

AMERICAN ART

New York

23 May 2017



CHRISTIE'S







M.P.

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The Estate of Daniel L. Berman
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The Esther B. Ferguson Collection:
A Legacy of Art and Patronage
The Collection of Esther and Howard
Freeman, Worcester, Massachusetts
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The Estate of Dr. Gerald F. Ross
The Collection of
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The Estate of Richard J. Schwartz
The Thyssen-Bornemisza Collection
The Collection of Chauncey D.
Stillman Sold to Benefit the
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FRONT COVER: Lot 7

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INSIDE FRONT COVER: Lot 8

OPPOSITE: Lot 44

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OPPOSITE LOT 1: Lot 30 (detail)

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PAGE: Lot 12 (detail)

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AMERICAN ART

TUESDAY 23 MAY 2017

AUCTION

Tuesday 23 May 2017
at 10.00 am (Lots 1-92)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Saturday	20 May	10.00 am - 5.00 pm
Sunday	21 May	1.00 pm - 5.00 pm
Monday	22 May	10.00 am - 5.00 pm

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John Hays (#0822982)

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AMERICAN ART

Lots 1-92



•1

HERBERT HASELTINE (1877-1962)

Percheron

signed and dated 'Herbert Haseltine/1954' (along the base)
parcel-gilt bronze with verdigris patina
12¾ in. (32.4 cm.) high on a 2¾ in. (7 cm.) marble base

\$40,000-60,000

PROVENANCE:

The artist.
By descent to the present owners.

LITERATURE:

American Sculptor Series, Herbert Haseltine, vol. 7, New York, 1948, p. 40, another example illustrated.
A.T. Gardner, *American Sculpture: A Catalogue of the Collection of The Metropolitan Museum of Art*, New York, 1965, p. 134, another example illustrated.
J. Conner, J. Rosenkranz, *Rediscoveries in American Sculpture: Studio Works, 1893-1939*, Austin, Texas, 1989, p. 48, another example illustrated.
D.J. Hassler, J.M. Marter, T. Tolles, *American Sculpture in The Metropolitan Museum of Art*, vol. 2, New York, 2001, pp. 610-11, another example illustrated.



Richard and Sheila Schwartz's home, Rabbit Hill in Scarborough, New York © Douglas Elliman Real Estate



Richard Schwartz generously supported the restoration of several significant New York monuments by Augustus Saint-Gaudens: *Admiral Farragut* in Madison Square Park, *Sherman Monument* on 59th Street and Fifth Avenue and the arches and gates at Grand Army Plaza in Brooklyn. © 2017 Christie's Images

PROPERTY FROM THE ESTATE OF **RICHARD J. SCHWARTZ**



Dick Schwartz was a tireless public advocate for the arts and education. For two decades he served on and later chaired the New York State Council for the Arts, in addition to providing leadership to regional arts councils in Westchester and the Hudson Valley. He served on many museum boards, as well as the boards of hospitals, schools and universities. For many years he served on the board of Cornell University, his alma mater, which he and his wife, Sheila, supported with generous gifts in many areas of scholarship, research and university leadership. In New York City, Dick served as President of the Bryant Fellows of The Metropolitan Museum of Art, in addition to board tenures at the Brooklyn Museum, Lincoln Center, and elsewhere. His philanthropic reach was truly gargantuan.

In New York, Dick also supported several notable restoration projects for civic monuments, among them Augustus Saint-Gaudens' *Admiral Farragut* in Madison Square Park, the gates and statues of Grand Army Plaza in Brooklyn, and the *Sherman Monument* in Grand Army Plaza, Manhattan.

Dick was a dedicated connoisseur with passionate expertise in American painting, sculpture, and decorative art of the late nineteenth and the early twentieth centuries. His taste was refined and his focus was on the acquisition of masterpieces, whether in wood, canvas or bronze. In his Manhattan home, jammed with art and furniture, many of these objects represented the pinnacle of American Renaissance and turn-of-the-century masters. Not everything was expensive, though many items were. Each was exquisite in its way.

Among the many highlights are his early cast of Frederic Remington's most ambitious bronze, *Coming Through the Rye*, Saint-Gaudens' celebrated *Victory* and a famed portrait relief of Robert Louis Stevenson, as well as Albert Bierstadt's epic *Lake Tahoe* and Childe Hassam's early street scene with flags. In his country home, modern sculpture, including animalia by Wilhelm Hunt Diederich and Paul Manship's *Dancer and Gazelles* were displayed alongside modernist paintings by artists such as Milton Avery.

To tour the collection with Dick was to invite debate on the merits and virtues of everything he owned and how it connected with American thought and culture. Few collectors have embraced American art so broadly and with such passion. Perhaps few have had such pleasure pursuing the next best thing, and for Dick, it was also just plain fun.

Christie's is honored to offer lots 2, 3, 4, 5, 7, 8, 9, 10, 13, 15, 23, 32, 33, 34, 48, 49, 50, 52, 53, 54, 55, 57, 60, 61, 62, 63, 64, 79, 87, 89 and 92 from the Estate of Richard J. Schwartz.

Eric Widing
Deputy Chairman, Christie's

2

FREDERICK WILLIAM MACMONNIES (1863-1937)

Nathan Hale

inscribed 'F. MacMonnies 1890' and stamped 'AVENUE DE CHATILLON/
PARIS/44/E.GRUET/JEUNE/FONDEUR' (along the base)

bronze with brown patina

28¼ in. (71.8 cm.) high

Modeled circa 1890.

\$100,000-150,000

PROVENANCE:

Walter T. Foster, Tustin, California.

Private collection, Tustin, California, by descent.

James Graham & Sons, New York.

Acquired by the late owner from the above, 1987.

EXHIBITED:

Ithaca, New York, Cornell University, Johnson Museum of Art, 2016, on loan.

LITERATURE:

L. Taft, *The History of American Sculpture*, New York, 1903, pp. 336, 339, pl. X, another example illustrated.

W. Craven, *Sculpture in America*, New York, 1968, p. 456, another example illustrated.

J. Lederer, *All Around Town: A Guide to Outdoor Sculpture in New York City*, New York, 1975, pp. 31-32.

F. Fried, *New York Civic Sculpture: A Pictorial Guide*, New York, 1976, p. 13, another example illustrated.

L.A. Shepherd, F. Trapp, *American Art at Amherst: A Summary Catalogue of the Collection at the Mead Art Gallery*, Middletown, Connecticut, 1978, p. 130, another example illustrated.

C.A. Cibulka, *Marble and Bronze: 100 Years of American Sculpture, 1840-1940*, exhibition catalogue, Washington, D.C., 1984, p. 17, another example illustrated.

J.A. Gordon, *Cast in the Shadow: Models for Public Sculpture in America*, exhibition catalogue, Williamstown, Massachusetts, 1986, pp. 48-50, another example illustrated.

J. Conner, J. Rosenkranz, *Rediscoveries in American Sculpture: Studio Works, 1893-1939*, Austin, Texas, 1989, pp. 126, 128-29, another example illustrated.

W.H. Gerdtz, et al., *Lasting Impressions: American Painters in France, 1869-1915*, Evanston, Illinois, 1992, p. 62, another example illustrated.

M. Smart, E.A. Gordon, *A Flight with Fame: The Life and Art of Frederick William MacMonnies*, Madison, Connecticut, 1996, pp. 74, 85-89, 91, 99, 102-05, 116, 136-37, 157, 188, 201, 210, 256, 270, 289, no. 24, other examples illustrated.

E.A. Gordon, *The Sculpture of Frederick William MacMonnies: A Critical Catalogue*, Ph.D. dissertation, New York University, 1998, pp. 133-37, no. 24, pl. 24, other examples illustrated.

T. Tolles, ed., *American Sculpture in The Metropolitan Museum of Art*, vol. I, New York, 1999, pp. 434-36, no. 195, another example illustrated.

C. Rosenkranz, *Conner Rosenkranz, Selections from Thirty Years*, Concord, New Hampshire, 2001, pp. 34-35, another example illustrated.



***"I only regret that I have but one life to
lose for my country."***

—Nathan Hale, September 22, 1776

3

AUGUSTUS SAINT-GAUDENS (1848-1907)

The Puritan

inscribed 'THE PURITAN/PRESENTED TO GEORGE B. WOODWARD BY THE SUPERINTENDENTS OF THE METROPOLITAN LIFE INSURANCE CO. 1894-1919' (along the base)—inscribed 'AVGVSTVS SAINT GAVDENS' (on the base)—inscribed 'COPYRIGHT-BY-/AVGVSTVS SAINT-GAVDENS-/M-D-C-C-X-C-I-X' (on the rear of the base)

bronze with brown patina
30¼ in. (76.8 cm.) high
Modeled in 1886.

\$200,000-300,000

PROVENANCE:

Metropolitan Life Insurance Company, New York.
George B. Woodward, gift from the above.
Walter T. Foster, Tustin, California.
Private collection, Tustin, California, by descent.
James Graham & Sons, New York.
Acquired by the late owner from the above, 1987.

LITERATURE:

W. Craven, *Sculpture in America*, Cranbury, New Jersey, 1968, pp. 384-85.
B.G. Proske, *Brookgreen Gardens Sculpture*, Murrells Inlet, South Carolina, 1968, pp. 9-11, another example illustrated.
T. Armstrong, et al., *200 Years of American Sculpture*, New York, 1976, pp. 51, 81, pl. 18, another example illustrated.
J.H. Dryfhout, *The Work of Augustus Saint-Gaudens*, Hanover, New Hampshire, 1982, pp. 162-66, other examples illustrated.
M. Evert, *Discovering Pittsburgh's Sculpture*, Pittsburgh, Pennsylvania, 1983, pp. 293-94, another example illustrated.
K. Greenthal, *Augustus Saint-Gaudens: Master Sculptor*, exhibition catalogue, New York, 1985, p. 174.
K. Greenthal, et al., *American Figurative Sculpture in the Museum of Fine Arts Boston*, Boston, Massachusetts, 1986, pp. 238-42, no. 74, another example illustrated.
M.A. Goley, B. Wilkinson, *Augustus Saint-Gaudens: American Sculptor, From the Collection of the Saint-Gaudens Historic Site*, exhibition catalogue, Washington, D.C., 1992, pp. IV, VIII, no. 24.
T. Tolles, ed., *American Sculpture in The Metropolitan Museum of Art*, vol. 1, New York, 1999, pp. 285-88, no. 123, another example illustrated.
H.J. Duffy, J.H. Dryfhout, *Augustus Saint-Gaudens: American Sculptor of the Gilded Age*, exhibition catalogue, Washington, D.C., 2003, p. 75, no. 39, another example illustrated.



The present bronze is one of several reductions made after Augustus Saint-Gaudens' 1886 monumental statue, *The Puritan*. The original work was commissioned for Stearns Square in Springfield, Massachusetts by Chester W. Chapin to pay homage to his ancestor, Deacon Samuel Chapin, a founding member of the city. As there was no record on which to base Deacon Chapin's appearance, his descendants worked closely with Saint-Gaudens to ensure accuracy in the figure's dress, utilizing seventeenth century woodblock prints for research. The stalwart figure, who confidently strides forward with walking stick in hand, a book held firmly under his left arm, was unveiled on Thanksgiving Day 1887. Representing more than just the singular man on which it was based, *The Puritan* stands for qualities of resilience, courage and moral fortitude—the all-important makings of an early American settler.

4

AUGUSTUS SAINT-GAUDENS (1848-1907)

Victory

inscribed 'AVGVSTVS SAINT GAUDENS/FECIT:M-C-M-II' (along the base)—
inscribed 'COPYRIGHT-BY:A-H-SAINT-GAUDENS-/1912' (along the base)

gilt bronze

42¼ in. (106.7 cm.) high

Modeled in 1912.

\$600,000-800,000

PROVENANCE:

Charles Deering, Evanston, Illinois.

Mrs. Richard E. Danielson, Jr., Miami, Florida.

Christie's, New York, 1 December 1989, lot 83, sold by the above.

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

Acquired by the late owner from the above, 1989.

LITERATURE:

J.H. Dryfhout, *The Work of Augustus Saint-Gaudens*, Hanover, New Hampshire, 1982, p. 256, figs. 184-89, another example illustrated.

J.A. Gordon, *Cast in the Shadow: Models for Public Sculpture in America*, exhibition catalogue, Williamstown, Massachusetts, 1985, pp. 68-69, fig. 29, another example illustrated.

K. Greenthal, *Augustus Saint-Gaudens: Master Sculptor*, exhibition catalogue, New York, 1985, pp. 156-63, 175.

Hirschl & Adler Galleries, Inc., *From the Studio: Selections of American Sculpture, 1811-1941*, exhibition catalogue, New York, 1986, pp. 44-45, no. 28, another example illustrated.

M.A. Goley, B. Wilkinson, *Augustus Saint-Gaudens: American Sculptor, From the Collection of the Saint-Gaudens National Historic Site*, exhibition catalogue, Washington, D.C., 1992, p. VIII, no. 33.

T. Tolles, ed., *American Sculpture in The Metropolitan Museum of Art*, vol. I, New York, 1999, pp. 318-20, no. 136, another example illustrated.

H.J. Duffy, J.H. Dryfhout, *Augustus Saint-Gaudens: American Sculptor of the Gilded Age*, exhibition catalogue, Washington, D.C., 2003, pp. 70-71, no. 36, another example illustrated.

T. Tolles, *Augustus Saint-Gaudens in The Metropolitan Museum of Art*, exhibition catalogue, New York, 2009, p. 41, fig. 47, another example illustrated.

The present work is one of eight known reductions of the figure *Victory* from Augustus Saint-Gaudens' monumental equestrian statue of Civil War General William Tecumseh Sherman, situated in Grand Army Plaza at Fifty-ninth Street and Fifth Avenue in New York City, and is one of only two known versions that remain in private collections.

Saint-Gaudens began the monument to Sherman in 1892, taking his work to Paris for a time, and finally finishing at his studio in Cornish, New Hampshire in 1903. In creating the allegorical figure of *Victory*, Saint-Gaudens was inspired by several historical models which he would have had access to see at the Louvre, including the Hellenistic sculpture *Winged Victory of Samothrace*, and Eugene Delacroix's *Liberty Leading the People*. The model for *Victory* was Harriette Eugenia Anderson, who posed for the artist in 1897. A perfectionist through and through, Saint-Gaudens revised and reworked *Victory* even as the monument was being cast. According to John H. Dryfhout, the sculptor wrote to his molder in Paris: "If the head of the *Victory* is not cast, I should like the laurel leaves made a little bit more pointed on the head." (as quoted in *The Work of Augustus Saint-Gaudens*, Hanover, New Hampshire, 1982, p. 254)

The *Sherman Monument* was unveiled to the public on May 30, 1903, to much fanfare and praise. For a piece published in *The Nation*, Kenyon Cox wrote of *Victory*: "Before the horse and rider, half walks, half flies, a splendid winged figure, one arm outstretched, the other brandishing the palm *Victory* leading them on. She has a certain fierce wildness of aspect, but her rapt gaze and half-open mouth indicate the seer of visions peace is ahead and an end of war." (as quoted in T. Tolles, ed., *American Sculpture in The Metropolitan Museum of Art*, vol. I, New York, 1999, p. 318)

While the figure of *Victory* was popular in Saint-Gaudens' lifetime, reductions of the work were not made until after the sculptor's death, when his widow requested that Saint-Gaudens' molder render a plaster cast in a reduced size. Other bronze reductions of *Victory* include a cast held by The Metropolitan Museum of Art, New York; and those at Arlington National Cemetery, Arlington, Virginia; the Toledo Museum of Art, Toledo, Ohio; the Carnegie Museum of Art, Pittsburgh, Pennsylvania; and the University of Delaware, Newark, Delaware. A plaster cast, as well as a bronze reduction of *Victory*, can be found at the Saint-Gaudens National Historic Site in Cornish, New Hampshire.

Charles Deering—the prominent American businessman, philanthropist and a previous owner of the present work—was a major supporter of American art at the turn of the twentieth century. Deering formed friendships with many notable artists including Saint-Gaudens, John Singer Sargent and the Swedish painter Anders Zorn.



5

AUGUSTUS SAINT-GAUDENS (1848-1907)

Diana of the Tower

inscribed 'DIANA OF THE TOWER' and '© A. SAINT GAUDENS
MDCCCXCV' and stamped 'COPYRIGHT BY AUGUSTUS SAINT-GAUDENS
MDCCCXCV' (along the base)

bronze with reddish-brown patina

21 $\frac{1}{8}$ in. (55 cm.) high, from top of head to toe;

36 $\frac{3}{8}$ in. (93.7 cm.) high, including bow and tripod base

Modeled *circa* 1895.

\$400,000-600,000

PROVENANCE:

Private collection, Fairfield, Texas.

Christie's, New York, 6 December 1991, lot 57, sold by the above.

Gerald Peters Gallery, Santa Fe, New Mexico.

Acquired by the late owner from the above, 1991.

EXHIBITED:

Ithaca, New York, Cornell University, Johnson Museum of Art, 2016, on loan.

LITERATURE:

J.H. Dryfhout, "Diana," *Metamorphoses in Nineteenth Century Sculpture*, Cambridge, Massachusetts, 1975, pp. 201-13.

J.H. Dryfhout, *The Works of Augustus Saint-Gaudens*, Hanover, New Hampshire, 1982, pp. 155, 194, 205-10, nos. 121, 144, 154, figs. 154-59, other examples illustrated.

K. Greenthal, *Augustus Saint-Gaudens: Master Sculptor*, Boston, Massachusetts, 1985, pp. 23, 138-41, pl. VIII, fig. 143, another example illustrated.

T. Tolles, ed., *American Sculpture in The Metropolitan Museum of Art*, vol. 1, New York, 1999, pp. 308-09, no. 131, another example illustrated.

H.J. Duffy, J.H. Dryfhout, *Augustus Saint-Gaudens: American Sculptor of the Gilded Age*, exhibition catalogue, Washington, D.C., 2003, pp. 81-83, no. 43, another example illustrated.

T. Tolles, *Augustus Saint-Gaudens in The Metropolitan Museum of Art*, New York, 2009, p. 34, fig. 42, another example illustrated.

The monumental figure of *Diana* was originally conceived in 1886 as a weathervane for the tower of Stanford White's Madison Square Garden. The eighteen-foot figure proved oversized, unwieldy and imbalanced and, in 1892, was removed from the site. The figure was then installed atop the McKim, Mead and White pavilion at the Columbian Exposition, where it was later partially burned in a fire.

Saint-Gaudens revised his model and, in 1894, a second version was placed on top of the Madison Square Garden tower. Thirteen feet high, it is now in the collection of the Philadelphia Museum of Art, Philadelphia, Pennsylvania. This landmark sculpture was so notorious and popular that Saint-Gaudens immediately copyrighted the model and produced an edition of hand-modeled reductions in two sizes with variations in detail such as the base, sphere, bow and hair. The 31-inch version was cast by Aubry Brothers foundry in 1895; only six casts are known in this size. The smaller reduction of 21 inches (the present size), often on an elaborate tripod base, was produced by several American and French foundries as early as 1894, and continued to be cast by Saint-Gaudens' widow after the sculptor's death.

Diana is one of Augustus Saint-Gaudens' most celebrated models and exhibits all of the hallmarks of the sculptor's strongest forms. The only model of a female nude that the artist ever created, *Diana* represents Saint-Gaudens' innovative approach to a classical subject, which garnered him distinction as a leader of nineteenth-century American sculpture.



Diana, second weathervane version, Madison Square Garden Tower, New York. Photographer unknown.





Across his eighty-one years, Chauncey Stillman cultivated a rich life of the mind and spirit. A notable collector, conservationist, and Roman Catholic philanthropist, Stillman forever advocated for the union of art and the natural world. It was a philosophy that culminated in the verdant fields, formal gardens, and stirring fine art of Wethersfield, the collector's magnificent estate in Amenia, New York. There, Chauncey Stillman lived by the principles of faith, giving, and beauty, building a poignant legacy that continues to resonate.

FOSTERING BEAUTY

Born in 1907, Chauncey Devereux Stillman was a member of one of the United States' great banking families. Across multiple generations, Stillman's forefathers transformed land and financial interests into a considerable fortune that included a controlling stake in what is now known as Citibank. The young Chauncey studied at the Groton School and the Kent School before entering Harvard College, where his father was a major benefactor of the Fogg Museum and other causes. After graduating from Harvard in 1929, Stillman moved to New York, where he studied Architecture at Columbia University before serving in the Pacific theatre during the Second World War. Although he never formally practiced as an architect—serving instead as a director of the minerals firm Freeport for over four decades—Stillman's interest in design was reflected in the tremendous achievement that is Wethersfield and its gardens.

An avid equestrian and carriage enthusiast, Chauncey Stillman came across the future Wethersfield estate on a fox hunt in 1937. Comprising some twelve-hundred acres of Dutchess County woods and pasture, the land had been badly damaged by soil depletion and mismanagement, prompting the collector to combine several failing farms into one new property. In a nod to his family's Connecticut roots, Stillman christened his new estate Wethersfield, and implemented a rigorous method of organic fertilizing, crop rotation, and planting to restore the land's potential. At the time, Stillman's efforts were radical, yet his approach ultimately turned the estate into a paragon for conservation and sustainability. Stillman remained a staunch advocate for land stewardship and the environment throughout his life: in

addition to founding the rural movement magazine *Free America*, he sat on the boards of the New York Botanical Garden, the New York Zoological Society, and the National Audubon Society, among others, and was an influential figure in Dutchess County land conservation.

In 1939, Chauncey Stillman commissioned architect L. Bancel LaFarge to design a residence at Wethersfield. LaFarge, who went on to serve as chief of the wartime 'Monuments Men' and a founding member of the New York City Landmarks Preservation Commission, created a stately Georgian-style brick manor house at the property's highest point, allowing sweeping, carefully positioned views of the estate and its gardens. Elegantly appointed with period European furniture and works of fine and decorative art, the house would become a beloved retreat and site of contemplation for Stillman, his family, and friends. After converting to Roman Catholicism, the collector even converted one of the home's front parlors into a small chapel for private devotion, evoking the stately homes of Britain and the Continent.

From the house at Wethersfield, Chauncey Stillman could look out on one of his greatest feats: Wethersfield Garden. Designed by the collector in collaboration with landscape architects Bryan J. Lynch and Evelyn N. Poehler, it is a true horticultural masterwork—the architectural critic Henry Hope Reed called it the "finest classical garden in the United States built in the second half of the twentieth century." Extending from Stillman's Georgian residence, the garden's formal axes and references to the Italian Renaissance create a series of 'rooms' in clipped hedges, trees, sculptures, and fountains. Amongst the bucolic hills of Amenia, Stillman crafted a moving vision of European splendor. Reed writes:

The inspiration is grand, the tradition noble, and the vision all-seeing; yet, withal, no detail has been neglected. This underscores the fact that Mr. Stillman... was at work in the garden for over fifty years, correcting and improving. Wethersfield Garden is the offspring of wise, patient, and loving solicitude of a master.

In both his spectacular classical garden and Wethersfield's neighboring woodlands—set aside for hunts and carriage driving—Stillman was able to enjoy a deeply personal connection with nature.

ART AND FAITH

In his house at Wethersfield, Chauncey Stillman displayed works from a remarkable private collection, which included paintings and works on paper by artists such as Henri de Toulouse-Lautrec, Jacobo da Pontormo, Lorenzo di Credi, Jean-Auguste-Dominique Ingres, Francesco Raibolini, Nicolas Lancret, John Singer Sargent, and Gilbert Stuart. A number of these works descended directly to the collector from forebears such as grandfather James Jewett Stillman: two canvases by Mary Cassatt, for example, point to the painter's friendship with the Stillman family. The connoisseurial Chauncey Stillman reveled in the opportunity to live each day surrounded by art and history. Moreover, his collection inspired a deeper engagement with faith: one of Stillman's most cherished works, a seventeenth-century *Madonna and Child* by Bartolomé Esteban Murillo, holds pride of place in the Wethersfield chapel.

In 1972, the Italian artist Pietro Annigoni completed an elaborate series of commissioned frescoes for the 'gloriette' extension at Wethersfield—a kind of gallery for Stillman's artistic treasures. Annigoni's charming Baroque-style vignettes depict mythological scenes, twisting greenery, and even an appearance by Chauncey Stillman himself. The frescoes not only showcase their patron's belief in creating a lasting visual record at Wethersfield, but also his longstanding commitment to living artists. Stillman's foundation continued this mission after his death, supporting educational institutions including the Lyme Academy College of Fine Arts, where students exhibitions take place at the college's Chauncey Stillman Gallery.

In 1938, Stillman founded what is now the Wethersfield Foundation, a philanthropic organization dedicated to conservation, cultural heritage, and the Roman Catholic faith. The collector also established the Wethersfield Institute for the promotion of educational and philosophical pursuits, and endowed a professorship at the Harvard Divinity School. In addition to being awarded the Thomas More Medal by the Thomas More College of Liberal Arts, Stillman was appointed a *Gentiluomo di Sua Santità* by Pope Paul VI for his commitment to the Church. Upon his death in 1989, the Foundation

became the preserver and promoter of Stillman's legacy, maintaining the house and gardens at Wethersfield, sponsoring major fine art exhibitions, underwriting educational initiatives and professorships, and furthering the many causes for which the collector was celebrated.

A man who preferred quiet philanthropy to self-promotion, Stillman's name came to greater prominence in 1989 with the auction of Jacobo da Pontormo's *Halberdier*. Hailed as one of the greatest portraits in the history of art, the Mannerist masterpiece was purchased by Stillman in 1927 at the auction of his grandfather and father's estate. He exhibited the Pontormo widely, lending it to institutions such as the Art Institute of Chicago, the Fogg Museum of Art, and the Frick Collection. Among the more intriguing stories surrounding the picture is that Stillman had arranged its passage on the ill-fated *Andrea Doria* following an exhibition in Florence; only a last-minute decision to fly the painting back to the United States saved it from destruction. After Stillman's death, his estate offered the Pontormo at Christie's New York to benefit the Foundation, where it sold to the J. Paul Getty Museum for an astounding \$35.2 million.

THE STILLMAN LEGACY

Nearly eighty years after its establishment, the Wethersfield Foundation operates with a renewed sense of purpose, guided by the exemplary advocacy of Chauncey Stillman. The organization continues to preserve the masterful house, gardens, and carriage museum at Wethersfield; foster Catholic intellectual life; and promote the conservation of the natural world. Faith, charity, and a commitment to beauty lie at the heart of the Foundation's mission, echoing the ethos with which Chauncey Stillman lived. "[W]ith destination known," he wrote, "charts and fare provided, and company too—I look forward cheerfully to the remainder of the voyage."

Christie's is honored to offer lots 6, 12, 58, 85 and 86 from the Collection of Chauncey D. Stillman Sold to Benefit the Wethersfield Collection.



Drawing room at Wethersfield

6

GILBERT STUART (1755-1828)

George Washington (Vaughan type)

oil on canvas
29 x 24 in. (73.66 x 60.96 cm.)
Painted *circa* 1795.

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

PROVENANCE:

Benjamin Joy, Boston, Massachusetts.
John Benjamin Joy, Boston, Massachusetts, son of the above.
[With] Francis Alexander.
Francis Calley Gray, Boston, Massachusetts, acquired from the above,
circa 1850.
William Gray, nephew of the above.
Franklin Gordon Dexter, acquired from the above, 1879.
Gordon Dexter, son of the above.
Daniel H. Farr Company, New York, by 1932.
Acquired by the late owner from the above.

EXHIBITED:

New York, Daniel H. Farr Company, April 1-15, 1935.

LITERATURE:

C.R. Barratt, E.G. Miles, *Gilbert Stuart*, New York, 2004, pp. 141n2, 146n12,
fig. 93, illustrated.

***“He left us the features of those
who have achieved immortality for
themselves.”***

-William Dunlap on Gilbert Stuart, 1834

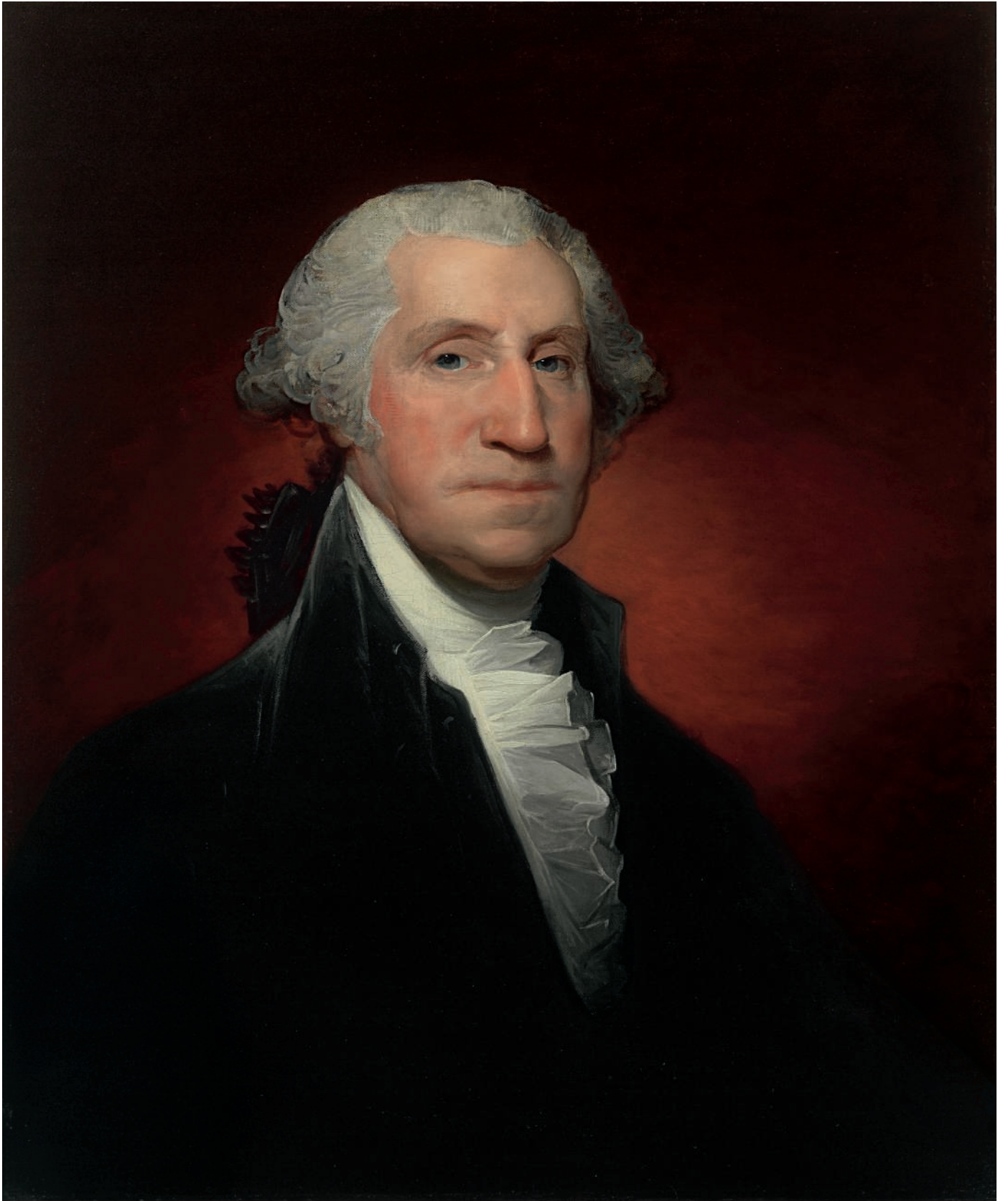




Fig. 1 Gilbert Stuart, the Gibbs-Channing-Avery *George Washington*, begun 1795, oil on canvas. Collection of the Metropolitan Museum of Art, New York, 07.160

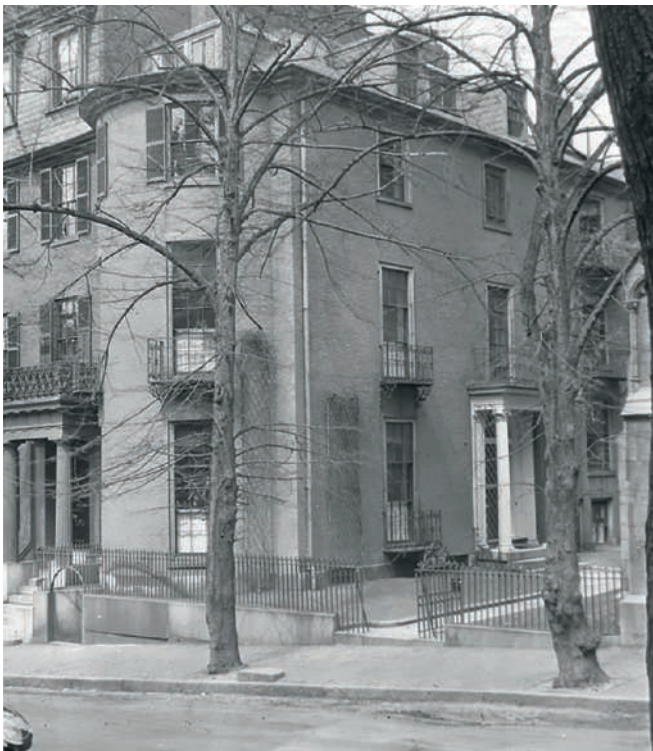


Fig. 2 29a Chestnut Street, Boston, home of Benjamin Joy. Courtesy of the Bostonian Society

Masterfully rendered by Gilbert Stuart (1755-1828), this portrait hails the exalted status of George Washington as the pride of a young nation. A triumphant general and a unanimously elected first President, Washington was a beacon of national unity and optimism whose likeness was coveted throughout the country and beyond. Of the numerous depictions of Washington, none are more celebrated than those by Stuart based on sittings from life in 1795-1796, and their widespread popularity signals the burgeoning cultural vitality and economic growth in early America. In particular, the portrait offered here was painted for Bostonian Benjamin Joy (1757-1829) and its commission speaks to the sophistication, ambitions and patriotism of Boston's post-Revolutionary elite. It is also among the rarer of Stuart's works and represents the first sitting in 1795. Known as the "Vaughan" type after one of the first owners, only fourteen examples are known today, the vast majority in public institutions. In contrast, Stuart executed in the vicinity of seventy-five replicas of his best-known portrait, known as the "Athenaeum" type. Surviving in outstanding condition, this work well illustrates the virtuosity of Stuart's signature brushwork and is a testament to the artist's unrivalled ability to capture the essence of his subjects.

