes, *John S. Sargent: His Life and Work*, Boston, Massachusetts, 1925, p. 211.

W.H. Downes, *John S. Sargent: His Life and Work*, London, 1926, p. 211.

E. Charteris, *John Sargent*, London, 1927, p. 269.

C.M. Mount, *John Singer Sargent: A Biography*, New York, 1955, p. 437.

D. McKibbin, "A Complete Checklist of Sargent's Portraits," *Sargent's Boston, with an Essay & a Biographical Summary*, Boston, Massachusetts, 1956, p. 107.

C.M. Mount, *John Singer Sargent: A Biography*, London, 1957, p. 346.

C.M. Mount, *John Singer Sargent: A Biography*, New York, 1969, p. 446.

R. Ormond, E. Kilmurray, *John Singer Sargent: The Later Portraits*, vol. III, New Haven, Connecticut, 2003, pp. 89, 289, no. 430, illustrated.

Commissioned by the sitter's daughter on the occasion of her twenty-first birthday, the present portrait adroitly captures both the likeness and character of George Frederick McCorquodale (1853-1936) of Dalchroy (now known as Tulchan Lodge) on the River Spey in northeast Scotland. An avid fisherman in his leisure time, known for having caught 8,939 salmon on the Spey alone, McCorquodale was the chairman and director of the printing company McCorquodale & Co. Ltd. He married Mary Walcott Henderson in 1879.

When exhibited at the Royal Academy in London in 1903, the present work attracted notable acclaim from the critics of the period, even garnering a caricature illustrated in *Punch* magazine. The *Saturday Review* praised the work's accuracy and masterful execution, declaring, "Among the better known painters Mr Sargent grips his subject most closely in 'G.M. McCorquodale,' the picture fits close as a glove to its subject; there is no waste or muddle in an attempt to glorify or attenuate; and the simple thing aimed at is done with masterly precision." (D.S. MacColl, "The Academy," *Saturday Review*, May 9, 1903, p. 586) The *Academy* critic further proclaimed: "The portrait of 'C. McCorquodale, Esq.' [sic] is not only Mr. Sargent's finest portrait, but the first picture of the year. Never has the artist's vitality been further displayed and never has he made a more dexterous study of the acutely attentive expression of an interested sitter. Seldom, we go on to say, has he accomplished a more beautiful rendering of half-tones and shadows. Of the admirable accessories, the velvet coat, the background, it is superfluous to speak in presence of a head that arrests—as it properly should—the eye, keeps it fixed, or allows it to wander only to bring it back with renewed wonder and admiration." (C.L.H., "Art; A Choice Among Many," *Academy*, vol. LXIV, May 9, 1903, p. 467, as quoted in *John Singer Sargent: The Later Portraits*, vol. III, New Haven, Connecticut, 2003, p. 89)



"The Royal Academy Annual," *Punch*, May 6, 1903, p. 322.



89

JOHN SINGER SARGENT (1856-1925)*The Piazza; On the Verandah*

signed and inscribed 'To my friend Dwight Blaney John S Sargent' (lower left)
watercolor and charcoal on paper
15½ x 21 in. (39.4 x 53.3 cm.)
Executed circa 1921-22.

\$700,000-1,000,000

PROVENANCE:

Dwight Blaney, one of the sitters.
Private collection, Mississippi, by descent from the above.
Christie's, New York, 30 November 1999, lot 62, sold by the above.
Private collection, Atlanta, Georgia, acquired from the above.
Berry-Hill Galleries, Inc., New York.
Acquired by the present owner from the above, 2002.

EXHIBITED:

Boston, Massachusetts, St. Botolph Club, *Exhibition of Paintings and Drawings by John S. Sargent*, November 20-December 2, 1922 (as *The Piazza*).
Boston, Massachusetts, Museum of Fine Arts, *Memorial Exhibition of Works of the Late John Singer Sargent*, November 3-December 27, 1925, p. 24, no. 93 (as *On the Verandah*).