Stuart went to Philadelphia in 1794 intent on painting the President, and his Vaughan-type portraits, based on a sitting the following year, illustrate his initial endeavor. The original painted from life was long thought to be that purchased by John Vaughan and now in the National Gallery of Art, but as argued by Dr. Ellen Miles, the Vaughan-owned example was likely an early replica as when later referring to the original, Stuart wrote that he had "rubbed it out." Miles' study, the most recent scholarly examination of Stuart's Washington portraits, records fourteen known Vaughan-type likenesses, all of which were executed or at least begun in 1795 before Stuart embarked on his "Athenaeum" and "Lansdowne" versions. Based on details in the works, the manner in which they were executed and their provenance history, Miles places them in three sub-groups with proposed chronological sequence. The portrait offered here, along with the Gibbs-Channing-Avery example at The Metropolitan Museum of Art (fig. 1) and another in a private collection all bear distinguishing details, such as the presence of a jagged hair ribbon and thickly rendered curls, indicating that they were completed around the same time, most likely after the other known examples. Most of the Vaughan-type portraits have a single trailing hair ribbon while the fuller version seen here resembles those in some of Stuart's Athenaeum-type portraits, suggesting that it was a device used by Stuart after his earliest Vaughan-type examples had been completed. Furthermore, both the Gibbs-Channing-Avery portrait and that offered here have provenances in Boston, where Stuart lived from 1805 until his death in 1828. Miles raises the possibility that the artist began these works in 1795 and ten years later took them to Boston where they were completed. (C.R. Barratt, E.G. Miles, *Gilbert Stuart*, New York, 2004, pp. 134-35, 141, 144, 146, 151)

This portrait was first owned by Benjamin Joy, a shipping merchant, the first US Consul to Calcutta and an ambitious land developer who



Fig. 3 John Rubens Smith (1775-1849), *Beacon Street and the Common*, circa 1808, watercolor on paper. Courtesy of the Trustees of the Boston Public Library

was a central figure in the extensive re-building of Boston's Beacon Hill in the 1790s and early 1800s (fig. 3). With the support of Thomas Jefferson, Joy was appointed by Washington to the consular post in 1792 and on his return journey to America, brought a shipment of wine for the President. Joy arrived back in 1795, the year Stuart began his Vaughan-type portraits, and if the portrait was completed before Stuart's removal to Boston, it is possible that he purchased it in Philadelphia in 1795 or soon after. As a recent political appointee and by 1798 a Philadelphia landowner, Joy would have had reason to travel to the city.

In Boston, Benjamin Joy was closely allied to those who comprised Stuart's most significant patrons and his inner circle of friends. In 1805, Jonathan Mason (1756-1831), a US Senator from Massachusetts, persuaded Stuart to move to Boston by promising to use "his influence with his connexions and the public at large as sitters." (as quoted in *Gilbert Stuart*, p. 287) Mason and Joy were among a small group of investors, the Mount Vernon Proprietors, formed in 1794 and one of America's first real estate syndicates. In the late 1790s, the group purchased a large tract of land on Beacon Hill from the artist John Singleton Copley and with architect Charles Bulfinch as one of their members, began building elegant mansions filled with fine furnishings and, in most instances, the works of Gilbert Stuart. (J.E. Klee, *Building Order on Beacon Hill, 1790-1850*, Ph.D. dissertation, University of Delaware, 2016, pp. 68-75; F.W. Bayley, *The Life and Works of John Singleton Copley*, Boston, Massachusetts, 1915, pp. 12-15) Joy's home, a circa 1800 townhouse which still stands at 29a Chestnut Street (fig. 2), was built by Bulfinch and may have been the site of a dinner party attended by Isaac P. Davis (1771-1855), a ropemaker and a "devoted" friend of Stuart's. (H. Kirker, *The Architecture of Charles Bulfinch*, Cambridge, Massachusetts, 1969, pp. 147-48; "Isaac P. Davis,"

Biographies of the New England Historic Genealogical Society, vol. II, Boston, Massachusetts, 1881, pp. 327-34; *Gilbert Stuart*, p. 287) Lucia Gray (Swett) Alexander, the wife of the artist Francis Alexander who handled the portrait's sale out of the Joy family, recalled in 1879:

"When the picture was in the possession of the elder Mr. Joy [Benjamin Joy] it was struck by lightning [sic] while hanging on the wall, it passed round the frame scorching that, without injuring the picture... Mr. Joy [John Benjamin Joy, son of Benjamin Joy] referred to Mr. Isaac P. Davis as knowing all about the picture and this event, which I have an impression happened while he was at a dinner party at Mr. Joy's..." (L.G. Alexander to Mrs. Horace Gray, circa 1879, Wethersfield Foundation files)

The portrait was inherited by Joy's son, John Benjamin Joy (1814-1864), and was subsequently part of two prominent Boston collections for the remainder of the nineteenth century. As detailed in the portrait's 1908 handwritten label, it was purchased from the Joy family in about 1850 by Francis Calley Gray (1790-1856), a politician, reformer, philanthropist and art collector whose pioneering print collection remains intact as the *Gray Collection of Etchings at Harvard University*. (M.B. Cohn, *Francis Calley Gray and Art Collecting for America*, Boston, Massachusetts, 1986, pp. 1, 8-9, 202-38) In 1879, F. Gordon Dexter (1824-1903) purchased the portrait from Gray's nephew. A shipping merchant and railroad magnate, Dexter married secondly Susan Greene Amory (1840-1924), the great granddaughter of John Singleton Copley, and the couple acquired several Copley masterpieces now in the collections of the National Gallery of Art, Washington, D.C., The Metropolitan Museum of Art, New York, and the Museum of Fine Arts, Boston, Massachusetts. (O.P. Dexter, *Dexter Genealogy, 1604-1904*, New York, 1904, pp. 197-98)

FREDERIC REMINGTON (1861-1909)

Coming Through the Rye

inscribed 'Frederic Remington' (on the base)—inscribed
'Roman Bronze Works N.Y. 1905' and numbered '3' (along the base)

bronze with brown patina

30¼ in. (76.8 cm.) high

Modeled in 1902; cast by 1906.

\$7,000,000-10,000,000

PROVENANCE:

[With] Tiffany & Co., New York.

Franklin Farrel, San Francisco, California.

E.J. McWhiter.

Seattle Historical Society, Seattle, Washington.

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

W.R. Coe Foundation, 1959.

Buffalo Bill Historical Center, Cody, Wyoming.

[With] James Maroney, Inc., New York.

Private collection.

[With] James Graham & Sons, New York.

Acquired by the late owner from the above, 1978.

LITERATURE:

H. McCracken, *Frederic Remington: Artist of the Old West*, New York, 1947, p. 95, pl. 43, another example illustrated.

Amon Carter Museum of Western Art, *Inaugural Exhibition, Selected Works: Frederick Remington and Charles Marion Russell*, exhibition catalogue, Fort Worth, Texas, 1961, p. 24, no. 27, another example illustrated.

P.H. Hassrick, *Frederic Remington*, exhibition catalogue, Fort Worth, Texas, 1961, pp. 32-33, no. 54, another example illustrated.

H. McCracken, *The Frederic Remington Book: A Pictorial History of the West*, Garden City, New York, 1966, p. 262, no. 369, another example illustrated.

P.H. Hassrick, *Frederic Remington: Paintings, Drawings and Sculpture in the Amon Carter Museum and the Sid W. Richardson Foundation Collections*, New York, 1973, pp. 182-83, another example illustrated.

B. Wear, *The 2nd Bronze World of Frederic Remington*, Tulsa, Oklahoma, 1976, pp. 70-71, pl. 8, another example illustrated.

B.W. Dippie, *Frederic Remington (1861-1909): Paintings, Drawings, and Sculpture, In the Collection of the R.W. Norton Art Gallery*, Shreveport, Louisiana, 1979, p. 73, no. 50, another example illustrated.

Frederic Remington: The Late Years, exhibition catalogue, Denver, Colorado, 1981, p. 53, another example illustrated.

M.E. Shapiro, *Cast and Recast: The Sculpture of Frederic Remington*, Washington, D.C., 1981, pp. 49-53, no. 31, another example illustrated.

W.C. Foxley, *Frontier Spirit: Catalog of the Collection of the Museum of Western Art*, Denver, Colorado, 1983, pp. 82-83, no. 56, another example illustrated.

M.E. Shapiro, P.H. Hassrick, *Frederic Remington: The Masterworks*, New York, 1988, pp. 176, 201-03, 206-07, 210-11, 214, 218, 223, 267, pl. 56, another example illustrated.

J.K. Ballinger, *Frederic Remington*, New York, 1989, pp. 47, 103-04, 107, another example illustrated.

M.D. Greenbaum, *Icons of the West: Frederic Remington's Sculpture*, Ogdensburg, New York, 1996, pp. 98-104, 188, other examples illustrated.

P.H. Hassrick, M.J. Webster, *Frederic Remington: A Catalogue Raisonné of Paintings, Watercolors and Drawings*, vol. I, Cody, Wyoming, 1996, p. 151, no. 359a, another example illustrated.

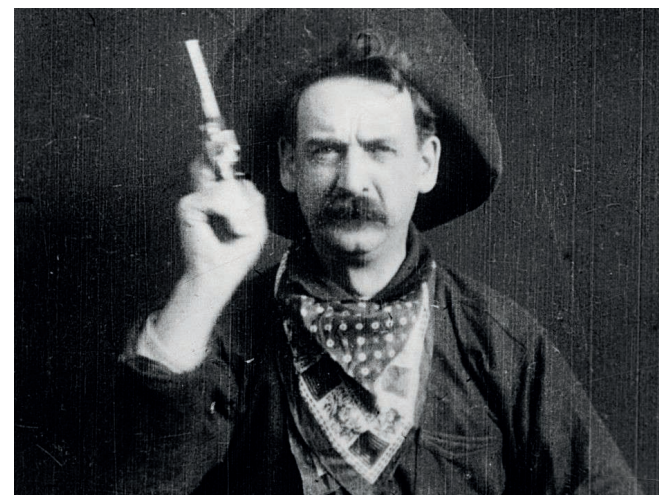
M.J. Webster, et al., *Remington: The Years of Critical Acclaim*, Santa Fe, New Mexico, 1998, p. 102, illustrated.

B.W. Dippie, *The Frederic Remington Art Museum Collection*, Ogdensburg, New York, 2001, pp. 136-39, another example illustrated.





Frederic Remington, *Aiding a Comrade*, 1890. The Museum of Fine Arts, Houston. The Hogg Brothers Collection.



The Great Train Robbery, 1903.

Frederic Remington's iconic depictions of the American West are among the most widely appreciated works in the history of American art. Not only representing the popular interests of the era during which they were created, such portrayals have come to inform our national perception of an entire region and of one of the country's most enduring personas, the American cowboy. Remington's most daring and complex sculptural undertaking, *Coming Through the Rye* has become "etched into popular consciousness in a way that is rare in the annals of American sculpture." (M.E. Shapiro, P.H. Hassrick, *Frederic Remington: The Masterworks*, New York, 1988, p. 207) The present edition, cast number 3, completed by 1906, represents one of the last lifetime casts of this seminal sculpture to remain in private hands.

Much of the success of Remington's best works—those images that have resonated throughout history—derives from his ability to evoke for viewers the drama of the scenes he depicted. In such works, as in *Coming Through the Rye*, Remington casts the viewer into the middle of the action, demanding that they participate in not only the narrative, but the entire sensation of the scene. His success in achieving this feeling is driven by a head-on perspective that has made his work instantly recognizable, evidenced by celebrated paintings such as *Dismounted Fourth Troopers* (1890, Sterling and Francine Clark Art Institute, Williamstown, Massachusetts), *Dash for Timber* (1889, Amon Carter, Fort Worth, Texas), *Aiding a Comrade* (1890, Museum of Fine Arts, Houston, Texas) and *The Emigrants* (circa 1904, Museum of Fine Arts, Houston, Texas). This unmistakable compositional style anticipated the cinematic visions of the Wild West that have followed in Remington's

footsteps, perhaps even contributing to those popular films emerging around the time of the creation of *Coming Through the Rye*. For example, Edwin Porter's permeating film *The Great Train Robbery* of 1903, and John Ford's *Bucking Broadway*, released in 1917, feature similar perspectives in cowboy scenes.

Coming Through the Rye is the artist's most successful effort at his immersive compositional practice in three-dimensional form, and, initially conceived in 1902, lands squarely within Remington's most effective and prolific exploration of the head-on design. Here, Remington chooses an uplifting, jubilant moment in the lives of some frontier inhabitants, standing in contrast to the majority of his works utilizing this perspective, which tend instead towards dramatic, harrowing subjects and often allude to imminent death or narrow escape. In this way *Coming Through the Rye* is more closely reminiscent of those clever scenes, often whimsical, traditionally associated with Charles M. Russell, especially evident in *In Without Knocking* (1909, Amon Carter Museum of American Art, Fort Worth, Texas); painted just a few years after Remington completed the present work, the painting could virtually serve as a prequel or sequel to the events unfolding in *Coming Through the Rye*.

Coming Through the Rye also connects with Remington's own earlier illustration work, reflecting a similar subject, composition and mood as

his drawing *The Dissolute Cow-Punchers* for the October 1888 edition of *Century Magazine* and his oil *Cowboys Coming to Town for Christmas* in the December 1889 edition of *Harper's Weekly*. The uplifting attitude of such works was not lost on Remington's audience, with a *Collier's Weekly* writer reporting on March 18, 1905, around the time the present work was created: "Here are four cowboys, wild, harum-scarum devils, shooting up a town from the mere joy of a healthy existence, plus the exhilaration produced by frontier rum! They are dashing down the street, the ponies at top speed, spurning the group beneath their feet – and that is the marvelous part of it – only five of those pattering hoofs touch the earth, and there are eight pairs of them!" (J. Barnes, "Frederic Remington – Sculptor," *Collier's*, vol. 34, no. 25, March 18, 1905, p. 21)

Beyond *Coming Through the Rye's* achievement in capturing the spirit of the archetypal American cowboy, adapting the excited gestures of the riders and the actions of the horses' pace to a three-dimensional work required an enormous technical effort. Remington had initially conceived balancing the unruly group on just five hooves of the horses, but the complexity of doing so eventually convinced him to alter the right-hand figure and add an extra grounding point, with the resulting composition having six of sixteen feet touching the ground. This positioning creates a nearly complete exploration of equine anatomy and motion that bears striking similarities to those of the



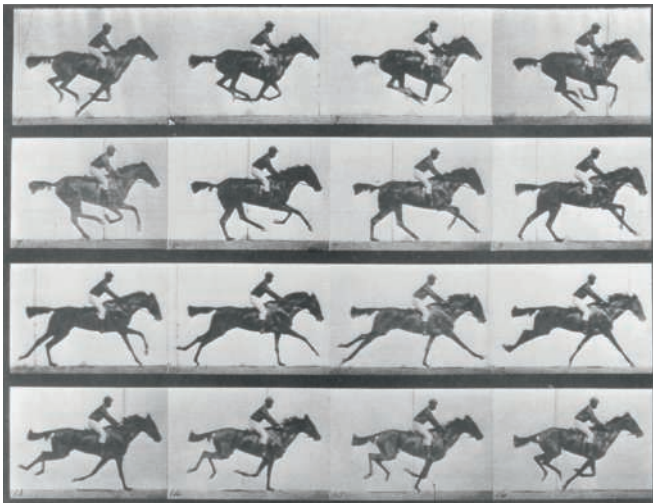
Charles Marion Russell, *In Without Knocking*, 1909. Amon Carter Museum of American Art, Fort Worth, Texas, Amon G. Carter Collection.



Frederic Remington, *Cow-Boys Coming to Town for Christmas*, 1889.

pioneering English photographer Eadweard Muybridge, whose own work is often credited for its contributions to the motion picture.

As a work of art, *Coming Through the Rye* goes beyond anatomical accuracy, however, with Remington's talents evidenced in the gestures and laborious motions of his equine subjects under the nonsensical weight shifting of their inebriated riders. The extremely high level of detail in the horses' musculature, the expressions on the cowboys' faces, their many small accessories and the works multifaceted patina required even further talent on Remington's part and expertise on the part of his foundry. A technical marvel in the field, *Coming Through the Rye* was an ambitious collaboration between Remington and Riccardo Bertelli, the founder of Roman Bronze Works, who worked closely with him on the production of his most complex sculptures. The success of their efforts is emblematic of the era in which they worked; the 1900s were a decade of incredible innovation, seeing the first trans-Atlantic radio broadcast in 1902, the incorporation of Ford Motor Company in 1903, the beginning of the Panama Canal in 1904, and the Wright Brothers' historic flight in October 1905.



Eadweard Muybridge, *Animals in Motion*, 1881.

Despite the productive partnership between artist and foundry, the casting of the first edition of *Coming Through the Rye* was certainly challenged by difficulty. In 1902 Remington wrote to author and friend Owen Wister, reporting of his travels from his New Rochelle studio to Roman Bronze Works' Brooklyn foundry early every morning and of his late return, remarking that he might follow the same routine "until I die or complete the bronze." Over the next few years, after mastering the model, Remington and Bertelli created just a handful of casts of the iconic sculpture. Finally, in May 1908, the complexity of the bronze and the difficulty of the casting process overwhelmed Remington, and the artist crashed a metal bar down on his original models, writing in his journal, "worked all day on 'Rye' - spoiled

it and broke wax and plaster model. They got it away from me. I could no longer make it satisfy me.” (as quoted in M.D. Greenbaum, *Icons of the West: Frederic Remington's Sculpture*, Ogdensburg, New York, 1996, p. 101) Therefore, although there are at least 15 recorded versions of the present work, and two unnumbered prototypes, approximately just eight had been completed prior to Remington's partial destruction of his model. The present work is one of those few casts from Remington's original design.

As with other examples of *Coming Through the Rye*, the present work has two entries within the original Roman Bronze Works ledger books. Cast no. 3 first appears on May 22, 1903, along with an annotation noting \$600, and again as 'Rye Group #3' on May 1, 1906, with a second payment of \$600. The purpose of these two entries, while also noting the inscription of 1905, likely represents the date when a down payment or order was placed for the work and the date when the work was actually sold, in this case via Tiffany & Co., New York.

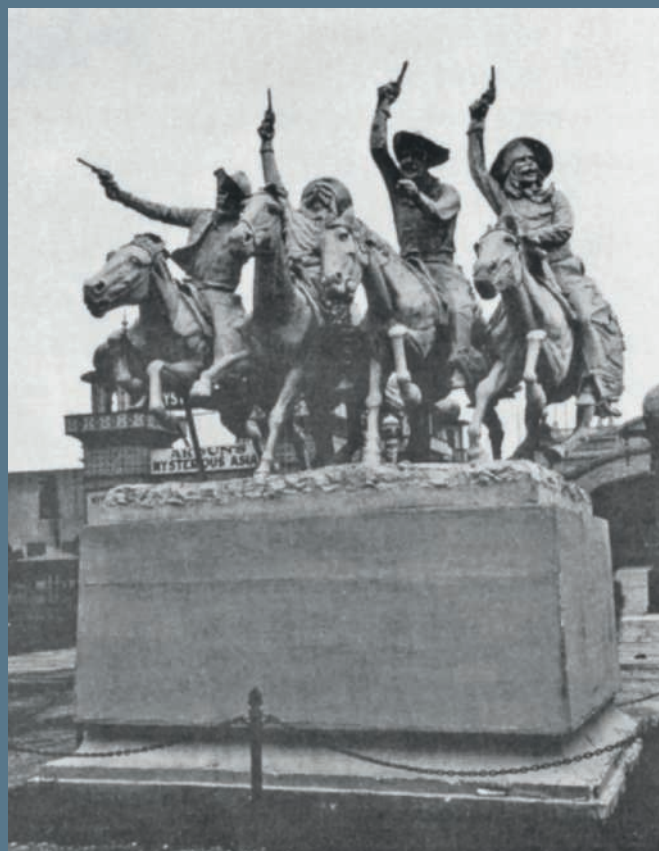
The sculpture's expensive \$2,000 price tag further attests to the impressive scale and complexity associated with creating *Coming Through the Rye*. Such a sum proved prohibitive, however, in the early years of the 20th century, and the sculpture initially experienced somewhat limited commercial success. Yet, the achievement of Remington's image, and its immediate popularity among the public, is evidenced by its reproduction in a heroic scale for both the Louisiana Purchase Exposition in St. Louis in 1904 and the Lewis & Clark Exposition in Portland, Oregon, in 1905. Those who did have the funds to purchase the smaller bronze sculpture pursued it in earnest; for example, the Corcoran Gallery of Art in Washington, D.C., acquired one of the earliest versions, along with an edition of *The Mountain Man*, making these models Remington's first sculptures to enter a public institution.

Today, the vast majority of the extant lifetime casts of *Coming Through the Rye* are in the collections of some of the country's most preeminent institutions, including: no. 2 in the Princeton University Art Museum, Princeton, New Jersey; no. 4 in the Gilcrease Museum, Tulsa, Oklahoma; and no. 7 in the Buffalo Bill Center of the West, Cody, Wyoming. In addition to these, there are two unnumbered lifetime casts—the previously mentioned cast in the collection of the Corcoran Collection, National Gallery of Art, Washington, D.C., and one in the Art Institute of Chicago, Illinois. Of the eight authorized works cast after Remington's death, editions can be found in the Stark Museum, Orange, Texas; the Amon Carter Museum, Fort Worth, Texas; the National Cowboy Hall of Fame, Oklahoma City, Oklahoma; the Frederic Remington Museum, Corning, New York; and The White House, Washington, D.C.

Collected by the nation's leading institutions from the moment it was created, the present work is not only remarkable as a representation of Remington's talents as an artist, and of the technical virtuosity of Roman Bronze Works, but has truly become an archetype of the American West and of the cowboys that inhabited it. The strength of this sculpture has been appreciated for over a century, influencing generations of artists—storytellers in not just fine art but also the written word and moving image. Perhaps unique to other works of Western Art that came before it, or romantic interpretations that have come since, in its jubilant mood *Coming Through the Rye* specifically embodies the enduring, optimistic American spirit.



Frederic Remington (1861-1909), Photograph by Davis and Sanford Co., New York. Courtesy the Frederic Remington Art Museum, Ogdensburg, New York.



Frederic Remington, *Hitting the Trail*, 1902. Photographed at the Lewis and Clark Centennial Exposition, Portland, Oregon, 1905.

PROPERTY FROM THE ESTATE OF
RICHARD J. SCHWARTZ

8

ALBERT BIERSTADT (1830-1902)

Twilight, Lake Tahoe

signed with conjoined initials 'ABierstadt.' (lower right)

oil on canvas

36½ x 52½ in. (92.7 x 133.4 cm.)

Painted *circa* 1870s.

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

PROVENANCE:

Sotheby's, New York, 22 October 1981, lot 124.

Alexander Gallery, New York.

Acquired by the late owner from the above, 1983.

EXHIBITED:

New York, Alexander Gallery, *Albert Bierstadt: An Exhibition of Forty Paintings*, September 29-November 5, 1983, no. 16, illustrated.

New York, Gerald Peters Gallery, *Bierstadt's West*, September 11-October 24, 1997, pl. 18, illustrated.

Ithaca, New York, Cornell University, Johnson Museum of Art, 2016, on loan.

LITERATURE:

A.M. Wolfe, *Tahoe: A Visual History*, New York, 2015, pp. 212, 214, fig. 189, cover illustration.



Bierstadt's Westward Journeys of 1859 and 1863. From *The Art Bulletin*, September 1964.





Albert Bierstadt, *Donner Lake from the Summit*, 1873. The New-York Historical Society; Gift of Archer Milton Huntington.

Albert Bierstadt's majestic depictions of the American West are his most highly regarded works and rank among the most triumphant accomplishments in nineteenth-century American art. The artist made his first trip out West in 1859, when he joined Colonel Frederick W. Lander's regiment on the authority of John B. Floyd, Secretary of War, as they ventured from their post in St. Louis, Missouri, to the Western coast. Bierstadt traveled with the group as far as the South Pass on the Continental Divide and diligently sketched, photographed and recorded the scenery. The fully-realized oils he finished once back in his studio were received with much praise, as they illustrated the breadth of the wilderness of the Western United States, which was uncharted territory for most New Englanders. At the Annual Exhibition in 1860, Bierstadt showed one of these monumental oils, *Base of Rocky Mountains, Laramie Peak* (Unlocated), and his submission was hailed "the *pièce de résistance*" of the landscapes on view. (*New York Tribune*, March 27, 1860, n.p.) Following his original 1859 trip and through 1873, Bierstadt made multiple journeys from the East Coast to the far reaches of the Western frontier in search of a pure landscape untouched by human presence. Among the diverse topography that inspired him during his travels was the dramatic scenery around Lake Tahoe. In *Twilight, Lake Tahoe*, Bierstadt splendidly portrays the surrounding mountain peaks, the towering pine trees and the tranquil waters of Lake Tahoe, all while imbuing the canvas with a vivid light.

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 art magazine, *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...In the valleys, silvery streams abound with mossy rocks and an abundance of that finny tribe that we all delight so much to catch, the trout. We see many spots in the scenery that remind us of our New Hampshire and Catskill hills, but 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." (as quoted in G. Hendricks, *Albert Bierstadt: Painter of the American West*, New York, 1974, p. 70) In the *New Bedford Daily Mercury*, Bierstadt further praised the Western landscape, writing, "For the most part, the weather has been delightful, and such beautiful cloud formations, such fine effects of light and shade, and play of cloud shadows across the hills, such golden sunsets, I have never before seen. Our own country has the best material for the artist in the world." (as quoted in *Albert Bierstadt: Painter of the American West*, p. 86)

The great praise for Bierstadt's Rocky Mountain pictures resulted in commercial success for the artist, and he made a return trip in 1863 to further explore the West and make an initial visit to California. This trip also marked the first time that Bierstadt marveled at Lake Tahoe and the surrounding landscape. While this stay was brief, the area had a profound impact on Bierstadt and his traveling companion, Fitz Ludlow. Ludlow noted, "Just across the [California] boundary, we sat down on the brink of glorious Lake Tahoe...a crystal sheet of water fresh-distilled from the snow peaks... Geography has no superior to this glorious sea." (*"Among the Mormons," Atlantic Monthly*, April 1864, pp. 494-95)

In July of 1871, Bierstadt returned to California and Lake Tahoe, this time with his wife, Rosalie, aboard the recently completed transcontinental railroad. Alfred C. Harrison, Jr. writes, "After the Civil War, Lake Tahoe increasingly became a magnet for summer tourists, and hotels sprang up on both sides

of the lake...When Mark Twain visited the north shore of Lake Tahoe in 1861, he encountered a landscape nearly deserted of people. That would undergo a dramatic change at the end of the decade after the completion of the Central Pacific Railroad in 1869." ("Lake Tahoe's Golden Age: Paintings of the Tahoe Region, 1860-1920," in *Tahoe: A Visual History*, New York, 2015, p. 200) The duration of the trip to Tahoe, and facility of travel, was a far cry from the lengthy wagon journeys the artist had embarked upon for his initial trip. As a result of the new railroad connections, California itself had already undergone a significant transformation, and San Francisco had rapidly become the most cosmopolitan city on the West Coast. Harrison continues, "In late July 1871, Bierstadt visited Lake Tahoe in the company of railroad baron Collis P. Huntington. This trip resulted in an important commission for Bierstadt to paint a view of Donner Lake, a project that the artist undertook the following year...The purpose of this major work was to pay homage to the great engineering feat accomplished by the construction of the trans-Sierra portion of the railroad." ("Lake Tahoe's Golden Age: Painting of the Tahoe Region," p. 207) In the two years that followed, Bierstadt traveled extensively throughout California—his route dependent upon seasonal conditions—sketching and painting the dramatic peaks of the Sierra Nevadas, the unique vistas of the Pacific coast and the vast expanse of Yosemite Valley. In May 1872 Bierstadt found himself back in the area surrounding Lake Tahoe.

In *Twilight, Lake Tahoe*, Bierstadt has brilliantly captured the drama of the landscape with a masterful use of luminist light, beautifully outlining the majestic mountains and reflecting off the tranquil waters. The fiery red, orange, yellow and pink clouds set amidst the blue-green turquoise sky give a prominence and monumentality to the work. Although Bierstadt often chose to paint landscapes without animals or figures, in the present work, he uses two birds, diminutive in scale, to effectively emphasize the magnificence and power of nature. The fallen pine tree in the foreground draws the viewer into the scene, as the massive trees at left and right frame the composition. Through this glorious investigation of light and landscape, *Twilight, Lake Tahoe* embodies Bierstadt's reverence for the grandiosity and awe-inspiring beauty of nature in the American West.





PROPERTY FROM THE ESTATE OF
RICHARD J. SCHWARTZ

9

**THOMAS WORTHINGTON WHITTREDGE
(1820-1910)**

October on the Hudson

signed 'WWhittredge' (lower left)

oil on canvas

13¼ x 21½ in. (33.7 x 54.6 cm.)

\$70,000-100,000



PROPERTY FROM THE ESTATE OF
RICHARD J. SCHWARTZ

10

SANFORD ROBINSON GIFFORD (1823-1880)

The Palisades, New York

signed with initials and dated 'SRG 1854' (lower left)

oil on paper laid down on board

7½ x 10½ in. (19.1 x 26.7 cm.)

Painted in 1854.

\$100,000-150,000

PROVENANCE:

Wunderlich & Company, Inc., New York.

Acquired by the late owner from the above, 1984.

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

According to Dr. Ila Weiss, "This is Gifford's only known painting of the well-known Hudson River landmark before his return to that subject in the mid to late 1870s for very different effects of light and color. The 1854 painting, a finished oil study, is based on several drawings in a sketchbook owned by the Albany Institute of History and Art...The painting transforms the line drawing as a study of chiaroscuro, the cliff faces and woods dramatically lit and shaded as alternating diagonal bands beneath a brooding, changing sky, doubled in the water. The idea is extended by the array of sails, alternately catching the light against darker distant hills and nearer shadows, or shaded, dark against glowing mist. Light-capturing clouds near the upper edge, breaking up to reveal small patches of clear blue sky (explaining the dramatic light), complete the effect. While relatively rare in Gifford's work, strong juxtapositions of light and dark, specifically on palisade-like vertical cliffs, are found in such paintings as an oil sketch of Capri Ferragliani, painted in June 1857 (6³/₁₆ by 9⁷/₁₆ in., Montclair Art Museum, Montclair, New Jersey); and a large view of the Lauterbrunnen Valley, Switzerland, painted in Rome that same year (53¼ in. by 41¼ in., Brown University, Providence, Rhode Island). Other elements, such as the strongly modeled rocks along the bank and their reflections and the effect of backlighting on stands of trees, occur in numerous paintings by Gifford. Many works from the mid-fifties onward explore this painting's compositional paradigm of a wedge-shaped landmass placed against sky and sky-reflected water, rethought as a color-light field." (unpublished letter, dated March 4, 2017)

Property Formerly in the Collection of **HUNT HENDERSON** New Orleans



Hunt and Jeanne Henderson. Photographer unknown.

During the opening years of the twentieth century, New Orleans was more artistically engaged than any other city in the American South, owing to its well-established urban cosmopolitanism and its historical and cultural ties to France. It boasted a flourishing opera scene, an estimable School of Art at Newcomb College, and as of 1911, its own art museum, the Isaac Delgado Museum of Art. Yet the city had only one art collector of truly national standing—the sugar magnate Hunt Henderson, who assembled a world-class collection of avant-garde art, from Impressionism through early modernism, well before it was fashionable among his peers.

“Undoubtedly Henderson was the most formidable collector of paintings and prints to live in New Orleans, in fact in the South,” Prescott Dunbar has written, “until the post-World War II period” (*The New Orleans Museum of Art: The First Seventy-Five Years*, Baton Rouge, 1990, p. 60). The exceptional group of works presented here on behalf of Henderson’s descendants, which this most prescient and discerning collector acquired during the opening decades of the twentieth century, represents a rare and remarkable chapter in the chronicle of modernism in the United States.

By all accounts, Hunt Henderson enjoyed a rich and varied life. His father William had founded the Henderson Sugar Refinery in 1876, and Hunt assumed control of the prosperous enterprise after William’s death in 1900. He and his wife Jeanne divided their time between a town house at 1410 2nd Street in the Garden District of New Orleans and a country retreat at 829 East Beach in Biloxi, overlooking the Mississippi Sound. He traveled widely through Europe with Jeanne and their son Charles; he fished regularly, was active in the Carnival clubs of New Orleans, and “read more than do

some who make a career of it,” according to a childhood friend.

Yet his abiding passion was modern art. He bought his first Impressionist paintings from Durand-Ruel in New York no later than 1908, and more purchases followed in rapid succession. Well-represented among these acquisitions was the work of Degas, whose mother was from New Orleans and who had himself visited the city, the only French Impressionist ever to travel to America. A delicately rendered pencil drawing of a horse and jockey by Degas is among the works now offered for sale, as is an important canvas by Whistler, another of Henderson’s favorite artists. Henderson also accumulated dozens of Japanese prints, of the variety that had served as inspiration to the Impressionists themselves in forging their new, modern mode of painting. Nor did he shy away from the artists’ most recent and experimental efforts, acquiring examples from Monet’s London, Venice, and nearly abstract *Nymphéas* series shortly after their creation.

The five paintings presented in the evening sale of Impressionist and Modern art, all but one purchased in 1913, reflect the scope and quality of Henderson’s early collecting. The two Monets are both quintessentially Impressionist in their focus on the artist’s fleeting sensations before nature. One depicts with exquisite subtlety a frosty road beneath a snow-laden sky, while the other captures the bolder effects of an orchard awash in late afternoon sun. The remaining three canvases show the Impressionists moving beyond the ephemeral moment, each in his own way. Renoir’s *Femme lisant* is soft and idealized, intimate and dreamy. Cézanne’s *Côte Saint-Denis*, with its geometric latticework of trees, reflects an increasingly abstract conception of the landscape, while Gauguin has wholly transmuted his Breton vista into flat zones of brilliant color.



Jeanne Henderson (left) and her sister Louise Crawford (right), Vienna, 1928. Photographer unknown.

When the Isaac Delgado Museum, the first art museum in New Orleans, opened its doors in 1911, Hunt Henderson was a founding trustee as well as a generous lender of his exceptional holdings. "These pictures [have] given me a world of pleasure," he wrote when his Whistler collection was exhibited there in 1917, "and I hope that this show will justify my enthusiasm" (*ibid.*, p. 60). The only painting that Henderson's descendants added to the family collection is a Daumier that depicts an art enthusiast raptly examining a folio of prints at a gallery—a selection that very likely speaks to the joy that Hunt Henderson himself took in the act of collecting.

By the early 1920s, Henderson had expanded his aesthetic interests to incorporate the very latest directions in European modernism, which had received its sensational introduction in America not long before, at the 1913 Armory Show. Likely taking advice from the pioneering photographer and New York gallerist Alfred Stieglitz, who was instrumental in promoting modernism to American audiences, Henderson acquired work by the most avant-garde artists of the day from both sides of the Atlantic—Picasso and Braque, Matisse and Derain, Georgia O'Keeffe and Marsden Hartley, among others. An ebullient gouache by Raoul Dufy now on offer represents this important stage in Henderson's collecting, which put him well ahead of his time. "A modernist was not easy to find in the New Orleans of the 1920s," Louise Hoffman has written (*Josephine Crawford: An Artist's Vision*, New Orleans, 2009, p. 101).

Indeed, Henderson's deep commitment to modern art brought him into direct conflict with other powerful figures in the New Orleans art world—most notably Ellsworth Woodward, the founder of the Southern States Art League and director of the Delgado Museum from 1925 until 1939. Woodward was staunchly conservative in his artistic tastes and values, dismissing Picasso and his ilk as "charlatans" and their work as mere "daubs". He saw the mission of the Delgado as the promotion of regional artists with a traditional,

realist bent. Vexed by Woodward's intransigent attitude toward modernism, the aesthetically adventurous Henderson eventually withdrew his support from the museum in protest, officially resigning from the board in 1928.

Hunt was not the only Henderson with a passion for avant-garde art. His sister Sarah was the co-founder and chief financial backer of the Arts and Crafts Club, which introduced innovative ideas about art to the New Orleans community through classes, exhibitions, and lectures. No less an avant-garde luminary than Gertrude Stein spoke at the Club in 1935, at Sarah's invitation. Hunt's sister-in-law Josephine Crawford studied at the Club until 1927, when she moved to Paris—very likely at Hunt and Sarah's suggestion—to finish her training at the cubist painter André Lhote's academy. Upon Josephine's return, Hunt used his connections in New York to enable her and several other Club artists to exhibit at the influential Montross Gallery, which had helped to spread the gospel of modernism in the years after the Armory Show.

When Hunt Henderson passed away in 1939, the lion's share of his collection remained with his wife Jeanne and their son Charles; only a group of works by Whistler left the family, bequeathed to Tulane University. In 1959, highlights from the Henderson collection were exhibited at the Delgado Museum and subsequently at the Knoedler Gallery in New York. This marked the first time that so many of Henderson's paintings, drawings, and prints—fifty-six in all—had been shown as an ensemble outside of his hometown. "Many are the hidden treasures, yet few are those who have known about them," wrote John Rewald in the exhibition catalogue. "My hope is that there will be many visitors, for the occasion is unique and the offering exceptional."

After Jeanne Henderson's death in 1970, the collection was partially dispersed. In 1974, Charles Henderson donated a Degas pastel, *Danseuse en vert*, to the New Orleans Museum of Art (as the Delgado was known by then) in memory of his first wife Nancy, who had served as a long-term trustee of that institution. A gift of a Renoir, *Ravaudeuse à la fenêtre*, followed in 1980, while a magnificent *Red Poppy* by Georgia O'Keeffe and one of Monet's ethereal late views of London Parliament went to the Museum of Fine Arts in Saint Petersburg, Florida. The works presented here have all remained in the family until the present day, an enduring testament to Hunt Henderson's discerning and enlightened taste.

Christie's is delighted to offer Property formerly in the Collection of Hunt Henderson in our Impressionist & Modern Art Evening and Day sales on May 15-16, and in our American Art sale on May 23.



Jeanne Henderson (right) and her sister Louise Crawford (left), probably Biloxi, Mississippi, 1930s. Photographer unknown.

JAMES MCNEILL WHISTLER (1834-1903)

The Yellow Room

signed with artist's butterfly device (upper left)

watercolor and gouache on paperboard

9¾ x 7 in. (24.8 x 17.8 cm.)

Executed *circa* 1883-84.

\$500,000-700,000

PROVENANCE:

Arnold A. Hannay, Esq., London, by 1896.

Goupil Gallery, London.

Scott & Fowles, New York.

Ellen H. Henderson, New Orleans, Louisiana, acquired from the above, 1923.

Hunt and Jeanne Henderson, New Orleans, Louisiana, by bequest from the above, 1935.

By descent to the present owners from the above.

EXHIBITED:

(Possibly) London, Dowdeswell, 'Notes' - 'Harmonies' - 'Nocturnes', May 1884 (as *Harmony in Violet and Yellow*).

London, Guildhall, *Loan Collection of Watercolor Drawings*, April 21-July 31, 1896 (as *A Drawing*).

(Possibly) Paris, France, Palais de l'Ecole des Beaux-Arts, *Oeuvres de James McNeill Whistler*, May 1905.

New Orleans, Louisiana, Isaac Delgado Museum of Art, *Early Masters of Modern Art: A Local Collection*, November-December 1959, no. 55.

In 1898, George Moore declared, "Mr. Whistler has shared his life equally between America, France, and England. He is the one solitary example of cosmopolitanism in art, for there is nothing in his pictures to show that he comes from the north, the south, the east, or west. They are compounds of all that is great in Eastern and Western culture." (*Modern Painting*, London, 1898, p. 3) A superb example of the artist's achievement in watercolor, *The Yellow Room* showcases the "cosmopolitan" nature of James McNeill Whistler's body of work, seamlessly integrating his varied intellectual and artistic interests—from aestheticism and interior design to fashion, Japanese culture and, of course, beautiful women. Depicting Whistler's mistress and frequent model, Maud Franklin, in their own home on Tite Street in Chelsea, London, *The Yellow Room* provides an intimate view into Whistler's life and, moreover, his unique artistic sensibility.

Whistler was one of the first artists to study and collect Japanese prints and objects following the opening of Japan to the Western world by American Commodore Matthew C. Perry in 1853. As early as the 1860s, his portraits incorporated Eastern objects and clothing, and his compositions evoked the Ukiyo-e prints of Kabuki and geisha. In the present work, the influence of Asian art is unmistakable through the inclusion of the fan over the mirror, the decorative parasol in the fireplace, the patterned wall panel and the blue-and-white china on the mantle. More importantly, however, Japanese culture is imbedded into the very foundation of Whistler's artistic philosophy of harmony and the interconnectedness of fine and decorative art. John Walker writes, "He never visited that far-off country, but Japanese art left a deep impression on his paintings. His color and design are impregnated with Japanese art...His love of Japanese art explains much about him—not only his painting but also the environment he created in his house and studio. In Chelsea, he was known as 'the Japanese Artist.'" (*James McNeill Whistler*, New York, 1987, pp. 38, 42)

Indeed, *The Yellow Room* perhaps focuses more on Whistler's sense of interior design than his model Maud, blending fashion, figure and furniture into a purposeful arrangement of purple and golden hues—or, as this work may have been exhibited in 1884, a "Harmony in Violet and Yellow." Whistler

London, Arts Council Gallery; New York, M. Knoedler & Co., *James McNeill Whistler*, September 1-November 30, 1960, p. 81, no. 91.

New Orleans, Louisiana, Isaac Delgado Museum of Art, *New Orleans Collects: Early Masters of Modern Art*, November 2-December 15, 1968, no. 31.

London, Tate Gallery; Paris, France, Musée d'Orsay; Washington, D.C., National Gallery of Art, *James McNeill Whistler*, October 13, 1994-August 20, 1995, p. 214, no. 131, illustrated.

St. Petersburg, Florida, Museum of Fine Arts, 1970-2017, on extended loan.

LITERATURE:

E.R. Pennell, J. Pennell, *The Life of James McNeill Whistler*, vol. 1, Philadelphia, Pennsylvania, 1909, p. 300.

R. Anderson, "Whistler in Dublin," *Irish Arts Review*, vol. iii, no. 3, Autumn 1985, pp. 46-47.

M.F. MacDonald, *James McNeill Whistler: Drawings, Pastels and Watercolors, A Catalogue Raisonné*, New Haven, Connecticut, 1995, pp. 331-32, no. 881, illustrated.

M.F. MacDonald, et al., *Whistler, Women, & Fashion*, exhibition catalogue, New York, 2003, p. 143.

L. Merrill, et al., *After Whistler: The Artist and His Influence on American Painting*, exhibition catalogue, New Haven, Connecticut, 2003, p. 53, fig. 41, illustrated.

S. Calloway, L.F. Orr, eds., *The Cult of Beauty: The Aesthetic Movement, 1860-1900*, London, 2011, p. 189, no. 163, illustrated.

D. Cox, *The Street of Wonderful Possibilities: Whistler, Wilde & Sargent in Tite Street*, London, 2015, n.p.

was a dandy, a true Aesthete about town, who loved to express himself through his dashing clothing, biting wit and bold entertaining rooms. As seen in the present work, he decorated his Tite Street studio and home in a vibrant yellow scheme, perhaps inspired by the prevalence of yellow in Japanese prints and provoking one visitor to compare the space to "standing inside an egg." (as quoted in M.F. MacDonald, *James McNeill Whistler: Drawings, Pastels and Watercolors, A Catalogue Raisonné*, New Haven, Connecticut, 1995, p. 331) In fact, "The Whistlerian method of decorating houses—austrere, uncluttered, with large empty spaces, having on the whole a Japanese appearance—created a style as distinctive as, say, Chippendale. For the first time, an American had influenced European taste." (*James McNeill Whistler*, p. 78) Not only did the walls perfectly offset the decorations and very simple furniture of the uncluttered room, Whistler also expected his guests to match the decoration as well. Serving brunches of only yellow and white foods, such as fish, eggs and white wine, he would encourage visitors to wear yellow cravats and dresses to match. As was popular during the Aesthetic movement, "Every room was an arrangement and every sitter had to fit in." (as quoted in M.F. MacDonald, et al., *Whistler, Women, & Fashion*, exhibition catalogue, New York, 2003, p. 43)

Through this deliberate connection between space and sitter, *The Yellow Room* epitomizes Whistler's credo that the colors of a painting should seem "embroidered...the same colour reappearing continually here and there...the whole forming in this way an harmonious pattern." (as quoted in *Whistler, Women, & Fashion*, p. 43) Using the same confined color palette with varying watercolor techniques, including wet-on-wet application in the umbrella and more fine detail work in the ruffled dress, the artist creates a coherent, balanced composition while still maintaining visual interest. Devon Cox summarizes, "The *mise-en-scène* was the ultimate in living design, wherein person and place were visually blended into one overall scheme... Besides offering a rare glimpse into the Tite Street studio, the picture brings Whistler's conception of interior design, fashion and spatial harmony onto the artist's canvas—a harmonious mirror of a harmonious interior." (*The Street of Wonderful Possibilities: Whistler, Wilde & Sargent in Tite Street*, London, 2015, n.p.)



PROPERTY FROM THE COLLECTION OF CHAUNCEY D. STILLMAN SOLD TO BENEFIT
THE WETHERSFIELD FOUNDATION

12

MARY CASSATT (1844-1926)

Girl in a Bonnet Tied with a Large Pink Bow

signed 'Mary Cassatt' (lower right)

oil on canvas

26¾ x 22½ in. (68 x 57.2 cm.)

Painted in 1909.

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

PROVENANCE:

Durand-Ruel, Paris, France, 1910.

James Stillman, Paris, France, and New York, acquired from the above.

By descent to the late owner from the above, 1956.

EXHIBITED:

Brooklyn, New York, Brooklyn Museum, *Contemporary American Paintings*,
April 4-May 3, 1915, p. 7, no. 18 (as *Girl with the Pink Bow*).

Baltimore, Maryland, Baltimore Museum of Art, *The Art of Mary Cassatt*,
November 1941-January 1942, no. 31 (as *Young Girl Seated on the Grass*).

LITERATURE:

W.H. de B. Nelson, "The Passing Show; Brooklyn Exhibition," *The International Studio*, vol. LV, no. 220, June 1915, p. CXXI, illustrated (as *Girl with the Pink Bow*).

New York Evening Post, 1915, p. 7 (as *Girl with Pink Bow*).

A.D. Breeskin, *Mary Cassatt: A Catalogue of Oils, Pastels, Watercolors and Drawings*, Washington, D.C., 1970, p. 204, no. 563, illustrated.





Mary Cassatt, *Spring: Margot Standing in a Garden (Fillette dans un jardin)*, 1900. The Metropolitan Museum of Art, New York, Bequest of Ruth Alms Barnard, 1981



Mary Cassatt, *Sara in a Green Bonnet*, c. 1901. Smithsonian American Art Museum, Gift of John Gellatly, 1929.6.11

Girl in a Bonnet Tied with a Large Pink Bow was originally purchased by one of Mary Cassatt's most important patrons—James Stillman. A successful American financier, Stillman met Cassatt in the spring of 1906 in Paris, where he would fully retire three years later. Cassatt acted as a guide and art advisor for the businessman, and their close friendship led to his acquisition of twenty-four of Cassatt's paintings and pastels between 1908 and 1914, including *The Caress* and *Girl Seated in a Chair* (both, The Metropolitan Museum of Art, New York). This dedicated patronage inspired Cassatt to be more productive than she had been for several years. "Most importantly he was an American collector living and buying her work in Paris. This was the first time she did not have to consider her career as American or as French, or to distinguish between her homeland and the place she called home." (K. Sharp, "How Mary Cassatt Became an American Artist" in *Mary Cassatt: Modern Woman*, Chicago, Illinois, 1998, p. 164) Stillman was also essential in ensuring the legacy of Cassatt in America. "Important though Stillman was to Cassatt in life, it was in death that he made the greatest contribution to her career, helping to insure that she would be better known to posterity in the United States...While some of Stillman's collection was eventually auctioned, he bequeathed much of it, including half of his Cassatt holdings, to The Metropolitan Museum of Art, New York...A provision of the bequest permitted the Metropolitan to distribute a portion of the Cassatts to other museums in the United States...public museums in Cleveland, Detroit, Minneapolis, St. Louis, and Worcester benefited from Stillman's generosity and his devotion to Cassatt." ("How Mary Cassatt Became an American Artist," pp. 166-67)

Remaining in the Stillman family collection since its original purchase, *Girl in a Bonnet Tied with a Large Pink Bow* epitomizes the series of Cassatt's mature career concentrating on children, utilizing extravagant fashion to both literally and allegorically highlight the aspect of a young girl growing

into her own self. As Nancy Mowll Mathews writes, "Of all Cassatt's works, these images of children have the greatest popular appeal. They combine a number of winning qualities of young girls—soft, satiny skin, 'pretty' features, guileless expressions, charmingly awkward poses, and the frilliness of their clothes. Any surfeit of sweetness is counteracted by the masterly handling of every aspect." (*Mary Cassatt*, New York, 1987, p. 127) Indeed, Cassatt's skillful execution in *Girl in a Bonnet Tied with a Large Pink Bow*, coupled with her intimate perception of her subject, demonstrates her position as not only one of the most famous female Impressionists, but "worthy of consideration as the most significant American artist, male or female, of her generation." (A.S. Harris, L. Nochlin, *Women Artists: 1550-1950*, Los Angeles, California, 1976, p. 58)

Born in Allegheny City, Pennsylvania, Cassatt moved with her family at the age of five to Philadelphia, the city she would consider her American home. For most of the 1850s, the family lived abroad, chiefly in France and Germany, exposing the young Cassatt to her first taste of European art and culture. In 1861, she enrolled in the Pennsylvania Academy of the Fine Arts and quickly proved to be a promising student. Eager to return to Europe, she set sail for France in 1866 at the age of 22 and was granted quick acceptance into Parisian art circles. Bolstered by her first public success at the Salon of 1868, she decided to remain and pursue her career abroad, settling in Paris in 1875. As she developed a more progressive, painterly technique, her work captured the eye of Edgar Degas, who invited her to exhibit with the Impressionists. "I accepted with joy," she wrote, "At last I was able to work with an absolute independence without thinking about the opinion of a jury. Already I knew who were my true masters! I admired Manet, Courbet and Degas. I hated conventional art. I began to live." (as quoted in M.R. Witzling, *Mary Cassatt: A Private World*, New York, 1991, p. 11)

Cassatt's compositions became increasingly reflective of the tenets of Impressionism as she emphasized the effects of light and atmosphere, spontaneous and broken brushstrokes, a brighter palette and a focus on contemporary everyday life in her art. In particular, she focused on painting women indulging in leisure activities, like shopping and the theater, or interacting with their children. As seen in Cassatt's depictions of women, "What made Impressionists like Degas, Manet, Morisot, and Renoir so avant-garde among other nineteenth-century artists was their willingness to blur the lines between the public and the personal, to transcend genres and conventions...As we look at these intimate portraits, Baudelaire's admonition...seems apt: 'However we may love *general* beauty, as it is expressed by classical poets and artists, we are no less wrong to neglect *particular* beauty, the beauty of circumstance and the sketch of manners.' It is that 'particular beauty'—intensely alive and incredibly present—that animates these Impressionist portraits even today." (J. De Young, "Fashion and Intimate Portraits" in *Impressionism, Fashion, & Modernity*, exhibition catalogue, Chicago, Illinois, 2012, p. 123)

This balance between portraiture and genre painting, particular beauty and general beauty, is very much evident in the works Cassatt executed after the purchase of her chateau in Mesnil-Théribus. In this village fifty miles north-west of Paris, the artist employed local children as models, rather than painting commissioned portraits or likenesses of her own family or friends. Yet, Cassatt's works of this period, including *Girl in a Bonnet Tied with a Large Pink Bow*, maintain an intimacy and level of facial detail that suggest an element of portraiture within the composed painting. In the present work, Cassatt delicately describes the child's soulful eyes and carefully collected disposition. The salmon color of the bow and hat trim reflects and enhances the pink undertones of her skin, which Cassatt builds-up with short delicate strokes to capture its creamy and luminescent texture. Looking off to her side



Edgar Degas, *Mary Cassatt*, c. 1880-1884. National Portrait Gallery, Smithsonian Institution; gift of the Morris and Gwendolyn Cafritz Foundation and the Regents' Major Acquisitions Fund, Smithsonian Institution

instead of at the viewer, she positions her hands in front of her, conveying a demeanor of distanced quietude, and even boredom, which seems to be not only a classic adolescent feeling but also a very individual personality.

Absolutely essential to this multi-faceted portrayal is the interaction of the subject with her fashionable clothing. A wealthy woman, Cassatt was well versed in the leisure activities and social scene of Paris, including the exclusive boutiques for the most chic attire. Certainly the most dramatic fashion statement in *Girl in a Bonnet Tied with a Large Pink Bow* is the flamboyant hat formed from expressive diagonal brushstrokes radiating from the child's head at different angles and lengths. The viewer's eye is continually drawn back and forth between the dueling foci of the girl's face and the enormous pink bow tie of her bonnet. Perhaps inspired by a new fashion, from about 1900, the majority of Cassatt's paintings of children included a large, elaborate hat surrounding the girl's small face. Mara R. Witzling reflects, "Cassatt often framed the faces of adult sitters with prominent headpieces, and she herself is known to have modeled for several of Degas' millinery scenes. Hats, with their bows, flowers, and streamers, are suggestive of the trappings of femininity. Visually, they add to the formal interest of Cassatt's work, as frames and foils for the heads they surround. They also must have provided her young sitters with a captivating diversion, the opportunity to play dress-up with the artist's collection of exotic props." (*Mary Cassatt: A Private World*, p. 75)

As demonstrated by *Girl in a Bonnet Tied with a Large Pink Bow*, Cassatt combined a French Impressionist sensibility with a unique aptitude for capturing the private lives of female subjects to create some of the most beautiful and psychologically captivating portraits of the turn of the twentieth century.



Children's Promenade in the Luxembourg Gardens (1893).
© British Library Board / Robana / Art Resource, NY

13

CHILDE HASSAM (1859-1935)

Just Off the Avenue, Fifty-third Street, May 1916

signed and dated 'Childe Hassam May 1916' with artist's crescent device
(lower left)

oil on canvas

31¼ x 26½ in. (79.4 x 67.3 cm.)

Painted in 1916.

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

PROVENANCE:

The artist.

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

[With]Milch Galleries, New York, 1958.

Mrs. Charles Buchanan, New York, acquired from the above, 1958.

[With]Bernard Danenberg Galleries, Inc., New York, 1968.

Mr. and Mrs. Peter Gilbert, New York, acquired from the above, 1968.

[With]Wildenstein Galleries, Houston, Texas, 1978.

Mr. George Ablah, Wichita, Kansas, acquired from the above, 1978.

Sotheby's, New York, 20 April 1979, lot 84A, sold by the above.

[With]James Graham & Sons, New York.

Private collection, New Jersey, acquired from the above, 1979.

[With]James Graham & Sons, New York, 1985.

Acquired by the late owner from the above, 1985.

EXHIBITED:

New York, Durand-Ruel Galleries, *Exhibition of a Series of Paintings of the
Avenue of the Allies by Childe Hassam*, November 15-December 7, 1918, no. 21.

Pittsburgh, Pennsylvania, Carnegie Institute, *Childe Hassam, An Exhibition of
Paintings: Flags of All Nations and Painting of the Avenue of the Allies*, February
15-April 1, 1919, no. 10 (as *Just off the Avenue, Forty-third Street, May 1916*).

New York, Milch Galleries, *Flag Pictures and Street Scenes by Childe Hassam*,
May 20, 1919, no. 15.

New York, Church of the Ascension, Parrish House, *Patriotic Scenes by Childe
Hassam and Verdun Church Relics*, October 27-November 27, 1919, no. 15.

Washington, D.C., Corcoran Gallery of Art, *Exhibitions of the Series of Flag
Pictures by Childe Hassam*, February 7-28, 1922, no. 9.

New York, Bernard Danenberg Galleries, Inc., *Childe Hassam: An Exhibition
of his "Flag Series" Commemorating the Fiftieth Anniversary of Armistice Day*,
November 12-30, 1968, no. 2, illustrated.

New York, Bernard Danenberg Galleries, Inc., *Recent Acquisitions—Important
American Paintings*, Winter 1969, p. 14, no. 26, illustrated.

Tucson, Arizona, University of Arizona Museum of Art; Santa Barbara,
California, Santa Barbara Museum of Art, *Childe Hassam, 1859-1935*,
February 5-April 30, 1972, p. 39, no. 98, illustrated.

Washington, D.C., National Gallery of Art; Los Angeles, California, Los
Angeles County Museum of Art; Fort Worth, Texas, Amon Carter Museum;
New York, New-York Historical Society, *The Flag Paintings of Childe Hassam*,
May 8, 1998-June 25, 1999, pp. 32-33, no. 1, illustrated.

New York, Adelson Galleries, Inc.; Houston, Texas, Meredith Long & Company,
Childe Hassam: An American Impressionist, November 2, 1999-February 5,
2000, no. 74, illustrated.

LITERATURE:

I. Fort, "The Flag Paintings of Childe Hassam," *The Magazine Antiques*,
April 1988, pp. 876, 879, 882, pl. I, illustrated.

U. Hiesinger, *Childe Hassam: American Impressionist*, New York, 1994, p. 156,
fig. 176, illustrated.

W. Adelson, J.E. Cantor, W.H. Gerdtz, eds., *Childe Hassam: Impressionist*,
New York, 1999, pp. 214-15, no. 225, illustrated.

James Graham & Sons, *James Graham & Sons: A Century and a Half in the Art
Business*, New York, 2007, pp. 35-37, fig. 37, 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.





Facade of the original townhouse housing The Museum of Modern Art at 11 West 53rd Street, showing a Calder mobile displayed during a 1936 exhibition © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY.

Childe Hassam's series of work depicting flags in New York during World War I are among the most poignant and celebrated works of American Impressionism. *Just Off the Avenue, Fifty-third Street, May 1916* is the first work in the flag series that Hassam painted during the War. The sun-dappled street, trees and façades of the grand brownstones are painted in a vibrant palette characteristic of Hassam's technique at the height of his abilities. Depicting here a refined residential street in New York—a subject he returned to throughout his career—Hassam showcases decorations for the lively patriotic parade that took place along Fifth Avenue and immerses the viewer in an atmosphere of nationalistic pride.

Hassam's interest in flag subjects dates back to his time spent in Paris from 1886 to 1889. Inspired by the flags and banners displayed on Bastille Day in the area where he lived, he explored this theme in both watercolor and oil, and perhaps the strongest impetus behind such pictures, both in style and content, was his exposure to the works of the French Impressionists Claude Monet and Camille Pissarro. The lingering influence of the French Impressionist style can be seen throughout Hassam's flag series and is evident in the broken brushwork and vivid hues seen in *Just Off the Avenue, Fifty-third Street, May 1916*.

Hassam was inspired to produce *Just Off the Avenue, Fifty-third Street, May 1916* and the following flag series by the famous Preparedness Parade of May 13, 1916. This parade was the first important public demonstration of the United States' involvement with Europe just prior to the nation's entry into the War in April 1917. Spanning from Twenty-third Street to Fifty-eighth

Street along Fifth Avenue, the parade lasted almost thirteen hours and was comprised of more than 137,000 civilian marchers. During the War, Hassam's studio was located at the end of the parade route at 130 West Fifty-seventh Street, so the artist was in close proximity to the decorative and inspiring displays of American flags which hung from neighboring buildings.

Ulrich Heisinger notes of the present work, "The earliest picture that the artist always included in his exhibitions of Flag pictures, *Just Off the Avenue, Fifty-Third Street, May 1916*, does not relate to a parade. It shows not Fifth Avenue, but a quiet residential street, bereft of any sense of public celebration and decorated only by a single prominent flag, with a second largely hidden behind a tree. Taken from within a few blocks of Hassam's house, it is above all else a street scene that evokes the artist's first days in New York and the genteel urban neighborhoods, such as Washington Square, that he had painted in the early 1890s. The picture suggests that the Flag series was preceded by a revival of Hassam's interest in the urban scene on terms that he had not entertained for many years." (*Childe Hassam: American Impressionist*, New York, 1994, p. 156)

The row of stately brownstones in the present work is viewed from the southeast corner of Fifty-third Street and Sixth Avenue. The block has since changed dramatically because, in 1932, this location became the site of The Museum of Modern Art. The large tower of Saint Thomas Church can be seen in the background at the corner of Fifty-third Street and Fifth Avenue. After a fire in 1905 destroyed all but the tower of the church, which had included murals by John LaFarge and reliefs by Augustus Saint-Gaudens, it was rebuilt beginning in 1911. The church in its present state was consecrated on April 25, 1916, very shortly before Hassam painted *Just Off the Avenue, Fifty-third Street, May 1916*. This notable church was known for its high-society weddings and funerals, and its Easter week reopening just blocks away from his studio may have been known to Hassam when he chose to depict the tower in the following weeks. In the foreground, Hassam highlights a street sweeper in white maintaining this pristine residential neighborhood of the upper class, while the hanging flags suggest the patriotic festivities that occurred at the next intersection.

Just Off the Avenue, Fifty-third Street, May 1916 is a spirited work from one of the most recognized series of paintings of New York by Hassam, and envelops the revered theme of democracy and liberty in American art. As Dr. William H. Gerdts has noted, "Hassam was already recognized as one of the artists most identified with 'Americanness,' but it was in these works that he was able to give the modern cityscape patriotic and spiritual resonance. This pictorial sequence constitutes one of the greatest achievements of American art." ("Three Themes: For God and Country," *Childe Hassam: Impressionist*, New York, 1999, p. 222)



Parade for United War Works, Fifth Avenue at 53rd Street, New York, c. November 1918. Collection of the New-York Historical Society.

"Hassam was already recognized as one of the artists most identified with 'Americanness,' but it was in these works that he was able to give the modern cityscape patriotic and spiritual resonance."

-Dr. William H. Gerdts, 1999



The Museum of Modern Art, New York, 1939. © Andreas Feininger/The Museum of Modern Art/Licensed by SCALA/Art Resource, NY/Getty Images.

PROPERTY FROM THE COLLECTION OF ESTHER AND HOWARD FREEMAN, WORCESTER, MASSACHUSETTS

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 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."

Christie's is honored to offer lots 14, 30, 46, 76, 80 and 84 from the Collection of Esther and Howard Freeman.

14

CHILDE HASSAM (1859-1935)

Winter, Central Park

signed and dated 'Childe Hassam 1901' with artist's crescent device (lower left)—dated again and signed with initials 'CH' (on the reverse)

oil on canvas

16½ x 12¾ in. (41.9 x 32.1 cm.)

Painted in 1901.

\$300,000-500,000

PROVENANCE:

[With]Edward J. Fritzie, Rio del Mar, California, until 1973.

[With]Hirschl & Adler Galleries, Inc., New York, 1973.

Acquired by the late owners from the above, 1976.

EXHIBITED:

Memphis, Tennessee, Brooks Memorial Art Gallery, *Childe Hassam, Impressions*, December 1974.

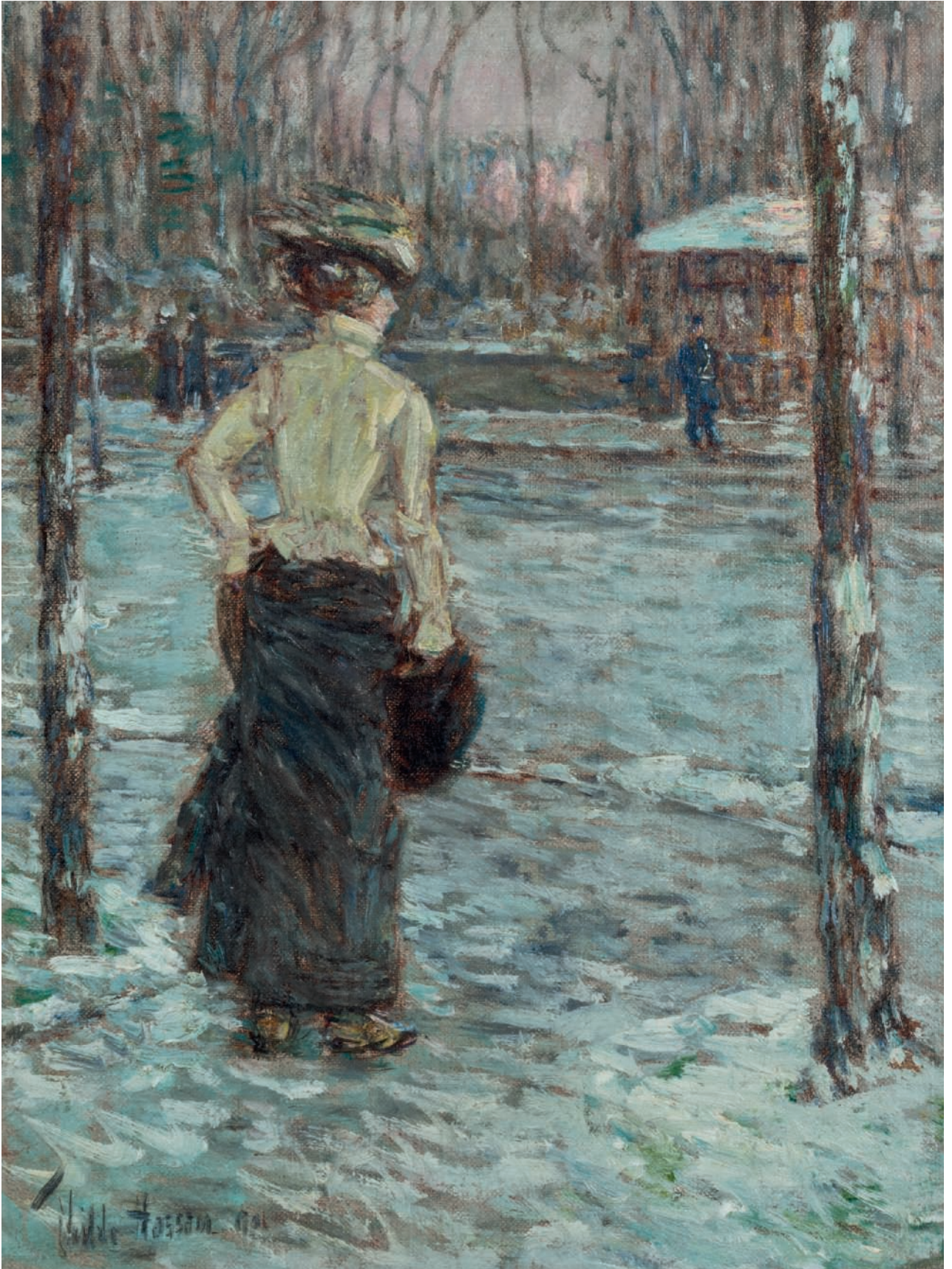
Huntington, New York, Hecksher Museum, *Recorders of History*, May 9-June 20, 1976, p. 20.