LITERATURE:

W.H. Downes, *John S. Sargent: His Life and Work*, Boston, Massachusetts, 1925, p. 286 (as *The Piazza*).
W.H. Downes, *John S. Sargent: His Life and Work*, London, 1926, p. 286 (as *The Piazza*).
D. McKibbin, "A Complete Checklist of Sargent's Portraits," *Sargent's Boston, with an Essay & a Biographical Summary*, Boston, Massachusetts, 1956, p. 85 (as *On the Verandah*).
G.A. Mellon, E.F. Wilder, eds., *Maine and its Role in American Art, 1840-1963*, New York, 1963, pp. 108, 116, illustrated.
A.F. Morris, ed., *The Memoirs of Elizabeth Hill Blaney Cram*, Hollis, New Hampshire, 1992, pp. 70-71, illustrated.
C. Little, *The Watercolors of John Singer Sargent*, Berkeley, California, 1998, pp. 15, 153, illustrated (as *On the Verandah (Ironbound Island, Maine)*).
R. Ormond, E. Kilmurray, *John Singer Sargent: The Later Portraits*, vol. III, New Haven, Connecticut, 2003, pp. 249-50, 306, no. 584, illustrated.



On the veranda at Ironbound (1941): Dwight, Meg, Joy, Libby, Bea Williams (back row); David (holding Ben), Edie, Rich, John, Midge, Elsbeth (front row)

The Piazza; On the Verandah, a depiction of serene and genteel family leisure, features Sargent's close friend, the painter Dwight Blaney, at his Ironbound Island home with his wife and daughters. For Sargent, his friend's home in Maine would become a place of rest and tranquility in his later years, providing ample subject matter and, as evidenced by the memoirs of Blaney's daughter Elizabeth, pleasant and agreeable company. Elizabeth recalls, "He loved the peacefulness of Ironbound, and the good food my mother put on the table. My father admired him greatly, and they had a very good time together..." (*The Memoirs of Elizabeth Hill Blaney Cram*, privately printed, 1992, p. 69) Sargent produced several works at Ironbound, including an oil portrait of Dwight Blaney sketching a landscape (*The Artist Sketching*, 1922, Rhode Island School of Design Museum, Providence, Rhode Island). Of the present group portrait Elizabeth writes, "Mr. Sargent himself also painted in watercolors at Ironbound. One was of Father, Mother, Meg and me sitting on the veranda after lunch. Meg is knitting, I am sitting on the steps, Father is lounging in a chair, smoking, and somehow Mother looks like the piano tuner!" (*The Memoirs of Elizabeth Hill Blaney Cram*, p. 70)

"The [Ironbound] pictures were Sargent at his least formal," Lloyd Goodrich explains, "far more sympathetic, both humanly and artistically, than his commissioned portraits of the rich and fashionable. They showed the visual freshness, the infallible eye and unerring hand that were Sargent's most attractive gifts." ("The Sea and the Land, 1865-1914," in G.A. Mellon, E.F. Wilder, eds., *Maine and its Role in American Art, 1840-1963*, New York, 1963, p. 116) Indeed it is the absence of formality, particularly in the posture of Blaney, that lends charm to the present work. The figures, portrayed in various states of contented repose and quiet domestic activity, reveal Sargent's masterful handling of watercolor and his adept compositional abilities.

Sargent's employment of watercolor evolved throughout his career, developing gradually as he gained confidence with the medium. While his earlier watercolors betray a cautious and somewhat restrained execution, his later pieces demonstrate a more lively and easy brushstroke. Donelson Hoopes writes, "Watercolor seemed to release him from constraints about pictorial 'manners'; since most of his output was not intended for exhibition, he may have had fewer reservations about 'letting go' than was possible with the things he put before the public or a client. Many of his best watercolors became gifts to friends and to members of his family—often inscribed with a brief dedication." (D.F. Hoopes, *Sargent Watercolors*, New York, 1970, p. 19.) The present work's dedication "For my friend Dwight Blaney" at the lower left of the composition reveals Sargent's affection for the family and the informal nature of the work. Sargent's handling of watercolor in the picture underscores the maturity of his skill and relaxed manner of production.

An intimate view into the lives of his friends, Sargent's painting also reflects his own deep affection for Ironbound. A mere two days following one of his Maine visits, Sargent wrote in a letter to Mrs. Blaney, "St. Vitas dance has begun, and at this moment I hear the telephone planning more things...[the prospect of which] makes me homesick for Ironbound...[it] will be a long time before I forget the phenomenon of enjoying a place, a family, and things that happen, all of the right sort—and I will keep before me the hope of doing it again." (as quoted in R. Ormond, E. Kilmurray, *John Singer Sargent: The Later Portraits*, vol. III, New Haven, Connecticut, 2003, p. 249)

In addition to Sargent, Blaney's Ironbound home inspired numerous other artistic visitors, including John Leslie Breck (see Lot 20) and Childe Hassam (see Lot 25).