LITERATURE:

T. Albright, "San Francisco Summer," *Art Gallery Magazine*, Summer 1973, p. 80, 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 FROM THE ESTATE OF
RICHARD J. SCHWARTZ

15

MAURICE BRAZIL PRENDERGAST (1859-1924)

Buck's Harbor

signed 'Prendergast' (lower left)
oil on panel
9¾ x 13½ in. (24.8 x 34.3 cm.)
Painted circa 1907-10.

\$150,000-250,000

PROVENANCE:

The artist.
Charles Prendergast, brother of the above, 1924.
C.W. Kraushaar Art Galleries, New York, 1931.
Sidney Levyne, 1957.
Hirschl & Adler Galleries, Inc., New York, 1978.
Meredith Long & Company, Houston, Texas, 1970.
Private Southwestern collection, acquired from the above, 1971.
Sotheby's, New York, 1 December 1994, lot 35.
Samuel B. and Marion W. Lawrence Collection, acquired from the above.
Christie's, New York, 29 November 2007, lot 147, sold by the above.
Acquired by the late owner from the above.

EXHIBITED:

New York, C.W. Kraushaar Art Galleries, *Exhibition of Paintings and Watercolors by Maurice Prendergast*, October-November 1930, no. 8.
Toronto, Canada, Art Gallery of Toronto, *An Exhibition of Paintings by Maurice Prendergast*, October 1931, no. 21.
New York, C.W. Kraushaar Art Galleries, *Maurice Prendergast*, April 1933, no. 3.

New York, Whitney Museum of American Art, *Maurice Prendergast Memorial Exhibition*, February-March 1934, no. 35.
Houston, Texas, Museum of Fine Arts, *Sunlight on Leaves: The Impressionist Tradition*, June-August 1981, no. 29.
Winter Park, Florida, Rollins College, Cornell Fine Arts Museum, *The Independents: The Ashcan School & Their Circle From Florida Collections*, March 9-May 5, 1996, p. 69, no. 44, illustrated.
New York, Hollis Taggart Galleries, *The Color of Modernism: The American Fauves*, April 29-July 26, 1997, no. 64.
St. Petersburg, Florida, Museum of Fine Arts, *In the American Spirit: Realism and Impressionism from the Lawrence Collection*, March 21-June 13, 1999, pp. 18, 21-22, 82, 84, no. 32, illustrated.

LITERATURE:

C. Clark, N.M. Mathews, G. Owens, *Maurice Brazil Prendergast, Charles Prendergast: A Catalogue Raisonné*, Williamstown, Massachusetts, 1990, p. 242, no. 137, illustrated.

Buck's Harbor belongs to an important body of work executed after Maurice Prendergast's pivotal trip to Paris in 1907. Painted circa 1907 to 1910, the present work exhibits Prendergast's predilection for capturing glimpses of picturesque crowds leisurely strolling along the tranquil New England shoreline expressed in a modern style uniquely his own. Depicting mid-day strollers and picnickers along the Maine shoreline, *Buck's Harbor* poignantly illustrates Prendergast's particular approach to composition, color and brushwork. Keenly aware of the Post-Impressionist's aesthetic attitudes of composition and space, Prendergast uses an array of devices to emphasize the flatness of the surface, which in turn heightens the overall decorative effect.



16

JANE PETERSON (1876-1965)

Boats

signed 'Jane Peterson' (lower right)

oil on canvas

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

Painted *circa* 1925.

\$100,000-150,000

PROVENANCE:

Helen Bowdoin Spaulding, Boston, Massachusetts.

By descent to the present owner.

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



17

CHARLES HOWARD (1899-1978)

Display

oil on canvas
24¼ x 30½ in. (61.6 x 77.5 cm.)
Painted *circa* 1932.

\$25,000-35,000

PROVENANCE:

M. Knoedler & Co., Inc., New York.
Private collection, Washington, D.C., acquired from the above, 1972.
Acquired by the present owner from the above.

EXHIBITED:

(Probably) New York, Julien Levy Gallery, *Charles Howard: Paintings*,
December 20, 1932-January 25, 1933.
San Francisco, California, California Palace of the Legion of Honor,
Charles Howard: Retrospective Exhibition, May 10-June 9, 1946, p. 117.

Charles Houghton Howard was one of the vanguards who introduced European surrealism and biomorphic expressionism into the American art world. Originally an aspiring writer, Howard was pushed towards art after developing a relationship with the painter Grant Wood in Paris. He would go on to spend large portions of his life abroad in England, France and Italy. While in the United States, he spent time between New York and Berkeley, California. His work was featured, alongside fellow Americans Man Ray and Joseph Cornell, in the landmark exhibition by the influential art dealer Julien Levy that introduced European surrealism to the United States. He would later lecture on Surrealism at the California School of Fine Arts with Salvador Dalí, Man Ray and the poet Georges Lemaitre.



18

DALE WILLIAM NICHOLS (1904-1995)

Weather Station in Alaska

signed and dated 'Dale Nichols 1949' (lower left)

oil on canvas

22 x 34 in. (55.9 x 86.4 cm.)

Painted in 1949.

\$30,000-50,000

PROVENANCE:

Private collection, Shelby, Nebraska.

Acquired by the present owner from the above.



19

THOMAS HART BENTON (1889-1975)

Indian

oil on canvas laid down on board
12½ x 8¾ in. (31.8 x 22.2 cm.)
Painted circa 1927-28.

\$60,000-80,000

PROVENANCE:

Senator William Benton, Southport, Connecticut, by 1968.
Private collection, by descent.
Gift to the present owner from the above.

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.

According to Dr. Henry Adams, "...this painting clearly is associated with one of the two mural projects that Benton undertook in the early 1920s. The first of these projects was *The American Historical Epic*, which he conceived in 1919 and worked on for most of the 1920s, eventually completing three 'chapters,' two of which are now in the collection of the Nelson-Atkins Museum of Art (Kansas City, Missouri). He also completed some full-scale paintings for this *Epic* for chapters which were never completed. The second was his *The History of New York*, a four-panel series (Private Collection) which he proposed for a space on the second floor of the New York Public Library, but for which he never received a commission. The figure in this design seems to relate most closely to the panel '1400: Aboriginal Days,' one of the New York Public Library design; but it's hard to rule out the possibility that it was intended for *The American Historical Epic*. The style and character of this design makes it clear that it relates to one of these two projects and was probably executed around 1927-28. The design is unusually complete and more completely worked out than many of Benton's studies, although so far as I know Benton never recreated this painting on a larger scale." (unpublished letter, dated April 9, 2017)



PROPERTY FROM THE ESTATE OF DR. GERALD F. ROSS

20

THOMAS HART BENTON (1889-1975)

Still Life with Pink Cloth (Fruit on Pink Cloth)

signed and dated 'Benton 48' (lower right)

oil and tempera on masonite

13¾ x 17 in. (35 x 43.2 cm.)

Painted in 1948.

\$100,000-150,000

PROVENANCE:

Mrs. James Burton, Kansas City, Missouri.

Barbara Burton Braden, Kansas City, Missouri, daughter of the above.

Sotheby's, New York, 13-14 December 1973, lot 136.

Mrs. J.E. Minton, Denton, Texas.

Christie's, New York, 26 May 1988, lot 332, sold by the above.

Acquired by the late owner from the above.

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.

PROPERTY FROM THE ESTATE OF DONALD LUCKER

21

MILTON AVERY (1885-1965)

Pink Sky

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

oil on canvas

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

Painted in 1944.

\$400,000-600,000

PROVENANCE:

Durand-Ruel Galleries, New York.

A. Saidenberg, acquired from the above, 1944.

Forum Gallery, Inc., New York.

Private collection, acquired from the above, 1985.

Estate of the above.

Christie's, New York, 29 November 2007, lot 123, sold by the above.

Acquired by the late owner from the above.

EXHIBITED:

New York, Durand-Ruel Galleries, *Paintings by Milton Avery*,

January 9-February 3, 1945, no. 1 (as *Landscape with Pink Sky*).

New York, Forum Gallery, Inc., *Artists of the 30's and 40's*, May 14-31, 1985.



PROPERTY FROM A DISTINGUISHED NEW ENGLAND COLLECTOR

22

FAIRFIELD PORTER (1907-1975)

Sun Rising Out of the Mist

signed and dated 'Fairfield Porter 73' (lower left)

oil on canvas

55 x 37 in. (139.7 x 94 cm.)

Painted in 1973.

\$400,000-600,000

PROVENANCE:

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

Acquired by the present owner from the above, 1977.

EXHIBITED:

New York, Hirschl & Adler Galleries, Inc., *Recent Work by Fairfield Porter*, March 2-23, 1974, no. 35.

Kalamazoo, Michigan, Kalamazoo Institute of Arts, *Fifty Works for the Permanent Collection: A Fiftieth Anniversary Exhibition*, May 3-June 2, 1974.

Huntington, New York, Heckscher Museum; Flushing, New York, Queens Museum; Montclair, New Jersey, Montclair Art Museum, *Fairfield Porter Retrospective Exhibition*, December 15, 1974-April 27, 1975, pp. 3, 40, no. 9, illustrated.

Boston, Massachusetts, Museum of Fine Arts; Greenville, South Carolina, Greenville County Museum of Art; Cleveland, Ohio, The Cleveland Museum of Art; Pittsburgh, Pennsylvania, Carnegie Institute; New York, Whitney Museum of American Art, *Fairfield Porter: Realist Painter in an Age of Abstraction*, January 12, 1983-July 22, 1984, pp. 80, 106, no. 104, illustrated.

LITERATURE:

The Cleveland Museum of Art, "Fairfield Porter (1907-1975): Realist Painter in an Age of Abstraction," *News and Calendar*, 1983, p. 3, illustrated.

J. Updike, *Just Looking: Essays on Art*, New York, 1989, p. 119.

J. Ludman, *Fairfield Porter: A Catalogue Raisonné of the Paintings, Watercolors, and Pastels*, New York, 2001, p. 298, no. L871.

In many of his late landscapes, Fairfield Porter moved further toward an abstract aesthetic, reducing and simplifying forms so that what remained was a pure representation of his surroundings. In *Sun Rising Out of the Mist*, the understated palette of purple, blue, grey and white perhaps best reflects this abstraction of his environment, and his interest in exploring the line "between a reaction to natural light and a search for invented color." (K. Moffett, "The Art of Fairfield Porter," in *Fairfield Porter: Realist Painter in an Age of Abstraction*, exhibition catalogue, Boston, 1982, p. 38)

Despite Porter's move toward minimalism in the present work, the definitive qualities of his overall style remain. Porter's handling of light, for example, seen most visibly in his rendering of the sun, demonstrates his mastery of technique, with the misty rays of the flat, white circle emanating out toward the crashing waves below. Porter's prominent representation of the sun was a common motif of the artist's late paintings. Works like *Yellow Sunrise* (Private collection, 1974), and the watercolor *Large Calm Sunset* (San Francisco Museum of Modern Art, San Francisco, California, circa 1975) contain bold, radiating suns, a subject that Porter was not alone in depicting. Other American Modernists, including Arthur Dove and Georgia O'Keeffe, also represented the sun in important series of works, and Porter was likely influenced by their interpretations of this fundamental form of nature.





PROPERTY FROM THE ESTATE OF
RICHARD J. SCHWARTZ

23

MILTON AVERY (1885-1965)

Landscape with Sheep

signed and dated 'Milton Avery 1947' (lower left)

oil on canvas

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

Painted in 1947.

\$250,000-350,000

PROVENANCE:

Chinese Gallery, New York.

Maurice Geller, New York, acquired from the above, 1949.

Herbert and Beth Levine, New York, acquired from the above.

Estate of the above.

Sotheby's, New York, 22 May 2008, lot 127, sold by the above.

Acquired by the late owner from the above.

EXHIBITED:

New York, Philip Douglas Fine Art, n.d.



24

MILTON AVERY (1885-1965)

Country Haircut

signed and dated 'Milton Avery/1945' (lower right)

watercolor, gouache and pencil on paper

22½ x 31 in. (57.2 x 78.7 cm.)

Executed in 1945.

\$200,000-300,000

PROVENANCE:

Makler Gallery, Philadelphia, Pennsylvania, 1967.

Private collection, acquired from the above, circa late 1960s.

By descent to the present owner.

25

MILTON AVERY (1885-1965)

Still Life, Table and Screen

signed and dated 'Milton Avery/1943' (center)

oil on canvas

50 x 36 in. (127 x 91.4 cm.)

Painted in 1943.

\$500,000-700,000

PROVENANCE:

The artist.

[With] Paul Rosenberg & Co., New York, 1943.

Keith Warner, acquired from the above, 1944.

Timothy Kahr, Edina, Minnesota, 1974.

Christie's, New York, 16 May 1980, lot 9, sold by the above.

William C. Janss, Sun Valley, Idaho, acquired from the above.

Sotheby's, New York, 6 June 1997, lot 126, sold by the above.

Acquired by the present owner from the above.

EXHIBITED:

New York, Paul Rosenberg & Co., *Recent Paintings by Milton Avery*, June 1-26, 1943, no. 12 (as *Bouquet in the Studio*).

Pittsburgh, Pennsylvania, Carnegie Institute, *Painting in the United States*, October 14-December 12, 1943, no. 214 (as *Flowers in Studio*).

Boise, Idaho, The Boise Gallery of Art, *American Modernists*, August-October 1982.

San Francisco, California, John Berggruen Gallery, *American Modernism: Paintings and Drawings from the Collection of William and Glenn Janss*, September 12-October 12, 1996, pp. 30-31, 34 illustrated.



Milton Avery at home sketching, circa 1950 / Alfred Puhn, photographer. Alfred Puhn photographs, ca. 1950-1959. Archives of American Art, Smithsonian Institution.





(actual size)

PROPERTY FROM A DISTINGUISHED AMERICAN ESTATE

26

ARTHUR DOVE (1880-1946)

Spirals

signed 'Dove' (lower center)

watercolor and ink on paper laid down on board

5 x 7 in. (12.7 x 17.8 cm.)

Executed in 1941.

\$20,000-30,000

PROVENANCE:

The Downtown Gallery, New York.

Acquired by the late owner from the above, 1958.



PROPERTY FROM THE ESTATE OF DONALD LUCKER

27

WILLIAM ZORACH (1887-1968)

The Family

signed 'Zorach/1957' (on the base)

granite

21 in. (53.3 cm.) high

Carved in 1957.

\$25,000-35,000

PROVENANCE:

The artist.

L. Arnold Weissberger, New York, acquired from the above, 1959.

Estate of the above.

Christie's, New York, 6 December 1991, lot 193, sold by the above.

Acquired by the late owner from the above.

EXHIBITED:

New York, The Downtown Gallery, *32nd Annual Exhibition*, December 31, 1957-January 25, 1958.

New York, The Downtown Gallery, *Spring Show*, April 29-May 10, 1958.

Urbana, Illinois, University of Illinois Galleries, *Contemporary American Painting and Sculpture*, March 1-April 5, 1959.

Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts, *155th Annual Exhibition of Painting and Sculpture*, January 1960.

New York, Whitney Museum of American Art; Miami, Florida, University of Miami, Joe and Emily Lowe Art Gallery; Columbus, Ohio, Columbus Gallery of Fine Art; Cincinnati, Ohio, Contemporary Arts Center, *William Zorach*, October 14, 1959-May 30, 1960, no. 42, illustrated.

New York, American Academy of Arts and Letters, *William Zorach Memorial Exhibition: Sculpture, Drawings and Watercolors*, February 28-March 30, 1969, no. 29, illustrated.

LITERATURE:

J.I.H Baur, *William Zorach*, New York, 1959, p. 38, no. 86, illustrated.

W. Zorach, *Art is My Life: The Autobiography of William Zorach*, Cleveland, Ohio, 1967, pp. 174-76, fig. 69, illustrated.

R.K. Tarbell, *Catalogue Raisonné of William Zorach's Carved Sculpture*, vol. I, Ph.D. dissertation, University of Delaware, 1976, pp. 144, 301-03, no. 49, fig. 75, illustrated.



28

GEORGE COPELAND AULT (1891-1948)

Methodist Church, Woodstock, New York

signed and dated 'G.C. Ault '33' (lower right)

oil on canvas

16 x 20¼ in. (40.6 x 51.4 cm.)

Painted in 1933.

\$40,000-60,000

PROVENANCE:

The artist.

Patricia R. (Ault) Headley, sister of the above.

By descent to the present owner.



PROPERTY FROM THE ESTATE OF DR. GERALD F. ROSS

29

ANDREW WYETH (1917-2009)

Halyards

signed 'Andrew Wyeth' (lower right)
watercolor and pencil on paper
24¾ x 22 in. (62.9 x 55.9 cm.)
Executed in 1986.

\$70,000-100,000

PROVENANCE:

The artist.
[With] Nicholas Wyeth, Inc., New York.
Acquired by the late owner from the above, 1986.

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

Andrew Wyeth executed *Halyards* while spending the summer of 1986 at his home on Southern Island at the entrance to Tenants Harbor, Maine. The featured flagpole in the foreground was presented to the artist as a 69th birthday gift from his wife Betsy that July. A pencil drawing of the pole is on the reverse of the paper.

The present lot includes a copy of a letter about *Halyards* from Andrew Wyeth to the late owner dated November 17, 1986.

PROPERTY FROM THE COLLECTION OF ESTHER AND HOWARD FREEMAN,
WORCESTER, MASSACHUSETTS

30

WINSLOW HOMER (1836-1910)

The Shell Heap

signed 'Homer' (lower right)—dated '1904' (lower left)

watercolor and pencil on paper

19 $\frac{5}{8}$ x 13 $\frac{7}{8}$ in. (49.8 x 35.2 cm.)

Executed in 1904.

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

PROVENANCE:

The artist.

Charles S. Homer, Jr., by bequest from the above, 1910.

Brooklyn Museum, New York, 1912.

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

Acquired by the late owners from the above, 1978.

EXHIBITED:

New York, M. Knoedler & Co., Inc., *Recent Watercolors by Winslow Homer*,
November 1904.

Philadelphia, Pennsylvania, Philadelphia Water Color Club, *Second Annual
Exhibition*, April 3-29, 1905, no. 85.

Chicago, Illinois, Art Institute of Chicago, *Annual Exhibition of Water-Colors,
Pastels and Miniatures by American Artists*, May-June 1905, no. 207.

Brooklyn, New York, Brooklyn Museum, *Water Colors by Winslow Homer*,
October 16-November 7, 1915, no. 65.

Boston, Massachusetts, Copley Society of Boston, *Paintings in Water Color by
Winslow Homer, John S. Sargent, Dodge MacKnight*, March 5-22, 1921, no. 32.

Washington, D.C., National Gallery of Art; New York, The Metropolitan
Museum of Art, *Winslow Homer: A Retrospective Exhibition*, November 23,
1958-March 8, 1959, no. 182.

Portland, Maine, Portland Museum of Art, *Winslow Homer*, September
9-November 12, 1960.

Tucson, Arizona, University of Arizona Art Gallery, *Yankee Painter: A
Retrospective Exhibition of Oils, Watercolors and Graphics by Winslow Homer*,
October 11-December 1, 1963, no. 13.

Brunswick, Maine, Bowdoin College Museum of Art, *Winslow Homer at Prout's
Neck*, 1966, no. 41.

Brooklyn, New York, Brooklyn Museum, *Homer Watercolors from The Brooklyn
Museum*, July 12-August 27, 1972, no. 67.

Jacksonville, Florida, The Cummer Gallery of Art, *Winslow Homer's Florida:
1886-1909*, April 22-May 29, 1977, no. 38.

Washington, D.C., National Gallery of Art; Boston, Massachusetts, Museum
of Fine Arts; New York, The Metropolitan Museum of Art, *Winslow Homer*,
October 15, 1995-September 22, 1996, p. 354, no. 221.

LITERATURE:

L. Goodrich, A. B. Gerds, *Record of Works by Winslow Homer: 1890 through
1910*, vol. V, New York, 2014, p. 353, no. 1747, illustrated.



1904

J. OMERS

Winslow Homer once proclaimed to a friend, "You will see, in the future I will live by my watercolors," and indeed, since their execution, the artist's watercolors have been ranked among the greatest and most enduring achievements in American art. Helen Cooper writes, "Executed over a period of more than thirty years, between 1873 and 1905, these works are unsurpassed for their direct statement, luminosity, and economy of means...In oil, Homer's touch was powerful, exploiting the weight and density of the medium. In watercolor, it was exquisite, full of sensuous nuance. The liquid pigment called forth in him a private and poetic vision that otherwise found no place in his art. Suffused with a special awareness of the beauty of nature, the fluid, audacious brushwork and saturated color of the mature works in particular have had a wide and liberating influence on much subsequent American watercolor painting." (as quoted in H. Cooper, *Winslow Homer Watercolors*, New Haven, 1986, p. 16). Epitomizing these strengths in the medium, Homer's vibrant Florida watercolor *The Shell Heap* is an exceptional example of the artist's mature style.

Chief among Homer's efforts in watercolor are his depictions of outdoor sporting endeavors, including hunting and fishing. As a fervent angler and great friend to many professional guides and sportsmen, Homer's work benefited from his first-hand knowledge of his subject. Beyond their beauty as artistic accomplishments, his efforts in this subject have thus been equally celebrated for their honesty and accuracy, not necessarily in the fish and tackle he portrayed, but more importantly in the fleeting, ethereal feeling that comes along with sporting activities. His celebrated renderings of trout fishing in the Great North Woods of the Adirondack Mountains and Quebec,

Canada, as well as his tropical fishing adventures in Florida, have become instantly recognizable and widely acclaimed for this spirit.

By the latter half of the nineteenth century, Florida was established as a winter destination for avid sportsmen and, between 1885 and 1909, Homer made seven trips to the state, primarily to fish. On his first tour Homer may have traveled by steamship from New York to Jacksonville, before crossing the state by train to Tampa and the Gulf Coast and finally heading south to Key West, all areas known for their abundance of fish. In December 1903, Homer returned again to Key West, where he executed at least nine watercolors, before moving north to Homosassa, Florida, north of Tampa, where he completed eleven additional watercolors while aggressively pursuing his passion for angling. Praising the climate and sport of the area, in early January 1904 Homer wrote home to his brother, "Delightful climate here about as cool as our September — Fishing the best in America as far as I can find...I shall fish until the 20th then my guide has another engagement and I shall take my own boat and work half the time and fish on my own hook." (*Winslow Homer Watercolors*, p. 234). Splitting his time between fishing and painting, it was around this time that Homer completed the present work in Homosassa.

In these relaxed and inspired settings, Homer eschewed the tourist areas and instead sought out unoccupied landscapes and wildlife, enabling him to capture the natural light, atmosphere and color of the state. According to Patricia Junker, "In these weeks of January and February 1904 Homer painted some of his most dramatic angling scenes." (P. Junker, S. Burns,



Winslow Homer (right) and his brother Charles Savage Homer Jr., Prout's Neck, ca. 1900. Photographer unknown. Bowdoin College Museum of Art, Brunswick, Maine.



Winslow Homer and guides on the Homosassa River, Florida, probably 1904-1905. Photographer unknown. Bowdoin College Museum of Art, Brunswick, Maine.



Winslow Homer, *Red Shirt*, Homosassa, Florida, 1904. National Gallery of Art, Washington, D.C.

Winslow Homer: Artist and Angler, New York, 2002, p. 175) Homer's rapidly painted watercolors from this time, including *The Shell Heap*, demonstrate an advanced use of the medium, exuding the confidence of a mature artist with fluid and transparent washes applied with obvious ease, freedom and expressiveness. In *The Shell Heap* such self-assurance is evident in the painter's ability to allude to detail, without literally representing it. He uses long strokes of diluted gray to depict an ominous sky and moss dripping from the trees encroaching at left, and employs shorter brushstrokes in saturated pigments to create the vibrant green palms. His fishermen subjects recede into a swath of undulating blue water, into which a heap of discarded shells spills forward. Through these varied techniques, Homer conveys the humidity and breezy, tropical atmosphere of the environment, unifying the entire composition to establish the unique mood of the place.

In addition to *The Shell Heap*, other works belonging to Homer's Homosassa series include *The Turkey Buzzard* (1904, Worcester Art Museum, Worcester, Massachusetts), *Red Shirt* (1904, National Gallery of Art, Washington, D.C.) and *Homosassa Jungle* (1904, Harvard University/Fogg Art Museum, Cambridge, Massachusetts). These works all similarly convey the relaxed, serene feeling the artist clearly enjoyed while in Florida, a contrast to his more serious watercolors painted at Prouts Neck, Maine, during the same

period. Like his works from the Bahamas, the Florida scenes are among Homer's most exotic in terms of palette and imagery, revealing different aspects of the artist's personality. Indeed, "the most telling proof of Homer's warmer nature is to be found in the glorious watercolors of the last twenty-five years of his life. They present such a departure from the character of his Maine oils that they must appear as joyous statements made when the artist, freed from his commitment to paint exhibition pieces, simply relaxed on holiday." (D.F. Hoopes, *Winslow Homer Watercolors*, New York, 1969, p. 18)

Perhaps because of the happy freedom he experienced on his travels there, Homer developed an attachment to Florida as he did to few other places. "The place suits me as if made for me by a kind providence," he wrote to his brother Charles from Homosassa on February 23, 1909. (as quoted in *Winslow Homer: Artist and Angler*, p. 181) This deep connection with the area resulted in some of his most successful works in watercolor, including *The Shell Heap*, and some of the most iconic depictions of sport in the history of American culture. Executed years before Ernest Hemingway's efforts on the same subject in the written word, Homer's fishing adventures in watercolor represent a commitment to the natural world—and exploration of man's place within it—that have become instantly recognizable in their honesty and clarity so as to become distinctly American.



31

PAUL MANSHIP (1885-1966)

Briseis

inscribed 'Paul Manship/© 1916' (on the base)—stamped 'ROMAN BRONZE WORKS N.Y.' (along the base)
bronze with verdigris patina
44 in. high (111.8 cm.)
Modeled in 1916.

\$80,000-120,000

PROVENANCE:

Private collection, York, Pennsylvania.
Acquired by the present owner from the above, by 1955.

LITERATURE:

P. Vitry, *Paul Manship, Sculpteur Americain*, Paris, France, 1927, p. 39, pl. 13, another example illustrated.
E. Murtha, *Paul Manship*, New York, 1957, p. 158, no. 89, pl. 16, another example illustrated.
J.F. Hunter, et al., *Paul Manship, Changing Taste in America*, St. Paul, Minnesota, 1985, pp. 138-39, no. 99, another example illustrated.
J. Manship, *Paul Manship*, New York, 1989, p. 205.

The present work, which is the larger-sized *Briseis*, was cast in a lifetime edition of three. An edition of six smaller versions were also cast. In 1950, Paul Manship reinterpreted this model in marble.



PROPERTY FROM THE ESTATE OF
RICHARD J. SCHWARTZ

32

PAUL MANSHIP (1885-1966)

Dancer and Gazelles

inscribed 'Paul Manship/© 1916' and inscribed 'ROMAN BRONZE WORKS
N-Y-' (on the base)
bronze with dark greenish-brown patina
32½ in. high (83.2 cm.)
Modeled in 1916.

\$300,000-500,000

PROVENANCE:

Walter and Jean Brown Jennings, *circa* 1916.
Constance Jennings Ely, by descent.
Bonhams, New York, 2 December 2009, lot 85.
Acquired by the late owner from the above.

LITERATURE:

P. Manship, *American Sculptors Series: Paul Manship*, New York, 1947, p. 9, another example illustrated.
E. Murtha, *Paul Manship*, New York, 1957, pp. 14, 158, no. 85, pl. 17, another example illustrated.
J. Conner, J. Rosenkranz, *Rediscoveries in American Sculpture: Studio Works, 1893-1939*, Austin, Texas, 1989, pp. 135, 137, 193, another example illustrated.
J. Manship, *Paul Manship*, New York, 1989, pp. 63, 76-77, 101, 182, no. 65, another example illustrated.
J.A. Barter, et al., *American Arts at the Art Institute of Chicago: From Colonial Times to World War I*, New York, 1998, pp. 340-42, no. 185, another example illustrated.
T. Tolles, ed., *American Sculpture in The Metropolitan Museum of Art*, vol. II, New York, 1999, pp. 760-61, no. 382, another example illustrated.
J. Dini, *Dance: American Art 1830-1960*, exhibition catalogue, Detroit, Michigan, 2016, pp. 105, 108, no. 34, another example illustrated.

In rendering the energetic and sinuous forms of his *Dancer and Gazelles*, Paul Manship looked to multiple sources for inspiration. The *contrapposto* of the central figure recalls the art of ancient Greece, and an allusion to Minoan and Mesopotamian sources is apparent in the composition of the work, in which the dancer stands flanked by two revering gazelles that appear fully at her command. Perhaps the most significant influence for Manship in the present work, however, is the sculptor's reference to Indian art, in particular, medieval *ragamala*, a genre of painting that depicted musical melodies through vivid and lively imagery. Indian Rajput paintings have also been suggested as an important source for the sculptor, who would have been exposed to Ananda K. Coomaraswamy's 1916 publication on sixteenth to nineteenth century Hindu art.

Dancer and Gazelles is considered one of Manship's most popular and successful compositions. The original 67-inch life-size version was first exhibited at the artist's one-person show held at the Berlin Photographic Company, New York, in 1916. A year later the work was awarded the Helen Foster Barnett Prize at the National Academy of Design. There are two known versions of the 67-inch model—one is in the Corcoran Collection/ National Gallery of Art, Washington, D.C. and the other in the Toledo Museum of Art, Toledo, Ohio. There are twelve known reductions of *Dancer and Gazelles* in public and private hands, including the present lot. Other examples can be found in the collections of the Detroit Institute of Arts, Detroit, Michigan; the Art Institute of Chicago, Chicago, Illinois; the Musée du Luxembourg, Paris, France; and The Metropolitan Museum of Art, New York.



PROPERTY FROM THE ESTATE OF
RICHARD J. SCHWARTZ

33

WILHELM HUNT DIEDERICH (1884-1953)

Diana and Hound

inscribed with conjoined initials 'WHD' (on the base)

bronze with dark brown patina

27 in. (68.6 cm.) high

Modeled circa 1930.

\$150,000-250,000

PROVENANCE:

Private collection, Milwaukee, Wisconsin.

Gerald Peters Gallery, New York.

Charles Evans, New York, acquired from the above.

Estate of the above.

Christie's, New York, 29 November 2007, lot 31, sold by the above.

Acquired by the late owner from the above.

Diana and Hound is exemplary of Wilhelm Hunt Diederich's mature style, in which he combines long, sinuous lines and smooth, highly polished surfaces to create stylized sculptures that capture the dynamic motion of his subjects. As in the present work, animals were a popular theme for the artist, who reminisced later in his career, "never have I ceased devoting a large part of my energies to animal subjects in some form or other. Animals seem to me truly plastic. They possess such a supple, unspoiled rhythm." (as quoted in C. Brinton, *Hunt Diederich*, exhibition catalogue, New York, 1920, p. 4)



PROPERTY FROM THE ESTATE OF
RICHARD J. SCHWARTZ

34

GASTON LACHAISE (1882-1935)

The Peacocks [LF 315/LF 198]

inscribed 'G. LACHAIS[*sic*]/© 1922' and 'ROMAN BRONZE WORKS N-Y-'
(on the base)

parcel-gilt bronze

22¼ in. (56.5 cm.) high

Modeled in 1918; cast *circa* 1923-29.

\$250,000-350,000

PROVENANCE:

C.W. Kraushaar Art Galleries, New York, by 1929.

David U. Warren Trust.

Christie's, New York, 30 November 1999, lot 132, sold by the above.

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

Acquired by the late owner from the above.

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 referenced.

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

D.B. Goodall, *Gaston Lachaise: Sculptor*, Ph.D. 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.

American Art in the Newark Museum: Paintings, Drawings and Sculpture, Newark, New Jersey, 1981, pp. 259, 412, 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, pp. 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. 84-85, 90-91, 202, 219, 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 sculpture of three peacocks expresses his vision of those splendid birds as manifestations of fundamental force. 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 were sold by Lachaise to John Kraushaar, director of the C.W. Kraushaar Art Galleries, New York, and no other examples were ever made, although six additional casts had been projected. 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. The unusual spelling of Lachaise's name inscribed on this particular cast is occasionally seen in other bronze casts made during Lachaise's lifetime; some of the reasons for this variant signature are discussed in J. Day, J. Stenger, K. Eremin, N. Khandekar, and V. Budny, *Gaston Lachaise: Characteristics of His Bronze Sculpture*, Cambridge, Massachusetts, 2012.

PROPERTY FROM THE COLLECTION OF FREDERICK AND DOROTHY RUDOLPH

35

MILTON AVERY (1885-1965)

Yellow Meadow

signed and dated 'Milton Avery 1955' (lower left)

oil on canvas

41½ x 60 in. (105.4 x 152.4 cm.)

Painted in 1955.

\$600,000-800,000

PROVENANCE:

Grace Borgenicht Gallery, New York.

Acquired by the late owners from the above, 1969.

EXHIBITED:

Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts, *151st Annual Exhibition*, January 22-February 26, 1956, p. 73, no. 157.

New York, Grace Borgenicht Gallery, *Milton Avery*, April 16-May 5, 1956, no. 10.

Houston, Texas, Texas National Bank, 3rd Floor Gallery, *Milton Avery*, June 12-July 6, 1956, no. 1.

Urbana, Illinois, University of Illinois, *Contemporary American Painting and Sculpture*, March 3-April 7, 1957, pp. 18, 94, 172, pl. 59, illustrated.