To my friend Dwight Blaney John L. Carroll



AUGUSTUS SAINT-GAUDENS (1848-1907)

Amor Caritas

inscribed '·AMOR·CARITAS·' (upper center)—inscribed 'AVGVSTVS/
SAINT GAVDENS/MDCCCXCVIII' (lower left pilaster)—
stamped 'COPYRIGHT BY A SAINT-GAUDENS MDCCCXCVIII'

(lower right)

gilt bronze relief

bronze, 40 x 17½ in. (101.6 x 44.5 cm.);

overall, 50¼ x 33 in. (127.6 x 83.8 cm.)

Modeled in 1898.

\$200,000-300,000

PROVENANCE:

The artist.

Spencer Trask, New York, acquired from the above, by 1900.

The Corporation of Yaddo, Saratoga Springs, New York.

[With]Hirschl & Adler Galleries, Inc., New York, 2011.

Acquired by the present owner from the above.

LITERATURE:

A.T.E. Gardner, *American Sculpture*, New York, 1965, p. 49.

J.H. Dryfhout, *The Work of Augustus Saint-Gaudens*, Hanover, New Hampshire, 1982, pp. 14-15, 34, 136, 154, 197, 234-35, 250, 310, 315, no. 169, other examples illustrated.

K. Greenthal, *Augustus Saint-Gaudens: Master Sculptor*, exhibition catalogue, New York, 1985, pp. 29, 107-09, 175, pl. xiv, fig. 99, the larger size illustrated.

B. Wilkinson, *Augustus Saint-Gaudens, American Sculpture: From the Collection of the Saint-Gaudens National Historic Site*, exhibition catalogue, Washington, D.C., 1992, pp. IV, VII, no. 3, another example referenced.

H.J. Duffy, J.H. Dryfhout, *Augustus Saint-Gaudens: American Sculptor of the Gilded Age*, exhibition catalogue, Washington, D.C., 2003, pp. 29-30, no. 5, plaster examples illustrated.

The original *Amor Caritas* bronze relief (8 x 4 ft.) is in the collection of the Musée de Louvre, Paris. Augustus Saint-Gaudens produced approximately thirty bronze reductions of the model, and more than half of the bronzes in the scale of the present work are now in American public collections, including The Art Institute of Chicago, Illinois; The Brooklyn Museum, New York; the Cincinnati Art Museum, Cincinnati, Ohio; the Cleveland Museum of Art, Cleveland, Ohio; the Detroit Institute of Arts, Detroit, Michigan; the University of Miami Library, Miami, Florida; the R.W. Norton Gallery, Shreveport, Louisiana; Museum of Art, Rhode Island School of Design, Providence, Rhode Island; the Saint-Gaudens National Historic Site, Cornish, New Hampshire; and the Seattle Art Museum, Seattle, Washington. The present reduction is highly unusual in that it is gilded; there are only three other known gilded examples, two of which are in the collections of the Corcoran Gallery of Art, Washington, D.C. and the Saint Louis Art Museum, Saint Louis, Missouri. Additionally, in 1918, some years after the sculptor's death, another bronze cast in the original large scale was produced for The Metropolitan Museum of Art, New York.



91

CHILDE HASSAM (1859-1935)

Outside the Café on the Grand Boulevard

signed and dated 'Childe Hassam 1898' (lower right)
gouache and pencil on paper laid down on paperboard
15½ x 11½ in. (39.4 x 28.3 cm.)
Executed in 1898.

\$250,000-350,000

PROVENANCE:

John Nicholson Gallery, New York, by 1944.
Lillian Bostwick Phipps, New York.
Estate of the above.
Sotheby's, New York, 25 May 1988, lot 152, sold by the above.
Terra Foundation for American Art, Chicago, Illinois, acquired from the above.
Christie's, New York, 29 November 2000, lot 22, sold by the above.
Acquired by the present owner from the above.

EXHIBITED:

(Probably) Chicago, Illinois, Albert Rouillier, *Exhibition of Twenty-Seven Drawings by Childe Hassam*, May 14-28, 1900, no. 19 (as *Outside the Cafe*).
New York, John Nicholson Gallery, *Early Works by Childe Hassam*, January 1944, illustrated.
Giverny, France, Musée d'Art Américain Giverny, *Lasting Impressions: American Painters in France, 1865-1915*, June 1, 1992-October 31, 1995, pp. 242-43, no. 68, illustrated.
Giverny, France, Musée d'Art Américain Giverny, *Un Regard Américain Sur Paris (An American Glance at Paris)*, April 1-October 31, 1997.
Chicago, Illinois, Terra Museum of American Art, *American Artists and the Paris Experience, 1880-1910*, November 22, 1997-March 8, 1998.