New York, The American Federation of Arts, *Milton Avery*, 1959-1960, pp. 26, 40, no. 25, illustrated.

Lincoln, Nebraska, Sheldon Art Gallery; Little Rock, Arkansas, The Arkansas Arts Center, *Milton Avery 1893-1965*, April 3-June 26, 1966, pp. 23-24, 36, no. 24.

LITERATURE:

H. Kramer, *Milton Avery: Paintings 1930-1960*, New York, 1962, pp. 27, 77, no. 30, illustrated.

Throughout his career, Milton Avery repeatedly returned to depictions of the American landscape, exploring its hills and fields in a progressively abstract manner. Painted in 1955, *Yellow Meadow* is an important work in the artist's oeuvre that embodies the transition from his earlier, more figurative, style to the reductive abstraction of his mature career. This poetic composition manifests Avery's talent as a colorist and his ability to capture the essence of his subject.

In *Yellow Meadow*, Avery reduces the natural environment to simple, almost primitive, elements composed of largely monochromatic forms. The lower half, comprising the titular meadow, is a large color field of brilliant yellow, with deliberately uneven paint application drawing attention to the surface of the canvas while also suggesting the texture and varying colors of a field of grass in summer. A group of five ghostly cows, delineated with only thin, brushstrokes and translucent white pigment, populate the otherwise uninterrupted color block. Separated by a dark, diagonal horizon line of hills, the upper half of the painting is a more complicated arrangement of blue and green shapes interlocked into a collage of bold hues. Overlaying these forms are gestural, broken brushstrokes that hint at foliage but also testify to the creative process and technique of the artist. This stylistic approach imbues the painting with vitality, creating a dancing surface that alludes to movement and the play of light through leaves on a sunny day.

Avery often spent his summers outside New York City and in 1955, the year *Yellow Meadow* was painted, was his second summer at the MacDowell Colony in Peterborough, New Hampshire. Founded in 1907, this colony for

visual artists, writers and composers provided both he and his wife, Sally, with studios, and it is most likely that *Yellow Meadow* depicts the New Hampshire scenery. As in many of his landscapes, Avery is not interested in transcribing the scene in this lyrical composition, and has deliberately removed the specificity of the scene through his refusal to include the unique details innate to the site. Rather, he is seeking to capture a more profound characteristic in *Yellow Meadow*, the fundamental spirit of the place. The work exudes the tranquility and serenity of its subject, transcendent and intangible traits. In discussing his work, Avery said, "I always take something out of my pictures...I strip the design to essentials; the facts do not interest me as much as the essence of nature." (as quoted in B. Haskell, *Milton Avery*, New York, 1982, p. 148)

With works such as *Yellow Meadow*, Avery is simultaneously continuing and actively transforming the tradition of landscape painting in America. Clement Greenberg wrote in his 1957 essay on the artist, "Avery's is the opposite of what is supposed to be a typical American attitude in that he approaches nature as a subject rather than as an object. One does not manipulate a subject, one meets it. On the other hand, his employment of abstract means for ends—which, however, subtly or subduedly naturalistic, are nevertheless intensely so—is nothing if not American." ("Milton Avery," *Arts*, vol. 32, December 1957, p. 40) Avery's stylistic evolution towards greater abstraction in later works such as *Yellow Meadow* is his response to the complexity inherent in his relationship with nature as he continually sought to portray its essence.



THE ESTHER B. FERGUSON COLLECTION

A LEGACY OF
ART AND PATRONAGE



Esther B. Ferguson. Photo by Carolina Photosmith. Image courtesy Gibbes Museum of Art.

For the passionate collector, fine art serves as a source of continual insight, inspiring those who seek to surround themselves with artistic expression. So it is for Esther Ferguson, a woman whose life has been tremendously enriched by her assemblage of paintings, sculpture, and works on paper. For Mrs. Ferguson, collecting reflects a simple belief in the power of scholarship and beauty—a chance to make a lasting connection with the creative vision of artists past and present. “Living with art is life for me,” she says. “I need to live surrounded by art.”

A native of Hartsville, South Carolina, Esther Baskin Moore forever dreamed of a grander, more adventurous life. “I had the desire to see the outside world and to see the world of art,” she said of her decision to move to New York City as a young woman. “I was scared,” she admitted. “Women didn’t do that sort of thing back then.” The future collector made frequent trips to museums such as the Metropolitan Museum of Art, where she sat in on educational lectures. “I remember walking out of a [Met] lecture,” she recalled, “and sitting down to cry because I’d learned so much about the world, and because I realized how much more there was to learn.” Moved by the richness and beauty of the art historical canon, Mrs. Ferguson made a point of discovering art at every opportunity. “Attending those lectures,” she said, “kept me going throughout the week.” The collector went on to study political science and the history of art at the University of South Carolina. After returning to New York, she met the prominent businessman James Ferguson, chairman of General Foods; in 1981, the couple were married.

When James Ferguson retired in 1989, the couple relocated to Charleston, where Mrs. Ferguson oversaw the careful restoration of their magnificent James Island residence, Secessionville Manor. “I grew up on the lakes in the

Midwest,” Mr. Ferguson wrote, “but, for reasons I can’t quite understand, I always yearned to live on a salt marsh near the ocean. And here was a... distinctive, historic home on the most beautiful salt marsh I had ever seen. The combination of circumstances was incendiary.” Built in 1837 in the Greek Revival style, the elegant Secessionville Manor had variously served as a private residence, a hospital for Civil War soldiers, and a home to a small community of freedmen after the war. “When we first had the house,” Mrs. Ferguson told an interviewer, “we were highly conscious of it as something for which we were stewards more than anything else.” The collector restored Secessionville Manor to reflect its roots in Southern history, preserving unique features such as graffiti from the Civil War period. “It has become a prized possession,” Mr. Ferguson noted, “and a magical home.”

Much of the ‘magic’ of Secessionville Manor comes from Esther Ferguson’s notable collection of fine art, the culmination of many years spent honing connoisseurship. Her first major acquisition, a portrait by Pablo Picasso, was followed by paintings, sculpture, and works on paper by artists such as Willem de Kooning, Auguste Rodin, Barbara Hepworth, Robert Rauschenberg, Jasper Johns, James Rosenquist, Paul Gauguin, Milton Avery, and Fernand Léger. The collection reflects a boundless enthusiasm for the creative process, and a desire to live each day surrounded by works of history and importance. Indeed, the vibrant *mise-en-scène* at Secessionville Manor is a special showcase for Mrs. Ferguson’s spirited élan and dedication to learning. Her Picasso portrait hung upon a wall painted a rich red hue, chosen “so that when you come in,” the collector explained, “the art jumps off the walls.” Upon learning of her home’s association with the freedmen community, Mrs. Ferguson acquired a stirring grouping of works depicting sharecroppers by nineteenth-century artist William Aiken Walker.

Esther Ferguson’s passion for art, culture, and community extends from the city of Charleston to the wider world. She is the founder of the National Dropout Prevention Center at Clemson University, and has served on the boards of the Charleston Symphony, the South Carolina Arts Commission, the Young Concert Artists, and the Spoleto Festival USA. The College of Charleston is a particular focus: Mrs. Ferguson has provided financial support and leadership to the Avery Research Center for African-American History and Culture, as well as the renowned International Piano Series. In 1996, the Fergusons donated two of their historic homes in Trujillo, Spain, to create a dynamic new study abroad program for College of Charleston students and faculty.

Today, Esther Ferguson maintains her longtime commitment as a board member of Charleston’s Gibbes Museum of Art. From her home in Charleston, she continues the vision of art and philanthropy for which she is celebrated. As her collection passes to a new generation of collectors and connoisseurs, it remains indelibly linked with the legacy of this remarkable woman. “I have lived with the art of some of the great masters,” she says. “I loved and nurtured these objects while they were in my care.”

Christie’s is honored to offer lot 36 from The Esther B. Ferguson Collection.



THE
ESTHER B. FERGUSON
COLLECTION A LEGACY OF
ART AND PATRONAGE

36

MILTON AVERY (1885-1965)

Seated Woman

signed and dated 'Milton Avery 1963' (center left)

oil on canvasboard

28 x 21 $\frac{1}{8}$ in. (71.1 x 55.5 cm.)

Painted in 1963.

\$100,000-150,000

PROVENANCE:

Rudolph Galleries, Woodstock, New York, 1970.

Private collection, California.

Christie's, New York, 22 September 2015, lot 73, sold by the above.

Acquired by the present owner from the above.

NORMAN LEWIS (1909-1979)

Street Scene

signed and dated 'Norman Lewis "41"' (lower left)

oil on canvas

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

Painted in 1941.

\$100,000-150,000

PROVENANCE:

Private collection, New York, by 1944.

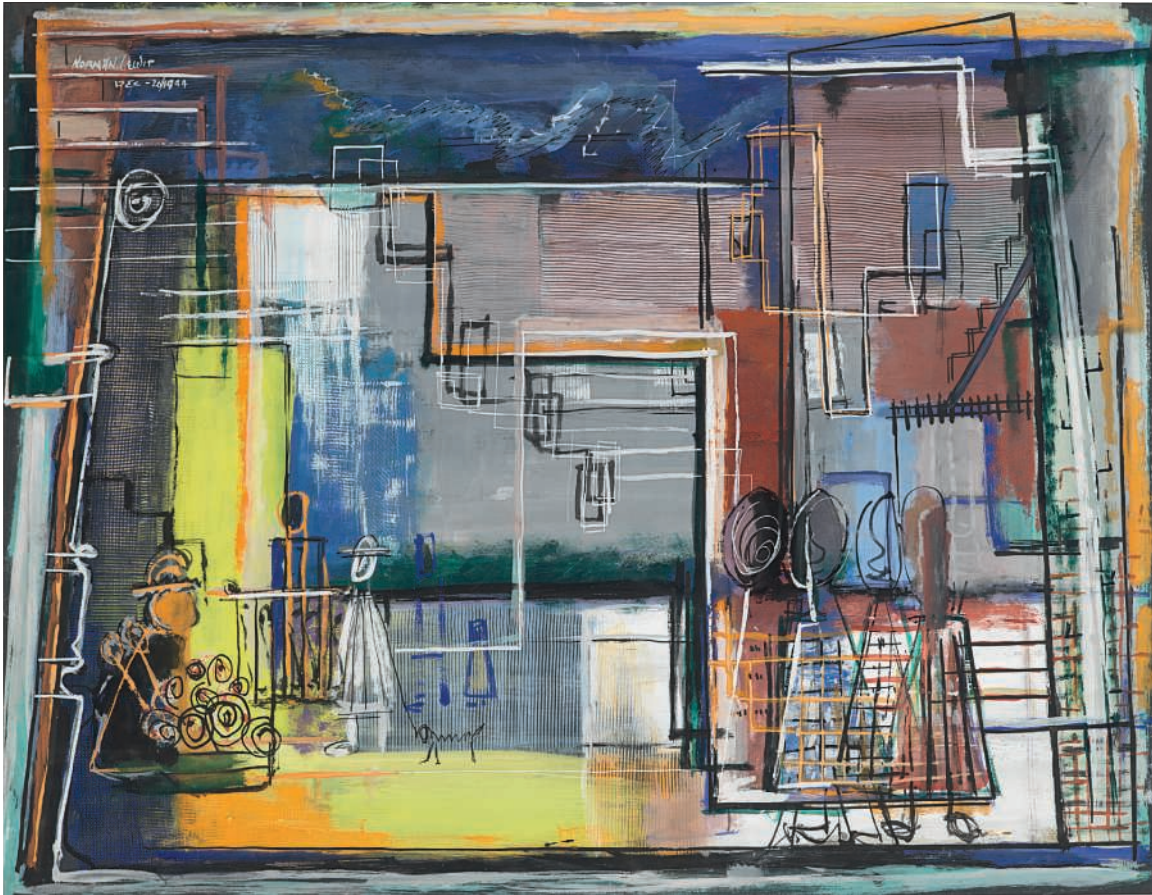
By descent to the present owner.

In his early career in the 1930s and early 1940s, Norman Lewis captured the spirit of the Harlem Renaissance through vibrant, modern paintings of daily life in New York City. As David C. Driskell explains, "At first, Lewis's art was informed by his personal observations of the lives of the ordinary people with whom he lived and interacted on a daily basis in Harlem. A general overview of the African-American home, ordinary street scenes, and subjects common to urban life became paramount themes in his work." ("Preface" in R. Fine, ed., *Procession: The Art of Norman Lewis*, exhibition catalogue, Philadelphia, Pennsylvania, 2015, p. 15)

In *Street Scene*, Lewis portrays the busy shopping hub at Third Avenue and 153rd Street in the Bronx with bold signage and storefronts advertising the women's clothing emporium Strickler's and the C. Ludwig Baumann & Co. furniture store, which were then located at that corner. Lewis was known as an elegant, stylish dresser, and here that focus on fashion is evoked not only through the setting of a shopping mall but through the diversity of elaborate hats and colorful clothes on the figures populating the busy scene. These narrative elements are interpreted through "suggestions of caricature, his use of color to create space and of line to establish a rhythmic counterpoint to color, his blend of surrealist, cubist, color field and geometric tendencies" to create a characteristic figurative style all his own. (R. Fine, "The Spiritual in the Material," in *Procession: The Art of Norman Lewis*, p. 29)

Although still very focused in a realistic depiction of his community, Lewis's unique figurative Modernism, as seen in *Street Scene*, can be seen to provide a philosophical and stylistic grounding for the Abstract Expressionist works of his later career. As Ruth Fine writes of a related work, *Meeting Place (aka Shopping)* (1941, Private collection, Chicago, Illinois), "And then there is the patterning—dots, stripes, flowers, windowpane squares—that establishes a throbbing surface overall, one that conveys Lewis's excitement about the possibilities of paint to explore the meaning of life. This sounds clichéd today, but it was essential to abstract expressionists of Lewis's generation." ("The Spiritual in the Material," p. 35)





38

NORMAN LEWIS (1909-1979)

Cityscape

signed and dated 'Norman Lewis/Dec-20/1944' (upper left)

gouache and ink on paper

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

Executed in 1944.

\$30,000-50,000

PROVENANCE:

Private collection, New York, circa 1944.

By descent to the present owner.

Executed in December 1944, *Cityscape* represents an important crossroads in Norman Lewis's career between the figurative Harlem Renaissance works of his early career and the Abstract Expressionism of his later years. Ruth Fine explains, "Lewis's shift from figures that are clearly defined to figures suggested or signified by symbolic references...can be tracked in his work through the 1940s, heralding similar transitions towards incorporating abstraction overall. Two relatively prolific years, 1944 and 1945, are essential to documenting this...By Halloween of [1944], Lewis was depicting caricature-like stick-figures that would come to be one of the prevalent elements in his *oeuvre*, populating dozens of subsequent works..." ("The Spiritual in the Material," in *Procession: The Art of Norman Lewis*, p. 38)

In *Cityscape*, the buildings and people of Lewis's New York neighborhood are reduced to bold, geometric lines and swirls in ink overlaying a mosaic of broader color fields in gouache. Explaining these "suggestions of tenement geography," Fine writes of related works, "it is reasonable to believe that Lewis's Harlem surroundings provided sources for the geometric understructures of this and other seeming abstractions. Suggestions of tiles and slats of wood, of windows and doors, of fire escape diagonals, all combine to affirm architecture as a subject, evident both on canvas and in such works of paper." ("The Spiritual in the Material," p. 39) Over the following years, these architectural elements in works like *Cityscape* would become more and more abstracted in his work; yet, "From 1945 and throughout the following years in which Lewis was viewed as an abstract expressionist, his work was in fact equally rooted in his observations of nature and engaged by the activities and structures of the city." (R. Fine, "The Spiritual in the Material," p. 39)



39

CHARLES WILBERT WHITE (1918-1979)

J'Accuse No. 5

signed and dated 'Charles · White '66' (lower right)
charcoal on paper laid down on board
53 x 36 in. (134.6 x 91.4 cm.)
Executed in 1966.

\$120,000-180,000

PROVENANCE:

Heritage Gallery, Los Angeles, California, *circa* 1966.
Private collection, Los Angeles, California, acquired from the above.
By descent to the present owner.

EXHIBITED:

Los Angeles, California, Heritage Gallery, *J'Accuse!: Charles White*, November 14-December 3, 1966.
Washington, D.C., Howard University Art Gallery, *Charles White: Drawings, Inaugural Exhibition*, September 22-October 25, 1967.
Los Angeles, California, Los Angeles County Museum of Art; Santa Barbara, California, Santa Barbara Museum of Art, *Three Graphic Artists: Charles White, David Hammons, Timothy Washington*, January 26-April 18, 1971, pp. 11, 14, no. 8, illustrated.

LITERATURE:

H. Belafonte, *et al.*, *Images of Dignity: The Drawings of Charles White*, Los Angeles, California, 1967, p. 111, illustrated.

R. Bearden, H. Henderson, *A History of African-American Artists: From 1792 to the Present*, New York, 1993, pp. 415-16, illustrated.

E.M. James, "Charles White's *J'Accuse* and the Limits of Universal Blackness," *Archives of American Art Journal*, vol. 55, no. 2, Fall 2016, p. 21, fig. 15, illustrated.

Born on the South Side of Chicago, Charles White explained of his artistic inspiration, "My work takes shape around images and ideas that are centered within the vortex of a black life experience..." (as quoted in *Three Graphic Artists: Charles White, David Hammons, Timothy Washington*, Los Angeles, California, 1972, p. 5) The present work is from White's famous *J'Accuse* series, named after French author Émile Zola's 1898 letter denouncing the anti-Semitic conviction of Jewish officer Alfred Dreyfus. "His invocation of Zola's '*J'Accuse...!*' was a searing indictment of the United States and its seeming inability, notwithstanding landmark legislation, to recognize black humanity." (E.M. James, "Charles White's *J'Accuse* and the Limits of Universal Blackness," *Archives of American Art Journal*, vol. 55, no. 2, Fall 2016, p. 5) In the present work, *J'Accuse No. 5*, "A young black man—presumably unemployed—walks forward on an empty landscape toward the viewer. He has a short, massive coat, which is thrown capelike over his shoulders so that its stiff voluminous sleeves protrude, but they are empty of arms and hands. Leafless branches overhead emphasize the barrenness of the environment. In this fashion White dramatizes the plight of black youth in a world of discrimination, posing the question for the viewer: *What are you going to do about this?*" (R. Bearden, H. Henderson, *A History of African-American Artists: From 1792 to the Present*, New York, 1993, p. 415)

GEORGE TOOKER (1920-2011)

Odalisque

signed 'Tooker' (lower right)

tempera on panel

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

Painted in 1967.

\$200,000-300,000

PROVENANCE:

Frank Rehn Gallery, New York.

Private collection, New England, acquired from the above.

Skinner, Marlborough, Massachusetts, 10 May 1991, lot 43.

Acquired by the present owner from the above.

EXHIBITED:

Brockton, Massachusetts, Fuller Museum of Art, *Collecting Collectors*,

February 27-April 27, 1975.

Charleston, South Carolina, Gibbes Museum of Art, *The Paintings of George Tooker*, May 21-June 28, 1987.

Burlington, Vermont, Robert Hull Fleming Museum, *George Tooker: Working Drawings*, September 11-November 1, 1987.

LITERATURE:

T.H. Garver, *George Tooker*, New York, 1985, pp. 114-16, 135, illustrated.

T.H. Garver, *George Tooker*, San Francisco, California, 1992, pp. 112-13, 146, illustrated.

Over the course of his career, George Tooker mastered the art of portraying evocative psychological images in a dreamlike, surrealist style using the traditional medium of egg tempera. Characterized by exacting detail and a representational technique, Tooker's *oeuvre* can be divided into two groups: his public paintings—social images filled with pedestrians within an urban forum, such as Coney Island or a subway platform, and his private paintings that depict figures within distinctly intimate interior spaces. A compelling example of the latter category, *Odalisque* employs the artist's mastery of tempera to create an immersive, patterned environment that transports the viewer into his imagined, haunting world.

Describing the present work, Thomas H. Garver writes, "It is perhaps the end of a leisurely meal, and this *Odalisque* fixes us with the gaze of her soft brown eyes from across the table. This woman's figure is demurely covered, unlike the usual image of an odalisque...The only clear reference to the Orient is found in the startlingly (for Tooker) *tromp l'oeil* rendering of the large Kilim rug, based on one Tooker had owned for years...In compositional terms, Tooker has created a controlling geometry through decorative pattern, and it is one of the most remarkable bits of *tromp-l'oeil* painting in his entire *oeuvre*." (*George Tooker*, San Francisco, California, 1992, p. 113)

The careful, consistent execution of the rug throughout the scene demonstrates Tooker's skill with the tempera medium, as well as his deliberate compositional skills. Executed in a palette of warm reds, yellows and browns, the repetitive diamond shapes are imbued with an inner glow and add unity to the composition. Within this enclosed space, Tooker's *Odalisque* is draped in a gently folded white cloth, which emphasizes the golden aura of the figure staring out at the viewer with her soulful brown eyes. The white bowl on the table echoes the contours of the young woman's body and cloak. As Garver explains, "It forms a focal point here, for he uses the almost uninflected volume in the white-on-white interior of the anonymous commercial bowl as a contrast to the complex middle-eastern patterns of the kilim and as a balance to the weight of the figure." (*George Tooker*, p. 113)

With every detail and shape meticulously rendered yet the exact meaning behind the composition left ambiguous, *Odalisque* embodies "the power of the figurative tradition to engage both a humanist compassion and a shared wonder in the enigmatic qualities—the mysteries—of human experience." (M.M. Wolfe, "George Tooker: A Biography," in *George Tooker*, exhibition catalogue, Columbus, Ohio, 2008, p. 35)



Тогов

MAXFIELD PARRISH (1870-1966)

The Chefs at the Table: Heading for The Knave of Hearts

signed and dated 'copyrighted/1925 by/Maxfield Parrish' (lower right)—signed again with initials 'M-P' (lower center)—signed again and inscribed 'Heading for "The Knave of Hearts"' (on the reverse)—inscribed, signed and dated again 'To Robin Hood's Band/in memory of a/wonderful afternoon/August fourth: 1932' (on a sheet affixed to the backing board)
oil and pencil on paperboard
9¼ x 20 in. (23.5 x 50.8 cm.)
Painted in 1925.

\$400,000-600,000

PROVENANCE:

The artist.

"Robin Hood's Men," gift from the above, 1932.

George Haller, Gallery 44, Hartford, Connecticut.

Christie's, New York, 8 December 1978, lot 259, sold by the above.

Judy Goffman, Port Washington, Pennsylvania, acquired from the above.

H. Neil Mecaskey, Jr., Kansas City, Missouri, acquired from the above.

By descent to the present owner, 2002.

EXHIBITED:

New York, Scott and Fowles Gallery, *An Exhibition of Paintings by Maxfield Parrish*, November-December 1925, no. 22.

LITERATURE:

L. Saunders, *The Knave of Hearts*, New York, 1925, p. 9, illustrated.

C. Ludwig, *Maxfield Parrish*, New York, 1973, p. 206.

L.S. Cutler, J.G. Cutler, *Maxfield Parrish: A Retrospective*, San Francisco, California, 1995, p. 159, illustrated.

L.S. Cutler, J.G. Cutler, *Maxfield Parrish and the American Imagists*, Edison, New Jersey, 2004, p. 217, illustrated.

Maxfield Parrish is widely considered one of America's greatest illustrators, having successfully published a wide variety of work during his illustrious career, including magazine illustrations, commercial advertisements, calendar images, murals for public spaces and children's book illustrations. Perhaps best known for the latter category, Parrish's most celebrated book illustrations are those he completed for Louise Saunders' *The Knave of Hearts* of 1925.

Following his studies in Philadelphia under Thomas Anshutz, Robert Vonnoh and Howard Pyle, Parrish's early career featured several notable illustration commissions, such as L. Frank Baum's *Mother Goose in Prose*, Washington Irving's *Knickerbocker's History of New York*, Eugene Field's *Poems of Childhood* and a 1908 edition of Nathaniel Hawthorne's *A Wonder Book and Tanglewood Tales*. After a lapse in completing this sort of work, Parrish eagerly returned to book illustrations in 1920, inspired by a manuscript for a children's play written by Saunders, the wife of Scribner's editor Maxfield Perkins. Explaining his desire to take on this project, Parrish wrote in an October 24th, 1920 letter to J.H. Chapin of Scribner's: "The reason I wanted to illustrate the *Knave of Hearts* was on account of the bully opportunity it gives for a very good time making the pictures. Imagination could run riot, not bound down by the period, just good fun and all sorts of things." (as quoted in C. Ludwig, *Maxfield Parrish*, New York, 1973, p. 48)

The degree to which Parrish reveled in the *Knave of Hearts* commission is clearly evident in his charming heading illustration *The Chefs at the Table*. Here, the painter has rendered the amusing theme with characteristic bold design and rich color. Partially as a result of the story's initial conception as a play, in combination with the target audience being children, Parrish executed each vignette for the illustrated book in a theatrical manner, as if its characters were actors upon a stage. In the case of the present work, Parrish's chefs were quite literally puppets being controlled by a stage manager in the story. The characters are the first that readers encounter as the manager literally pulls back the curtain on the forthcoming tale, and

their exaggerated postures clearly speak to their role as marionettes on a miniature stage. Providing explanation of these characters, the manager proclaims, "You see here, ladies and gentlemen, two pasty cooks belonging to the royal household of Pompdeble the Eighth - Blue Hose and Yellow Hose, by name. At a signal from me they will spring to action as they have been made with astonishing cleverness, they will bear every semblance of life." (L. Saunders, *The Knave of Hearts*, 1925, p. 2) As the manager withdraws into the background of the story, his chefs come to life to discuss their roles as the "two finest pastry cooks in the land" preparing to formally judge the creations of the King's would-be suitor who, if the chefs approve of her "Humming birds' hearts soufflé, au vin blanc," will become queen of the Kingdom of Hearts.

With their whimsical designs and vibrant colors, the *Knave of Hearts* illustrations were a resounding success for Parrish, despite lackluster sales of the book due to the high quality, large-scale publication's expensive price tag. When exhibited in 1925 at Scott and Fowles Galleries in New York, several of the artist's original paintings from the series sold for a total in excess of \$50,000. The present work, although included in this exhibition, may not have been one of the works sold. Instead, the painting was likely gifted by the artist, as noted by Parrish's inscription on the backing of the work, "To Robin Hood's Band." Parrish scholar Alma Gilbert-Smith postulates, "Evidently, once a year towards the end of summer, a group of distinguished thinkers, academicians, judges and business people who lived or summered in the prestigious Cornish Colony both from [New Hampshire] and [Vermont] met once a year at a retreat high above a mountain top in Springfield, [Vermont] at the home of one of Parrish's friends usually in September to discuss politics and business matters. Parrish was always included. His friends loved his insights and political wit. They usually lunched royally and spent three or four hours together and covered various subjects of interest to the group. Parrish, I believe had dubbed them: 'Robin Hood's Band.' I gather that they helped worthy causes with donations albeit secretly. Most of the members seemed very well off financially. Parrish may have donated this oil so that it could be sold and sums sent to the various causes the group helped." (unpublished letter, February 4, 2017)

The amusing subject, complex design and gem-like surface of *Chefs at the Table* combine to create an incredibly charming and successful work of art that is quintessentially Parrish. For these reasons, works from Parrish's celebrated *Knave of Hearts* series have transcended time, remaining as poignant and enjoyable for today's audiences, as they did many years ago, and as they surely will for generations to come.



PROPERTY FROM A DESCENDANT OF THE ARTIST

42

NEWELL CONVERS WYETH (1882-1945)

Jack the Giant-Killer

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

oil on board

29½ x 22½ in. (74.9 x 57.1 cm.)

Painted in 1938.

\$400,000-600,000

PROVENANCE:

The artist.

Newell Convers Wyeth II, grandson of the artist.

Nathaniel C. Wyeth, son of the artist.

Henry Meixner, Naples, Florida, acquired from the above, circa 1970.

[With] American Illustrators Gallery, New York.

Acquired by the present owner from the above, circa 1996.

EXHIBITED:

Wilmington, Delaware, Wilmington Society of the Fine Arts (Delaware Art Center), *Delaware Water Color Show, Spring 1942*, May 3-24, 1942, no. 54.

Wilmington, Delaware, Wilmington Society of the Fine Arts (Delaware Art Center), *N.C. Wyeth, N.A., 1882-1945: Memorial Exhibition*, January 7-27, 1946, no. 29.

Tokyo, Japan, Odakyu Museum; Fukushima, Japan, Fukushima Prefectural Museum of Art; Osaka, Japan, Daimaru Museum, *The Great American Illustrators*, April 21-November 8, 1993, pp. 45, 126, no. 24, illustrated.

LITERATURE:

E. Johnson, C.E. Scott, eds., *Anthology of Children's Literature*, Boston, Massachusetts, 1940, opp. p. 90, illustrated.

"The Stouthearted Heroes of a Beloved Painter," *Life*, vol. 43, no. 24, December 9, 1957, p. 92, illustrated.

D. Allen, D. Allen, Jr., *N.C. Wyeth: The Collected Paintings, Illustrations and Murals*, New York, 1972, pp. 208, 264, 303.

D.C. Wyeth, "My Family's Picture," *Art & Antiques*, February 1994, pp. 30-31.

D. Michaelis, *N.C. Wyeth: A Biography*, New York, 1998, pp. 388-89, illustrated.

C.B. Podmaniczky, *N.C. Wyeth: Catalogue Raisonné of Paintings*, vol. II, Chadds Ford, Pennsylvania, 2008, pp. 564-65, no. 1.1247, illustrated.

Jack the Giant-Killer is one of seventeen illustrations by N.C. Wyeth created for an *Anthology of Children's Literature*, published by Houghton Mifflin in 1940. Other works included in the collection were illustrations for *Heidi*, *Robin Hood and Little John*, and *Arion and the Dolphin*.



N.C. Wyeth, *Study for Jack the Giant-Killer*, pencil on paper, Private collection.



NEWELL CONVERS WYETH (1882-1945)

Indian Brave Fishing

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

oil on canvas

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

Painted in 1923.

\$600,000-800,000

PROVENANCE:

Ivan N. Podgoursky.

Walter Reed Bimson, 1962.

Valley National Bank of Arizona, circa 1971.

Acquired by the present owner from the above.

EXHIBITED:

Tucson, Arizona, University of Arizona Museum of Art, *The West and Walter Bimson*, 1971, pp. 157, 221, illustrated.

Greenville, North Carolina, Greenville County Museum of Art, *N.C. Wyeth*, March 9-May 26, 1974, no. 68 (as *Indian Fisherman*).

LITERATURE:

Popular Magazine, vol. 68, no. 4, June 7, 1923, cover illustration.

D. Allen, D. Allen, Jr., *N.C. Wyeth, The Collected Paintings, Illustrations and Murals*, New York, 1972, p. 270.

Illustrator's Source Book, London, 1990, p. 127, illustrated.

C.B. Podmaniczky, *N.C. Wyeth: Catalogue Raisonné of Paintings*, vol. 1, Chadds Ford, Pennsylvania, 2008, p. 456, no. 1.965, illustrated.

Newell Convers Wyeth established himself as one of the preeminent illustrators of the early twentieth century by successfully fulfilling countless assignments for America's publishers. Possessing an incontestable knack for the profession, Wyeth's illustrations were warmly embraced by the American public. His reputation was cemented, though, through his earliest illustrations of the American West. Often accompanying vibrant stories, published in the periodicals of the day, or in classic novels such as *The Last of the Mohicans*, the young artist relished in depicting Native Americans from the start. The story illustrations demanded moments of extreme action, and at times violence, but from his very earliest images of the Native Americans, Wyeth seemed to equally relish in a more noble and idealized portrayal. These depictions of Native Americans "signaled Wyeth's emergence as one of America's foremost painters of nature and the unspoiled wilderness." (D. Allen, D. Allen, Jr., *N.C. Wyeth: The Collected Paintings, Illustrations and Murals*, New York, 1972, p. 58)

Wyeth's initial attraction to and familiarity with the West was due in large part to the drawings and paintings of George Catlin and Frederic Remington. In fact, Wyeth's first published work was of a bronco rider, which was featured as the cover illustration for the February 1903 edition of *The Saturday Evening Post*. Within a short time, he had gained a reputation as an illustrator of Western themes, but as his commissions grew it became apparent to his mentor and teacher, Howard Pyle, that a Western trip would provide him with the direct and honest experience lacking in his scenes.

In 1904, at the age of 21, Wyeth set out for Colorado and New Mexico and confronted the magnificent, vast and raw landscape for the first time. In just under three months he endured a remarkable set of experiences, and from them he gathered material which he drew upon for several years, creating pictures that shaped American's views of their country's potential as a wide and challenging land of infinite promise. Rather than a mere spectator, Wyeth was a willing and engaged participant in the world he portrayed. In a December 14, 1904 letter to his mother, just before his return to the Northeast, Wyeth writes, "The life is wonderful, strange—the fascination of it clutches me like some unseen animal—it seems to whisper, 'Come back, you belong here, this is your real home.'"

Painted in 1923 as a cover for *Popular Magazine*, *Indian Brave Fishing* depicts a stoic, idealized Native American in a watery, almost ethereal landscape. Lily fronds rise above his feet and his reflection is captured in the pools of icy blue water which enliven the foreground. His pose, which seems deferential to the Greek and Roman warriors so eloquently captured in silky marble, emphasizes his strong muscular physique. His head, looking off to the left of the composition, is uplifted, as though he is lost in the view not captured in this composition. Perfectly rendered feathers adorn his head and a beaded belt adorns his waist. Wyeth, who collected real artifacts from Native American culture, would have created these in exacting detail. A flock of birds soar above him, likely waiting to see what fish this brave may spear. In addition to the reverence with which Wyeth has captured the brave, his deliberate choice of palette further underscores the notion of a romanticized vision of the West, depicting the Native American as both peaceful and powerful.

This romantic portrayal of the Native American was not without precedent in either N.C. Wyeth's work or his artistic forerunners of the 19th century, notably George De Forest Brush, known as the poet of Indian painters. His *Indian and the Lily of 1887* (Crystal Bridges Museum of Art, Bentonville, Arkansas) is a highly idealized painting of the Native American man. In *Indian Brave Fishing*, much as Brush did in *Indian and the Lily*, Wyeth has adopted a classical approach to his subject, which he has portrayed as a figure of anatomical perfection, modeled after the Greek or Roman ideal. Some of Wyeth's earliest illustrations of the Native American, such as *The Moose Call* (1904, Private Collection), the first painting Wyeth sold to a publisher at the suggestion of his mentor Pyle, and *Indian Fishing* (1909, Private Collection), a cover for *The Post* from 1909, are similar in sentiment. Building upon this early success, the noble Native American became a common theme for Wyeth and one that he would return to time and again throughout his career. As in *Indian Brave Fishing*, many of these compositions depict heroic solitary figures in natural settings, and are imbued with a quiet dignity whose profundity rivals the action of their more dramatic Western counterparts.



MAXFIELD PARRISH (1870-1966)

The Young Gleaner

signed with initials 'M.P.' (lower left)

oil on canvas

42 x 28½ in. (106.6 x 72.3 cm.)

Painted in 1896.

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

PROVENANCE:

Mr. and Mrs. Robert L. Blough, by 1974.

M.R. Schweitzer Gallery, New York.

Acquired by the present owner from the above.

EXHIBITED:

Minneapolis, Minnesota, The Minneapolis Institute of Arts, on loan, n.d.

Chadds Ford, Pennsylvania, Brandywine River Museum, *Maxfield Parrish: Master of Make-Believe*, June 1-September 2, 1974, pp. 19, 39, no. 91, illustrated.

LITERATURE:

Art in America, June 1969, illustrated.

C. Ludwig, *Maxfield Parrish*, New York, 1973, pp. 103-05, fig. 71, illustrated.

M.S. Sweeney, *Maxfield Parrish Prints*, Dublin, New Hampshire, 1974, p. 228.

P. Rice, *Classical America IV*, New York, 1977, p. 228.

L.S. Cutler, J.G. Cutler, *Maxfield Parrish and the American Imagists*, Edison, New Jersey, 2004, p. 235.

The Young Gleaner spectacularly embodies Maxfield Parrish's unique ability to blend Pre-Raphaelite sentiment, Old Master technique and American Illustration's mass appeal into a beautiful and enduring painting with timeless allure. A portal into a fantastical world with enchanting castles and strikingly beautiful and bold women, *The Young Gleaner* glows with an otherworldly light, drawing the viewer into the tapestry of Parrish's imagination. Featuring his characteristic bright blue landscape as well as one of his trademark theatrical figures in striking red, the work manifests all the iconic motifs of Parrish's best work and stands as an outstanding achievement within his storied career as one of America's preeminent illustrators.

Parrish's early success as an illustrator reflected his deep technical and historical immersion in artistic theory. Parrish showed interest in art and architecture at a young age largely inspired by family trips to Europe, where he marveled at the Pre-Raphaelite artists' bold use of color and romantic subject matter. Equally impressed by the Gothic and Renaissance architecture abroad, Parrish enrolled at Haverford College with the intention of becoming an architect. Residing there with the young art critic Christian Brinton, Parrish adorned the walls of his and his friends' dormitory rooms, as well as his now famous chemistry notebook, with elaborate decorations. Relishing these leisure pursuits and realizing that a career in architecture did not suit his ambitions, Parrish soon left Haverford and entered the Pennsylvania Academy of the Fine Arts, where he studied under Thomas Anshutz and Robert Vonnoh from 1892-94. Anshutz introduced the artist to the world of photography and also inspired Parrish to experiment with bold, unmixed colors. Parrish also studied at the Drexel Institute of Art and Sciences under acclaimed illustrator Howard Pyle, who quickly recognized Parrish's unique and individual style.

The fanciful subject matter of *The Young Gleaner* is typical of Parrish's best work from the late nineteenth and early twentieth century, when Parrish became aware of the commercial appeal of historical scenes and adapted the practice of working from costumed models. This important change in technique reflected the influence of his teacher Pyle, "[who] emphasized to Parrish the importance of historical accuracy and the need for models to wear authentic costumes if at all possible, for the audience wished to

transport themselves into the image and fantasize as to its meaning." (L.S. Cutler, J.G. Cutler, *Maxfield Parrish and the American Imagists*, Edison, New Jersey, 2004, p. 74)

Parrish's professional career as an artist began in 1891 when he accepted numerous commissions that appeared in college publications in and around the Philadelphia area. Then, "in 1895, in a single momentous year, Parrish completed his first mural commission (*Old King Cole*), sold his first painting and was hired to do his first magazine cover (*Easter*)." (*Parrish and the American Imagists*, p. 63) Painted directly after this momentous beginning, *The Young Gleaner* was originally designed in 1896 as an advertisement for a brewery. The young maid stands stoically in a sun drenched landscape cradling a batch of wheat in her right arm and a sickle by her left side. With her body beautifully silhouetted by the landscape and a brilliant yellow sun encircling her head with an angelic glow, she confronts the viewer with a piercing gaze. Reflecting Parrish's fascination with the Pre-Raphaelites, her expression recalls the work of Dante Rossetti and Lord Frederic Leighton.

Further emulating these artists, Parrish's masterful handling of paint and his keen understanding of color are clearly evident in *The Young Gleaner*. As in all his masterworks, Parrish employed a time-consuming glazing technique inspired by Old Master painters. Beginning with a white ground, he then repeatedly layered pure pigment and varnish to achieve a brilliant incandescence. Professor Hubert von Herkomer summarized Parrish's early success, "Mr. Parrish has absorbed, yet purified, every modern oddity, and added to it his own strong original identity. He has combined the photographic vision with the pre-Raphaelite feeling. He is poetic without ever being maudlin, and has the saving clause of humor. He can give good suggestiveness without loss of unflinching detail. He has a strong sense of romance. He has a great sense of characterization without a touch of ugliness. He can be modern, medieval, or classic. He has been able to infuse into the most uncompromising realism the decorative element—an extraordinary feat in itself. He is throughout an excellent draughtsman, and his finish is phenomenal...He will do much to reconcile the extreme and sober elements of our times." (as quoted in L.L. Watkins, *Maxfield Parrish: A Retrospect*, 1966, n.p.) Epitomizing all of these elements which earned Parrish his renown, *The Young Gleaner* is a marvel of technical mastery and luminous whimsy.



PROPERTY SOLD TO BENEFIT THE MOTION PICTURE AND TELEVISION FUND

The Motion Picture and Television Fund charity was founded over 95 years ago by entertainment industry luminaries, Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D.W. Griffith. To honor Judy Garland's legacy, the Singer Company commissioned the Norman Rockwell portrait as Dorothy from the beloved *The Wizard of Oz*. The donation of the portrait to MPTF was announced by Gregory Peck on television, prior to the airing of the film. For over 40 years, the Rockwell's *Judy Garland as Dorothy in the Wizard of Oz* portrait has hung in MPTF's Hospital – originally greeting visitors and patients in the Hospital lobby. Proceeds of the sale will be used to support MPTF's charitable services and mission: to support our entertainment community in living and aging well, with dignity and purpose, and in helping each other in times of need. www.mptf.com

45

NORMAN ROCKWELL (1894-1978)

Judy Garland as Dorothy in the Wizard of Oz

signed 'Norman/Rockwell' (lower right)

oil on canvas

14 x 14 in. (35.6 x 35.6 cm.), image; 26 x 23 in. (66 x 58.4 cm.), overall

Painted in 1969-70.

\$200,000-300,000

PROVENANCE:

The artist.

Singer Sewing Company, acquired from the above, 1970.

Gift to the present owner from the above.

LITERATURE:

Des Moines Sunday Register, TV Magazine Section, March 15, 1970, p. 1.

L.N. Moffatt, *Norman Rockwell: A Definitive Catalogue*, vol. II, Stockbridge, Massachusetts, 1986, pp. 980-81, no. P43, illustrated.

In 1969, shortly after the tragic passing of screen legend Judy Garland, The Singer Sewing Company commissioned Norman Rockwell, at the height of his own fame, to create a commemorative image of Garland in her most iconic role, Dorothy Gale in *The Wizard of Oz*. In addition to sponsoring a television broadcast of *The Wizard of Oz*, for which Rockwell's painting was published as the promotional image, The Singer Sewing Company donated the painting, along with a cottage in Judy Garland's name, to the Motion Picture and Television Fund in 1970, where it has remained ever since.

The last decade of Rockwell's career, made famous by his covers for *The Saturday Evening Post*, was defined by his series of portraits of well-known Americans, including Presidents Kennedy, Nixon and Eisenhower. Rockwell was therefore a natural choice for this commission and he applied his signature wit and charm to one of Hollywood's most celebrated stars. *The Wizard of Oz*, which premiered in 1939, was perhaps the most whimsical film of its era and would have left an indelible mark on Rockwell. In this portrait, rather than solely capture Judy Garland as Dorothy, which he has done with a careful level of detail, he also depicts Toto, her constant companion, in her arms. The background suggests the other characters of the movie, including the Scarecrow, the Lion and the Tin Man.

The theme of Hollywood was not new to Rockwell. He first visited Los Angeles in 1930, the decade that marked a new era of the motion picture industry and the emergence of major film studios and true Hollywood starlets, including Judy Garland. Virginia M. Mecklenburg writes, "By the 1930s, movies were big business. The early era of silent films shown in storefront theaters was over, replaced by a network of studio-owned movie palaces where millions of Americans spent their entertainment dollars. Hundreds of westerns, romances, melodramas, and comedies were produced each year, with many complicated plots made possible by the 1928 introduction of 'talkies.' Handsome stars, inspiring ingénues and character actors provided fodder for movie magazines that exposed the professional stories and private lives of Hollywood notables." (*Telling Stories: Norman Rockwell from the Collections of George Lucas and Steven Spielberg*, Washington, D.C., 2010, p. 69) Rockwell painted several notable Hollywood themed works as a result of this trip and this culture of celebrity was of interest throughout his career.





PROPERTY FROM THE COLLECTION OF ESTHER AND HOWARD FREEMAN,
WORCESTER, MASSACHUSETTS

46

EVERETT SHINN (1876-1953)

Girl in White on Stage

signed 'E. Shinn' (lower right)

oil on canvas

9¼ x 11½ in. (23.5 x 28.9 cm.)

Painted *circa* 1910.

\$100,000-150,000

PROVENANCE:

The artist.

Estate of the above.

James Graham & Sons, New York.

Henry D. Clarke, Jr., Vero Beach, Florida.

Christie's, New York, 30 November 1990, lot 177, sold by the above.

Acquired by the late owners from the above.



47

ALFRED HENRY MAURER (1868-1932)

Woman in White Blouse

signed 'AH Maurer' (lower right)

oil on canvas

36½ x 28¾ in. (92.7 x 73.3 cm.)

\$150,000-250,000

PROVENANCE:

Meredith Long & Company, Houston, Texas.

Acquired by the late owner from the above, circa 1961.

PROPERTY FROM THE ESTATE OF
RICHARD J. SCHWARTZ

48

WILLIAM MERRITT CHASE (1849-1916)

Portrait of My Sister (Hattie)

oil on canvas

65 x 39¼ in. (165.1 x 99.7 cm.)

Painted in 1886.

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

PROVENANCE:

The artist.

Robert S. Chase, son of the above.

Private collection, New York.

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

Private collection, New York.

Hammer Galleries, New York.

Acquired by the late owner from the above, 1982.

EXHIBITED:

New York, Society of American Artists, *Annual Exhibition*, June 1887, no. 30
(as *Portrait of My Sister*).

Chicago, Illinois, Interstate Industrial Exposition, *17th Annual Exhibition*,
September 4-October 19, 1889, no. 105.

Pittsburgh, Pennsylvania, Carnegie Institute, *Annual Exhibition*, November 4,
1897-January 1, 1898, no. 47.

New York, Chapellier Galleries, *William Merritt Chase: 1849 to 1916*, April 1969,
no. 23, illustrated.

Southampton, New York, Parrish Art Museum, *A Benefit Exhibition for the
Parrish Art Museum*, May 7-June 5, 1976, no. 32.

New York, Hammer Galleries, *Seen and Not Heard: Children in Nineteenth
Century European and American Paintings*, April 11-April 29, 1978.

High Point, North Carolina, High Point Theater and Exhibition Center;
Charlotte, North Carolina, Mint Museum; Richmond, Virginia, Federal Reserve
Bank of Richmond, *Hammer Galleries 50th Anniversary Traveling Exhibition*,
July 23-October 15, 1978.

Akron, Ohio, Akron Art Museum, *William Merritt Chase: Portraits*,
June 5-August 29, 1982, pp. 21, 24, pl. IV, illustrated.

Seattle, Washington, Henry Art Gallery, *A Leading Spirit in American Art:
William Merritt Chase, 1849-1916*, October 2, 1983-January 29, 1984, p. 98,
illustrated.

Ithaca, New York, Cornell University, Johnson Museum of Art, 2016, on loan.

LITERATURE:

R.G. Pisano, *William Merritt Chase: Portraits in Oil*, New Haven, Connecticut,
2007, p. 61, no. OP.122, illustrated.





William Merritt Chase has often been described as a painter's painter, typified in his artistic style by a profound attentiveness to his medium and an interest in the formal qualities of painting. Perhaps more so than any other genre, Chase's portraiture exemplifies his status as such an artist, and the present painting, an intimate and thoughtful portrait of his sister, is no exception. Painted in 1886, at a period in which Chase was establishing his artistic practice in New York City, *Portrait of My Sister (Hattie)* represents a key moment in the artist's career. The work is a demonstration not only of Chase's ties to and awareness of European approaches to painting, but also his concerted effort to establish a quintessentially American style.

Throughout his career, Chase often painted portraits of his family, and many of these works are among his best for the feeling of intimacy and understanding of subject that they elicit. As Laura B. Fiser expressed of the artist, "Chase was moving beyond creating mere realistic likenesses," employing his considerable skill, "to capture his subjects' vitality, character, and spirit." (*William Merritt Chase: Family Portraits*, exhibition catalogue, Oshkosh, Wisconsin, 2011, p. 12) The fact that the present work was not necessarily painted with the public in mind further emphasizes its personal nature. Here, Hattie stands in three-quarter view, her carefully rendered face turned forward with a confident and inquisitive gaze. She wears a gauzy, tiered white dress, the texture of which is enhanced by Chase's expressive vertical brushstrokes. One gets the sense that portraits like this were a way for Chase to fully realize his personal style. The successful composition and technique exhibited in *Portrait of My Sister (Hattie)* is again utilized in works intended for a larger audience, such as *Lady in White Gown* (Phoenix Art Museum, Phoenix, Arizona) and *Portrait of Mrs. C.* (Pennsylvania Academy of Fine Arts, Philadelphia, Pennsylvania), the latter of which was considered by Chase to be his greatest work.

While certainly reflective of his own manner of painting, *Portrait of My Sister (Hattie)* is not without its allusions to other artists and styles influential to Chase. Of his contemporaries, James McNeill Whistler undoubtedly had a significant impact on Chase's work, visible in the present painting's parallels to Whistler's *Harmony in Grey and Green: Miss Cicely Alexander* (Tate Gallery, London). Hattie's pose and the use of a limited palette directly mirror Whistler's depiction of his subject. Both artists were in turn guided by the work of several Old Master painters, and the indebtedness to them, in particular Diego Velázquez, is wholly evident in their respective portraits. The unmodulated, shallow background of *Portrait of My Sister (Hattie)*, as well as the use of light and shadow, further demonstrate Chase's six years of artistic training in Munich, but the impressionistic quality of the work, seen in Chase's rendering of Hattie's hands and dress, reflect an important stylistic shift for the artist, one that would continue to define his later career.



William Merritt Chase, *Portrait of Mrs. C. (Mrs. C.; Woman with a White Shawl; Lady with a White Shawl)*, 1893. Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania. Joseph E. Temple Fund.

Chase's status as a painter tied to the artistic happenings of Europe was significant in his ability to establish himself as an artist of prominence in America. One critic in 1890 wrote of Chase's skill at "blending indistinguishably the influences of old and new schools of painting," declaring his style in this regard to be distinctly American. (as quoted in D. Scott Atkinson, N. Cikovsky, Jr., *William Merritt Chase: Summers at Shinnecock 1891-1902*, Washington, D.C., 1987, p. 21) Indeed, Chase's decision to return to the United States following his time abroad was fully intended as a move toward creating an American school of painting, one that looked to Europe for direction, but that would eventually become its own unique form of expression. As Chase himself wrote, "I was young, American art was young; I had faith in it." (as quoted in R. Pisano, *William Merritt Chase*, exhibition catalogue, Southampton, New York, 1976, p. 35) Chase's *Portrait of My Sister (Hattie)* exemplifies the successful amalgamation of all that was admired and acclaimed in late nineteenth century portraiture, a fusion executed with painterly proficiency, as only an American artist could.



William Merritt Chase, *Lady in White Gown*, ca. 1885. Phoenix Art Museum, Arizona. Gift of Miss Margaret Mallory.



PROPERTY FROM THE ESTATE OF
RICHARD J. SCHWARTZ

49

FREDERICK WILLIAM MACMONNIES (1885-1966)

Cupid on the Warpath and Cupid Sulking

bronze with brown patina

Cupid on the Warpath, 18 in. (45.7 cm.) high on a 7½ in. (19.1 cm.) marble base;
Cupid Sulking, 17¾ in. (45.1 cm.) high on a 7½ in. (19.1 cm.) marble base
Modeled circa 1904; cast circa 1905.

\$30,000-50,000

PROVENANCE:

Gerald Peters Gallery, New York.

Acquired by the late owner from the above, 2004.

LITERATURE:

R.J. Clark, "Frederick MacMonnies and the Princeton Battle Monument," *Record of the Art Museum*, vol. 43, no. 2, Princeton, New Jersey, 1984, n.p.
M. Smart, E.A. Gordon, *A Flight with Fame: The Life and Art of Frederick William MacMonnies*, Madison, Connecticut, 1996, pp. 216-17.
E.A. Gordon, *The Sculpture of Frederick William MacMonnies: A Critical Catalogue*, vol. 2, Ph.D dissertation, New York University, 1998, pp. 458-61, 486-88, pl. 77, other examples illustrated.

This pair of sculptures is one of only two known examples cast by Frederick MacMonnies. According to E. Adina Gordon, the original larger versions that were made as fountains for the Knickerbocker Hotel in New York are currently unlocated. The hotel, which was located at Broadway and 42nd Street, was demolished in 1920. (M. Smart, E.A. Gordon, *A Flight with Fame: The Life and Art of Frederick William MacMonnies*, Madison, Connecticut, 1996, p. 216)

We would like to thank E. Adina Gordon, Ph.D., leading Frederick MacMonnies scholar, for her assistance with cataloguing this work.

PROPERTY FROM THE ESTATE OF
RICHARD J. SCHWARTZ

50

**FREDERICK WILLIAM MACMONNIES
(1863-1937)**

Boy and Duck

inscribed 'F. MacMonnies' (on the back of the turtle)
bronze with dark brown patina
Boy, 28 in. (71.1 cm.) high; *Ducks*, 12¾ in. (40 cm.) high;
both, on a 30 in. (76.2 cm.) marble base
Modeled by 1897.

\$60,000-80,000

PROVENANCE:

E & H Weinstein Antiques, Morganville, New Jersey.
Christie's, New York, 2 December 1988, lot 291, sold by the above.
Hirschl & Adler Galleries, Inc., New York, acquired from the above.
Acquired by the late owner from the above, 1988.

LITERATURE:

L.I. Sharp, *New York City Public Sculpture by 19th Century American Artists*,
exhibition catalogue, New York, 1974, pp. 10-11, no. 1, another example
illustrated.
J. Conner, J. Rosenkranz, *Rediscoveries in American Sculpture: Studio Works,
1893-1939*, Austin, Texas, 1989, pp. 2, 130, 132, 154.
M. Smart, E.A. Gordon, *A Flight with Fame: The Life and Art of Frederick
William MacMonnies*, Madison, Connecticut, 1996, pp. 181-82, 296, no. 48,
other examples illustrated.
E.A. Gordon, *The Sculpture of Frederick William MacMonnies: A Critical
Catalogue*, Ph.D. dissertation, New York University, 1998, pp. 329-34, no. 48,
other examples illustrated.
T. Tolles, ed., *American Sculpture in The Metropolitan Museum of Art*, vol. I,
New York, 1999, pp. 440-42, another example illustrated.

Other examples of *Boy and Duck* are in the collection of The Metropolitan
Museum of Art, New York and a private collection, Florida. Reductions of
the model on bronze bases are also known. In his review of the National
Sculpture Society's exhibition of 1898, Loreda Taft referred to the model as
"...a tiny gem from MacMonnies' Parisian studio, a regular Verrochio baby
holding aloft a struggling duck." (as quoted in A.T.E. Gardner, *American
Sculpture: A Catalogue of The Metropolitan Museum of Art*, New York, 1965,
p. 84)

We would like to thank E. Adina Gordon, Ph.D., leading Frederick
MacMonnies scholar, for her assistance with cataloguing this work.





PROPERTY FROM THE COLLECTION OF FREDERICK AND DOROTHY RUDOLPH

51

DE SCOTT EVANS (1847-1898)

Cat in a Crate

signed 'S.S. David' (lower right on front)
oil on canvas; stretched canvas on top, front and two sides,
back and bottom open
10 $\frac{1}{8}$ x 12 $\frac{1}{8}$ x 8 $\frac{3}{8}$ in. (25.7 x 30.8 x 21.3 cm.)
Painted circa 1887.

\$80,000-120,000

PROVENANCE:

(Possibly) Samuel N. Thompson, New York.
(Possibly) James Abbe, Long Island, New York.
Schwarz Gallery, Philadelphia, Pennsylvania.
Acquired by the late owners from the above, 1998.

EXHIBITED:

Washington, D.C., National Gallery of Art, *Deceptions and Illusions: Five Centuries of Trompe l'Oeil Painting*, October 13, 2002-March 2, 2003.

LITERATURE:

W.H. Gerdts, *Painters of the Humble Truth: Masterpieces of American Still Life 1801-1939*, Columbia, Missouri, 1981, p. 203.

M.D. Mitchell, *The Art of American Still Life: Audubon to Warhol*, New Haven, Connecticut, 2016, p. 210, pl. 85, another example illustrated.

Signed 'S.S. David,' *Cat in a Crate* is actually the work of still life artist De Scott Evans, who created two versions of the present work—the other is in a private collection. Evans went under several pseudonyms in the course of his career, and the iteration of S.S. David is thought to be the artist's way of exploring and carrying out his personal artistic interests. In a period of the late nineteenth century when much still life was considered inconsequential, Evans' nom de plume allowed him to create playful and humorous *trompe l'oeil* imagery which he could keep separate from his more serious artistic endeavors. Despite the distinction made between Evans' primary output and the present work, *Cat in a Crate* is a tremendous example of the artist's meticulous eye and his evocation of familiar and lighthearted imagery that reflects a contemporary engagement with popular culture and the everyday vernacular of nineteenth century life.



PROPERTY FROM THE ESTATE OF
RICHARD J. SCHWARTZ

52

**MORSTON CONSTANTINE REAM
(1840-1898)**

Still Life with Goldfish Bowl

signed 'Morston. C. Ream' (lower right)—signed again with initials 'M.C.R.'
(on the napkin ring at lower left)
oil on canvas
28 $\frac{7}{8}$ x 35 $\frac{1}{4}$ in. (73.3 x 91.4 cm.)

\$100,000-150,000

PROVENANCE:

(Probably) Post Road Gallery, Larchmont, New York.
Kennedy Galleries, Inc., New York.
Acquired by the late owner from the above, 1993.

Still Life with Goldfish Bowl is a whimsical take on the traditional genre with the unusual inclusion of goldfish, a symbol of good luck and fortune. Morston Constantine Ream is best remembered for his still lifes typically depicting fruit arranged in opulent and complex compositions. Born in Lancaster, Ohio and originally a daguerreotypist, Ream transitioned to a career in painting in 1868. He was active in New York City from 1872 until 1883, exhibiting at the National Academy of Design and the Brooklyn Art Association, and then in Chicago, from 1888 until 1897, exhibiting mainly at the Art Institute of Chicago.



PROPERTY FROM THE ESTATE OF
RICHARD J. SCHWARTZ

53

CHARLES CARYL COLEMAN (1840-1928)

Blossoming Pink Branches

signed with initials in monogram 'CCC' (lower right)

oil on canvas

29 x 8 in. (73.7 x 20.3 cm.)

\$80,000-120,000

PROVENANCE:

J. Burrows, Esq., London.

Christie's, New York, 22 May 2003, lot 41, sold by the above.

Eaton Fine Art, Inc., West Palm Beach, Florida, acquired from the above.

Hirsch & Adler Galleries, Inc., New York.

Acquired by the late owner from the above, 2008.

EXHIBITED:

West Palm Beach, Florida, Eaton Fine Art, Inc., *American Floral: A Survey*,
February 25-April 9, 2005, p. 10, no. 31, illustrated.



PROPERTY FROM THE ESTATE OF
RICHARD J. SCHWARTZ

54

SOREN EMIL CARLSEN (1853-1932)

Still Life with Blue Vase

oil on canvas
23 x 19 in. (58.4 x 48.3 cm.)

\$80,000-120,000

PROVENANCE:

The artist.
Florence Carlsen, daughter-in-law of the above, by descent.
Irma Rudin, New York, acquired from the above.
M. Knoedler & Co., Inc., New York.
Acquired by the late owner from the above, 1976.

EXHIBITED:

New York, M. Knoedler & Co., Inc., *Recent Acquisitions from the American Painting Department*, December 9, 1975-January 31, 1976.
Ithaca, New York, Cornell University, Johnson Museum of Art, *JapanAmerica: Points of Contact, 1876-1970*, August 27-December 18, 2016.

LITERATURE:

R.J. Boyle, *American Impressionism*, Boston, Massachusetts, 1982, pp. 136-37, illustrated (as *Blue and White Jug and Vase*).

55

JOHN HABERLE (1856-1933)

Torn in Transit

signed 'from J**n Haberle' (lower left)

oil on canvas

14½ x 20¼ in. (36.8 x 51.4 cm.)

Painted *circa* 1890-95.

\$300,000-500,000

PROVENANCE:

Edwin Hewitt, New York.

Berry-Hill Galleries, Inc., New York.

Acquired by the late owner from the above, 1995.

EXHIBITED:

Ithaca, New York, Cornell University, Johnson Museum of Art, 2016, on loan.

LITERATURE:

A. Frankenstein, *After the Hunt: William Harnett and Other American Still Life Painters, 1870-1900*, Berkeley, California, 1953, p. 112, no. 97, illustrated.

G.G. Still, "John Haberle: Master of Illusion," *The Magazine Antiques*, November 1984, vol. 126, p. 1230.

G.G. Still, *John Haberle: Master of Illusion*, exhibition catalogue, Springfield, Massachusetts, 1985, pp. 27, 51.

E. Gustafson, "Collectors' notes: Another Haberle Rediscovery," *The Magazine Antiques*, November 1987, vol. 132, p. 1080, illustrated.

W.H. Gerdtz, *Art Across America: Two Centuries of Regional Painting, 1710-1920*, vol. I, New York, 1990, p. 116.

J. Drucker, "Harnett, Haberle, and Peto: Visuality and Artifice Among the Proto-Modern Americans," *Art Bulletin*, vol. 74, March 1992, pp. 48-49.

D. Miller, ed., *American Iconology*, New Haven, Connecticut, 1995, cover illustration.

S. May, "John Haberle: American Master of Illusion," *Antiques and the Arts Weekly*, Newtown, Connecticut, February 12, 2010, p. 40.

One of the nineteenth century's great *trompe l'oeil* masters, John Haberle possessed exceptional skill in realistically reproducing the minutest of details, but also exhibited a unique sense of humor that differentiated his work from his peers, such as William Harnett and John Peto. As Gertrude Grace Sill asserts, "John Haberle stands out as one of the most accomplished painters in this specialized style. His deceptions incorporated a mocking quality; they were the wittiest and most entertaining paintings in the *trompe l'oeil* manner in the American still life tradition." (*John Haberle: Master of Illusion*, exhibition catalogue, Springfield, Massachusetts, 1985, p. 6)

Born in New Haven in 1856, Haberle demonstrated an early aptitude and enthusiasm for drawing and, at the age of fourteen, was apprenticed to the lithographers Punderson and Crisand. In 1884 he enrolled in the National Academy of Design before returning to Connecticut to establish a studio and help found the New Haven Sketch Club. At the 1887 National Academy exhibition, he was much acclaimed for his submission *Imitation* (National Gallery of Art, Washington, D.C.), with William Harnett proclaiming "that he had never seen such reproduction anywhere." (as quoted in *John Haberle: Master of Illusion*, p. 9) With this reputation for realism established, he concentrated on *trompe l'oeil* work into the early 1890s, painting a variety of subjects—from dollar bills and photography-filled bulletins to slate boards and an artist's palette.

The present work is one of three known examples of Haberle's *Torn in Transit* series, in which the artist depicts a landscape painting that has become partially exposed during shipment. The other two works on this theme are in the collections of the Memorial Art Gallery of the University of Rochester, Rochester, New York, and the Brandywine River Museum of Art, Chadds Ford, Pennsylvania. These works epitomize the artist's quirky sense of

humor through their juxtaposition of a loosely-painted, saccharine landscape against the artist's characteristic extreme realism. Matthew Baigell explains, "These are not landscape paintings but paintings of landscape paintings, and the very effectiveness of the humor is achieved because most of the painting is not *trompe l'oeil* at all." (as quoted in S. May, "John Haberle: American Master of Illusion," *Antiques and the Arts Weekly*, February 12, 2010, p. 40)

Indeed, in the present work, the kitschy landscape takes up much of the compositional space, providing a stark foil for the intricately detailed string and labels executed in Haberle's celebrated precise style. The viewer encounters a strong "contrast between the ideal world of the painted landscape and the commonplace reality of the torn paper, string, and shipping labels...The thin twine, clearly inadequate for shipping, divides the work into six sections and casts delicate, illusionistic shadows on the landscape. The irregularly torn brown paper acts almost like a frame to enclose this painting of a painting." (*John Haberle: Master of Illusion*, p. 51) In addition to this inherently witty composition, Haberle's humor is also more directly presented; for example, the "C.O.D." or cash on delivery, label suggests the painting within is not worth so much as to require pre-payment, and even the artist's signature appears to have been torn in transit.

Noted still-life scholar Alfred Frankenstein described Haberle as "wry and wacky, full of bravado, self-congratulating virtuosity, and a kind of sly flamboyance...Of all the American still life painters at work in his time, he is the most curious, the most piquant, and the one least likely to be confused with any other." (*After the Hunt: William Harnett and Other American Still Life Painters, 1870-1900*, Berkeley, California, 1953, pp. 115, 122) Combining this uniquely humorous sensibility with remarkable technical skill, Haberle's *Torn in Transit* exemplifies the height of wit showcased by the *trompe l'oeil* painters of the nineteenth century.



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56

LEVI WELLS PRENTICE (1851-1935)

A Peck of Peaches

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

oil on canvas

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

\$50,000-70,000

PROVENANCE:

Private collection, Missouri.

Richard York Gallery, New York.

Acquired by the late owners from the above, 1993.



PROPERTY FROM THE ESTATE OF
RICHARD J. SCHWARTZ

57

WILLIAM MICHAEL HARNETT (1848-1892)

Still Life with New York Herald, Beer Stein and Pipe

signed with initials in monogram and dated 'WMHarnett/1879' (lower left)
oil on canvas

14¼ x 12¼ in. (36.2 x 31.8 in.)

Painted in 1879.

\$250,000-350,000

PROVENANCE:

The artist.

Daniel and Rebecca Nevitt, Florissant, Colorado, 1880.

Guy P. Nevitt, Los Angeles, California, by descent.

Mate Wales Nevitt, Los Angeles, California, wife of the above, until 1957.

Sotheby's, New York, 22 October 1982, lot 56.

Montgomery Gallery, San Francisco, California.

Acquired by the late owner from the above, 1985.

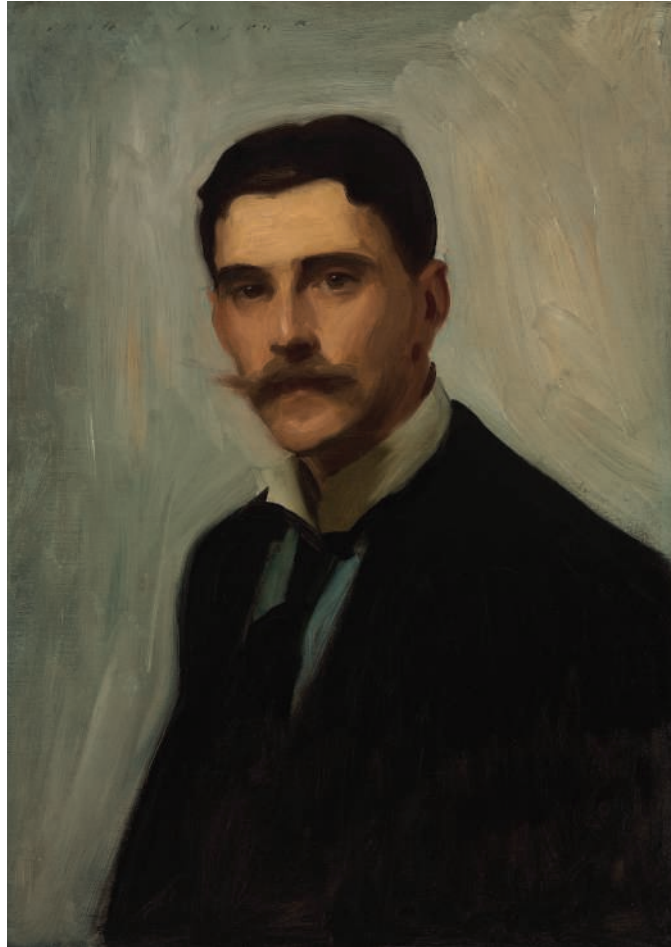
EXHIBITED:

Ithaca, New York, Cornell University, Johnson Museum of Art, 2016, on loan.