LITERATURE:

Three Cities by Childe Hassam, New York, 1899, n.p., the underdrawing illustrated prior to enhancement by the artist.

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's and Kathleen M. Burnside's forthcoming *catalogue raisonné* of the artist's work.

Executed in 1898, *Outside the Café on the Grand Boulevard* captures Childe Hassam's fascination with the unique metropolitan culture of Paris. As Ulrich W. Heisinger explains, "Hassam's greatest amusement was to wander about the streets of Paris in search of motifs for his paintings." (*Childe Hassam: American Impressionist*, New York, 1994, p. 42) In the present work, Hassam captures a fleeting moment at one of Paris's famed street cafés. The work was likely first executed as a drawing, which was then published in the Paris section of the 1899 publication *Three Cities by Childe Hassam*. The artist would have then gone back in later to add color to the composition prior to its sale.



Underdrawing for the present lot as published in *Childe Hassam: Three Cities*, New York, 1899.



WILLIAM MERRITT CHASE (1849-1916)

The Pet Canary

signed 'Chase.' (lower left)
oil on canvas
19½ x 12 in. (49.6 x 30.5 cm.)
Painted circa 1886.
\$300,000-500,000

PROVENANCE:

Sale: Moore's Art Galleries, New York, *Oil Paintings, Water Color Drawings and Pastels by Mr. William M. Chase*, 2-3 March 1887, lot 22.
Senator Frederick Seymour Gibbs, New York, acquired from the above, 1887. Estate of the above.
Sale: American Art Association, New York, *Collection of Modern Paintings: The Private Collection formed by the late Frederick S. Gibbs*, 24-26 February 1904, lot 60, sold by the above.
T.L. Hamilton, acquired from the above.
Private collection, by descent.
Private collection, Texas.
Christie's, New York, 29 November 2007, lot 58, sold by the above.
Acquired by the present owner from the above.

EXHIBITED:

Boston, Massachusetts, Boston Art Club Gallery, *Exhibition of Pictures, Studies and Sketches by Mr. Wm. M. Chase*, November 13-December 4, 1886, no. 95.
New York, *The Private Collection of Frederick S. Gibbs*, 1899, p. 12, no. 75, illustrated (as *The Pet Bird*).

LITERATURE:

Brooklyn Museum, *William Merritt Chase: Modern American Landscapes, 1886-1890*, exhibition catalogue, Brooklyn, New York, 2000, p. 56, illustrated.
B. Weber, S.K. Gillespie, *Chase Inside and Out: The Aesthetic Interiors of William Merritt Chase*, exhibition catalogue, New York, 2004, p. 58, illustrated.
R.G. Pisano, *William Merritt Chase: Portraits in Oil*, vol. 2, New Haven, Connecticut, 2006, p. 72, no. OP.141, illustrated.

Quiet, intimate, and reflective, *The Pet Canary* depicts the younger sister of William Merritt Chase, Hattie, standing before a window in the Brooklyn home of their parents, silently gazing upon a yellow canary in its cage. With the summer sun streaming through the curtains, Hattie's figure appears partly illuminated by the window, yet she is also silhouetted by the afternoon shadows of the room in which she stands. In this expressive portrait, Chase draws upon a common motif popularized in earlier Victorian imagery, that of a young girl by a window with a caged bird. However, in this scene Chase also provides a poignant glimpse into the fragile experience of his young sister recently transplanted from her Midwestern home to the urban surroundings of Brooklyn, finding quiet companionship and solace in the company of her tiny pet.

During the years of 1886 through 1890, an important transition took place in Chase's career, in which the artist began to depict in his work his own environs of Manhattan and Brooklyn, rather than the European subjects to which he had been so devoted. Chase's work also marked a stylistic departure from his earlier Munich-inspired techniques to an adoption of the Impressionist mode for which he would become known. In 1886, Chase's soon-to-be wife, Alice Gerson, was pregnant with their first child, and his immediate family relocated from St. Louis, Missouri to Brooklyn. His aging parents rented a home at 483 Marcy Avenue, in what is now the Bedford-Stuyvesant district of Brooklyn. The artist spent that first summer of his family's relocation painting the parks and harbors surrounding their new home, in addition to the quiet moments spent with his family at home. Dr. Gallati writes of the present painting, "Not only is it an experimental exercise in capturing interior and exterior light in an Impressionist mode, it now reads as an intimate portrait of the painter's young sister Hattie on the second floor of the Marcy Avenue house." (*William Merritt Chase: Modern American Landscapes, 1886-1890*, p. 56) The artist would depict Hattie in several works, including *The Open Air Breakfast* of 1887 (The Toledo Museum of Art, Toledo, Ohio).