The smoking scene, or bachelor still life, was one of William Michael Harnett's favorite subjects, and his tabletop compositions of newspapers, pipes and mugs are among the most memorable in the tradition of American still-life painting. Executed in Harnett's hallmark style, *Still Life with New York Herald, Beer Stein and Pipe* epitomizes this genre, evoking a nostalgic fondness for worn, humble objects and inspiring in the viewer a sense of curiosity as to who may have left these objects behind.

The immediacy and realism of Harnett's work lies largely in his extreme attention to textural detail. In the present work, Harnett spares no opportunity to introduce palpability, meticulously conveying the surface of each element. Most notably, he manipulates the thick paint layer of the stein to make it grainy to both sight and touch, replicating the texture of actual stoneware. Additionally, he applies dappled golden paint along the edges of the leather book to suggest wear from frequent use.

As Laura Coyle writes, "Harnett's contemporaries would have immediately associated these paintings with the roles the newspaper occupied in all aspects of daily life...Harnett's newspaper still lifes may have appealed to his followers on a psychological level because of the way they balance the old (objects softened by the 'mellowing effect of age') and the new (the daily newspaper, symbol of contemporary American life). Harnett's incredible fool-the-eye style made this harmony seem real, attracting viewers who were both nostalgic and progressive—potentially a very wide audience during the Gilded Age. This blending of tradition and modernity may be what Harnett's patrons, particularly the wealthy businessmen, responded to in his still lifes... With the paintings they purchased from Harnett, however, they could acquire the illusion of accord between the old and the new and take comfort in a convincing but wholly imaginary world." (*William M. Harnett*, New York, 1992, p. 224)



PROPERTY FROM THE COLLECTION OF CHAUNCEY D. STILLMAN SOLD TO BENEFIT
THE WETHERSFIELD FOUNDATION

58

JOHN SINGER SARGENT (1856-1925)

Robert Brough

signed 'John S Sargent' (upper left)

oil on canvas

25½ x 17¾ in. (64.8 x 45.1 cm.)

Painted circa 1900.

\$60,000-80,000

PROVENANCE:

The artist.

Chelsea Arts Club, London, gift from the above, after 1905.

Phillips, London, 29 January 1980, lot 68a, sold by the above.

The Fine Art Society, Ltd., London, acquired from the above.

Acquired by the late owner from the above, 1981.

LITERATURE:

H. James, A. Poole, ed., *The American: Oxford World's Classics*, Oxford, England, 1999, cover illustration.

R. Ormond, E. Kilmurray, *John Singer Sargent: The Later Portraits*, vol. III, New Haven, Connecticut, 2003, pp. 43, 284, no. 389, illustrated.

While John Singer Sargent was undoubtedly one of the most significant portraitists of the fin-de-siècle glitterati, both in America and abroad, the artist's more casual depictions of his friends and colleagues—the fellow creative minds and intelligentsia of the era—represent a meaningful segment

of his oeuvre. Robert Brough, the dignified and thoughtful figure represented in the present work, was a talented, up-and-coming Scottish painter, who came to be acquainted with Sargent when Brough established his artistic practice on Tite Street in London's Chelsea neighborhood around 1900.

Tite Street was a major center of activity for London artists at the turn of the century, and Sargent, a well-known and successful painter by this time, whose own studio was located not far from Brough's, served as a mentor for the younger artist, who came to emulate many of Sargent's techniques in his own work.

Brough's talent as a painter, in particular his skill as a portraitist, earned him a place as a Royal Academician, but his promising career was cut short when, on January 27, 1905, he was fatally injured in a train accident. Hearing the news of the tragic incident, Sargent immediately rushed to his friend's bedside at a hospital in Sheffield, arriving just in time to say his goodbyes. In the catalogue for an exhibition of Brough's work following his death, Sargent wrote of the artist: "[Brough] was blessed with the gift of what corresponds to a pure and melodious voice. The developing of this natural gift into a perfectly supple and practiced medium seems to be the direction in which his progress can best be traced when one follows it through the interesting series of portraits that are now gathered together in tribute to his memory." (as quoted in E. Charteris, *John Sargent*, New York, 1927, p. 200) Not long after the accident, Sargent presented his portrait of Robert Brough to the Chelsea Arts Club in London.



59

THOMAS EAKINS (1844-1916)

Dr. Gilbert Lafayette Parker

signed, dated and inscribed 'To his friend/Gilbert S. Parker/Thomas Eakins/1910' (on the reverse prior to lining)

oil on canvas

24½ x 20¼ in. (62.2 x 51.4 cm.)

Painted in 1910.

\$80,000-120,000

PROVENANCE:

The sitter.

Ernest Lee Parker, Philadelphia, Pennsylvania, son of the above, by descent.

Kleeman Galleries, New York.

Hirschl & Adler Galleries, Inc., New York.

Private collection, Denver, Colorado.

Sotheby's, New York, 29 May 1986, lot 151.

Kennedy Galleries, Inc., New York.

Private collection, acquired from the above, circa 1987.

By descent to the present owner.

EXHIBITED:

New York, The Metropolitan Museum of Art, *Thomas Eakins Memorial Exhibition*, November 5-December 3, 1917, p. 12, no. 53, illustrated.

Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts, *Memorial Exhibition of the Works of the Late Thomas Eakins*, December 23, 1917-January 13, 1918, p. 99, no. 135, illustrated.

Pittsburgh, Pennsylvania, Carnegie Institute, *Thomas Eakins Centennial Exhibition, 1844-1944*, April 26-June 1, 1945, no. 70.

LITERATURE:

L. Goodrich, *Thomas Eakins: His Life and Work*, New York, 1933, p. 205, no. 469.

G. Hendricks, *The Life and Work of Thomas Eakins*, New York, 1974, p. 268, fig. 297, illustrated.

L. Goodrich, *Thomas Eakins*, vol. II, Cambridge, Massachusetts, 1982, pp. 215, 260, 263, no. 272, illustrated.

60

AUGUSTUS SAINT-GAUDENS (1848-1907)

Robert Louis Stevenson

inscribed with the poem "Youth Now Flees on Feathered Foot" (upper left)—inscribed 'TO ROBERT LOUIS STEVENSON' and 'AUGUSTUS:-SAINT-GAUDENS:-1888.' (upper right)—inscribed 'COPYRIGHT-BY-AVGTVS-ST.-GAVDENS-1892/Cast by The Henry-Bonnard Bronze Co., New York. 1893.' (lower center)

bronze with dark brown patina

35 in. (89 cm.) diameter

Modeled in 1887; cast by 1900.

\$250,000-350,000

PROVENANCE:

Robert Louis Stevenson, the sitter.

Isobel Strong, by descent.

Anderson Auction Company, New York, 24 November 1914, sold by the above.

George D. Smith, New York, acquired from the above.

George Hewitt Myers, Washington, D.C., acquired from the above, 1915.

Textile Museum, Washington, D.C., gift from the above.

Sotheby's, New York, 1 December 2011, lot 1, sold by the above.

Acquired by the late owner from the above.

LITERATURE:

J.H. Dryfhout, B. Fox, *Augustus Saint-Gaudens: The Portrait Reliefs*, exhibition catalogue, New York, 1969, no. 40, another example illustrated.

J.H. Dryfhout, *The Work of Augustus Saint-Gaudens*, Hanover, New Hampshire, 1982, pp. 174-76, no. 133, other examples illustrated.

C.A. Cibulka, *Marble and Bronze: 100 Years of American Sculpture, 1840-1940*, exhibition catalogue, Washington, D.C., 1984, p. 15, no. 10, another example illustrated.

K. Greenthal, *Augustus Saint-Gaudens: Master Sculptor*, exhibition catalogue, New York, 1985, pp. 119-21, figs. 114-16, other examples illustrated.

M.A. Goley, B. Wilkinson, *Augustus Saint-Gaudens: American Sculptor, From the Collection of the Saint-Gaudens National Historic Site*, exhibition catalogue, Washington, D.C., 1992, pp. II, VIII, no. 31.

T. Tolles, ed., *American Sculpture in The Metropolitan Museum of Art*, vol. I, New York, 1999, pp. 288-91, no. 124, another example illustrated.

H.J. Duffy, J.H. Dryfhout, *Augustus Saint-Gaudens: American Sculptor of the Gilded Age*, exhibition catalogue, Washington, D.C., 2003, pp. 105-07, no. 67, another example illustrated.

T. Tolles, *Augustus Saint-Gaudens in The Metropolitan Museum of Art*, exhibition catalogue, New York, 2009, p. 29, fig. 34, another example illustrated.

Upon reading Robert Louis Stevenson's *The New Arabian Nights*, Augustus Saint-Gaudens wrote to his friend, painter Will H. Low, "if Stevenson ever crossed to this side of the water, I should consider it an honor, if he would allow me to make his portrait." (as quoted in T. Tolles, ed., *American Sculpture in The Metropolitan Museum of Art*, vol. I, New York, 1999, p. 288) Low, who knew the writer well, took it upon himself to arrange a meeting of the two men, and in 1887, Saint-Gaudens began work on the present bronze portrait relief.

First convening over the course of five sessions at the Hotel Albert in New York where Stevenson was staying, Saint-Gaudens subsequently finished the modeling of the work in Manasquan, New Jersey, the following spring. Ill with tuberculosis, Stevenson is depicted in bed, propped up on pillows with a cigarette in hand and a sheaf of papers on his lap. Soon after these sittings, Stevenson moved to Samoa, and the two men never met again, although they would correspond through letters up to the writer's death in 1894.

In casting the relief in bronze, Saint-Gaudens initially created a rectangular composition, but after coming to the conclusion that the work was much improved by a circular format, the sculptor removed the lower portion of the bed and rearranged the ivy border and inscription to fit the new shape. The first of the 35-inch diameter medallions, made for collector George A. Armour, was cast in 1890 at the Henry-Bonnard Bronze Company, New York. Three more casts were made in this size before 1900, including one for collector Benjamin Cable, one for Stevenson himself (the present lot), and another for his friend and biographer Sidney Colvin. All casts in this 35-inch size are unique, with changes in drapery, dedications and other details. In addition to the four casts made before 1900, there are later casts in this size held at The Metropolitan Museum of Art, New York; Saint-Gaudens National Historic Site, Cornish, New Hampshire; the Indianapolis Museum of Art, Indianapolis, Indiana; and the Robert Louis Stevenson School, Pebble Beach, California.

After Stevenson's death, a renewed interest in his writings led Saint-Gaudens to cast editions of the bronze in several reductions. This image of Stevenson, in all its variations and sizes, served, and continues to serve, as a powerful homage to a talented and much admired figure in Western literature.



YOUTH NOW FLIES ON FEATHERS - FOOT
PAINTED - WHITE - SOUND OF THE FLUTE
WAS - TOWNS - OF - THE - WIND - THE
WAS HERE ON THE WIND - THE
CALLING THE WINDING STREAM
THROUGH THE WILLOWS FLITS A DEER
FLITS BUT SHOWS A SMILING FACE
PLEASANT WITH GODS WIND A GRACE
NONE CAN CHOOSE TO STAY AT HOME
ALL MUST FOLLOW ALL MUST ROW

ST. LOUIS
1892

AUGUSTUS
1892

THIS IS UNBORN BEAUTY SHE
IN AIR FLOWS HIGH AND FREE
TAKES THE SUN AND BREAKS THE BLUE
LATE WITH STOOPING PINION FLEW
HARKING HEDGECOW TREE AND WET
PERMING IN SILVER STREAMS AND SET
SHINING FOOT ON TEMPLE ROOF
NOW AGAIN SHE FLIES ALDOP
COASTING MOUNTAIN CLOUDS AND KISS'T
BY THE EVENING'S AMETHYST
IN WET WOOD AND MITYLANE
STILL WE PAINT AND ROUND IN WAIN
STILL WITH LEADEN FOOT WE CHASE
WAVING PINNACLES FAINTING FACE
STILL WITH GREY HAIR WE STUMBLE ON
TILL BEHOLD THE VISION GONE
WHERE HATH FLEETING BEAUTY LED
TO THE DOORWAY OF THE DEAD
LIFE IS OVER LIFE WAS GONE
WE HAVE GONE THE PRINCE OF WY

61

ASHER BROWN DURAND (1796-1886)

Mountain Stream

signed and dated 'AB Durand/1848' (lower left)

oil on canvas

39½ x 59½ in. (100.3 x 151.1 cm.)

Painted in 1848.

\$500,000-700,000

PROVENANCE:

John Lawrence Schoolcraft, Richmond, Virginia.

Caroline Canfield Schoolcraft Beattie, Richmond, Virginia, wife of the above.

Private collection, by descent.

Sotheby's, New York, 3 December 1987, lot 33, sold by the above.

Alexander Gallery, New York.

Acquired by the late owner from the above, 1988.

EXHIBITED:

New York, National Academy of Design, *24th Annual Exhibition*, April 3-July 7, 1849, p. 138, no. 160.

Troy, New York, Young Men's Association, *Second Annual Exhibition*, 1859, no. 6 (as *Catskills Clove*).

Brooklyn, New York, Brooklyn Museum; Washington, D.C., Smithsonian American Art Museum; San Diego, California, San Diego Museum of Art, *Kindred Spirits: Asher B. Durand and the American Landscape*, March 3, 2007-April 27, 2008, pp. 159-61, pl. 55, illustrated.

Ithaca, New York, Cornell University, Johnson Museum of Art, 2016, on loan.

LITERATURE:

"National Academy Review," *The Knickerbocker*, New York, vol. XXXIII, May 5, 1849, p. 470, no. 160.

Bulletin of the American Art-Union, May 1849, p. 14.

E. A. Lewis, "Art and Artists of America, Asher B. Durand," *Graham's Magazine*, vol. XLV, no. 4, October 1854, p. 321.

D.B. Lawall, *Asher B. Durand: A Documentary Catalogue of the Narrative and Landscape Paintings*, New York, 1978, no. 134, pp. 76-77.

Among American painters of the late nineteenth century, Asher B. Durand created particularly poetic compositions that express a unique vision of the American landscape. Painting serene works, such as *Mountain Stream*, Durand, along with his friend and fellow-painter Thomas Cole, formed what would become a national school of landscape painting, the Hudson River School. Kaaterskill Clove, a dramatically deep valley in upstate New York, became a favorite subject for both artists, and the present work *Mountain Stream* is a powerful example from this oeuvre.

As soon as Durand began exhibiting his paintings, American critics acknowledged the quality of the artist's compositions and his place in the development of a national style. For example, in 1847 a critic for the *New York Evening Post* compared Cole and Durand, writing, "It is now generally conceded, we believe, that Cole and Durand are the two most prominent landscape painters in this country. They are indeed artists of superior ability, and will undoubtedly hereafter be looked upon as the founders of two American schools. Each one is distinguished for peculiar excellencies... Durand paints the better study from nature so far as individuality is concerned, but Cole produces with greater truth the uncommon effects observable in nature... Cole has a passion for the wild and tempestuous; Durand is a lover of the cultivated country when glowing in mellow sunlight." (as quoted in L.S. Ferber, *Kindred Spirits: Asher B. Durand and the American Landscape*, exhibition catalogue, New York, 2007, p. 161)

Epitomizing the features for which Durand's work was praised, *Mountain Stream* was exhibited at the National Academy in 1849, along with his major work *Kindred Spirits* (1849, Crystal Bridges Museum of American Art, Bentonville, Arkansas), which features Thomas Cole and William Bryant at Kaaterskill Clove. Linda Ferber writes, "Durand's 1848 summer campaign included expeditions to the Adirondacks and Vermont. He closed the season at the Catskill Mountain House and in the Kaaterskill Clove, gathering sketches for the [Jonathan] Sturges commission [of *Kindred Spirits*]. In several major wilderness landscapes of the next few years, Durand would focus on the Clove, the dramatic gorge long associated with the work of Cole. Two of his most important interpretations were exhibited at the NAD annual of 1849. The rugged foreground of *Mountain Stream* is a rocky streambed, filled with boulders, which meanders down into the Clove between wooded mountainsides, with the Catskill range rising in the background." (*Kindred Spirits: Asher B. Durand and the American Landscape*, p. 159)

Even when shown alongside the masterwork *Kindred Spirits*, *Mountain Stream* inspired favorable reviews upon its first exhibition. A critic wrote of the present work, "Never did Durand produce a better picture—one so full of tenderness and truth. See over the waving woods the vapory effect of light; catch the sparkling brook, tumbling among rocks; hide yourself, lest you disturb that listening stag; tread lightly over the stones, for fear that you may ruffle the limpid surface of the mountain-stream; lie prostrate on one of those rocks, and gaze through the interlacing branches of those forest-kings; and, lulled by the rippling flow of water, sleep and dream of a sylvan paradise, you are in one now." ("National Academy Review," *The Knickerbocker*, New York, vol. XXXIII, May 5, 1849, p. 470) Another reviewer of the 1849 exhibit commented, "The 'Mountain Stream,' (No. 160) is of another character—a wild, desolate scene, very forcibly painted and thoroughly American in its features." (*Bulletin of the American Art-Union*, May 1849, p. 14)

Mountain Stream exemplifies Durand's unique approach toward landscape painting, which concentrates on a keen observation of geologic details. The composition is illuminated with a subtle sunlight that envelops the deer approaching the stream and emphasizes the contrast of the deeply shadowed hillsides. *Mountain Stream* stands as one of Durand's most poignant depictions of Kaaterskill Clove, a location that became profoundly significant in not only Durand's work, but to the entire Hudson River School of painters.



PROPERTY FROM THE ESTATE OF
RICHARD J. SCHWARTZ

62

ALBERT BIERSTADT (1830-1902)

Mount Hood, Oregon

signed with conjoined initials 'ABierstadt' (lower right)

oil on canvas

35 x 60 in. (88.9 x 152.4 cm.)

Painted *circa* 1860s.

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

PROVENANCE:

J. Ackerman Coles, Scotch Plains, New Jersey.

Sotheby's, New York, 23 April 1981, lot 112.

James Graham & Sons, New York.

Acquired by the late owner from the above, 1981.

EXHIBITED:

New York, Gerald Peters Gallery, *Bierstadt's West*, September 11-

October 24, 1997, pl. 9, illustrated.

“After a night’s rest, Bierstadt spent nearly the entire morning making studies of Hood from an admirable post of observation at the top of the highest foot-hills—a point several miles southwest of the town, which he reached under the guidance of an old Indian interpreter and trapper. His work upon this mountain was in some respect the best he ever accomplished...”

-Fitz Hugh Ludlow, 1864





Albert Bierstadt, *Mount Hood, Oregon*, 1865. Southwest Museum, Los Angeles.

In an age when public curiosity fueled interest in the unknown and the notion of Manifest Destiny swept the nation, Albert Bierstadt's primary motivation was to transcribe the glorious and unblemished world that he witnessed during his travels. In his powerful and striking works, Bierstadt sought to convey his impression of the American landscape and manipulate atmospheric effects in order to heighten them to that of the sublime. *Mount Hood, Oregon* manifests Bierstadt's greatest gift as an artist, his ability to transfer his personal sense of wonderment to the viewer through his adept use of perspective, light, color and composition.

Soaring over 11,200 feet, Mount Hood is the highest point in the state of Oregon. The mountain acquired its modern name in 1792, when British naval officer William Broughton saw the peak and named it after British admiral Lord Samuel Hood. Not long after, in 1805, Lewis and Clark would spot the snow-covered summit during their Western expedition. It would be another 58 years before Bierstadt would behold the majesty of Mount Hood.

Bierstadt's 1863 journey marked his second visit to the American West and 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 along the southern route arriving in San Francisco in July. After several days in the city, Bierstadt and

Ludlow, joined by Enoch Wood Perry and Virgil Williams, first forayed to Yosemite where they stayed for seven weeks. After briefly returning to San Francisco, Bierstadt and Ludlow set out for Oregon with plans to extend their journey into Canada. While the full extent of the trip was not entirely realized, Bierstadt was able, during his time in Oregon, to travel up the Columbia River and produce a myriad of sketches depicting Mount Hood. Ludlow noted, "After a night's rest, Bierstadt spent nearly the entire morning making studies of Hood from an admirable post of observation at the top of the highest foot-hills,—a point several miles southwest of the town, which he reached under the guidance of an old Indian interpreter and trapper. His work upon this mountain was in some respect the best he ever accomplished..." (as quoted in N.K. Anderson, "Wondrously Full of Invention: The Western Landscapes of Albert Bierstadt," in *Albert Bierstadt: Art & Enterprise*, exhibition catalogue, New York, 1990, p. 85)

Soon after this excursion, Bierstadt returned to New York. Linda Ferber writes, "Though he clearly recognized the scenic gold mine he had found in Yosemite Valley, Bierstadt turned to another subject for his first major exhibition picture following his return from the Pacific Coast. Choosing Mount Hood, Oregon's volcanic peak as his subject, Bierstadt may have taken his cue, once again, from Frederic Church, who had begun to exhibit *Cotopaxi* (1862, The Detroit Institute of Arts), shortly before Bierstadt's

departure for California.” (*Albert Bierstadt, Art and Enterprise*, p. 84) It took Bierstadt nearly a full year to complete the monumental *Mount Hood, Oregon* (1865, Southwest Museum, Los Angeles, California), and the painting was met with near universal acclaim. The work became so popular that that in 1869 Bierstadt painted a smaller version of it, which is now in the Portland Museum of Art, Portland, Oregon.

Painted *circa* 1860s, the present work, also titled *Mount Hood, Oregon*, is a more intimate depiction of the stunning landscape. Here, Mount Hood stands as a triumphant peak guarded by the precipitous battlements of basalt, seemingly untouched by the world over which it presides. Meanwhile, a single boat travels through the calm waters of the Columbia River, leaving a subtle wake in the otherwise undisturbed surface. In the foreground two fishermen tend to their boats, shrouded in the shadows that blanket the shore. As in some of Bierstadt’s best work, the thoughtful placement of man within a quiet yet dynamic environment of land, water and sky invites the

viewer to join the peaceful perception of the American scenery. In this work, Bierstadt paints the details of the trees, rocks and water with an eye towards creating an utterly placid, naturalistic scene. An almost spiritual, pink light suffuses the composition, further enriching the scene and the overall tranquility of the composition.

As exemplified by *Mount Hood, Oregon*, Bierstadt’s majestic paintings of the American West manifest the profound veneration and wonder that the artist maintained for nature. In summarizing Bierstadt’s achievement, Gordon Hendricks writes that “his successes envelop us with the beauty of nature, its sunlight, its greenness, its mist, 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...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 Edwin Church, *Cotopaxi*, 1862. Detroit Institute of Arts, USA Founders Society Purchase/Bridgeman Images.



63

GEORGE HENRY DURRIE (1820-1863)

To Hartford—IX Miles

signed and dated 'G.H. Durrie/1854' (lower right)—inscribed with title
(on a sign on the tree)

oil on canvas

26¼ x 36 in. (66.7 x 91.4 cm.)

Painted in 1854.

\$500,000-700,000

PROVENANCE:

Vose Galleries, Boston, Massachusetts.

Mr. Arthur D. Weekes, Jr., Oyster Bay, New York.

Mrs. Katharine M.A. Sands, Oyster Bay, New York, wife of the above,
by descent.

Estate of the above.

Doyle, New York, 4 December 1991, lot 31, sold by the above.

Gerald Peters Gallery, Santa Fe, New Mexico.

Acquired by the late owner from the above, 1991.

LITERATURE:

M. Young Hutson, *George Henry Durrie (1820-1863), American Winter Landscapist: Renowned Through Currier and Ives*, Santa Barbara, California, 1977, p. 221, no. 155.

Born in New Haven in 1820, George Henry Durrie would be inspired by his hometown area for nearly his entire life. As was common for the leading artists of the era, Durrie initially trained as a portrait painter, plying his trade throughout rural Connecticut. These early efforts provided a steady income, but by the late 1840s, the artist expanded his horizons to include those New England landscapes that might have first appeared only as a portrait background. In addition to painting local landmarks, he quickly established a name for himself with scenes of rural life, including those of schoolhouses, country inns and barnyards. Durrie also developed a particular affinity for winter scenes, such as *To Hartford—IX Miles*, for which he attracted broad attention and was rewarded with both commercial and critical success.

Martha Young Hutson writes, "Between 1853 and 1857, Durrie was evolving a favorite subject of the isolated country farmhouse or inn located on a snow-covered road with one or two farmers and/or sleigh approaching or leaving. The road leads the eye diagonally into the picture space. The main building in the mid-ground is flanked by trees, and beyond it lies a distant, hilly background. Sometimes the distant hill is recognizable as New Haven's East or West Rocks. Frequently the profile of the Mount Carmel range (sometimes called the Sleeping Giant) appears, these hills are north of New Haven. Drawing his scenes from the countryside around his home, Durrie probably combined various locations and only occasionally painted an actual homestead." (*George Henry Durrie (1820-1863), American Winter Landscapist: Renowned Through Currier and Ives*, Santa Barbara, California, 1977, p. 90)

As seen in the present work, as well as in the similar *Seven Miles to Farmington* (1855, Private Collection), this emphasis on story-telling over accurate representation of a specific place contributes to the accessibility of Durrie's work, and eventually resulted in the reproduction of many of his paintings by the lithographic firm Currier & Ives. In essence, works such as *To Hartford—IX Miles* serve as withdrawn views of those specific scenes rendered by the best of the American Genre painters, while also featuring the pensive beauty of early American landscape painting. Durrie's most accomplished works, including *To Hartford—IX Miles*, are not only defined by their awareness of compositional design and detail, and attention to atmospheric effect, but equally by their distinctly American subjects and unique, often jovial, mood.





PROPERTY FROM THE ESTATE OF
RICHARD J. SCHWARTZ

64

SAMUEL S. CARR (1837-1908)

On the Beach at Coney Island

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

oil on canvas

10 x 16 in. (25.4 x 40.6 cm.)

\$30,000-50,000

PROVENANCE:

Pam Plummer, Auburn, Maine.

Barridoff, Portland, Maine, 2 August 2000, lot 48.

Private collection, acquired from the above.

Christie's, New York, 29 November 2007, lot 167, sold by the above.

Acquired by the late owner from the above.

EXHIBITED:

New York, Alexander Gallery, *American Genre Paintings*, February 14-March 14, 1984, no. 35, illustrated.



PROPERTY FROM THE THYSSEN-BORNEMISZA COLLECTION

65

HARRY HERMAN ROSELAND (1866-1950)

The Peapickers of Long Island

signed and dated 'Harry Roseland. 88' (lower right)

oil on canvas

26 x 36¼ in. (66 x 92.1 cm.)

Painted in 1888.

\$40,000-60,000

PROVENANCE:

David S. Ramus, Ltd., Atlanta, Georgia.

Sotheby's, New York, 3 December 1987, lot 108.

Thyssen-Bornemisza Collection, Lugano, Switzerland, 1987.

By descent to the present owners.

EXHIBITED:

Brooklyn, New York, Brooklyn Art Club, Autumn 1887.

Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts, *Annual Exhibition*, February 1888 (as *In the Pea Field*).

NEWELL CONVERS WYETH (1882-1945)

"Up with your hands or we'll make this a shambles, now that we've started"

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

oil on canvas

27 $\frac{1}{8}$ x 40 in. (68.9 x 101.6 cm.)

Painted in 1913.

\$350,000-500,000

PROVENANCE:

The artist.

Mrs. N.C. Wyeth, until at least 1969.

[With]J.N. Bartfield Galleries, New York, 1987.

Acquired by the present owner from the above.

LITERATURE:

R. Norton, "Hardpan & Co.," *Sunday Magazine*, supplement to *New York Tribune* and *Philadelphia Press*, August 31, 1913, p. 16, illustrated.

D. Allen, D. Allen, Jr., *N.C. Wyeth: The Collected Paintings, Illustrations and Murals*, New York, 1972, p. 282.

C.B. Podmaniczky, *N.C. Wyeth: Catalogue Raisonné of Paintings*, vol. 1, Chadds Ford, Pennsylvania, 2008, p. 291, no. 1.518, illustrated.

The present work was used as an illustration for the *Sunday Magazine* edition of the Roy Norton "Hardpan & Co." series, published on August 31, 1913.

Before N.C. Wyeth painted his notable illustrations to accompany works of fiction like *Treasure Island*, he was famous for his dynamic and action-filled images of the American West. Prior to venturing West himself, Wyeth was inspired by the works of Frederic Remington and, after graduating from art school, took advantage of the opportunity to make the trek to the region that had long influenced him. Upon his arrival, Wyeth enthusiastically immersed himself in all aspects of Western life which he then recalled in letters sent home. He explored trails through the mountains, drove a stage, rode on the range and spent time at trading posts. In this way, N.C. Wyeth was an active participant in the world he portrayed, which allowed him to produce the exciting and quintessentially Western imagery for which he became known.

"Up with your hands or we'll make this a shambles, now that we've started" exemplifies the thrilling and wild lifestyle that Wyeth enthusiastically wrote about in his letters. Wyeth spoke of the West as truly being "the great West" and such a dynamic, action-filled scene illustrates exactly this way of life. The painting was initially used in a *Sunday Magazine* edition of Roy Norton's "Hardpan & Co." series and depicts the classic Western narrative of an outlaw shoot out. This iconic scene recalls the thrill of the Old Wild West in a way that could only be depicted by an artist who fully appreciated and experienced it.





67

CHARLES MARION RUSSELL (1864-1926)

A Strenuous Matinee

signed with initials in monogram 'CMR' with artist's skull device (lower left)
 ink, wash, gouache and pencil on paper
 10 x 12¾ in. (25.4 x 32.4 cm.), image; 11½ x 14⅞ in. (28.2 x 35.9 cm.), overall
 Executed circa 1904.

\$25,000-35,000

PROVENANCE:

Charles J. Steedman, New York.
 Private collection, Loveland, Colorado.
 Christie's, New York, 23 May 1990, lot 108b, sold by the above.
 Acquired by the present owner from the above.

LITERATURE:

C. Steedman, *Bucking the Sagebrush*, New York, 1904, opp. p. 58, illustrated.
 K. Yost, F.G. Renner, *A Bibliography of the Published Works of Charles M. Russell*, Lincoln, Nebraska, 1971, p. 10.

The present work has been assigned number CR.UNL.507 by the Charles M. Russell *Catalogue Raisonné* Committee.

This work was commissioned by Charles J. Steedman, the author of *Bucking the Sage Brush*, which was published in 1904 by G. Putnam & Sons.



PROPERTY FROM THE ESTATE OF ROBERT F. HALLAHAN

68

CHARLES SCHREYVOGEL (1861-1912)

The Last Drop

inscribed 'Copyrighted 1903 by/Chas Schreyvogel' (on the base)—inscribed 'Roman Bronze Works N-Y-' (along the base)—inscribed 'No. 81' (under the base)

bronze with brown patina

12 in. (30.5 cm.) high

\$60,000-80,000

PROVENANCE:

Lt. Col. William L. Hallahan.

By descent to the late owner, 1961.

LITERATURE:

H. McCracken, *Great Painters and Illustrators of the Old West*, New York, 1952, p. 202.

E. Ainsworth, *The Cowboy in Art*, New York, 1968, pp. 48-49, another example illustrated.

J.D. Horan, *The Life and Art of Charles Schreyvogel: Painter-Historian of the Indian-Fighting Army of the American West*, New York, 1969, p. 27, pl. 39, another example illustrated.

P. Rossi, D. Hunt, *The Art of the Old West*, New York, 1971, p. 230, another example illustrated.

P.J. Broder, *Bronzes of the American West*, New York, 1974, pp. 202, 204-05, another example illustrated.

H. McCracken, *The West of Buffalo Bill: Frontier Art, Indian Crafts, Memorabilia from the Buffalo Bill Historical Center*, New York, 1974, p. 196.

Birmingham Museum of Art, *Art of the American West*, Birmingham, Alabama, 1983, p. 30.

Museum of Western Art, *Frontier Spirit: Catalog of the Collection of the Museum of Western Art*, Denver, Colorado, 1983, p. 110, no. 76, another example illustrated.

G.A. Reynolds, *American Bronze Sculpture: 1850 to the Present*, Newark, New Jersey, 1984, p. 23.

Taft Museum of Art, *Home on the Range: American Western Art from a Cincinnati Collection*, exhibition catalogue, Cincinnati, Ohio, 1994, p. 71.

S. Campbell, *The American West: People, Places, and Ideas*, Corning, New York, 2001, n.p., pl. 62, another example illustrated.

L.D. Rosenfeld, *A Century of American Sculpture: The Roman Bronze Works Foundry*, New York, 2002, p. 138.



PROPERTY FROM THE ESTATE OF DANIEL L. BERMAN

69

JOHN EDWARD BOREIN (1872-1945)

Mounted Cowboy

signed 'Edward Borein' (lower left)
watercolor and gouache on paper
11¾ x 14¾ in. (29.8 x 37.5 cm.)

\$30,000-50,000

PROVENANCE:

Coeur d'Alene, Hayden, Idaho, 31 July 1999, lot 167.
J.N. Bartfield Galleries, Inc., New York.
Acquired by the late owner from the above.



70

JOHN LA FARGE (1835-1910)

In the Garden of the Gods, Pikes Peak, Colorado, U.S.A.

signed and inscribed indistinctly 'La Farge, N***' (lower right)—
bears inscription 'John La Farge. In the Garden of the Gods—Pikes Peak,
Colorado. U.S.A.' (on the reverse)
watercolor and charcoal on paper
11 x 15½ in. (27.9 x 39 cm.)
Executed in 1868.