In *The Pet Canary* the circumstances of the bird, transplanted from its natural environment to the domestic confines of the birdcage, are certainly metaphorical for the young Hattie, who in late nineteenth-century New York would have lived a prescribed life, often at home. The motif of the female subject with a caged bird proliferated in popular imagery of the Victorian period, and was the subject of a number of earlier well-known paintings, including William Powell Frith's *The Canary* painted circa 1865 (Private Collection). By referencing this common theme, Chase was able to paint his sister in an acceptable way, in what otherwise may have been seen by viewers as an inappropriate exposure of private life. As stated by Dr. Gallati, "Hattie as model in *The Pet Canary* was depersonalized because the majority of the audience would have connected the painting with the familiar meaning that equated the female subject with the caged bird." (*William Merritt Chase: Modern American Landscapes, 1886-1890*, p. 61)

In November of 1886, Chase exhibited *The Pet Canary* at his first one-man exhibition at the Boston Art Club, which was extremely well-received. For example, the *Art Amateur* critic stated that the show "may be said to have been the most interesting exhibition ever held here of the works of an American artist" and of Chase, "he cannot be said to belong to any school, unless it be the modern school; and, whether impressed by a certain phase of art, or a certain aspect of nature, the work of his brush always expresses a thought or feeling of his own." ("The William Merritt Chase Exhibition," *Art Amateur*, vol. 16, April 1886, p. 100) Indeed, with his confident Impressionistic brushstrokes and masterful depiction of the effects of both indoor and outdoor light, Chase creates a brilliant and evocative Impressionist composition in *The Pet Canary*. In this work the artist updated a familiar art historical theme through the lens of his own sister's newly changed domestic experience, and it is for these reasons that *The Pet Canary* can be considered among the most innovative and personally significant works from this important period of Chase's career.





93

JOHN LESLIE BRECK (1860-1899)

Surf at Gloucester

signed 'J.L. Breck' (lower left)
oil on canvas
24½ x 44¼ in. (62.2 x 112.4 cm.)
Painted in 1890.

\$150,000-250,000

PROVENANCE:

Henry L. Mason, by 1900.
Private collection, Portland, Oregon.
Estate of the above.
Private collection, Portland, Oregon, acquired from the above.
Jeffrey Brown, Lincoln, Massachusetts, and Franklin Riehlman, New York, acquired from the above.
Private collection, Connecticut.
Adelson Galleries, New York.
Questroyal Fine Art, New York, acquired from the above.
Acquired by the present owner from the above.

EXHIBITED:

Boston, Massachusetts, St. Botolph Club, *Paintings by John Leslie Breck*, November 18-December 6, 1890, one of nos. 28-29 (as *Sea and Rocks*).
Springfield, Massachusetts, Gill's Art Gallery, *Fourteenth Annual Exhibition*, 1891.
New York, National Arts Club, *John Leslie Breck Memorial Exhibition*, February 24-March 10, 1900, no. 27.

We would like to thank Jeffrey Brown for his assistance with cataloguing this work.

On April 23, 1890, the *Boston Evening Transcript* reported that John Leslie Breck had returned to America from France. In preparing for his first solo exhibition at the St. Botolph Club in Boston at the end of that year, the artist painted the present work, *Surf at Gloucester*, along with another 28 x 48 in. pendant work of a similar sea and rocks scene by moonlight (Unlocated).



(actual size)

DISTINGUISHED AMERICAN ART FROM A NEW YORK PRIVATE COLLECTION

94

CHILDE HASSAM (1859-1935)

The New Moon

bears signature and date 'Childe Hassam 1904' (lower left)—signed and dated 'Childe Hassam/1907' with crescent device and inscribed with title (on the backing board)

oil on panel

5 x 6¼ in. (12.7 x 15.9 cm.)

Painted in 1907.

\$150,000-250,000

PROVENANCE:

The artist.

American Academy of Arts and Letters, New York,
bequest from the above, 1935.

Milch Galleries, New York, 1951.

John Fox, Boston, Massachusetts, acquired from the above, 1951.

Mr. Sarian, by 1960.

Hirschl & Adler Galleries, Inc., New York, 1960.

Mr. William M. V. Kingsland.

Berry-Hill Galleries, Inc., New York, circa 1972.

Acquired by the present owner from the above, 1999.

EXHIBITED:

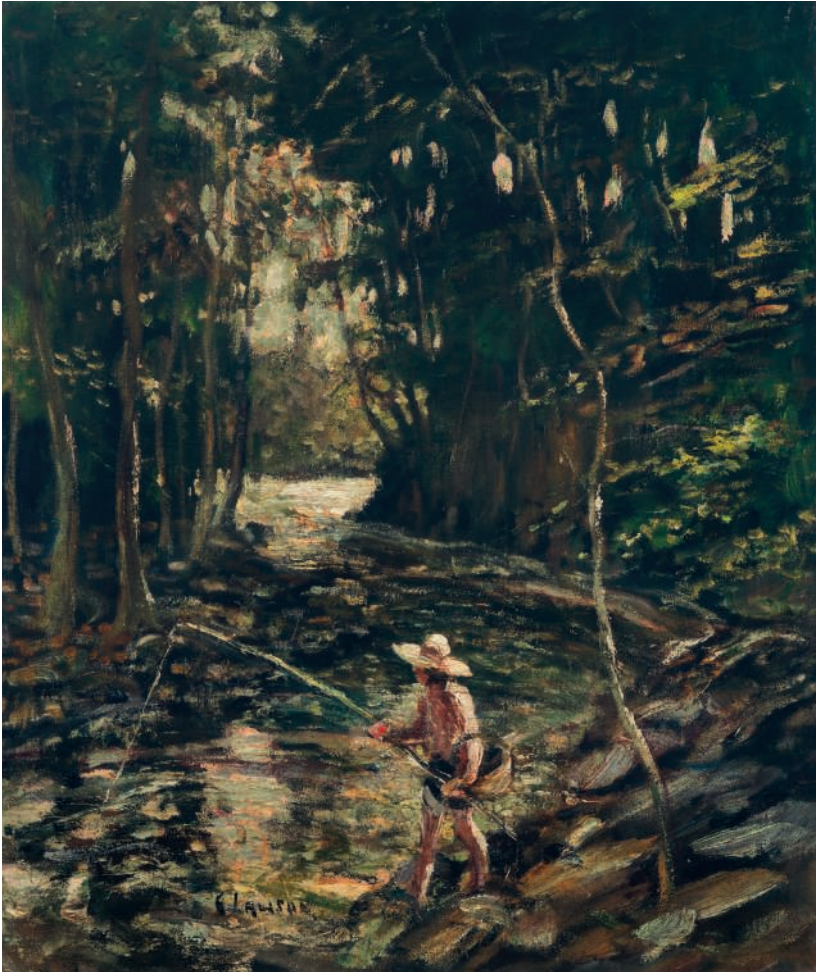
New York, Berry-Hill Galleries, Inc., *A Room of Hassams*, May 6-June 26, 1993.

LITERATURE:

Berry-Hill Galleries, Inc., *American Paintings VII*, New York, 1994, pp. 184-85, illustrated.

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.



PROPERTY OF A PHILADELPHIA ESTATE

95

ERNEST LAWSON (1873-1939)

Fishing

signed 'E. Lawson.' (lower left)

oil on canvas

24 x 20 $\frac{1}{8}$ in. (61 x 51.1 cm.)

\$25,000-35,000

PROVENANCE:

Berry-Hill Galleries, Inc., New York.

(Probably) Acquired by the late owner from the above,
by 1981.



DISTINGUISHED AMERICAN ART FROM A NEW YORK
PRIVATE COLLECTION

96

ERNEST LAWSON (1873-1939)

The Crossed Trees

signed 'E. Lawson' (lower left)

oil on canvas

25 $\frac{1}{4}$ x 29 in. (64.1 x 73.7 cm.)

\$30,000-50,000

PROVENANCE:

Private school, Cleveland, Ohio.

The Bonfoey Gallery, Cleveland, Ohio, acquired from
the above, *circa* 1980.

Irma Rudin, New York, acquired from the above.

Berry-Hill Galleries, Inc., New York.

Acquired by the present owner from the above, 2000.



DISTINGUISHED AMERICAN ART FROM A NEW YORK PRIVATE COLLECTION

97

JOHN LESLIE BRECK (1860-1899)

The River Epte, Giverny

signed 'John Leslie Breck' (lower right)

oil on canvas

18 x 22 in. (45.7 x 55.9 cm.)