\$30,000-50,000

PROVENANCE:

Mr. George A. Downer, Needham, Massachusetts, by 1985.
Barridoff, Portland, Maine, 31 May 1986, lot 97.
Acquired by the present owner from the above.

Please note this lot includes a copy of an April 15th, 1985 letter from
Henry A. La Farge confirming the authenticity of the present work.



PROPERTY FROM THE ESTATE OF DANIEL L. BERMAN

71

JOSEPH HENRY SHARP (1859-1953)

Alberto, Taos Youth

signed 'JH Sharp' (lower left)
oil on canvas
16½ x 13¾ in. (41.9 x 34.9 cm.)

\$70,000-100,000

PROVENANCE:

Kennedy Galleries, Inc., New York.
(Probably) Acquired by the late owner from the above, by 1985.

EXHIBITED:

New York, Kennedy Galleries, Inc., *A Place to Paint: Paintings of the American Southwest*, October 1975, p. 179, no. 154, illustrated.
Salt Lake City, Utah, Utah Museum of Fine Arts, *Bierstadt to Warhol: American Indians in the West*, February 15-August 11, 2013.
Salt Lake City, Utah, Utah Museum of Fine Arts, *A Personal View of the American West: Canvases from the Collection of Dan and Susan Berman*, March 26-August 8, 1999.

LITERATURE:

P.J. Broder, *Taos: A Painter's Dream*, New York, 1980, p. 59, no. 41, illustrated.
F. Fenn, *Teepee Smoke: A New Look into the Life and Work of Joseph Henry Sharp*, Santa Fe, New Mexico, 2007, p. 311, no. 53.



PROPERTY FROM THE ESTATE OF DANIEL L. BERMAN

72

ERNEST MARTIN HENNINGS (1886-1956)

Manvelita Mending Shawl

signed 'E.M. Hennings' (lower left)—signed again and inscribed with title (on a label affixed to the reverse)

oil on canvasboard

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

\$40,000-60,000

PROVENANCE:

J.N. Bartfield Galleries, Inc., New York.

Acquired by the late owner from the above, circa 2000.



PROPERTY FROM THE ESTATE OF DANIEL L. BERMAN

73

**BERT GEER PHILLIPS
(1868-1956)**

The Lost Trail

signed 'Phillips./Taos, N.M.' (lower right)
oil on board
23¾ x 26½ in. (60 x 66.3 cm.)

\$100,000-150,000

PROVENANCE:

Kennedy Galleries, Inc., New York, by 1977.
Gerald Peters Gallery, New York, 1979.
Wilfred Friedman, Pojoaque, New Mexico, 1980.
Sale: C.M. Russell Auction, Great Falls, Montana, March 1982, lot 97.
Biltmore Galleries, Scottsdale, Arizona.
Acquired by the late owner from the above.

EXHIBITED:

(Possibly) New York, E.C. Babcock Art Galleries, *Annual Exhibition of Paintings of the Southwest by the Taos Society of Artists*, December 30, 1918-January 18, 1919, no. 18.
(Possibly) Chicago, Illinois, Carson Pirie Scott and Co.; St. Louis, Missouri, Noonan-Kocian Galleries; Kansas City, Missouri, Conrad Hug Art Galleries, *Paintings of the Southwest by the Taos Society of Artists*, March-June 7, 1919, no. 17.
(Possibly) Santa Fe, New Mexico, The Museum of New Mexico, *Fifth Annual Exhibit of the Taos Society of Artists*, September 11-October 10, 1919, no. 17.
(Possibly) Detroit, Michigan, Detroit Museum of Art, *Taos Society of Artists*, February 1-28, 1924, no. 50.
Salt Lake City, Utah, Museum of Fine Arts, *A Personal View of the American West: Canvases from the Collection of Dan and Susan Berman*, March 26-August 8, 1999.

LITERATURE:

(Possibly) *Sunday American*, January 5, 1918.
(Possibly) *El Palacio*, vol. 7, September 30, 1919.
Kennedy Galleries, Inc., *Kennedy Quarterly*, vol. XV, no. 3, New York, 1977, p. 147, no. 108, illustrated (as *The Last Trail*).
P.J. Broder, *Taos: A Painter's Dream*, New York, 1980, p. 113, no. 93, illustrated (as *The Last Trail*).
J. Schimmel, R. White, *Bert Geer Phillips and the Taos Art Colony*, Albuquerque, New Mexico, 1994, p. 238 (as *The Last Trail*).

PROPERTY FROM THE ESTATE OF DANIEL L. BERMAN

74

**BERT GEER PHILLIPS
(1868-1956)**

Taos in Winter

signed 'Phillips' (lower left)
oil on board
12¼ x 9¼ in. (31.1 x 23.5 cm.)

\$10,000-15,000

PROVENANCE:

Edith Tondro, Tujunga, California.
Coeur d'Alene, Hayden, Idaho, 25 July 1998, lot
263.
J.N. Bartfield Galleries, Inc., New York.
Acquired by the late owner from the above.



75

**JULIAN ONDERDONK
(1882-1922)**

Blue Bonnets

signed 'Julian Onderdonk' (lower left)—signed
again, dated '1915' and inscribed with title and
'-San Antonio-Texas-' (on the reverse)
oil on board
8 x 10 in. (20.3 x 25.4 cm.)
Painted in 1915.

\$25,000-35,000

PROVENANCE:

Marion St. John Davis, Utica, Michigan.
By descent to the present owner.

This painting is included in Harry Halff's
addendum to the *catalogue raisonné* of the artist's
works.





PROPERTY FROM THE COLLECTION OF ESTHER AND HOWARD FREEMAN,
WORCESTER, MASSACHUSETTS

76

ERNEST LAWSON (1873-1939)

Washington Bridge

signed 'E. Lawson.' (lower left)

oil on canvas

20¼ x 24¼ in. (51.4 x 61.6 cm.)

Painted *circa* 1912.

\$70,000-100,000

PROVENANCE:

The Daniel Gallery, New York.

Sotheby's, New York, 17 April 1975, lot 88.

ACA Galleries, New York.

Acquired by the late owners from the above, 1977.

EXHIBITED:

(Possibly) New York, Whitney Museum of American Art, *New York Realists, 1900-1914*, February 9-March 5, 1937, p. 18.

New York, ACA Galleries, *Ernest Lawson Retrospective*, November 27-December 24, 1976, pp. 11, 37, no. 66, illustrated.

LITERATURE:

D.R. Brigham, *American Impressionism: Paintings of Promise*, Rohnert Park, California, 1997, p. 67, pl. 27, illustrated.



77

GUY ROSE (1867-1925)

Spring in Normandy

signed 'Guy Rose' (lower right)

oil on canvas

24 x 19 $\frac{3}{4}$ in. (61 x 50.2 cm.)

\$250,000-350,000

PROVENANCE:

The artist.

Estate of the above.

[With]Stendahl Art Galleries, Los Angeles, California, by 1933.

Private collection, Rhode Island.

By descent to the present owner.

EXHIBITED:

Los Angeles, California, Stendahl Art Galleries, *Guy Rose: Memorial Exhibition*, 1926, p. 53, illustrated.

Santa Barbara, California, Free Public Library, *Paintings: Guy Rose/ Paul Sample in the Falkner Memorial Art Gallery*, 1934, no. 3.

Dr. Will South writes of the present work, "Guy Rose's *Spring in Normandy* is a variant on his earlier painting, *Springtime in Normandy* (Private Collection)... It was typical of the Impressionists, most noticeably in the work of Claude Monet, to revisit the same subject at different times of day or in different seasons. Rose adopted this practice, though in this case while we see the same blossoming tree repeated, the backgrounds vary slightly. The present painting is very likely the later version as it is listed and illustrated in the artist's important posthumous show, *Guy Rose: Memorial Exhibition*. The Stendahl Art Galleries represented the Estate of Guy Rose at that time, working directly with the artist's widow, Ethel Rose. Stendahl still had the painting in his inventory as of March of 1933 when Ethel wrote to him about the possibility of showing Guy Rose's work in Santa Barbara." (unpublished letter, December 2016)



78

EDWARD WILLIS REDFIELD (1869-1965)

The Road to the Mill

signed 'E.W. Redfield.' (lower right)

oil on canvas

32 $\frac{1}{8}$ x 28 in. (81.6 x 71.1 cm.)

\$250,000-350,000

PROVENANCE:

William Macbeth Galleries, New York.

Marjorie Townsend, Vermont.

Estate of the above.

Christie's, New York, 23 May 1990, lot 203, sold by the above.

Acquired by the present owner from the above.

EXHIBITED:

Chicago, Illinois, Art Institute of Chicago, *American Painting and Sculpture 47th Annual Exhibition*, October 22-December 6, 1936, no. 166.

LITERATURE:

J.M.W. Fletcher, *Edward Willis Redfield (1869-1965), An American Impressionist: His Paintings and the Man Behind the Palette*, Lahaska, Pennsylvania, 1996, pp. 150, 190, no. 920, illustrated.

J.M.W. Fletcher, *Edward Willis Redfield (1869-1965), An American Impressionist: The Redfield Letters*, vols. I & II, Lahaska, Pennsylvania, 2002, pp. 194, 242, 465, no. 19, no. 401, illustrated.

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



PROPERTY FROM THE ESTATE OF
RICHARD J. SCHWARTZ

79

EDWARD HENRY POTTHAST (1857-1927)

Retrieving

signed 'E Potthast' (lower right)

oil on canvas

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

Painted *circa* 1910-12.

\$250,000-350,000

PROVENANCE:

Doyle, New York, 21 April 1982, lot 180.

Ira Spanierman, New York.

David Findlay, Jr., Inc., New York.

Acquired by the late owner from the above, 1983.

At a period of great political, social and economic change in the United States, images of leisure and enjoyment were a welcome respite for many who sought an escape from the sobering realities of everyday life. In *Retrieving*, a sun-soaked cheerful beach scene, Edward Henry Potthast has skillfully portrayed "the heat, color, and light, and the rhythm of the figures, the sky, the sand and the water" to capture "a snapshot of a moment at the seashore." (D. Smith-Hurd, *Edward Henry Potthast, 1857-1927: An American Painter*, Cincinnati, Ohio, 1994, n.p.) Potthast's use of a vibrant palette of cool blues and bright whites, and the emphasis on the large collie, adds to the liveliness of the image.

PROPERTY FROM THE COLLECTION OF ESTHER AND HOWARD FREEMAN,
WORCESTER, MASSACHUSETTS

80

WILLARD LEROY METCALF (1858-1925)

The White Mantle

signed and dated 'W.L. Metcalf. 1906' (lower left)

oil on canvas

25½ x 28½ in. (64.8 x 72.4 cm.)

Painted in 1906.

\$300,000-500,000

PROVENANCE:

Mr. and Mrs. R.W. Bliss, by 1942.

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

Acquired by the late owners from the above, 1976.

EXHIBITED:

New York, The Montross Gallery, *Tenth Annual Exhibition-Ten American Painters*, March 19-April 6, 1907.

Cambridge, Massachusetts, Harvard University, Fogg Art Museum, 1942-44, on extended loan.

Worcester, Massachusetts, Worcester Art Museum, *French and American Landscape Paintings from the Worcester Art Museum*, October 4, 2003-June 27, 2004, pp. 81-82, 88, 101, pl. 40, illustrated.

LITERATURE:

E. de Veer, R.J. Boyle, *Sunlight and Shadow: The Life and Art of Willard L. Metcalf*, New York, 1987, pp. 85, 88, fig. 94, illustrated.

D.R. Brigham, *American Impressionism: Paintings of Promise*, exhibition catalogue, San Francisco, California, 1997, p. 68, pl. 28, illustrated.

B.J. MacAdam, *Winter's Promise: Willard Metcalf in Cornish, New Hampshire*, exhibition catalogue, Hanover, New Hampshire, 1999, pp. 13-14, 29, 73, 77, fig. 6, illustrated.

R.J. Boyle, et al., *Willard Metcalf (1858-1925): Yankee Impressionist*, exhibition catalogue, New York, 2003, p. 55n37.

J. Aristides, *Lessons in Classical Painting: Essential Techniques from Inside the Atelier*, New York, 2016, p. 22, illustrated.

This work will be included in the forthcoming *catalogue raisonné* being coordinated by Betty Krulik and the Willard Leroy Metcalf Catalogue Raisonne Project, Inc.

Willard Metcalf painted *The White Mantle* in the winter of 1906 while visiting his parents at their home in Clark's Cove, Maine. The work is considered one of Metcalf's first important snow scenes, lauded by critics at the time for its minimalist composition that took much inspiration from Japanese design principles. As Barbara J. MacAdam expressed of Metcalf's early winter scenes, these paintings "reinforced a positive new direction in his work, one that emphasized the artist's emerging role as an interpreter, rather than mere recorder, of the native landscape." (*Winter's Promise: Willard Metcalf in Cornish, New Hampshire*, exhibition catalogue, Hanover, New Hampshire, 1999, p. 13)





81

JOHN LESLIE BRECK (1860-1899)

Study for 'Indian Summer'

signed and dated 'John L. Breck 92' (lower left)

oil on canvas

15% x 19% in. (39.7 x 49.8 cm.)

Painted in 1892.

\$60,000-80,000

PROVENANCE:

Berry-Hill Galleries, Inc., New York.

Daniel J. Terra Collection, Chicago, Illinois.

Terra Foundation for American Art, Chicago, Illinois, gift from the above.

Christie's, New York, 29 November 2000, lot 27, sold by the above.

Private collection, acquired from the above.

By descent to the present owner.

LITERATURE:

Musée d'Art Américain Giverny, *Lasting Impressions: American Painters in France, 1865-1915*, exhibition catalogue, Chicago, Illinois, 1992, p. 51, fig. 42, illustrated.

In 1887 Breck made his first visit to Giverny, a town just outside Paris known for its Impressionist artist's colony. He met and befriended Claude Monet, Giverny's foremost and celebrated resident. As a result of Monet's innovative style and critical acclaim, artists and students from all around the world soon populated Giverny for its gardens and artistic community. From his stay at Giverny and visits with Monet, Breck was greatly influenced by the French artist's style and theories of imagery. He created many garden scenes with Monet and later exhibited the Giverny canvases in Boston.

In *Study for 'Indian Summer,'* Breck presents a sense of autumn light and atmosphere. He uses a style of alternating brushwork combined with slight usage of paint for accentuating areas of foliage; he then builds up the forest with greens, greys and sienna and fills the foreground with soft colors of late summer that illuminate the windswept brush. This study is a perfect example of Breck's long exploration into his Impressionistic style of painting.



PROPERTY FROM THE JOHN SLOAN TRUST, SOLD TO BENEFIT
THE DELAWARE ART MUSEUM

82

JOHN SLOAN (1871-1951)

Looking Seaward

signed 'John Sloan-' (lower right)—inscribed with title and 'G4' and dated '14'
(on the right tacking edge)

oil on canvas
20 x 24 in. (50.8 x 61 cm.)
Painted in 1914.

\$40,000-60,000

PROVENANCE:

The artist.
Helen Farr Sloan, wife of the above.
Estate of the above.
John Sloan Trust.
By bequest to the present owner from the above.

EXHIBITED:

New York, MacDowell Club, *George Bellows, Randall Davey, Edward Hopper, Leon Kroll, Gus Mager, Kathleen McEnery, Henry McFee, Thalia Millet, Waldo Pierce, Leopold Seyffert, John Sloan, and Eugene Speicher*, February 1915.
New York, Kraushaar Galleries, *John Sloan: The Gloucester Years*, April 26-June 4, 1994, n.p., no. 7, illustrated.

LITERATURE:

R. Elzea, *John Sloan's Oil Paintings: A Catalogue Raisonné*, pt. 1, Newark, Delaware, 1991, p. 145, no. 284, illustrated.



83

EDMUND C. TARBELL (1862-1938)

Mary at the Harpsichord

signed and dated 'Tarbell - 23' (lower right)

oil on canvas

29 x 36¼ in. (73.7 x 92.1 cm.)

Painted in 1923.

\$150,000-250,000

PROVENANCE:

W.J. Johnson, Uniontown, Pennsylvania, by 1925.

By descent to the present owner.

EXHIBITED:

Washington, D.C., Corcoran Gallery of Art, *9th Annual Exhibition*,
December 16, 1923-January 20, 1924.

Pittsburgh, Pennsylvania, Carnegie Institute, *24th Annual International
Exhibition*, September 15-December 6, 1925.

LITERATURE:

P.J. Pierce, *Edmund C. Tarbell and the Boston School of Painting (1889-1980)*,
Hingham, Massachusetts, 1980, p. 205.



PROPERTY FROM THE COLLECTION OF ESTHER AND HOWARD FREEMAN,
WORCESTER, MASSACHUSETTS

84

CHARLES COURTNEY CURRAN (1861-1942)

Woman with a Straw Hat

signed 'Charles C. Curran.' (lower right)

oil on canvas

22¼ x 18¼ in. (56.5 x 46.4 cm.)

\$30,000-50,000

PROVENANCE:

D.N. Bookbinder and B.P. Olszowy, Springtown, Pennsylvania.

Christie's, New York, 23 May 1979, lot 211, sold by the above.

Hammer Galleries, New York, acquired from the above.

Acquired by the late owners from the above, 1979.



PROPERTY FROM THE COLLECTION OF CHAUNCEY D. STILLMAN SOLD TO BENEFIT
THE WETHERSFIELD FOUNDATION

85

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

Racing off Sandy Hook

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

oil on canvas

12 x 18 in. (30.5 x 45.7 cm.)

\$70,000-100,000

PROVENANCE:

Acquired by the late owner by 1957.

Racing off Sandy Hook depicts the schooner yacht *Columbia* racing. The yacht, which had a 98 foot waterline, was built by J. Van Dusen for Franklin Osgood and later owned by Lester Wallack. In 1871, *Columbia* defended the America's Cup against *Livonia* in a race, which this work possibly depicts.



PROPERTY FROM THE COLLECTION OF CHAUNCEY D. STILLMAN SOLD TO BENEFIT

THE WETHERSFIELD FOUNDATION

86

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

Yacht Julia Racing

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

oil on canvas

12 x 18 in. (30.5 x 45.7 cm.)

Painted circa 1871.

\$60,000-80,000

PROVENANCE:

Acquired by the late owner by 1957.

The schooner yacht *Julia* was designed and built by George Steers in 1854 and altered in 1871. *Julia* was owned by R.S. Whitney and is shown here flying the burgee of the Brooklyn Yacht Club.



PROPERTY FROM THE ESTATE OF
RICHARD J. SCHWARTZ

87

ALBERT BIERSTADT (1830-1902)

Lake in Moonlight

signed with conjoined initials 'ABierstadt' (lower right)—dated and inscribed 'April/11 1882/Ogden Mills/Ruth Livingston' (on the sail)—signed again and inscribed 'With best wishes/Albert Bierstadt' (on the reverse)

oil on board

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

Painted *circa* 1882.

\$300,000-500,000

PROVENANCE:

The artist.

Ogden Mills and Ruth Livingston Mills, Staatsburg, New York, gift from the above, 1882.

Richard H. Seidman.

James Graham & Sons, New York.

Mrs. Stella Foote, Billings, Montana, acquired from the above, 1973.

Alexander Gallery, New York.

Acquired by the late owner from the above, 1988.

EXHIBITED:

New York, Gerald Peters Gallery, *Bierstadt's West*, September 11-October 24, 1997, pl. 7, illustrated.

Albert Bierstadt gifted the present work to financier Ogden Mills and his wife Ruth Livingston Mills, both members of distinguished American families, upon the occasion of their April 1882 nuptials. Inscribed within the sail of the barge is a dedication to the couple and, on the painting's reverse, Bierstadt offered his best wishes for the pair, who were married until Mrs. Mills' death in 1920. While they owned five homes, the couple spent the autumn months in an elegant country mansion overlooking the Hudson River in Staatsburg, New York. Now known as the Staatsburgh State Historic Site, this home is restored to its Gilded Age appearance and open to the public.



PROPERTY FROM THE ESTATE OF DONALD LUCKER

88

JASPER FRANCIS CROPSEY (1823-1900)

Back of the Village, Saugerties, New York

signed and dated 'J.F. Cropsey 1886' (lower right)—signed and dated again and inscribed with title (on the stretcher)

oil on canvas

12¼ x 20½ in. (31.3 x 51.1 cm.)

Painted in 1886.

\$70,000-100,000

PROVENANCE:

The artist.

Ortegies & Co., New York, 31 March 1887, lot 49, sold by the above.

Private collection, acquired from the above.

Private collection, Hollowville, New York, by descent.

Christie's, New York, 25 May 2006, lot 86, sold by the above.

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

Acquired by the late owner from the above.

EXHIBITED:

New York, Driscoll Babcock Galleries, *The Shock of the Old: Epic Visions in 19th Century American Art*, May 12-June 24, 2016.

LITERATURE:

Driscoll Babcock Galleries, *An Atmosphere of Palpable Brightness: American Paintings, 1845-1895*, New York, 2015, p. 15, illustrated.

"'Shock of the Old' on View at Driscoll Babcock Galleries," *Antiques and The Arts Weekly*, June 3, 2016, p. 8, illustrated.

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

According to Dr. Kenneth W. Maddox, the present work is one of three nearly identical oil paintings that Jasper Francis Cropsey painted in 1886. The other two are *Village in Autumn* (Oklahoma City Museum of Art, Oklahoma City, Oklahoma) and *Autumn Landscape—Saugerties* (Private Collection).



PROPERTY FROM THE ESTATE OF
RICHARD J. SCHWARTZ

89

JOHN FREDERICK KENSETT (1816-1872)

*Raven Hill, Elizabethtown, Essex County, New York:
A Study from Nature*

signed 'J.F. Kensett' and inscribed with title (on the stretcher)
oil on canvas
18 x 24 in. (45.7 x 61 cm.)
Painted in 1848.

\$50,000-70,000

PROVENANCE:

The artist.
American Art-Union, New York.
A.G. Stephens, Bristol, Rhode Island, acquired from the above, 1848.
Alexander Gallery, New York.
Acquired by the late owner from the above, 1994.

LITERATURE:

Transactions of the American Art-Union, For the Year 1848, New York, 1849,
p. 68, no. 343 (as *Raven Hill, Elizabethtown, N.J.*).
G.F. Tuttle, *The Descendants of William and Elizabeth Tuttle: Who Came from
Old to New England in 1635, and Settled in New Haven in 1639, with Numerous
Biographical Notes and Sketches*, Rutland, Vermont, 1883, p. 474 (as *Raven Hill,
Elizabethtown, N.J.*).
J.P. Driscoll, J.K. Howat, *John Frederick Kensett: An American Master*, exhibition
catalogue, New York, 1985, pp. 91-92, fig. 51, illustrated.
E.J. Harvey, *The Painted Sketch: American Impressions from Nature, 1830-1880*,
New York, 1998, p. 65.
M. Tsaneva, *John Frederick Kensett: 113 Masterpieces*, Raleigh, North Carolina,
2014, p. 15, illustrated.

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



PROPERTY FROM THE ESTATE OF DONALD LUCKER

90

RALPH ALBERT BLAKELOCK (1845-1919)

A Saw Mill in the Woods

signed 'Blakelock' (lower right)
oil on canvas
23¼ x 40¼ in. (58.4 x 102.2 cm.)
Painted *circa* 1870.

\$60,000-80,000

PROVENANCE:

The artist.
Private collection, New York.
Private collection, Florida, by descent.
Babcock Galleries, New York, 1996.
Acquired by the late owner from the above, 1997.

This painting is listed as no. 1727 in the University of Nebraska's inventory of Ralph Albert Blakelock's works.



91

ROBERT HENRI (1865-1929)

Patrick

signed 'Robert Henri' (lower left)

oil on canvas

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

Painted in 1924.

\$120,000-180,000

PROVENANCE:

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

Private collection, New York.

Hammer Galleries, New York.

Private collection, Jacksonville, Florida, acquired from the above, 1988.

By descent to the present owner.

EXHIBITED:

New York, Hammer Galleries, *19th & 20th Century European & American Paintings: Recent Acquisitions*, October 31-November 12, 1988, cover illustration (as *Portrait of a Young Boy*).

Jacksonville, Florida, Cummer Gallery of Art, *American Impressionism*, January 21-March 20, 1994.



PROPERTY FROM THE ESTATE OF
RICHARD J. SCHWARTZ

92

DANIEL CHESTER FRENCH (1850-1931)

Seated Lincoln

inscribed 'D.C. French/June 1915' (on the back of the chair)

bronze with brown patina

10 in. (25.4 cm.) high

Modeled in 1915; cast by 1931.

\$40,000-60,000

PROVENANCE:

Dr. & Mrs. Waleed Maloof, New York.

James Graham & Sons, New York.

Acquired by the late owner from the above, 1987.

EXHIBITED:

Ithaca, New York, Cornell University, Johnson Museum of Art, 2016, on loan.

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 - 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;
 - lots 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

- any applicable duties, goods, sales, use, compensating or service tax, or VAT. Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a "cardholder not present" (CNP) payment, you must complete a CNP authorisation form which you can get from our 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, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

- 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 will 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 USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(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;
- iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2. **lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters. **warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

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

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

■ See Storage and Collection pages in the catalogue.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

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

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

◦ Minimum Price Guarantees:

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

♦ Third Party Guarantees/Irrevocable bids

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

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.

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• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com

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

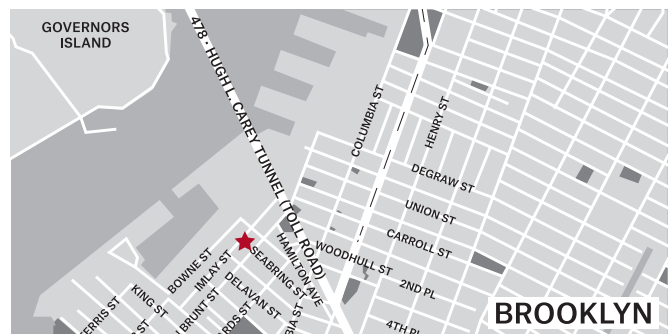
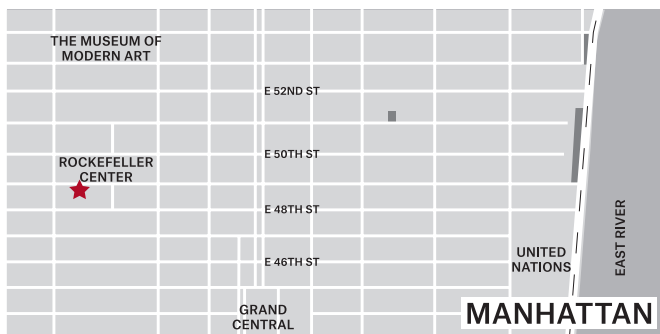
Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

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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AMERICAN ART

at

Private Art Dealers

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4:00 - 7:00 PM

JustOffMadisonGalleries.com

FRIDAY, MAY 19 – SATURDAY, MAY 20, 2017
NEW YORK, NEW YORK

THE NEW:

Modern, Modernity, Modernism

22ND ANNUAL AMERICAN ART CONFERENCE
Hosted by Sotheby's New York

Join Initiatives in Art and Culture to consider "modern, modernity, Modernism" and the evolving significance of these terms which changes as society, language, and perception change. Attention is devoted to that which followed Cole's trailblazing canvases, from the works of Henry Kirk Brown to those of Blakelock to the work of the Precisionists, the Constructivists, and the Regionalists. Also a focus are innovative approaches to framing, new techniques and approaches to the reversible conservation of art, and new technologies resulting in the creation of 3D models that allow artists to explore reality with new and expanded dimensionality.

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\$250 (in lieu of \$350); use promo code CHRISTIES
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Initiatives
in Art and Culture



From top to bottom: Thomas Cole, *Falls of the Kaaterskill*, oil on canvas, 1826, 43 x 36 in., The Westervelt-Warner Museum of American Art, Tuscaloosa, AL; Henry Kirke Brown, *La Grazia*, modeled ca. 1844, cast ca. 1850, Smithsonian American Art Museum, gift of Henry Kirke Bush-Brown; James Abbott McNeill Whistler, *Symphony in White, No. 1: The White Girl*, 1862, oil on canvas, 84 1/2 x 42.5 in., The National Gallery of Art, Washington, DC; Marsden Hartley, *Cornuck Yankee Lumberjack at Old Orchard Beach*, Waialeale, 1940 - 1941, oil on Masonite-type hardboard, 40 1/4 x 30 in., Hirshhorn Museum and Sculpture Garden, Smithsonian Institution.



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FERNANDO BOTERO (B. 1932)
The Bedroom
oil on canvas
76 x 52 in. (193 x 132.1 cm.)
Painted in 1979.
\$800,000-1,200,000

LATIN AMERICAN ART
New York, 24-25 May 2017

VIEWING
20-24 May 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACT
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CHRISTIE'S



19TH CENTURY EUROPEAN ART

New York, 23 May 2017

VIEWING

20-23 May 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACT

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Property from The Westervelt Company
ROSA BONHEUR (FRENCH, 1822-1899)
Le Roi de la forêt
signed and dated 'Rosa Bonheur/1878' (lower left)
oil on canvas
96 $\frac{3}{8}$ x 68 $\frac{7}{8}$ in. (244.8 x 175 cm.)
\$800,000 - 1,200,000

CHRISTIE'S



Property From a New York Estate
CAMILLE PISSARRO (1830-1903)
Femme se coiffant
signed and dated 'C. Pissarro. 94' (lower left)
oil on canvas
18 $\frac{1}{8}$ x 15 $\frac{1}{8}$ in. (46.2 x 38.4 cm.)
Painted in 1894
\$400,000-600,000

**IMPRESSIONIST AND MODERN ART
DAY SALE**

New York, 16 May 2017

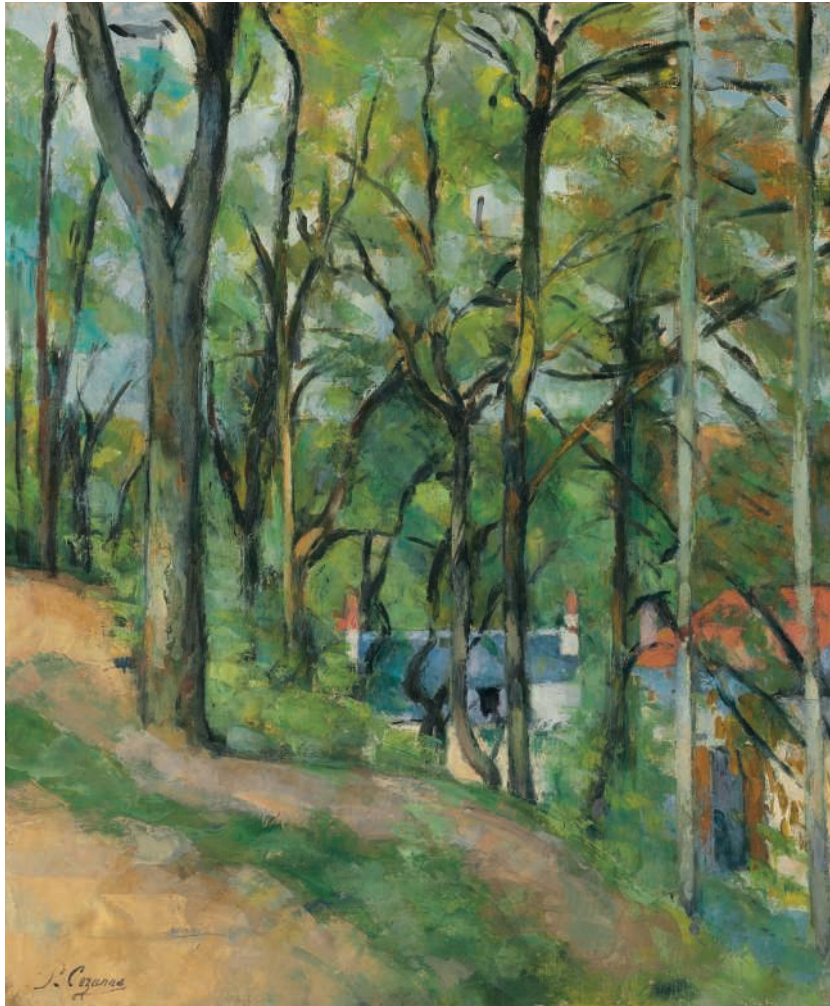
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6-15 May 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Vanessa Fusco
v fusco@christies.com
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CHRISTIE'S



Property Formerly In The Collection of Hunt Henderson, New Orleans

PAUL CÉZANNE (1839-1906)

La côte Saint-Denis à Pontoise

signed 'P. Cézanne' (lower left)

oil on canvas

25 $\frac{3}{4}$ x 21 $\frac{3}{8}$ in. (65.4 x 54.2 cm.)

Painted circa 1877

\$5,000,000-7,000,000

**IMPRESSIONIST AND MODERN ART
EVENING SALE**

New York, 15 May 2017

VIEWING

6-15 May 2017

20 Rockefeller Plaza

New York, NY 10020

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Jessica Fertig

jfertig@christies.com

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CHRISTIE'S



TIFFANY STUDIOS
An 'Oriental Poppy' Table Lamp, circa 1910
leaded glass, patinated bronze
height: 25½ in. (64.7 cm.), diameter of shade: 18 in. (45.7 cm.)
\$60,000-80,000

DESIGN

New York, 7 June 2017

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AMERICAN ART

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BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$100 to US\$2,000 by US\$100s
US\$2,000 to US\$3,000 by US\$200s
US\$3,000 to US\$5,000 by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)
US\$5,000 to US\$10,000 by US\$500s
US\$10,000 to US\$20,000 by US\$1,000s
US\$20,000 to US\$30,000 by US\$2,000s
US\$30,000 to US\$50,000 by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)
US\$50,000 to US\$100,000 by US\$5,000s
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