\$100,000-150,000

PROVENANCE:

Private collection, Massachusetts.

Jeffrey Brown, Lincoln, Massachusetts, acquired from the above, 1980.

Berry-Hill Galleries, Inc., New York, acquired from the above, 1981.

Acquired by the present owner from the above, 2000.

EXHIBITED:

Memphis, Tennessee, Dixon Gallery and Gardens; Chicago, Illinois, Terra Museum of American Art; Worcester, Massachusetts, Worcester Art Museum, *An International Episode: Millet, Monet and their North American Counterparts*, November 21, 1982-April 30, 1983, pp. 124, 127, 133, 171, no. 32, illustrated. Amherst, Massachusetts, Amherst College, Mead Art Museum, *Collegial Collectors: American Art from the Class of 1967*, May 15-June 7, 1992, pp. 12-13, illustrated.

The present work also resembles John Leslie Breck's riverscapes identified as Kent, England.



DISTINGUISHED AMERICAN ART FROM A NEW YORK PRIVATE COLLECTION

98

**FRANCIS HOPKINSON SMITH
(1838-1915)**

The Garden at the Inn of William the Conqueror

signed 'F Hopkinson Smith' (lower right)
watercolor, gouache and charcoal on paper laid down on paper

17½ x 21 in. (44.5 x 53.3 cm.)

Executed circa 1905.

\$12,000-18,000

PROVENANCE:

Caroline Huntington Holladay.

Estate of the above.

Butterfields, San Francisco, California,

12 December 1996, lot 3074, sold by the above.

Vance Jordan Fine Art, Inc., New York.

Acquired by the present owner from the above.

Dating from the 16th century, the Inn of William the Conqueror is located on the Normandy coast in the village of Dives-sur-Mer. By the late 19th century, it was a popular destination for the nobility and political and creative minds of the era. The Inn was a particularly favorite subject of Francis Hopkinson Smith, also serving as the setting of his 1912 novel *The Arm-Chair at the Inn*.



99

**WILLIAM STANLEY HASELTINE
(1835-1900)**

Rocky Coast, Capri

signed with initials in monogram and dated 'WHS/1874' (lower right)

oil on canvas

25½ x 39¾ in. (64.8 x 100 cm.)

Painted in 1874.

\$40,000-60,000

PROVENANCE:

Sotheby's, New York, 19 May 2004, lot 102.

Godel & Co., Inc., New York.

Acquired by the present owner from the above.

EXHIBITED:

Newport, Rhode Island, William Vareika Fine Arts Ltd., *Homage to the Sea: An Exhibition and Sale of 18th, 19th and 20th Century American Marine Art to Benefit International Yacht Restoration School & Museum of Yachting*, July 11-September 14, 2008, illustrated.



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

100

**ALFRED THOMPSON BRICHER
(1837-1908)**

Afternoon on the Hudson

signed and dated 'A.T. Bricher/67' (lower left)
oil on canvas
20 x 42 in. (50.8 x 106.7 cm.)
Painted in 1867.

\$80,000-120,000

PROVENANCE:

Sotheby's, New York, 25 May 1988, lot 37.
Private collection, New York, acquired from the above.
Christie's, New York, 21 May 2008, lot 111, sold by the above.
Acquired by the present owner from the above.

101

**ALBERT BIERSTADT
(1830-1902)**

Forest Glade

signed with conjoined initials 'ABierstadt'
(lower left)
oil on paper laid down on canvas
13 x 19 in. (33 x 48.3 cm.)
Painted circa 1869.

\$30,000-50,000

PROVENANCE:

Sotheby's, New York, 5 December 1985, lot 29.
Private collection.
Private collection, 2008.
Acquired by the present owner from the above.



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the "Bid Live" icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are

the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$150,000, 20% on that part of the **hammer price** over US\$150,000 and up to and including US\$3,000,000, and 12% of that part of the **hammer price** above US\$3,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading

to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This **additional warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and

(iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT. Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- We will only accept payment from the registered bidder. Once issued, we cannot change the bidder's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a "cardholder not present" (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

- Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only.
- Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection", unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, we must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

- We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed "Storage and Collection". You may be liable to our agent directly for these costs.
- If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - we may charge you storage costs from that date.
 - we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
 - we may sell the **lot** in any commercially reasonable way we think appropriate.
 - the storage terms which can be found at christies.com/storage shall apply.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

- (a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
- charge you storage fees while the **lot** is still at our saleroom; or
 - remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the US or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United

States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:

- the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it paragraph F1(a).
estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.
lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.
warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

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

◦	Christie's has a direct financial interest in the lot . See Important Notices and Explanation of Cataloguing Practice.	◆	Christie's has a direct financial interest in the lot and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.	~	Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.
△	Owned by Christie's or another Christie's Group company in whole or in part. See Important Notices and Explanation of Cataloguing Practice.	•	Lot offered without reserve which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.	■	See Storage and Collection pages in the catalogue.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

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

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

◦ Minimum Price Guarantees:

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

◆ Third Party Guarantees/Irrevocable bids

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

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

*"Attributed to ..."

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

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

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

**"Circle of ..."

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

*"Follower of ..."

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

*"Manner of ..."

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

*"After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

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

POST 1950 FURNITURE

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

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from

either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

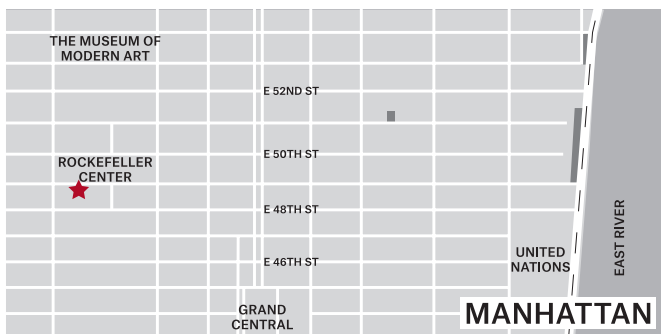
Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

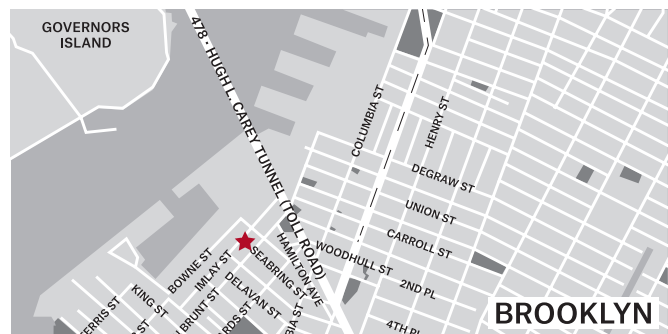
ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to sales tax. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center
 20 Rockefeller Plaza, New York 10020
 Tel: +1 212 636 2000
 nycollections@christies.com
 Main Entrance on 49th Street
 Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays



Christie's Fine Art Storage Services (CFASS)
 62-100 Imlay Street, Brooklyn, NY 11231
 Tel: +1 212 974 4500
 nycollections@christies.com
 Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

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14/06/16



Property From an Important Private Collection
PAUL CÉZANNE (1839-1906)
Paysage avec route et clocher (Île de France près de Melun)
oil on canvas
21 ¼ x 25 ⅝ in. (54 x 65.1 cm.)
Painted in 1879-1880
\$10,000,000 - 15,000,000

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New York, 16 November 2016

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PROPERTY FROM THE COLLECTION OF EDWIN AND LOLA JAFFE
GEORGE GROSZ (1893-1959)
The Dingo American Bar in Paris
signed and inscribed 'Grosz Paris' (lower right)
watercolor and pen and brown ink on paper
25 x 18 ¼ in. (63.5 x 46.4 cm.)
Executed in 1925
\$300,000-500,000

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Property from a Private Collection

CHUCK CLOSE (B. 1940)

Self-Portrait

stamp pad ink on paper

15 7/8 x 11 3/4 in. (40.3 x 28.9 cm.)

Executed in 1980.

\$90,000-150,000

© Chuck Close, courtesy Pace Gallery

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Wayne Thiebaud: A Selection of Works from the Allan Stone Collection
WAYNE THIEBAUD (B. 1920)
Half Salmon
oil on canvas
16 1/8 x 22 in. (41 x 55.9 cm.)
Painted in 1961.
\$800,000-1,200,000

© 2016 WAYNE THIEBAUD / LICENSED BY VAGA, NEW YORK, NY

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Property from the Collection of Lewis and Harriet Winter
TOM WESSELMANN (1931-2004)
Still Life No. 47
Liquitex, enamel, metal and wood construction
23 x 23 x 2 ¾ in. (58.4 x 58.4 x 7 cm.)
Executed in 1964.
\$200,000-300,000

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